



K-Pop Fan War: Emotional dynamics and psychological impact on Indonesian social media users

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ABSTRACT

Fan wars in the K-Pop community illustrate the complex dynamics of online communication among Indonesian social media users. These conflicts, triggered by inter-fandom rivalry, divergent opinions on idols, and provocation across platforms, often escalate into verbal aggression and toxic interactions that harm fan communities. This study analyzes the emotional and psychological impacts of fan wars and identifies aggressive communication patterns through a pragmatic lens. Using descriptive qualitative methods, data were drawn from public interactions on X (formerly Twitter), Instagram, and TikTok, then analyzed with Miles & Huberman's interactive model. Findings reveal that anonymity encourages verbal aggression and behaviors rarely shown in offline contexts. Three key psychological impacts were identified: stress, trauma, and disengagement. Four dominant forms of aggressive communication emerged: verbal attacks, sarcasm or satire, excessive fanaticism, and provocation. These patterns demonstrate how linguistic strategies in digital discourse directly shape fans' psychological experiences. This research contributes by connecting pragmatic-linguistic strategies with youth psychological well-being in Indonesia. Beyond description, it offers an understanding of the relationship between language, emotional dynamics, and cultural practices in online fandoms. The findings highlight the urgency of strengthening digital literacy and fostering healthier fandom culture to reduce harmful interactions.

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1. Introduction

K-Pop, a genre of popular music originating from South Korea, has gained global popularity, including a strong following in Indonesia (BBC News, 2016). This international appeal has fostered highly dedicated fan communities, but it has also generated social dynamics such as fan wars. Fan wars are conflicts between fandoms occurring primarily on social media, often manifested through debates, verbal attacks, and dissemination of hate speech (Amri, 2020; Purba et al., 2022). Iqbal et al., (2022) emphasizes that fan wars significantly influence online social interactions, while Marsinondang & Dewi (2022) highlights that fandom loyalty often intensifies these conflicts. Syawal (2023) further argues that understanding fans' psychological aspects is crucial for mediating inter-fandom competition. In Indonesia, these digital conflicts frequently become viral, revealing both the emotional intensity and distinctive communication patterns of social media users.



K-Pop fans, commonly referred to as fandoms, use social media to express support for their idols, disseminate information, and build communal bonds. However, loyalty can escalate into fan wars, often triggered by competition over idols' achievements and divergent opinions about artistic quality. External factors such as provocative media coverage or entertainment industry rivalries further inflame tensions, while high levels of fanaticism intensify conflict (Ariyani et al., 2024; Pramesthi, 2025; Triasyoga et al., 2024). The popularity of K-Pop has shaped the lifestyles, identities, and social interactions of Indonesian youth. Fangirling over idols is considered a form of self-actualization and identity formation Kharchenko (2023), and K-Pop culture has even shaped students' digital habits, making it part of daily life for the younger generation (Sembiring & Prabandari, 2021).

Social media platforms contribute significantly to the escalation of fan wars. Instagram fosters emotional engagement and rivalry through visual content (Amri, 2020; Tur et al., 2023), while X (formerly Twitter) amplifies conflicts via reply chains and viral posts, as demonstrated by (Nugraha & Komsiah, 2023). TikTok sustains emotional engagement through comment threads and participatory content challenges (Ariyani et al., 2024). Beyond cultural identity, K-Pop also influences consumer behavior; approximately 12.2% of young people's purchasing decisions are affected by Korean popular culture (Sembiring & Prabandari, 2021). This highlights the strong emotional connections fans form with idols and the surrounding culture.

Despite extensive research on fandom identity, consumer practices, and cultural influence, few studies have examined the intersection of pragmatic-linguistic strategies and the psychological impacts of fan wars in the Indonesian context. Therefore, this study analyzes how language use in fan wars shapes emotional and psychological outcomes for Indonesian social media users. The research specifically addresses: (1) psychological factors triggering fan wars, (2) aggressive communication patterns, and (3) psychological impacts of fan wars on fandom communities. This study contributes by linking linguistic strategies with youth mental health and digital culture, highlighting fan wars as a social, communicative, and psychological phenomenon in the digital era.

