



Types of Code Mixing Found in @Mandarinfess X Account

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ABSTRAK

Abstrak: Dengan berkembangnya teknologi dan cara berkomunikasi, kini fenomena bahasa tak hanya muncul dalam percakapan secara langsung saja tetapi juga dalam percakapan secara daring lewat sosial media. Salah satu aplikasi yang digunakan oleh banyak orang dari seluruh dunia sebagai media dalam berkomunikasi adalah aplikasi X. Penelitian ini membahas tentang campur kode khususnya pada akun @Mandarinfess di aplikasi X. Tujuan dari penelitian ini adalah untuk mengidentifikasi tipe campur kode berdasarkan teori Muysken (2000) dan juga mengetahui bahasa yang dominan dalam unggahan pada akun @Mandarinfess. Pengambilan data untuk penelitian ini melalui teknik pengambilan sampel berdasarkan kriteria yang sudah ditentukan lalu dianalisis melalui metode deskriptif kualitatif berdasarkan teori campur kode Muysken (2000). Hasilnya menunjukkan bahwa tipe *insertion* menjadi yang paling dominan (75%), diikuti dengan tipe *congruent lexicalization* (15%), dan tipe *alternation* (10%). Bahasa yang dominan digunakan dalam unggahan adalah campur kode antara Indonesia-Inggris (52.5%), diikuti dengan Indonesia-Cina (32.5%) dan Indonesia-Inggris-Cina (15%). Penelitian ini menunjukkan bahwa penggunaan campur kode pada akun @Mandarinfess mencerminkan dinamika multilingualisme di media sosial, dengan tipe *insertion* sebagai bentuk yang paling dominan serta kombinasi bahasa Indonesia, Inggris, dan Cina sebagai ciri utama komunikasi para penggunanya.

Abstract: The development of technology and communication allows language phenomena to emerge not only in face-to-face conversations but also in online conversations through social media. Applications such as X are used by many people across the world as a medium for communication. This study examines code-mixing, specifically on the @Mandarinfess account on X application. The objectives of this study are to identify types of code-mixing based on Muysken's (2000) theory and to determine the dominant language in the posts on the @Mandarinfess account. Data collection for this study was conducted using a sampling technique based on predetermined criteria, followed by analysis through a qualitative descriptive method grounded in Muysken's (2000) code-mixing theory. The results indicate that the insertion type was the most dominant (75%), followed by congruent lexicalization (15%), and alternation (10%). The dominant language used in the posts was a code-mix of Indonesian-English (52.5%), followed by Indonesian-Chinese (32.5%) and Indonesian-English-Chinese (15%). This study shows that the use of code-mixing on the @Mandarinfess account reflects the dynamics of multilingualism on social media, with the insertion type being the most dominant form and the combination of Indonesian, English, and Chinese being the main characteristic of its users' communication.



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A. BACKGROUND

Nowadays, it is common for people to interact with individuals from different cultures or region, either in reality or through the use of technology. This

situation encourages people to learn a second language in order to communicate more effectively. This is because language is a common tool used by people in daily life and is considered a form of speech used by members of a particular society (Wibowo &

Hamidah, 2023). Additionally, human communication depends on a wide range of methods and variations, allowing people to use more than one language (Latifah, 2024). As a result, the phenomenon of people who speak more than one language has become increasingly common in modern society, especially in the multicultural spaces. In sociolinguistics, people who are able to communicate in more than one language are called as bilingual (Siahaan & Hussin, 2020). This ability allows them to switch between languages depending on the social context. The use of multiple languages by bilingual speakers gives rise to various linguistic phenomena in communication; one of it is code-mixing.

Muysken (2000) defines code-mixing as the phenomenon where lexical items and grammatical elements from two different languages occur within a single sentence. In a broader sense, Dewi et al. (2022) define code-mixing as “the mixing of two or more languages or language varieties in speech” p.38. This practice has become increasingly prevalent in multilingual contexts where speakers have access to more than one language. More specifically, code-mixing refers to the use of linguistics elements such as morphemes, words, or phrases from a source language into the structure of a receipt language (Setiawan, 2023). This concept is used to explain how two languages can mix in bilingual speech. This theory is one of the important theories in sociolinguistics studies, especially research on code mixing. However, it is important to note that code mixing and loan words are different because code mixing involves the obvious use of elements from another language (Setiawan et al., 2025). Additionally, Muysken (2000) categorized code mixing into three main types, namely insertion, alternation, and congruent lexicalization.

