FROM HAE CHAN TO HAIKAL: LOCALIZATION OF K-POP IDOL NAMES IN TWITTERATURE

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Abstract

Alternate Universe (AU) on Twitter employs public figures such as K-pop idols as characters and localized their names. K-pop idols already possess global appeal, but localization helps integrate these figures into regional or cultural contexts, making stories resonate deeply with local audiences. Name localization in this context is about adapting names to fit different languages and cultures. This research aims to investigate the localization of a K-pop idol's names in the context AU based Twiterrature in X platform, formerly Twitter. The focus is to see how localization of K-pop idol names is applied in Twitterature, addresses a significant gap in existing studies by exploring the intersection of localization strategies. To analyze it we used localization based on Lyons (1977), the idea that spatial expressions are more essential, grammatically and semantically than non-spatial expressions. In this context, spatial expressions are the different strategies used to localize each K-pop generation. In order to localize, name translation could be expressed through aleatory and intentional techniques. To analyze the data, we used Spradley 4 step technique; domain analysis, taxonomy analysis, componential analysis, and cultural theme analysis. The primary findings in this research indicate that the author's choice of names was frequently influenced by random or arbitrary factors rather than a systematic or thematic rationale. This study aims to enhance understanding of how localization strategies function in Twitterature, specifically in adapting global cultural figures like K-pop idols into localized and culturally relevant stories.

INTRODUCTION

Social media, especially Twitter also known as X, has rapidly grown. In 2024, more than 330 million Twitter/X users existed. Twitter has developed into a social medium for literary work and Twitterature, a term for Twitter literature which is now being a trend. Twitter became popular because it has a feature called "threads" which can organize the posts so the reader

could scroll down and read without any confusion. Twitter also could provide visuals such as pictures and videos alongside the story. One of the Twitterature genres is called Alternate Universe (AU). Referring to Agustine et.al (2022), AU is a fanfiction story that can be a crossover between two or more stories. One of the characteristics of AU is the ability to alter the elements of the story such as gender, race, and ethnicity.

AU on Twitter employs public figures such as K-pop idols as characters. K-pop culture alone has been influencing Indonesian citizens. K-pop became popular in Indonesia in 2010 by the K-pop group Super Junior. Since then, Korean and K-pop culture slowly has made its way into Indonesian culture. Each fan creates a story beside the idol's real-life stories and uses a local term. In Indonesia, the localization of the names tends to be diverse. Being an archipelagic nation with over 700 local languages and distinct cultural traditions, AU creators can adjust K-pop idol names to fit local contexts, like Sundanese, Balinese, or Batak, making the stories feel more authentic and relatable to readers.K-pop fans in Indonesia employed localization when writing stories with K-pop idols as the main characters. The localization helps them feel closer to their idols and makes their work to have different or alternate nuances for fans and non-fans. In this case, Indonesian fans use name localization, changing the idols' names to fit local tastes.

Localization, as defined by Esselink (2003), is about using language and technology to create a product that works well in different cultures and languages. Thus, localization is generally about adapting something to feel natural for people in a specific place. Name localization in this context is about adapting names to fit different languages and cultures. Several examples of names are localized in X - some of them have received more than 100 thousand likes. The name "Jeon" in Korea might be "Joko" in Indonesia or "Jean" in French to match local customs and make it more relatable for readers. By applying Esselink's concept, name localization in AU stories is not just about translation but about adapting and reimagining global identities to fit seamlessly into new cultural and linguistic frameworks.

The topic of name localization has drawn intensive studies from scholars with different cultural backgrounds. Name localization offers many cultural aspects. Through localization, people could understand with ease. In the context of name localization, people could understand and enjoy the literary work more because the name has been adjusted into their culture. This study differs from the previous research in that it focuses specifically on the localization of names in K-pop idols within the context of Alternate Universe (AU) fanfiction,

