

Cultural Hybridity in the Korean Wave Phenomenon Message on the TikTok Account @Kpopchartofficial (An Ethnographic Study for the Internet by Christine Hine)

Cintana Dinda Arlita^{1*}, Fahrianoor²

^{1,2}Faculty of social and Political Sciences, Lambung Mangkurat University, Indonesia

* Corresponding author:

Email: cintana.dinda.arlita@gmail.com

Abstract.

The account @kpopchartofficial began gaining public attention on Instagram in 2012 and started operating on TikTok around 2020, along with the increasing consumption of Korean popular culture content through short-video-based social media platforms. The account currently has more than 2.2 million followers, follows approximately 435 accounts, and has gained over 175 million likes. This study aims to analyze cultural hybridity in the messages of the Korean Wave phenomenon on the TikTok account @kpopchartofficial, examine the role of the account as a third space facilitating the hybridization process between Korean culture and Indonesian local culture, and explore how users interpret and negotiate the mixture of Korean and Indonesian local cultures within the messages shared on the account. This study employed a qualitative approach using Christine Hine's ethnography for internet method. The data collection techniques included observation, documentation, literature study, and interviews. The data were analyzed qualitatively and interpretatively based on the ethnography for internet approach proposed by Christine Hine. The theories applied in this research include cultural hybridity theory, social construction theory, and symbolic interactionism theory. The findings reveal that cultural hybridity in the messages of the Korean Wave phenomenon on TikTok occurs through content adaptation, localization of meaning, and active audience participation. The forms of cultural hybridity identified include integrative, negotiative, and agonistic hybridity, reflecting the dynamic interaction between global and local cultures. The TikTok account @kpopchartofficial functions as a digital cultural space that mediates this process, where audiences actively interpret and negotiate meanings. Therefore, the Korean Wave on TikTok is not merely consumed, but also reconstructed by audiences within their local cultural context.

Keywords: Cultural Hybridity, Korean Wave, TikTok and Ethnography for Internet.

I. INTRODUCTION

The TikTok account @kpopchartofficial is present as one of the digital spaces that consistently spreads Korean Wave content to millions of users, especially in Indonesia. Through uploads in the form of footage of K-Pop music, choreography trends, challenges, to viral content related to Korean idols, this account not only functions as an information channel, but also becomes a dynamic cultural meeting arena. Interestingly, the response of users to such content is not passive. TikTok's interactive features such as Duet, Stitch, and React allow users to respond, modify, and even mix elements of Korean culture with elements of local Indonesian culture, thus creating new forms of expression (Graciella, 2024:172-173).

In the interaction process, the main concern of this study is the message produced and negotiated by the user. The message here is understood not only as a verbal text, but as a whole symbolic expression that is present in digital content, including visual symbols, gestures in dance covers, choice of language in comments, use of costumes, to the incorporation of elements of local music with K-Pop arrangements. These messages are the media for the cultural hybridization process between Korean culture and Indonesian local culture on the TikTok platform.

Based on K-POP Radar data on Neswroom website Tiktok.com this phenomenon is inseparable from the unique characteristics of the TikTok platform as a participatory space, as seen in the following graphic:



Fig. 1 Infographic 2021 Kpop Tiktok

Sumber: Newsroom Tiktok.com

Based on the “2021 Kpop TikTok” infographic above, the number of K-pop-themed videos has almost tripled in three years, from 33.5 million in 2019 to 97.87 million in September 2021. Interestingly, as many as 92.8% of the videos were made outside of Korea, with Indonesia occupying the top position as the country with the highest number of K-pop videos, at 16.4%. This surge is not

it only illustrates the global appeal of K-pop, but also shows TikTok's role as a participatory space where users can produce and reshare the meaning of Korean culture through various forms of content such as dance covers, fan edits, and idol-themed skits. Fitur-fitur seperti Duet, Stitch, dan Reply to a Comment turut memperkuat interaksi lintas budaya antara kreator, penggemar, dan artis, membentuk ekosistem digital yang dinamis. Through various forms of content and hashtag challenges such as #AnySongChallenge which went viral in 2019. (Newsroom Tiktok.com, 2021, diakses 10 Oktober 2025).

