



Indonesian-English Code-Mixing in Entertainment-Based Communication on X

Listya Arum Ridhawati¹, Anggi Rizky Firdhani², Muhammad Nur Assyddiq³

^{1,2,3}English Department, Politeknik Negeri Bandung

Corresponding E-Mail: listya.arum@polban.ac.id

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Abstract

This research aims to investigate the patterns of Indonesian-English code-mixing in entertainment-focused communication on X. The study is grounded in Muysken's (2000) typology of code-mixing, which classifies linguistic blending into insertion, alternation, and congruent lexicalization. The data were sourced from 157 posts collected from seven selected entertainment accounts on X from May 1 to June 30, 2025. Entertainment accounts were chosen because they often employ multilingual expression to attract and engage diverse audiences. Employing a qualitative research design, data were gathered using the documentation technique, which involved selecting posts containing Indonesian-English code-mixing. The analysis applied Muysken's framework to categorize each instance into one of the three types. The results reveal that insertion was the most frequent type (78.34%), followed by congruent lexicalization (12.10%) and alternation (9.55%). These findings confirm the consistent dominance of insertion across various online and social media contexts, while also showing that the leading type can vary depending on discourse domains. The research strengthens the relevance of Muysken's framework in digital sociolinguistics, providing insights for content creators and digital marketers in engaging multilingual audiences effectively.

Keywords: *code-mixing, entertainment-based, X, sociolinguistics*

Introduction

Indonesia is globally recognized as one of the most digitally engaged countries, with X (previously *Twitter*) holding particular significance for young urban Indonesians, who use it not only to share opinions but also to follow entertainment trends and interact with public figures. Nabila and Idayani (2022) state that X serves as a medium for expressing diverse emotions and has transformed into a centre for entertainment-related interactions, including celebrity updates, music releases, film promotions, and viral media content.

The rise of digital transformation has fundamentally altered linguistic practices in multilingual societies. Georgalou (2017) notes that digital media have become mainstream sources of sociolinguistic data, reflecting their centrality in everyday speech and changing attitudes toward valid sociolinguistic study objects, creating new opportunities for examining language variation in digital contexts.

In Indonesia's multilingual landscape, with Indonesian (*Bahasa Indonesia*) as the national language and English commonly used in education, media, and global communication, language choice plays a crucial role in self-expression. Muth'im and Sutiono (2024) emphasize that multilingualism is highly valued, enabling effective comprehension across languages. Horobin (2018) notes that English is spoken by approximately 450 million people worldwide, though variations raise questions about linguistic unity.

The interaction between Indonesian and English often results in code-mixing, where both languages are combined within the same sentence. Bhatia and Ritchie (2013) define code-mixing as a sociolinguistic phenomenon in multilingual communities, serving as a communication strategy for ease of expression and social interaction. Sumarsih *et al.* (2014) demonstrate that code-switching and code-mixing are integral to bilingual communication studies in sociolinguistics, becoming increasingly popular phenomena facilitating smooth communication in Indonesia. In particular, code-mixing and code-switching are two elements of sociolinguistics that are seen to be vastly incorporated by social media users especially among speakers in bilingual or multilingual community (Nordin, 2023).

The growing use of Indonesian-English code-mixing on social media has attracted researchers' attention. Previous studies have examined how users employ multiple languages in online spaces, revealing key patterns and motivations. Meliani, Ratminingsih and Mahendrayana (2021) focused on identifying the types of code-mixing used by Twitter users and exploring the factors that influence this linguistic practice. The findings revealed that insertion was the most dominant form of code-mixing found in tweets. Devikasari and Markhamah (2023) explored the distinction between code-switching and code-mixing as used in Twitter communication involving multiple language pairs, such as Indonesian-English and Indonesian-Javanese.

