I Go by The Name: The Naming of Indonesian Pop Singers' Stage Names in Perspectives of Charactonym

Marsha Khairani Awanda Nugroho[1]✉, Annisa Fitriana[2], Fariha Najda Fiaunillah[3], Changmia Anggraeni[4], Muhammad Haichal Alifiyanto[5]

[1] English Literature, UIN Raden Mas Said Surakarta, Central Java, Indonesia,
[2] English Literature, UIN Raden Mas Said Surakarta, Central Java, Indonesia,
[3] English Literature, UIN Raden Mas Said Surakarta, Central Java, Indonesia,
[4] English Literature, UIN Raden Mas Said Surakarta, Central Java, Indonesia,
[5] English Literature, UIN Raden Mas Said Surakarta, Central Java, Indonesia

✉ email: wandamarsya7@gmail.com

ABSTRACT

This study aims to identify the types of names found in the stage names of Indonesian Pop singers and, secondly, to examine how stage names function as characters. Stage names can function as characters, where singers play roles that are different from their real lives. Stage names are a popular phenomenon in the world of celebrities, especially among singers. This study uses the analytical technique proposed by Spradley (2016) to analyze the data that has been found. Stage names are used by singers to make themselves widely known and to build a recognizable personal brand. Through the use of stage names, singers are expected to be more easily recognized by the public. The function of stage names is more than just identification; stage names reflect symbolic personas that singers choose to display. These personas often embody traits, images, or narratives that may not correspond to the singer's personal identity, but help them connect with audiences and build a marketable image. This study has theoretical implications because examining stage names through the lens of charactonyms names that reflect character traits can provide a useful framework for analyzing stage names from a character construction perspective. By approaching stage names as charactonyms, researchers can gain a deeper understanding of the role of naming in identity performances in popular culture.

Keywords: *Branding; Celebrity; Charactonym; Indonesian Pop Singer; Stage Name.*

INTRODUCTION

Choi & Burnes, (2013) In the competitive and challenging world of the music industry, creating a strong identity that captures the attention of fans is crucial. Names and branding become the main foundation of such endeavors, allowing a singer to differentiate themselves from thousands of competitors. One important aspect of this branding process is using a stage name. According to Garagulya et al., (2019), stage

names play an important role in representing important aspects of an individual's identity and serve as a branding tool to increase the wider recognition of an artist. Through a stage name, a singer can create a new character according to the branding they present to their fans. For artists, especially singers, a stage name is not just a marker of identity, but also the foundation of a character that reflects the style, attitude, and genre of music that the singer wants to communicate. As a charactonym, a stage name not only serves to help fans recognize and remember a singer, but also shapes the narrative and image attached to the singer Paulusma, (2022). This shows that in the entertainment industry, identity is not only personal, but also a public construction that is deliberately shaped through the choice of name.

Stage names were first used by old singers, which eventually became a tradition until now. This perspective arises because of the development of language; therefore, it is used by singers to brand themselves with stage names that can describe their character. The use of a unique stage name can have its appeal for singers. Idgitaf is one example of a stage name for an Indonesian pop singer whose real name is Brigitta Sriulina Beru Meliala Perangin-Angin et al., (2023). The name Idgitaf comes from the term IDGAF (I Don't Give A Fu*k) which is a popular word abroad. The reason for using a stage name is because her real name is too long and sounds unfamiliar. In analyzing the use of stage names using references from the types of names stated by Lyons, (1977) and Coates, (2018) form of charactonyms. In the case of Idgitaf's stage name, she uses a reference type stage name because it is based on the discovery of the word IDGAF (I Don't Give A Fu*k when she wanted to find a username for her social media. The use of the stage name Idgitaf is used by the owner of the real name Brigitta Sriulina Beru Meliala with the nickname Gita to form a different character of herself. Idgitaf is used as her musician character who does not want to be weird and what she is, while Gita is her character as a student.

Names, as described by Lyons, (1977) and Coates, (2018), where singers have several types of names and this is used to analyze a singer's stage name so that it can shape their character. A singer who chooses their stage name can have various origins, some singers get stage names from speech references, terms, languages from different countries, and others. Singers also have a relationship with popular culture. Singers are often associated with social activities to modernity that trigger the fame they can have; therefore, this can affect the character of the singer himself. The existence of a stage name is influenced by various things. Previous studies talking about stage names circumnavigate around and nominalize it into: demography-based stage name formation Barchas, (2013), stage names for attracting audiences Littler, (2014), stage name for pseudonym Walkowiak, (2018), culture backgrounded stage names Putra & Hamzah, (2022), and stage names for self-representation Baber, (2023). From the previous studies, it is explained what methods singers use to create their stage names, and the factors that trigger the existence of stage names that can shape their character. Departing from the phenomenon of previous research on the formation of stage names, we try to examine what types of stage names are used and related to the singer's characterization.

