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## A SOCIOLINGUISTIC ANALYSIS OF JARGON AND FAN-TERMS IN THE *BERI CINTA WAKTU* FANDOM

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### Abstract

Beri Cinta Waktu is a drama series that aired on SCTV on October 16th, 2025. The series focuses on the life of Adila, who has to choose between two men as her true love: Trian and Rama. Due to its high rating, even from the first episode, Beri Cinta Waktu's popularity gradually increases, attracting a large audience. Since then, a fandom on social media has emerged, focusing on their interest in the drama series. The purpose of this study is to examine how fandom members utilize jargon and fan terms, including portmanteaus, acronyms, and terms created by fans themselves. The study will utilize a sociolinguistic theory developed by William Labov to observe language variations, slang, and fan terms in the Beri Cinta Waktu fanbase. The method used is a qualitative approach to assess the effectiveness of using jargon and terms within the fanbase, and also utilizes purposive sampling to categorize language formations. As a result, the three types of jargon are focused on being observed, including acronyms, portmanteaus, and specialized fan terms used in the Beri Cinta Waktu fandom. All will be analyzed structurally to find the contexts of the jargon. After all, it will be stated that the analysed jargons represent two separate objects: first, the representation of the objects in Beri Cinta Waktu, and second, the fandom elements themselves. All will be connected with sociolinguistic theory, and then concluded by the connection between the fandom and the relationship between the members themselves.

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### Keywords

Fandom, jargon, portmanteau, slang, term.

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## INTRODUCTION

Fandom is one of the online communities that primarily discusses objects people idolize, such as artists, sports teams, or even fictional works. Through a fanbase, people can gain extensive information about their interests and connect with others who share the same purpose of being part of the fandom. These communities function not only as spaces for appreciation but also as arenas for identity construction and collective meaning-making among fans. Participation in fandoms often involves emotional investment, shared norms, and repeated interactions that strengthen a sense of belonging. Language use, including specific terms and expressions, often becomes a key marker that distinguishes fandom members from non-members. As digital fandoms continue to expand and diversify, patterns of user engagement increasingly shape the social and emotional fabric of online platforms (Lee & Park, 2025).

In Indonesia, the television drama industry reached a new peak following the release of "*Beri Cinta Waktu*," a television drama series aired on SCTV on October 16, 2025. The story centers on a young woman named Adila, whose life is drastically changed after an accident claims the life of her younger brother. Adila is then caught between two men: Trian, her childhood friend who later becomes her boss, and Rama, a kind-hearted doctor who saves her in the first episode. The conflict intensifies when Adila, who is engaged to Rama, becomes trapped in a scandal with Trian. As a result, Rama cancels the engagement, and Adila is forced to marry Trian to protect his company and family reputation. The series stars three well-known young actors—Zara Adhisty, Yesaya Abraham, and Rayn Wijaya—whose performances bring a fresh atmosphere to Indonesian television dramas, particularly in the young adult romance genre.

With the popularity of *Beri Cinta Waktu*, audiences began to hope for future television drama series that could surpass or at least match its quality. This enthusiasm led to the formation of a dedicated fan base centered on the series. The fandom serves multiple purposes, including sharing updates, romantically shipping characters, and organizing events initiated by official fanbase members to interact directly with the main cast, such as Zara, Yesaya, and Rayn. Through these activities, fans actively construct a shared community that extends the narrative and emotional experience of the series. Implicitly, the fandom of *Beri Cinta Waktu* can be considered a successful community, largely driven by the series' popularity and high television ratings. This phenomenon demonstrates how media texts can actively generate participatory cultures that extend beyond the

screen into sustained online social practices.

Like most fandoms, the *Beri Cinta Waktu* fandom tends to employ specific elements to express its interest in the primary object of admiration, particularly through the use of jargon and fan-terms. These linguistic features function as markers of in-group identity, signaling the depth of fans' emotional investment in the idolized object. The use of jargon and fan terms allows fans to differentiate themselves from non-members while simultaneously strengthening internal solidarity. In this sense, fandom language operates not merely as a communicative tool but also as a symbolic resource that constructs collective identity. Moreover, the repeated circulation of these terms across fan interactions contributes to the stabilization and normalization of shared meanings within the fandom community.