Based on TikTok user data in the world, Indonesia occupies the top position with the largest number of users, as seen in the following diagram:

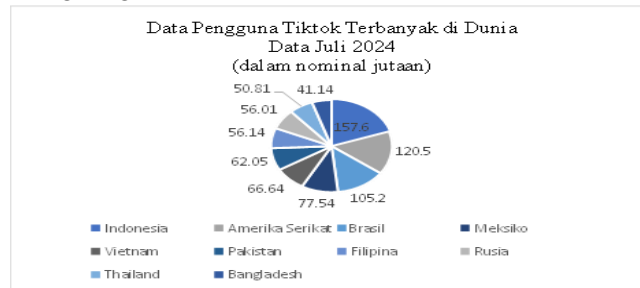


Fig. 2 Tiktok user Data in the world

Source: Website Tempo.com

Indonesia's dominant position in the K-Pop ecosystem on TikTok is also inseparable from the large TikTok user base in Indonesia. Quoted from Page Tempo.com, Indonesia is the country with the most TikTok users in the world with more than 157.6 million users, surpassing the United States 120.5 million and Brazil 105.2 million (Tempo.com, 2025, accessed October 10, 2025). This scale makes Indonesia a market as well as a digital culture production space that is very significant in the current spread of the Korean Wave globally.

Korean Wave or Hallyu itself is a product of cultural globalization from South Korea that has expanded to various parts of the world, including Indonesia. Forms of dissemination include films, dramas, music, fashion, skincare, food, to other cultural trinkets that deliberately elevate Korean values to be widely known and accepted (Maulidya, 2023:147). With the support of a strong entertainment industry and an aggressive digital marketing strategy, Korean Wave managed to penetrate various social media platforms and specifically found a lush ecosystem on TikTok. FYP (For You Page) features that work based on user interest algorithms allow global cultural content such as Korean Wave to reach a wider audience and often place it in a more dominant position than local cultural content.

This condition is felt directly by local TikTok users. Dewi Nur Aini, a sociology student at Lambung Mangkurat University Class of 2020, revealed that TikTok algorithms tend to display content

based on previous interactions. "When I like K-Pop videos a lot, then similar content will appear more and more on my homepage. Likewise, local cultural content such as Javanese dance or music that I also like," he said when interviewed on March 23, 2025. He added that the characteristics of the community on TikTok feel more relaxed and open in the comments field compared to other platforms such as X (Twitter).

A similar opinion was expressed by Risa, a female student who is also a fan of K-Pop. In an online interview via Instagram on March 24, 2025, Risa assessed that the rise of K-Pop content on TikTok was caused by the visual power, interesting musicality, and massive marketing strategies of Korean entertainment agencies. However, he also saw the creativity of the younger generation of Indonesia who began to package local culture to be more interesting and relevant to digital trends, such as combining traditional songs with DJ arrangements or making it "background velocity" which went viral on TikTok. Both of these statements show that what is happening on TikTok is not merely the consumption of foreign culture, but a process of negotiation and Re-production of cultural identity.

This kind of cultural identity negotiation process is what in cultural studies is known as cultural hybridity. Homi K. Bhabha (1994) conceptualizes hybridity as a condition that arises in the "third space", i.e. a space between which neither fully belongs to the culture of origin nor the culture that comes from outside, but rather a space where both meet, negotiate, and produce new forms of culture that are fluid and contextual. This third space is not a neutral space, but an arena that is loaded with the process of attraction-

interesting, adaptation, and transformation of meaning. In the context of TikTok, the third space is manifested in the creative practices of Indonesian users who combine K-Pop elements such as choreography, costumes, and music with local cultural elements such as batik, traditional dance, or regional languages.