rather than the broader application of localization in commercial or media content. De La Cova (2021) investigates the problems posed by the localization of brand names and states that localization is a key aspect of a globalized business. Kim & Sieun (2019) explores the effects of localization and production image on Korean and Chinese consumer choices for imported animated films. Their study indicated that when choosing a movie title for international audiences, often considerations to adapt the title to each specific market through localization in these contexts for Korean and Chinese are preferable. Yousef (2024) also addressed the target text of the localized titles and headlines must be viewed in terms of both cultural interaction channels for the promotion of novels, movies, and TV shows in a target audience culture. Localization does not appear only in films but also in various objects such as mobile games. Allim (2023) explains the localization quality assessment of quick chat in *Mobile Legends: Bang-Bang, Arena of Valor*, and *Heroes Evolved*. He proves that choosing the proper translation strategy for game localization will get a good score. In addition, Annisa (2019) studies diegetic strategies used in subtitle text and to describe clearly about the localization quality in the localized video game.

The subject matter of this study is not addressed in earlier research. This research aims to investigate the localization of a K-pop idol's names in the context AU based Twitterrature in Twitter known as X. We formulated the question as follows: How is localization applied in K-pop idol names in Twitterature? The researcher employed the theories of localization by Lyons (1977) about the idea of localization. Localization is a concept that spatial expressions are more important, both grammatically and semantically, than non-spatial expressions. Several key points were mentioned: spatial organization as a cognitive foundation, spatial basis of temporal and abstract expressions, and linguistic evidence. The researcher also employed the theory of names by Bantas (1994) on names, nicknames, and titles in translation underscores the importance of understanding the cultural context and handling the author's subjective intent to achieve accurate translation results.

Table 1.

An example of localization of K-pop idol names in Twitterature.

Stage Name	Meaning	Localization Name	Meaning
Haechan	In korean language, Hae means Sun and chan means full.	Haikal	Haikal (also spelled Haykal) is derived from the Arabic word "هيكل," which

Thus, Haechan means Full Sun.		translates to "temple" or "structure."

The table above was collected from the Alternative Universe (AU) mutual butterfly by @lanlunanit. The name Haechan is classified as significant in ethical/moral or characterological terms (portraits). Otherwise, the name Haikal is classified as an adapted name. Thus, we can classify the localization as aleatory/accidental because it does not have systematic essentials.

LITERATURE REVIEWS

Localization

The term localization is the process of changing content to fit the language and cultural needs of a specific market. Localization based on Lyons (1977) is an idea that spatial expressions are more essential, grammatically and semantically than non-spatial expressions. It is a concept that explains how localization occurs based on the cultural references and contextual sensitivity. The use of spatial expressions conveys a wide range of meanings, not only physical location but also abstract concepts including time, social relationships, and emotional states. Spatial expressions could be utilized to create vivid and engaging descriptions and evoke strong emotional responses. In the context of name localization, this principle may involve adapting names to better reflect spatial or cultural references that resonate with local audiences. The localization helps make the character feel more relatable and meaningful to the local audience by incorporating spatial elements that reflect the cultural context.

Name Localization

Name localization is the process of changing a name from a certain language into another language. Based on Bantas (1994), the term name localization is that the translators bear a significant responsibility to fulfill the demands of two parties. They must present the author's original work to the audiences (readers or viewers) not only without any omissions in content but also in a manner that preserves its original qualities, including its stylistic nuances, emotional subtleties, sensory elements, and musicality. Name translation could be expressed through aleatory and intentional techniques. The aleatory technique is when the author gives a name by a random or accidental event. Otherwise, the intentional technique is divided into several classifications. First, representative in geographical, historical, or other terms, the other terms could be cultural or traditional aspects. Second, connotative on the social plane, as

aristocratic prefixes, or on the ethical level such as regional or national suffixes or prefixes. Third, significant in ethical/moral or characterological terms. Fourth, amusing which merely enliven the atmosphere, the name was created to brighten up the story. Fifth, ironic or satirical. Sixth, referential or allusive; the name could be with intertextual references. Seventh, adapted; possibly the name from a foreign language. Eighth, invented by the author; this with consideration to portray, to satirize, and other intentions. Ninth, label names could also be titles. Last, nicknames; as in a children's tale.