2. Theoretical Framework

Social media platforms enable anonymity, which facilitates aggressive behaviors not typically observed offline. Zimbardo's deindividuation theory (1969) in Oz & Cetindere, (2023) explains that anonymity reduces personal accountability and increases conformity to group norms over individual values. In K-Pop fandoms, anonymity allows fans to engage in hostile behavior, particularly on X, where pseudonyms and avatars conceal identity. Empirical studies confirm that identity concealment increases verbal aggression and online incivility (Tur et al., 2023).

Language in fan wars reflects both aggression and emotional dynamics. Emotion Processing Theory Foa & McNally (1996) explains how individuals interpret and express emotions through language, influenced by cognitive and social factors. Aggressive language functions as both an outlet and amplifier of emotions. Emotional contagion spreads these expressions across fandom communities, intensifying collective hostility and reinforcing group polarization (Aini, 2024).

Together, these perspectives suggest a conceptual framework where anonymity fosters deindividuation and aggression, expressed linguistically and amplified via emotional contagion. This process strengthens in-group solidarity while fueling out-group hostility, clarifying the mechanisms by which fan wars escalate on Indonesian social media (Davies & Jung-a, 2022; Jang et al., 2024).

3. Method

This study uses a descriptive qualitative design with a pragmatic approach, focusing on contextual language use, implied meanings, and emotional expressions in online K-Pop fan wars. Data and Sources, data were collected from publicly accessible content on X (formerly Twitter), Instagram, and TikTok, the primary platforms for fan interaction and conflict (Tur et al., 2024, 2025). Documentation and non-participatory observation recorded posts, replies, comments, and video captions containing verbal conflict, emotional expression, or aggressive communication. Private content and user-identifying information were excluded to ensure ethical integrity. Data Analysis, data were analyzed using Miles and Huberman's interactive model: (1) data reduction via coding utterances reflecting aggression or emotional intensity; (2) data display through thematic categorization (triggers, linguistic strategies, group dynamics); and (3) conclusion drawing and verification by identifying recurring patterns. The pragmatic approach guided the analysis of speech acts, implicatures, and linguistic forms, including sarcasm, satire, and provocation (Putri et al., 2024). Validation and Ethics, triangulation strengthened validity: source triangulation (multiple platforms), method triangulation (documentation and observation), and investigator triangulation (independent reviewers and peer informants). Two K-Pop fans cross-checked interpretations, confirming the prevalence of sarcasm, anger, and mockery. Ethical standards were maintained through anonymity and exclusion of private data. Limitations include lack of demographic data and potential subjectivity in interpreting sarcasm, satire, and code-switching.

4. Result and Discussion

As seen in Table 1, The phenomenon of fan wars in the K-Pop community reflects how online interactions among Indonesian social media users are shaped by group identity, emotional expression, and pragmatic strategies. Platforms such as Twitter, TikTok, and Instagram amplify these conflicts, allowing both supportive and aggressive communication to circulate widely. This section presents the findings derived from the collected data and the discussion that connects them to pragmatic theory, psychological perspectives, and social implications.

Forms of Aggressive Communication

Aggressive communication is a defining feature of fan war discourse. Based on the collected data, four dominant forms emerge: verbal aggression, sarcasm and satire, excessive fanaticism, and provocation and incitement.

Verbal Aggression

As seen in Fig. 1, the online audience expressed their reactions through humorous and emotional comments. For instance, one user stated, *"Jiso should just retire"*, reflecting a sarcastic tone toward the artist's performance or public presence. Another comment, *"So mbekk"*, an onomatopoeic expression mimicking the sound of a goat, illustrates how audiences use playful language and emotive symbols to convey their engagement. These comments highlight the dynamics of digital discourse where humor, irony, and emotional expressions are central to audience interaction.

These utterances directly attack idols with insults and ridicule. The use of animal sounds *"mbekk"* represents a form of labeling that degrades idols' image. Pragmatically, these utterances operate as expressive speech acts (Searle, 1976), conveying anger or disdain, while also functioning as directive acts, inviting others to react.

The reliance on exaggeration violates (Brinton, 2005) maxim of quality, since the claims lack factual basis. This is consistent with observations that K-pop fan war tweets are dominated by hostile verbal forms, creating antagonism between fandoms. The cumulative effect of such verbal

attacks contributes to stress and emotional exhaustion among social media users, echoing the psychological strain described by (Foa & McNally, 1996).