This process of cultural hybridization is particularly evident in the way Generation Z (Gen Z) interacts with elements of Korean culture on TikTok, creating new forms of digital expression that blend global and local cultural symbols (Mawardani et al., 2025:75-77). Phenomena such as dance covers combined with typical regional clothing, the use of K-Pop songs as backgrounds in traditional-themed videos, or regional-language comments in K-Pop uploads, are all tangible manifestations of the process of cultural hybridization taking place in the digital space. In addition, the idea of Henry Jenkins (2006: 3-4) about participatory culture also reinforces this understanding, that TikTok users are not only passive consumers but actively produce and redistribute cultural meaning through various forms of content.

To understand in depth how this process of cultural hybridization takes place in the digital space, this study uses the ethnographic approach for Internet developed by Christine Hine. According to Hine (2015:28), digital ethnography proceeds from the understanding that the internet is not just a means of communication, but also a social space where identity, values and culture are actively negotiated. Through this approach, researchers can "live in the network" (Hine, 2000:65-66) to observe how users

producing, sharing and interpreting cultural messages as part of their daily social practices on the TikTok platform.

Similar research conducted by Yu Lim Lee et al. (2020) mengenai "Cross National Study on the Perception of the Korean Wave and Cultural Hybridity in Indonesia and Malaysia Using Discourse on Social Media" telah membahas faktor-faktor yang mendorong atau menghambat hibriditas budaya antara Korean Wave dan budaya Muslim. But the study did not specify how cultural hybrid messages are produced, negotiated, and interpreted by users in their digital communication practices on the TikTok platform, particularly on accounts that are focused on spreading Korean Wave content.

Based on the description above, researchers are interested in studying this phenomenon in depth through a study entitled "cultural hybridity in Korean Wave phenomenon messages on TikTok account @kpopchartofficial (ethnographic study for Internet Christine Hine)". This study focuses on how the messages circulating on the @kpopchartofficial account represent and facilitate the hybridization process between Korean culture and local Indonesian culture, as well as how Indonesian users interpret and negotiate the mixing of these cultures in their digital communication practices.

II. METHODS

This study uses a qualitative approach with the method of ethnography for internet Christine Hine to understand the construction of the hybridity of Korean culture and Indonesian local culture through user interaction on the TikTok account @kpopchartofficial. This approach was chosen because it is able to reveal the meaning, experience, and communication practices that occur naturally in the digital space (Suyanto & Sutinah, 2005; Nasrullah, 2015).

The object of research is the phenomenon of Korean Wave (Hallyu) which is represented through video content, comments, hashtags, and user interaction on the @kpopchartofficial account. The research Data consisted of primary data, in the form of documentation of TikTok content, as well as secondary data derived from books, journals, and relevant scientific articles. Data collection techniques were conducted through digital observation, documentation, literature studies, and interviews to gain a comprehensive understanding of hybrid communication in social media.

Data analysis using thematic analysis Braun and Clarke (2006) through six stages, namely data familiarization, coding, theme search, theme review, theme definition, and preparation of reports. Keabsahan data dijaga melalui triangulasi sumber, member checking, reflektivitas, dan thick description sehingga temuan penelitian memiliki kredibilitas dan dapat dipertanggungjawabkan secara akademis (Hine, 2015; Braun & Clarke, 2006; Creswell, 2014). The study was conducted for six months in the TikTok virtual space.

III. RESULT AND DISCUSSION

A. Overview

This sub-section describes the social and cultural context that underlies the research, namely the Korean Wave (Hallyu) phenomenon and the characteristics of the @kpopchartofficial TikTok account as a digital space where cultural communication practices take place. In the ethnographic for internet approach, understanding the context is important because the process of communication and the formation of meaning is influenced by the characteristics of the digital space in which the interaction takes place.