In order to analyze the name localization, we can apply the procedures suggested by Bantas (1994). First is to discover a central concept with various synonyms in the target language to find a suitable translation that accurately conveys the original meaning. Second, consider the author's intentions, the nature of connotations, and the precise meanings of chosen names or titles. Third, identify the author's intentions and develop effective translation strategies using a more detailed classification system, as described above.

Name Localization in Alternative Universes and Twitterature

Name Localization happens in the AU. Sauro (2019) describes AU as a fan fiction story that changes the original elements of the characters included in the story, such as changing their gender, race or ethnicity, occupation, name, and social status. In K-pop AU stories, idols are given new names, roles, and altered traits to fit the story, like becoming a CEO or student, while maintaining their core personality. This lets fans explore creative worlds and connect with these re-imagined versions while still recognizing their real selves. The character then becomes the factor expressed by the respondents as what makes them interested in reading. Thus, AU is a story with a different plot from the original life of the characters. It could have different consequences for individuals, societies, and cultures in both positive and negative ways. The extent of these impacts would depend on various factors, including the cultural and historical context of the alternative universe.

One of the mediums used to create the Alternative Universe (AU) is Twitter, known as X. It has become a prominent medium for the creation and dissemination of AU. This platform's global reach and user-friendly interface have made it an ideal space for individuals to connect with individuals with the same interests and share their imaginative concepts. One of the defining characteristics of Twitter is its character limit of 280 characters per post. While this limitation may seem restrictive, it has actually encouraged AU authors to develop creative and visually appealing ways to convey their stories. Many authors utilize images, videos, and other visual elements to effectively communicate their AU concepts, often relying on these

visual cues to supplement the textual content.

RESEARCH METHODS

The researcher applies a qualitative design in conducting the analysis and finding how localization occurs in Twitter. Qualitative design is applied to investigate the object of study systematically. This design focuses on describing how the name localization arises in the name of characters in Alternate Universe (AU) in Twitter. The qualitative design allows to explain the data with a specific and brief explanation. Data in this research were K-pop idols' named in Alternative Universe (AU) in several titles on Twitter. The sources of the data are from three titles with 30 localized names. By analyzing this data, the study aims to explore the trends and patterns in K-pop idol AU name localization, specifically examining how fans or authors adapt and transform idol names to fit within the context of alternative universes. It is by comparing and analyzing K-pop idol names and the local names in the story. The data collection technique in this qualitative research is through observation and discussion. Two forms of data were used in this research: image and text.

The Spradley technique was used to analyze the data. Based on Spradley (1980) there are 4 steps in analyzing the data. Domain analysis is the first step in analyzing the data. Domain analysis is the process of separating the data from other components that do not belong to the data. In this research, the researcher only took images and texts with K-pop idols' names. The next step is taxonomy analysis. The researchers observed specific data based on the focus of their research which is the name of K-pop idols and the local name in the AU. The third step after taxonomy analysis is componential analysis. Systematic search for attributes (meaning components) related to cultural categories. In this research, the researchers divided the data based on the age concept of Kpop's group. There are two methods of name localization, aleatory and obligatory. Both method consists neutral (NEU), representative in geographical, historical, or other terms (REP), connotative on the social plane (CON), significant in ethical or moral (SIG), amusing which merely enliven the atmosphere (AMU), ironical or satirical (IRO), referential or allusive (ALU), adapted (ADP), invented by the author (INV), label names (LAB), and nicknames (NIC).

Table 2.

Data Analysis

	Aleatory											Obligatory										
	NEU	REP	CON	SIG	AMU	IRO	ALU	ADP	INV	LAB	NIC	NEU	REP	CON	SIG	AMU	IRO	ALU	ADP	INV	LAB	NIC
Super Junior				✓																		
Girl Generation																						
EXO																						
NCT																						
WAYV																						
StrayKids																						

The table above is arranged based on the generation of the groups. Categorizing by generation is important for understanding name localization in K-pop because it highlights how the industry has evolved over time, affecting how idols are marketed and presented to international audiences. In K-pop, according to Verma (2024), the terms "Gen 1," "Gen 2," "Gen 3," and "Gen 4" refer to different generations or phases in the evolution of the K-pop industry. These generations were used to categorize the development of K-pop based on the era in which certain trends, groups, and innovations emerged. Each generation was defined by changes in music styles, technology, the global reach of K-pop, and other cultural shifts. In this data, the authors arranged from Gen 2 that included SUPER JUNIOR, GIRLS GENERATION, Gen 3 EXO, NCT and Gen 4 WAY V and StrayKids. In AU fanfiction on Twitter, categorizing by generation shows how K-pop idol names have changed over time. In earlier generations, names were localized for specific regions, while in later generations, names became more creative and flexible, reflecting K-pop's global reach.