A singer's stage name can show the singer's own characteristics. Singers must show their traits or characters that relate or contradict them as singers and as ordinary people. Singers who are also public figures do not want the public to know their personal lives, but it is also possible that there are singers who want to show their personal lives Cone, (1974). Therefore, the creation of stage names is used by singers to describe the nature or character they want to show. In this study, there are two formulations of the problem to determine the direction and focus of the research, which is;

1. What types of names are found in the Indonesian pop singers' stage names?
2. How do the stage names of the Indonesian pop singers form charactonyms?

To answer the types of names in the names of Indonesian pop singers, using Lyons, (1977) theory, which is divided into three types of names. The first type is reference, which is an act of choosing a reference in the form of speech, gesture, writing, or gesture. The second type is denotation, which is the selection of a reference with a meaning that can be immediately understood in general. The third type is sense, which is the selection of a set of relationships of words that can be defined logically in the context of synonymy, hyponymy, antonymy, and others. Furthermore, regarding how stage names form charactonyms, using the theory of Coates, (2018), he divides them into two types: The first type relates to the translation ability of the name, which means that a name does not form a charactonym; the second type relates to the role of etymology, which means that the name has a word origin to be able to form a charactonym. That way a stage name can shape someone's character as a singer. For example, Syahrini, whose real name is Rini Fatimah Zaelani. The change in Syahrini's name can form a new character, described by the current character who is coquettish, glamorous, and generally called 'Princess' when performing on stage.

The Indonesian entertainment industry has singers who have a career in music. According to Connell et al., (2020) research, which investigated singers' careers, he analyzed singers' experiences in their professional lives. The study found that there is an important relationship between the pre- and post-career stages. Other findings include that creativity and identity are closely intertwined for the professional singers in the study, and when looking for a new direction after the final stage, most singers try to stay attached to the artistic field. These findings suggest that only by considering the life cycle of a creative performing career can important connections between the pre- and post-career stages be made Alacovska et al., (2021). Of the few studies that look at singers' careers, stage name research is used because it is one part of a singer's career. The stage name is a pseudonym for their identity as a singer who performs on stage. The formation of stage names can come from abbreviated names, names taken from foreign languages to sound exotic, and original names that are retained by only changing the last name Walkowiak, (2018). This is where singers want to differentiate themselves on stage and in their personal lives. Singers also want to distinguish themselves from others with their careers in music.

Singers who have a career in music sell their voices to the public to gain fans. Apart from their voice, singers can also attract fans through stage names. Walkowiak, (2018) research found that many singers assume a stage name, which is considered a tool to

promote one's image and also has other functions, such as identity concealment. Singers change their real names by forming stage names that come by abbreviating their names, using foreign words or languages, and changing their family names. Singers will make their stage names as unique as possible to attract fans and create their brand personality. Effectively managed personality branding can increase attachment and involvement in all parties who create a person's personality branding Cho & Auger, (2017). From their statement of the theories it explains that singers' stage name can brand themself and thus can raise and improve the singers'.

In contrast to previous research that focuses on the theoretical issue of how names function in the context of personal identities that can change over time, this research focuses more on how stage names can function as character names, where singers portray characters that are different from their real-life characters. In his research, Baber, (2023) developed an approach called stage theory as an alternative to the perdurantist view, which believes that an individual is a collection of various life stages in the form of four dimensions. In this view, when a person is in a situation of identity splitting, as often discussed in science fiction stories or thought experiments, the personal name no longer refers definitively to the same individual over time Eakin, (2011). Instead, the name refers indeterminately to a set of stages or versions of the self of the split individual. As such, Baber's article is more complex than this research as it focuses on a philosophical discussion of how to understand personal identity, especially in the context of change and self-continuity.