As a romance drama series, *Beri Cinta Waktu* inevitably foregrounds interpersonal relationships, especially those involving the main characters. Consequently, romantic shipping and the observation of relationship development become the central focus of the fandom's activities. These practices encourage fans to actively interpret, evaluate, and emotionally invest in character relationships beyond the narrative itself. To analyze this phenomenon, this study draws on sociolinguistic theory, particularly William Labov's approach to observing language use within social groups. Labov's framework enables an examination of how fandom members employ language, including jargon and fan terms, to negotiate meaning, intimacy, and group belonging. This focus is particularly relevant, given that the linguistic practices within fandoms often differ significantly from those in broader social contexts.

The analysis is further connected to the social media platforms most actively used by fandom members, namely Instagram and TikTok, which serve as accessible spaces for observing everyday fan interactions. As demonstrated by Maros and Basek (2022) in their study of K-pop fandom phenomena, social networking platforms play a crucial role in enabling fans to express their enthusiasm and support for their idols. In the case of the *Beri Cinta Waktu* fandom, numerous Instagram and TikTok accounts actively discuss the series using acronyms such as BCW, as well as shipping portmanteaus like Trila (Trian–Adila) and Bimut (Bimo–Muti), along with various specialized fan terms to refer to narrative events. The consistent use of this jargon and fan terms ultimately becomes a defining characteristic of the *Beri Cinta Waktu* fandom itself.

Several previous studies have examined language use within fandom communities. Fauzi et al. (2025), for instance, investigated the use of jargon in K-pop fandoms on social media, revealing that fans frequently employ both Korean and English terms. Korean functions as a symbolic representation of the idols' original language, while English serves as a global and widely accessible medium that allows international fans to participate without needing to understand Korean fully. A similar topic is discussed by Setyowati and Indrawati (2023) in their study of anime fandom on Twitter, which focuses on jargon usage and language variation. Their findings show that anime fandom discourse incorporates English terms commonly used in everyday contexts but recontextualized to refer to anime-related concepts, Japanese slang associated with specific characters, and Indonesian slang used primarily in humorous interactions.

Another relevant study is conducted by Roig-Marín (2016), who examines anglicisms in music fandom with a particular focus on morphophonological processes. This study highlights the use of suffixation, such as *-er*, *-or*, *-ie*, and *-ette*, in naming fan communities, as well as compounding strategies exemplified by terms like *"Katycat,"* used to refer to Katy Perry's fans following her *"Hello Katy"* tour in 2009. The findings suggest that morphophonological elements play a significant role in fandom language, particularly within music and band fan bases. Such linguistic creativity reflects fans' attempts to construct intimacy and solidarity with their idols, indicating that morphological processes are not merely linguistic tools but also symbolic markers of fan identity and closeness. These patterns further demonstrate that both linguistic structure and socio-cultural affiliation systematically shape fandom language.

Additionally, research has been developed by Asfar et al. (2024). It focuses on the language variation of a K-pop fandom. In that research, the data found includes code-mixing, which involves the mixture of Indonesian, English, and Korean in conversation. Code-switching that involves the 'bait and switch' of English and Indonesian in a line of conversation, followed by the use of informal language, such as replacing 'dia' (him) with 'doi', and finally, slang like 'gose' (Going Seventeen) and 'cahol' (Card-Holder), which are only known to K-pop fans. From this study, one thing that we can find is that the languages used in fandoms are often variable, and the variation is sometimes only known by the people within the community. Really ensure that the characteristics of a fanbase are flexible yet not too general.

Another relevant study was conducted by Xasanov (2025), which examines the characteristics of language use among football fans' speech on social media. The study identifies three key findings. First, lexical richness and variation are reflected in the wide range of vocabulary used by football fans, including expressions that signal solidarity and mutual support during matches. Second, cultural reflections in language emerge through references to social and cultural contexts, considering that football leagues originate from different regions and countries. Third, the functional aspect of language highlights how words, vocabularies, and contexts are strategically used within fan interactions. Taken together, these findings suggest that fanbase language is significantly influenced by cultural factors, enabling outsiders to identify the distinctive characteristics of a particular fandom.