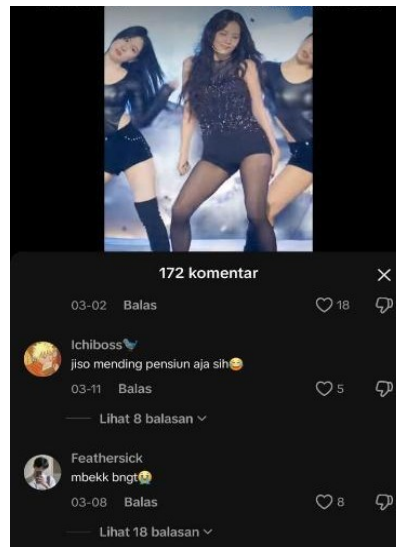


Fig. 1. Tiktok comment section

Sarcasm and Satire

As seen in Fig. 2, the discourse between users demonstrates a reciprocal use of irony in evaluating the relationship between idols and their fans. The original post stated, *"The idol is really working, but the fans are too lazy to stream"*, pointing to a critique of fan engagement. In response, a quote post countered with, *"The fans are diligent streamers, but the idols are lazy"*, shifting the criticism back toward the idol. This exchange illustrates how online users employ humor, irony, and emotional symbols to negotiate responsibility and express dissatisfaction within fan-idol dynamics.



Fig. 2. X quote and comment section

As seen in Fig. 3, The online discourse surrounding idol performance and fan behavior reveals a complex interplay of sarcasm, hostility, and defense. One user remarked, *"Your favorite is just bad,*

no one cares... it's sad that Twice can't get any hype, even after being in the industry longer than BP in +82", framing their critique with ridicule and comparison. Another countered with, *"Keep defending her even though she has already admitted it herself wkwk"*, while others rejected such claims, arguing, *"No way, your opinion is rubbish... idols work hard to promote their work, they wouldn't succeed without effort."* Further, the statement *"Jennie admitted it herself"* exemplifies how fan narratives are reinforced by invoking artists' own words.



Fig. 3. Complex interactions between sarcasm, hostility, and self-defense.

This exchange demonstrates how sarcasm functions as a communicative strategy that masks hostility with humor, creating both entertainment and conflict. Such interactions align with Brinton, (2005); Richter et al., (2021) concept of conversational implicature, in which the implied meaning diverges from literal wording. Consistent with Tur et al., (2023), these fan war dynamics highlight how humor is deployed as a vehicle for indirect criticism, strengthening in-group solidarity while simultaneously escalating polarization with out-groups.

Excessive Fanaticism

As seen in Fig. 4, the comments illustrate how online users employ humor and irony to frame comparisons between idols. One user wrote, *"Bro thinking they are NewJeans"*, while another emphasized, *"Again and again, it's always NewJeans that's revolutionary, right, guys"*. A follow-up response, *"There it is"*, reinforced the sarcastic tone through emojis rather than verbal elaboration.

This interaction highlights the role of intertextual humor in fan discourse, where references to popular groups such as NewJeans serve as benchmarks to mock or belittle others. The use of laughter emojis functions as a softener, disguising ridicule as playful banter. Such practices align with Grice's (1975) in Brinton (2005) theory of conversational implicature, in which implied criticism differs from the literal message, and echo Tur et al., (2023) observation that Indonesian online communities frequently employ humor to express conflict indirectly while reinforcing group boundaries.

The audience's responses demonstrate a mixture of humor, comparison, and casual affirmation. One comment, *"newjeans wannabe"*, directly positions the group in relation to another popular act, suggesting an imitation. As seen in Fig. 5, Another user echoed agreement with the remark through,

“Yes, isn’t it”, reinforcing the humorous critique. Similarly, the comment *“new jeans= Jeans wannabe wkwkwk”* plays with word association to ridicule the group’s name, while *“I told you, njz”* emphasizes confirmation of the previously expressed opinion. Collectively, these interactions illustrate how online discourse often combines parody, linguistic play, and peer validation in shaping audience narratives.



Fig. 4. Instagram comment section



Fig. 5. Instagram comment section

As seen in Fig. 6, the audience’s comments reveal a critical yet humorous engagement with issues of style, costume, and resemblance to established groups. One remark, *“Want to be like NJ, but there are clothes like dangdut singers...”*, reflects a satirical comparison that juxtaposes global pop imagery with local cultural references. Another comment, *“It’s actually very similar njir wkwk”*, emphasizes the striking resemblance while still maintaining a playful tone. Similarly, *“If it’s NJ wearing strange costumes that suit them well”* illustrates how audience perception can vary depending on the group’s established image. The statement, *“Clothes are pretty much the same, so now it’s about how to package them as a whole kk”*, highlights a more evaluative stance toward branding and presentation. Moreover, detailed observations such as *“They look really similar, you’d only realize it’s not them if you zoom in...”* accompanied by references to specific hairstyles and members’ names, demonstrate the depth of audience familiarity and attention to detail. Collectively, these comments reflect how fans negotiate authenticity, cultural expression, and group identity through visual and stylistic comparisons.