The final phase of this research analysis is cultural theme analysis, where researchers examine the outcomes of the component analysis. AU can reflect both obligatory and aleatory intertextuality. They typically require some familiarity with the original material to fully grasp character motivations and plot nuances (obligatory), but they also enable personal interpretations and connections that may not have been explicitly intended by the author (aleatory). Researchers assume that the primary findings in the component table are aleatory, indicating that the author selected names based on their initials. The author's choice of names

was influenced by random or arbitrary factors rather than a systematic or thematic rationale. The author could be more creative in localizing the name because there is no limitation. Some of the authors localized the name based on the initial, so it could be memorable and easy to recognize for the reader.

FINDINGS AND DISCUSSION

The findings in this study revealed a significant way in which K-pop idols' names are localized in different languages and cultures. This research analyzed the names of 30 popular K-pop idols, representing various generations within the K-pop industry. The criteria for selection were based on choosing two groups per generation that best represent the characteristics and trends of that specific era in K-pop. These groups were chosen to reflect the age, popularity, and influence of their generation. An example of name localization can be observed with Choi Siwon, a member of the second-generation K-pop group Super Junior. Siwon's name is consisting of two words which 始 (Si) which means beginning and 源 (won) which means origin. In its localized form, Siwon's name was adapted to Erlangga in the Indonesian context. The name Erlangga is of Javanese origin, carries the meaning "He who crossed the water". This example illustrates how K-pop idols' names are not only phonetically adapted but also translated based on cultural and linguistic elements that resonate within the local context. The adaptation of Siwon's name to Erlangga can be understood as an attempt to bridge the cultural gap between Korean and Indonesian audiences by integrating a local cultural meaning into the name, thereby making it more accessible and meaningful within the Indonesian cultural landscape. When K-pop idols are given names or traits that reflect Indonesian culture, readers are able to connect with the characters on a deeper level. This approach makes the story more familiar and personal, allowing fans to relate to the idols in a context that aligns with their own cultural background.

Another example from a newer generation of K-pop idols can be found in NCT DREAM, with the name of one of its members, Jisung. The name Jisung is derived from the word 志 (Ji) which means will, ambition, aspiration, goal, and the word 晟 (sung) which means bright, radiant, prosperous, shining. When localized in the Indonesian context, the name Jisung becomes Aji. Based on HL and sekejap (2024), Aji means power or sacred ability. This localization process reflects a blending of linguistic and cultural elements, wherein Ajisana is not merely a phonetic adaptation but a name that reflects culturally significant values such as wisdom, intellect, and power.

Table 3.

Data Table

		ALEATORY											OBLIGATORY									
		NEU	REP	CON	SIG	AMU	IRO	ALP	ADV	INB	LAB	NIC	NEU	REP	CON	SIG	AMU	IRO	ALP	ADV	INB	LAB	NIC
Super Junior	Siwon-Erlangga					✓																	
Girls Generation	Yoona-Kartika															✓							
EXO	Xiumin-Umin									✓													
	Chen-Jenong									✓													
	Lay-Icing								✓														
	Baekhyun-Bayu		✓																				
	Sehun-Asep									✓													
	Suho-Supri					✓																	
	Chanyeol-Cahyo																	✓					
	D.O-Ucup					✓																	
NCT	Nakamoto Yuta - Yudha Maulana												✓										
	Taeyong-Tian												✓										
	Doyoung-Dirgantara							✓															
	Haechan-Haikal												✓										
	Jisung-Aji		✓																				
	Jeno-Jenan									✓													

