Kalijaga Journal of Communication

The Role of New Media towards the Way K-Pop Fans Do Fashion as Their Self Representation

Lambok Hermanto Sihombing[a][b]

[a]President University, Bekasi, Indonesia

[b]Flinders University, Adelaide, Australia

E-Mail: lambok.president@gmail.com

A B S T R A C T

Korean pop (K-pop) culture has become a global phenomenon, significantly influencing youth lifestyles and fashion trends, especially in countries like Indonesia. This study investigates how new media acts as a central platform through which K-pop fans engage with and adopt fashion styles inspired by idols, and how these styles are used for identity construction and self-representation. The research focuses on Indonesian youth aged 15–25 who actively follow BTS, EXO, and Blackpink, the groups with the largest and most engaged fandoms in the country. Using questionnaires and visual documentation from social media, this study draws on theories of new media, fandom, and self-representation. The findings reveal that new media platforms not only disseminate K-pop fashion trends but also empower fans to creatively express their social identity and sense of belonging through personalized fashion choices aligned with their fandom.

Introduction

The fame of a style cannot be separated from the development of communication technology, particularly the internet. With the rise of the internet, a phenomenon or trend can spread rapidly across global audiences. The internet enables the exchange of files and information over expansive geographic areas and is powered by tools such as HTTP, routers, Wi-Fi networks, computers, smartphones, and other smart devices (Oriwoh & Conrad, 2015). These technological advances have given rise to new media, which include all forms of digital communication such as blogs, podcasts, online news articles, emails, and streaming platforms (Cote, 2020). Unlike traditional or old media, new media have unique characteristics. Technologically, they feature user-generated content and dynamic programming, while socio-culturally, they promote collaborative content creation and communication of ideological and cultural values across various sectors including education, politics, and commerce (Xiao, Su, & Lee, 2021). New media function as digital platforms that allow users to create, modify, and share information through internet-enabled devices.

More recent studies have emphasized how information exchange in the digital era is becoming increasingly visual, participatory, and algorithm-driven, particularly through platforms like Instagram, TikTok, and Twitter/X (Kaur-Gill, 2023; De Veirman & Hudders, 2021). These platforms are not only channels for entertainment but also influence identity construction, aesthetic values, and cultural engagement among youth audiences worldwide (Jin, 2020; Abidin & MacDonald, 2021).

Social media, a key element of new media, is widely used today. Platforms like YouTube and Twitter enable people to receive information quickly and connect with others in real-time. As Van Dijck and Poell (2013) explain, social media are "a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0 and enable the creation and exchange of user-generated content."

Fashion, especially in youth culture, often becomes iconic when connected to certain trends. For example, the Harajuku Style, which gained popularity in the 1990s, originated from street fashion in Tokyo's Harajuku district and represents youthful expression. It was widely promoted through the Japanese magazine *FRUiTS* by photographer Shoichi Aoki, who once stated, "Fashion is an act of expressing

oneself, which is related to the basis of humanity" (Baker, 2017). Harajuku fashion styles, such as the kogal style, blend uniform-inspired looks with personal identity, often influenced by youth rebellion and social performance (Kawamura, as cited in Baker, 2017). Similarly, K-pop's global popularity has been amplified by new media, allowing fans to connect not only to the music but also to Korean culture, food, and especially fashion.

This research focuses on Indonesian K-pop fans—specifically followers of BTS, EXO, and Blackpink—who represent the most active and fashion-conscious segments of K-pop fandom in Southeast Asia. These fan communities are not only large and well-organized but also deeply engaged with the fashion aesthetics of their idols, making them a significant group for studying identity performance and self-representation in the digital age. Their active participation in online platforms and mimicry of idol fashion reflect how global trends are localized through personal expression and cultural adaptation.

In this digital age, people can easily access whatever they want to know. For K-pop fans, staying updated on their idols' activities often leads to the imitation of their idols' fashion. Fashion, in this context, becomes a cultural product and a symbol of social identity. A person's taste and aesthetic values are often judged based on how fashionable they appear. Fashion acts as a social standard used to assess character, education, and cultural literacy (Kho & Loembie, 2013). Many fans express admiration by imitating their idols' fashion, which brings joy and boosts their self-esteem. This mimicry may extend beyond fashion to language, body language, and gestures. Fashion becomes a vehicle for self-expression, helping individuals showcase their identity and confidence.

The *Oxford English Dictionary* defines fashion as "prevailing custom; that which is considered must to be admired and imitated during a period at a place" (Oxford University Press, 2006). People use fashion as a form of personal expression, often gaining aesthetic pleasure both from creating their look and receiving appreciation from others (Barnard, 2011, as cited in Nikita et al., 2019). According to Stuart Hall, representation involves two levels: mental representation (a conceptual map of ideas and meanings) and language representation (the translation of abstract concepts into understandable forms of communication). Together, these create meaning in the context of signs, symbols, and social practices (Nikita et al., 2019).

This study aims to explore how Indonesian fans of BTS, EXO, and Blackpink adopt and adapt K-pop fashion styles as a form of self-representation through digital platforms. It seeks to understand the intersection between fandom, fashion, and identity performance in the context of Southeast Asian youth navigating global cultural flows. By focusing on visual expression and social identity, the research contributes to current discussions on how global pop culture is reinterpreted locally through digital engagement. The study is practically relevant for scholars of media, culture, and youth studies, offering insight into how digital participation transforms aesthetic practices and identity expression. To investigate these dynamics, the study employs a mixed-method approach, combining online questionnaires distributed to active K-pop fans in Indonesia with visual analysis of fan-shared fashion images from social media platforms. This methodological design enables a holistic understanding of both the attitudes and aesthetic behaviors that define fashion-oriented fandom practices in the digital era.