Fig. 6. Instagram comment section



Fig. 7. Instagram comment section

As seen in Fig. 7, The audience's discourse reflects debates and negotiations regarding originality and comparisons with established groups. Some comments such as *"Newjeans wannabe, right wak"* and *"Since when has NJ been like this"* express skepticism and sarcasm, suggesting a perception of imitation. In contrast, others attempt to defend by clarifying differences, as seen in *"Their debut concept was indeed quite unconventional... it has nothing to do with NJ's Y2K concept"*. Protective sentiments are also evident in remarks like *"Do not bring NewJeans"* and *"Don't bring NJ, the fans won't accept it. They're exclusive"*, highlighting concerns over fandom sensitivity. Additionally, the statement *"NewJeans isn't absurd like that"* illustrates how comparisons are drawn to protect the authenticity of the referenced group. Taken together, these comments underline how online audiences actively construct narratives of authenticity, originality, and group identity through both critical and defensive expressions.

Excessive loyalty among fans often manifests in unfounded accusations, such as labeling the rookie group KiiiKiii as *"NewJeans wannabe."* Such accusations represent forms of negative labeling

and delegitimization strategies, positioning out-groups as mere imitations and, therefore, inferior. This phenomenon reflects the dynamics of digital tribalism as described by [Letwory & Sihombing, \(2023\)](#), wherein fandoms operate as tribes that defend their sacred cultural symbols. Within this framework, fanaticism intensifies processes of boundary-making and exclusion, framing rival groups as threats to the perceived authenticity of the in-group. From a pragmatic perspective, these utterances function as declarative acts that not only assert authenticity but also strategically undermine the legitimacy of competitors.

Provocation and Incitement

As seen in [Fig. 8](#), the audience interactions also demonstrate tensions between supportive and confrontational expressions. On one hand, emphatic loyalty is evident in declarations such as “ILLIT NEVER DIE” and “its Ive”, which illustrate both affirmation and affectionate attachment to favorite groups. However, resistance toward excessive comparison appears in comments like “This is Ive, if you don’t want ILLIT to get hate maybe you should stop commenting this”, signaling awareness of potential conflict escalation within fandom spaces. Meanwhile, abrupt reactions such as “Dafuq” highlight the spontaneous and emotionally charged nature of online discourse. Collectively, these comments exemplify how digital fandoms negotiate identity, loyalty, and conflict through both protective and confrontational speech acts.

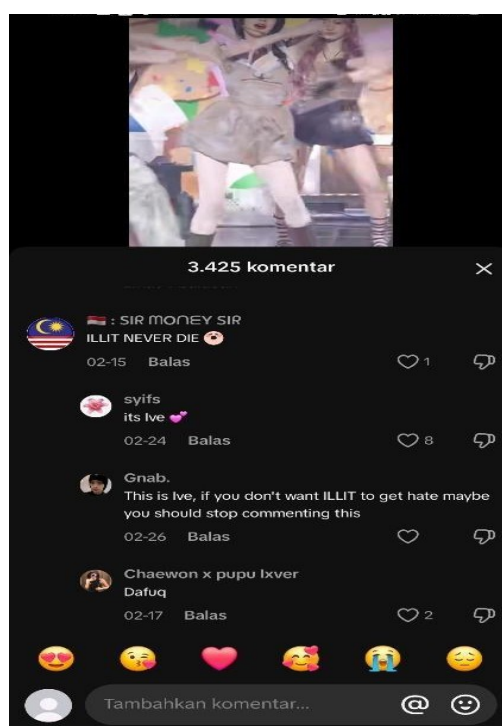


Fig. 8. TikTok comment section

Provocative comments frequently emerge as irrelevant contributions to the ongoing discourse, deliberately violating Grice’s (1975) in ([Brinton, 2005](#)) maxim of relevance. Such utterances function as strategic bait, crafted to elicit emotional reactions and prolong conflict. In the context of fan wars, provocation often takes the form of brief, emotionally charged statements that invite mass responses and escalate antagonism. On platforms such as TikTok, these provocative acts are further incentivized through algorithmic visibility, creating cycles of confrontation and hostility. The psychological consequences of such interactions may extend beyond momentary irritation, potentially fostering frustration and cumulative distress. This pattern resonates with ([Foa &](#)

McNally, 1996) findings, which emphasize how repeated exposure to negative stimuli intensifies psychological strain and reinforces trauma over time.