Korean Wave or Hallyu is a phenomenon of the spread of South Korean popular culture to various countries through cultural products such as drama, music, film, culinary, beauty, fashion, and language. This phenomenon developed since the mid-1990s and experienced three main phases, namely Hallyu 1.0 which was dominated by Korean dramas, Hallyu 2.0 which focused on K-Pop, and Hallyu 3.0 which included the dissemination of all Korean cultural products as part of South Korea's creative industries and cultural diplomacy (Putra, 2018; Bok-rae, 2015; Sari, 2025). In Indonesia, Hallyu's popularity has increased since the airing of the dramas Winter Sonata and Endless Love, then expanded through the success of Korean K-Pop, culinary, fashion, and beauty products that affect people's lifestyles.

This research focuses on the TikTok account @kpopchartofficial, which is a digital media account that provides information about the development of the Korean entertainment industry, especially K-Pop. Based on the results of observations, the account has been active on TikTok since about 2020 and until the study period had more than 2.2 million followers and more than 175 million likes. The high number of followers and interactions shows that this account is one of the Centers for spreading Korean Wave information as well as an active communication space for TikTok users. The content uploaded includes industry news, artist achievements, viral issues, and netizen discourse in a short video format that matches the characteristics of the TikTok platform.

The @kpopchartofficial account is not affiliated with any particular fandom, but rather serves as an aggregator of information that brings together different communities of fans in a single digital space. Through comments, likes, shares, duet, and stitch, users actively participate in building, negotiating, and spreading meaning about the Korean Wave. Therefore, this account is seen as a hybrid communication space that brings together global cultures and local cultures so that it is relevant to be the object of ethnographic research for internet.

B. Research Results

In the results and discussion of this study, the researcher will present the results of the study based on digital field findings obtained through ethnographic observation of the TikTok @kpopchartofficial account.

The selection of this Upload is based on the results of participatory observations made by researchers on @kpopchartofficial account activity in the last 6 months starting from August 2025-February 2026. The researchers identified some of the content with high levels of interaction, then chose the post as a representation because it displays intense audience engagement and contains strong symbols of Korean Wave culture. Of the overall content monitored, researchers focused on uploads with views reaching millions of views, which is seen as an indicator of high visibility and indicates a wide audience engagement. Screenshots are used as digital data documentation to support the analysis of content patterns and communication dynamics that occur in it.

The discussion is answered from the formulation of the problem presented earlier will researchers present in 3 subtitles, namely:

1. **Cultural hybrid in the Korean Wave phenomenon on the TikTok account @kpopchartofficial**

The cultural hybrid in the Korean Wave phenomenon on the @kpopchartofficial account is formed through the adaptation of Korean entertainment content into participatory social media formats. TikTok serves as a mediating space where global symbols meet local values, creating a mix of meanings and not simply cultural homogenization (Kraidy, 2005). Referring to Bhabha (1994), Pieterse (2009), and Mouffe (2000), this hybridity is divided into three main forms.

Integrative Hybridity

This form emphasizes the unification of cultural elements without significant conflict, is collaborative and participatory. An example is seen in the content of *the dance challenge* Asia Artist Awards (AAA) 2025 involving various idols, as well as the collaboration of Korean musician Loco and Indonesian singer Feby Putri. In the case of Feby Putri, hybridity occurs at the level of representation (the presence of local musicians on the global stage) and distribution (the transformation of TV shows to the TikTok format). Caption seperti "our Indonesia's pride" membingkai peristiwa global ke dalam kebanggaan nasional. The audience actively interpreted Feby's performance not only as entertainment, but as a symbol of vocal superiority, religious identity (berhijab), and representation of Indonesia. Through the interaction of symbolic (Mead, 1934) and participatory culture (Jenkins, 2006), users construct *co-construction of meaning*, forming what Bhabha (1994) calls the *third space*—a space where global and local cultures integrate creatively.

