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**BRIDGING CULTURES: TRANSLATION PRACTICES IN A K-POP FAN
COMMUNITY ON X**

MA thesis

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Abstract and keywords

This MA thesis investigates fan translation practices within the BTS fan community on Twitter. The study aims to explore the distinctive features of fan-translated content as presented by fan-translators and examine the emerging trends within the translated content to understand why fans find it engaging. To achieve this, three main objectives were set: conducting an exhaustive literature review, scrutinizing interview responses, and employing a constructionist approach to narrative analysis. Data for the study includes interview responses from six fan-translators and a self-compiled corpus of 92 fan-translated posts on Twitter. The analysis uses a constructionist approach, which is not only linguistic, but also considers the contextual, interpersonal, social, and cultural relations. The literature review establishes a theoretical foundation covering the Korean Wave, K-pop, BTS, fandom, social media, social identity theory, and the constructionist approach to discourse analysis. Findings indicate that BTS communicates casually and uses emotive language with fans, which fosters a strong connection between them. Fan translators, motivated by a desire to give back to the community, play a crucial role in bridging cultures within the multicultural fandom, contributing significantly to the globalization of K-pop. This thesis aims to advance the emerging field of linguistic research through fandom and pop culture.

Keywords: fandom, translation, K-pop, Twitter

Introduction

As Marinescu states, the boundaries between ethnic groups or even nations are becoming less and less rigid, and transnational pop culture products are in demand as never before; this is particularly evident in the case of the Korean Wave (p. 5, 2014). Nonetheless, there seems to be a prejudice in academia towards research on Pop Culture, in contrast, this paper believes that such a view is outdated, and scholars cannot disregard the importance of its impact on contemporary society.

Howard (2013) notes that the first book-length exploration of Korean Pop in the English language was written by him in 2006, before this, international academia seemed to dismiss this emerging trend, even now, there appears to be a preference for exploring Japanese or Chinese popular culture (pp. 2-3). Although, it is fair to say, that since this publication, quite a few academic explorations have been done on the topic, nevertheless, since the trend does not seem to die down, but, on the contrary, is only growing, it is adequate and relevant to analyse various aspect of the global hysteria that K-pop is. The globally acclaimed group BTS, as the representatives of the genre, was chosen.

The aim of the thesis is twofold: firstly, to discover the peculiarities of fan-translated content on Twitter as presented by the fan-translators in an interview form; and a constructionist approach will be employed to investigate the translated content in order to ascertain why fans find it to be so engaging.

Deriving from the aforementioned, **the subjects** of the MA paper are: the responses from two ARMY translator accounts and the collected posts with the translations on Twitter.

In order to achieve the aim, the subsequent **objectives** have been outlined:

1. To scrutinize the scientific literature that is relevant to the present study, including the Korean Wave, K-pop, fandom, translations on social media, social identity, and the theoretical overview of the constructionist approach.
2. To conduct a comprehensive analysis of the interview responses obtained from the fan-translators.
3. To enumerate the emerging trends within the translated content that fans perceive as captivating.

The **research methods** are both qualitative and quantitative.

The thesis strives to contribute to the scholarly discourse on fandom through the linguistic lens in particular; while sociological or psychological perspectives prevail in this field. It is hypothesised that the responses obtained from the translators will further substantiate the previously established

belief that such fan-produced translations function as a cultural bridge, linking fans from diverse cultural milieus, e.g., Wise (2022, p. 3).

Nonetheless, the paper is bridging the constraints of pure linguistics, as it deals largely with the context of the texts collected; in this sense, the chosen framework of the constructionist approach to discourse analysis and social identity theory incorporates elements from social sciences, yet it limits itself in language used. van Leeuwen (1995) while dealing with the representation of social actors notes that a linguist cannot take a purely linguistic approach to the text and expect not to overlook any important details; this method, however, may be perceived as “messy”, as he puts it, yet one that is worth taking, since “meaning belongs to culture rather than to language” (p. 33-34). The current paper takes an innovative approach to analysing fan activities, as it focuses on both linguistic nuances of the posts from the artists and the fans as well as relying on the expert opinion of the forefront of transcultural fandom – fan-translators.

I. Scientists' Insights

1.1. What is the Korean Wave or Hallyu?

Firstly, it is crucial to mention that K-pop is part of a wider notion – ‘Hallyu’, the term emerged in 1998 by Chinese media that was analysing the sudden emergence of Korean popular culture in China (Trzcińska, 2018, p. 50). Trzcińska (2018) points out that in the late 1990’s South Korea became an exporter of popular culture rather than an importer (p. 50). As Marinescu (2014, pp. 6-7) summarizes, Hallyu (a romanized version of Korean ‘**한류**’ or Chinese ‘**韩流**’) refers to the impact of South Korean goods, used in a broad term, yet particularly popular culture, encompassing elements such as films, music, games, and fashion, on the Asian and international markets. Ju (edited by Kuwahara, 2014) explains the term wave in literal terms, as something that cannot continue forever but neither can it disappear entirely, even if one trend dims down, inevitably another will emerge (p. 47). The scholar also presents it as ‘glocalization’, he argues that in the context of media and popular culture, it stands for the mutual influence of media production, distribution, and consumption arising from the intertwining of “interpenetration of the global and the local” (p. 34).

Walsh (edited by Kuwahara, 2014) sees Hallyu not only as Korean popular culture being a widespread phenomenon internationally but also as an economic strategy that is being employed to advertise Korean interests abroad, specifically in Asia. Over the years, Korea has grown rapidly and become a household name in the domains mentioned above; this gives the country a substantial degree of soft power, which is a valuable asset in further development of the country’s trade, diplomacy, etc. (pp. 13-14). This, perhaps, is a good example of Pop Culture being viewed as a significant part of a nation’s domestic and international status, while it often is overlooked or even has negative connotations as it is not part of what is known as ‘high culture’ and is a somewhat of a taboo topic in academia as it is not seen as sophisticated.

Howard (2013) notes that as a professor, he has noticed a remarkable increase in Korea-related university courses around the world (p. 2). Therefore, the section below will briefly mention three studies that were done on the topic of Hallyu on three different continents.

1.1.1. The impact of the Korean Wave on non-Korean markets

Based on the somewhat recent appearance of Korean Pop Culture in the global scene, let us review works that have been conducted on its influence on specific geographical areas; we will explore the following parts of the world: Eastern Europe, Canada, and India.

Let us start with an article by Yoon (2016), the scholar has analysed media reception in Romania and Hungary to observe the cultural politics of peoples' everyday lives. The study is comprised of the analysis of the interviews of Hungarian and Roman citizens working in Seoul, however, these people are actively partaking in the fan activities in their respective countries. Another aspect of the research was fieldwork in a few of the Hungarian and Romanian cities directly (p. 217). She discovers that people who consume Korean Popular Culture in these countries are sceptical towards the political regimes of their respective countries and view South Korea as a suitable model for social development; they also prefer Korean media while feeling rather negatively towards their national media (pp. 214-220).

Moving on to another continent – North America, to Canada; a book written by Yoon (2022) explores various aspects of the lives of Korean Canadians and Canadians during the Korean Wave. Yoon notes that it is natural for Korean Canadian young people to want to assimilate as much as possible and become “fully Canadian”, this would mean minimizing their cultural identity (p. 36). Yet, the scholar, while interviewing, concludes that the Korean Wave has played a substantial role in self-acceptance for Korean minorities in Canada (p. 39). Yoon states that the rise in popularity of Korean Pop Culture contrasts with the before-established stereotypes of Asia; the general recognition of Hallyu by the public and their peers, inspires Korean Canadians to learn more about Korea and its language (p. 44-47). Granted, not all Korean Canadians view Hallyu as an entirely positive thing, some students find it weird, and they might even feel fetishized because of it. When it comes to the Canadian youth, students note that they associate Korea with the land of their favourite K-pop groups and scenes from their favourite K-dramas, hence, making it e.g., a dream school trip destination (p. 45-46).

Finally, let us also take a look at the Korean popular culture in North-East India, Kaisii (2022) notes that North-East Indians are not homogenous within themselves, however, they are even more different from the mainland Indians (p. 79). She points out that Indians in this region are often looked down upon as having “lesser Indian culture” (p. 95). Scholar admits that the admiration for the Korean Wave in this region could be due to the fact that it consists of merging Western and Asian elements; it is a form of less harsh globalization; it still preserves traditional touches that are essential for a South Asian, hence, it is not regarded as a form of Western invasion (p. 80). Kaisii also states that since North-East Indians feel that they belong to the same “racial stock” makes them more inclined to, e.g., watch the world-renowned K-dramas. Still, the author does not confidently state that Hallyu has had any significant impact on Indian youth, as the fascination with the West, and global viewpoints have been present in this part of India even before the emergence of it (p. 94).

Concluding the above-mentioned, it is safe to say that the Korean Wave has gained popularity in all major markets. Kim (2022) views Hallyu as a huge contributing factor to South Korea's soft power; he notes that the first wave of Hallyu, up until Psy's global hit 'Gangnam Style' mainly affected the Asian market, notably with dramas and music, while further progressions opened the door for different aspects of South Korea's culture such as e.g., their cuisine, to the international market; while many in the Western world viewed the song as a one-time hit, rather than a hint of an emerging trend. Finally, a third wave, with the global success of groups like BTS and Blackpink, internationally acclaimed movies and series like 'Parasite' and 'Squid Game' solidified South Korea's role as one of the leading countries in the entertainment industry (pp. 123-124).

1.1.2 Is the Korean Wave the secret weapon of South Korea's soft power?

Above, quite a few times the term soft power has been mentioned, without giving it a proper explanation, therefore, let us disambiguate the notion. Joseph Nye (1990) states that international power has to rely less and less on hard power, which is coercion; the modern world must limit the employment of the military in problem-solving and rely more heavily on soft power. Generalizing, soft power is understood as getting what one wants through attraction rather than overt coercion or an order (pp. 154-166). Nye notes that power is becoming less tangible; he offers that such power comes from the cultural and ideological attraction of the country which, in turn, makes it appealing to other nations (pp. 167-168). Hall and Smith (2013) propose that soft power assets may vary from a country's historical heritage, cultural legacy, or nature, as long as these are promoted through various forms of media internationally (p. 3).

Various scholars note that South Korea's government takes full advantage of the popularity of Korea's entertainment industry; Jang and Paik (2012) highlight that under Lee's Presidency, South Korea's government placed "complex diplomacy" and "value diplomacy" as the main policy objectives to improve cultural and public diplomacy along with enhancing national image as a means of profiting off the Korean Wave (p. 196). Kim (2022) explains that South Korea's government has established a multitude of cultural policies aiding its economic strategy (p. 126). Regarding this, BTS has promoted South Korea not only through exposure from their music but also by collaborating numerous times through various campaigns with the tourism industry. Lee (2023) in an article for The Korea Times states that BTS alone brings around 800,000 foreign tourists to South Korea yearly.

1.2 Understanding K-pop

Following a brief introduction to general Korean Pop Culture and the rise of the Korean Wave, let us now review the theoretical background of the K-pop industry in particular, as it has been chosen as a subject of the thesis. The notion of K-pop might at first seem rather obvious, as it stands for

Korean Popular Music, however, it appears that Western media tends to generalize everything that is created by a Korean artist as K-pop, disregarding the fact that it might be a song of such genres as R&B, hip-hop, rock, etc.

The term K-pop seems to have appeared in the early 90s with artists like H.O.T, SES, and Jin Young Park; however, popularised with the rise of second-generation groups of SM and YG Entertainment. Shin (2016) also notes that from the very beginning, K-pop was international, as the most prominent groups at that time had at least one non-Korean member (p. 118).

1.2.1 What makes K-pop unique?

Firstly, it is the very structure of it, the road that a person must take to become a K-pop artist, as Dator and Seo (2004, p. 33) note, K-pop artists do not just become stars overnight, it is quite the opposite - “all of the major Korean pop groups were carefully imagined, funded, instructed, created, and promoted by culture entrepreneurs”. Shin (2016) notes that Korean ‘idol’ is not an inherently original idea, as it borrowed greatly from the USA’s ‘Motown’ and Japan’s ‘Johnny’s’, however, it has since evolved into its own, unique establishment. After a lengthy process of auditions, those that were chosen, undergo a brutal training process which is comprised of polishing various performance skills, learning multiple languages, and some entertainment companies might even suggest cosmetic surgical enhancements; the broad term for the above-mentioned is a ‘trainee system’ or an ‘academy system’. What is peculiar about idols is their either instantaneous stardom or failure; the process of training artists takes a lot of resources, trainees might spend more than ten years training, and yet it does not promise their ‘debut’ (officially be presented to the public as a group, usually done in the form of a showcase of the first few original songs). Nonetheless, even if one gets to debut, they are not guaranteed success, unless they come from the so-called Big 3 companies; which are universally agreed upon as SM Entertainment, JYP Entertainment, and YG Entertainment. It would appear that the pioneer in the industry, that made idol groups a revolution, is SM Entertainment with H.O.T. boy group and S.E.S. girl group, comprised of young, good-looking, and talented individuals; this formula, since then, more or less, stayed the same (p. 117).

Secondly, Shin (2016) argues that Korean artists take inspiration from African American hip-hop artists, the aspects of it can be traced in many songs; this is due to the Korean language being suitable for rap as well as it being quite rhythmic (p. 118). Another aspect that Shin notes is the blend of the genres in one singular song, often, a K-pop song is comprised of both melodic verse as well as groovy rap, this is due to the very essence of a K-pop group that is comprised of singers, rappers, and dancers, hence, there has must be a chance for all the members to have the chance to showcase their individual talent (p. 119). K-pop companies often collaborate with producers from around the world,

hence, a song by a K-pop artist might partly or entirely be written by a non-Korean person. (p. 119). It is also often a case, that the same song is released in multiple languages (Trzcińska, 2018, p. 58).

K-pop idols are not only professional singers and dancers, but they also appear in various variety shows, star in movies, represent brands, host events, among other activities, while always maintaining a happy image (pp. 119-120). However, arguably the most noticeable trait of K-pop is its interaction with the fans, it is true that big Pop artists such as e.g., Taylor Swift or Ariana Grande occasionally mention that they “love their fans”, nevertheless, they do not spend hours live streaming, writing letters, directly interacting with fans by replying to their questions or dedicating songs to them. This aspect is, potentially, what actually sets K-pop idols apart from other artists in the Pop genre and beyond.

1.2.2 Prejudice towards K-pop

Trzcińska (2018) mentions that because idols are required to not only sing but also keep up with other aspects listed in the previous sections, this might be viewed as a form of twenty-first-century slavery, that said, she notes that upon signing the contract, artists are aware of the terms they are entering (p. 60). That does not mean that abuses of power are not present, on the contrary, many artists mention the harsh working environment, and expectations of constantly being perfect no matter what; this is not something that should be taken lightly or left outside of the discussion about K-pop.

RM, who is the leader of BTS, in an interview with a Spanish magazine “El País” in 2023, when asked about the “cult of youth and perfectionism in K-pop” states the following:

In the West, people just don't get it. Korea is a country that has been invaded, razed to the ground, torn in two. Just 70 years ago, there was nothing. We were getting aid from the IMF and the UN. But now, the whole world is looking at Korea. How is that possible? How did that happen? Well, because people try so fucking hard to better themselves. You are in France or the UK, countries that have been colonizing others for centuries, and you come to me with, “oh God, you put so much pressure on yourselves; life in Korea is so stressful!” Well, yes. That's how you get things done. And it's part of what makes K-pop so appealing, although, of course, there's a dark side. Anything that happens too fast and too intensely has side effects.

It is argued that this quote encapsulates the very essence of the prejudice that the Western world has against K-pop, there are very valid reasons why the industry should be criticized and held to a higher standard, however, it is equally important to not demonize it and generalize the whole genre as being completely fabricated, as the centre of it are real people. No successful artist operates without the agency guiding them, nevertheless, non-Western artists are accused of the fake persona undoubtedly more often; perhaps, we could assume that it does not come purely from a genuine place of worry but rather a racial, preconceived idea of the non-Western world. In the same interview, when asked if the label ‘K-pop’ can get tiring, RM responds - “It's a premium label. It's that guarantee of

quality that our grandparents fought for”. It could be, hence, argued that the success of K-pop is partly due to its opposition to the hegemonic power of the USA or Europe.

1.3 BTS

Finally, while finalizing the overview of the Korean Wave and K-Pop, let us finish it with the examination of BTS in particular. As Park and Kim (2020) notice, international media has started covering BTS heavily only recently; they started becoming more globally prominent in 2015, but this also means that very few academic works have been carried out regarding BTS (p. 17).

Basic information about the group is presented on their official website; BTS is an acronym for Bangtan Sonyeondan in Korean or Beyond the Scene in English, however, Wise (2022) notes that English-speaking fans rarely refer to them by their English name, it is usually either BTS or Bangtan (p. 2). The group debuted in June 2013 and is comprised of seven members: RM (Kim Namjoon), Jin (Kim Seokjin), SUGA (Min Yoongi, or Agust D for this solo work), j-hope (Jung Hoseok), Jimin (Park Jimin), V (Kim Taehyung) and Jung Kook (Jeon Jungkook). The paper will refer to members by their stage names, however, it is crucial to note their real names, as fans, most obviously, refer to them by both stage and real names, which will be mentioned in the empirical part of the thesis. The brief introduction on the website also mentions their various awards, including multiple Grammy nominations, as well as other major recognitions. Finally, their positive influence is highlighted by mentioning such activities as the LOVE MYSELF campaign and the speech they delivered at the UN called “Speak Yourself”.

1.3.1 What sets BTS apart from other K-pop artists?

It could be gathered that if one has heard of K-pop, they are most likely familiar with BTS. Above, the brief history of K-pop has been presented, albeit the story of BTS does not follow the standard pattern; firstly, they do not come from the big 3 companies, in fact, they were formed by a bankrupting at the time BigHit Entertainment. Park and Kim (2020) explain that BigHit Entertainment faced a scandal in 2014 surrounding a female group which resulted in a losing court case that subsequently put the agency in significant debt and the public was boycotting any further endeavours of the company. This explains why BTS rarely appeared in the Korean media in their first years; this has also resulted in many songs of theirs that cover the hardships that the band had to tackle at that time, e.g., “Sea” or “Move” (p. 20).

Despite that, BTS rose to never-before-seen heights for a Korean act; naturally, a question arises: what made it possible? Lee et al. (2020, p. 1520) state a few main factors that set BTS apart from other K-pop groups: 1) BTS members write, and compose their songs, which makes it possible

to establish their own artistic identity. 2) they create songs that not only cover generic topics but also speak up about various social issues. 3) BTS members communicate constantly with their fans through social media. The first and second elements were also presented by Lee (2019), who notes that BTS write 90% of their songs, which are based on their own experiences (p. 27). Below, just a few of their songs will be presented to see how it reflects in their discography.

Hence, let us briefly overview BTS' repertoire; the songs - "Spine Breaker" and "Silver Spoon" critique the classicism and overall materialistic division of society. "Am I wrong" comments on the corruption of the government, and wrongdoings of the social elite. "21st Century Girl" presents the double standards put in place for women, especially considering that South Korea is, still, a rather conservative country. Their debut song "No More Dream" and "N.O" from their second album talk about the strain put on the youth by the elders, the education system, and society in general. Finally, arguably, their most important song to date is "Spring Day", although it was never officially confirmed by them if the song is in reference to the Sewol Ferry tragedy that killed 304 students due to the sheer greed of the ferry company and complete incompetence of the government in the rescue operation, people of Korea have resonated with the comforting lyrics as well as the symbolism in the music video; in fact, the song has never left the charts of the main Korean music streaming platform – Melon, it has been in the top 100 songs since 2017, when it was released.

Another point is presented by Park and Kim (2020), who highlight that BTS is one of the first K-pop artists to promote their music to the most prevalent music market in the world - the US. They made their debut in the USA in 2017 at the American Music Awards, following the release of their new single, and since then, they have "exploded" in the West (p. 20-21).

Finally, research was conducted by Lee et al. (2020) to discover the key factors for BTS' success; they interviewed BTS fans and experts in entertainment and used text mining on Twitter (p. 1519). The collected data unveiled ten components: genuine interaction with the global fandom through social media, unity fostered by music, continual self-improvement, commendable teamwork, captivating performances, exceptional visual appeal, narrative storytelling, strategies for global expansion, fans' loyalty and music video quality (pp. 1528-1531).