Based on the review of five previous studies, several research gaps can be identified through comparative analysis. Fauzi et al.'s study focuses on jargon usage involving English and Korean, representing an international language and the original language of the idols, which positions code-mixing as the central analytical concern. Similarly, Setyowati and Indrawati's work highlights language variation through the use of English, Japanese, and Indonesian jargons in discussing Japanese media in overseas contexts, emphasizing multilingual practices. A comparable pattern is also found in the study by Asfar et al., which documents informal speech involving mixtures of English, Indonesian, and Korean. Collectively, these studies primarily examine code-mixing and code-switching phenomena in fandoms as strategies to represent the linguistic identity of the cultural origin of the fandom object.

In contrast, the other two studies focus more explicitly on lexical formation and meaning within fandom discourse. Roig-Marín's research emphasizes the use of anglicisms in fanbases, particularly through word-formation processes such as suffixation and compounding. Meanwhile, Xasanov's study highlights language variation in fandoms by examining lexical richness, language function, and cultural reflection. These perspectives suggest that both studies prioritize word formation, morphology, and syntactic patterns, including the creation of fan-specific expressions. This suggests that fandom language can serve as a creative linguistic system, rather than merely a site of language mixing. Such an orientation opens space for further investigation into how these linguistic forms operate beyond structural patterns and function within specific fandom contexts.

The research gaps identified are that the last two journals are more focused on the usage of language based on natural word-forming, rather than solely on code-switching and code-mixing, as seen in the first three journals, which mainly focused on the cultural impacts of language formation. The significant difference lies in the fact that the language formation of the first three journals is naturally based on their true meaning from the foreign language, whereas the last two journals language formation is more creative and developed. This makes the last two journals more dependable as a reference for analyzing jargon and fan-terms in general. In terms of novelties, these five journals are maintaining their originality and not revisiting or revising previous studies. It can be seen from the collected data that none of them are comprehensive works that they dedicate themselves to, nor do they build upon the progress of previous research.

This study aims to examine language use within the *Beri Cinta Waktu* fandom by focusing on patterns of interaction among its members. Specifically, it aims to identify how fans utilize language when communicating within the same social circle, the dominant topics that emerge in fandom discussions, and the ways linguistic choices are employed to express interest, emotional involvement, and group affiliation—these objectives position fandom discourse as a socially constructed practice shaped by shared norms and collective identity. By foregrounding everyday fan interactions, this study highlights the role of language in sustaining participation and mutual understanding within digital fandom spaces. It also emphasizes how linguistic practices function as mechanisms for negotiating belonging and distinction among fandom members.

Furthermore, the purpose of this study is to analyze the use of jargon and fan terms in the *Beri Cinta Waktu* fandom by examining their lexical formation, semantic meaning, and communicative effectiveness. The analysis draws on fans' interactions on social media, particularly comments and discussions related to the plot, characters, and romantic relationships portrayed in the series. Using Labov's sociolinguistic framework, this study seeks to explain how these linguistic forms operate within specific social contexts and how they contribute to meaning-making, familiarity, and cohesion among fandom members. In doing so, the study offers a sociolinguistic perspective on how fan-generated language reflects both linguistic creativity and social alignment within the fandom.

METHOD

As the purpose of this research is to observe language variations, slang expressions, and fan terms in the Beri Cinta Waktu fanbase, this study employs a qualitative research approach to examine linguistic forms, including terms, portmanteaus, and other lexical elements, used within the fandom. Qualitative research is considered effective for analyzing social phenomena that are deeply embedded in cultural contexts (Awan et al., 2023). The sampling technique employed in this study is purposive sampling, as it enables the researcher to deliberately select data that are most relevant to the analysis of language variation, slang, and fan terms. Data are collected from Instagram and TikTok in the form of account names, comments, and captions related to *"Beri Cinta Waktu,"* and are subsequently categorized based on lexical features, including portmanteaus, acronyms, and specialized fan terms.