Method

This research draws upon three interrelated theoretical frameworks: New Media Theory, Self-Representation, and Fandom and Social Identity Theory. These perspectives help explain how digital platforms influence identity expression, particularly among fans who engage with fashion as a form of cultural participation.

New Media Theory is foundational to this study, emphasizing how platforms like YouTube, Instagram, and Twitter enable fast, participatory, and global content sharing. These digital channels allow users to produce and interact with content in real time, reshaping how people access information and engage with public figures. Holmes and Gardner (2005) argue that the rise of digital technologies has transformed not only how people communicate but also how they construct identity in a media-saturated world. In the K-pop context, idols often share fashion-related content directly with fans, bypassing traditional media gatekeepers and fostering a more intimate, two-way interaction that reinforces trends and fandom loyalty.

The concept of self-representation is used to explore how individuals express identity through visual and symbolic choices. These include fashion, gestures, and digital aesthetics that are visible to online communities. According to Cruz and Thornham (2015), self-representation is shaped by exposure to visual media and is performed continuously through curated images, language, and cultural

references. Fashion, in this sense, becomes a form of narrative, allowing individuals to express their identity in a recognizable and relatable way. Lawler (2014) adds that identity is not a static possession but a collective process performed socially. In K-pop fandoms, this performance is often inspired by idol aesthetics, as fans mimic styles and accessories as a way to reflect admiration and to visually signal group affiliation.

Fandom and Social Identity Theory provide a framework for understanding how fashion-oriented practices within K-pop fandom influence group membership and belonging. Social identity, as defined by Hogg, Abrams, and Brewer (2017), refers to an individual's self-concept derived from perceived membership in a social group. Fans of BTS, EXO, and Blackpink often express this identity visually—through clothing, hairstyles, and makeup inspired by their idols. Hurt and Jang (2018) emphasize that K-pop fans actively participate in reproducing idol fashion by either purchasing similar items or creating budget-friendly versions. This creative imitation exemplifies the participatory and expressive nature of fandom, as described by Gray, Sandvoss, and Harrington (2007), who note that fandom is both a cultural and emotional practice. Furthermore, Fiske (1992) outlines three key functions of fandom: taste distinction, creative participation, and meaning-making. These principles are clearly visible in how K-pop fans style themselves and share these styles online to build community and express identity.

To investigate how these theoretical concepts manifest among Indonesian K-pop fans, this study used a qualitative descriptive method. The research focuses specifically on fans of BTS, EXO, and Blackpink due to their strong fashion identities and the size and engagement levels of their Indonesian fanbases. These groups are known for their fashion-forward image, and their fans often actively replicate and adapt these styles as a form of admiration and social belonging.

Respondents were selected through purposive sampling, focusing on Indonesian K-pop fans who follow the fashion trends of BTS, EXO, and Blackpink. Invitations to participate were shared across active fan communities on Instagram, Twitter/X, and fan-based discussion groups. Only participants who identified themselves as actively engaging with K-pop fashion content and following at least one of the three groups were included in the study.

Data collection was carried out using online questionnaires, consisting of both open-ended and multiple-choice questions. The instruments explored

topics such as K-pop-inspired fashion habits, idol imitation, media influence, and personal identity expression. Participants were also invited to share images of themselves wearing K-pop-inspired outfits, either directly or via links to public social media posts, with their consent. This use of digital surveys and visual data aligns with the research's focus on new media and online fan practices.

Data analysis followed a thematic coding approach, identifying patterns related to fashion influence, self-representation, and group belonging. Responses were grouped and interpreted in light of the theoretical frameworks, particularly focusing on how visual expression and digital interaction shape identity within the K-pop fandom. The visual submissions were used to support and triangulate textual responses, offering a more comprehensive view of how fashion operates as a tool for narrative identity within fan communities.

Results and Discussion

This study investigates how fashion, as shaped by K-pop idols and circulated via new media, becomes a means of self-representation among fans. The analysis is based on responses from three informants, Tara, Gabryela Oktaviana, and Faried who voluntarily participated and provided informed consent to share their perspectives and fashion expressions. Data were collected through digital questionnaires and visual submissions, in line with ethical standards for qualitative research.

From the collected responses, it is evident that referencing fashion from idols is a common and deliberate act of identity construction among K-pop fans. Informants consistently cited digital platforms such as YouTube, Instagram, Twitter, Spotify, and TikTok as their main sources of inspiration and interaction. These tools provide a steady flow of visual and social content that supports fans in adopting and adapting idol fashion in everyday life. This aligns with Holmes and Gardner's (2005) argument that new media technologies empower users to participate in identity formation by providing rapid and interactive access to cultural content.

As Gray, Sandvoss, and Harrington (2007) point out, fandom has shifted from traditional media spaces (e.g., television, print) to digital platforms, where fans now form communities, exchange ideas, and showcase self-expression. In

this study, informants described using fan group chats and public Instagram posts to share their fashion styles that were directly inspired by idol outfits. One informant recreated a modern Hanbok style popularized by Lisa from Blackpink, while another mimicked Rose's pastel look for a casual public appearance. These forms of visual mimicry reflect more than admiration. They signal group belonging, cultural aspiration, and creative engagement.