1.4 Fandom

Moving from the artists to the people who support them, let us briefly go over the literature about fandom. Smutradontri and Gadavanij (2020, p. 2) notice that in recent years, a lot of research has been done on the topic of fandom, they believe that "understanding fans and their fandom has become the bridge to understanding contemporary life and society driven by the power of online technology".

Firstly, let us define what a fan is - it can be generally understood as an “enthusiastic, ardent, and loyal admirer of an interest” (Reysen and Branscombe, 2010, p. 188), however, as both scholars note, this definition does not do justice to the complexity of the notion. Let us, therefore, try to elucidate this concept. Hills (2002) proposes viewing fans as “subjects with psyches as well as members of interpretive communities” (p. 13). This might seem like a given, but it could be gathered that scholars tend to analyse fandom from the Manichean view; they conclude whether one aspect is “good” or “bad”. The current thesis is conducted with the perspective that members of the fandom are not one homogeneous mass, but rather each is their own person with different beliefs, which is even more emphasized in the case of transcultural fandoms such as, in the case of this paper – BTS' fans.

In the last few decades, the exploration of media fandom has grown into a dynamic interdisciplinary domain. It is hardly an arguable fact that there is a certain amount of shame attached to being a fan, specifically, if one is a female (Chin and Morimoto, 2013, pp. 95-96). It is often true that male fans being passionate about a famous sportsman is seen as a hobby, a valuable pass-time, disregarding the fact that it is common for them to also engage in purchasing various merchandise and, in turn, succumbing to capitalism, which is often a huge point of criticism when it comes to female fans. ‘Fangirls’ are often seen, by the public, or even presented in the Media, as frivolous and lacking any serious standing in life. Chin and Morimoto (2013) also note, that even within the academic sphere, the desire to analyse the fandom as a phenomenon is viewed as trivial, and scholars who decide to do so despite this prejudice, have an unpleasant task of justifying the importance of the chosen field (p. 96). The hostility towards the phenomenon of a fan was also outlined by Hills (2002), where he notes that it is often viewed as “a sign of ‘inappropriate’ learning and uncritical engagement with the media”; fans themselves feel the need to justify their position (p. 11).

In support of the “dark side of the fandom”, we can explore a few notions; first, there exists such a phenomenon as a ‘sasaeng’ – an obsessive fan, who stalks a subject of their interest, negatively impacting the emotional or even physical well-being of the celebrity (William and Xiang Xi Ho, 2015, p. 82). We should also mention the concept of a parasocial relationship; it would appear that the term was coined by Horton and Wohl (1956) who noticed this phenomenon in the mass media of the time; the media gives an impression of the face-to-face communication between the viewer and the performer. Whereas, in reality, the interaction is one-sided, and there could not be any “mutual development” (p. 215).

Despite that, there is research supporting the belief that being a part of a fandom positively impacts one’s mental health. Laffan (2020) conducted an analysis aimed at investigating how being a K-pop fan affects “happiness, self-esteem, and social connectedness” (p. 4). The scholar concluded

that all three of these well-being aspects are positively impacted by K-pop fandom activities (p. 8); the study disproves an outlook that many have of K-pop, that it leads to the comparison between fans and idols, and, inevitably, to negative emotions.

1.4.1 Transcultural fandom

When dealing with BTS fandom, one must turn to notions about transcultural fandoms in particular, as ARMYs are a global fanbase. Lee (2019) says that through social media the lines between nationalities have been blurred, she explains that the generational gap between family members might contribute to greater differences than people of the same age coming from different backgrounds; she explains that in the context of BTS' discography covering the hardships of youth while basing it on South Korean experience, yet, the circumstances that youth goes through around the globe are rather universal (p. 30).

That said, Yan and Yang (2020) notice that there is a difference in how fans from different parts of the world are viewed; while Japanese fans of magazines, games, etc., are viewed as frivolous, American fans are applauded for making use of "mainstream media content to serve marginalized population" (p. 2595). Similar observations were made by Chin and Morimoto (2013), who were born in Malaysia and moved to Australia, and born in Texas and moved to Hong Kong respectively, and had interests in different transcultural popular cultures. They, therefore, note that they have both personal and academic backgrounds on how they believe transcultural fandoms are misinterpreted (pp. 93-94).

Moving swiftly to K-pop fandoms, Maros and Abdul Basek (2022, pp. 283-284) state that they are unique as opposed to other fan communities as they view members of the fandom as a family, no matter the religious, or national background, disregarding gender, and age. They also note that it is common for fans to create social media profiles solely based on their favourite artist and never reveal their real identities. Scholars draw a parallel between the word "moot" which is the term that members of the fandom use to refer to each other, it is derived from the word "mutual", and a sense of camaraderie or belonging.

Maros and Abdul Basek (2022) present a negative side of global fandoms on Twitter, they mention that because there are over three hundred K-pop artists within the industry, this puts both the artists and the fandoms in competition with each other, in order to position their idols higher in the hierarchy. This can lead to overt cyberbullying or any other form of online harassment which could affect the mental health of the fan. They also see the cross-cultural aspect of the K-pop fandom as a possible trigger for miscommunication (pp. 284-285).

1.4.2 ARMY

To conclude the section about fandom, let us now turn to the BTS fandom in particular; the official website of BTS mentions that the name for the fans of the group is ARMY. Park and Kim (2020) note that despite the fact that BTS and ARMYs are a relatively novel concept for research, BTS fandom has already been widely researched as they are very prominent for their both online and offline activities; those include various offline fan events, creating BTS-related products and content, constantly promoting BTS on social media, impressive voting tactics, and diverse charitable activities (p. 17).

As Wise (2022) points out, while members cannot quite explain the relationship that they have built with each other over the years, the same goes for the relationship between them and their fans; they refer to it as something beyond friendship. The theme that is consistent throughout the BTS discography is that of youth, particularly the simultaneous presence of angst and beauty of that period of life; this resonates with millions of fans who are either living through these times or reminiscing about their youth (p. 2). Wise also notes that the chance of seeing BTS in real life is quite slim, therefore, constraining the interaction to purely online, is one of the factors that make BTS, in a way, unattainable, and as a result, adds to fans' devotion (p. 5).

Wise (2022, pp. 3-6) mentions that one of the potential obstacles for non-Korean fans is the fact that most of the content is published in Korean, and this can lead to a division between an artist and a fan, though, she gives credit to fan translators for bridging this divide. She also mentions that there is an image of the 'extraordinary' artist and an 'ordinary' fan, referring to often retouched photos of the band members. In addition, the scholar presents a notion of 'optimistic cynicism' which refers to the fact that fans are aware of all the capitalistic components that are a huge part of the band's success, nevertheless, it does not take away from the fans' belief in authenticity and goodwill of BTS members. What can also be noted about ARMYs is that they are often only fans of BTS; this might lead to a very distinct 'ingroup', and everyone else, who is not a part of the fandom is an 'outgroup'. The ingroup-outgroup categorization, as Voci (2006) puts it, is the "distinction between individuals on the basis of category membership", based on this, such phenomena as favouritism, stereotyping, and prejudice among others, might occur (p. 73); the notion will be explored more in the following sections.

Nevertheless, ARMYs, like any other fandom, strive for a positive social identity; various campaigns were organized and followed through by BTS fans. Chin and Morimoto (2013) mention that fans "are mobilized as active participants in social and political movements because they are united by a common factor: their consumption of popular culture" (p. 98). Among other initiatives, ARMYs have matched BTS' donation of \$1 million to the Black Lives Matter movement and have

collectively supported and donated to the causes that BTS members promote or are not even related to.

Lee et al. (2020) convey that many pop artists boast large fan bases globally, yet only a select few can maintain their popularity which is the case for BTS (p. 1520). Kim (2022) gives credit to ARMYs, as a “transcultural global fandom” for the success of BTS; he believes that the close interaction between the artists and the fans has contributed enormously to their attainment (p. 129). It can be noted that fandom and everything related to it seems to have been researched thoroughly within the sociology and psychology fields; however, clearly, not enough studies were done in the linguistic field.

1.5 Cross-cultural communication

One cannot explore the topic of international fandom such as ARMYs and not delve into the field of cross-cultural communication; that said, due to the limitations of the paper, the section deals with intercultural communication in the scope of social media.

Jin (2016), while analysing the Korean Wave, notes that the “hybridization of transnational popular culture” should be viewed as a way local cultural players, and governments work with the global scene and then produce “their unique spaces” (p. 15). Therefore, we need to understand the broader context, in order to fully grasp the complex nature of cross-cultural communication. That is why a brief introduction to Korean Pop Culture and its role in the growth of South Korea’s economy and the country’s soft power were presented in the sections above. It is an established fact that people tend to group themselves with the ones that are similar to them (Granovetter, 1973, p. 1362). The factors for the creation of clusters are plenty, it might be religion, gender, age, and so on, language, however, is also one of the elements. Renowned linguist David Crystal (2003) is sceptical about the universality of English, at the time of the publication, it was estimated that one-quarter of the world population is capable of communicating to a practical level in English, to that Crystal responds that the vast majority does not operate in English; he calls the claims of the universal spread of English a populist idea (p. 69). However, when it comes to the Internet, it does seem to be true that English is a prevailing language, although Crystal believes it to be temporary (pp. 117-118).

Hale (2014) notes that Twitter users writing in multiple languages are more active on the platform than monolingual users. English remains as the bridging language between other languages; yet, he also observes that it constitutes for less than half of all posts tweeted. On Twitter, users follow the accounts that they are interested in and that is how they view their posts on the feed. The platform lacks a feature that allows the users to post exclusively to a specific group of users, hence, multilingual

content is distributed to all the followers of the account, regardless of language, exposing them to new multilingual content (pp. 1-2).

1.6 Social Media

Above, the concept of social media has been mentioned frequently; this is because as Jang and Song (2017) assert, social media has become a communication medium for fans across the world (p. 31). Albert and Salam (2013) define social media in a rather negative way, they see it as a developing phenomenon where new social dynamics, including power imbalances and other undesirable behaviours emerge, because of the interaction between human communication and information technology (p. 1).

Conversely, Kim and Kim (2017) note that social media has been recognized as an “innovative vehicle for bonding, bridging, and maintaining social capital” (p. 232). Maros and Abdul Basek (2022) add to it, saying that it is a medium for users to establish and reinforce social relationships; friendships that are built online could also function effectively offline (p. 284). Dickey and Lewis (2010) note that the interactive aspect of social networks encourages conversations between creators and their audience and in turn - marketers (p. 140). It is, therefore, a medium that is used by K-pop fans to interact with each other, thus, creating a bond (Kim and Kim, 2017, p. 233). Saraswati and Nurbaity (2020) give credit to social media in globalizing the Korean Wave as it encourages users’ involvement and creates transnational communities (pp. 424-425).

Smutradontri and Gadavanij (2020) observe that the online era has enabled fans to communicate more easily than real-life fan events such as fan conventions, or any other offline fan activities (p. 2) Lee et al. (2020) refer to the involvement theory, which is defined, in the current context, as a fascination with K-pop; the degree of the involvement might vary based on various factors, nonetheless, they argue that social media is a stimulus for the spread of K-pop globally. It facilitates the process of accessing new content which leads to situational involvement, and if a person is satisfied, it transforms into enduring involvement (p. 1522). Park and Kim (2020), on the other hand, note that BTS, before making their debut, uploaded many videos of their trainee days on YouTube, yet, they did not gain any popularity from that, that is to say, social media alone, did not elucidate the rise of BTS (p. 19).

1.6.1 Twitter

The current study deals with fan translations on Twitter, since the acquisition of Elon Musk in 2022, the platform is officially called X, however, for the sake of clarity and universal recognition, the term ‘Twitter’ is employed throughout this paper.

Lee et al. (2020) also take Twitter as their preferred social media platform while analysing BTS' success, as it is a medium where "fan clubs communicate most actively and present the greatest opportunity for deriving meaningful results" (p. 1522). Smutradontri, and Gadavanij (2020) in their analysis of Thai fans' engagement on Twitter, have distinguished five categories of fan tweets: "hypothetical interpretation, fan art, the narrative concerning an anecdote regarding the source text, expression of personal opinions and feelings, and fan parody" they have also noted that fans tend to identify themselves as friends or family of the source texts (p. 1).

1.6.2 Weverse

Translations of the present study were done from the posts made on the fan-oriented social media platform – Weverse. As Kim and Kim (2017) note, while general social media is an open space for both fans and anti-fans, curated fan-based applications are generally reserved for fans only, as a membership fee is often required and the anti-fans might be banned from the platform if any inappropriate behaviour is observed (p. 233), however, this is not the case for Weverse as the application is free of charge.

1.7 Translations on social media

Let us now turn to the topic of translations; in the age of AI and automatic translations, there is still demand for human intervention, machines are not yet capable of accurately conveying the precise sentiment, feeling, and flow of the piece of content. Saadany et al. (2021, p. 1) note that even for a person, it is laborious to reinterpret all the intricate dispositions text might have. Human translation enables the text to be localized to the understanding of the specific target audience it aims to reach. Automated translations also fail to refer to the background knowledge or context, which helps grasp the underlying meaning of the text (Lim and Fussell, 2017, p. 8-9). The research on media translation has largely been focused on website translations, e.g., Pym's (2004) impressive work on translation, localization, and distribution. The current paper, however, focuses on social media translation.

Aisyah (2017) notes that translations on social media are fast-paced, there is pressure to translate as soon as the post is made, in Twitter's case, there is no edit button, unless one chooses to buy the Premium subscription, consequently, once the translation is published, there is only so much one can do (p. 69). What is more, the translations on Twitter have a turn-taking nature, meaning that the public, who might come from diverse backgrounds, directly interacts with the translations, responding and criticizing them. Such diversity between the target audience and the primary text may lead to a "translation mismatch" (pp. 69-70). Aisyah compares the translation on Twitter to interpreting (p. 77), which we can assume because of its dialogical nature.

Saadany et al. (2021) conducted a case study on Twitter's automatic translation tool regarding its ability to convey the emotion of the primary text, which is often a crucial aspect of understanding the message, to the platform's multicultural users. Several linguistic discrepancies have been noted, often, the problems arise when the structure of the sentence does not follow the "common lexicogrammatical standards" (p. 1). Kim (2021) gives a more positive perspective on AI translations; she states that it allowed many international fans to understand their favourite artists without needing the middleman (p. 1). She does note that many prefer fan-translators, over AI-generated translations, as people have a prejudice against such technologies, yet, she states, it is a matter of time before it will be capable of translating the cultural nuances as well; hence, humans and artificial intelligence should work together (p.2). Indeed, nowadays, we rely on machines to correct spelling errors or suggest a better structure for a sentence, yet, as of now, it is not at the stage of being able to comprehend complex human emotions. As mentioned in previous sections, K-pop idols, more so than Western artists, heavily rely on artist-fan communication, therefore, it is essential to comprehend all the nuances of the text.

1.7.1 ARMY translations

Let us also overview the previous research on BTS' fan translations in particular; Saraswati and Nurbaity (2020) state that local language translators "linguistically localize and transnationalize idol texts for global fan audience consumption (p. 430). Aisyah (2017) states that the translators' role is to mediate the information between K-pop artists and international fandom. The scholar has analysed the translation process of BTS fandom on Twitter, and how fans surmount the language barrier (pp. 67-68); the research has shown that BTS' fandom is well organized when it comes to translations; he has employed Holz-Mänttari's framework (as presented by Munday, 2001. p. 77):

Initiator: A person or company that requires the translation;

Commissioner: the individual who contacts the translator;

ST producer: the individual who writes the ST;

TT producer: the translator

TT user: the parties or person who utilised the TT

The researcher concludes that every fan plays their role accordingly (pp. 77-78). Aisyah observes that multiple translations by the same translator are not unusual, it allows fans to select the one that resonates most with them; additionally, each translator has their unique style (p. 78).

More recent work by Aisyah et al. (2019) has analysed BTS fandom's translation patterns on Twitter, which they name 'microblogging'; they also admit, the previously stated - scholars often choose to omit such a topic in their research (pp. 32-34). They give credit to the fan translators as a crucial pillar of K-pop's success globally, as technology alone is not enough to accurately portray the subtleties of artists' posts. Scholars also confirm the above-mentioned idea, that Twitter fan

translations are similar in nature to dialogue; the communication between the recipient and the provider “leads to mutual recognition” (p. 51). It was also noted that the translations are often made within the same day of the content being published, which also corresponds to the fast-paced character of social media (p. 52).

1.8 Social identity

Tajfel (1974. p. 69), who is believed to be the pioneer of the social identity theory, explains it as “that part of an individual’s self-concept which derives from his knowledge of his membership of a social group (or groups) together with the emotional significance attached to that membership”. The scholar presents notions of *ingroup*, people sharing similar values, and *outgroup* - the others, towards which hostility is present (p. 81). This concept was touched upon when presenting the ARMY fandom.

1.8.1 The social identity of the fans

Let us review the research conducted on fan social identity, and in the following section - artists’. Maros and Abdul Basek (2022) interviewed thirty people in order to analyse the social identity of K-pop fans on Twitter (p. 282). They discover that many K-pop fans embrace their fandom's traits for social interaction and personal fulfilment; fans see the community as their escape. They also learn that fans are aware that having disputes with other fandoms does more damage than good (p. 293); we can make the correlation here with the *ingroup* and *outgroup* concepts presented above.

Laffan (2020) sees fan identity as an interplay between fanship and fandom concepts (p. 3). When social psychologists research fandom activities, they differentiate between fandom and fanship, e.g., Schroy et al., (2016) define it as a “psychological connection with others sharing the same interest” and a “psychological connection with a fan interest” respectively (p. 148). We can understand fandom, based on social identity theory, as a sense of belonging to a group that shares the same interests, which simultaneously has an impact on their self-perception, here, community is a principal point. While fanship can be distinguished as a psychological sense of belonging to their fan interest in particular (p. 151). Reysen and Branscombe (2010) conducted a study in order to understand the relationship between fanship and fandom; sports fans and non-sport fans were the subjects of the research. It would appear that fans are similar no matter what is the subject of their interest, however, the difference that they have noticed comes between whether they identify with the subject of interest or the members of the group, so fanship and fandom respectfully. (pp. 188-190).

Saraswati and Nurbaitu argue that fans' collective identity keeps them motivated in the fight against social injustice, they say "a more playful type of activism is emerging" (p. 430). That being said, Laffan (2020) argues that the social identity of a K-pop fan has not been studied enough.

1.8.2 The identity of the artists

The limited literature dealing with idols' identity primarily encompasses the study of personality traits, appearance, and engagement with their fans.

Huth (2021) notes that in the creation of a K-pop idol group, each member's personal identity plays a role; their personality, country of origin, and appearance, are pivotal to the group's marketing strategy (p. 20). She also notes that male Korean idols must embody a perfect balance between soft and tough masculinities (p. 21). It is not uncommon for K-pop entertainment companies to impose a certain image on the idol, meaning, every member in the group must act out the personalities that either coincide with their own or were dictated by the company; any deviation from that identity is often met with disappointment from the fans and the general public (p. 22).

Hsun (2021) cites Partipost (2021) who explains that there are two rules to an idol's identity: as opposed to Huth, scholar states that 1) displaying flaws or imperfections at times, leads to a deeper connection with the audiences; and 2) the image should not be too perfect, as it will inevitably lead to disappointment from the public once it cracks even a little (p. 16).

1.9 Constructionist approach

Brown (2006) takes a narrative approach to identity; he argues that collective identity resides in the stories shared by the participants which makes identity an inherently narrative concept rather than psychological (p. 735). The scholar sees the collective identity as a complex network of interdependencies that encourage narrative exchange (p. 736). The collective identity in the narrative should be viewed through the all-encompassing lens, a researcher must reflect on among other: the context, audience, and motivations of the author.

Bearing the above mentioned in mind, the tweets translated by the fan translators will be scrutinized through the lens of a constructionist approach to narrative analysis; Esin et al. (2013, p. 2) explain that this method does not only focus on the linguistic aspects of the text but also takes into the account the context and "interpersonal, social and cultural relations". This approach does not deal with the internal states but rather views the stories as social events. Scholars extend Riessman's (2005, pp. 3-5) dialogic narrative analysis, stating that we should view stories as ever-changing, evolving over time. Another crucial factor of the current approach is that it considers the role of the audience in the creation and comprehension of the narrative. Esin et al. propose 'positioning' as means of

understanding the conversation between the tellers and the listeners; how their personal, cultural, and other backgrounds converge and engage within the narrative framework (p. 6). Scholars note that there is no strict methodology, as every case is unique and should be dealt with individually (p. 9). Scholars present translated content, which is the subject of the current thesis, as one of the examples for the narrative analysis, they note that while it is true that some parts may be lost in translation, other parts emerge from it, making it a rich canvas for the research (p. 12).