The findings revealed clear differences between the two phenomena and showed that both were commonly used by users in diverse linguistic combinations. Wibowo and Hamidah (2023) conducted a study on the *@convomf* Twitter account investigated the types and motivations behind Indonesian-English code-mixing in user-submitted tweets. The results revealed six main forms of code-mixing (dominated by clause-level mixing). While these studies enhance the comprehension of bilingual interactions in online settings, the majority have concentrated on general or user-generated narratives without differentiating particular discourse domains. The current study adopts a distinct methodological approach by concentrating on entertainment-oriented accounts on X and utilizing

the theory of Muysken (2000) stating that typology of code-mixing categorizes instances into insertion, alternation, and congruent lexicalization. This methodology facilitates a more nuanced linguistic examination of how code-mixing functions as a communicative strategy within a specific digital genre marked by significant engagement and creativity.

This research aims to address that gap by investigating patterns and communicative roles of Indonesian-English code-mixing in entertainment-centered communication on X. By examining language integration and identifying common forms, the study aspires to reveal fundamental linguistic and social strategies influencing user engagement. Theoretically, the research contributes to expanding digital sociolinguistics and bilingual communication literature, utilizing established frameworks such as Muysken's theory of code-mixing. Practically, results may provide valuable insights for content creators, digital marketers, and communication professionals engaging bilingual or multilingual audiences through culturally relevant language use.

Method

The qualitative approach is particularly suitable for this research as Crystal (2011) emphasizes that qualitative methods are essential for understanding the nuanced ways in which language functions in digital environments, particularly where traditional linguistic boundaries are challenged and redefined. This study adopts a qualitative approach as it facilitates a comprehensive examination when dealing with texts that are rich in cultural and ideological significance (Creswell and Creswell, 2018) and (Denzin and Lincoln, 2018).

Data were collected utilizing the documentation technique (Sugiyono, 2013), which involved collecting written or recorded materials related to the study. A total of seven accounts centered on entertainment were deliberately chosen and anonymized as *Account A* through *Account G* to maintain confidentiality. The criteria for selection included: (1) verified or semi-official status representing entertainment personalities or media organizations, (2) a follower count surpassing 50,000, (3) regular posting of content related to entertainment such as music, film, drama, or celebrity news, and (4) elevated engagement rates in terms of likes, reposts, and replies.

The collection process consisted of four organized steps: identifying relevant accounts, reviewing posts within the specified timeframe, selecting those that featured Indonesian-English code-mixing, and categorizing them by account, date, and content type according to guidelines from (Zappavigna, 2021) and (Eisenstein, 2013). The term entertainment-focused was operationally defined as accounts that primarily disseminate or endorse content associated with popular culture. Posts that lacked linguistic content, such as image-only uploads or reposts without captions, were excluded from consideration.

The data collection period ranging from May 1 to June 30, 2024 was strategically selected to align with Indonesia's peak entertainment season, noted for its numerous award ceremonies and media releases.

For the purpose of analysis, all data were initially organized in Microsoft Excel, featuring columns for crucial details such as the source account, posting date, actual text, type of code-mixing, and contextual information. The researcher reviewed all categorized data to identify patterns and trends, while also tallying the frequency of each type of code-mixing. The classification process was guided by code-mixing theory of Muysken (2000), which classifies instances into insertion, alternation, and congruent lexicalization. Using this framework helped keep the data analysis organized and consistent, leading to a clear summary of the findings that show how Indonesian entertainment figures use code-mixing in their communication on X.

Results

The researcher identified 157 posts featuring Indonesian-English code mixing within entertainment-focused accounts on X. The study's findings indicated that the majority of X users, when interacting with one another on entertainment accounts, utilized Indonesian mixed with English in their posts.

In this study, the Muysken's theory has been chosen due to its classification of code mixing into three distinct types. These types include insertion, alternation, and congruent lexicalization.

To initiate the analysis, this section outlines the various types of code-mixing found in the gathered data. Each occurrence was classified according to recognized categories of code-mixing. A summary of the total count and percentage for each type is provided to give an overview of the patterns identified in the dataset. These results are displayed in Table 1.

