



Register Usage in K-Pop Fan Communities on Social Media X: An Analysis of Heart2Hearts Indonesia Fanpage

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Abstract

This study examines the linguistic forms and functions of the register used in the Heart2Hearts Indonesia fan account on the social media platform X, specifically within the K-pop fan community known as Hatchu (S2U). A qualitative approach was employed, with observation and documentation as data collection techniques. Data was collected from February 24 to May 12, 2025, coinciding with the debut period of the Heart2Hearts group. A total of 87 posts from the @H2H_INA fan account was analyzed, each containing utterances that utilized registers. These utterances were classified based on linguistic form (words, phrases, sentences, abbreviations, and acronyms) and interpreted based on contextual meaning and language function according to Halliday's framework. The dominance of phrase structures (59.72%) indicates a communicative tendency toward concise and descriptive expressions that do not always form complete sentences. Words (16.67%), sentences (9.72%), abbreviations, and acronyms (5 data each, 6.94%) followed. In terms of language functions, personal functions are the most dominant (39.08%), followed by representational functions (32.18%), interactional functions (10.34%), and regulative functions (5.75%). Instrumental and heuristic functions are the least frequent, each accounting for only 1.15% of the data. These results indicate that language use within the K-pop fan community centers on emotional expression and information sharing, while social and directive functions serve as supplementary elements. The dominance of phrase forms and personal functions reflects an expressive, meaning-rich, and interaction-oriented communication style characteristic of digital fandom discourse. Theoretically, these findings contribute to the expansion of register theory in the context of digital communication by showing how community-based online interactions produce distinctive linguistic patterns. They also provide insights into how the convergence of global cultural influences and the ease of digital media shape contemporary language practices in fan

discourse.

Keywords: register; linguistic forms; language functions; K-Pop Fanbase

Introduction

The K-pop phenomenon in Indonesia is dominated by the tech-savvy younger generation. Their ability to access and utilize social media facilitates interaction between fellow fans, both in person and online. K-pop fans generally form communities based on their idol groups, known as fandoms. This term refers to a group of fans who exchange information and are active in various online and offline activities. In the K-pop community, fandom is an abbreviated form of fan kingdom, which is a group of loyal supporters of a group or artist. Each fandom has distinctive characteristics and ways of communicating, both in direct conversations and on social media. Within a fandom, there is a structure called a fanbase, which is a place where fans can gather, interact, and support idols collectively. This fanbase plays an important role as the "backbone" of a musician's success, as it provides support in the form of popularity, financial contributions, and moral support.

This research focuses on the Heart2Hearts Indonesia fanbase account (@H2H_INA), which houses the latest information about the activities and schedule of the girl group Heart2Heart. The group is the latest girl group from major South Korean agency SM Entertainment to debut after a five-year gap. Heart2Heart consists of eight members, one of whom is an Indonesian citizen. This is an important achievement because the member is the first Indonesian to successfully debut under one of the three major Korean agencies (Big 3): YG Entertainment, SM Entertainment, and JYP Entertainment.

These three agencies are known to have a very strict and competitive trainee selection process. The selection of Heart2Hearts Indonesia fanbase as the object of research is based on the spirit to support the existence of this new girl group, as well as introduce them more widely to the public, especially K-pop music lovers. The success of the Indonesian members is also expected to motivate other Indonesian trainees to keep trying until they successfully debut in the South Korean entertainment industry. The fanbase account @H2H_INA actively shares the latest information aimed at members of the fandom known as S2U or heartU. The information relates to group activities, activity schedules, and other content relevant to fans.

Hearts2Hearts (commonly abbreviated as H2H) is an eight-member girl group formed by SM Entertainment, officially debuting on February 24, 2025, with their first single album titled *The Chase*. The group is positioned as the next-generation representative of SM Entertainment's successful legacy of female idol groups, aiming to bring a fresh and innovative presence to the K-pop industry. Notably, one of its members is from Indonesia, indicating the group's international orientation and the increasing global inclusivity of the Korean pop music scene.

The group consists of Carmen (Nyoman Ayu Carmenita), born on March 28, 2006, in Indonesia, who serves as the main vocalist. Jiwoo (Choi Ji Woo), born on

September 7, 2006, in South Korea, assumes the role of leader and also functions as the lead dancer, lead rapper, sub vocalist, and visual. Yuha (Yu Ha-ram), born on April 12, 2007, in South Korea, is both the main vocalist and lead dancer. Stella (Kim Da Hyun), born on June 18, 2007, is designated as a lead vocalist. Juun (Kim Joo Eun), born on December 3, 2008, takes on the roles of main dancer, main rapper, and sub vocalist. Ana (Noh Yuna), born on December 20, 2008, is positioned as sub vocalist and visual. Ian (Jung Lee An), born on October 9, 2009, serves as the lead dancer, sub vocalist, sub rapper, center, and visual. Lastly, Yeon (Kim Na Yeon), born on April 19, 201X (year unspecified), is recognized as the lead vocalist and the group's maknae (youngest member).