METHOD

This research is qualitative descriptive research. Qualitative research is research that intends to understand phenomena about what is experienced by research subjects such as behavior, perception, motivation, actions and others holistically and by means of description in the form of words and language by utilizing various natural methods Hasbalnikistan & Mahriza, (2019). The data is in the form of textual and visual elements, which are seen from the stage names that reflect the characters and singers Abdulwahid & Afkar, (2023). Data was collected by searching the names of Indonesian pop singers in mass media, specifically Spotify, YouTube, and article websites. Data collected from Spotify and YouTube helps provide information on the music genre, artistic style, and public image of singers, as reflected in their stage names. In contrast, articles from websites typically reveal biographical information, such as real names, backgrounds, and the creative process behind choosing a stage name. The following table shows some data from the singers' stage names that reflect the different character appearances and the singers' visuals. Researchers focus this research on popular Indonesian singers who use stage names that are different from their real names. In bringing out a person's name, stage names are used to bring out the difference in character between them as a musician and them as a person. Stage names can also make someone more recognizable to others; this has a very positive impact on the popularity of a musician.

Stage Names and Singers' Visual

Stage Names	Singers' Visual
Akbvr Nayo	*ig.akbvrnayo*
Enau	*ig. aku.enau*
Fabio Asher	*ig. fabioasher*

This research employed a technique of analysis by Spradley, (2016) that comprises four phases. The four phases include domain, taxonomy, componential, and cultural themes to complete the analysis. In the first phase, domain, we used Lyons, (1977) theory of name types to analyze the stage names of Indonesian pop singers. Lyons' theory explains the types of names, namely reference, denotation, and meaning. The reference type is an act of choosing a reference in the form of speech, gesture, writing, or body movement. The denotation type is the selection of references with meanings that can be immediately understood in general. The sense type is the selection of a set of relationships of words that can be defined logically in the context of synonymy, hyponymy, antonymy, and others.

In the second phase, taxonomy, we implemented the theory of charactonym by Coates, (2018). Coates divides it into two forms, interpretation and roleplay. Interpretation relates to names that do not form charactonyms, but rather other people interpret them as having a certain character. The second form is roleplay, which relates to the formation of names that have an origin to form a charactonym.

In the third phase, componential, we connected the findings of the first and second phases. In this phase, to prove stage names form the singers' charactonyms that distinguish the singers' characters when performing on stage from their real lives.

The last phase is the cultural theme analysis phase. In this phase, the differences and similarities of each type of stage name that make up the charactonym or analysed to signify the textual and visual elements of each type.

FINDINGS AND DISCUSSION

Stage names are used by singers to make themselves known to many people and to brand themselves. By using stage names, the singers have the possibility to be more widely recognized so that their name becomes bigger, as well as being a plus point for the singers. The stage names that have been formed by singers can be classified by the types of names and the charactonyms formed from stage names. Stage names are divided into three types. The first type is reference, which is an act of choosing a reference in the form of speech, gesture, or writing. The second type is denotation, which is the selection of a reference with a meaning that can be immediately understood in general. The third type is sense, which is the selection of a set of relationships of words that can be defined logically in the context of synonymy, hyponymy, antonymy, and others.

Stage names can shape a singer's character, which is divided into two types: interpretation and role player. The first form is interpretation, which relates to names that do not form charactonyms, but rather other people interpret them as having a certain character. The second form is roleplay, which relates to the formation of names that have an origin to form a charactonym.

Type of Names Employed by Indonesian Pop Singers
References

References in the form of speech, gestures, writing, or signs. References can help in establishing a singer's identity in the eyes of the public, and a familiar name can give recognition and credibility to the singer.

An example of the reference type is Budi Doremi. Budi Doremi is an Indonesian pop singer known for several of his songs particularly Doremi songs. Budi himself has the real name Budi Syahbudin Syukur. In the meaning of his real name, Budi in Indonesian means the wisest. Syahbudin symbolizes charm and charisma, meaning someone who is glamorous and wants to be the center of attention. Syukur in his last name is taken from the Arabic word '*syukur*' which means recognizing goodness and being thankful. Doremi comes from the Do-Re-Mi-Fa-Sol-La-Si-Do scale. Doremi is associated with the first song he sang. The song made his name known to many people and had an impact on his career in music. As for his stage name, Budi Doremi, where the use of the name Doremi comes from the 'Do-Re-Mi-Fa-Sol-La-Si-Do' scale. On stage, he chose to change his name to Budi Doremi because the first song entitled 'DoReMi' which he released in 2012, brought good luck. Therefore, he took the name in the hope that his name would become more famous, like the song 'DoReMi' released by him. That way there is a correlation between the selection of his real name and his stage name. Budi took his real name, Budi for his first name, and his last name became Doremi.