Negotiable Hybridity

This form exposes the process of bargaining for meaning, where the audience is in a dual position: as part of a global fandom and an individual with local emotional constructs. This can be seen in the content of BTS's activities at the airport and the dating rumors of BTS's Jungkook and Winter *aespa*. Dating rumors were packaged in a semi-journalistic (*breaking news*) style by the account, sparking a polarizing response in the comments column. Some audiences advocate normalizing idols' personal relationships, while others point to parasocial disillusionment or defensive attitudes. There is a symbolic battle between modern rationality (the idol as an autonomous individual) and local emotional expectations. In the perspective of social construction (Berger & Luckmann), the meaning regarding privacy and idol relationships is not determined by the industry, but rather negotiated collectively by the digital community to fit the local value framework.

Agonistic Hybridity

Different from the previous two forms, agonistic hybridity reflects the symbolic fight and resistance resulting from the meeting of opposing norms. Fenomena ini muncul pada konten pengakuan identitas gender *non-binary* oleh Cocona (XG) dan penampilan *drag queen* bersama LE SSERAFIM. This non-normative gender expression common in the Korean entertainment industry and global pop culture collides with the collective religious and moral norms of Indonesia's more conservative society. The commentary field became a clear polarizing field: some interpreted it as art and freedom of expression, while others categorically rejected it and called it "taboo" or contrary to religious values. Audiences actively use moral, psychological, and medical references to localize and critique the global gender identity discourse.

These findings suggest that the cultural hybrids on the @kpopchartofficial account are dynamic and contextual. The current Korean Wave is not passively accepted, but rather moves from harmonious

integration, value bargaining, to resistance depending on the type of cultural symbol traded. TikTok is effectively proving itself as a digital social space where global and local cultures test each other's boundaries through active audience participation.

2. Cultural hybrid message on TikTok account @kpopchartofficial as third space

Akun TikTok @kpopchartofficial berfungsi sebagai "ruang ketiga" (*third space*) menurut Homi K. Bhabha (1994), in which cultural and identity meanings are continually negotiated and re-articulated. In this space, Korean Wave and local Indonesian culture intersect through dynamic digital messaging. Based on the symbolic interaction perspective of Mead (1934), the meaning of the message is not attached to the content, but is formed through the social interaction of users. The role of this account as a third space is manifested in three dimensions:

First, the hybrid message production room. The Admin does not simply reproduce Korean content, but carries out strategic selection, transformation of media formats (Jenkins, 2006), and language localization (phrases such as "*our Indonesia's pride*"). Thus, the resulting message is hybrid before being accepted by the audience (Couldry & Hepp, 2017).

Secondly, the space of circulation and negotiation of messages. Referring to the concept of *encoding/decoding* Hall (1980), the meaning of the message is not determined by the manufacturer as a whole. Horizontal circulation in the comments column allows the audience to actively interpret and bargain-meanai global values (Korean fandom) with local norms (politeness/privacy). TikTok's algorithm also expands this negotiation space across communities (Lee et al, 2020).

Third, the space of collective hybrid identity formation. Through a process of externalization, objectification, and internalization (Berger & Luckmann, 1966), audiences construct a shared identity. This identity can be in the form of national pride when appreciating local musicians on the global stage, or precisely resistance to sensitive issues (gender identity) by adhering to religious norms. This hybrid identity is fluid and selective (Canclini, 1995), and is formed collectively in virtual communities (Hine, 2015).

In conclusion, @kpopchartofficial proves that cultural hybridization in the Korean Wave is not linear or harmonious, but rather involves a dynamic process of dialogue—including integration, negotiation, to rejection—according to Bhabha (1994) that there is no fixed or single cultural meaning.

3. The meaning and negotiation of users towards mixing Korean culture and local Indonesian culture in Messages on the TikTok account @kpopchartofficial

Based on the concepts of *encoding/decoding* Stuart Hall (1980) and symbolic interaction Mead (1934), Indonesian TikTok users are not passive recipients, but active agents who interpret Korean Wave messages on the @kpopchartofficial account based on their social context. *decoding*This decoding process takes place publicly through the comments field and produces three patterns of meaning:

- Dominant Reading: direct acceptance of the message without questioning the value it carries (Hall, 1980; Jenkins, 2006). Looks at a pure appreciation of *dance challenge* or musical collaboration.
- Negotiated Reading: the most dominant position; the user receives most global messages but modifies them through local Indonesian values and norms (Bhabha, 1994). For example, normalizing idols' personal relationships goes against the expectations of Korean fandom.
- Oppositional Reading: total rejection of a message using a framework of opposing values (Mouffe, 2000). It looks at the rejection of non-binary gender identity issues based on local religious and moral values.