Potter (1996) argues that trying to define the constructionist approach is anti-constructionist in itself as this approach tries to move away from a linear explanation and rather adopt a belief that every piece of discourse should be viewed in the context and can include diverse human abilities and experiences (pp. 1-2). Nikander (2008) reinforces the previous idea that there is no set-in-stone methodology for the constructionist approach to discourse analysis, instead, the researcher takes it upon oneself to manually reread the collected data and recognize the recurring patterns which in the end transform into a code book (pp. 416-419).

The constructionist approach is sometimes a subject to criticism, as some scholars believe that it is not critical enough and only provides one of many possible answers, Jørgensen and Philips (2002) argue that such an outlook is incorrect and that this approach is critical (pp. 175-176). They state that if one proposal of understanding things is made, whether it aligns with previous research or not, requires a critical researcher's positioning (pp. 203-209).

Summarizing the constructionist approach, it can be understood as a method of narrative analysis that acknowledges not only what is said, but also how, when, why, and to whom it is presented.

1.10 Consensus from the literature overview

An extensive analysis was conducted in hopes of establishing a theoretical foundation for all the elements of the thesis: Korean Wave, K-pop, BTS themselves, fandom, social media and its cross-cultural and multilingual aspects as well as translation peculiarities, and social identity theory alongside a constructionist approach to discourse analysis.

BTS, as a global representative of K-pop, promotes South Korean culture and significantly contributes to its soft power. Their success is largely attributed to their communication with fans through social media.

Over the past few decades, the study of media fandom has evolved into a dynamic interdisciplinary field, yet, still, much of the research is done with the outdated, Manichean view – the act of being a part of the fandom is deemed either good or bad, especially if one is a female. K-

pop fandoms differ from other multicultural fandoms in that they view their fellow members as family and feel a strong sense of camaraderie. It would also seem that BTS fans operate with 'optimistic cynicism' in mind. ARMYs, despite being a relatively new concept for research, have already received attention in academia.

Social media has become a vital communication medium for fans worldwide, with Twitter serving as the primary platform for the K-pop fan community. Contrary to popular belief, it has been noted that relationships formed online can effectively function offline. In addition, while it is true that automatic translations exist, the need for human touch is still prevalent, especially if the content involves unique human experiences. Social media translations must be fast and have a turn-taking nature; in essence, they are similar to interpreting.

Fans' collective identity keeps them motivated to work towards common goals and create an overall positive outlook. The social identity of artists is not yet a widely researched area and currently focuses primarily on personality traits, physical appearance, and fan engagement.

The constructionist approach to narrative analysis involves considering the context, audience, and the author's motivations. It lacks a strict methodology, as each case is unique and should be addressed individually.

Multiple scholars have noted that there is an almost tangible stigma around the analysis of Pop Culture in Academia, nevertheless, it cannot be disregarded as there are no indications that in the near future people will turn away from it, therefore, more research on this field is essential. It represents a nascent area of research offering opportunities for innovative analysis.

II. Data and methods

The study applied a mixed-methods approach, as single-method research would not be adequate enough to address the peculiarities of the cross-cultural communication of BTS fandom on Twitter. The present study's data consists of interview responses from two ARMY translation accounts, as well as a self-compiled corpus of fan translations sourced from Twitter.

The corpus of Twitter posts was compiled in line with Mautner's (2005, pp. 24-26) suggestions, who is viewed as the pioneer of corpus linguistics. She puts forward the following recommendations: 1) remaining open-minded when selecting the criteria for the analysis, as having preconceived ideas limits the researcher to a topic that might seem like an easier area for the study; 2) utilizing theoretical sampling as a means of constraining oneself, in the present case, the potential data is essentially boundless, rendering probability sampling illogical; 3) and finally, due to the transient nature of online posts, the core data must be 'immunized', ensuring that in case something gets deleted or edited, the researcher retains the access to it.

The collected data sample dates from the period between June 13th and 15th, 2022, as well as a subset of June 12th tweets, to ensure a basis for comparing translations, and including @BTS_Trans translations who do not post them immediately. Translations were chosen from the biggest ARMY translator accounts that were still active during the data sampling period, which occurred between October 21, 2023, and November 2, 2023. The following Twitter accounts were selected, the number of followers at the time of sampling is presented in the paratheses: @haruharu_w_bts (1.1m) @miiniyoongs (570k) @btsinthemoment (492k) @BTS_Trans (1.5m) @BTStranlation_ (487k) @btstranlation7 (474k) @STUDIO_0613 (130k) BOMHARU1230 (149k) @btsbaragi_jk (199k) @tteokminnie (359k). To retrieve all of the tweets from the mentioned accounts from this timeframe, the following code was employed: *(from:haruharu_w_bts OR from:miiniyoongs OR from:btsinthemoment OR from:BTS_Trans OR from:BTStranlation_ OR from:btstranlation7 OR from:STUDIO_0613 OR from:BOMHARU1230 OR from:btsbaragi_jk OR from:tteokminnie) until:2022-06-15 since:2022-06-13*. What is more, the tweets are only included if they contain translations of posts from Weverse, regular updates are not taken into consideration. The tweets from the translators giving any context or commentary on the translated content are acknowledged. In total exactly 92 tweets were collected, there is no bias in sampling, as all of the translations were collected without cherry-picking the ones that might be more productive in analysing.

The timeline was chosen as it is a trigger for more posts from BTS members, as on June 14th, 2022, BTS officially announced their indefinite hiatus via over an hour-long emotional video in which the members sat together dining and discussing the future of the group. Therefore, the translations

encompass the posts that were posted a day before, during, and after this significant event, creating a topical story for the narrative analysis. It is major since in nearly 10 years, the band has only taken two brief breaks. At that time, the reason for the indefinite break was not yet disclosed as enlistment for Korean mandatory military service. Many believed that BTS would be granted exemption from the military by the Korean government. In 2020 the 'BTS law' was passed, allowing artists who have been awarded government medals to defer the service until 30, extending the standard age of 28 (Joo et al., 2023, p. 1).

A constructionist approach to discourse analysis and identity creation techniques were employed in order to analyse the translations. Constructionism is grounded on the philosophical premise that several interpretations of reality are valid; discourse, ergo, can be decoded in multiple ways (White, 2004, p. 7). As presented in the theoretical overview, the constructionist method does not have a formal procedure to adhere to, thus, is inherently challenging for researchers. The analysis, in this sense, scrutinizes texts to discern "ways of understanding", and if meaning is constructed, the current method tries to deconstruct it (White, 2004, pp. 8-9). It is crucial to note, however, that the constructionist approach does not try to generalize the truth about the world based on the data analysed; in itself, such an approach is sceptical of any universalities and should be viewed as a suggestion rather than definite reality (Potter and Hepburn, 2008, p. 1). The current paper has also given a brief theoretical background of social actors, which is also a vital part of the constructionist approach (p. 4). Potter and Hepburn (pp. 4-5) break down discursive constructionism into two main parts: 1) the linguistic aspect of constructing discourse, which can be "grammatical structures, but also broader elements such as categories, metaphors, idioms, rhetorical commonplaces and interpretative repertoires"; and 2) the analysis of the language in how it shapes the reality as it is never random, but always purposeful. The current study does not deal with arbitrary pieces of discourse; thus, the word choice is even more deliberate. Finally, the translated posts were also categorized into instances of fandom or fanship, a psychological connection with fellow fans, and a psychological connection with the subject of interest, respectively (Schroy et al., 2016, p. 148).

When it comes to the written interview, Lee et al. (2020) believe that an interview is a trustworthy research method enabling to get insights into the phenomenon that the paper aims to explore from the viewpoint of the interviewee (p. 1524). Potter (1996) says that while there is a risk of being swayed by the interviewees' responses, the interview, as a basis for the discourse analysis, is an effective tool for understanding complex interactions (pp. 14-15). Hence, seventeen questions were asked that deal with translation peculiarities, Twitter as a platform, their attitude towards their role in the fandom, as well as their perspective on the role of translations in K-pop globalization. The complete list of questions and their corresponding responses is presented in the appendices section.

Responses to the written interview questions were received from five translators from the @BTS_Trans account and an individual translator with the @roseychim875 Twitter handle.

The present study has outlined the following recurring categories: 1) fan translations on Twitter follow a rather strict template, 2) when dedicating letters to fans, BTS members tend to utilize emotive language, metaphorical expressions are especially common, 3) the tone of the messages exchanged between the artists and the fans is notably casual, 4) fans engage with translation posts in various ways, but primarily through three means: responding directly to the artist or translator, or interacting with fellow fans, thereby creating a sense of a shared experience, and 5) the linguistic choices made by BTS members create an identity of an artist who is humble and caring which is, presumably, heightened in the context of the chosen data sample. Alongside the responses from the translation creators, this study aspires to serve as a valuable tool for advancing research into cross-cultural fan communities, particularly within the linguistic sphere, as, currently, there is an evident gap.

III. Results and discussion

3.1 Interview with the translators

The current section deals with the responses from two ARMY translator accounts on Twitter: @roseychim875 and @BTS_Trans, also known as Bangtansubs, to the seventeen interview questions. Interview as a format is viewed by scholars as a collaborative meaning-making process (Esin et al., 2023, p. 16).

3.1.1 Introduction of the accounts from the interview

The former is an individual translation account, whereas the latter is a team of translators working together on the same account, they also have their individual website - www.bangtansubs.com, where various translations of BTS content are published. The latter is also the biggest ARMY translations account on Twitter, which in turn, also makes it the biggest fan-translation account within the K-pop sphere. The account has been active for over 10 years, and they state very explicitly that they are not affiliated with BTS, on the contrary, the account is run by fans. According to their website, the staff consists of twelve translators, nine ‘subbers’ (people who are responsible for timing subtitles to match the video and typesetters), and 5 other staff members who are secretaries and team coordinators. Their website presents small descriptions for all the staff members, and we learn that these are people of various ages who come from different cultural, geographic, and educational backgrounds. The translators that answered the interview questions were: Rinne, Aditi, Annie, Faith, and Melissa, who is a team coordinator.

@roseychim875 is a smaller, in comparison, account, nevertheless, the account gains much interaction. What is also important to mention is that Rosey (the name that the person behind the account goes by, whether it is an alias is not relevant, this name will also be mentioned further in the sections to reference the answers from @roseychim875 account), does not use her platform solely for translations or BTS-related updates, but also to spread awareness about various political/ ethical issues happening currently in the world. Since the Israel-Palestine war, her account was used almost solely as a news platform. Since the account is run by one person, rather than a team, we get to learn more about the character of the person, e.g., that she is a doctor from India. Regrettably, Rosey did not post translations during the sampling timeslot, therefore, her translations were not added to the compiled corpus.

3.1.2 The selection of interview questions

Scientific literature, reviewed in the sections before, has presented quite a few points regarding fan-translations, primarily: 1) the pivotal role of fan-translations in the globalization of K-

pop (Aisyah et al., 2019, p. 51), 2) translators' motivation (Aisyah et al., 2019, p. 50), 3) translators' leadership role within the fandom (Kim, 2021, p. 2), 4) the fast-paced nature of translations on social media (Aisyah, 2017, p. 69), 5) Twitter as a preferred platform for fan interaction (Lee et al., 2020, p. 1522), and 6) linguistic discrepancies of Twitter's built-in translator (Saadany et al., 2021, p. 1). Hence, seventeen interview questions were formulated with these considerations in mind, with the addition of a linguistic perspective.

3.1.3 Reason for beginning to translate the BTS content

Out of four translators who have answered the question, only one is a native Korean speaker, and the other three have stated that they have learned the language. However, the ability to make use of the acquired language is not the main reason to start translating the BTS content. One common denominator across all the answers is the feeling of wanting to get back to the fandom; all have mentioned that BTS has changed their lives for the better, but the same goes for the ARMYs as a community, e.g., Annie says that she has infinite admiration not only for BTS but to the ARMY fandom, and Rinne says that the fandom is saturated with people contributing in various ways, and she feels like she is a part of it, only when she can produce something for the community too. Other reasons that were mentioned: love for languages and translation, a way of being productive during free time.

3.1.4 Motivation behind the translation activities despite it being free labour

Three out of four interviewees have mentioned that the main thing that motivates them is the ability to help their fellow ARMYs understand the content better, this is, in a way, a form of paying forward what they received from both BTS and the fandom. They say that the most rewarding part of the job is receiving feedback from the fans saying things like “Thank you for translating their words so beautifully, it's like I can hear their voice while reading this”, as Annie mentions.

Aditi says “It sounds a bit cheesy to say this, but our work is motivated purely by love. We do it because we have this deep love for BTS”, and “I think BTS say, sing, write, and create beautiful words that deserve to be heard by lots of people”. This is another point that is present almost across the board. It goes without saying, and it is also mentioned by most of the translators interviewed, that translation is a challenging task, but from these responses, we can gather that they feel like they receive genuine support and emotional validation to make it all worthwhile.

All three translators from BTS_Trans mention that the teamwork between all the staff members is one of the key aspects of their motivation. They say that they often joke that people working professionally for profit may not always show such “organization, care, and attention to detail to their work”, as Aditi says. In fact, Rinne has only mentioned this aspect for her motivation, she says “I

don't think I'll ever be able to have better teammates in any other environment, be it professional or not, during the rest of my lifetime”.

3.1.5 Differences between the official translations and fan translations

All translators have given different points concerning this question. Rinne and Aditi state that because fan translations are unregulated, they have more freedom to “get away with things that mainstream media or broadcast outlets can’t because they have to adhere to certain guidelines”; e.g., Rinne says that in professional subtitling, usually, one would need to adhere to the rule of less than twenty characters per second, this is due to the ability of the viewer to comfortably follow the video, but in the case of fan subtitling, they do not have to follow this rule. They believe that fans care about everything that BTS members have to say, therefore, they translate every single thing that is mentioned, even if the video then is more difficult to watch.

Aditi states that when the translation comes from the BTS agency, there are little to no errors, mistakes happen when the content is translated by foreign media, as she says, this might be due to the fact that they do not have a need to translate often, and do not invest in proper translations. She gives two videos to support her stance; the first one is an interview that Jungkook did with ‘AskAnythingChat’, where the translations are presented in the form of screenshots from what looks like Google Document and the translations themselves are not mistake-free. The second example brought up by Aditi is a BTS interview with ‘WIRED’, “where the translations mention something about ‘moonlit night’ because Jungkook mentioned 달방 (dal-bang). 달 (dal) means 'moon' and 방 (bang) sounds like 밤 (bam), which means 'night', but what JK was actually referring to was ‘Run! BTS’”.

Finally, what most translators interviewed agree upon is that fan-translators simply know way more about BTS, they know the context, their personalities, and character traits, so the translations are inherently more informative; as Rinnie puts it - “it’s kind of like reading a book mid-way and not fully understanding what’s happening” referring to the external media translations.

3.1.6 Toughest translation points from Korean to English

Every translator said that, indeed, there is a plethora of things that are troublesome to translate while preserving the original sentiment. A few things that they mention are: onomatopoeia, completely different sentence structure, word order or what is thought of as a sentence in general, certain formulaic expressions, food or taste-related themes, formal and informal way of speaking which is present in a minimal degree in English but is absolutely crucial in Korean. Some mention

that it is a good idea to read a couple of translations of the same thing in order to understand the piece of information better.

That said, Aditi brings up a very interesting point, she says that she does not like when people put the Korean language on a pedestal of being so peculiar to the point of it being entirely untranslatable. She states that just like English, Korean is a language, and there are means of encoding the initial language in ways that can preserve the crucial information of the original text. Aditi writes “To me, good translations are ones that take the information from one of the systems (languages) and finds a way to encode it in the other system so that it matches that system, while preserving the original information and maybe even retaining traces of the system it came from”. She admits one often must be creative and, perhaps, think outside the box, but the solution is always possible.

Linguists classify Korean as an isolate language, its origin and linguistic family are problematic due to long-term contact with Japanese and Chinese (Jo, 2022, p. 2). Korean language differs vastly in syntax from Indo-European languages; it follows SOV word order (Sohn, 1999, p. 15), while Indo-European languages mainly have SVO (Söhrman, 2017, p. 93). Korean language does not have any articles, “no sharp distinction of gender and plurality of a noun”, no unique form for verbs in the third-person present singular (Yeon and Brown, 2011, p.1), and so on. Yet, arguably, one of the most distinctive aspects of Korean is its honorific language structure; Sohn states that the “grammatical pattern of Korean honorifics seems to be the most systematic among all known languages” (1999, p. 16). Some features are present in the Indo-European languages, e.g., the Portuguese system of addresses (Parkinson, edited by Comrie, 2009, p. 227), or Polish honorific second-person pronouns (Stone, edited by Comrie, 2009, p. 300), however, in Korean, honorific forms appear in: addresses, nouns, verbs, pronouns, verbal suffixes, and “six speech levels based on the speaker-addressee perspective” (Sohn, 1999, p. 16), it is an essential part of the language.

3.1.7 Context to the translations

The answers to this question vary between Rosey, who works individually, and BTS_Trans account translators. Rosey says that often, she does not feel the need to provide context to her piece of translation, as fans are usually in tune with the news regarding BTS, but if she feels the need to, she does include it. Whereas the translators from the BTS_Trans always provide a translator’s note. It does not necessarily have to deal with something that requires a deeper understanding of BTS, but rather Korean cultural elements, as they might mention it casually, and translators take it upon themselves to explain the meaning or significance of it. As an example, Rinnie has included a screenshot of one of the videos they have subbed, refer to Figure 1. below:



Figure 1. Example of the translator's note from *BTS_Trans*.

As can be inferred from the screenshot, while RM brings up Bukcheong Lion simply, international fans might not be too familiar with the play, hence the translator's note.

In the Korean language, the influence of general culture is evident, e.g., Sohn (1999, p. 16) specifies that at all times, one must bow to a senior person when greeting or leaving, the linguist highlights that such non-verbal behaviour mirrors grammatical hierarchical patterns. Broadly speaking, language is a medium through which culture is transmitted, yet, concurrently, cultural norms are manifested and utilized within language (Pourkalhor and Esfandiari 2017, p. 23). Language and culture mutually influence each other and cannot exist independently (Jiang, 2000, p. 332).

3.1.8 Twitter as a preferred platform for fan translations

All the translators give the same reason as to why Twitter is the go-to platform for translations – originally Twitter was the primary platform for BTS communication with their fandom, so, naturally, the community grew there. They also note the fast-paced nature of Twitter as well as its relatively intuitive interface.

3.1.9 Choosing translation content

Rosey admits that because she is a doctor and a podcaster, she does not have enough time to translate everything, so it generally depends on the content she comes across when she has free time.

Translators from the *BTS_Trans* account, on the other hand, “translate every piece of official content that isn't translated by official sources” as Rinnie puts it. It includes everything, starting with social media posts across all the platforms to song lyrics translations. Because *BTS_Trans* is a team of people working on the same amount of content as individual translators, it allows everyone to

choose to work on translations that they feel the most passionate about; e.g., Rinne says that she would rather choose to translate a piece of content that she knows she will enjoy as most times it is going to be the only snippet that she can watch that day.

3.1.10 Translation criticism

Rosey says that ARMYs have this sense of community, and they understand that translators do this kind of job of their own free will, and they are not obliged to continue doing it, so even if people notice a mistake, they are polite with how they point it out. Other translators mention that sometimes, fans wish that translations could be posted sooner, or they compare a couple of translations between different accounts and wonder why there might be some differences.

3.1.11 Difficulties with Twitter as a platform

All the translators have said that they have experienced some issues with the platform. Rinne jokingly says that there are too many to count. Rosey has expressed that the built-in translator is horrible. Aditi and Annie say that it is tiresome to keep up with constant changes on Twitter. Melissa, who is a team coordinator for BTS_Trans, mentions that it was possible, before all the changes, to rely on bots to inform the staff members when something was posted, and “since new pricing structures for use of Twitter’s API have been introduced, it is no longer financially sustainable for these developers to access tweets and notify users”, therefore, they had to go back to the manual monitoring. She does say that there is one bright side to it all, they were able to get verified due to the substantial follower count, which allows them to post longer tweets, and make changes to them once they are posted.