The data collection process is conducted over one day using a screenshot method. Afterward, all collected data are compiled and organized before classification. Following data collection, the researcher analyzes the contextual and general meanings of each term identified in the dataset. Data analysis is conducted using William Labov’s sociolinguistic framework, which facilitates the examination of word-formation processes and the interpretation of linguistic meaning within its social context. This framework also allows the researcher to link linguistic patterns with social interaction and group identity within the fandom. Through this analytical approach, the study aims to uncover how fan-generated language operates within the Beri Cinta Waktu fandom and reflects the shared meanings and social relationships among its members.

FINDINGS AND DISCUSSION

Findings

Acronym

Table 1. Fan Term Acronym

Fan-Term	Word Formation	Contextual Meaning
BCW	B = Beri, C = Cinta, W = Waktu	Shortened term to say the title fast

The table 1 demonstrates an acronym fan term that occurred in Beri Cinta Waktu Fandom, with only one data point collected.

As one of the prominent language variations in the world of fandom, acronyms are frequently found in the *Beri Cinta Waktu* community on Instagram and TikTok. The title "*Beri Cinta Waktu*" is commonly shortened to "BCW," making it the primary acronym used within the fandom. This acronym serves as an efficient linguistic strategy, enabling fans to communicate quickly while maintaining a shared understanding. The use of BCW also signals in-group membership, as only those familiar with the series can easily recognize its referent. Furthermore, the repeated use of this acronym across social media interactions contributes to the normalization of the term within the fandom discourse. In this sense, BCW not only serves a practical communicative purpose but also reinforces collective identity among fandom members.

### BCW



**Figure 1.** An official *Beri Cinta Waktu* Fanbase Instagram Account

As shown in the picture, the profile of the Instagram account is labeled 'Official Fanbase BCW,' which refers to audiences interested in the *Beri Cinta Waktu* drama series. The notable linguistic feature observed here is the use of the acronym BCW, derived from the official title of the series. This practice is commonly found in fandoms of television dramas and shows, where lengthy titles are abbreviated for ease of use. The primary purpose of using acronyms is to shorten and speed up utterances in online interactions. Additionally, the use of BCW on an official fanbase account enhances the legitimacy and recognition of the term within the fandom. It also reinforces a shared linguistic convention that distinguishes fandom members from non-members. Moreover, the visibility of this acronym in public fan spaces contributes to its widespread adoption and sustained use across fandom interactions.



**[Word Formation Process]****“BCW”**

**B** is derived from **Beri**

**C** is derived from **Cinta**

**W** is derived from **Waktu**

**Contextual meaning:**

The fast and effective way for fans to say “Beri Cinta Waktu” is to decrease the length of the utterance.

**Portmanteau****Table 2.** Fan Term Portmanteau

<b>Fan-Term</b>	<b>Word Formation</b>	<b>Contextual Meaning</b>
<b>Trila</b>	Tri = Trian, La = Adila	Shipping between Trian and Adila
<b>Bimut</b>	Bi = Bimo, Mut = Muti	Shipping between Bimo & Muti

The table 2 contains two datasets that were collected, which are the shipping name portmanteaus in the Beri Cinta Waktu fandom.

Portmanteau is quite popular in fandom and fanbases, where it is often used for shipping names, romantically pairing one character with another. Most portmanteau shipping names always have an original pattern. They put the name clipping of the male character first, and then followed by the name clipping of the female character. As a romance drama series, Beri Cinta Waktu is not left to its romantic moments, which involve the characters, including the two main leads. And the pairing between characters is the most discussed topic in the fanbase. The most used portmanteau and the most popular is Trila, which is derived from Trian and Adila, the two main leads themselves. The second most popular, after Trila, is Bimut,, which is derived from Bimo and Muti, the recurring characters.