Table 1. Forms of Aggressive Communication and their Impacts

Forms of Agresion	Example	Pragmatic Function	Psychological Impact
Verbal Agresion	"Jiso should just retire"	Expressive/Directive	Stress, anger
Sarcasm and Satire	"Fans lazy to stream"	Implicature, humor	Frustration, humiliation
Excessive Fanaticism	"Newjeans wannabe"	Declarative, labeling	Fatigue, polarization
Provocation	"ILLIT NEVER DIE"	Violation of relevance	Trauma, disengagement

The Role of Anonymity and Platform Culture

Anonymity Anonymity on digital platforms significantly reshapes the boundaries of acceptable linguistic behavior in K-Pop fan wars by lowering psychological inhibitions and enabling users to express hostility without accountability. Hidden behind idol avatars and pseudonyms, fans often engage in swearing, hate speech, and emotional provocation as a form of performative loyalty. This aligns with Aini (2024), who emphasizes that anonymity and deindividuation are key predictors of aggressive behavior online. Anonymity serves as both a shield and a weapon, allowing fans to act without fear of social sanction while framing aggression as loyalty to idols.

Platform-specific norms further shape these behaviors. TikTok encourages impulsive flaming and repetitive comment spamming, Instagram fosters visual-based confrontation through memes or edited images, while X (formerly Twitter) promotes argumentative discourse through quote-retweets, ratio battles, and trending hashtags. These environments normalize aggressive linguistic expressions, creating a context where verbal violence is tolerated and valorized as a sign of devotion (Amri, 2020; Ariyani et al., 2024; Nugraha & Komsiah, 2023).

In Indonesian online culture, anonymity amplifies the intersection between identity, accountability, and digital tribalism. K-Pop fandom becomes a space for hybrid identity performance, where Bahasa Indonesia mixed with Korean loanwords and English slang. Despite collectivist and civility-oriented cultural values, online anonymity allows users to bypass social norms, engaging in emotionally charged rhetoric that would be unacceptable offline (Letwory & Sihombing, 2023; Purba et al., 2022). This demonstrates how digital platforms facilitate linguistic tribalism, where defending fandoms transcends ethical boundaries.

The findings of this study align with Sukartiasih et al., (2024), who notes that active fan engagement significantly increases the intensity of online conflicts. Demonstrates that emotional factors play a major role in the escalation of fan wars, which is consistent with the patterns observed in this analysis (Demir & Yilmaz, 2024; Suprayogi & Hamidah, 2024). Moreover, Zhang et al., (2025) highlights that the dynamics of online communication are key contributors to negative perceptions between fan communities. These results confirm that both social interaction patterns and emotional responses are critical in understanding the phenomenon of fan wars.

Stress, Fatigue, and Trauma

As seen in Fig. 9, expressions of fatigue and emotional burden also appear in audience interactions. For example, the statement *"So stressed out with the K-pop fandom"* illustrates how ongoing conflicts and intense fan dynamics generate psychological strain. Unlike humorous or provocative remarks, this utterance foregrounds the affective costs of digital engagement, highlighting how constant exposure to rivalry and hostility within fandom spaces can lead to stress and exhaustion. Such expressions underscore the dual nature of online fandom, simultaneously a site of entertainment and a source of emotional fatigue.

As seen in Fig. 10, The post highlights an explicit expression of frustration and disengagement from inter-fandom conflict. While the author conveys affection toward idols, they simultaneously

express trauma and hostility toward the fandom, describing its behavior as “evil” and harmful. This duality underscores the separation between admiration for artists and disdain for toxic fan culture.