3.1.12 Pressure from big audience

Faith and Annie have expressed that they feel the pressure to represent the BTS members’ words accurately, as well as to not hinder the reputation of the whole team. Rinne and Rosey, on the other hand, say that they do not feel the pressure anymore; for Rinne, the reason for this is that she cannot see the effects that her translations have in a tangible way, whereas Rosey says that she mainly feels that translations could be quicker; here we have an overlap with Aisyah (2017) research, where the scholar states that there is an expectation for translations on Twitter to be immediate (p. 69). We can spot a different approach between the two accounts, as BTS_Trans staff tend to not post translations right away, as Annie puts it, they live by a “quality over speed” mentality, that is not to say that Rosey’s translations are less of high quality.

3.1.13 Impact of translating on the enjoyment of the BTS content

Regarding this question, the answer was not echoed by all the translators. First, we have Rinne, who says that since joining the team in 2019, the percentage of her enjoyment of the BTS content has been reduced to 10%. She says that the rest 90% she views as work, she admits, that she is not a person who gets excited easily, and it does not only apply to the translation; she also acknowledges that she is currently in a burnout period, which has already happened once regarding the fan activities and translation.

Then, we have a sort of middle ground with Aditi and Annie, where they say that it has impacted their enjoyment of the content, however, both say that they always let themselves savour the content first, and only then start translating it. They reiterate the amazing teamwork that they have built, and in case one or the other does not have time to translate – another person will step in, always prioritizing quality over speed.

Lastly, we have Rosey, who says that translating does not take a toll on the enjoyment of the topics shared by BTS at all; she states that she enjoys translating and “what’s the fun in just being entertained by myself when my fellow armys dont understand what’s going on”.

3.1.14 Competition between translators

As opposed to the previous question, this time, all the interviewees agree, that there is no competition. Rinne says that when it comes to the speed of the translation, she has other translator accounts muted to not put any pressure on herself. Annie and Rosey say that, at the end of the day, all translators work for the same goal, and it creates a certain level of respect for one another.

3.1.15 Misinterpretation of the translations

Rinne mentions an instance when a translation that she did was used to justify the “shipper narrative”; what she means by this is that some fans enjoy fantasizing about members of the same group being in platonic or even romantic relationships. Annie asserts that even when there is some sort of reaction to the translation that they did not anticipate, the community that they have grown comes to their defence. Rosey simply says that she has not experienced any kind of misinterpretation of her translations.

3.1.16 Fans’ approach to translations: scepticism or trust

Most translators agreed that they see both, fans taking the translations at face value and with a grain of salt. Rinne wishes fans would be more sceptical; Rosey, Aditi, and Annie say that there are a lot of talented ARMY translators, so it is usually fine to take translations at face value, the most

important thing is knowing the context of the piece of translation. What Annie adds is that fans tend to be more sceptical, and for good reasons, of external media outlets - the translations that do not come from fans or HYBE.

3.1.17 A special position within fandom

All the translators have expressed that they do not feel any type of upper hand within fandom. Rinne admits that the name Bangtansubs is “crucial when it comes to the history of BTS as a whole”, but she also humbly says that the people who started the team are the ones worthy of the leadership position. Annie and Rosey circle it back to the ARMYs being a collaborative community, where everyone knows their role and balances one another well.

3.1.18 Demand for translation due to the immersive nature of K-pop

Rinne and Aditi do not agree with such a statement. They believe that it is the other way around, the availability of translations made it possible for K-pop to get more people immersed in it. Rinne states that it is only natural that people need translations, and it does not only apply to K-pop; any media that is not in English requires a translation, and whether the official translation is good enough is for fans to judge and then take the matter into their own hands. She puts it beautifully - “this is related to all the recent AI talk that's been going on, but art is ultimately about human connection. It's not about consumption in a hyper-capitalistic society. Translation is needed because people crave true human connection”. Aditi also states that, just as mentioned in the section of the literature review about the prejudice towards K-pop, where RM mentions how K-pop is more than just music, it is everything that is even vaguely related to BTS; she gives an example – Jungkook likes a video on TikTok, ARMY translators need to translate this TikTok video, as fans are interested in whatever the artist is interested in.

Rosey, on the other hand, does agree with the statement; she says that, indeed, since the rise of K-pop popularity, there has been a tangible increase in the demand for translations.

3.1.19 Impact of fan translations on K-pop globalization

All the translators assent to the statement; Rosey mentions that K-pop used to be a closed community but with the help of fan translators, the door was opened for the international fans, way before the K-pop companies started having official translations. Annie also notes that fans appreciate the translator’s notes that Bangtansubs always have. Rinne specifies that she would not have become a fan in the first place if it was not for the translators; she also brings up a rather touching point – she says that it can become impossible to continue supporting your favourite artists financially, meaning, through buying albums, merchandise, etc., but through the translations, people who can afford to

spend money on that, may enter the fandom. We can relate this to Lee et al. (2020, p. 1522), who refer to the involvement theory, stating that social media significantly contributes to the global spread of K-pop as it makes the content easier to access which translates into enduring involvement.

3.1.20 Insights from the interview responses

All translators have expressed how both BTS and the ARMY fandom have positively impacted their lives, expressing a desire to reciprocate the support received and contribute to the community. Contrary to the assertions outlined in the literature review, translators do not perceive themselves as superior to others, there is also no competition between them.

The translators concur that Twitter serves as a primary hub for fan communities; however, recent changes have adversely affected their usual flow.

Regarding the peculiarities of translations, they observe that they have more leeway compared to mainstream media or official translations. They are able to translate all content, offer context, elucidate certain specific concepts that may not be present elsewhere, etc. Some translators acknowledge that the act of translation has taken a toll on their enjoyment of new content, perceiving it more as a professional obligation, while others assert that its impact has been less pronounced.

Ultimately, the translators agree that fan translations are a merging force that has facilitated the globalization of K-pop. They emphasize that any form of artistic expression revolves around fostering connections, with language playing a pivotal role.

3.2 Tweets Analysis

Moving from the translators to the translated content, the following sections will present the general template that Twitter translation posts follow, what linguistic peculiarities were observed, and finally, what can be gathered from the linguistic choices of both BTS and their fans.

3.2.1 General template of a fan-made translation on Twitter

Among the 92 tweets analysed, a recurring general template for fan translation was observed:

1. Usually, translations have a title that contains the name of the BTS member, the source of the data, and the date on which the original post was posted. An interesting peculiarity was noticed regarding the date: it does not follow the usual format of YYYY-MM-DD or YYYY/MM/DD or any other order, rather all the dates are written as YYMMDD (52 instances) with one occurrence of DDMMYY, meaning, omitting the punctuation marks, e.g., '220614' to indicate 14th of June 2022.

2. Almost always a screenshot of the original text accompanies the translation (74 cases), with any additional photos attached to the original post (31 examples). It was observed that when the text requiring translation is longer, some translators opt to post the English translation as a screenshot (5 instances), rather than using quote-tweeting, which is always utilized for shorter translations.

3. Fans refer to BTS members in various ways, therefore, how translators present them also varies. Each BTS member has a dedicated emoji that fans unanimously agree upon, except for V. The emojis go as follows: Jin - hamster, Suga - cat, J-Hope - squirrel, Jimin - chick, and V - both bear and tiger. Besides emojis, the members are not only referred to by their stage names, although they do prevail, it is important to note, that, often, multiple variants of the artist's name are utilized within the same translation post; Table 1 presents the frequency of different ways the BTS members are alluded to.

Table 1. How the fan translators refer to BTS members.

| | | | | | | | |
|---------------|----|-------------|-------|---------|---|----------|----|
| Jin | 7 | Hamster | 9 | Seokjin | 2 | | |
| Suga | 6 | Cat | 9 | Yoongi | 4 | | |
| J-Hope | 2 | Squirrel | 5 | Hobi | 1 | Hoseok | 1 |
| Jimin | 19 | Chick | 14 | JM | 3 | | |
| V | 20 | bear/ tiger | 17/ 5 | TH | 5 | Taehyung | 11 |

BTS as a group, by contrast, is addressed in mainly two ways: BTS (19) and Bangtan (26). In a post where V spelled out the full name of BTS, the translation was appropriate – Bangtan Sonyeondan (12), and in another unique instance, where V was explaining what exact video he was watching – the Korean spelling of Bangtan Sonyeondan (2) was provided. This coincides with the previous findings of Wise (2022, p. 2), who mentions that the group is usually referred to by those two.

4. Similarly, how BTS members are addressed differently by translators and fans, ARMYs are also referred to variously. As explained by ARMY translators themselves in the first section of the empirical part, they not only translate content by BTS members but also anything that is related to them; concerning the current study, the data sample includes six posts of fans to which V replied, among those only one instance was found where translator did not provide a thorough translation of the fan's words, but rather a summary of what was said. Hence, how the fans are presented was also considered. When the artists allude to their fans, translators present them as either ARMY or ARMYs with 24 and 15 occurrences respectively, in the same token, while referring to fans in the letters written by fellow fans, translators use ARMYs (4) and ARMY (1); yet, when translators have to present that a fan wrote the post or letter, they are presented in several different ways: ARMY (5), emoji of a person's silhouette/ face (8), OP (5), and a purple heart emoji (12). Here, the official

fandom name is among the least popular, conversely, the official colour is favoured; as Kanozia and Gangharia (2021) note, the colour purple is deeply intervened with BTS and ARMYs, not only is it BTS' official colour, but V also coined an expression 'I purple you', which aims at expressing the "everlasting trust and never-ending love" (p. 5).

5. When it comes to the structure of the translated content, it is usually properly punctuated, however, there is a difference in capitalization. It can be hypothesized that since the Korean written system does not have capitalization (Lee, 2016, p. 56), it is up to the translator to decide if it is necessary, as a result, three major categories have been noticed: proper capitalization, no capitalization, and random capitalization. Table 2 showcases the distribution of the capitalization among the tweets in the data sample.

Table 2. The distribution of the capitalization choices among the translations.

| Proper capitalization | No capitalization | Random capitalization | | |
|-----------------------|-------------------|------------------------------|--------------------------|---------------|
| 40 | 20 | Only the tile is capitalized | Only ARMY is capitalized | Miscellaneous |
| | | 15 | 3 | 14 |

6. Quite often, as confirmed by the translators, together with the translation, a translator's note is added. It can refer to various things, such as:

- Context of the translated content (15), e.g., "Jang Choong is the place where M Countdown pre-recording will take place";
- Additional information regarding the peculiarities of the translated text (6), e.g., "written cutely";
- The translator's personal feelings towards the content (4), e.g., "[...] i don't think this is a goodbye it's just a new chapter for bangtan. taehyung started and ended the post with "we." let's all follow his words and stay by their sides and deepen the hue of the purple thread that connects us".
- Correction of any mistakes (6), e.g., "sorry.. typo to heading, it should be: [220612 Jin Weverse Post]".

7. Finally, it should be noted that, in line with the previous research, e.g., Aisyah, (2017, p.78), each translator has their own personal style. BTS_Trans does not add photos to their translations, they rather always provide a link to the original Weverse post. Each translation of theirs is properly capitalised and punctuated, but the replies, so that fans can engage with the translation, are turned off. They also tend not to post translations right away, which was confirmed by the translators behind the account, since they prioritize quality over speed. Overall, how

translators refer to BTS members or ARMYs, how they choose to format the translation, and other aspects noted above, are generally consistent throughout all the translations of that translator.

3.2.2 Lexical peculiarities of the translated context

Moving on to different choices made by translators, one of the recurring differences is the usage of ‘I’ versus ‘we’ when translating the same sentence; usually, among the translations, one or the other prevails, e.g., five out of six translators chose the variants of “**We** really love ARMY so much”, whereas, one translator chose “**I** love you really so much”. An interesting instance was observed: among four translations of the same sentence – three variations emerged: 1) “**I**’m sorry for having you guys wait for a long time”, 2) “**We** are so sorry for making you wait so long”, and 3) an impersonal version – “sorry for making you wait so long”. It is rather peculiar that different first-person pronouns were chosen even though Korean has distinct singular forms for ‘I’ and ‘we’, including two variations – regular and honorific (Yeon and Brown, 2011, p. 76). As can be discerned from Figure 2, the pronoun ‘we’ takes the lead; perhaps, we could draw parallels between Tajfel’s (1974, p. 69) social group phenomenon – the emotional importance of belonging to a group, in the current case, this encompasses both the relationship between fans and artists, as well as the band themselves.

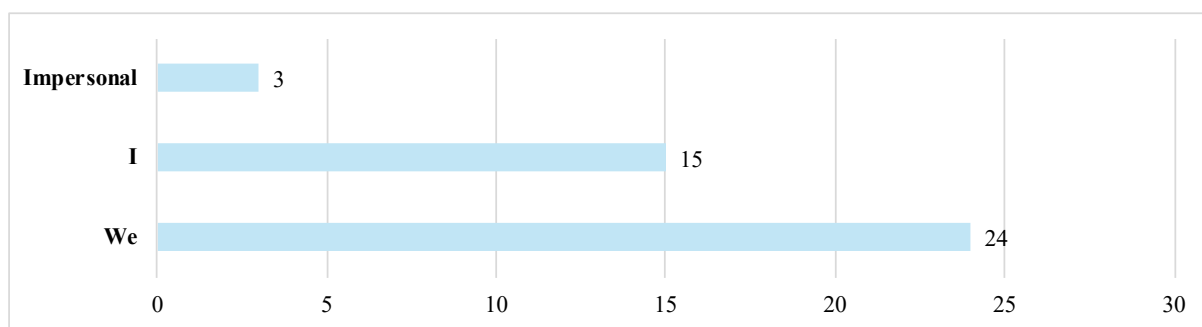


Figure 2. The distribution of 'we' versus 'I'.

A small difference was noticed between the chosen tenses while translating the same piece of content. The differences primarily occur between present and past tenses, however, one or the other usually prevails among the translations, e.g., when V replies to a fan saying “this **is** just a video I like”, it contrasts with the other five translators who chose the past tense, as in “this **was** just a video i really like”. Only two instances were noted where the difference emerged involving the future tense as well; let us take a look where all three are present, the following is a translation of a question asked by a fan: 1) “You are saying you **did** your perm style this way right?” (past tense, 1 instance), 2) “You’re saying you’re **going to** get a perm like this style, right?” (future tense, 3 occurrences), and 3) “you’re **doing** a perm in this style right?” (present tense, 2 cases).

V and Jimin in their letters to fans use a lot of metaphorical expressions, 9 illustrations in just two posts; e.g., V says “ARMY and Bangtan are **connected with a purple thread** (of fate)”, this, undoubtedly, has a bigger emotional connotation than simply thanking the fans. Or when Jimin says “i can't wait and anticipate what kind of **memories we'll build together**, what kind of events will occur and what events will make us laugh and cry **moving on into the future**”, it conveys the message of ‘we are not going away and we hope you stay along the way’ in a more heartfelt manner.

Emotive language, in general, is common (16 examples noted, excluding metaphorical expressions), Macagno (2017, p. 103) explains it as words or phrases that evoke strong emotions and can even influence a reader’s decision-making. They often say “I **love** you” or use emotionally charged adjectives and adverbs, e.g., “It feels like all we have ever done for you is so **immeasurably small**”; emotive nouns are also common, e.g., “there was **countless exhaustion and hardships**”, or “I mean these words with the **deepest sincerity**”, clearly, creating engaging content with which fans feel connected. Such word choice builds a sense of closeness and vulnerability between the two parties, reinforcing the interpersonal relations. The content of the translated posts does not suggest that BTS members try to create a perfect image; rather, they display their imperfections, which leads to a deeper connection with the audience (Partipost, 2021, as cited by Hsun, 2021, p.16).

Expanding on interpersonal relations, BTS members seem to talk quite casually to their fans, e.g., “**I am** starting to get a bit hungry, so I bet **everyone** is probably as hungry” or “you've **all worked so hard** into the early morning”, this was in relation to their performance being postponed, hence, fans had to wait longer than expected; posts like these, create an impression of friendliness among the artist and a fan. Ergo, it is not surprising that fans talk to BTS members in a similar manner, e.g., in a post to which V has responded, an ARMY wrote “despite it all, **you gave it your all** for your dream, **dedicated to your fans**”, and “because **we will be waiting** right here living our own lives as best we can, and doing the things we love and enjoy. until the very day **we will meet again**”, we can recognize a sense of mutual understanding and empathy. This can also be identified in the top comments to the translation posts on Twitter; often, fans reply to such posts, as if they were addressing the artists, e.g., “**Jin** its not about getting older. Its that **you worked soo hard. You worked non stop** from 1am-9am kst”. Young and Collins (2010) refer to the term ‘Music 2.0’, delivered from ‘Web 2.0’ which highlights a shift in Internet usage towards active interaction rather than passive consumption (p. 340). The music industry is mirroring these changes, social media has provided grounds for horizontal interaction between the artist and a fan. Such casual communication translates into real-life profit, e.g., music sales; consequently, musicians nowadays must act out roles beyond being just singers, these encompass marketers, managers, and beyond (p. 354).

Yet another aspect that was analysed is fandom versus fanship, the connection with fellow fans, and the relationship between a fan and a fan's interest, respectively (Schroy et al., 2016, p. 148). When it comes to the latter, the collected data has many illustrations of it (70 phrases), e.g., a fan wrote "**i think** over how much **you all have been through**", which correlates to the themes explored above. Instances corresponding to fandom (19 phrases), on the other hand, allude to mutual understanding among fans, in the same post a fan expressed "true, genuine **armys can absolutely understand where the BTS members are coming from** and i trust **we will tear up right alongside you**". Similarly to the way fans respond under the translation posts, as if to the BTS members themselves, they also interact with each other, e.g., a fan wrote "he decided today to **take full care of us**, you're our good one, you're there too ..." in response to the translation of Jimin's post saying that he is getting hungry, so, the fans waiting in the venue must be too; evidently, Jimin was referring to the fans present in the performance venue, yet fans feel a sense of unity among themselves, thus, can empathize with one another. Yet another top comment under the translation of Jimin's post expresses a fan's concern for both BTS and ARMYs – "Seriously Inkigayo..They started to record at 1-2am part 1 and part 2 at 5am....**our boys and Army must be soo hungry and tired**". Additionally, as multiple translators interviewed indicated, their main motivation is being able to translate the words of their favourite artist to their fellow fandom members, accordingly, receiving comments thanking them for their work is gratifying; one of the top comments collected does just that – "Idk **how u keep your calm and continue to translate**. I'm sad and happy right now reading tae's words. **Thank you so much for translating**"; it is worth noting that there are many comments of this nature, however, only the comment with most likes under each translation post was considered due to the limitations of the paper. In a sense, the difference between the expressions of fanship and reinforcement of the ingroup is rather minimal with the latter having more instances of metaphorical expressions and arguably more emotive undertone.

3.2.3 What of it?

The linguistic choices made by the BTS members are not arbitrary, it can be gathered that by utilizing metaphors and emotive language, they try to express the bond they feel between each other and their fans; as Wise (2022, p.2) expresses, the relationship is rather complex. The words BTS members choose, paint a clear picture regarding the identity they wish to present to the fans – an artist who is appreciative of their fans, humble, and considerate.

To recapitulate, it is evident that the translation activities within the ARMY fandom are highly organized and well-functioning; translators have a general translation template that they follow while also maintaining their individual style. The fans engage with the translated content in various ways: replying to BTS members, interacting with each other, and engaging with translators. The content of

the said translations is comforting and uplifting, which had to be the case, since, at the time, fans were anxious about the future of the band. The BTS fandom is a diverse, multicultural community where fans balance serious lives outside of fandom; hence, it can be gathered that interactions with the artist and fellow fans provide temporary distraction and solace from real-life responsibilities, the latter was confirmed by the interviewed fan-translators, thus, similar sentiments may be applied to the broader fanbase; this also aligns with previous work of Maros and Abdul Basek (2022, p. 293).

3.3 Summarizing the Empirical Analysis

While media translation analysis has mostly focused on website translations, social media, and especially fan communities, offer a myriad of research prospects. In the age of automatic translations, and the rise of AI, the need for a human touch only grows, particularly in relation to any form of art; as Rinne, from the BTS_Trans account, expresses – “translation is needed because people crave true human connection”. The interview carried out with ARMY translators reveals that the main pillar behind their work is genuine admiration for BTS, coupled with a desire to contribute meaningfully to the fandom. Translators do not sugar-coat the process and admit that it requires a lot of work and dedication, and it does take a toll on the enjoyment of the content put out by BTS as they see it as work, additionally, while Twitter has an intuitive interface and serves as a hub for K-pop fan interactions, it also has its drawbacks; yet, most of them agree that the support they receive from fellow ARMYs makes it worthwhile. The interviewees themselves come from various cultural backgrounds whilst their role within the fandom is to bridge cultures by bringing together the global fandom and mediate the information between the artist and a fan.