Although the informants held slightly different views about whether K-pop fashion fully represents their personal identity, they agreed that idol fashion significantly influences their self-image and public presentation. This illustrates Hall's (1997) theory of representation, where identity is constructed both mentally (conceptual maps) and socially (through shared signs and images). Fashion becomes a semiotic tool, a wearable language that allows fans to communicate affiliation, admiration, and even cultural hybridity.

These findings also resonate with Bhabha's concept of mimicry (1994, as cited in Fuhr, 2015), where colonized or culturally peripheral groups imitate dominant cultural forms, producing identities that are "almost the same, but not quite." In the case of K-pop, the idols themselves often imitate Western fashion trends; retro, streetwear, and luxury aesthetics—and localize them through Korean cultural filters. As Fuhr (2015) notes, K-pop often contains an "absence of K," in which American pop culture imagery substitutes for Korean cultural icons. Informants' fashion adaptations reflect this hybrid identity: they wear Western-inspired looks that are already mediated through Korean reinterpretations, thus layering global, regional, and personal identity markers into one fashion statement.

This study's findings affirm previous research by Hurt and Jang (2018), who observed that when official idol outfits are inaccessible, fans creatively reproduce similar looks using local or affordable materials. For example, Tara wore a pink jacket inspired by Blackpink's Rose, adapting the aesthetic with available items while maintaining the visual concept. These actions exemplify participatory culture and support Fiske's (1992) idea that fandom involves taste distinction, creative adaptation, and meaning-making. Here, fans are not passive consumers. They are cultural co-creators who actively perform identity.

Moreover, the data reinforce Lawler's (2014) argument that identity is socially constructed and constantly negotiated in interaction with others. Informants used social media not only to share their looks but also to receive feedback and validation

from peers. Likes, comments, and reposts serve as markers of recognition within the fan community, confirming one's belonging and visibility.

Figure 1.1 Screenshot of Blackpink's Lisa on Instagram alongside a fan recreating her outfit
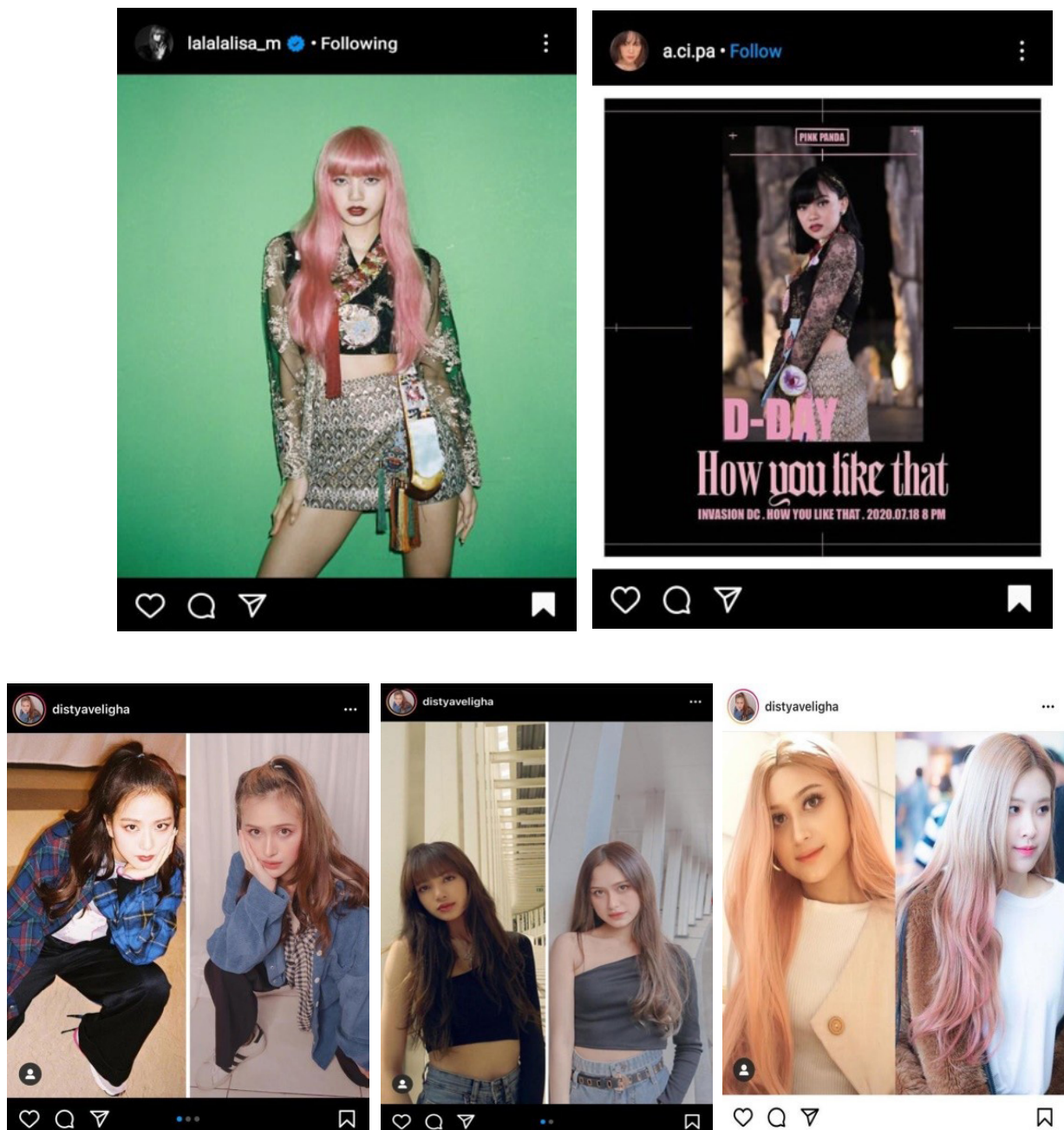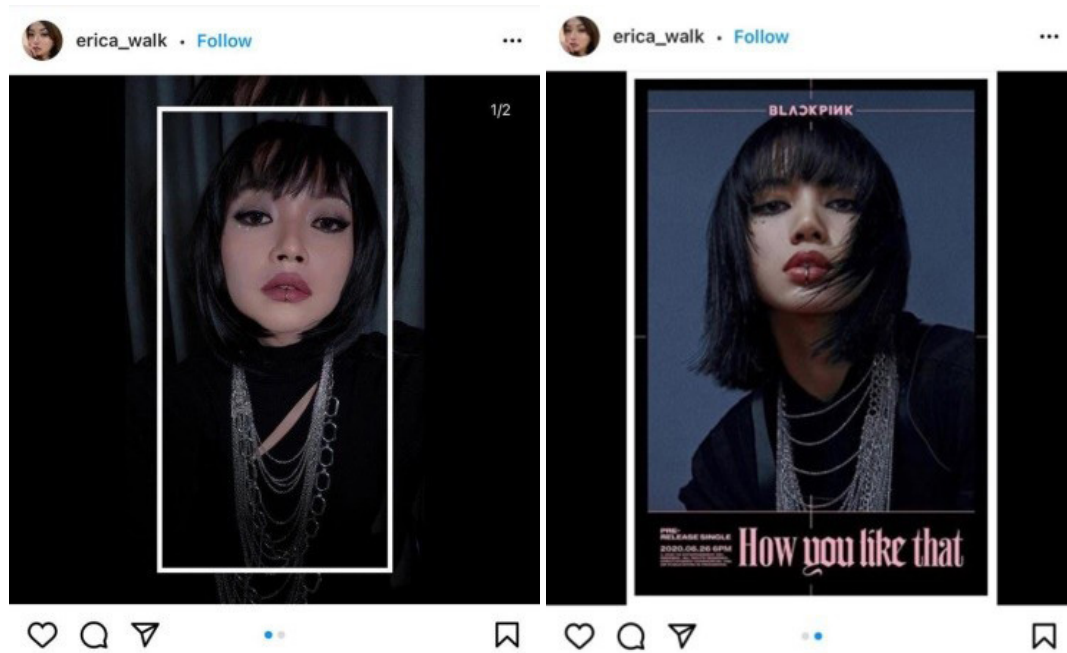
*Source:* Instagram @lalalalisa_m, @a.ci.pa, @distyaveligha, & @erica_walk