	Jeno-Jaya					✓
	Mark-Maraka			✓		
	Johnny-Jordan				✓	
	Renjun-Raga		✓			
	Jaemin-Jagat	✓				
WAY V	Xiaojun-Arjuna				✓	
	Winwin-Winata		✓			
	Ten-Tenandra		✓			
	Kun-Kuntara		✓			
	Yan yang-Yolan		✓			
	Hendery-Hendra		✓			
StrayKids	Hyunjin-Horace	✓				
	Felix-Felixino		✓			
	Han-Hartigan		✓			
	Seungmin-Samuel		✓			

Aleatory

The aleatory technique in name localization involves translating or adapting names based on random or accidental factors. In this context, names may be chosen for K-pop idols with little to no deeper or intentional meaning. This could include names that are derived from coincidences, sound preferences, or names that happen to work well phonetically in the target language without necessarily carrying specific symbolic or cultural significance. Aleatory names are typically more spontaneous and less tied to a deliberate cultural or characterological meaning.

One of the K-pop idols, Jeno, from NCT, is in the third generation of K-pop. The name "Jeno" according to the idol itself in a YouTube talk show by @ggondaehee on March 30, 2024, means "the king of power". It is derived from the word 帝 (je), which means king, and 努 (no) which means effort or exertion, power. He was named Jeno at birth because he came from a Catholic family. Jeno's maternal grandfather attached Chinese characters to the christening.. On the other hand, "Jeno" is a masculine name of Hungarian and Greek origin, which means 'well-born". In the story, the author localized "Jeno" to "Jenan". The name "Jenan" has no specific meaning related to the original name. The author may have localized the name "Jeno" to "Jenan" by the initial similarity which is "Je". This strategy is categorized as invented by the author (INV). However, Fernandes (2006) named this strategy as a phonological replacement, in which the source text is localized by the similarity of the phonological part. The similarity of the phonological part is used to make the name easy to remember. Also, the readers' imagination of the character may be easier.

Chen's stage name is derived from the Chinese characters 晨 (chén) or 辰 (chén), according to Campbell (2019) both of which hold the meaning of "morning". The character 辰 has additional significance, as it is associated with the fifth Earthly Branch in the Chinese zodiac, which represents the time from 7 AM to 9 AM. Chen's name was changed to Jenong, which was invented by the author. The name Jenong in Indonesian referred to someone with a wide forehead, and it was chosen by the author because Chen's forehead was a distinctive feature of his appearance showcasing creative liberty in storytelling. The name Jenong perfectly reflected Chen's physical traits, aligning with his visual image. The author creates a playful name, "Jenong," that highlights a recognizable physical trait, adding a unique and lighthearted aspect to the character. This name demonstrates how localization can be influenced by a random element (aleatory), showing creativity in the process.. The use of a seemingly random yet fitting name demonstrates how fanfiction allows for creative expression, where physical traits can be leveraged to build deeper connections with local audiences while still staying true to the idol's recognizable image.

Sehun stage name could be seen as inspired by the Sino-Korean characters 世 (meaning "generation," "world," or "era") and 勳 (meaning "meritorious deed" or "honor"). The stage name Sehun was chosen by his real name "Oh Sehun" for its simplicity, it was selected to be memorable and easily accessible for Korean and international fans. While the name doesn't have cultural references, it was selected to be memorable and easily accessible for both Korean

and international fans. In an alternative universe, Sehun's name was changed to Asep, which was invented by the author. In terms of localization, Sehun's original name could have been adapted into the Sundanese language as Kasep, meaning "handsome." The author chose the name Asep because it perfectly fit Sehun's image, particularly his visual position in EXO. By using the name Asep, it more closely aligned with his persona, especially in regions where the local language appreciated and emphasized his good looks. Despite the impact of this localization which could limit the reader's interpretation, this localized name helped make Sehun even more relatable and memorable to fans in Sundanese-speaking areas. It shows that this localization name was created by a random aspect (aleatory).