Table 1. The Occurrences of Code-Mixing Types

Types of Code-mixing	Total Occurrences	Percentage
Insertion	123	78,34%
Alternation	15	9,55%
Congruent Lexicalization	19	12,10%
Total	157	

Types of Code-Mixing

1. Insertion

Insertion takes place when the lexical components of one language are incorporated into the structure of another language's sentence, allowing for adjustment (Muysken, 2000). The insertion type of code-mixing was found to be the

most frequent in this study, with a total of 123 occurrences. The data found will be explained below, as follows:

(Data 7)

Long weekend *mo nonton yang mana, gaes?* (Account C, X)

(Which movie are you watching this long weekend, guys?)

A case of insertion-type code-mixing is illustrated in the sentence "Long weekend *mo nonton yang mana, gaes?*" from account C on X. Here, the English term "long weekend" is inserted within a predominantly Indonesian sentence structure. The term acts as a noun phrase and integrates smoothly into the flow of casual digital dialogue. This example demonstrates the incorporation of English lexical elements into Indonesian sentences, enhancing context or providing stylistic diversity in informal exchanges.

(Data 51)

Cocok banget buat coffee shop, restoran, barbershop, retail, sampai bisnis lainnya.

(Account E, X)

(Perfect for coffee shops, restaurants, barbershops, retail stores, and other businesses too)

An instance of insertion-type code-mixing can be observed in the sentence "*Cocok banget buat coffee shop, restoran, barbershop, retail, sampai bisnis lainnya*" from account E on X. In this case, the English terms 'coffee shop, barbershop' and 'retail' are integrated into an Indonesian syntactic framework. The words serve as nouns and seamlessly merge with Indonesian vocabulary, preserving grammatical integrity. This insertion illustrates the frequent use of English lexical items in Indonesian digital discourse to introduce contemporary or fashionable connotations, especially in contexts associated with lifestyle and business marketing.

(Data 54)

Dari beat yang bikin angkat tangan sampai lirik yang catchy abis, semua ada di sini!

(Account E, X)

(From beats that make you throw your hands up to super catchy lyrics, it's all here!)

An example of insertion-type code-mixing can be seen in the sentence "*Dari beat yang bikin angkat tangan sampai lirik yang catchy abis, semua ada di sini!*" from account F on X. In this instance, the English words *beat* and *catchy* are incorporated into an Indonesian sentence. Both terms act as lexical insertions that enhance the expressiveness of the statement. The term *beat* reflects the impact of English terminology within the music industry, while *catchy* underscores the

appealing nature of the lyrics in a manner that feels more authentic and resonant in digital popular culture. This example illustrates how English insertions are utilized to achieve specific stylistic effects and resonate with modern entertainment discourse.

2. Alternation

Alternation takes place when two languages can substitute each other's functions in terms of grammar. It also happens when two languages, which have distinct grammatical structures and vocabulary, alternate within a single sentence. The two languages are presented in the clause in a relatively distinct manner. This indicates that a clause from one language is subsequently followed by a clause from another language (Muysken, 2000). The alternation type of code-mixing was the least frequently found in this study, with a total of 15 occurrences. The data found will be explained below, as follows:

(Data 125)

.....*gatau yang lainnya kaya gimana karena belum nonton mereka*. Juji is already the winner in my heart. (Reply on Account A, X)

(Not sure about the others 'cause I haven't seen them yet. Juji is already the winner in my heart.)

An example of alternation-type code-mixing appears in the following sentence: "...*gatau yang lainnya kaya gimana karena belum nonton mereka*. Juji is already the winner in my heart" (Data 125). In this instance, the user transitioned from Indonesian to a complete English sentence within the same utterance. This change illustrates the alternation type of code-mixing, where two separate grammatical systems (Indonesian and English) are utilized interchangeably in a single discourse. The English sentence is fully structured and stands alone, showcasing the user's capacity to navigate smoothly between the two languages for expressive purposes.