The fanbase account @H2H_INA, which is an unofficial fan account of the Hearts2Hearts Indonesia fandom, illustrates a very high level of digital activity. Based on observations, this account has 23,300 followers, with a daily posting frequency ranging from 10 to more than 20 posts per day. The high intensity of posts and the number of followers indicate that this account has a wide reach and plays a significant role in shaping discourse and interactions among fandom members online. The significance of this account is closely tied to the presence of Carmen (Nyoman Ayu Carmenita), one of the Hearts2Hearts members from Indonesia. Carmen is the first Indonesian idol to debut under a major South Korean agency, and her position as the main vocalist and representative icon for Indonesian fans has had a strong influence on the formation of a solid and active local community.

Carmen's presence has encouraged increased participation from local fans in various forms, including content production, online discussions, and fandom advocacy. In this context, @H2H_INA serves as an online communication hub representing the dynamics, collective spirit, and forms of cultural identity expression within the Indonesian fandom. Therefore, this account was selected as the subject of study not only for its statistical activity but also for its strong cultural and symbolic relevance in the construction of local fandom identity.

In the K-pop fan community, a unique language variety is formed that is only understood by fellow community members. This is in line with Sumarsono's (2014: 26) view, which states that a social group has the potential to create a particular language variety that distinguishes it from other groups. Along with the development of technology and information, the use of social media has also increased rapidly. One widely used platform is Twitter (now known as X), which allows users to share text messages of up to 140 characters per upload (Zukhrufillah, 2018:103). On this platform, the K-pop fan community formed a menfess (mention confess) account as a means of communication, where a variety of new terms were created that were often foreign and unfamiliar to the general public.

The primary issue identified in this context is the emergence of new terms that

are non-standard, occasionally ambiguous, and in some cases, deviate from the conventional meanings in Indonesian. This phenomenon constitutes a form of language variation differences in language use influenced by field, style, degree of formality, and medium of communication (Chaer & Agustina, 2016: 68). A related issue concerns the increasing tendency among members of fan communities to become multilingual users, namely, individuals who employ more than two languages simultaneously in their social media interactions (see Arifin, 2023; Hendriyanto et al., 2023). This multilingualism not only enriches linguistic expression but also fosters the emergence of creative, yet often non-standardized, language forms. Both issues, therefore, stem from the dynamic nature of digital communication, which facilitates the development of complex linguistic variations in both form and function.

This study seeks to analyze the forms and functions of registers found in posts by K-pop fan accounts on the social media platform X. Registers, as a subset of language variation, can be examined through the theoretical framework of language functions. According to Halliday (in Tarigan, 2009: 5; Sumarlam, 2003: 1–3), language serves seven functions: (1) instrumental function, which involves using language to influence or initiate action; (2) regulatory function, to manage or control behavior; (3) representational function, to convey factual information; (4) interactional function, to establish and maintain social relationships; (5) personal function, to express individual identity or emotion; (6) heuristic function, to seek and explore knowledge; and (7) imaginative function, to construct fictional or imaginative experiences. Utilizing this theoretical framework, the study aims to reveal how linguistic variations within the K-pop fan community on social media reflect these functions and to elucidate the communicative dynamics that characterize the discourse of this digital community.

Research on register variation in digital communication demonstrates a diversity of analytical approaches, spanning various platforms and interactional contexts. These include studies on transactional registers in buying and selling activities via Telegram (Iffat et al., 2025) and Twitter (Nisa & Kurniawati, 2023), as well as registers used in live-streaming environments such as TikTok Live (Rosdiana et al., 2025) and content creation on YouTube (Putri et al., 2024; Putri & Sujatna, 2025). Theoretically, such studies frequently adopt Halliday's framework of communicative functions, Roman Jakobson's theory of language functions, and Martin Joos's (1967) levels of formality often in combined applications (Herlina & Simatupang, 2024; Putri & Sujatna, 2025). Furthermore, morphological approaches have been employed to examine word formation processes such as affixation and abbreviation on Instagram (Asih et al., 2020), and lexical modification within gaming communities (Bahroni et al., 2024). In addition, sociocultural perspective emphasizes the influence of group identity and social trends on register usage (Manurung et al., 2024; Andini & Putri).

Based on this review, it can be concluded that register studies have developed through a multidisciplinary approach that includes language function, linguistic

form, and social context. However, until now there has been no research that specifically explores register in the K-Pop fan community on platform X, especially in the heart2hearts fandom which is known to actively create terms as a form of collective identity. Therefore, this research departs from this gap by examining the linguistic dynamics of fandom through Halliday's theory, to understand how register shape's social structure in a digital context.

Based on the review above, it can be concluded that studies on register have evolved through multidisciplinary approaches encompassing analyses of language functions, linguistic forms, and social contexts. Nevertheless, no study has specifically investigated the use of register within the K-pop fan community on the X platform, particularly in the Heart2Hearts fandom, which is notable for its active creation of terminology as a means of constructing collective identity. This gap underscores the need for a more in-depth examination of linguistic dynamics in digital fandom contexts. Accordingly, this study seeks to address this gap by analyzing variations in linguistic forms and register functions through the theoretical framework of Halliday's language function theory, with the aim of understanding how register contributes to the construction of social structures and the negotiation of meaning within online communities.

Method

This research uses a qualitative approach, as explained by Merriam and Tisdell (2015), that qualitative research aims to explore the meaning and understanding of a social phenomenon. In addition, according to Schutt and Check (2012), qualitative research generally starts with questions related to what individuals think, how they act, and why they take certain actions, especially in social and educational contexts. The object of this research is the Heart2Hearts Indonesia fanbase account on the X social media platform. The data in this study are in the form of various registers that appear in the form of words, phrases, and sentences, as used in conversations between members of the Heart2Heart fandom known as Hatchu (S2U), a fan community of the K-pop idol group Heart2Heart.