Insertion is the first type of code mixing that occurs when elements from one language are inserted into the structure of another language without changing the main structure of the sentence. According to Muysken (2000), insertion occurs when lexical elements such as words or phrases from foreign languages are inserted into the main language (matrix language). The inserted elements are usually in the form of nouns, verbs, or short phrases that still follow the main language structure. This shows that insertion is the simplest form of code mixing in the language mixing process. Fazriani et al. (2020) in his

research on code mixing on Instagram influencers explained that insertion often appears in the form of inserting English words into Indonesian sentences without changing the structure of the main sentence. This phenomenon shows that social media users tend to insert foreign words to facilitate communication and follow language trends.

The second type of code mixing is alternation is a type of code mixing that occurs when the speaker moves from one language to another in one longer speech. According to Muysken (2000), alternation is characterized by a change in the structure of clauses or phrases between two languages used in one speech. This language shift shows that both languages are used interchangeably in one communication context. Alvina & Handayani (2022) explained that alternation is often found on Twitter social media when users switch languages to express certain ideas or emotions. In addition, the use of alternation also shows the bilingual ability of speakers in actively mastering two languages. Thus, alternation reflects a more complex form of language mixing than insertion.

The last one is congruent lexicalization is a type of code mixing that occurs when two languages have the same grammatical structure so that elements from both languages can appear freely in one sentence. According to Muysken (2000), in this type there is no language dominance because both languages have a parallel structure. This makes language mixing more flexible than other types. Ismail et al. (2025) in his research on the influence of TikTok social media on the use of code mixing in Generation Z stated that congruent lexicalization often appears in social media content because users are used to mixing languages spontaneously. This phenomenon shows that social media plays a big role in shaping the bilingual habits of modern society. Therefore, congruent lexicalization is the most complex form of code mixing in the use of everyday language.

Language is subject to continuous evolution, shaped by social, cultural, and technological influences, which result in variations in its use across different contexts (Ekalia et al., 2025) Nowadays, the internet is used not only as a communication tool but also as a source of learning and entertainment for individuals, institutions, and organizations (Anggraini et al., 2022). With the rise of digital communication, code-mixing has become increasingly common not only in daily conversation

but also on digital platform such as various social media like Instagram, TikTok, and X. One of the social media platforms where code-mixing occurs frequently is X, previously known as Twitter. Typically, when posting *tweets* or replying to others, users combine two or more languages. They use this platform as a medium to share ideas and opinions while also engaging with entertainment trends (Listya et al., 2025). These entertainment trends cover various types of popular culture such as music, film, and public figures. Chinese drama has become one of the popular cultural forms that has gained significant attention and is often discussed extensively by users on X in recent years.

With the popularity of Chinese drama on X, account such as @Mandarinfess has emerged as a community platform that accommodates people who share an interest in Chinese entertainment. This account is an auto base account where users usually discuss specifically about Chinese entertainment including dramas, movies, and actors. According to Putra (2022), base account is an account followed by users who share similar hobbies and interests. Auto base account itself means that users can send automatically anonymous *tweets* that are managed by the system but which people referred it as “menfess”, which an acronym of “mention” and “confess” (Zena et al., 2022). As a result of the interactions of various cultures, code-mixing can clearly be analyzed in the menfess or the *tweets* that are sent by users. Rahmawati and Hidayati (2025) argue that individuals use code-mixing within certain groups as a way to express group identity and to be recognized as members of that community. Additionally, several previous studies have discussed code mixing in social media using different theoretical frameworks.

The first study was conducted by Meisya et al. (2025) entitled *Types and functions of English code-mixing in Maudy Ayunda’s Youtube channel*. The study aims to analyze the type of code mixing used in Maudy Ayunda’s content. The theory they applied for this study was Hoffman’s framework that divided code-mixing into intra-sentential, intra-lexical, and code-mixing that involves a change in pronunciation. This study used descriptive qualitative method and found that the most frequent type of code-mixing in the object is intra-sentential code-mixing. Similar to the present study, this research focuses on code-mixing in social media and employs a descriptive

qualitative approach to analyze the data and identify its forms. However, it differs from the present study in terms of the research object and theoretical framework, as it focuses on YouTube content and uses Hoffman’s theory, whereas the present study examines code-mixing on X using Muysken’s theory.