Denotation

Denotation is the literal or direct meaning that can be immediately understood in general. Denotation can help provide an initial picture of the singer and form expectations of the music performed to create a strong appeal.

An example of the denotation type is Hindia. Hindia is an indie pop singer from Indonesia who is popular among young people because the lyrics of his songs are poetic and full of meaning. Hindia's real name is Daniel Baskara Putra, given by his parents with the hope that he could become an obedient man and be able to shine on his family with success. Hindia has a specific goal in choosing the name Hindia, meaning 'Hindia Belanda,'which is to change the historical narrative. His hope is that what emerges is no longer the history of colonialism, but information about himself as an Indonesian pop singer. His most famous songs are "Evaluation" and "*Rumah ke Rumah.*" His name is increasingly becoming a public concern because of the controversy of his concert when performing his song "*Matahari Tenggelam*" which is considered to have an implied meaning, as if praying for the listener to hell.

Sense

Sense is the selection of a set of word relationships that can be logically defined in the context of synonymy, hyponymy, antonymy, etc. Sense can create an emotional union that enhances the singer's appeal in forming an attractive image.

Example of the Sense type is Jaz. Jaz is a Bruneian-born Indonesian pop singer, who is popular for his first single '*Dari Mata*'. Jaz himself has the name Muhammad Abdul Aziz Mubarok bin Mulyani Hayat. Muhammad is taken from the word '*hammada*', which in Arabic means gratitude, praise, and thanks. Abdul means '*hamba*'. Aziz means having power. Mubarok means blessed. Bin Mulyani Hayat is taken from his father's name because in the country of Brunei most children's last names use their parents' names. He uses the stage name Jaz, because his family and friends call him Jiz, which is also absorbed from the name Aziz. Thus, he changed his real name to Jaz. Jaz means someone spirited, knows what he wants in life, tries to get it ambitiously, and makes friends easily.

The stage names of Indonesian pop singers can also have several types of names. Stage names can have more than two types because the making of them is not only focused on one aspect. They create stage names that come from references to someone's writing or speech but also pay attention to the use of name terms that are used with public understanding. The use of a strange and very foreign stage name will certainly be confusing for the public, sometimes even making the stage name less attractive. A case in point is the use of Budi Doremi and Hindia's stage names.

Budi Doremi uses a type of reference stage name, where Doremi itself is taken from the Do Re Mi scale, which is also the title of his first popular song. Doremi itself is also included in denotation, where the meaning of the stage name reference is also directly known as a scale commonly used in music. Do Re Mi, also known as solfege, has been around for more than 200 years and is well-known by musicians and vocalists around the world. The name of the singer Budi Doremi is obtained from the reference of the scales and his first song which is also the meaning of the stage name is immediately

known; therefore, the stage name Budi Doremi can have two types of names, namely reference and denotation.

Furthermore, the stage name Hindia uses the denotation name type, where the meaning can be directly known as a reference to the name 'Hindia Belanda'. The stage name Hindia can also use reference and sense names. Hindia is included in the reference name type because it is a reference to the word or term 'Hindia Belanda', a region that became a Dutch colony. For the sense name type, where 'Hindia Belanda' has a historical value which is the designation of the archipelago which was changed by the Dutch to 'Hindia Belanda', 'Hindia Belanda' is also a hyponym for the regions colonized by the Dutch state. The formation of the singer's stage name Hindia from the reference to the name of the region 'Hindia Belanda', where the meaning is also immediately known and is a hyponym of the Dutch colonies, therefore the stage name Hindia can have three types of names, namely reference, denotation, and sense.

Stage Names as Charactonyms

Interpretation

Interpretation in the use of stage names refers to how the stage name can be easily understood by the public or audience. For example, when a name can reflect a certain identity, character, or image that the name owner wants to build.

Example of the interpretation is Jaz. Jaz has a charactonym interpretation, which means the name Jaz was given or obtained from someone else. Jaz has a friendly character; this can be proven by several meetings with his fans. For example, when Jaz, who initially intended to enter the tent at the backstage, finally approached his fan. He also invited his fan to take a selfie with him. After that, more and more other visitors approached Jaz and asked for a photo together. Jaz has a strong character in singing depending on the concept of the event, the song he is performing, and his own personal style. Jaz is also often known for his unique musical style; thus, his singing performance can reflect his uniqueness. In performing a song, he always shows his charisma, his interaction with the audience, and expressions that describe the song he is performing. He often brings a playful character to his songs. His character also reflects simplicity and warmth, which can create memorable moments for the audience.