Data was collected from the debut of the Hearts2Hearts group on February 24 to May 12, 2025. This study used 87 posts from the fanbase account @H2H_INA. This number was considered sufficient because the Hearts2Hearts group had only debuted three months prior, so the available data was limited. However, the data collected consists of selected posts that align with the research objectives and can be categorized as a register, which refers to the distinctive language use within a specific community.

Data collection was halted when no new information was found, or in other words, when the data reached saturation. This means that after analysis, no new patterns or language forms emerged, so the existing data was deemed sufficient. The researcher in this case remained neutral and did not directly engage with the

fan community. Although the researcher has an interest in Korean pop culture, this did not influence the objective analysis of the data. The researcher maintained a distance and sought to view the data as it was. In addition to the content of the posts, the researcher also considers the context behind the data, such as the social media platform X (Twitter), fandom culture, and the timing of the event. For example, posts during a debut or comeback naturally have a different linguistic nuance. All of this is analyzed to understand the deeper meaning of each post. From an ethical standpoint, this research only uses public data, i.e., data that can be viewed by anyone without having to follow a specific account. Usernames are not mentioned, and identities are kept confidential to avoid violating privacy.

Data were obtained through observation and documentation methods. The steps taken in data collection include: first, the researcher traces and observes the utterances contained in the threads on the Heart2Hearts Indonesia fanbase account on X social media. Due to the large number of fanbase accounts, the researcher specifically chose the account as the focus of the study.

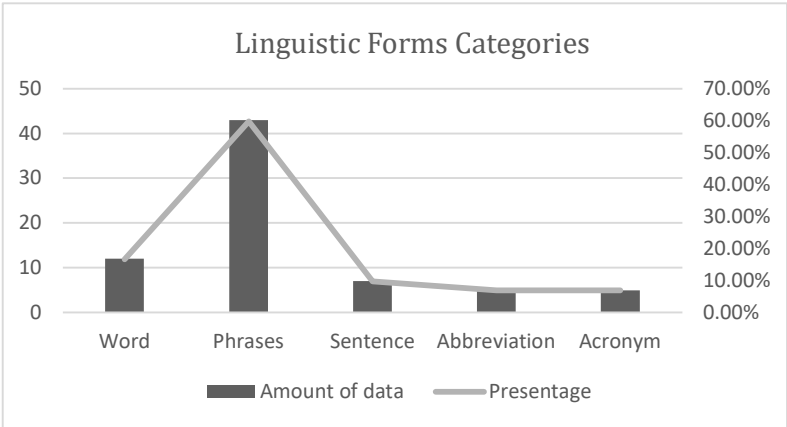
Second, the researcher scrutinized each utterance to identify and mark the parts that contain registers. Third, the researcher recorded the register data found, either in the form of words, phrases, or sentences. After the data were collected, the researchers analyzed the data in several stages. First, the researchers identified the linguistic form of the speech by classifying the data based on the type of register. Second, the researcher analyzed the meaning of the register by referring to the context of the situation using the theory of Larson (1989).

Third, the researcher examined the language function of register usage by using Halliday's theory of language function (Tarigan, 2009:5). Finally, the researcher compiled conclusions and suggestions based on the results of the analysis that had been carried out. Through these steps, it is hoped that this research can provide a comprehensive understanding of the form, meaning, and function of registers in the communication of K-pop fan communities on social media.

Results

This chapter presents the results of data analysis based on two main stages, namely lingual form classification and language function classification according to Halliday's theory. The first stage aims to identify the forms of language units used in the heart2hearts fandom community, ranging from words, phrases, sentences, to the shortest forms such as abbreviations and acronyms. The results of this classification provide an initial overview of the trends in linguistic structures that appear in digital communication on platform X. The second stage involves analyzing language functions to understand how these lingual units are used in social and communicative contexts, as described in Halliday's theoretical framework. The results at each stage are shown through tables and descriptive explanations as follows.

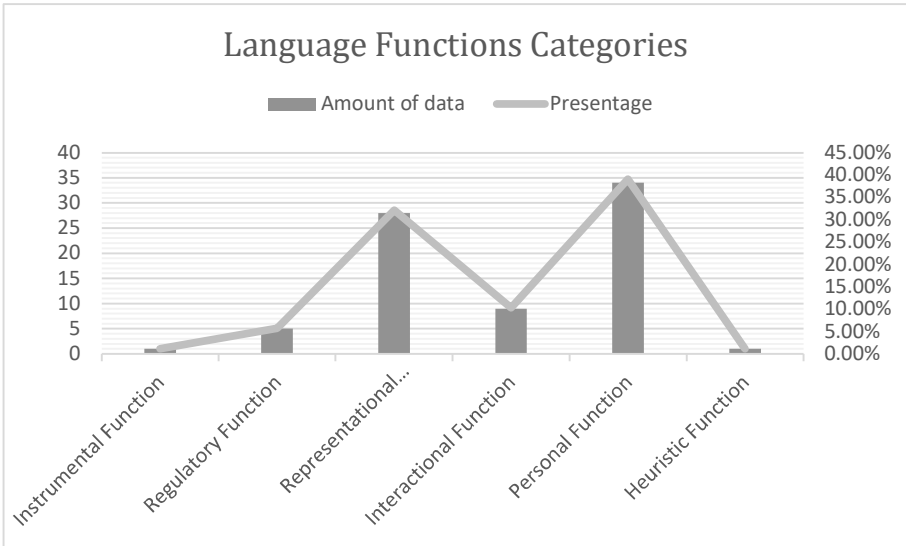
Figure 1: Linguistic forms Categories Percentage