This negotiation mechanism is run through three ways: the use of *code-mixing* language as a hybridization medium (Canclini, 1995), affirmation of dual identity (global *fandom* as well as national identity), and collective validation through *the like feature* that objectifies individual opinions into community norms (Berger & Luckmann, 1966). This diversity of meanings is influenced by four main factors: (1) religion and moral values, (2) national identity, (3) parasocial relations, and (4) Korean cultural literacy (Yu Lim Lee et al, 2020).

The synthesis of this phenomenon shows that the hybrid meaning formed is fluid and creative (Mawardani et al, 2025). Users actively navigate the flow of globalization without losing the anchor of their local identity, proving that the Korean Wave in Indonesia is the result of dynamic cultural transformation and negotiation.

IV. DISCUSSION

The results of a study of the TikTok account @kpopchartofficial reveal a phenomenon that is more complex than just the spread of Korean culture in the digital space. Empirical findings obtained through ethnographic observations for six months showed in the account a dynamic, layered, and not always harmonious process of cultural hybridization. In this section, the findings will be interpreted theoretically and dialogued with previous studies to produce a deeper understanding of the meaning of the entire process.

TikTok as a third space: beyond the cultural Distribution Function

This research found that the TikTok account @kpopchartofficial is not just a channel for distribution of K-Pop content, but has transformed into a "third space" (Bhabha, 1994). It is a symbolic space where two cultural systems meet that generate new forms of expression. These findings shift the way social media accounts are viewed from a passive medium to an active agency in cultural hybridity.

In contrast to the research of Lee et al. (2020) who see hybridity as a result of factors in the macro-social structure of a nation, this study emphasizes on the agency side. The third space does not just appear, but is actively constructed by digital mediators through curation, framing, and admin communication strategies. These two perspectives complement each other: macro conditions provide fertile ground, while @kpopchartofficial cultivates them into concrete cultural negotiation spaces.

The second finding suggests three forms of hybridity—integrative, negotiative, and agonistic—that operate as fluid and contextual Spectra, rather than rigid categories. A user can show different responses depending on the content as well as the triggered value. This deepens the research of Ayu et al. (2025) on the selectivity of society towards foreign cultures. This study proves that such selectivity is situational and is negotiated collectively in the comments until it becomes a communal norm.

Terakhir, hibriditas agonistik yang muncul pada konten seperti Cocona XG dan Drag Queen LE SSERAFIM tidak menunjukkan penolakan total terhadap Korean Wave. This phenomenon is a value-based selection, where the user accepts K-Pop elements that are compatible with local norms and rejects those that go beyond the limits. This proves that hybridity is at work actively through negotiations that continue to define new boundaries regarding what can be hybridized.

Message as a medium of hybridity: from production to meaning

An aspect that distinguishes this study from previous studies of the Korean Wave is its emphasis on the message as a unit of analysis of hybridity. Previous studies have generally analyzed hybridity at the level of cultural products (music, fashion, drama) or at the level of fan identity. This study shows that true hybridity occurs at the message level in how content is produced, packaged, distributed, and interpreted through digital interactions.

The messages circulating on the @kpopchartofficial account are already hybrid before they even reach the hands of the audience. Indonesian captions that frame Korean content in a local perspective, diction selection that is familiar to Indonesian users, and framing that builds collective identification are all hybridization practices at the message production level. Andriani et al (2024) found that TikTok influences the way Generation Z consumes information and forms thought patterns. However, the study has not examined how the consumed content itself already contains hybrid elements before consumption. This research completes that missing dimension.