The next study was conducted by Sulistiawati et al. (2025) entitled *Fenomena Campur Kode dalam Meme pada Aplikasi X Akun Menfess @Bandungfess*. This study has two main objectives: to identify the forms of code-mixing and the factors influencing its appearance in memes on the social media platform X. The method applied was descriptive qualitative, and the theories used were proposed by Suandi and Suwito. The results show that code-mixing on social media is predominantly between Indonesian and Sundanese, occurring in the form of words, phrases, and clauses, and influenced by shared cultural background, informal and contextual communication, casual online language habits, and humor. In relation to the present study, this research also investigates code-mixing on social media and applies a descriptive qualitative method to analyze its forms. Nevertheless, it differs in terms of theoretical framework and focus of analysis, as it uses Suandi and Suwito’s theories and examines Indonesian–Sundanese code-mixing in meme contexts, while the present study focuses on Indonesian–Mandarin/English code-mixing in X discussions using Muysken’s framework.

The third study was conducted by Nabila and Idayani (2022) entitled *An Analysis of Indonesian-English Code Mixing Used in Social Media (Twitter)*. The goal of this study was to analyze the forms of code mixing on Twitter. Similar to the previous studies, this research used a descriptive qualitative method with documentation techniques to collect data. The researchers applied Suwito’s theory to classify the types of code-mixing. The study discovered that only five out of six types proposed by Suwito appeared in the data, with word insertion being the most dominant type. In line with the present study, this research also focuses on code-mixing in social media and applies a descriptive qualitative approach to identify its forms. However, it differs from the present study in terms of theoretical framework and research object, as it focuses on Indonesian–English code-mixing on Twitter using Suwito’s theory, while the present study analyzes code-mixing on the @Mandarinfess account on X using Muysken’s theory.

The increasing use of social media as a space for multilingual communication highlights the importance of examining language practices in online interactions. Therefore, this study focuses on code-mixing used in the @Mandarinfess account on X. The objective of this study is to identify the types of code-mixing based on Muysken's framework, which consists of insertion, alternation, and congruent lexicalization. By applying this framework, the study aims to provide a clearer understanding of how code-mixing occurs in the account's posts. Furthermore, this study aims to determine the dominant language employed in @Mandarinfess account.

B. RESEARCH METHOD

This study employs a qualitative descriptive method to analyze the types of code-mixing found on the @Mandarinfess account on X. A qualitative method was chosen because this study focuses on the phenomenon of language use, specifically the use of code-mixing in communication on social media. Qualitative research produces descriptive data in the form of written or spoken words analyzed in natural settings (Taylor et al, 2016). Therefore, the researchers considers this method suitable for analyzing the use of code-mixing in online interactions on the X social media account.

The data for this study consists of *tweets* containing code-mixing taken from the @Mandarinfess account on the X platform. The researchers used a purposive sampling technique to select the research data. This technique was used because the selected data met specific criteria, namely *tweets* featuring code-mixing between Indonesian and English, the data also contained several terms related to Mandarin. The data collected by the researchers from X was posted during the period from April to May 2026. The numbers of data points successfully identified by the researchers from the @Mandarinfess account and to be analyzed in this study are 40 *tweets*.

The instruments used in this study were documentation and note-taking techniques. The researchers first observed the *tweets* posted on the @Mandarinfess account; this was done to collect the data required for the study. The researchers then identified *tweets* containing mixing codes and documented them by taking screenshots the selected data. Once all the data had been collected, the *tweets*

were categorized based on Muysken (2000) theory of code-mixing, which includes insertion, alternation, and congruent lexicalization and after that the researchers will examine them and determine which type of code-mixing is most frequently used on the @Mandarinfess account. And last, the researchers will draw conclusions based on the results of the data analysis.