To visually support these narratives, several fan-submitted images are referenced. In one photo, a fan replicates Lisa's modern Hanbok for a dance cover. Another mimics Jisoo's monochrome casual look, while others mirror Rose's pastel jacket outfit and Lisa's photoshoot ensemble. Each of these outfits, posted on Instagram (e.g., by @distyaveligha and @erica_walk), reflects an effort to embody the idol's style while still inserting personal touches. These practices illustrate how fans blend external fashion cues with internal identity projects, using new media to perform and refine their self-image.

In summary, the findings illustrate that new media, fashion, and fandom intersect to enable K-pop fans to perform complex layers of identity. Through mimicry, visual expression, and digital interaction, fans negotiate who they are and how they want to be seen—locally, globally, and within their peer communities. By comparing these insights with prior studies and theories, it becomes clear that this research not only confirms existing literature but also expands on it by illustrating how Indonesian fans uniquely localize global K-pop fashion trends to express hybrid identities and emotional connection within digital spaces.

The second analysis can be seen in Figure 1.2.

Figure 1.2 Screenshots of fans wearing outfits similar to BTS members
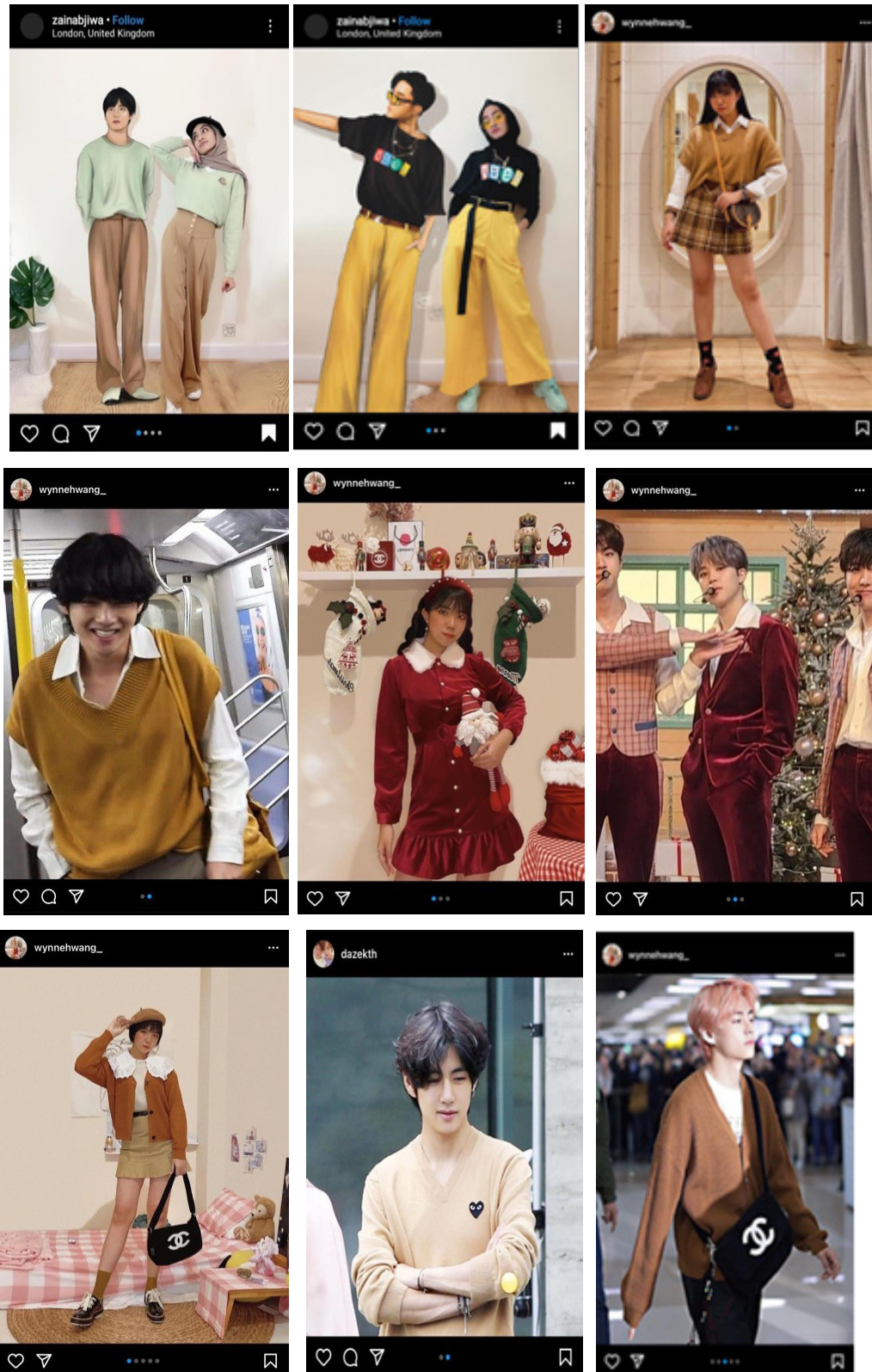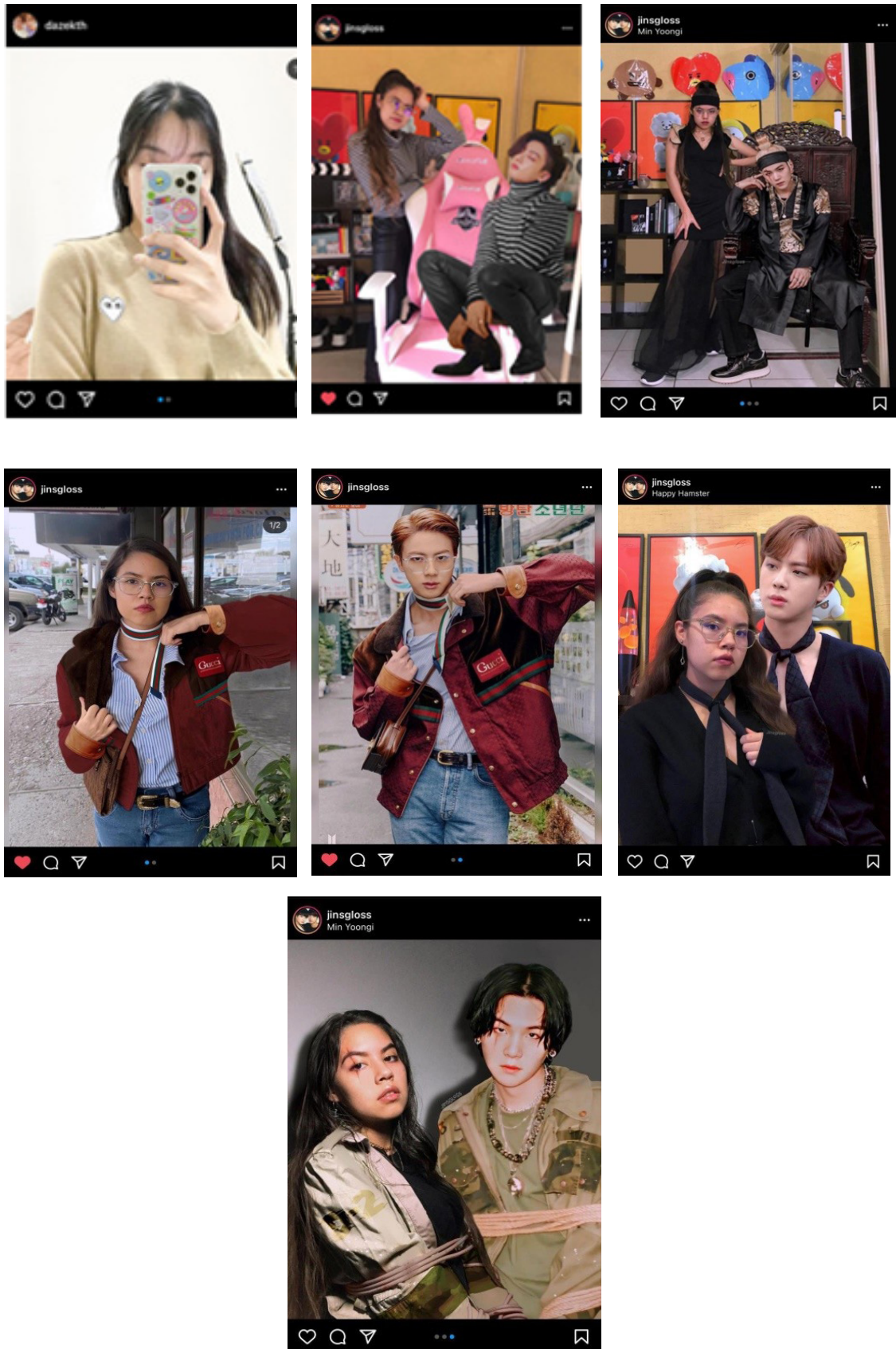
Source: Instagram @zainabjiwa, @wynnehwang_, @dazekth, & @jinsgloss