## Trila



**Figure 2.** The comments of Trila shippers in TikTok.

The picture shows the reactions of netizens toward *Trila*, a portmanteau name formed from *Trian* and *Adila*, the two main leads of *Beri Cinta Waktu*. The strong on-screen chemistry between Trian and Adila encourages audiences to express their support by assigning a collective shipping name. The use of *Trila* functions as a linguistic strategy to encapsulate the romantic pairing in a single, easily recognizable term. This portmanteau not only simplifies references to the relationship but also signals emotional alignment with the pairing among fans. Furthermore, the repeated appearance of *Trila* in TikTok comments demonstrates how shipping terms circulate rapidly within fandom discourse. In this sense, *Trila* becomes a symbolic marker of fan engagement and shared romantic expectations within the *Beri Cinta Waktu* fandom.

### *[Word Formation Process]*

#### **“Trila”**

**Tri** is derived from **Trian**.

**La** is derived from **Adila**.

### *Contextual meaning:*

The audiences romantically pair Trian and Adila, due to their chemistry after a forced marriage which gradually develops into a sweet couple.

## Bimut



**Figure 3.** The comments of Bimut shippers in TikTok.

### *[Word Formation Proccess]*

#### **“Bimut”**

**Bi** is derived from **Bimo**.

**Mut** is derived from **Muti**.

Or it will be like:

**Bim** is derived from **Bimo**.

**Ut** is derived from **Muti**.

### *Contextual meaning:*

The audience romantically pairs Bimo and Muti, the recurring characters of *Beri Cinta Waktu*. The chemistry is obtained as Bimo and Muti for being vitriolic working partners. And then, they become a vitriolic couple.

## Specialized Fan-Terms

**Table 3.** Specialized Fan Term

Fan-Term	Word Formation	Contextual Meaning
<b>Pak CEO &amp; Pak Dokter</b>	Pak (Mr.) in Indonesia refers to someone who holds a higher rank in a job or has a respected profession.	A nickname for Trian (a CEO) and Rama (a doctor) due to their professions.
<b>Sutrian</b>	Su (a prefix of a traditional Javanese name) + Trian	A nickname for Trian due to his funny behavior.
<b>Papian and Mamila</b>	Papi (Daddy) + Trian Mami (Mommy) + Adila	The nicknames of Trian and Adila if they become parents.
<b>Trian Junior</b>	Junior refers to a son, often added after the father's name.	A nickname of Trian's speculated son in the future.
<b>Lavender</b>	The name of a flower that is associated with the color purple or violet.	A term for Trian and Adila couples, which is always represented with lavender.
<b>Bunga Molto</b>	A visual effect of flowers in the Molto softener commercial.	A nickname for the visual effect when Adila falls for Trian.
<b>Cahyono</b>	Cahyadi's name, if the -yadi part is replaced with -yono.	A nickname for Cahyadi for his antagonistic role and despising Adila.

The data table 3 shows seven categories of collected data, which are categorized as special fan terms in the *Beri Cinta Waktu* fandom.

Fan terms are a common feature in most fandoms, even when such terms are not explicitly mentioned in official sources. These terms emerge organically from fans' repeated interactions and shared interpretations of the narrative. As demonstrated above, romantic shipping between characters becomes the most frequently discussed aspect, serving as a focal point for emotional engagement and collective imagination. In addition to naming romantic pairings, fans also create specific terms to label significant events, emotional moments, and recurring narrative patterns within the series. Through this practice, fan terms function not only as linguistic shortcuts but also as symbolic markers that reflect fans' interpretations, evaluations, and affective responses to the storyline. Consequently, the use of fan-generated terminology reinforces group identity, facilitates mutual understanding, and distinguishes fandom discourse from general audience discussions.



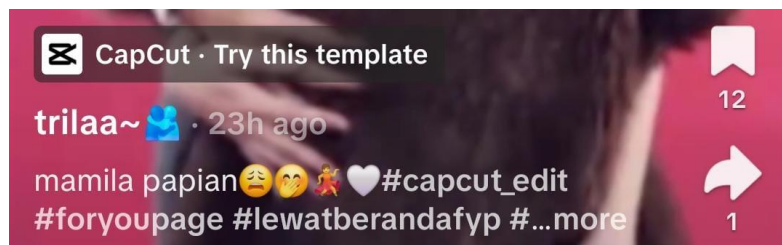
*[Word Formation Process]*

Blending:

**Su** (a traditional Javanese name) + **Trian** = **Sutrian**

*Contextual meaning:*

Sutrian is a joking fan term referring to Trian due to his humorous yet absurd behavior. Fans started to address him as “Sutrian” in case the name “Su-” is a traditional Javanese name in Indonesia, to signify Trian’s funny antics.