Based on the classification of linguistic forms from a total of 72 data entries, it was found that phrases were the most dominant category, accounting for 43 entries or 59.72% of the total. This is followed by words, which comprise 12 entries or 16.67%. Sentences rank third, with 7 entries, representing 9.72% of the total data. Meanwhile, both abbreviations and acronyms have the same number of entries, with 5 each, making up 6.94% respectively.

These findings indicate that phrases are the most frequently used lingual units in the analyzed data, suggesting a tendency toward more complex syntactic structures that do not yet form complete sentences. The dominance of phrases may also reflect the linguistic nature of the data, which tends to be more descriptive and focused on condensed meaning. On the other hand, the presence of words, sentences, and abbreviated forms serves as complementary elements that enrich the variety of structures in language use.

Figure 2: Language Functions Categories Percentage



The language function classification table illustrates the distribution of various types of language functions in the analyzed dataset. The classification results indicate that personal functions are the most dominant category, accounting for 39.08%. This dominance suggests that language use in this research context is primarily employed to express feelings, emotions, and subjective experiences of the speakers. In second place, representational functions account for 32.18%, reflecting the tendency to use language as a tool to convey information or describe reality objectively. Interactional functions occupy the next position with a percentage of 10.34%, indicating the role of language in building and maintaining social relationships between individuals.

The regulatory function, although not very prominent, still illustrates its presence with a percentage of 5.75%, indicating that language is also used to give directions or control the behavior of others. Meanwhile, the instrumental and heuristic functions each only account for 1.15% of the total data, indicating that the use of language to meet practical needs or explore knowledge is relatively rare. Overall, these findings confirm that in the analyzed communication context, the personal and representational functions are the most prominent forms of language use, followed by the interactional and regulatory functions, while the instrumental and heuristic functions only appear to a limited extent.

Discussion

Linguistic forms

Based on the classification of linguistic forms, different types of language units are identified, which reflect the diversity of language structures. The analyzed data includes basic forms such as nominal words, which function as markers of objects or concepts in discourse. In addition, noun phrases were found, which consist of two or more words that together convey a more complex meaning. Other linguistic elements identified are sentences, which form a complete communicative unit, as well as abbreviations and acronyms, which are the result of shortening words or phrases.

Word

(1) Heart2Hearts Debut tidak terasa nyata.

Data (1), the word “debut” can be linguistically classified as a noun. This is based on its function in the sentence, which is as the subject or core of the phrase “Heart2Hearts Debut”, which refers to the first official event of the group Heart2Hearts performing in the music industry. In this context, “debut” does not denote an action (like a verb), but rather refers to a specific event or moment that is concrete in the entertainment world. Morphologically, this word stands alone without affixes, but it is still capable of being the core of a nominal phrase. Semantically, “debut” implies an entity or event that can be recognized, talked about, and even judged (e.g. “doesn't feel real”), which further confirms its status

as a noun. Thus, the classification of the word “debut” in the data as a lingual form in the form of a noun is appropriate and in accordance with linguistic rules.

- (2) Hai hai Hatchuuu~ siapa nih yang udah gak sabar nunggu Heart2Hearts datang ke indonesia?

Data (2), the lingual form “Hatchuuu~” can be classified as a propria noun as well as a register term in the realm of K-pop fandom. In form, “Hatchuuu~” is the phonetic pronunciation of the fandom name S2U, which visually symbolizes “love + you” (S2 = ♥ and U), and is pronounced to resemble the unique and distinctive sound of “hatchuuu”. This pronunciation contains expressive and emotional nuances that are common in fandom culture, especially among K-pop fans who often form a collective identity through creative and memorable fandom names. As a register, “Hatchuuu~” has a meaning that is only fully understood within the Heart2Hearts fan community. Outside of the fandom context, it has no standardized lexical meaning, but in certain social contexts, it functions as a marker of social identity and emotional affiliation to the idol group. The term reflects the distinctive language style that develops in inter-fan and idol-fan interactions, which includes creative, emotive, and symbolic greetings.

- (3) #JIWOO bersama Winter Sunbaenim

- (4) Doyoung emang sunbae yg perhatian

Analysis of data (3) and (4) illustrates that the words “Sunbaenim” and “sunbae” can be linguistically classified as nouns as well as register terms in the context of Korean culture, particularly in the K-pop industry. Morphologically, “Sunbaenim” is a complex form that combines the root word “sunbae” (senior) with the honorific suffix “-nim”, which signifies respect. In the syntactic structure, both words function as markers of social entities that have seniority status. Semantically, they refer to individuals who have prior experience or standing in a professional community. As register terms, the use of “Sunbaenim” and “sunbae” reflects socio-hierarchical norms unique to Korean culture and understood specifically within the domain of K-pop.