C. FINDINGS AND DISCUSSIONS

Findings

The researchers identified 40 *tweets* featuring Indonesian-English-Chinese 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 on the @Mandarinfess account X. 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, three types of code-mixing were found, namely insertion, alternation, and congruent lexicalization. As shown in Table 1, These findings indicate that users of the @Mandarinfess account tend to insert English lexical items into Indonesian sentence structures on X. This pattern suggests that English vocabulary serves as an effective communicative resource for expressing opinions, recommendations, and emotions in online entertainment discourse.

Types of Code-Mixing

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.

Tabel 1. The Occurences of code-mixing types

Types of Code-Mixing	Frequency	Percentage
Insertion	30	75%
Alternation	4	10%
Congruent Lexicalization	6	15 %
Total	40	100%

Table 1 shows the occurrence of code-mixing types found in the *tweets* from the @Mandarinfess account. A total of 40 instances of code-mixing were identified. Insertion was the most dominant type, occurring 30 times (75%), followed by congruent lexicalization with 6 occurrences (15%), while alternation was the least frequent type with only 4 occurrences (10%). These findings indicate that users of the @Mandarinfess account tend to insert foreign lexical items, especially English and Chinese expressions, into Indonesian sentence structures rather than switching completely between languages.

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 22 occurrences. Some of the data will be explained below:

(Datum13)

"JIEJIEEE CANTIKKKK MAU GAK JADI JIEJIEKU"

(Beautiful older sister, would you like to become my older sister?)

This *tweet* is classified as insertion because the Chinese lexical item *jiejie* (姐姐), meaning "older sister," is inserted into an Indonesian sentence structure. The overall grammatical framework remains Indonesian, as shown by the phrase *cantikkkk mau gak jadi ... ku*. The Chinese word functions as a noun and does not alter the syntactic structure of the sentence. Therefore, this example belongs to insertion-type code-mixing. The language combination is categorized as Indonesian-Chinese code-mixing because the utterance contains Indonesian and Chinese linguistic elements only, without any English lexical items.

(Datum 5)

"lagi pengen nonton modern drama yg romance deh, rekomendasiin donggg. Pengen yg love to enemies gitu, slow burn atau kalo bisa yg punya love at first sight kaya tbt"

(I want to watch a modern drama with romance, I recommend it, please. I want something like love to enemies, slow burn or if possible, something like love at first sight like tbt)

This *tweet* is categorized as insertion because the English phrases *love to enemies*, *slow burn*, and *love at first sight* are inserted into an Indonesian sentence structure. The overall grammatical framework remains Indonesian, while the English expressions function as lexical insertions to describe specific romance tropes commonly used in entertainment discussions. Therefore, this example belongs to insertion-type code-mixing.

(Datum 8)

"saran drama marriage before love trope donggg. Trimsss gpp modern atau kostum bebas"

(Suggestions for drama marriage before love trope please. Thanks, its okay rather its modern or free costumes)

This *tweet* demonstrates insertion because the English phrase *marriage before love trope* is embedded within an Indonesian sentence. The phrase functions as a noun phrase referring to a drama theme, while the rest of the sentence follows Indonesian grammatical rules. Since only a lexical unit is inserted without changing the sentence structure, this example is classified as insertion.

(Datum 15)

"Dafei cocok bgt meranin cewe cool dan pemberani kyk gini, aura badassnya tuh dapet bet!!"

(Dafei is really suitable for playing a cool and brave girl like this, she really gets her badass aura!!)

This *tweet* is classified as insertion because the English words *cool* and *badass* are inserted into an Indonesian sentence structure. These lexical items are used to emphasize the characteristics of a drama character, while the sentence remains grammatically Indonesian. Therefore, the example reflects insertion-type code-mixing.

In conclusion, insertion is the most dominant type of code-mixing used on the @Mandarinfess account. Users frequently insert English and Chinese lexical items into Indonesian sentence structures without changing the grammatical framework of the utterances. This pattern suggests that lexical insertion is considered the easiest and most practical strategy for expressing entertainment-related concepts and fandom-specific terminology in online communication.