**Papian and Mamila**

**Figure 6.** A Caption of a Fan on TikTok

*[Word Formation Process]*

**“Papian”**

**Papian** is a combination of the words **“Papi”** (Daddy) and **“Trian”**.

**“Mamila”**

**Mamila** is a combination of the words **“Mami”** (meaning “Mommy”) and **“Adila”**.

*Contextual meaning:*

Papian and Mamila refer to the relationship between Trian and Adila, where fans wish that they will someday become parents. Actually, this often happens in Indonesian drama series, where the main female lead gradually becomes a mother after marrying the main male character or a secondary male character.

## Trian Junior



**Figure 7.** a Caption in One of the Fans' Posts on TikTok

### *[Word Formation Process]*

"Trian Junior" is derived from two words: the first is Trian, and the second is Junior. Trian is the name of the male lead, and Junior is a general title for a son, putting the title "Junior" right after his father's name.

### *Contextual meaning:*

Trian Junior refers to the fan-made imagine spot if Trian and Adila having a son.

## Lavender



*Picture 8: A post by one of Beri Cinta Waktu fans featuring lavender.*

### *[Word Formation Process]*

Lavender is the name of a flower that has a purple or violet color.

### *Contextual meaning:*

Lavender is a fan term for lavender, a purple flower that represents Trian and Adila's relationship. The story began when Trian gave Adila a vase of lavender on her desk. Then, Trian gave Adila a lavender necklace. Later, the color purple, associated with lavender, was also featured when Trian and Adila rode a purple scooter.

## Bunga Molto



**Figure 6.** A Picture of a Post Which Says “Bunga Molto” by a Fan.

*[Word Formation Process]*

**“Bunga Molto”**

**Bunga** means flower, and **Molto** is one of the softener brands.

*Contextual meaning:*

Bunga Molto is a term used to describe the visual effect that occurs when Adila falls for Trian. The visual effect is reminiscent of the flowers often featured in the Molto commercial.

## Cahyono



**Figure 7.** One of the Fans’ Posts that Shows the Hatred towards a Bad Character.

*[Word Formation Process]*



### **“Cahyono”**

Cahyono is a slang term of Cahyadi, due to their identical word formation.

“**Cah**” is the basic platform, and then the “**yadi**” part transforms into “**yono**”.

### **Contextual meaning:**

Cahyono refers to Cahyadi, Trian’s father, who is one of the most antagonistic characters in the series. Due to Cahyadi’s hatred towards Adila for being a girl from a modest background and not being worthy of him, the fans perceive him as an annoying character.

### **Discussion**

Following the researcher’s observation, several items related to the *Beri Cinta Waktu* fandom were found on social media platforms. These items were categorized based on sociolinguistic aspects and structured using Labov’s sociolinguistic theory to contextualize language use in social media interactions. Three categories of jargon were identified within the *Beri Cinta Waktu* fanbase: acronyms, portmanteaus, and specialized fan-terms, as demonstrated through observations of online discourse. According to Guerra (2014), many new terms originate within fan groups. Similarly, the findings in the *Beri Cinta Waktu* fandom demonstrate how these categories give rise to new linguistic variations within the community. This classification highlights how fandom language operates as a socially meaningful system rather than as isolated lexical choices.

The social impact of these linguistic categories is quite significant, as fans actively interact with one another through comments on TikTok and Instagram posts related to *Beri Cinta Waktu*. Each category of terms contributes to social bonding and communication within the fandom. Despite not knowing each other personally, most fans interact in a relatively friendly manner, developing shared knowledge, such as recognizing BCW as the acronym for *Beri Cinta Waktu*, which primarily emerges through repeated interactions within the fan base. The primary reason for the formation of this fanbase is the fans’ affection for the relationships between the characters in the series. As a result, they create various portmanteau couple names, such as *Trila*, *Bimut*, and several lesser-known shipping portmanteaus that function as markers of shared emotional attachment.