This study further explores how fashion inspired by KPop idols becomes a performative tool for self representation among fans. All informants involved in this study—Tara, Gabryela Oktaviana, and Faried—provided informed consent prior to participation, in accordance with ethical research practices. Their responses, along with visual data collected from Instagram accounts such as @zainabjiwa, @wynnehwang_, @dazekth, and @jinsgloss, demonstrate how fans creatively adopt, recreate, and personalize idol fashion as a means of expressing their identities.

The account @zainabjiwa, for example, features numerous posts where the user wears outfits that mirror the styles and color schemes of BTS members. These acts of sartorial mimicry reflect Bhabha's (1994, as cited in Fuhr, 2015) theory of cultural mimicry, wherein imitation becomes a form of aspirational identity formation, almost the same but not quite. Rather than passive copying, such recreations represent a hybrid identity where global fandom is localized through personal reinterpretation and expression.

Similarly, @wynnehwang_ displays repeated fashion homages to BTS member V, using signature items like cardigans and coordinated layering. In another post, she emulates Jimin with a red velvet dress, demonstrating how idol fashion is gender flexible and performative, reinforcing Hall's (1997) notion of representation as a dynamic and negotiated process. These fashion decisions are not only aesthetic but also cultural acts of belonging, creativity, and identity signaling.

The user @dazekth highlights another dimension of self-representation by replicating V's cardigan with a heart motif. This demonstrates how visual semiotics such as motif, color, and styling are central to fan identity work. On my own Instagram account, @jinsgloss, I have recreated a series of iconic BTS fashion moments, ranging from Jungkook's casual streetwear to SUGA's hanbok meets sneaker outfit from Daechwita. These examples highlight how fans blend traditional, modern, and global styles into a visual narrative of personal and group identity, facilitated by new media platforms.

The interview responses confirm and deepen these visual observations. Tara, a devoted BTS fan, explained how her sense of fashion evolved as a result of her

fandom, noting a shift toward Korean casual or indie aesthetics. She also stated that her fashion confidence has improved, suggesting that fandom participation fosters not just outward transformation but internal empowerment. Gabryela Oktaviana, an EXO fan, preferred a simple but classy look and associated her identity as a fan with a preference for darker tones—black, brown, and gray—during her peak fangirl phase. This suggests that fans use fashion to signal mood, affiliation, and identity transformation over time.

These findings echo Lawler's (2014) perspective that identity is a socially constructed and relational process, shaped by interactions, media, and community feedback. Through likes, reposts, and comments on social media, fans receive validation, which reinforces a sense of visibility and belonging within the fandom. Furthermore, these examples confirm and expand on Hurt and Jang's (2018) findings that fans who cannot afford exact idol outfits find creative and resourceful ways to replicate looks, thereby participating in a broader culture of remixing rather than copying.

In my observation, the practices observed in this study reflect a complex intersection of digital culture, fashion, fandom, and identity. Fans do not merely imitate; they reinterpret, localize, and embody idol styles to perform nuanced identities that are personal, cultural, and collective. These performances, mediated through new media, highlight how fashion becomes a living language for self representation and social belonging in the globalized fan community.

The last analysis is taken from Figure 1.3.