While many pop artists have large fandoms globally, only a few can sustain the popularity, which BTS continues doing (Lee et al., 2020, p. 1520). K-pop fandom is an interactive medium that is yet to be explored wholly; the current study was looking into the translation posts made on Twitter, and the following recurring peculiarities were noted: 1) while each translator has their unique style, a general template, of how the translation is presented, can be traced; 2) fans interact with the posts in mainly three ways: respond to the things the artists say, communicate between each other, and engage with the translator; 3) the content of the translations, while at times, presented slightly differently, is uplifting and engaging due to the casual tone, metaphorical expressions, and other emotive language techniques. While fans are aware of the fact that every K-pop group is greatly shaped by their representative agencies (Dator and Seo, 2004, p. 33), this does not seem to take away from their belief in the sincerity of the artist. Perhaps this stems from the fact that BTS members did not have an easy journey, and the messages they convey through their music resonate with the fans. Consequently, when they write casual messages to their fans, these messages are perceived as natural

rather than fabricated for monetary gain, this idea was also explored previously by Lee (2019, p. 30) and Wise (2022, pp. 2-6).

As Brown (2006, p. 735) confirms, the collective identity is crafted by the stories shared by the participants, therefore, it is wise to investigate it through textual analysis, and Twitter, as a primary social media platform within the K-pop community, provides abundant opportunities for such investigation. While the collected corpus of posts includes two letters dedicated to fans and one letter from a fan to BTS, the rest of the translation posts deal with rather short and mundane messages which limits the research into the identity creation, thus, for more productive future studies, it is proposed to focus specifically on the translations of the letters. Nevertheless, the linguistic choices made by both parties allude to mutual understanding and encouragement, highlighted by the use of emotive language.

Conclusion

The current study was conducted with Hills' (2002, p. 13) quote in mind – viewing fans as “subjects with psyches as well as members of interpretive communities”. As explored in the literature review, much research on fandom activities is quite Manichean, scholars either view it positively or negatively, whereas, the present paper analysed the interview responses and the translations collected, without any preconceived notions.

The Master's thesis reveals the following:

1. The analysis of the scientific literature on the Korean Wave confirms that this is one of the most effective soft power tools South Korea employs; K-pop, constituting a significant portion of it, contributes a substantial budget to the country. BTS, as the most successful act globally, has been researched quite thoroughly, despite its relatively novel concept. The theme that is ubiquitous among all the papers attempting to uncover BTS' key to success is their communication with fans via social media. Twitter specifically emerges as the hub for fandom activities. One of the concerns raised is that a significant amount of content is posted in Korean which may hinder the involvement of the international fanbase; yet researchers give credit to fan translators for bridging this gap. Translations on social media are particular as they have a dialogical nature and usually require to be quick. Research on fandoms reveals a disparity in the perception of female and male fans, with the former criticized for the lack of criticality, whereas, generally, fans operate with “optimistic cynicism” in mind, meaning, they are well aware of the commercial aspects of fandom, but it does not diminish their belief in the sincerity of their subject of interest. The tweets collected were analysed through the constructionist lens which highlights the importance of considering the context in which data is presented, including the identity of the speaker and the intended audience.

2. A comprehensive analysis of the interview responses was conducted revealing that the main motivation for the creation of translations is the sentiment to contribute meaningfully to the community and forward the words of BTS accurately. Translators concur that certain aspects may be challenging to convey precisely, nonetheless, it is not impossible, and the Korean language should not be deemed inherently untranslatable. They acknowledge that the practice of translation can diminish the enjoyment of new content, even so, the response from fellow ARMYs makes it rewarding. There is no competition among the translators, and they do not feel they have a special role within the fandom.

3. Fan translation posts on Twitter have a general template that all translators follow to some extent: 1) a title with a date, the name of the BTS member, and the source of the original text; 2) if any photo was added in the original post – it is also present next to the translation; 3) the text is

usually properly punctuated, whereas, the capitalization is not consistent; 4) finally, a translator's note is often present indicating any additional context to the piece of translation, their personal view on the original text, and correction of any mistakes. When it comes to the lexical differences between the translations, the following were noted: 1) the choice between 'I' and 'we' pronouns; 2) an insignificant difference in tense selection, usually between present and past, however, the choices are generally consistent throughout the translations. The reason fans find the translated content captivating might be due to the casual tone the band members use to communicate with them, and the use of emotive language, especially the metaphorical expressions. Both instances of fandom and fanship can be traced in the collected data, with the latter reinforcing a sense of ingroup between the fans and the artist. The collected tweets were not found to be productive for analysing identity creation, however, future research focusing on letters from BTS members specifically, rather than a timeframe-based selection, holds great potential. The current approach was essential to the present study as it provided a better understanding of the context of the posts and ensured a coherent topical narrative.

The thesis confirms the previously established belief that fan translators bridge cultures within the fandom, e.g., Aisyah (2017, p. 67). While research on pop culture remains overlooked within the field of linguistics, the current paper believes that understanding the peculiarities of transcultural fandom, in particular, is paramount to understanding contemporary society.

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Summary in Lithuanian

Magistro darbe nagrinėjami BTS grupės fanų bendruomenės narių atliekami vertimai, kurie buvo paskelbti socialinio tinklo „Twitter“ platformoje. Darbo tikslas dvejetainis – išanalizuoti išskirtines verstinio turinio savybes, remiantis vertėjų, t. y. vertimu užsiimančių fanų, pateikiamu apibūdinimu, ir atskleisti vertimų turinio pobūdį, siekiant išsiaiškinti, kodėl fanai jį laiko įtraukiančiu. Tikslui pasiekti iškelti trys pagrindiniai uždaviniai: atlikti išsamią literatūros apžvalgą, nuodugniai išanalizuoti interviu atsakymus ir nustatyti vertimų turinio pobūdį taikant naratyvinę analizę, pagrįstą konstruktyvistinės teorijos principais.

Tyrimo medžiagą sudaro šešių vertėjų fanų interviu atsakymai ir darbo autorės parengtas tekstynas, susidedantis iš 92 „Twitter“ platformoje paskelbtų pranešimų, kuriuos išvertė vertėjai fanai. Pranešimams analizuoti buvo taikomas konstruktyvistinis metodas, kuris remiasi ne tik lingvistine, bet ir konteksto, tarpasmeninių, socialinių ir kultūrinių santykių analize.

Išsami mokslinės literatūros apžvalga atlikta siekiant teoriškai apibrėžti pagrindines darbo temines sritis: „Korean Wave“ (liet. „Korėjos banga“), muzikos žanrą „K-pop“, grupę BTS, fandomą (fanų bendruomenę), socialinę žiniasklaidą ir jos tarpkultūrinius bei daugiakalbius aspektus, socialinės tapatybės teoriją ir konstruktyvistinį diskurso analizės metodą. Apžvelgta literatūra patvirtino, kad grupė BTS, atstovaujanti „K-pop“ žanrą pasaulyje, skleidžia Pietų Korėjos kultūrą ir reikšmingai prisideda prie šalies „minkštosios galios“ stiprinimo, o grupės sėkmę iš esmės galima sieti su jos narių bendravimu su gerbėjais per socialinę žiniasklaidą. Nepaisant tam tikro nusistatymo prieš akademinį popkultūros tyrimus, tyrėjai atkreipė dėmesį į unikalią „K-pop“ fandomų veiklos dinamiką ir pabrėžė, kad reikėtų imtis išsamesnių šios naujos tarpdisciplininės srities tyrimų.

Interviu atsakymų analizė parodė, kad pagrindinė fanų vertimų paskata – tai siekis padėti bičiuliams ir noras tiksliai perteikti BTS grupės narių pasisakymus. Nors vertimas gali sumenkinti malonumą mėgautis BTS pranešimų turiniu, pasak vertėjų, verta stengtis dėl fanų atsiliepimų. Dėl kalbų skirtumo korėjiečių kalbos vertimas į anglų kalbą kalbiniu požiūriu yra nelengvas uždavinys, tačiau vertime pavyksta perteikti originalo nuotaiką. Kadangi vertėjų fanų vertimams taisyklės netaikomos, jie gali veikti lanksčiau nei pagrindinės žiniasklaidos priemonės, kurios turi laikytis gana griežtų reikalavimų. Galiausiai, vertėjai fanai yra susipažinę su reikiamu kontekstu ir mintį gali perteikti tiksliau. Be to, tarpusavyje jie nesivaržo ir nelaiko savęs išskirtine fanų bendruomenės dalimi. Vertėjai fanai vienbalsiai sutinka, kad jų vertimai itin pasitarnavo „K-pop“ žanro populiarinimui pasaulyje.

Išanalizavus vertėjų fanų išverstus BTS pranešimus, paskelbtus ARMY (oficialus fandomo pavadinimas) aplinkoje, paaiškėjo, kad „K-pop“ atlikėjai su gerbėjais bendrauja neformaliu tonu,

vardodami ekspresyvos kalbos priemonės, ypač metaforas, ir taip užmezga su jais stiprų ryšį. Toks neįpareigojantis ir pakiliai nuteikiantis turinys padeda formuoti kuklų ir patrauklų BTS grupės įvaizdį. Lyginant skirtingus tos pačios dainos teksto vertimus, pastebėta tam tikrų skirtumų, pvz., įvardis „mes“ vartojamas vietoje „aš“, šiek tiek skiriasi gramatinių laikų vartojimas. Visų pirma fanai įsitraukia į vertimo veiklą atsakinėdami grupės BTS nariams, taip pat bendraudami tarpusavyje ir su vertėjais. Nors pastebėta nedidelių skirtumų, galima teigti, kad vertimai atliekami pagal vieningą schemą, o tai rodo, kad vertimo veikla ARMY aplinkoje yra gerai organizuota ir sklandžiai veikia.

Tyrimas atskleidė, kad vertėjai fanai yra labai svarbūs užmezgant kultūrų ryšius daugiakultūroje fanų bendruomenėje. Šiuo darbu siekiama prisidėti prie naujos kalbinių tyrimų srities, žvelgiant per fandomo ir popkultūros prizmę.

Appendices

Appendix A

Interview questions and responses from the translators:

1. Why did you start translating the content?

Rinne (Korean-English Translator): There's various reasons why I decided to join the team in 2019. First of all, as I had just finished studying Korean intensively for 2 years (2017 and 2018), I needed some sort of obligation that would push me to practice/use what I've learned further. I live in Europe, and will probably never use Korean outside of the internet, so I wanted a way for me to get invested in different Korean media (which in turn would diversify the type of vocabulary I'm exposed to during my quest for immersion through comprehensible input). Second of all, I really loved how this team, on top of being the only source that had almost every BTS content translated, puts special attention on the typesetting aspect of their subs. The captions are faithfully reproduced and the font size and color makes the Bangtansubs style easy to read and recognise. I knew that seeing such pristine work would push me as a translator to give it my best as not to sully such impeccable typesetting with an incorrect translation. And I guess the final reason would be the fact that I wanted to interact with people in the fandom through a more professional/serious lens (because I also wanted to use/improve my advanced English writing skills while engaging in somewhat esoteric discussions). This fandom has always had amazing people contributing in various ways and I prefer to produce something whenever I'm in a community. Personally, I can only feel like I'm part of a fandom when I'm contributing to the community in some way and I believe this internet era is pushing more and more individuals to participate in the ever-expanding digital discourse.

Aditi (Korean-English Translator): There were a variety of reasons. First and foremost was just that I wanted to be able to help make BTS content more accessible. When I first became an ARMY, I didn't speak a word of Korean, and I heavily relied on translators. Bangtansubs, in particular, played a truly crucial role in my own ARMY journey. I can definitely say for myself that I would not have become ARMY if it wasn't for the translations made available by hard working fan translators. Since I knew how valuable translation is, I wanted to be able to do my part to contribute to it, and so I joined the team after I had spent a few years learning Korean and thought I had a good enough level. I have always had a deep interest in languages and I really enjoyed learning Korean. Translating was also a way for me to keep up my language skills at a time when I was afraid that I wasn't going to be getting enough regular practice. Additionally, I enjoy translation as its own activity. It's very interesting work to me, and doing it is both challenging and fun.

Annie (Korean-English Translator): There are many reasons, but my main reason was that I wanted to give back to the ARMY community somehow. I say this all the time, but becoming a fan of BTS and joining this fandom has truly changed my life in the best ways possible. I have such an admiration for not only BTS but our ARMY fandom, and kept asking myself "How can I give back?", "What can I contribute to this fandom?" and with that, it was a no brainer to start translating as Korean is my first language! Another reason was that I wanted to continue to challenge myself and use my off-time to be more productive. I love the fact that translating gives me something to focus on, and it's a great way to stay connected to my first language, especially as I use more English in my day-to-day life. And lastly, translating is really fun, I absolutely love it!

Rosey: I have been a part of the twitter community for a very long time. I got into BTS in early 2017 but I have been actively learning Korean by myself for almost a decade and when I saw the communication gap and fans having to wait for hours to get official translations, I felt like I could help bridge that gap so I began translating

2. What motivates you to keep translating when this is done for free? What is the most rewarding part of your work?

Rinne: Probably the team itself, and the fact that I don't want my Korean to get too rusty. I mention the team because when you join a closed group of people you don't really know if you'll even get along at the beginning. It could be a mixed bag but I really didn't expect to work so well with that many members of the team. I'm still young but at this point, I don't think I'll ever be able to have better teammates in any other environment, be it professional or not, during the rest of my lifetime. Whether there's adequate chemistry or not really can decide the fate of any teamwork-driven activity.

Aditi: It sounds a bit cheesy to say this, but our work is motivated purely by love. We do it because we have this deep love for BTS. While there are other reasons, the main reason I translate is because I think BTS say, sing, write, and create beautiful words that deserve to be heard by lots of people. If I can play even a small role in helping people understand and appreciate the members, that means a lot to me. Since this is such a big reason for me, seeing ARMY voice their appreciation for our translations is very rewarding. I especially love seeing comments that say things like "this translation is so good, it sounds just like him (member)", because that is the ultimate goal as a translator - to be able to

deliver the member's words in as authentic a way as possible. Like Rinne, I also find working with the team really rewarding. Even though I myself am a member of the team, I am regularly amazed by the amount of work and dedication that the other team members have, and the quality of work we are able to produce. Many of us have remarked that people in professional settings, who actually get paid to do their jobs, don't always show as much organization, care, and attention to detail to their work as Bangtansubs members do to their work, that they do voluntarily. Being a part of such an incredible team makes me proud and gives me the motivation to do my best.

Annie: My main motivation is for the fandom. It might sound weird but I feel like we're this one big family, even though I haven't met them. BTS are my role models and they always go above and beyond for us ARMYs, and so I feel like I have to pay that forward and somehow contribute as much as I can. It's very rewarding when we see how much our translations have helped ARMYs understand something better and deeper. I love when we see comments like "Thank you for translating their words so beautifully, it's like I can hear their voice while reading this". Our team works really hard and we really take the time to translate every single word, so I love it when it reads well for ARMYs!

Rosey: Well for the most part, I get to share my love for BTS with my fellow armys and get to interact with more people. It's a form of love and support I believe. I get to make my fave's content available for more people in a language they understand. Definitely being able to help fellow armys connect with BTS work. They are brilliant and it's a shame that language is a barrier stopping the world from seeing their potential and magic.

3. What difference/ discrepancies did you notice between the translations of the major Media outlets/ or even official translations from the entertainment companies themselves and the translations that you personally do, or other fan translators provide?

Rinne: I believe the biggest deciding factor here is whether you want to pay attention to the number of CPS (character per seconds) you insert in every line of text in terms of subtitles. In professional translation it's said that CPS is important for the comfort of the viewer and that the human eye cannot easily watch a video when the number of CPS is above 20. So in professional contexts CPS should technically be under 20. That means that some lines might be edited to fit that specific length, which can force translators to leave out some information or reproduce the content of the video in a way that could seem less faithful to hardcore fans. What Bangtansubs strives to provide is the entire content that the speakers produce in every video. As fans, we understand how fellow fans feel and try to provide the same experience we would like to have received back in the day when there were no official subtitles available. Unlike the general public, fans wish to understand every single thing that their favorite artist wants to communicate with them and we try to offer that in the highest quality possible. So even if the video ends up being more difficult to watch because of longer strings of text, we try to translate everything that is said in its completion. That being said, and while most of the translators at Bangtansubs have completed higher education studies, fan translation is still an unregulated practice and it's inevitable that mistakes would slip through more often than they would in a controlled environment.

Aditi: Just to add to what Rinne said, fan translation is unregulated, which allows us to get away with things that mainstream media or broadcast outlets can't because they have to adhere to certain guidelines. While there is definitely a lot of variation within fan translation as a whole, which can make it seem less polished and even less accurate than professional translations, I will say that even professional translations can have many issues. Speaking as a consumer (and not an expert in any way), I think it is quite clear when an organization/media invests in getting good translations or subs versus when they don't. I have definitely seen videos that have 'official translations' that are quite lacking. Sometimes, this might be because the video is by foreign media, who perhaps don't often require their content to be translated and thus don't do a very good job of it (example: [this video](#) where the subs look like they are screenshots of a word doc just pasted onto the screen, mistakes and all). Even when official translations are very good, I think fan translators sometimes catch things that the official translators miss, because of the fact that they are fans. For example, there was [this video](#) where the translations mention something about 'moonlit night' because Jungkook mentioned 달방 (dal-bang). 달 (dal) means 'moon' and 방 (bang) sounds like 밤 (bam), which means 'night', but what JK was actually referring to was 'Run! BTS'. Any fan translator would have known what he was talking about. Again, such instances tend to happen with translations by 'external' sources. Translations or subs provided in official BTS content (by Big Hit/HYBE) usually don't have such errors.

Annie: Rinne and Aditi summarized it very nicely! Ultimately, I feel like fans just have greater knowledge and context, as we truly are fans of BTS. Therefore, fan translators can go further in depth and provide context - for example, when there are inside jokes or references to their past album era, media outlets might not understand and translate word-for-word, which might confuse some readers if the background context is not provided. It's kind of like reading a book mid-way and not fully understanding what's happening, whereas we try our best to always provide the context from the beginning.

Rosey: Not a lot. I guess that should be a compliment for me right? But I guess as a fan, armys are much more attuned to the personalities of each members so sometimes, we can infer and understand the meanings behind their words better than say, the magazine interviews where they literally translate formally, word for word.

4. What in your opinion is the hardest to translate and capture the meaning of from Korean to English? Is it even possible to convey most of the cultural nuances through the translation to English?

Rinne: There are so many things I find difficult such as how to translate certain words that mimic onomatopoeia, the need to rearrange sentences as the word order is completely different from English... But the most difficult part for me is the subtle way in which sentences can function without a clear subject marker in Korean. Unlike English, Korean is a language that's very dependent on context. A Korean sentence only needs to have a verb to function properly and the rigidity of English in this aspect can restrict the possible interpretations given to a piece of text. This can be an issue especially when we translate lyrics. When referring to cultural nuances I believe it's important to take into account the target audience of the text you're producing. Do they require complete localisation/domestication, or are they more inclined to foreignization? As fans tend to already be familiarized with aspects of the culture of their favorite artists, they tend to prefer foreignization as it makes them feel closer to the artists they support. This is just my own biased opinion, but I think translations are at best a phantasm of meaning. That is not to say that they don't have value, but translations are a totally separate text that should be treated as such. They can still evoke a similar emotion, though in varying degrees, to that of the original text. All in all, I would advise people to take every translation, and everything that's on the internet for that matter, with a grain of salt because the sheer influx of information nowadays can be hard to bear. This is probably why there's a lot of people who like to read various translations of a text to get a fuller understanding of what it truly wants to convey.