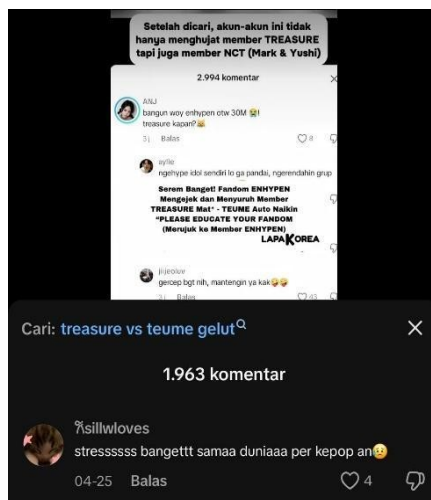


Fig. 9. TikTok comment section; Fans comments illustrating stress during fan wars



Fig. 10. Figure. X Post section

Discussion

The language of stress is communicated through repetition and hyperbolic emphasis, which indicates emotional overload and psychological strain. Trauma emerges when fans consciously distinguish between their support for idols and their rejection of fandom toxicity, revealing a form of emotional ambivalence. This ambivalence reflects the erosion of psychological safety in digital communities, where fan wars blur the boundary between enjoyment and harm. As suggested by Foa & McNally (1996), repeated exposure to distressing interactions intensifies trauma responses, reinforcing cycles of stress and vulnerability. In this context, fan wars amplify fanaticism into harmful practices that produce burnout, frustration, and emotional harm, particularly among younger fans whose digital engagement is both immersive and affectively charged.

As seen in Fig. 11, The narratives shared by fans also highlight moments of disillusionment and disengagement from fandoms. One individual stated, “I left a fandom in its eighth year because the idol didn’t listen to the fans, at least validating fans’ concerns. I can do that again, easily,” which reflects disappointment over a perceived lack of reciprocity between idols and their supporters. Another account, “I left because the fandom was full of bullies, mostly crazy people, kicking out

members of their own group... victims of privacy violations but instead being harshly criticized...”, portrays the toxicity and internal conflicts that can emerge within fan communities. Such testimonies emphasize how negative fan cultures, ranging from dismissive idols to hostile peer interactions, can significantly influence an individual’s decision to withdraw from fandom participation.



Fig. 11. Figure. X quote retweet post section

Some fans disengage entirely due to toxicity forming what [Letwory & Sihombing \(2023\)](#), pointing to issues such as inter-fandom bullying, privacy violations, and moral disappointment. For example, one user narrated their decision to leave a fandom after experiencing extreme hostility, illustrating the psychological burden that toxic fan environments may impose. Such cases demonstrate how what is intended as a supportive and enjoyable space can collapse into a source of emotional harm. Disengagement thus marks a critical psychological turning point in which fans deliberately withdraw from fandom participation. These utterances can be understood as declarative acts that symbolically reject a toxic identity.

From a social identity perspective, [Tajfel & Turner \(1979\)](#) explain this phenomenon as a form of identity management, whereby individuals distance themselves when group affiliation threatens self-esteem. Within Indonesian fandoms, this process becomes visible when fans articulate moral disappointment and explicitly exit the fandom as a form of protest ([Dorjee & Ting-Toomey, 2020](#)).

Emotional contagion in fan war discourse, transmitted through expressive and directive speech acts, can significantly shape collective psychological outcomes within fandoms. According to [Searle, \(1976\)](#), expressive speech acts articulate the speaker’s psychological state, while directive acts are intended to influence the listener’s behavior. Within fan war interactions, expressive utterances such as exaggerated emotional outbursts “*so stressed*” not only reflect personal feelings but also invite shared affective responses, fostering either emotional unity or, conversely, collective exhaustion. Meanwhile, directive statements like “*ILLIT NEVER DIE*” function as rallying calls, reinforcing loyalty while provoking antagonism toward rival fandoms.

This feedback loop of emotional intensity, especially when repeatedly echoed in digital spaces, creates a performative atmosphere. Fans may feel pressured to constantly assert allegiance or engage in conflict, which in turn contributes to group burnout and psychological fatigue.

Adding another layer of complexity, Grice’s (1975) in [Brinton \(2005\)](#) theory of conversational implicature explains how criticism or hostility may be embedded beneath socially acceptable phrasing. For instance, a seemingly neutral comment such as “*The idol is really working, but the fans*

are too lazy to stream” appears harmless on the surface but actually implies incompetence and indirectly attacks a rival fandom. Such violations of Gricean maxims, particularly those of manner and relation, generate implied meanings that deepen polarization. Moreover, the use of strategic ambiguity allows fans to distribute hostility while avoiding accountability. In polarized digital communities, this indirect yet emotionally charged discourse compels members to pick sides, heightening division and alienation. Ultimately, emotional contagion amplified through Searle’s expressive/directive acts and Gricean implicatures undermines fan cohesion, contributing to disengagement and fragmentation.