Phrases

- (5) Paul Partohap mengunggah video dirinya menyanyikan lagu The Chase acoustic ver.

- (6) Ads ulang tahun #YE_ON di stasiun Seoul National University dari China Ye-on Bar dan Fans China

- (7) Hearts Chase EP-5

Data (5), the phrase “The Chase acoustic ver.” is a nominal phrase that refers to the acoustic version of the song titled “The Chase.” This phrase consists of the core

noun “The Chase” which functions as the name of the song, followed by the description “acoustic ver.” (short for acoustic version), which specifies the type of arrangement of the song. Semantically, this phrase refers to a specific musical object that is characterized by an acoustic version, and morphologically it is complex because it combines English elements with the typical writing style of music media. In data (6), the phrase “China Ye-on Bar” is also a nominal phrase and can be categorized as the name of an international fan community originating from China, a heart2hearts member named “Ye-on”, and the word “Bar” which in the context of K-pop fandom means community or fan base.

This phrase illustrates the collective identity of a group of fans from China who support a member named Ye-on. data (7), the phrase “Hearts Chase” is the title name of a program or video series, which is also classified as a nominal phrase. Semantically, this phrase has a symbolic meaning content that likely combines the group name Heart2Hearts with the word “Chase” (chase or adventure), indicating the narrative or concept in the content. These three phrases generally function as identity and title markers, and they are all linguistic forms that are distinctive in K-pop entertainment and fandom, whether as artworks, fan communities, or media programs.

(8) Untuk Arunikaku, 2025-#MentaridiJakarta

(9) Nickname Bali Girl

(10) Cantik banget strawberry ku

(11) Apakah carmen dan ian sopian challange bareng aespa?

Data (8), the phrase “arunikaku” is noun derived from the Sanskrit word “arunika” which means dawn light or morning sunlight, and combined with the possessive suffix “-ku”. In the context of the Heart2Hearts fandom, “arunikaku” refers to fans who support the fansite of Carmen, a member of the group whose account is @suarmentari. The choice of this word is full of symbolic meaning, with the hope that Carmen can become a lamp or light that shines on others, as well as herself, and shines like an eternal sun. In the phrase “Mentari di Jakarta”, which also appears in the same data, this form is a metaphorical nominal phrase, where “mentari” describes the figure of Carmen and “Jakarta” as the location of a special event or moment, which emphasizes the meaning of a presence that brings light.

In data (9), the phrase “Bali Girl” is a propria noun that is used as a nickname for Carmen because she is from Bali. This nickname becomes a distinctive identity that links geographical origins with the idol's personal image, strengthening the connection between her personality and regional origin in the minds of fans. then, on the data (10), the phrase “strawberry ku” is a possessive nominal phrase used as a sweet greeting from Hatchuuu~ (Heart2Hearts fandom) to a member named Jiwoo. This expression is personal and emotive because Jiwoo is known to love strawberries and uses the fruit as her personal identity emoticon, making “strawberry ku” a form of symbolic affection from fans. Finally, in data (11), the phrase “Ian Sopian” is a creative nickname given by Indonesian fans to member Ian.

The additional word “Sopian” is embedded because of Ian’s humorous and relatable nature, creating a familiar and witty impression that is in line with the humor culture of Indonesian fans.

Sentence

(12) Yeon sama bonamana ga nyampe sebulan bedanya njir

(13) Album The Chase menjadi album rookie dengan penjualan tertinggi di circle chart (Jan-Apr) dengan total penjualan 428.725 copies.

(14) Sesuai spoiler ordal

Data (12) reflects the informal sentence form typical of K-pop fandom, with an elliptical structure and mixed use of Indonesian and community-specific terms. “Yeon” is a noun in the form of the name of the youngest member of Heart2Hearts, while “Bonamana” is the name of a legendary K-pop song by Super Junior, which also belongs to the popular culture register. The phrase “not even a month’s difference” expresses a temporal fact that highlights the time difference between Yeon’s birth and the release of Bonamana, showing the generational difference between juniors and seniors. The word “njir” functions as a slang expression that reinforces fans’ emotional response to the fact.

In data (13), it is an active declarative sentence, with a complete syntactic structure (subject, predicate, complement, and adverb). This sentence conveys factual information about quantifiable commercial achievements, showing a form of representation of success in the K-pop music industry through the use of concrete data and formal register. Data (14), classified as an elliptical sentence that is informative but brief, typical in digital communication. The word “spoiler” refers to the initial information given earlier, while ‘ordal’ is a local slang for “insider,” used by Indonesian fans to refer to Carmen, an Indonesian member. The use of “ordal” contains a sense of humor and cultural closeness, signifying the special relationship between idols and local fans.

Abbreviation

(15) Akhirnya full member H2H bisa encore bareng kakak2nya. So proud of uu guys!!

(16) CARMEN with little girl S2U

Data (15) and (16), the lingual form of the sentence demonstrates the typical meaning-dense, emotional, and linguistically creative characteristics of K-pop fandom communication. Data (15) features a mix of Indonesian and English codes that reflect the informal style of fan digital interaction. The main element in this sentence is the abbreviation “H2H”, referring to the group name Heart2Hearts, with the number ‘2’ as a phonetic substitution for “to”. This form functions as an institutional noun and symbol of the group’s collective identity, which reinforces solidarity among the fandom. The phrase “full members” indicates the involvement

of all group members, while “with his older brothers” implies a hierarchical relationship with senior groups or artists within the K-pop industry. In data (16) contains the abbreviation “S2U” which is a symbolic representation of the Heart2Hearts fandom, read as “Hatchuuu”. This form belongs to visual-phonetic abbreviations that contain affective meaning, resembling the phrase “heart to you”. As a fandom register, “S2U” is exclusive and recognizable only within a certain fan community. The term marks the collective identity of the fandom while reflecting the interpersonal relations between idols and fans among community members.