Aditi: I think this question is quite tricky to answer, and different people can have really varying opinions on the subject. There are obviously differences between Korean and English as languages, and between Korean culture and the various cultures in which English is spoken. This can make translation difficult, especially when it comes to concepts that have no direct equivalent in English. For example, I find it quite tricky to translate formulaic expressions in Korean like the ones used before/after a meal, before/after work, greetings that people use in various settings, etc. These kinds of expressions are extremely common, but often don't have equivalents in English. Many translators choose to translate them literally, going with expressions like "I'll eat well" or "You worked hard" or "I'll go and come back safely", etc. However, these tend to feel awkward to me and they sometimes add meaning to something that is quite formulaic. 'You worked hard' can sound very heartfelt and emotional in English, and it definitely does carry a lot of emotion in Korean in particular contexts, but it is also often just an expression used to wrap things up when work is done. Similarly, something like 잘다녀올게 loses the emotion it carries if translated as a simple 'bye' but also doesn't really make sense with a literal translation. Then there are the differences in the structure of the languages that Rinne mentioned, that can make certain translations sound very clunky and unnatural. I think these differences in language and culture can sometimes make people think that Korean as a language is just beyond translation, or that it has some particular sentiment that English could just never capture. I don't know how much I agree with that. Personally, I get a little annoyed by discussions that feel to me like they place Korean on this high, unreachable pedestal. Korean is a language, English is a language - they are means of encoding information, albeit in very different ways, and sometimes the information itself is different. This poses obvious challenges, but I think you can also find solutions if you are a little creative and think outside of the box. To me, good translations are ones that take the information from one of the systems (languages) and finds a way to encode it in the other system so that it matches that system, while preserving the original information and maybe even retaining traces of the system it came from. This, of course, does make translation quite subjective and I absolutely agree with Rinne about how reading different translations is a good thing.

Annie: There are so many things I find hard to translate and to capture the true meaning from Korean to English! But I think that's inevitable when translating between any two languages, because I also come across this challenge when translating something from English to Korean. On top of Rinne and Aditi's answers, for me, I find translating anything food/taste related pretty difficult. There are certain dishes and flavors that's only available in Korean cuisine and some of the words to describe these dishes simply cannot be translated to a tee.

Rosey: It can be hard definitely. There's a definite hierarchy when it comes to speaking in Korean, there's jundaet mal (준댓말) which is formal and then there's ban mal (반말) which is informal and this changes the dynamic of conversations based on how close you are or what rank you're in society in relation to the person you're talking to. Whilst usually it is polite to use jundaet mal between artists and fans, with BTS, we have a very special bond where we treat each other as friends and so even though they follow the formal speech, there's a sense of intimacy and respect mixed in with that and sometimes that can be hard to convey to non-korean speakers.

5. Do you ever give context to your piece of translation? If so, why?

Rinne: Bangtansubs includes Translator's Notes as a way to give extra context for those fans who would want a deeper dive in the cultural element present in the text, to explain certain slang used, to offer background as to why a post was created, or to provide references to the cited or other reading material present in social media posts. There's a lot of content being posted at all times, so having more context for a post can help other fans who are trying to catch up on BTS at the end of their day.



Example of a Translator's Note in a Bangtansubs-translated [video](#) (time stamp 3:43)

Aditi: I think this also comes back to the point Rinne made earlier about recognising the audience you are translating for. Fans are very interested, not just in the content, but also in the language and culture it comes from. They really like understanding every single detail and every bit of nuance, so we try to provide that as best we can.

Rosey: Usually the audience is watching the live so they can see what is going on, so I don't really need to explain a lot, but yes, if I feel like I need to elaborate on some aspects, like when they use idioms or metaphors, then I do.

6. Why in your opinion fans turn to Twitter specifically for the translations as opposed to any other social media?

Faith (Korean-English Translator): I think one of the (increasingly rare) good things about Twitter is that it moves very fast and immediately. Back when the site worked a little better it was really an ideal place to receive news and translations in real-time as much as possible, and I think with the fandom community so present on Twitter it's kind of just become the go-to space for such things. Twitter's also just naturally a text-heavy platform, which I think works the best for translations.

Rinne: I remember that BTS was originally most active on Twitter. At least that's why I had to join Twitter back in 2017: to keep up with what BTS posted there. Naturally, a large part of the fandom found itself settling with that platform. At the time, Twitter's sheer ability to show updated content (in text format) at great speed made it the perfect place for the rapid growth of the fandom and the translators who supported it.

Annie: I think for two reasons. First (as Rinne mentioned), Twitter was BTS' main social platform for a long time and many ARMYs were active on Twitter because of that. Secondly, I personally think Twitter was very easy to navigate from the start - everything is fast and simple. I also feel like people are a bit more true to themselves on Twitter versus some of the other social platforms.

Rosey: Army's are very active on twitter and so this platform is our go to for sharing content related to BTS and it's easy to use so I guess that's why.

7. How do you decide what piece of content to translate? Are there any criteria or is it random? Have you adopted a certain niche of content when it comes to translations? Interviews, live broadcasts, comments on the fan-oriented applications (Weverse, Bubble, etc), other?

Rinne: Bangtansubs tries to translate every piece of official content that isn't translated by official sources or doesn't seem like it'll be in the foreseeable future. What can differ greatly is when those translations get posted... It all depends on how eagerly other fans expect to get a specific type of content and if people in the team are excited about it enough to do it all in one sitting. I always start working on a video only if I am particularly interested in the video itself. This is because oftentimes that'd be the only type of BTS content I'd get to watch that day, so I wanted to at least make the time I poured into it enjoyable. Though these days the team mostly does social media posts/comments (keeping up with TikTok, Twitter, and 7 accounts on both Weverse and Instagram is tough, I don't know how most people do it).

Aditi: As Rinne mentioned, we translate everything that doesn't have official translations. So, that includes:

- All social media posts by by BTS and BTS-affiliated BigHit accounts (Twitter, Instagram, Weverse, Tik Tok)
- All content BTS appears on that doesn't have subs (previously included BangtanTV content, now mostly consists of music shows, variety shows, news, radio, etc.)
- All lyrics (albums, singles, features, SoundCloud releases, etc.)

The only thing we strictly do not translate is any paid content (Membership content, concert DVDs, etc).

We also don't do live translations, though we did in the past add subs to Vlive.

Rosey: RI am a doctor and a podcaster so I really don't have a lot of time to translate everything all the time, it really depends on what content I come across in my free time. I have translated Weverse lives, magazine interviews, live broadcasts, and even song translations when they release a new track.

8. Have you personally experienced criticism from fans regarding your translations?

Rinne: Well, rather than outright criticism I'd say sometimes people compare our translations with that of other translators and they get confused when they stumble upon a different wording. For example, the lyrics of the song HUH?! (feat. j-hope) by Agust D had a section which we translated as 'suck my dick' and it got some attention because it was different from other translations.

Annie: I personally have not. If anything, I feel like the criticisms we get is for not putting things out more quickly or not being 'active' enough (however that's totally false as we're always active)!

Rosey: I guess we all have a sense of community and understand that even though we are providing this content, we are not obliged to and we are not natives, so usually if there is a mistake, people are nice to point it out politely and correct each other.

9. Have you experienced any issues with the platform itself – Twitter?

Rinne: Too many to count.

Aditi: We've had changes in post engagements, since Twitter's rules/algorithm seem to constantly change. For example, Twitter seems to be discouraging people from posting links, which has made us change the way we post our translations.

Annie: 100% for sure. With all the changes and iterations that Twitter has gone through the past year, it's personally been hard for me to keep up with all the platform changes and rules.

Melissa (Team Coordinator): Twitter has gone through some changes over the past year and that has impacted our work in some ways. On a positive note, we were made a verified 'blue tick' account due to our follower count, which made it possible for us to post longer translations in a single tweet and edit typos or other small mistakes after posting. We have also faced some issues though. Our team used to be able to rely on bots that would update us in our team servers (eg. on Slack or Discord) whenever Big Hit or BTS posted. Since new pricing structures for use of Twitter's API have been introduced, it is no longer financially sustainable for these developers to access tweets and notify users when there are new posts. Now we are back to a manual process of staff members monitoring Twitter and raising new tweets to our translators when needed.

We talked more about Twitter's role in fandom and our recent experiences with it in an article we contributed to Consequence! You can have a read of it [here](#).

Rosey: The in built translator that they use for twitter is horrible.

10. Do you feel pressure knowing that thousands of fans rely on your translations?

Faith: There's definitely a pressure knowing that you're a bridge between the words of your favorite artists and the people who are trying their best to understand their words. For me personally it makes me all the more careful to try and make sure that I'm representing what's being translated as best as I can.

Rinne: I think at the beginning I also wanted to join Bangtansubs because of this supposed 'pressure' as I thought it'd make me pay more attention to what and how I'm translating. However, after being in the team for several years, I barely feel any pressure now... Maybe because I rarely see the effect these translations have in a tangible way. I definitely think that having that pressure is necessary and I wish I could feel it again.

Annie: I definitely feel the pressure at times. I don't ever want to disservice the BTS members or bring Bangtansubs' credibility down because of something I poorly translated. This is why I think we live by the 'quality over speed' mentality. Also, if there is anything I'm unsure about or worry about how it will sound, I always get my team member's to spot check my work. I trust this team wholeheartedly, and always ensure we're all aligned before we post.

Rosey: Well, it's a digital world and people don't have to exactly wait for us for translations as BTS has a whole team of professionals who translate every work. It's more about having access to these translations in real time than have to wait for a few hours to read them.

11. Does translating ever take a toll on enjoying the content put out by your favorite artists?

Rinne: I'd say that, since I've joined the team in 2019, the percentage of my enjoyment in regards to BTS content has been reduced to 10%. The other 90% of the time is spent on 'work/translator mode'. I'm not the type of person who gets excited about stuff very often anyway so I'd already expected that joining the team would feel like this. I think it's just a me-thing though as I tend to view everything in life (even fandom activities) as some type of work and I like when it's presented to me that way. I also tend to take long breaks (I'm talking about 1-2 years here) from fandom stuff because of burnout. I think I'm in my second year of burnout now, but that 10% of enjoyment still keeps me going so I tried to return gradually to the team.

Aditi: I think it does sometimes. Sometimes, when content comes out, my first thought will be "I have to translate that", instead of just being excited about new content. However, I will say that for me, this has not really been a big issue. Part of this is definitely the fact that a lot more content has official subs now, which means that we don't have the burden of translating and subbing it. Also, I think I've tried over time to develop the habit of letting myself enjoy the content first. So for example, if an album comes out, I give myself time to listen to and appreciate the whole album before I get into translating it. The way the team works and our attitude regarding our work has played a big role in developing this habit. I think we've come to a point where we've positioned ourselves as a team that focuses on quality over speed. We fully acknowledge that other translators are much faster than us, but we are absolutely okay with that and we actively decided to take as much time as we need to get things done. When I first started translating, I think I used to feel a lot more pressure to have to get things out quickly, but that has changed over time and I feel a lot more okay with going at my own pace now.

Annie: There are definitely moments where it feels overwhelming to translate. However, that feeling dissolves quickly as to Aditi's point, I remind myself that we are a team that focuses on quality over speed (and our followers know this too). Whenever there's a new song out or a heartfelt Weverse note from the members, I first take the time to really soak it all in as a fan and give myself time to appreciate the content. Also, I feel like we have amazing teamwork skills and if there's a time where I simply don't have the time to translate, I know the rest of the team members will step in and vice versa.

Rosey: Not really, I enjoy translating. What's the fun in just being entertained by myself when my fellow armys don't understand what's going on.

12. Is there any competition between translators? For example, do you feel the pressure to be fast when it comes to translating?

Rinne: I don't think people in this team feel the need to compare themselves when it comes to how fast other translators produce content. Bangtansubs has been active for over 10 years now and that kind of 'long presence' in the fandom has allowed the team to take things slowly and focus on quality over quantity. This is particularly important as it's a way for avoiding translator burnout and stress. For me personally, I've always had all other translators muted on Twitter so as to not feel any kind of pressure to translate immediately when something drops.

Annie: There's definitely pressure that I put on myself sometimes to be as fast as possible (as per my comment in the previous question). However, I don't personally think there is any competition between translators as at the end of the

day, we all have the same goal. Our loyal followers know that we prioritize quality over speed and they appreciate that as well!

Rosey: no. everyone has a certain way of expressing their content and i think we all enjoy each other's work.

13. Have you experienced when a translation is misinterpreted or taken out of context?

Rinne: I don't know if I should mention this as an instance of 'misinterpretation'...but I found it funny when some shippers used part of a translation I did of FESTA 2020 content to justify some sort of discourse they had going on. I don't really keep up with 'shipper' or 'solo' drama but if they quote the team, we do tend to see it...

Annie: Not so much as of late and if we do get a comment of some sort where people are misinterpreting our translations and showing their anger/irritation/annoyance, we have loyal followers of Bangtansubs that come to our defense! We always do our best to translate as accurately as possible and I think we do a great job.

Rosey: Thankfully never as of now.

14. Do you think fans take translations with a grain of salt or take them at face value?

Rinne: I'd like for everyone to take any translation and everything they see on the internet with a big chunk of ocean salt but, sadly, I think that most people tend to take what they read at face value.

Aditi: I think I see both, but I do think I see more people taking translations at face value. This is not necessarily an issue, there are many talented translators in the fandom and their work can be trusted, but there are sometimes instances when something has been translated too literally, or it makes sense with the right context but can be misinterpreted and that's where I see fans sometimes misunderstand things. I think we're quite lucky as a fandom to have many translators though, so people are often exposed to multiple translations, which helps form a fuller, more accurate understanding.

Annie: I think it depends on where they get their sources from. I'd like to think that fans take translations at face value when it comes from reliable sources (aka HYBE or fan translation accounts). But with other media outlets, I think they take it with a grain of salt and for good reasons. For example, if there's a news article that talks about a potential album release date for one of the members, I don't think fans would 100% take it at face value unless it was actually confirmed from HYBE or BTS themselves.

Rosey: with international armys, they usually know that there is a chance of mistranslations but I'm not really sure. I believe if someone is out there putting out these translations, they must be doing so because they know their stuff.

15. Do you feel a sort of leadership position within the fandom?

Rinne: I don't personally think that I did much in the grand scheme of things but I do think that the name 'Bangtansubs' is crucial when it comes to the history of BTS as a whole. I feel like those who first started this are the ones who deserve to comment on the 'leadership position' you mention and the current staff are just trying to keep everything alive and remind people that there have been even more amazing ARMYs contributing to this a decade ago.

Annie: I personally do not. As cheesy as it sounds, ARMYs have crebated this amazing community and I feel like we're all in this together as equals. Bangtansubs would not still exist if it weren't for our followers taking interest in us as well!

Rosey: Being a translator gives me a certain edge over the other armys but that doesn't make me any more special or important. we are all playing different parts in the fandom and so i guess we balance eachother out well enough.

16. Do you think translations are this in demand because of the immersive nature of K-Pop in general?

Rinne: From what I've seen, K-pop in the West has this sense of community attached to it more than other media. And I believe that though translations have always been in demand for any kind of popular media in a language that's not English, whether or not official sources provide quality translations will determine if the fans have to take the matter into their own hands. But ultimately, I don't know how anyone would think that translations are not in demand. Like, people don't want to just consume content without understanding what that content is trying to communicate. And this is related to all the recent AI talk that's been going on, but art is ultimately about human connection. It's not about consumption in a hyper-capitalistic society. Translation is needed because people crave true human connection. It's as simple as that.

Aditi: I feel like it's a bit of a chicken and egg situation: Did the immersive nature of Kpop prompt more translations? Or did the availability of translations help people get immersed in Kpop in the first place? When it comes to

music, tastes have definitely become more global and a lot of people are now listening to music in a lot of different languages. I think the thing with Kpop is that it's not purely about the music, it's about everything that accompanies it as well. It's 'the whole package', as Namjoon likes to talk about it. Since there is so much accompanying content, there's just more to be translated. Also, since fans develop this deep connection with the artist, they want to be able to understand everything. So it's not just about understanding the songs and the official content, but also every single social media post, every live broadcast (in real time), every publicly available conversation, even other content that the artist just mentions or likes (like Jungkook liking a TikTok and ARMY wanting to understand that TikTok). This means that all of this has to be translated.

Rosey: I guess yeah. The content is really great and interesting and with more people taking interest in this industry, there has been an increase in the demand of translators.

17. What impact do you think fan translators have on K-Pop globalization?

Rinne: Personally, I wouldn't have become a fan nor would I have bought so many albums/songs/merch if it weren't for fellow fan translators. And I don't know about others, but I think fan translation is the last resort for people who want to help spread the word about artists they love. For example, at some point you might feel that, as a fan, you cannot financially support your favorite artist more than you already do. However, through fan translation, you could get other people with higher income (or more connections or whatever really) to notice the artist you love, become fans, and support them in ways that are not available to you as a single individual. But I

still think that I have a biased opinion on this as my position in the fandom has been set in stone for years now.

Annie: A huge impact! Despite all the official translations most K-Pop companies have now with their content, people still tune into fan translation accounts and I don't think that's going to change anytime soon. For Bangtansubs specifically, people love that we provide translation notes and deeper context when translating, and I don't think people are ever going to stop wanting that.

Rosey: I think translators have played a very major role in advancing this industry and spreading the word about it amongst locals. Before this, kpop was a closed community but now, with the help of translators anyone and everyone has access to Kpop and that's been a major reason why it has had such a big impact, specifically in the west with predominantly english speaking communities.

Appendix B

Corpus of the collected tweets:

1) V's letter:

| Translation account | Tweet by each line | Translation account | Tweet by each line | Translation account | Tweet by each line |
|----------------------------------|---|---|---|------------------------------|---|
| btstranslations7 | weverse 220614 taehyung: we are happy. the seven of us may have different interests, likes, and dislikes, we may have differing personalities, and we may live life differently, but because we think of our army with one heart, we knew run! bts had to be continued. [Next tweet] continued. taehyung: for the last ten years, we never stopped looking up towards what awaited us. we were scared. we each sacrificed "me" for "us," for our team, and there was always happiness, but undoubtedly closely followed by the exhaustion and difficulty that came after. [Next tweet] continued. taehyung: and now, this is just the beginning. the first footsteps we are taking to ensure we will remain together as "bangtan" for a long time. and i have no doubt that our armies will love to see our [growth] [in our own ways] [Next tweet] continued. taehyung: the purple string [of fate] that ties ARMY and Bangtan together is strong and will not ever break. moving forward, i hope you'll join us and continue to watch [our bond] only deepen and grow stronger we love army so very much. | BTStranslations | BTS WEVERSE POST V/TAEHYUNG 220614 TH: "Since ARMY and Bangtan are connected with a purple thread (of fate), let's see (each other) for a long, long time in order to keep the thread from breaking and maintaining the color (of the thread of fate) darkness for a long time." [below text from the screenshot] V/TAEHYUNG LETTER WEVERSE POST 220614 We are happy. The seven of us, the things we like, the things we dislike, our personalities, our tendencies, our tempos are all different but since our thoughts (about) ARMY is some so we had to do Run BTS (the show). For 10 years, we only always advanced (forward) while looking up, it was scary (for us) and (we) had to give up on (ourselves) for the team.. and among the happiness that followed was always (accompanied by) the immeasurable exhaustion and tediousness. Now, for being able to be Bangtan for a long time, this is the beginning of our healthy steps so I believe ARMY's would really love that side of ours too. Since ARMY and Bangtan are connected with a purple thread (of fate), let's see (each other) for a long, long, time in order to keep the thread from breaking and maintaining the color (of the thread of fate) darkness for a long time. Our ARMY, I love you really so much. ©BTStranslation | bbsbaragi_jk | 220614 V on Weverse (bear emoji) We're happy All 7 of us have different things we like, things we dislike, personalities, tendencies, and tempos but [our] thoughts about ARMY is one thing that is the same [amongst all of us], so we had to do dalbang (run bts -the show). + [Next tweet] For 10 years, as we kept moving forward always looking up, I was (we were) scared and we had to give up our me's(own selves) for the team, and behind the happiness in it, the tiredness and exhaustion that always followed [the happiness] were countless/beyond count.+ [Next tweet] Now, as it is the start of our healthy footsteps so that we can remain as Bangtan for a long time, i trust/believe that ARMYs will really like even that version/sides of us too. + [Next tweet] As ARMY and Bangtan are connected with a purple thread (*as in the red thread of fate), lets see each other for a long long time so that [the thread] doesn't break and the color's rich/darkness lasts for a long time. We really love ARMY so much. |
| bomharu_w_bts | (tiger emoji) We're happy even though all seven of us liked and hated different things, even though our personalities, preferences, and tempo were all so different, we all (love, thought of) army so we had to do run bts it was scary because i had to advance forward + [Next tweet] while only looking (up / at the future) i had to give up a part of myself for the team. within happy moments there were countless of firing moments that followed. *this is a healthy step forward to remain together for a long time* so i believe army will love this side + [Next tweet] of us too. army and bangtan is connected with a purple thread so let's not (snap, grow apart) and let's see each other for a long, long time to deepen the hue (of the thread) we love our army a lot | btsinthemo mentl | Tachyungs letter on weverse 140622 btsinthement we are happy. the things that the seven of us like, dislike, our personalities, tendencies and tempos/paces are all different but because our one thought of ARMYs are the same, we had to continue Run! BTS. for 10 years, we continued going forward while always looking upwards. we were scared and had to give up ourselves for the team and there were countless exhaustion and hardships that always came after the happiness within it. now is the beginning of our healthy footsteps that is an effort to stay as bangtan for a long time so i believe that ARMY's will love that side <of us> as well. ARMY and bangtan are connected by a purple string so look at us a long time so that the string doesnt break and that the colour's richness lasts for a long time. we really love ARMY's a lot. | BOMHARU11230 | Tachyung Weverse 220614 ARMY and Bangtan is connected by purple string so let's not disconnect and see each other for a long long time without loosing the richness of the color. We love ARMYs so so much [below text from the screenshot] Tachyung Weverse 220614 <i>Translated by bomharu1230</i> We are happy All 7 of us have different things they like or dislike, personality, character, tempo is all different but the thought about ARMYs are the same so we had to do Run BTS. For 10 years, as we kept moving forward looking up, it was scary, I had to give up myself for the team, and the constant tiredness and difficulties that followed along with the happiness were countless. Now it's the beginning of our healthy footstep towards remaining as Bangtan for a long time so I have high belief that ARMYs will also like us this way too. ARMY and Bangtan are connected by purple string so let's not disconnect and see each other for a long long time without loosing the richness of the color. We love ARMY's so so much |