Role-Playing

Role-playing in stage names has the use of language to assume a certain identity or social role. In stage name research, role-playing reflects how an artist or public figure can form or act out a new identity through their stage name.

Examples of role playing are Budi Doremi and Hindia. The first one is Budi Doremi. Budi Doremi, whose real name is Syahbudin Syukur, achieved success as a solo singer through a different approach in delivering his music demo. Budi deliberately made a serious music demo with his friends, by packaging it in the form of an exclusive video. Budi believes that this creative approach can differentiate him from tens or even hundreds of demo CDs received by labels. Budi's belief was proven right when Wanna B Music Production took an interest in his work. The single 'DoReMi', became Budi Doremi's first step into the world of music. Budi's success can be seen as a result of his courage and innovation in dealing with the music industry, as well as the freedom to

express himself according to his own character. The name 'Budi Doremi' also reflects a cheerful and vibrant character, in line with the atmosphere of the songs he has created. The second example is Hindia. In the context of the stage name 'Hindia' used by Baskara Putra, the character 'Hindia' is more symbolic and has a deeper meaning than describing a concrete fictional character. The character 'Hindia' in this context reflects identity, resistance to the historical narrative of colonization, and an attempt to take over the meaning of a name that was originally given by a foreigner. Baskara Putra created this character as part of a strategy to change the perception of the word 'Hindia' from something associated with colonization to something more positive and related to art and local identity. By using the name 'Hindia' as his stage identity, Baskara is trying to instill a new meaning to the word. The character 'Hindia' in this case reflects the spirit of owning up to his identity as an Indonesian singer who creates music for the Indonesian people.

Some stage names of Indonesian pop singers cannot only form one charactonym. Jaz and Budi Doremi are examples of Indonesian pop singers who have two forms of charactonyms, namely interpretation and role-playing. This can happen because in making a stage name the singer will express the character of himself and create a counterpoint to himself that will make it easier for others to recognize him. Thus, it will affect the way other people perceive themselves according to their stage name.

The name Jaz can form two charactonyms, namely interpretation and roleplay. In the interpretation charactonym that exists on Jaz because the name is given by his friends and fans. Meanwhile, the roleplay charactonym is because Jaz has an ambitious nature and has many friends. The choice of stage name with the name Jaz has a form of charactonym, namely roleplay, which can be proven by the name Jaz which means that Jaz is someone who has ambition in his life and Jaz will also do anything to get the thing He wants. This can be proven by his career journey before heading to the entertainment world. Jaz started his career which initially wanted to become a soccer player and then He tried singing at weddings and also tried writing and recording songs. Then Jaz participated in APM (Ajang Penghargaan Musik) which was held in Malay, from this event made Jaz's name even more famous. Not only that, in the meaning of his name, Jaz also means that Jaz has many friends. This is evidenced when He is singing on stage or He is outside of his work, Jaz always hangs out with his friends.

In addition, there is also an Indonesian pop singer who has two different forms of charactonyms, namely Budi Doremi, where He has a roleplay and interpretation charactonym form. The formation of Budi doremi's charactonym can represent two different forms of charactonym, namely interpretation and roleplay. In the interpretation charactonym that Budi Doremi has because the name 'Doremi' is taken from one of his famous songs, namely 'Doremi' which was famous at that time. Meanwhile, the roleplay charactonym that exists in Budi Doremi because his name means a real man, brave, and has a exquisite taste. The choice of name for Budi Doremi was changed from his original name Syahbudin Syukur to Budi Doremi. This can be included in roleplay charactonyms, where the name Budi has the meaning of the name meaning a real man, brave, and with exquisite taste, extraordinary, sparkling, and completely ahead of

fashion trends. Budi Doremi was associated with the man in the hat when he released the song Doremi using a ukulele. Doremi means a note that is most often associated with solfege singing. A simplified version of piano notes, usually used at the beginning of understanding music theory. This can be proven by several songs that he made himself. Where in the making of the song, Budi can read the notation of numbers and blocks well so that a song can be created that is pleasant to hear and can now be enjoyed by many people. The word Doremi itself has an advanced meaning in the lyrics of the song. This can be proven by the brave nature of Budi Doremi can be proven by his decision to become a singer despite being opposed by his parents. Budi also shows the attitude of a real man with his masculine appearance and is able to become a husband and father of three children. Not only that, as a singer, Budi Doremi has a beautiful taste, it can be seen from his works that always attract people's attention because his songs are considered soothing and related to life.