Acronym

- (17) WOOMEN ALWAYS dimanapun tempatnya
- (18) Arahrgghgrhg akhirnya momen yg ditunggu tunggu karmet carmet foto bareng
- (19) Aku harap mendapatkan hari terbaik untukmu CASTELLA FOREVER
- (20) Keluarga “CaSian”

The analysis of data (17) to (20) illustrates how K-pop fandom communities use acronyms as a linguistic strategy to form a collective identity and strengthen the emotional closeness between fans and idols. In data (17), the acronym “WOOMEN” is a combination of Jiwoo and Carmen's names, which forms a new entity resembling the word “women” phonetically but has a special meaning in the fandom context as a symbol of the duo's cohesiveness. then, on the data (18) introduces the acronymic forms “karmet” and ‘carmet’, which are derived from combining the names Karina and Carmen with the slang term “jamet”, creating alternative personas that are humorous, informal, and can only be understood in the context of the fandom. These two terms reflect how the fandom collectively shapes the internal humor and daily narratives of idols.

Furthermore, data (19) illustrates the acronym “CASTELLA” as a combination of Carmen and Stella, which is used to represent the special relationship between the two members. This acronym symbolizes fandom loyalty and is used to express fans' emotional hopes for the continuity of their cohesiveness. Meanwhile, in data (20), the acronym “CaSian” is a combination of the names Carmen, Stella, and Ian, which is used to refer to the three as a unit or “little family” in the group.

This term illustrates the function of acronyms as affective and exclusive markers of collective identity within the fan community. Overall, the acronyms in this data are creative forms of fandom language that create symbolic identities through a combination of names, puns, and humor. They are not just labels, but also representations of emotional bonds, collective narratives and communication practices that strengthen a sense of community in K-pop culture.

Language Functions

Based on the data findings, six out of seven language functions according to Halliday's classification are identified, namely instrumental, regulatory, representational, interactional, personal, and heuristic functions.

Personal Function

(21) Ntar dicobain satu-satu sama Carmen tuh, tiap event beda beda lovesign nya wkwkwk

(22) Curang kak....dia maennya Eye Smile. Udah pasri dibikin goyang iman ini

(23) Dari teaser pertama udah langsung kepincut sama juna

(24) The Real AI Visual

Data (21) to (24) can be categorized into personal functions because all utterances show the expression of fans' feelings, opinions, and emotional responses to their idols directly and subjectively. In data (21), it contains the phrase "lovesignnya wkwkwk" which illustrates a combination of the noun 'lovesign' with a possessive suffix and the laughing expression "wkwkwk". This indicates a relaxed and familiar personal response to Carmen's variation in love gesture style, with the addition of laughter as a marker of humor. Data (22) illustrates emotional admiration directly through hyperbolic language style. Data (23) expresses a strong and subjective first impression of the idol, while (24) expresses praise for the idol's visually perfect, almost technologically perfect appearance. All of this data reflects the highly personalized, affectionate communication style of the fandom and illustrates fans' emotional involvement with their idols.

(25) Cape bangettt queen asbun

(26) Bjirr jamet premium ini mah

(27) Akhirnya liat duo jamet

Data (25) to (27) comprehensively demonstrate the use of personal language functions in fandom communities, where speakers express their feelings, emotional reactions, and personal judgments towards their favorite idols, specifically Carmen of Heart2Hearts. In data (25), the expression reflects an expression of fatigue peppered with admiration or amusement towards Carmen's spontaneous behavior, characterized by vocal intensification and informal language typical of the fandom. Data (26), reinforces the personal impression through admiration wrapped in slang and creative metaphors, portraying Carmen as an eccentric yet classy figure. Then, on the data (27), indicates excitement over the appearance of Carmen and Karina (aespa), two idols who are considered to have witty and eccentric personalities. The label "duo jamet" becomes a symbol of internal humor that reflects the typical social dynamics of the fandom. These three data show how language is used emotionally and personally by fans to build closeness, express appreciation, and strengthen bonds of shared identity within their digital communities.

Representational Function

(28) 202511 #YUHA weverse post

(29) 250511#CARMEN Weverse moment

(30) 200510 Heart2Hearts weverse membership update

(31) 250510#IAN weverese comment

Data (28) to (31) can be classified into the representational function because each of them conveys factual information about the activities of Heart2Hearts group members on the Weverse social media platform, which is the main means of interaction between idols and their fans. In data (28), it is mentioned that Yuha made an upload or post on Weverse, which illustrates active participation in sharing thoughts or information with fans. Furthermore, in data (29), Carmen shares moments or visual content that are generally personal and exclusive, such as photos or videos, which strengthens the emotional closeness with fans.