Beyond these discursive features, platform dynamics also play a critical role. [Ariyani et al., \(2024\)](#) highlight fan behavior on TikTok, where short-form and rapidly consumable content drives replication through dance challenges or fan edits. While this practice strengthens group identity, it also intensifies competition, often manifesting as territorial behavior in which fans police trends or accuse others of “stealing content.” Such performativity shows that emotional and cultural investments in K-Pop extend beyond admiration for idols to the competitive dynamics of digital platforms.

Complementing this perspective, [Letwory & Sihombing \(2023\)](#) conceptualize fandoms as digital tribes. Drawing from the theory of tribalism, they argue that online fandoms reproduce traditional tribal behaviors, including rituals (streaming marathons, mass voting), sacred symbols (lightsticks, slogans), and group myths (idol narratives). Fan wars, in this framework, emerge as acts of tribal defense and offense, intensified by platform algorithms that prioritize emotional content. This suggests that conflict is not merely incidental but structurally embedded in fandom dynamics.

From a social identity standpoint, [Tajfel & Turner \(1979\)](#) emphasize that individuals derive part of their self-concept from group membership. In fan wars, threats to group prestige trigger defensive reactions, expressed through ridicule, sarcasm, or hostility. Language thus operates as a symbolic tool for both affirming loyalty and attacking rivals. The cyclical nature of fan wars is particularly evident: conflicts resurface with each comeback or controversy, forming what [Letwory & Sihombing \(2023\)](#) describe as “episodic hostility,” indicating unresolved ideological divides that repeatedly reignite.

Humor also plays a central role. Comments such as “The fans are diligent streamers, but the idols are lazy” illustrate how humor becomes a veiled form of provocation. This aligns with [Tur et al., \(2023\)](#), who identify humor as a means of indirect confrontation within Indonesian discourse.

Finally, platform design amplifies these dynamics. TikTok and X (formerly Twitter) facilitate viral circulation of provocative content, Instagram fosters rivalry through edited memes according to [Amri, \(2020\)](#); [Ariyani et al., \(2024\)](#); [Nugraha & Komsiah, \(2023\)](#), while linguistic creativity, mixing Bahasa Indonesia, Korean loanwords, and English slang, creates identity markers according to [Fadianti et al., \(2024\)](#) that strengthen in-group cohesion while excluding outsiders.

5. Conclusion

Fan wars are not merely superficial disputes but represent complex linguistic, psychological, and cultural phenomena. Aggressive language, anonymity, and platform affordances collectively contribute to stress, trauma, and eventual disengagement among fans. The findings of this study demonstrate that online interactions, although seemingly trivial, can generate significant psychological and social consequences. This study is limited by its reliance on publicly available online data, the absence of demographic profiling, and the inherent subjectivity in interpreting implied meanings. Despite these limitations, the analysis provides important insights into how digital discourse can escalate into hostility and affect fan identity and community dynamics. The

practical implications underscore the urgency of enhancing digital literacy, improving the management of fandom communities, and encouraging proactive interventions by social media platforms to mitigate hostility and foster healthier online spaces. Ultimately, this study contributes to the fields of linguistics and communication studies by showing how fan war discourse reflects broader issues of identity, power, and digital culture. These insights are both academically significant and socially relevant in addressing the challenges of digital interaction in contemporary societies.

Future research should move beyond single-platform analysis and examine fan war discourse across diverse social media ecosystems such as TikTok, X (formerly Twitter), and Instagram, where platform-specific affordances influence communication patterns differently. Comparative cross-cultural studies are needed to explore how fandom conflict is shaped by cultural norms, linguistic practices, and local social contexts. Methodologically, incorporating quantitative and mixed-method approaches would allow for a more systematic measurement of the psychological impacts of fan wars, including stress, burnout, and identity negotiation. Experimental studies could further assess causal relationships between online discourse and psychological outcomes. In addition, longitudinal research is recommended to trace the cyclical nature of fan wars, capturing how hostility, humor, and disengagement evolve over time and impact community cohesion. By integrating interdisciplinary perspectives from linguistics, psychology, and media studies, future scholarship can develop a more comprehensive understanding of fan wars as both cultural practices and socio-digital phenomena.

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