2) Jimin's letter:

| Translation account | Tweet by each line | Translation account | Tweet by each line | Translation account | Tweet by each line | Translation account | Tweet by each line |
|---------------------|--|---------------------|---|---------------------|--|---------------------|---|
| 0123Jimin | [220614 Jimin Weverse Post] | 0123Jimin | 220614 jimin's weverse letter | 0123Jimin | 220614 Jimin on Weverse | 0123Jimin | BTS WEVERSE POST JIMIN 220614 |
| | (duck emoji) ARMY's it's the 9th anniversary. it's a precious day where bangtan was born and when we were able to first meet you and it's such a relief that we were able to see you on such a precious day. | | "For loving our music, for loving our performances, and for loving us. i thank you with all of my heart." | | (duck emoji) ARMY's, it's our 9 year anniversary. It's the day Bangtan was born and it is the precious day I've got to first meet you all and it's really a relief that we'll see you on a precious day like today + | | JM: We want to be together with you guys for as long as it's possible. To do that, we'll try to repay by showing you even better sides of us. Thank you from the bottom of my heart for always showing love to our music performances & loving us (BTS). |
| | + [Next tweet] | | (below text from the screenshots) | | [Next tweet] | | (below text from the screenshots) |
| | (duck emoji) there's so many words i want to say and feelings i want to convey and as year and year passes it's grown even more the same but it feels like the weight of the simple words, "thank you, sorry, i love you" grows heavier. | | WEVERSE: 220614 Jimin's Letter Translation | | There are a lot of words I want to say and a lot of emotions I want to convey and As year after year passes by, it's the same phrases/words but I think that the weight of the simple phrases like 'Thank you' 'I'm sorry' 'I love you' become even heavier. | | JIMIN'S LETTER WEVERSE POST 220614 |
| | + [Next tweet] | | ARMY's, it is our ninth anniversary [together]. Today is such a precious day, not only marking the day of Bangtan's birth, but also the day we got to meet you all for the first time. On a special day like today, it feels especially more meaningful that we got to see you. | | [Next tweet] | | ARMY, you all, it's our 9 year anniversary. It's the day BTS was born and the precious day we first got to see you, however, it's really a relief that we got to see you on a precious day |
| | (duck emoji) but still the only words I can express with words are these. | | There is so much I want to say to you, and so many thoughts and feelings and I'd like for you to hear. | | Nonetheless/still, there are only these kind of phrases/expressions that I can express the phrases/words (thoughts/emotions I have) in words. | | like this. |
| | thank you for always running to us whenever we say we'll have a performance and for letting us see you when we miss you. | | But it just feels like... Although the words I want to say remain as familiar as the words I've always shared - "I'm thankful," "I'm sorry," "I love you..." These little words only seem to carry more weight with each year that passes us by. | | [Next tweet] | | There are a lot of things I want to say and there's a lot of feelings that I want to convey but as each and every year passes by, even though these are the same words...the more the years go by, the more the weight of simple phrases like "thank you, I am sorry, I love you" become even more heavier. |
| | + [Next tweet] | | But... this may very well be the only way I can share with you [how I feel]. | | For making you all always wait and as what we give back to you is [always] smaller in size than all your support/cheering, I am sorry. | | But even then, there are nothing except these phrases that I can express through words. |
| | (duck emoji) sorry that as we always make you wait, the size of our repayment/reward is small compared to your cheers/support | | It's thanks to you, sparing no hesitation to come all the way to see us when we perform. Thank you for coming to meet us whenever we are missing you. | | For you all are always beside us despite all that, I love you very much. | | Whenever we say that we are doing a performance, whenever we want to see you we miss you, thank you for for running towards us, and letting us see you. |
| | + [Next tweet] | | Keeping you waiting, time after time, it feels like all we have ever done for you is so immeasurably small compared to what you merit for your support. | | [Next tweet] | | For always making you guys wait, that what we repay you guys seems smaller in comparison to the volume of your support, I'm sorry for that. |
| | (duck emoji) though it feels that time is really not meaningful and fast looking back at the path we've come, i think that it feels as if we did a lot of things together. | | For staying there, right by our side despite it all I really, truly love you so much. | | Even as I feel as if time goes by really fast, When I look back on the path we passed by/look, I think that we did and felt a lot of things together. | | Nevertheless, for you guys always stay next to us, I really love you. |
| | + [Next tweet] | | It may feel like little time has passed, But it only takes a glimpse back onto the road we've walked To understand just how many things we've shared, encountered, and enjoyed together. | | I look forward and look forward again to see what kind of memories we'll make, what will happen, and what will make us cry and laugh in the future.hereafter. | | Even though it's feels like time goes by really fast colorlessly, on looking back at the path that (we) came by, I think we went through really a lot of things, and felt a lot of things together. |
| | (duck emoji) i can't wait and anticipate what kind of memories we'll build together, what kind of events will occur and what events will make us laugh and cry moving on into the future | | Looking towards our future, I'm hopeful to see what kind of memories we'll create together, what will happen next, and what might bring us tears and smiles. | | [Next tweet] | | What kind of memories am I sure we going to make in the future, what kind of things will happen, what kind of moments will make me cry and laugh; I am really looking forward to those (future) moments. |
| | + [Next tweet] | | I mean these words with the deepest sincerity. | | We want to be with you all as much and as long as possible. To make that possible/so that we can do that, we will strive to give back with even better appearance/sides (of us). | | I'm telling you in the words that are not light (words that carry a lot of weight). |
| | (duck emoji) we want to be with all of you together for as long as possible, in order to do so, we'll return/repay with a better appearance of ourselves | | We want to be together with you for as long as we possibly can. We'll put in a great effort to show you a better, [more mature] us. | | For loving our music, for loving our performances, and for loving us. Always, thank you with all my heart. | | We want to be together with you guys for as long as it's possible. In order to do that, we will try to repay you by showing you all even better sides of us. |
| | thank you sincerely for always loving our music, performances, as well as us | | | | For loving our music, performance/concerts, and us, I am always sincerely thankful. | | Thank you always from the bottom of my heart for always showing love to our music performances and loving us (BTS). |
| | | | | | | | CHTStrawhation |

3) Fan's letter and V' response:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|---------------------------------|--|------------------------------|--|
| btstranslation7 | weverse 220614 | btsbaragi_ik | 220614 V on Weverse |
| | op: "you worked so hard. you did well. you deserve to rest. | | (bear emoji) Thank you so much |
| | i am a fan of bts, | | (emoji of a person's face silhouette) you couldn't say you're tired/struggling when you were tired and |
| | but i am just as much a fan because you are human. | | It was hard to say that you want to rest when you wanted to rest |
| | we may not all be astoundingly impressive or great, | | If they have been through their 20s or are experiencing it now, ARMYs |
| | but i believe we can all be rays of hope for others..." | | will probably already know, + |
| | taehyung: thank you, truly | | [Next tweet] |
| | [Next tweet] | | without you all having to say it directly, how hard it must have been for you |
| | translation of op's message continued. | | all (BTS) who have dedicated their 20s, when one is in one's peak youth |
| | "to avoid showing you're tired when you feel tired, | | [days], for your dreams and also for fans and ran here [thus far]. + |
| | finding it difficult to say you need a break when you need to rest... | | [Next tweet] |
| | you all are in your shining twenties | | You've worked so hard and you've done so well and it's ok to rest. |
| | and despite it all, you gave it your all for your dream, dedicated to your fans... | | For apart from/regardless of being celebrities, BTS, too, are one of the |
| | [Next tweet] | | young people/youth who are living in this modern society. |
| | continued. | | Of course as you cannot earn the hearts of everyone wherever you go,+ |
| | "i think over how much you all have been through. | | [Next tweet] |
| | you're no stranger to all of this, you were here through your twenties | | there may be people who may oppose such honest talks of BTS, but I trust |
| | trust that, even when nothing is said, armys know. | | that true/real ARMYs will fully understand BTS's thoughts/views and also |
| | you worked so hard. you did well. you deserve to rest. | | shed tears together with you all. |
| | [Next tweet] | | Please rest fully and come back :) |
| | continued. | | + |
| | "outside of your life as public figures, | | [Next tweet] |
| | each of you is a young person, living through society among countless others. | | We, too, will live even more diligently and do things we want to do as we |
| | it's unfortunate, but true that, no matter where you go, you cannot win everyone over. | | wait for the day we meet again. |
| | [Next tweet] | | Oh! |
| | continued. | | It's true that I like BTS(the group), but I also like you all for the person you |
| | "i know that there may be people out there who say they'd rather hear less | | are/as a person. |
| | about the nitty gritty, brutally honest conversations, | | I think that although we may all not be remarkable and great humans,+ |
| | but true, genuine armys can absolutely understand where the BTS | | [Next tweet] |
| | members are coming from and i trust we will tear up right alongside you. | | We can be existences that can be of strength/a source of strength to |
| | [Next tweet] | | someone. |
| | continued. | | There may be times where the high position [you all are in] may be |
| | "i want to say to you | | hard/tough, + |
| | rest deeply, rest well, and take care [of yourself] until you make your return :) | btsinthement | [Next tweet] |
| | because we will be waiting right here | | but how does it sound to [,instead,] think/view it as that there are a lot of |
| | living our own lives as best we can, and doing the things we love and enjoy. | | people who are comforted and touched/moved by your songs to that |
| | until the very day we will meet again. | | extent?heh:) |
| | [Next tweet] | | We, as well, are always grateful. |
| | continued. | | I love you (flower bouquet emoji) |
| | "and oh! i am a fan of bts, | | (emoji of a person's face silhouette) (a letter to bts expressing their feelings of understanding and |
| | but i am just as much a fan because you are human. | | thankfulness towards bts for spending their youth with us and chasing |
| | we may not all be astoundingly impressive or great, | | their dreams. saying it's okay for them to take a break and that we will be |
| | but i believe we can all be rays of hope for others. | | here for them.) |
| | [Next tweet] | | (tiger emoji) thank you so much/really |
| | continued. | | |
| | "being so far up high, it must be a daunting burden to bear. | | |
| | but i hope it means you all can see | | |
| | just how many souls your music can comfort and touch. how about that? | | |
| | heh :) | | |
| | we are always thankful to you. | | |
| | we love you (flower bouquet emoji)" | | |
| | (end of army's letter) | | |

4) V's reply no.1:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|---------------------------------|--|---------------------------------|---|
| | [220614 V Weverse Comment] | | [WEVERSE] |
| miiniyoongs | (purple heart emoji) bangtan dinner in 5 minutes!! | iteokminnie | (purple heart) Bangtan dinner in 5 minutes!! |
| | (bear emoji) ah it's happening.. it's really a dinner please dont expect a lot | | (bear emoji) Ah so it's happening.. |
| btsbaragi_jk | 220614 V on Weverse (emoji of a person's face silhouette) BTS dinner in 5 minutes!! (bear emoji) ah, its happening/getting released.. Its really [just] a dinner. Don't expect too much | BOMHAR U1230 | OP: Bangtan Dinner in 5 min !! (tiger emoji): ah it's coming out.. It's really just a dinner, don't expect too much from it |
| BTStranslati on | BTS WEVERSE COMMENT V/TAEHYUNG 220614 ARMY: Bangtan dinner in 5 minutes!! TH: ah they're (releasing) that.. it's an actual just a dinner/get-together so please don't expect too much | btstranslati n7 | weverse 220614 @bts_twt op: only five minutes till the bangtan team dinner!! taehyung: ah so it's getting released now.. but it's actually just like a company dinner so there is literally not much to expect |

5) V's reply no.2:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|------------------------------|--|--------------------------------|---|
| | V's Comment (speech balloon emoji) on ARMY's Post (sparkle emoji) | | BTS WEVERSE COMMENT V/TAEHYUNG 220613 |
| BTS_Trans | (purple heart emoji) : What is the video* you are watching right now? V: BTS 12 minutes try not to laugh challenge legend run bts funny (T/N: *This is in reference to the video V was watching during his latest Vlive.) (there is a link to the Weverse post) | BTStranslation | ARMY: what is the video you're watching? TH: 방탄소년단 12분 웃음참기 레전드 run bts funny LINK: https://youtu.be/NHsLYufaPs |
| btsbaragi_jk | 220613 V on Weverse (emoji of a man's silhouette) whats the title of what you're watching right now? (bear emoji) BTS 12 minute try not to laugh legend run bts funny | miiniyoongs | [220613 V Weverse Comment] (purple heart emoji) what is the title of what youre watching right now? (bear emoji) bts 12 minute dont laugh challenge run bts funny |
| | | haruharu_w_bts | (emoji of a person speaking) what's the title of the <video> you're watching right now? (tiger emoji) 방탄소년단 12분 웃음참기 레전드 run bts funny |

6) V's reply no.3:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|------------------------------|---|---------------------------------|---|
| BTS_Trans | V's Comment (speech balloon emoji) on ARMY's Post (sparkle emoji) (purple heart emoji): Hehehehe You are going to perm your hair like this style? Haha Whatever Tyung* does is (four purple heart emojis) Perm is welcomed. Facial hair is even more crazy. V: This is just a video that I like.. (T/N: *Shortform of Taehyung). Trans cr: Annie | btstranslation7 | weverse 220612 op: hahahaha is this your way of telling us you're gonna get a perm like this? hehe tyung can [do whatever he wants] (four purple hearts) go get a perm if you want (smiling face with hearts on is emoji) and if you grow out your facial hair i would go even crazier (smiling face with hearts on is emoji) taehyung: this was just a video i really like.. |
| btsbaragi_jk | 220612 V on Weverse (person's silhouette) hahahaha You're saying you're going to get a perm like this style, right? keke Whatever it is you do, tyung (bear emoji in parentheses) will look good (four purple hearts) Perm (is) welcomed (three smiling face with hearts on is emojis) (bear emoji) this is just a video that i like.. OP: hehehehe You are saying you did your perm style this way right? Keke Whatever Tyong does (four purple heart emojis) Welcome Perm (three smiling face with hearts on is emojis) (tiger emoji) this is just a video I like... | BTStranslation | BTS WEVERSE COMMENT V/TAEHYUNG 220612 ARMY: you're doing a perm in this style right? whatever tyung (taehyung) does is (three purple hearts) welcome to the perm (three smiling face with hearts on is emojis) TH: this is just a video i like.. [220612 V Weverse Comment] |
| BOMHAR U1230 | | miiniyoongs | (purple heart emoji) youre doing a perm in this style right? keke tyung (taehyung) will look good no matter what (four purple heart emojis) welcome to perm (smiling face with hearts on is emoji) the facial hair is even crazier (smiling face with hearts on is emoji) (bear emoji) this is just a video i like.. |

7) V's reply no.4:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|------------------------------|---|--------------------------------|--|
| | V's Comment (speech balloon emoji) on ARMY's Post (sparkle emoji) | | BTS WEVERSE COMMENT V/TAEHYUNG 220612 |
| | (purple heart): It's back. | BTStanslation | ARMY: it's back |
| BTS Trans | V: Honestly, I miss these times..(blonde man shrugging emoji) | | TH: actually I miss this time |
| | Trans cr; Annie | | weverse 220612 @bts_twt |
| | (chain emoji) https://weverse.io/bts/feed/1694762818906498 | btstanslation7 | op: it is back/he's back +collection of 30 photos of taehyung with his dark blond(?) hair/perm (butter era) |
| | [WEVERSE] | | taehyung: to be honest i miss those times.. (blonde man shrugging emoji) |
| tteokminnie | (purple heart emoji) It's back | | [220612 V Weverse Comment] |
| | (bear emoji) I actually miss this time.. (blonde man shrugging emoji) | | (purple heart emoji) its returned |
| BOMHAR U1230 | OP: It's back (bear emoji): to be honest, I miss those times.. (blonde man shrugging emoji) | miinivoongs | (bear emoji) i actually really miss these days.. (blonde man shrugging emoji) |
| btsbaragi_ik | (person's silhouette) it's/he's back (bear emoji) i actually miss this time.. (blonde man shrugging emoji) | | |

8) V's reply no.5:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|-------------------------------|---|--------------------------------|---|
| | V's Comment (speech balloon emoji) on ARMY's Post (sparkle emoji) | | [220612 V Weverse Comment] |
| | (purple heart): Taehyung-ah, do you like Bang Si Hyuk PD better or BTS??? | miinivoongs | (purple heart emoji) taehyung do you like bang shihyuk or do you like bangtan?? (bear emoji) bang.tan.so.nyeon.dan |
| BTS Trans | V: B.T.S. | | weverse 220612 @bts_twt |
| | Trans cr; Annie | btstanslation7 | op: taehyung-ah, do you like bang pd [better], or bangtan [better]? |
| | https://weverse.io/bts/feed/1694762479622795 | | taehyung: bang.tan. so.nyeon.dan |
| BTStanslation | BTS RM COMMENT V/TAEHYUNG 220612 | | [WEVERSE] |
| | ARMY: taehyungah do you like Bang Shihyuk PD or Bangtan? TH: bang.tan.so.nyeon.dan | tteokminnie | (purple heart) Taehyungah do you like Bang Sihyuk PD or do you like (bear emoji) Bang. Tan. So. Nyeon. Dan |
| BOMHAR U1230 | OP: Taehyung-ah do you like Bang Sihyuk PD more or like Bangtan more?? (tiger emoji) Bang. Tan. So. Nyeon. Dan | btsbaragi_ik | (person's silhouette emoji) taehyungah do you like Bang Sihyuk PD or do you like Bangtan?? (bear emoji) bang. tan. so. nyeon. dan |

9) Suga's post no.1:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|-----------------------------|---|--------------------------------|---|
| miinivoongs | [220613 Suga Weverse Post] | | suga weverse post |
| | (cat face emoji) time sure is fast. to say it's the 9th anniversary heh heh congrats congrats to both bangtan and army heh heh see you at jangchoong (laughing face emoji - present in Suga's post) | hisinthemoment | (cat emoji) time really goes by quickly. <i cant believe> its our 9th anniversary hehe bangtan and ARMY too congrats congrats hehe see you at jangchung (laughing face emoji) |
| BTS Trans | Suga's Post (sparkle emoji) | | [t/n jangchun is where the mnet mcountdown pre-recording will take place] |
| | Time goes by so fast, it's been 9 years already hehe Congrats to BTS and ARMY hehe See you in Jang Choong* (laughing emoji) | | 220613 Yoongi on Weverse (cat emoji) time is/ goes by quite fast. Can't believe its our 9 year anniversary hehe bangtan as well as army congrats congrats hehe see you in jangchung (laughing face emoji) |
| | (T/N: *Jang Choong is the place where M Countdown pre-recording will take place.) | btsbaragi_ik | *jangchung is where the mnet mcountdown pre-recording will take place today |
| DMHARU12 | Yoongi Weverse 220613 (cat emoji): Time goes by really fast, already 9 year anniversary hehehe congrats congrats to both Bangtan and ARMY hehe see you at Jangchoong (pre recording location for M countdown today) (laughing face emoji) | | |