(Data 126)

waduhhh susahnyee but i'll choose bogum, jihoon, haesoo (reply on account A, X)

(Oh no, it's so hard to decide but I'll choose Bogum, Jihoon, Haesoo)

An example of alternation-type code-mixing can be observed in the phrase "*waduhhh susahnyee* but I'll choose bogum, jihoon, haesoo." In this statement, the speaker starts with the Indonesian expression "*waduhhh susahnyee*" (oh no, it's so hard) and then transitions into the English phrase "but I'll choose bogum, jihoon, haesoo." The switch happens at the conjunction "but," indicating a shift from one language system to another. This instance illustrates the alternation type of code-mixing, where different grammatical frameworks from Indonesian and English are

present within a single statement. The alternation effectively communicates emotional depth, displaying the speaker's bilingual proficiency and the informal, expressive style characteristic of online entertainment conversations.

(Data 130)
3 pemenang, diumumkan 30 Juni. Let's go!
(3 winners, announced on June 30. Let's go!)

An instance of alternation-type code-mixing can be observed in the phrase "*3 pemenang, diumumkan 30 Juni. Let's go!*" In this statement, the initial clause is completely in Indonesian, delivering informational content "*3 pemenang, diumumkan 30 Juni*" (3 winners, announced on June 30). The speaker then transitions to the English phrase "Let's go!" which serves as an interjection to foster enthusiasm and engagement. This transition illustrates the alternation type of code-mixing, where the speaker shifts between two separate grammatical systems within the same conversation. The alternation enhances emotional emphasis and establishes a vibrant, motivational tone, typical of entertainment-oriented digital communication.

3. Congruent Lexicalization

This category pertains to two languages that completely or partially share grammatical structures by transitioning from one to the other. This implies that within a single sentence, there are two words or phrases from each language. The data found will be explained below, as follows:

(Data 144)
Feeling ntah kenapa endingnya bakal kentang ya wkwkwk (Reply to Account D, X)
(I don't know why, but I've got a feeling the ending's gonna be a cliffhanger *wkwkwk*)

An instance of congruent lexicalization can be seen in the sentence: "*Feeling ntah kenapa endingnya bakal kentang ya wkwkwk*" (Reply to Account D, X). In this example, the English terms "feeling" and "ending" are included in an Indonesian sentence structure. This form of code-mixing features words from both English and Indonesian that fit into a common grammatical framework. It shows a strong integration of the two languages, where English nouns are utilized in a manner that corresponds with Indonesian syntax. This combination demonstrates how the user can easily alternate between languages when the grammatical forms are viewed as compatible.

(Data 150)
Film ini spiritual sequel dari TAARE ZAMEEN PAR (2007), sekaligus remake dari film Spanyol, CHAMPIONS (2018).

[The film serves as a spiritual sequel to Taare Zameen Par (2007) while also being a remake of the Spanish film Champions (2018).]

An instance of congruent lexicalization can be seen in the sentence "This film is a spiritual sequel to TAARE ZAMEEN PAR (2007), as well as a remake of the Spanish film, CHAMPIONS (2018)." In this case, the English terms spiritual sequel and remake are incorporated into an Indonesian syntactic framework. The sentence showcases the integration of English vocabulary that grammatically aligns with Indonesian, allowing for a smooth incorporation without interrupting the flow of the sentence. This example illustrates congruent lexicalization, where both English and Indonesian possess a compatible grammatical structure, facilitating a seamless blend of languages for stylistic and expressive diversity.

The analysis shows different patterns of code-mixing in the data. Insertion is the most common type, followed by congruent lexicalization and alternation. These results emphasize how English elements (from single words to complete sentences) are used flexibly in Indonesian digital conversations. The way code-mixing occurs indicates a comfort with both languages and a strategic use of English for style and expression. Compared to earlier studies, these findings show both common trends and distinct features in code-mixing in digital communication.

Discussion

To enhance the credibility of this study, its results are analyzed in relation to earlier research on Indonesian-English code-mixing in online settings. These prior studies offer valuable comparisons for evaluating both the consistency and differences in the main types of code-mixing found in various datasets, analytical approaches, and discourse contexts.