The name "Mark" may have many meanings. According to Campbell (2024), "Mark" was derived from "Marcus" which means the Roman god "Mars". The name "Mark" is used in several languages such as English, Russian, Dutch, Eastern Armenian, and Western Armenian. The name "Mark" was localized as "Maraka" in the story. However, the name "Maraka" has no specific meaning in any language. The author may choose and localize "Mark" to "Maraka" because of the similarity of the pronunciation. The name localization strategy used by the author was invented by the author (INV), and the author created the name "Maraka" based on the similarity of the phonological part and the pronunciation. Vermes (2003) defined the proper name translation into four strategies. Those strategies are named transference, substitution, translation, and modification. In this case, the name "Mark" was localized into "Maraka" using the substitution strategy. This strategy was used to keep the phonological values, in which "Mark" and "Maraka" have similar pronunciation and phonological items. Therefore, this strategy made the local name easy to recognize by the readers.

Hyunjin, a member of StrayKids, is a very popular idol because of his visuals and talents. The word 鉉 (Hyun), means 'Caldron handle' (Korea pronunciation of meaning: sot-gui, Handle of Korean traditional caldron made of cast iron); rises to prominence through the support and recognition of many, accompanied by blessings of abundant wealth. The word 辰 (Jin), it means 'Star' or 'Dragon'The author localized "Hyunjin" to "Horace". The name "Horace" according to Campbell (2017), was derived from the Latin *hora* meaning "hour, time, season". "Hyunjin" and "Horace" have no relation in meaning. "Horace" may be chosen by the author to make a classy impression on the character. In the story, Horace was portrayed as the son of a wealthy family. The name selection was used to enliven the atmosphere. This localization strategy might be differently categorized by Molina & Hurtado Albir (2004) in

which the localization strategy was named modulation. This strategy was a shift of point of view to be specific; it was used to cause an effect. The author wanted to emphasize the effect of the portrayal of the character, which is a son from a wealthy family.

Obligatory

The obligatory technique in name localization refers to names that are intentionally chosen or adapted based on specific cultural, historical, or ethical reasons. These names often carry a significant meaning that reflects the idol's persona, cultural background, or societal values. One of the fourth generation of K-pop idols WayV, Xiaojun. The name "Xiaojun" according to Sofia (2016) was derived from two elements, Xiao and Jun. Xiao means "brave and heroic" in Chinese, typically used to describe someone courageous and strong. Jun means "king" in Chinese, suggesting a person of high status, leadership, and nobility. Then it is localized to the Indonesian language Arjuna. Based on Campbell (2024), Arjuna is a character from the Hindu epic *Mahabharata*, known as a mighty warrior and one of the *Pandawa* brothers. In the story, he is depicted as a skilled and invincible archer, often seen as the epitome of bravery, strength, and heroism. He is also blessed with divine powers and abilities, making him almost unbeatable in battle. Tichelaar (2023) emphasized that geographical names serve as important carriers of intangible cultural heritage. They reflect the identity, history, and values of the communities that use them. In this context, Xiaojun reflected Chinese's values of bravery and leadership, while Arjuna represented Indonesian heroic narratives and mythological depth. Both Xiaojun and Arjuna embody cultural significance. The elements of the name (Xiao meaning brave and Jun meaning king) reflected Chinese's values of courage and leadership. Arjuna is a representative name in the Indonesian context, particularly because of its strong ties to the Mahabharata, which is significant in the Indonesian cultural and historical imagination.

The name Nakamoto is a common Japanese surname that represents a geographical or ancestral origin (in Japan). According to HL (2020), Nakamoto is from Japanese 中 *(naka)* meaning "middle" and 本 *(moto)* meaning "base, root, origin". Whereas Yuta is a typical first name in Japan. The name is localized to Indonesian language Yudha Maulana. Based on Campbell (2024), the name Yudha is an Indonesian name derived from the Sanskrit word for "war" or "battle," often used symbolically to represent strength or valor in Indonesian culture. Maulana is a title used for religious or respected figures, especially in Muslim communities, giving the name a cultural and historical significance. According to elbowin and sekejap (2024), "Maulana" is a title of respect for Islamic scholars or religious leaders, derived from Arabic

مولانا *(mawlānā)* meaning "our lord". Parianou (2007) considered proper names are transformed into meaningful linguistic items by means of logical, semiotic, social, ethnic, historical, affective, cultural, pragmatic and psychological indicators. In this context, "Yudha" and "Maulana" are representative of Indonesian culture, religion, and values. Thus, the transformation is representative (REP) of a cultural shift from Japanese to Indonesian.