The use of specialized fan-terms further reflects fans’ shared interpretations and collective attitudes toward the series. Fans express their affection for Trian and Adila not only through the shipping name *Trila*, but also through nicknames such as *Papian* and *Mamila*, as well as symbolic terms like *lavender* and *Bunga Molto*, which represent emotional meanings attached to their

relationship. Attention is largely centered on Trian, who is referred to as *Sutrian* and *Pak CEO*, while Rama is labeled *Pak Dokter* as a narrative foil. In contrast, antagonistic characters such as Cahyadi are negatively evaluated through mocking renaming (*Cahyono*), indicating shared evaluative stances within the fandom. These linguistic practices demonstrate that fandom discourse functions as a means of constructing social identity and group solidarity.

When compared to the research conducted by Fauzi et al. (2025), this study does not incorporate elements of code-mixing or code-switching, as the fan-terms identified are primarily derived from Indonesian. The only exception is the term "*lavender*," which, although originating from English, is also commonly used and recognized in Indonesia. This indicates that the linguistic creativity within the *Beri Cinta Waktu* fandom is largely internal and localized rather than influenced by foreign language alternation. In contrast to the previous study by Setyowati and Indrawati (2023), both similarities and differences can be identified. While their study derives fandom terms from foreign languages, the current research does not. However, both studies share similarities in how fans use terms and slang to address fictional characters and employ humorous expressions to describe events related to the object of fandom.

A comparison with Roig-Marín's work reveals further similarities, particularly in lexical and morphological formations used to label fandom identities. In the *Beri Cinta Waktu* fandom, morphological processes are evident in terms such as *Trila*, *Bimut*, *Papian*, and *Mamila*. Similarly, Roig-Marín identifies the term *Katycat*, formed after the *Hello Kitty* tour, where the suffix *-cat* functions as a slang element referencing a well-known fictional character. These findings suggest that morphological creativity is a common strategy across various fandoms for constructing shared identities and affiliations. Such creativity allows fans to personalize their engagement with the fandom object linguistically. Despite differences in cultural context, both studies demonstrate how fans systematically manipulate language to create meaningful labels tied to their fandom objects.

When compared to the research by Asfar et al. (2024), the main difference lies in the influence of foreign languages, which is absent in the *Beri Cinta Waktu* fandom. Nevertheless, a similarity can be observed in the use of word-formation processes, particularly portmanteau formation through the combination of two lexical items to produce a new term, such as "*goose*" (from "*Going Seventeen*") and "*cahol*" (from "*Card-Holder*"). Comparable patterns appear in *Beri Cinta Waktu* portmanteaus, such as *Trila* (formed from Trian and Adila) and *Bimut* (formed from Bimo and Muti). Finally, the

study by Xasanov (2025) demonstrates that social and cultural contexts influence fan language in football fandom, a pattern also evident in this research, as fans construct acronyms, portmanteaus, and specialized fan terms based on the narrative world of the series itself.

First, there will always be at least one acronym within the scope of a fanbase. As found in the *Beri Cinta Waktu* fandom, the series title is frequently shortened to BCW. The main purpose of using an acronym is to shorten a long name so that audiences or readers can mention it easily without producing the full-length title. In Indonesian television drama series, titles are commonly pronounced in acronym form by fans, and even production houses such as SinemArt often tease upcoming dramas using acronyms before their official broadcast. This practice indicates that acronyms function not only as linguistic shortcuts but also as identity markers within fandom discourse. Moreover, the repeated use of acronyms strengthens shared familiarity among fans and facilitates smoother interaction in online discussions.

Second, portmanteau shipping names are commonly found across various genres, including romance dramas such as *Beri Cinta Waktu*. Fans tend to pay close attention to the chemistry between characters, the conflicts they experience, and the emotional journey that leads to their union. Trian–Adila and Bimo–Muti are the two most supported pairings in *Beri Cinta Waktu*, which explains the emergence of the portmanteau terms “*Trian*” and “*Bimut*”. These portmanteau names signify fans’ fondness for the relationships and their emotional investment in the characters’ development, functioning as efficient linguistic tools for expressing alignment, preference, and emotional stance within fandom interactions. In this sense, shipping portmanteaus not only label romantic pairings but also index collective affect and shared interpretive practices within the fandom community. Their repeated circulation across social media platforms further reinforces in-group solidarity and marks linguistic competence as a form of fandom membership.