Further, when the message reaches the audience, the hybridization process continues at the level of meaningfulness. Mawardani et al (2025) found that the K-Pop fandom community in Indonesia forms a dynamic collective identity through negotiation between local and global values. These findings are relevant, but Mawardani's research focuses on community identity in general. This research narrows it down to a more concrete level: how one specific upload on one specific account triggers an identity negotiation process that can be observed through comment patterns, number of likes, and reply dynamics. Thus, this study provides more detailed empirical evidence on the micro-mechanisms of the processes that Mawardani et al describe in macro terms.

Users as agents, not objects: transcending narratives of cultural hegemony

The third finding that requires in-depth interpretation relates to the position of Indonesian users in the Korean Wave ecosystem. In the prevalent narrative of cultural hegemony, the spread of a global culture such

as K-Pop is often constructed as a process in which local culture is eroded or dominated. This study empirically refutes the narrative.

The Data shows that Indonesian users in the @kpopchartofficial account are not passive recipients of the Korean Wave. They are active agents who consciously select, Modify, and even reject certain elements of Korean culture based on the local value framework they possess. The comments that show national pride on Princess Feby content, norma negotiations on BTS issues at the airport, and faith-based resistance on Cocona content are all empirical evidence of this user agency. Sugiyanto (2021) in his study on the hybridity of Javanese and Western cultures at the Yogyakarta Palace Museum uses the Bhabha mimicry concept to show that the process of imitating a dominant culture does not always mean submission it can be a form of resistance and affirmation of identity. This finding parallels what was found in this study: Indonesian users who adopt K-Pop elements while inserting local values are not losing their identity, but are negotiating and even reinforcing it through the medium of global culture.

This perspective also criticizes the findings of Lee et al (2020) who identified xenocentrism as one of the driving factors for hybridity in Indonesia. Xenocentrism implies the inferior position of local culture to global culture. But the findings of this study suggest otherwise: Indonesian users do not put themselves in an inferior position. They interact with K-Pop from an equal position of taking what is relevant, modifying what is necessary, and rejecting what is contrary. This is not xenocentrism, but rather confident cultural negotiations.

The methodological contribution of ethnography to the Internet as an appropriate approach

From the methodological side, the ethnographic approach for internet Christine Hine (2015) proved to be the right choice to dissect this phenomenon. By 'living within the network' for six months, researchers were able to observe how cultural hybridity does not occur in a single moment, but rather as an ongoing, gradual and constantly evolving process following the flow of uploaded content and the changing audience response.

This approach also allows researchers to capture nuances that cannot be captured by the semantic network analysis method used by Lee et al (2020), and the literature review method used by Mawardani et al (2025). For example, the fact that a comment with 50.7 thousand likes on challenge Overdrive content is not just quantitative data, but an indicator of social legitimacy that shows how the digital community collectively constructs norms on how to consume and interpret the Korean Wave. This kind of nuance can only be captured through deep and participatory ethnographic observation in the digital space.

V. CONCLUSION

An analysis of the *Korean Wave phenomenon* on the TikTok account @kpopchartofficial shows three forms of cultural hybridity: integrative (creative adaptations such as *dance challenges* and *K-fashionhijab* versions of K-fashion), negotiative (adjustments to local norms related to idol privacy issues), and agonistic (symbolic conflicts around gender identity). The Homi K Theory. Bhabha, this account serves as a *third space* and a platform for digital glocalization, where global and local cultures meet, resulting in a new hybrid cultural identity. Users are not passive, but rather actively interpret messages based on religious values, national identity and cultural literacy, which generate responses in the form of acceptance, adaptation and rejection.

As a suggestion, further research is expected to expand the object of study to other platforms and use more in-depth methods, such as internet ethnography, to explore the subjective experience of the audience and explore aspects of agonistic hybridity. Meanwhile, social media users are encouraged to be wiser and more critical in responding to global content so that the dynamics of this digital culture become a productive space for dialogue, not destructive conflict.

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