10) J-Hope's post:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|---------------------------------|--|-----------------------------|--|
| btsinthemo ment | jhope weverse post | BTS_Trans | J-Hope's Post (sparkle emoji) |
| BOMHARU1230 | (squirrel emoji) ARMY i love you !!!!!!!!!!!!!!! its a secret that the picture is different (purple heart emoji) | | ARMY I love you*!!!!!!!!!!!!!! Keep it a secret that this photo is different. |
| haruharu_w_bts | Hoseok Weverse 220612 | | (T/N: *Written cutely) |
| btsbaragi_ik | (squirrel emoji): ARMY I love you!!!! That, this is a picture is different is a secret (purple heart emoji) | | Trans cr; Annie |
| btsbaragi_ik | (squirrel emoji) ARMY I LOVE YOU!!!!!!!! [The fact] that [this] photo is different is a secret(or "keep it a secret that it's a different photo") (purple heart emoji) | iteokminnie | (chain emoji) https://weverse.io/bts/artist/1694713092103098 [WEVERSE] (squirrel emoji) ARMY I love you !!!!!!!!!!!!!!! Other photo secret (purple heart emoji) |

11) Suga's post no.2:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|----------------------------|---|--------------------------------|---|
| BTS_Trans | Suga's Post (sparkle emoji) | BOMHARU1230 | suga weverse post |
| | You've all worked so hard into the early morning ㄹ ㄹ please get home safely! | | (cat emoji) youve all worked hard until early in the morning ㄹ ㄹ please go home safely ! |
| | Trans cr; Annie | | Yoongi Weverse 220612 |
| minivoongs | (chain emoji) weverse.io/bts/artist/1694712371745500 | btsbaragi_ik | (cat emoji): everyone you all have worked from early hours ㄹ ㄹ please get home safely! |
| | [220612 Suga Weverse Post] | haruharu_w_bts | 220612 Yoongi on Weverse |
| | (cat emoji) youve all worked hard until early in the morning ㄹ ㄹ please get back <home> safely! | | (cat emoji) you've all worked hard until early in the morning ㄹ ㄹ please get home safely! |
| | | | everyone you worked hard from early in the morning ㄹ ㄹ get back home safely! |

12) Jimin's post no. 1:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|------------------------------|---|--------------------------------|---|
| BTS_Trans | Jimin's Post (sparkle emoji) | minivoongs | [220612 Jimin Weverse Post] |
| | I look silly in this photo but | | (chick emoji) though <the picture> somewhat came out looking like a fool but |
| | Everyone, you've all worked so hard today. | | youve really worked hard today |
| | We didn't want to make you wait but unfortunately the situation happened like that. | | i didnt want you to wait but the situation happened to be like that |
| | Regardless, it was such a happy time. | | but it was still a really happy time |
| | Thank you so much for the great memories. | | thank you for making a lot of good memories + |
| btsbaragi_ik | Please get home safely! | | [Next tweet] |
| | [Next tweet] | | (chick emoji) (cont) please get back <home> safely ! |
| | Trans cr; Annie | | (chick emoji) it <the photo> somewhat turned out with me looking like a fool but |
| | https://weverse.io/bts/artist/1694715290999487 | haruharu_w_bts | you worked so hard today |
| | 220612 Jimin on Weverse | | i/we didn't want you waiting but the situation ended up like that |
| | (chick emoji) i did come out kind of like a babo/dummy [in the photo] but | | but it was a really happy time |
| | You've really worked hard today | | thank you for creating a good memory |
| | I/we didn't want to make[you all] wait but the situation ended up being | | get back home safely! |
| | like that | BOMHARU1230 | Jimin Weverse 220612 |
| | Still,it was a really happy time Thank you for making good memories | iteokminnie | (chick emoji): I kinda came out dumb here but |
| | + | | Today you have really worked hard |
| | [Next tweet] | | I didn't want to make you guys wait but the situation made it that way |
| | | | However it was such a happy time Thank you so much for making good memories |
| | (chick emoji) Please get home safely! | | Please get home safely! |

13) Jin's post no.1:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|------------------------------|---|--------------------------------|---|
| BTS_Trans | Jin's Post (sparkle emoji) | BOMHARU123 | Seokjin Weverse 220612 |
| | Today was so much fun. I love you* ARMY~♡ | | (hamster emoji): It was so fun today |
| | (T/N: *Written cutely) | 0 | ARMY al la byu (I love you)~♡ |
| | Trans cr; Annie | tteokminnie | [WEVERSE] |
| haruharu_w_b | https://weverse.io/bts/artist/1694712831760172 | btsinthemoment | (hamster emoji) Today was so fun |
| | (hamster emoji) | | ARMY allabyu (I love you) ~♡ |
| | today was so much fun/enjoyable | miinivoongs | jin weverse post |
| is | i love you~♡ | miinivoongs | (hamster emoji) today was so much fun |
| | | | ARMY allabyu (i love you) ~♡ |
| | | | [220612 Jin Weverse Post] |
| | | | (hamster emoji) today was so much fun army i love you~♡ |

14) Jin's post no.2:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|------------------------------|---|---------------------------------|---|
| BTS_Trans | Jin's Post (sparkle emoji) | btsinthemoment | jin weverse post |
| | Body aches just because I stayed up all night once.!? Is this what it means to age? | | (hamster emoji) body aches just because i stayed up all night once.!? is this what getting older is |
| | Trans cr; Annie | btstranslation7 | weverse 220612 @bts_twt |
| | https://weverse.io/bts/artist/1694735884332446... | miinivoongs | seokjin: i got body aches just because i stayed up for one night..!? is this what what aging feels like |
| haruharu_w_b | (hamster emoji) | miinivoongs | [220612 Jjn Weverse Post] |
| | i stayed up one night and i'm having body aches/fatigue..!? | | (hamster emoji) bodyache because i stayed up a night..!? is this what aging is |
| is | is this what its like to age | | |

15) Jimin's post no.2:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|---|---|------------------------------|--|
| BTStranslation | BTS WEVERSE POST JIMIN 220612 | btsbaragi_ik | 220612 Jimin on Weverse |
| | JM: you've been waiting for a long time, right? | | (chick emoji) you've been waiting for a long time right? |
| | please wait just a little bit more ㄹㄹ | miinivoongs | Please wait just a little bit ㄹㄹ |
| | [T/N: BTS are doing a pre-recording for a music show today] | btsbaragi_ik | *inkigayo pre-recording is today |
| BTS_Trans | Jimin's Post (sparkle emoji) | btsbaragi_ik | [220612 Jimin Weverse Post] |
| | You've been waiting for a long time right? | | (chick emoji) youve been waiting for a long time right? please wait a bit ㄹㄹ |
| | Please wait for a bit longer ㄹㄹ | miinivoongs | weverse 220612 @bts_twt |
| | Trans cr; Annie | btsbaragi_ik | jimin: you all must have been waiting (outside) for a while, right? |
| https://weverse.io/bts/artist/1694689019565453 | | btsbaragi_ik | please wait just a little longer ㄹㄹ |

16) Jimin's post no.3:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|------------------------------|---|--------------------------------|---|
| BTS_Trans | Jimin's Post (sparkle emoji) | BTStranslation | BTS WEVERSE POST JIMIN 220612 |
| | I am starting to get a bit hungry, so I bet everyone is probably hungry as well ㄹ | | JM: Even I'm starting to get hungry, you guys must be feeling hungry too ㄹ |
| | Trans cr; Annie | haruharu_w_bts | (chick emoji) |
| | https://weverse.io/bts/artist/1694701337404723... | miinivoongs | i'm slowly starting to become hungry but i feel like you all must be hungry too ㄹ |
| btsbaragi_ik | 220612 Jimin on Weverse | miinivoongs | [220612 Jimin Weverse Post] |
| | (chick emoji) i, too, am starting to get hungry and I feel like you all are probably hungry as well ㄹ | | (chick emoji) im now starting to feel a bit hungry and i feel that all of you will probably be hungry as well ㄹ |

17) Jimin's post no.4:

| Translation account | Tweet by each line | Translation account | Tweet by each line |
|---------------------|---|---------------------|---|
| BTS Trans | Jimin's Post (sparkle emoji) | bisbaraei_jk | 220612 Jimin on Weverse |
| | We are so sorry for making you wait so long. | | (chick emoji) I'm sorry for making you wait for so long |
| | Trans cr; Annie | | *this is regarding the inkigayo pre-recording |
| | https://weverse.io/bts/artist/1694704932451813 | miinivoongs | [220612 Jimin Weverse Post] |
| haruharu_w_b | (chick emoji) | | (chick emoji) sorry for making you wait so long |
| is | i'm sorry for having you guys wait for a long time | | |

Coding of the collected tweets:

1) Visual formatting of tweets of fan-translated content:

| Visual | | | | Visual | | | | | | | | | |
|------------------------------------|---|---|--|---|---|--|----------------------------|---|--|---|---|---|---|
| Posts on Weverse from BTS members: | | | | BTS members replying to ARMYs on Weverse: | | | | | | | | | |
| translation accounts | Lines in a tweet | Titles | Photos added | If date is present, how is it presented | Format of the translation | Translator's note, if present, what does it say | translation accounts | Lines in a tweet | Titles | Photos added | If date is present, how is it presented | Format of the translation | Translator's note, if present, what does it say |
| V's letter | 17 lines + 5 paragraphs -20 lines, hard to determine regarding the paragraphs as the format is quote-tweeting. -12 lines, hard to determine regarding the paragraphs as the format is quote-tweeting. -29 lines, 5 paragraphs. -14 lines, 6 paragraphs. -16 lines, hard to determine regarding the paragraphs as the format is quote-tweeting. | -Tadhyaeng's letter on weverse 140622 -weverse 220614 -BTS WEVERSE POST V/TAEHYUNG 220614 -Tadhyaeng Weverse 220614 -220614 V on Weverse Post | -Screenshot with the original text from Weverse and photos added by V on Weverse: 3x -Screenshot of the translation into English by the translator, and photos added by V on Weverse: 1x -Screenshot with the original text from Weverse, photos added by V on Weverse, and a screenshot of the translation into English by the translator: 1x | -140622: 1x -220614: 4x | -Screenshot with the English translation: 3x (all have the name of the account mentioned on the screenshots) -Quote tweet: 3x | -note: sorry that the translation took so long... I was fighting off tears and wanted to deliver tadhyaeng's words accurately... the portion in asterisks are not translated word by word... I had to arrange some of the words to deliver the message correctly... in addition, i don't think this is a goodbye (face holding back tears emoji) it's just a new chapter for bangtan... tadhyaeng started and ended the post with "we" as it follows his words and stay by their sides and deepen the hue of the purple thread that connects us (two people heart emoji) | V's reply no.1 | 2 lines + title: 2x -3 lines + title: 3x -4 lines + title: 1x | -[220614 V Weverse Comment] -220614 V on Weverse -BTS WEVERSE COMMENT V/TAEHYUNG 220614 -WEVERSE -weverse 220614 @bts_svt | -a screenshot from Weverse with the fan's message and Tadhyaeng's response: 6x | -220614: 4x | -1 tweet with the translation: 6x | none |
| Jimin's letter | -25 lines, hard to determine regarding the paragraphs as the format is quote-tweeting. -44 lines, 17 paragraphs resembling a poem. -54 lines, 12 paragraphs -31 lines, hard to determine regarding the paragraphs as the format is quote-tweeting. | -[220614 Jimin Weverse Post] -220614 Jimin's weverse letter -BTS WEVERSE POST JMIN 220614 -220614 Jimin on Weverse -J-hope's post (sparkle emoji) -+suga weverse post -220613 Yoongi on Weverse | -Screenshots of the original post on Weverse, and screenshots of the translation into English by the translator (mention the name of the translator's account): 1x -Screenshot of the particular parts in the original posts and translations for that part (quote tweet): 1x -Screenshot of the translation into English (mention the name of the translator's account): 1x -Screenshot of the original post on Weverse, and translations following in a form of quote tweet: 1x | -220614: 4x | -Screenshots of the translations into English: 2x -Quote tweet: 2x | -[Tn: in terms of tone, such as light but serious tone] -link to "army, it is our ninth anniversary" (Jimin's letter) on the website: https://t.co/PTspaqyng -I just realized but after letting the "simple phrases that accrue weight over time" (by, i'm sorry, by) and saying there are only those kind of phrases that express how he feels in words...Jimin finished each following sentence with the phrases in the order he mentioned them (a screenshot of Jimin's letter from Weverse with parts highlighted in different colours) -I'm sorry I forgot to crop the first screenshot so I reposted... | V's reply no.2 | 2 lines + title: 2x -2 lines + title + translator's note: 1x -2 lines + title + link to the post: 1x -2 lines: 1x | -[220613 V Weverse Comment] -220613 V on Weverse -BTS WEVERSE COMMENT V/TAEHYUNG 220613 | -a screenshot from Weverse with fan's question and Tadhyaeng's answer: 4x | -220613: 3x | -1 tweet with the translation: 5x | -[Tn: *This is in reference to the video I was watching during his latest Vlive.) |
| Suga's post no.1 | -2 lines + title: 1x -2 lines + title + translator's note: 1x -3 lines + title: 1x -3 lines + title + translator's note: 2x | -220613 Suga Weverse Post -Suga's Post (sparkle emoji) -Yoongi Weverse 220613 -+suga weverse post -220613 Yoongi on Weverse | -a screenshot from Weverse with Suga's post: 4x | -220613: 3x | -1 tweet with the translation | -Jungsoong is where they recording the pre-recording for countdown soon -[Tn: *Ting Chang is the place where M Countdown pre-recording will take place.) -[Tn] Jungsoong is where the mmf countdown pre-recording will take place) -*Jungsoong is where the mmf countdown pre-recording will take place today | V's reply no.3 | -6 lines + title + translator's note + name of the translator: 1x -weverse 220612 -220612 V on Weverse -[220612 V Weverse Comment] -BTS WEVERSE COMMENT V/TAEHYUNG 220612 | -screenshots from Weverse, with fan's post and V's reply: 5x -Instagram story: 1x | -220612: 4x | -1 tweet with the translation: 6x | -[Tn: *Shortform of Tadhyaeng. | |
| J-Hope's post | -1 line + title + translator's note: 1x -1 line: 1x -1 line + title: 3x -2 lines + title: 1x | -J-Hope's Post (sparkle emoji) -+suga weverse post -220613 Hope on Weverse -Hosoon Weverse 220612 | -photo of J-Hope from Weverse: 2x -Screenshot of J-Hope's post on Weverse and a photo he added: 4x | -220612: 3x | -1 tweet with the translation | -[Tn: *Written cutely] -He posted this one earlier and deleted. (photo of J-Hope added) | V's reply no.4 | -2 lines + title + name of the translator: 1x -2 lines + title: 3x -2 lines: 2x -4 lines + title: 1x | -V's Comment (speech balloon emoji) on ARMY's Post (sparkle emoji) -[220612 V Weverse Comment] -[WEVERSE] -BTS WEVERSE COMMENT V/TAEHYUNG 220612 -weverse 220612 @bts_svt | -photo from Weverse that the fan updated with a collage of V's hat: 1x -a screenshot from Weverse fan's post and a screenshot of V's reply: 4x -a screenshot from Weverse with fan's post and V's reply: 2x | -220612: 3x | -1 tweet with the translation: 7x | - (buffer era) |
| Suga's post no.2 | -2 lines + title + translator's note: 1x -2 lines: 1x -2 lines + title: 4x | -Suga's Post (sparkle emoji) -+suga weverse post -[220612 Suga Weverse Post] -220612 Yoongi on Weverse -Yoongi Weverse 220612 | -a photo of Suga from Weverse: 2x -a photo from Weverse that Suga posted, and a screenshot from Weverse: 4x | -220612: 3x | -1 tweet with the translation | none | V's reply no.5 | -2 lines + title + name of the translator: 1x -2 lines + title: 4x -2 lines: 2x | -V's Comment (speech balloon emoji) on ARMY's Post (sparkle emoji) -[220612 V Weverse Comment] -[WEVERSE] -BTS RM COMMENT V/TAEHYUNG 220612 -OP: Tadhyaeng-sh do-you like Bang Shiyak PD more or like Bangtan -weverse 220612 @bts_svt | -screenshot from Weverse with fan's question and V's reply: 6x | -220612: 3x | -1 tweet with the translation: 7x | -sorry didn't realize it posted as a link dthukia -I WROTE "WEVERSE" IDK WHY IT BECAME RM GUY'S SEND HELP????? |
| Jimin's post no.1 | -7 lines + title: 2x -6 lines: 1x -6 lines + title: 1x | -Jimin's Post (sparkle emoji) -Jimin Weverse 220612 -[220612 Jimin Weverse Post] -220612 Jimin on Weverse | -a screenshot from Weverse with Jimin's post and a photo he added: 3x -a photo Jimin added: 2x | -220612: 3x | -1 tweet with the translation: 3x -2 tweets with the translations: 2x | -WHAT FOOL YOU MEAN BEAUTIFUL??? -SAY THAT AGAIN. (a meme from Tangled animated movie with a man having speech bubble at him) -Someone take them to home and tuck them nicely to bed (three face holding back tears emoji) | Fan's letter and V's reply | -38 lines (*1 as a response from V), -hard to determine regarding the paragraphs as the format is quote-tweeting. -4 lines of the summary of fan's letter, no actual translation + 1 line with the translation of V's reply -36 lines (*1 as a response from V), -hard to determine regarding the paragraphs as the format is quote-tweeting. | -weverse 220614 -220614 V on Weverse | -two screenshots from Weverse, one from the fan comment, and one containing a response from Tadhyaeng: 3x | -220614: 2x | -Quote tweet: 2x -1 tweet with the translation of V's words, and a summary of the fan's letter: 1x | none |
| Jin's post no.1 | -1 line + title + translator's note: 1x -2 lines + title: 4x -1 line + title: 1x | -Jin's Post (sparkle emoji) -jin weverse post -[220612 Jin Weverse Post] -[WEVERSE] -220613 Yoongi on Weverse -Soojin Weverse 220612 | -a screenshot from Weverse with Jin's post: 6x | -220612: 3x | -1 tweet with the translation | -[Tn: *Written cutely] -he said ARMY I love you! sorry for got to put in army (crying face emoji) | Jin's post no.2 | -2 lines + title + translator's note + name of the translator: 1x -2 lines + title: 4x -2 lines: 1x -1 line + title: 1x | -Jin's Post (sparkle emoji) -jin weverse post -weverse 220612 @bts_svt -[220612 Jin Weverse Post] | -a screenshot from Weverse with Jin's post: 4x | -220612: 2x | -1 tweet with the translation | -I hope that last sentence grammatically made sense... the english part of my brain is currently not functioning very well (face with raised eyebrow emoji) -이 티는 이 like a cold/bodyache usually caused when you're tired / sorry... tyo to loading, it should be: [220612 Jin Weverse Post] |
| Jimin's post no.2 | -2 lines + title + translator's note: 1x -1 line + title: 1x -2 lines + title: 2x -2 lines + title: 1x | -Jimin's Post (sparkle emoji) -[220612 Jimin Weverse Post] -220612 Jimin on Weverse -BTS WEVERSE POST JMIN 220612 -weverse 220612 @bts_svt | -a screenshot from Weverse with Jimin's post: 4x | -220612: 4x | -1 tweet with the translation | -he's most likely talking about the pre-recording for inkigyo -*kaikigo pre-recording is today -[Tn: BTS are doing a pre-recording for a music show today] | Jimin's post no.3 | -2 lines + title + translator's note: 1x -2 lines: 1x -2 lines + title: 3x | -Jimin's Post (sparkle emoji) -[220612 Jimin Weverse Post] -220612 Jimin on Weverse -BTS WEVERSE POST JMIN 220612 | -a screenshot from Weverse with Jimin's post: 4x | -220612: 3x | -1 tweet with the translation | -Tn: this is also about the ARMY's who are attending the music show pre-recording today |
| Jimin's post no.3 | -2 lines + title + translator's note: 1x -2 lines: 1x -2 lines + title: 3x | -Jimin's Post (sparkle emoji) -[220612 Jimin Weverse Post] -220612 Jimin on Weverse -BTS WEVERSE POST JMIN 220612 | -a screenshot from Weverse with Suga's post: 3x | -220612: 2x | -1 tweet with the translation | -he's referring to the pre-recording at inkigyo in this post as well -*this is regarding the inkigyo pre-recording | Jimin's post no.4 | -1 line + title + translator's note: 1x -1 line: 1x -1 line + title: 1x -1 line + title + translator's note: 1x | -Jimin's Post (sparkle emoji) -[220612 Jimin Weverse Post] -220612 Jimin on Weverse | -a screenshot from Weverse with Suga's post: 3x | -220612: 2x | -1 tweet with the translation | -he's referring to the pre-recording at inkigyo in this post as well -*this is regarding the inkigyo pre-recording |