Lastly, epithets and fan nicknames are prominently used to highlight specific character traits and narrative roles within the series. Terms such as “Pak CEO” and “Pak Dokter” for Trian and Rama function as respectful fan nicknames, reflecting their professional status and reinforcing the formation of rival shipping teams among fans. Meanwhile, affectionate nicknames like Papi and Mamila express fans’ imaginative projection of Trian and Adila as future parents, following a familiar trajectory of Indonesian drama narratives. Other creative terms, such as Sutrian, humorously adapt Trian’s name into a Javanese-style form to match his playful personality. At the

same time, lavender and Bunga Molto symbolize iconic romantic moments between the main characters. In contrast, the slang term "Cahyono," derived from "Cahyadi," represents fans' collective disapproval of an antagonistic character through playful yet critical renaming.

Interestingly, the fandom of *Beri Cinta Waktu* is far from being characterized as toxic. Although there are two contrasting shipping teams, "Adila × Trian" and "Adila × Rama," and the characters themselves have a rivalry within the narrative, the shippers do not engage in hostile interactions. In contrast, some drama fandoms, such as the *Asmara Gen-Z* fandom, are marked by strong hostility among competing shipping groups, where fans often insult rival characters to defend their preferred pairings. Such behavior, while common in certain fandom contexts, can negatively affect relationships among fans and harm the overall fandom atmosphere. In comparison, the *Beri Cinta Waktu* fandom can be considered relatively mature and peaceful, as fans continue to respect one another despite holding different preferences. Even when expressing dislike toward antagonistic characters, fans tend to do so in a lighthearted and non-destructive manner, avoiding actions that could tarnish the series' reputation.

## CONCLUSION

Overall, the jargon used in fandoms functions as a marker of identity, representing the relationship between fans and the objects they admire, as clearly seen in the *Beri Cinta Waktu* fandom. Through sociolinguistic features such as acronyms for the series title, character nicknames, and shipping portmanteaus, fans construct a sense of closeness and emotional attachment to the drama. These linguistic practices reflect the deep connection fans have with the series and its characters. As stated by Roig-Marín (2016), contemporary fandoms develop complex internal hierarchies in which "true fans" are often distinguished by their depth of knowledge about the object of fandom. This suggests that fandom language is shaped by the multiple perspectives held by individual fans, each contributing to the collective identity of the fan base. In the case of *Beri Cinta Waktu*, the popularity of the main actors, Zara Adhisty and Yesaya Abraham, also plays a significant role in shaping fan engagement. Both actors are widely recognized among young audiences, which influences how the series is perceived and experienced, particularly as an adult romance drama featuring actors who have been popular since their adolescence. This familiarity creates a distinctive viewing atmosphere and strengthens audience attachment to the series. It also encourages pre-existing fans of the actors

to become actively involved in the series' fandom from its early stages of broadcast. Consequently, the involvement of well-known young actors contributes to fans' confidence in the growing popularity and sustainability of *Beri Cinta Waktu* in the future. The actors' public images thus become an additional layer in the construction of fandom discourse and identity.

Within the fanbase itself, the consistent use of jargon in everyday online interactions demonstrates how fandom language extends beyond expressing admiration and becomes a tool for self-identification. As shown in social media comments, these linguistic forms allow fans to position themselves as members of the community. In this sense, *Beri Cinta Waktu* fandom operates as a sociolinguistic space embedded in daily social life. Based on the findings, fandoms are shaped not only by the popularity of a work but also by how audiences collectively value and interact with it. Moreover, fandoms can foster social bonds and mutual respect, as seen in the relatively harmonious interactions among *Beri Cinta Waktu* fans despite differing opinions. As Achmad et al. (2025) note, online fandom discourse is a dynamic environment where solidarity and rivalry coexist, influencing both internal interactions and public perceptions.

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