Figure 1.3 Fan's Instagram Photo Recreating EXO Member's Fashion
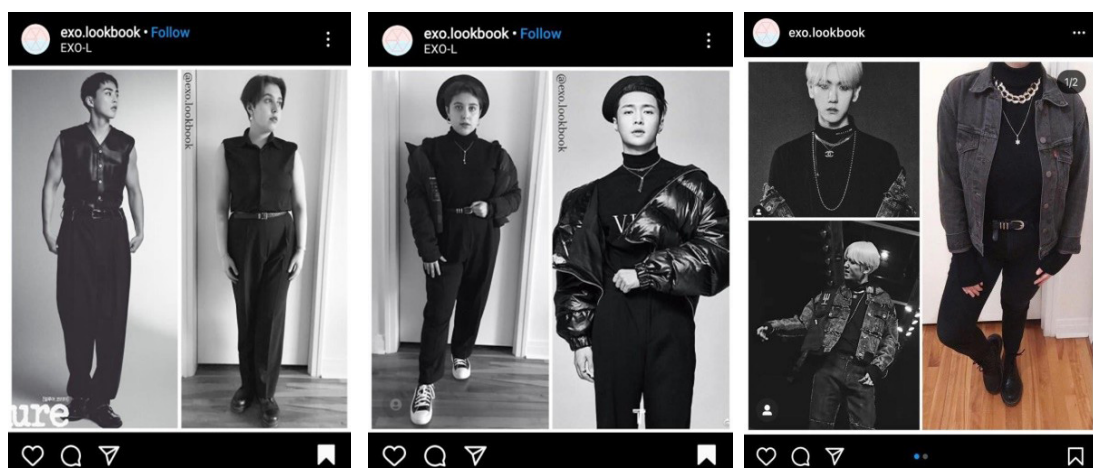
Source: Instagram @exo.lookbook

This study explores how fans of the K-Pop group EXO engage with fashion as a means of identity construction and cultural expression. EXO's fashion style, often characterized by darker tones and a masculine aesthetic, is creatively adapted by female fans to express their individuality. Despite the group's traditionally "macho" image, fans reimagine these styles to align with their own personalities, showing that fashion is not merely replicated but interpreted.

For example, the Instagram user @exo.lookbook regularly posts outfits inspired by EXO members. In one photo, she mimics Xiumin's sleek all-black look with a sleeveless shirt, matching pants, and accessories. In another, she adapts Lay's layered style using a fluffy jacket, turtleneck, and beret. Additional posts mirror the looks of Baekhyun, Suho, and Kai, incorporating leather jackets, cowboy hats, striped turtlenecks, and full black suits—each creatively assembled to reflect idol inspiration while expressing personal flair. These fashion recreations demonstrate what Fiske (1992) calls "semiotic productivity," where fans become co-creators of meaning rather than passive consumers.

To support these visual observations, I interviewed Faried, the third informant, who highlighted how K-Pop fashion influenced his own aesthetic. As a fan of G-Dragon (GD), he draws inspiration from vintage, streetwear, and Japanese fashion. He stated that this style reflects his emotional state and enhances his confidence, echoing Lawler's (2014) argument that identity is socially constructed and constantly negotiated through appearance, community, and personal values.

These fan expressions affirm the claim by Kho and Loembie (2013) that

fashion is a cultural indicator—a visual language through which people project taste, identity, and socio-cultural awareness. The fans in this study, mostly teens and young professionals, blend idol-based inspiration with their own educational and stylistic sensibilities. Their ability to identify, select, and creatively reinterpret K-Pop fashion suggests high visual literacy and a dynamic engagement with global media. Moreover, this behavior aligns with Cruz and Thornham's (2015) theory that digital imagery deeply influences identity, particularly in cultures where representation is mediated through visual content. Social media, especially Instagram, becomes a stage for self-performance, where the fan's identity is crafted through mimicry, adaptation, and public affirmation. Laffan's (2021) application of social identity theory further reinforces this point. Fans' fashion choices are not isolated acts of admiration—they are social signals of group belonging. Recreating idol fashion is symbolic of one's membership in a larger fandom, where style becomes a badge of emotional connection and cultural alignment.

This process is illuminated through Bhabha's (1994, as cited in Fuhr, 2015) concept of mimicry, where cultural identities are formed through imitation that is "almost the same, but not quite." K-Pop itself adopts Western fashion elements and merges them with Korean aesthetics, creating a hybrid cultural form. When fans mimic these already hybrid styles, they add another layer of reinterpretation—producing unique, localized identities that express both global aspirations and personal authenticity.

Photos in this study illustrate this mimicry through visual storytelling. Whether fans replicate modern hanbok inspired by Lisa of Blackpink or dark masculine outfits from EXO, their fashion choices highlight the duality of maintaining cultural roots while adapting to modern, global aesthetics. As Fuhr (2015) points out, this interplay reveals the "absence of K" in K-Pop—a nostalgic borrowing of Western imagery—which fans, in turn, reappropriate through their own cultural lenses.

While K-Pop culture can be critiqued for promoting unattainable beauty standards or materialism, this study finds that fans often use K-Pop fashion as a positive tool for self-expression, empowerment, and cultural engagement. Far from being superficial, their practices reflect a deep understanding of how fashion, identity, and fandom intersect in today's media landscape.

I observed, this analysis underscores the importance of moving beyond

descriptive accounts. By critically engaging with previous studies and theoretical frameworks, the discussion shows how K-Pop fans actively construct identities through visual mimicry, digital performance, and cultural adaptation. These findings not only confirm earlier research but also expand our understanding of how global pop culture is interpreted and reimagined in local, personal contexts.