Discussion

The problems of the stage name and charactonym relationship

Singers are not all known to have or use stage names in their careers. Researchers had problems finding singers who used stage names. The pop singers studied are known to use real names rather than stage names. In addition, the stage name chosen is difficult to know whether it is a stage name or still uses the real name used for a career. Therefore, if a singer's common-sounding name is commonly used in representing male/female gender and is commonly used in society in a culture or country, it will be difficult to identify whether the name used is a real name or a stage name that has been created. There were several names in the study that used common names; therefore, researchers initially had difficulty in knowing whether the singer was using a stage name. Examples are Aura Kasih and Syahrini where the name has been heard quite commonly in Indonesian society. Researchers are having difficulty identifying the names, whether they are real names or new names created for careers Therefore, the use of common names of singers is a problem in identifying whether these singers have stage names.

Stage name and charactonym are two different things, but they are related. That is because both cannot be associated with the same theory, as evidenced by the theory that suggests charactonyms. Character is a naming technique that requires special attention in translating and interpreting the name or characteristics of a character (Kusuma, 2021). In analyzing the use of stage names by Indonesian pop singers, there are some difficulties and problems found. The first is the decision of some singers not to establish a character through a stage name, which reflects a desire to maintain authenticity or personal integrity. In the image-heavy world of entertainment, there are singers who feel that maintaining a connection between their personal identity and their public identity is important. They refuse to hide behind a stage name because they want to build a more honest relationship with their audience. But it's also not uncommon for a singer to use a stage name without wanting to create a new character, and just want to feel different or even unique compared to other singers.

Not forming a charactonym through a stage name can be considered a deliberate strategy by singers to reduce the stress caused by the difference between their public and

private identities. In entertainment, many celebrities experience the stress of having to constantly maintain and perform a persona molded for public consumption. When this persona is too far from the real personality, it can create an identity mismatch that destabilizes emotional stability. Therefore, by performing without a stage name singers attempt to maintain harmony between who they are on stage and who they are in real life. This strategy also serves as a way to manage the public's, especially fans', exaggerated expectations of them. In addition, the decision not to caricature reflects a rejection of identity abuse, where singers do not want their identity to be used as a product for the sake of the market. Instead, they emphasize authenticity as the main value they want to display. In this context, keeping a name and character that is close to the real self is a form of honesty and communication of a singer to the public. This choice also reflects a singer's freedom in determining the direction of their career and self-image, and symbolizes a personal style and purpose that does not have to follow the dominant branding patterns in the music industry.

CONCLUSION

Indonesian pop singers use diverse and unique names to image themselves, interact with others, maintain privacy, and express themselves through these names. However, it is common for singers to use stage names using their real names. In analyzing stage names, classification is carried out based on the types of names, reference is the act of selecting names through references from speech or writing, denotation is the selection of references with general meanings that can be easily understood, and sense is the selection of a set of relationships of words that can be logically defined. Charactonyms are divided into two forms, the first discusses the interpretation ability of names, which states that a name does not form a character, while the second explains the role player etymological aspects of a name. Researchers tried to analyze the use of stage names of several Indonesian pop singers and how these names can form charactonyms.

Stage names and the formation of charactonyms of Indonesian pop singers can be identified through the types of names and forms of charactonyms. Stage names can be analyzed based on the types of names according to Lyons, (1977) theory, namely reference, denotation, and sense. Researchers classified the names of Indonesian pop singers into the three types of names and then explained them. Furthermore, how stage names can form charactonyms based on Coates, (2018) theory of charactonym forms, namely interpretation and role player. The researcher also classified the names of Indonesian pop singers into the two forms of charactonyms and then explained. This research analyzes stage names that form charactonyms of Indonesian pop singers, which has theoretical and practical benefits.

In addition to theoretical and practical implications, this research also has significant social and cultural implications. Stage names are not only a branding tool, but also part of an identity construction process that influences how the public understands and responds to singers in the social realm. In its application, a name can shape perceptions of an artist's authenticity, closeness, and even credibility. Therefore, the choice of a stage name that does or does not form a charactonym plays an important

role in building relationships between singers and their fans. On the other hand, the results of this study can enrich discussions in media studies, identity psychology, and performativity studies, by highlighting how language and naming play a role in shaping self-narratives in the public sphere. Thus, understanding the functions and implications of a stage name is not only relevant in linguistics, but also in understanding identity change, and representation in the entertainment industry.

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