Data (30) refers to exclusive content updates for fans who are members of the Heart2Hearts group's Weverse membership, reflecting a premium form of one-way communication. Then, on the data (31), Ian provides direct comments, both to fans and other members, which illustrates a two-way and interactive form of communication. All of these data represent the use of digital media as the main channel in bridging the relationship between idols and fans in a real, actual, and sustainable manner.

The language structure used in these data is informative and descriptive, consisting of time elements (such as "250511" for May 11, 2025), member names (such as #YUHA, #CARMEN, #IAN), and types of digital activities (such as weverse post, weverse moment, weverse comment, and weverse membership update). These formats indicate a distinctive pattern in fanbase communication, which is the concise and efficient delivery of information that is easily recognizable by fellow members of the fandom community.

(32) 250512 SMTOWN LIVE in LA-soundcheck

(33) 250512 SMTOWN LIVE in LA - Pink Carpet

Data (32) and (33) function to convey factual information directly and objectively. This representational function is shown through a concise but meaning-dense speech structure, including the elements of time (May 25, 2025), place (Los Angeles), and the type of activities carried out (soundcheck and pink carpet) in the SMTOWN LIVE event series, which is an annual concert organized by the SM Entertainment agency. In the context of Heart2Hearts Indonesia fanbase communication on social media platform X, this kind of speech plays an important role as a form of conveying the latest information to the fandom, especially Heart2Hearts fans who are members of the S2U (HeartU) community.

The use of this register illustrates the tendency of the fan community to use short but meaningful nominal phrases, without including elements of personal or emotive expressions, thus emphasizing the informative function in communication. Thus, the existence of such data reflects that the fanbase is not only a space for

expression, but also acts as a provider of accurate, efficient and contextual information, in accordance with the needs and dynamics of digital communication among K-pop fans.

Interactional Function

(34) Minn boleh nih share videonya reacttothek ngebahas lagu the chase

(35) Hai hai Hatchuuu~ siapa nih yang udah gak sabar nunggu Heart2Hearts datang ke indonesia?

Data (34) and (35), the dominant language function is interactional, where language is used as a tool to foster and strengthen social relationships within the fandom community. In data (31), the speaker conveys a request in a casual and familiar tone to the community admin "Minn". The use of informal expressions such as "may ya" and direct address to the account manager reflects the speaker's desire to establish closeness and maintain interaction within the community. Although there is an instrumental function as a form of content request, the core of communication remains in the realm of social interaction.

Similarly, in data (32), there are familiar greetings and rhetorical questions aimed at generating enthusiasm and creating an atmosphere of togetherness. The phrase "Hi hi Hatchuuu~" as well as the use of emotionally evocative language style illustrates that the speech is designed not to convey factual information, but to strengthen relationships between community members. Therefore, these two data show how fandom members use language as a means of building emotional engagement and maintaining social dynamics in digital space, particularly in the context of the Heart2Hearts (Hatchuuu/S2U) fan community.

(36) Terimakasih banyak mentari nim

(37) Masternim, dateng fansign kahh?

Data (36), and (37), show the use of language for the purpose of building and maintaining social relationships between community members. In data (36), the expression of gratitude accompanied by the familiar greeting "mentari nim" emphasizes a warm and respectful personal interaction. The use of the Korean honorific "-nim" also illustrates familiarity as well as respect in the context of a mixed-language fandom community. This is typical of interactional functions, where language plays a role in maintaining and strengthening social ties between individuals. Then, on the data (37), it is a form of casual questioning that aims to open communication and trigger further interaction.

The use of the greeting "masternim" as a form of respect and familiarity as well as a sign of social identity recognition, as well as questions regarding attendance at fansign events, serves to build closeness and foster social engagement among community members. This function is in line with the definition of interactional function which emphasizes the use of language as a means to regulate social relations and interpersonal interactions.

(38) Hachu~ mulai dari sekarang, kita tidak tahu apapapa ya

Data (38) illustrates the use of language that functions to build and maintain social relationships, so it is appropriately categorized as an interactional function. The greeting “Hachu~” strengthens the sense of familiarity between members of the Heart2Hearts fandom. The phrase “kita tidak tahu apapapa ya”, although ambiguous, has a pragmatic meaning as a form of solidarity in keeping secrets or facing uncertainty together. It creates a sense of inclusiveness and emotional closeness between the speaker and the listener. reThus, language in this speech is not only a communication tool, but also a social binder in the fandom community.

Regulatory Function

(39) Yang mau tanya juga boleh banget. Yuk kita bantu Heart2Hearts buat bawa pulang piala rookie

(40) Vote vote vote s2u

Data (39) and (40), it is clear that speakers use language as a tool to direct and influence the actions of the interlocutors, which is the main characteristic of the regulatory function. In data (39), the invitation “Yuk kita bantu...” illustrates the speaker's attempt to build active participation from the audience to engage in collective action, namely supporting Heart2Hearts to win the award. This phrase is not just an ordinary invitation, but has a pragmatic function to regulate behavior and encourage direct involvement.

Then, on the data (40) features the repetition of the word “Vote” three times, which implicitly aims to reinforce the urgency and encourage voting actions from readers. This imperative form, even though it does not include a subject or auxiliary verb, is pragmatically an order or invitation that drives concrete action. Both data show that the regulatory function is not always present in the form of rigid command sentences, but can appear in a variety of speech styles, ranging from subtle invitations to emotional appeals that aim to direct the actions of others.