Conclusion

To sum up, this study demonstrates that fashion serves as a powerful medium of identity expression, especially within the context of K-Pop fandom. A person's taste and aesthetic preferences are often reflected in their fashion choices, which have become public indicators of character, cultural knowledge, and social awareness. Based on photo analyses and informant interviews, K-Pop fans actively blend personal style with idol-inspired elements, constructing hybrid fashion identities shaped by visual media. Platforms like Instagram play a key role in circulating images that influence daily fashion choices, confirming that fans are not passive followers but cultural participants who localize global trends. K-Pop has particularly influenced the popularity of casual, vintage, school-inspired, and streetwear styles, symbolizing both affiliation and individuality. Future researchers are encouraged to explore this phenomenon among broader demographics including older or male fans and across different platforms such as TikTok and YouTube. Longitudinal studies could track how fashion identities evolve with shifting media trends, while further investigation might also consider the sustainability and ethical implications of idol-inspired fashion. This study affirms that K-Pop is not just entertainment, but a cultural force that shapes visual identity and consumption practices in today's globalized digital age.

Acknowledgment

Bibliography

Abidin, C., & MacDonald, A. (2021). Influencers and social media cultures in Southeast Asia. *Journal of Cultural Economy, 14*(4), 411–425. https://doi.org/10.1080/17530350.2021.1930670

Bahri, S. (2020). The meaning of communication in fashion style of Muslim student in Institut Agama Islam (IAI) Al-Aziziyah Samalanga Bireuen Aceh. *Budapest International Research and Critics Institute (BIRCI) Humanities and Social Sciences, 3*(3), 2105–2113. https://doi.org/10.33258/birci.v3i3.1145

Baker, L. (2017). The outrageous street-style tribes of Harajuku. *BBC Culture.* https://www.bbc.com/culture/article/20170920-the-outrageous-street-style-tribes-of-harajuku

Bell, C. (2020). For K-pop stans, style is liberation. *Teen Vogue.* https://www.teenvogue.com/story/k-pop-style-liberation

Cote, J. (2020). What is new media? *Southern New Hampshire University.* https://www.snhu.edu/about-us/newsroom/2020/02/what-is-new-media

Cruz, E. G., & Thornham, H. (2015). Selfies beyond self-representation: The (theoretical) f(r)ictions of a practice. *Journal of Aesthetic and Culture, 7*(1), 28073. https://doi.org/10.3402/jac.v7.28073

De Veirman, M., & Hudders, L. (2021). Disclosing sponsored Instagram posts: The role of material connection with the brand and message-sidedness when disclosing covert advertising. *International Journal of Advertising, 40*(3), 401–432. https://doi.org/10.1080/02650487.2020.1726747

Fuhr, M. (2015). *Globalization and popular music in South Korea: Sounding out K-pop* (Vol. 7). Routledge.

Gray, J., Sandvoss, C., & Harrington, C. L. (2007). *Fandom: Identities and communities in a mediated world.* New York University Press.

Hogg, M. A., Abrams, D., & Brewer, M. B. (2017). Social identity: The role of self in group processes and intergroup relations. *Group Processes & Intergroup Relations, 20*(5), 570–581. https://doi.org/10.1177/1368430217690909

Hurt, M. W., & Jang, W. (2018). Korean street fashion as truly popular culture: The 'PAEPI' as an interruption in the discursive formation of 'Hallyu' and the special 'K'. *Marxism 21, 15*(2), 7–36. https://doi.org/10.26587/marx.15.2.201807.007

Jin, D. Y. (2020). *Transmedia storytelling in East Asia: The rise of digital media and fandom in global context.* Palgrave Macmillan. https://doi.org/10.1007/978-3-030-50890-3

Kaur-Gill, S. (2023). Digital spectatorship and algorithmic visibility in fan communities. *Media, Culture & Society, 45*(1), 56–71. https://doi.org/10.1177/01634437221101234

Kho, C., & Loembie, M. (2013). *The fashion bible for man.* PT Gramedia.

Laffan, D. A. (2021). Positive psychosocial outcomes and fanship in K-Pop fans: A social identity theory perspective. *Psychological Reports, 124*(5), 2072–2094. https://doi.org/10.1177/0033294120961524

Lawler, S. (2014). *Sociological perspectives* (2nd ed.). Polity Press.

Nikita, N., Andela, R., Fauziah, G. Z., & Nazafi, Z. A. (2019). The contrast portrayals of American and Pakistani culture in The Big Sick movie. *Insaniyat: Journal of Islam and Humanities, 3*(2), 111–124. https://doi.org/10.15408/insaniyat.v3i2.11124

Oriwoh, E., & Conrad, M. (2015). 'Things' in the Internet of Things: Towards a definition. *International Journal of Internet of Things, 4*(1), 1–4.

Oxford English Dictionary. (2006). *Little Oxford English Dictionary.* Oxford University Press.

Suntikul, W. (2019). BTS and the global spread of Korean soft power. *The Diplomat.* https://thediplomat.com/2019/11/bts-and-the-global-spread-of-korean-soft-power/

Trzcińska, J. (2018). Polish K-pop fandom phenomenon, structure & communication. *Trickster.* https://trickster.pw/en/articles/polish-kpop-fandom/

Udoudo, A. J., & Ojo, G. O. (2016). New media and the development of education sector: Appraisal of selected schools. *SAGE Open, 6*(4). https://doi.org/10.1177/2158244016671373

van Dijck, J., & Poell, T. (2013). Understanding social media logic. *Media and Communication, 1*(1), 2–14. https://doi.org/10.12924/mac2013.01010002

Xiao, X., Su, Y., & Lee, D. K. L. (2021). Who consumes new media content more wisely? Examining personality factors, SNS use, and new media literacy in the era of misinformation. *Social Media + Society, 7*(1). https://doi.org/10.1177/2056305121990635