The current study's result that insertion is the most common type of code-mixing closely matches the research of Syafaat (2019) on Twitter posts, which also found insertion to be the leading type, followed by congruent lexicalization and alternation. Both studies applied Muysken's typology, ensuring theoretical consistency in categorizing code-mixing patterns. This similarity not only strengthens the trustworthiness of the current study's findings but also indicates that insertion might be a prevalent and stable characteristic of Indonesian-English digital communication across different online platforms. The significance of insertion in both datasets further illustrates that single-word or phrase-level English components are especially flexible in Indonesian online interactions, fulfilling roles such as emphasis, modernity, and group identity in a brief yet effective manner.

In a similar vein, this study identifies insertion as the main type, aligning with other findings found by (Meliani, Ratminingsih and Mahendrayana, 2021) on Twitter users, which also noted insertion as the most common type, followed by congruent lexicalization and alternation. This consistency shows a recurring trend in Indonesian-English online discussions, further validating the current results. Both studies highlight a preference for single-word or phrase-level English insertions in digital conversations, appreciated for their efficiency, stylistic charm, and ability to express global cultural awareness. The agreement of these findings across different datasets and analytical settings strengthens the position of insertion as a key code-mixing strategy in Indonesian online communication.

Meanwhile, while this study points to insertion as the leading type of code-mixing in entertainment-related interactions on X, Alvina and Handayani's examination of general Twitter posts found congruent lexicalization to be the most common, followed by insertion and alternation (Alvina and Handayani, 2022). Despite this difference, both studies used Muysken's typology and recognized the same three types of code-mixing, confirming the framework's relevance and consistency across datasets. The variation in dominant type may indicate the impact of discourse context, with general Twitter posts possibly allowing for more structural blending, while entertainment-focused communication tends to prefer shorter English insertions for humour, stylistic impact, and quick audience engagement. This common type distribution reinforces the credibility of the current findings while also showcasing the flexibility of Muysken's categories in characterizing Indonesian-English digital discourse.

In her study of EXO-L fan communication, Wulandari and SusyLOWATI (2021) used Hoffman's classification instead of Muysken's. However, her results highlight the importance of foreign language elements, specifically external code-mixing, in online fan discussions. Unlike her dataset, which lacked internal code-mixing, the current study shows a variety of types. Still, both studies reveal a common trend: English is used in Indonesian online interactions to express identity, show enthusiasm, and connect with similar audiences. The consistent use of English in two different classification systems supports the idea that code-mixing is not just a linguistic feature but also a significant social and stylistic tool in digital communities.

Overall, these earlier studies support and enhance the current research, showing that insertion is often the main type of code-mixing in Indonesian-English online conversations. They also indicate that the dominant type can vary based on the context of the discourse, the audience, and the theoretical approach. This agreement in findings strengthens the validity of the current study and places its results within a wider context of understanding code-mixing as a flexible, evolving, and socially relevant practice in digital communication.

Conclusion

This study examined Indonesian-English code-mixing in entertainment-focused communication on X, applying Muysken's (2000) typology to classify instances into insertion, alternation, and congruent lexicalization. From 157 posts across seven accounts, insertion emerged as the most frequent type, followed by congruent lexicalization and alternation. The findings show that English single words or short phrases are often embedded in Indonesian sentences. This suggests that bilingual users strategically use English to enhance engagement, convey modernity, and build shared cultural references.

Comparison with earlier studies confirms the prevalence of insertion across various online settings, though the dominant type can shift depending on discourse context. While general or fan-based interactions may favor structural blending through congruent lexicalization, entertainment posts tend to rely on concise English insertions for immediacy and stylistic effect. Overall, the findings indicate that code-mixing functions as both a linguistic feature and a flexible communicative strategy shaped by audience, theme, and platform norms. Theoretically, the study reinforces the relevance of Muysken's framework in digital sociolinguistics, while practically offering insights for content creators and digital marketers engaging multilingual audiences.

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