(41) Warga SMTOWN yang senang bergotong royong, mari kita bantu CARMEN kasih nama indonesia buat Heart2Hearts

Data (41), language use illustrates a regulatory function. In the sentence, the speaker conveys a collective invitation in the form of the phrase “mari kita bantu...” which functions as a form of encouragement or direction of action to other participants in the SMTOWN community. The speaker is not only expressing a personal desire, but regulating the behavior of the reader or audience to be actively involved in an action, namely helping to give a local name to Heart2Hearts. Although packaged with a sense of togetherness and a light persuasive impression, this speech still has the content of directing towards certain actions. This indicates that the regulatory function does not always have to be explicitly authoritative or imperative, but can appear through subtle forms of invitation but still aims to regulate the response or participation of the interlocutor.

Instrumental Function

(42) Cst?

Data (42), when viewed in context as an abbreviation of Central Standard Time, illustrates an instrumental function that refers to the use of language to fulfill the speaker's personal needs or desires, including in the form of requests for information needed for a specific purpose. In this case, the speaker uses a concise form to ask or confirm whether a statement or event refers to the Central Standard Time time zone. Although not explicitly conveyed in full sentences, this speech still contains a clear functional content, namely to obtain clarification of time, which is important information in schedule-based communication or coordination of activities across regions.

Heuristic Function

(43) Buat camper/camera person kak. Buat screentime

Data (43) implicitly conveys a request or instruction that aims to obtain or direct information regarding one's role as a camper or camera person with the aim of getting screentime. In the context of fandom or content production, camper or camera person refers to an individual who takes pictures or videos, so this sentence illustrates an attempt to understand or facilitate the content creation process for certain members to receive more exposure.

The Implication for Digital Communication Theory

This study reinforces the concept of "fandom as a register," in which specific linguistic features (lexicon, syntax, and discourse patterns) are unique to the community. Terms such as *Hatchuuu~*, *WOOMEN*, *CaSian*, and various acronyms serve as clear markers of this particular register. The use of honorific titles such as *-nim* e.g., *Sunbaenim*, *mentari nim*, *Masternim* demonstrates the influence of Korean cultural norms on language use within the K-pop fandom, highlighting how registers can be shaped by external cultural contexts.

The use of creative nicknames such as *Ian Sopian* and *Bali Girl* illustrates a culturally embedded Indonesian practice of localizing and personalizing foreign names, which functions as a form of social intimacy and humor. Additionally, the invocation of *gotong royong* (mutual cooperation) in the collective call to support Heart2Hearts (Data 24) is a reflection of strong Indonesian cultural values, indicating how such values are expressed and sustained within digital fandom practices.

The blending of Indonesian and English, along with slang and creative metaphors, illustrates the dynamic and evolving nature of digital registers, this phenomenon is often characterized by interlingual integration and the formation of innovative linguistic structures, supporting the argument that digital media plays a role in shaping new linguistic patterns that depart from conventional

grammatical norms. This study highlights the role of digital platforms X in facilitating the emergence and sustainability of distinctive linguistic communities. Digital communication promotes the efficient use of abbreviations, acronyms, and informal language styles, which are generally less prevalent in face-to-face interactions. Furthermore, it illustrates how digital interaction enhances parasocial relationships between fans and idols, with language functioning as a mediating tool to foster emotional proximity despite physical separation.

The present research examines textual data derived from the Heart2Hearts K-pop fandom, utilizing the social media platform X as the primary source of analysis. Such a narrow scope limits the generalizability of the findings to other fandoms or digital platforms. While the results offer valuable insights into the use of register within the Heart2Hearts fandom community, caution must be exercised in extending these conclusions to broader K-pop fandoms or online communities, given the distinct interactional dynamics, social conventions, and linguistic characteristics of each group.

Accordingly, future research is encouraged to broaden the dataset by including multiple fandom communities and a range of other interactive platforms, such as TikTok, Instagram, Bubble, or YouTube. This broader approach would strengthen the validity of the findings and offer a more comprehensive understanding of how digital communication practices contribute to the construction and evolution of linguistic patterns.

Conclusion

Findings derived from the analysis of 72 linguistic forms and the classification of language functions within the Heart2Hearts fandom community indicate that language is predominantly employed to convey personal and representational meanings through dense and descriptive phrasal constructions. The prevalence of personal, representational, and interactional functions affirms that digital communication in this fandom context is primarily oriented toward emotional expression, informational exchange, and the cultivation of social relationships, rather than toward instrumental or regulatory objectives.

Furthermore, the presence of diverse linguistic forms such as acronyms, abbreviations, and creatively coined expressions reflects communicative practices marked by cross-linguistic integration and expressive innovation. These findings suggest that digital fandom communities' function not merely as spaces for cultural consumption, but as active and dynamic arenas of linguistic production. The interweaving of Korean cultural elements with localized Indonesian nuances gives rise to a hybrid, contextually embedded variety of language unique to this community.

The implications of these findings are multidimensional. Theoretically, the study reinforces the applicability of register theory within the landscape of contemporary digital communication, while also contributing to broader understandings of how new linguistic norms emerge in digitally mediated,

community-based interaction. Practically, the insights presented may inform strategies for community managers, digital content developers, and popular culture marketers in designing communication approaches that are inclusive, participatory, and emotionally resonant with fan-based audiences.

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