Personal names come in various forms across different cultures. Caesar (2019) highlighted that allusive names include family names, names related to the day of birth, names based on birth order, twin names, names given due to specific circumstances, titles, and names that reflect ideas or beliefs. Chanyeol it's a pure Korean name which means fruitful fruit. It can be interpreted as "a substantial and full-fruitful person." He is called '灿烈' in China. In a line with Chanyeol meaning in Korean, based on Campbell (2024), Javanese named Cahyo or in Indonesian language as Cahaya, that means light. The use of names like these is often seen as an allusion (ALU) to the individual's hope, belief to embody or reflect in their lives.

Jeno's name has an interesting origin and meaning. Jeno himself has stated that his name means "king of power". The name Jeno has been localized as "Jaya," which according to Campbell (2017), is a Sanskrit name meaning "victory" or "triumph.". By localizing Jeno to Jaya, the name retains the meaning of king of power while making it more familiar and meaningful in the target culture. Zarei and Norouzi (2014) explore the complexities involved in translating proper nouns. They stated 10 strategies used for translating proper name are reproduction, non-translation plus additional explanation, replacement of personal name by a common noun, phonetic or morphological adaptation to the target language, exonym, replacement by a more widely known name from the source culture or an internationally known name with the same function, substitution, translation of names with a particular connotation, replacement by a name with another or additional connotation, and deletion.

In this case, the strategy used to localize "Jeno" to "Jaya" is by replacing a more widely recognized name from the source culture or an internationally known name with the same function. The name "Jaya" is a common name in Indonesian culture with a positive connotation, making it a suitable replacement for "Jeno" which might not be as familiar or recognizable to the target audience. Derived from Sanskrit, Jaya evoked connotations of victory, greatness, and success, which align with the original themes of power and leadership in Jeno. In this way, the adaptation (ADP) preserved the core essence of the name while ensuring it is culturally relevant and easily understood.

CONCLUSION

The study demonstrates how the localization of K-pop idols names plays a crucial role in tailoring their identities to different cultural and linguistic contexts, enhancing their connection with fans worldwide and fostering a more universal recognition of the idols. This study found that the author mostly used aleatory localization to create names based on random traits, like physical features, making the characters more relatable and engaging. As defined by Bantas (1994) name localization requires creators to carefully consider both the original intent behind a name and cultural nuances of the target language, balancing the preservation of meaning with the need for local resonance. This research examined how K-Pop idol names are localized in the Alternative Universe (AU) on platforms like X or Twitter, revealing two primary techniques: Aleatory and Obligatory. The aleatory technique, which involves random or accidental adaptations, contrasts with the obligatory technique, which is driven by cultural, historical, or ethical considerations.

Through various examples, such as the transformation of Jeno to Jaya in Indonesia or Xiumin to Umin. The transformation of Jeno to Jaya in Indonesia exemplifies an obligatory technique. In contrast, the transformation of Xiumin to Umin could be considered an aleatory technique. These examples highlight both broader trends and unique cultural choices in name localization. Jeno to Jaya reflects adapting names to fit cultural norms, while Xiumin to Umin shows creative freedom in fan content, balancing cultural adaptation with personal expression. It becomes clear that names can undergo phonetic changes, cultural translations, or even be entirely invented to better fit the target context. This research underscores the flexibility of name localization, demonstrating how names are not only phonologically adapted but also imbued with new meanings, connotations, and cultural significance as they travel across different societies.

The study aims to create an organized method for understanding how names change or are localized across different languages and cultures. Names can be adjusted in many ways when they are used in different parts of the world and sometimes the meaning of a name might shift to better fit local customs. This research will allow scholars to better categorize and understand the many different ways names can be localized. It has practical applications in marketing and fan studies, helping brands and authors adapt names to resonate with specific cultural audiences. This research will help to examine how names, whether they are personal names, place names, or even brand names, take on new forms or adapt when they are used in Indonesia's K-pop AUs.

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