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:

(Datum 11)

"Hii, I'm looking for new moots untuk meramaikan akun dramaku yang baru. Reply apa aja di bawah ini nanti aku follow"

(Hi, I'm looking for new moots to enliven my new drama account. Reply to anything below and I'll follow)

This tweet is categorized as alternation because the speaker begins with a complete English clause, *I'm looking for new moots*, and then switches to Indonesian in the following clause, *untuk meramaikan akun dramaku yang baru*. The shift involves two different grammatical systems, which is the main characteristic of alternation.

(Datum 16)

"Happy late 2nd anniversary aka sejak debut teasernya buat karakter main lead A Dream Within A Dream, kangen Li Yitong dan Liu Yuning di drama ini."

(Happy late 2nd anniversary since the debut teaser of the main lead characters in *A Dream Within A Dream*. I miss Li Yitong and Liu Yuning in this drama.)

This example belongs to alternation because the tweet starts with the English expression *Happy late 2nd anniversary* before switching to Indonesian in the following part of the sentence. The movement between two language systems demonstrates alternation-type code-mixing.

(Datum 4)

"Apakah ada disini yang ngefans Bai Jingting dan mau mutualan? Kalau ada, kindly reply pake first drama dan favorit drama dari xiaobai, I will hit you up, jangan lupa di flbck."

(Is there anyone here who is a fan of Bai Jingting and wants to be mutuals? If so, kindly reply with your first drama and favorite drama from Xiaobai. I will hit you up, don't forget to follow back.)

This tweet demonstrates alternation because the speaker alternates between Indonesian and English at the clause level. The English clause "I will hit you up" appears separately from the Indonesian clauses before and after it. Additionally, the Chinese fandom term *xiaobai* is included in the utterance. Since multiple grammatical systems are used in distinct segments, this example belongs to alternation type code-mixing.

(Datum 38)

"Eight Hundred, sender tau drama ini akan sedih, tapi gk pernah nyangka nangis pedih bgt endingnya. Bukan happy new year, tapi happy new tear."

(Eight Hundred, I knew this drama would be sad, but I never expected to cry so much at the ending. It's not a happy new year, but a happy new tear.)

This tweet is classified as alternation because the speaker switches between Indonesian and English expressions to create a contrastive and humorous effect. The English phrases "happy new year" and "happy new tear" are used as separate units within the Indonesian discourse, demonstrating alternation between two language systems.

To conclude, alternation occurs less frequently because it requires users to switch between different grammatical systems within the same utterance. The low number of occurrences indicates that complete language shifts are less practical in short social media interactions. Therefore, users of the @MandarinFess account tend to prefer lexical insertion rather than clause-level switching between languages.

3. Congruent Lexicalization

Congruent lexicalization occurs when elements from two languages are integrated within a shared grammatical structure and both languages contribute significantly to the utterance (Muysken, 2000). The data found will be explained below:

(Datum 24)

"apakah ada di sini yang ngefans Bai Jingting dan mau mutualan? kalau ada, kindly reply pake first drama dan favorite drama"

(Is there anyone here who is a fan of Bai Jingting and wants to be mutual? If there is, kindly reply using first drama and favorite drama)

This *tweet* is classified as congruent lexicalization because Indonesian and English lexical items coexist within the same grammatical framework. Expressions such as *kindly reply*, *first drama*, and *favorite drama* are integrated naturally into the sentence and function together with Indonesian elements. Both languages contribute to meaning construction without clear language dominance.

(Datum 33)

"The noble douy updates starting Li Yitong dan Chen Xingxu (nihao) kece banget udah, gasabar banget tapi masih syuting kan ya?"

(The Noble Douy updates starring Li Yitong and Chen Xingxu are already amazing. I can't wait, but they are still filming right?)

This *tweet* is classified as congruent lexicalization because lexical items from English, Chinese, and Indonesian coexist within a shared grammatical structure. The English expressions *The Noble Douy updates* and *starring* (written as "starting" in the tweet), the Chinese expression *nihao*, and Indonesian expressions such as *kece banget udah* and *gasabar banget* are integrated naturally into one utterance. The speaker moves freely among the three languages without creating clear boundaries between clauses. As a result, all linguistic elements contribute to meaning construction within the same discourse structure, which is characteristic of congruent lexicalization. The language combination is categorized as Indonesian-English-Chinese code mixing because the utterance contains elements from all three languages.

(Datum 27)

"pym! Random question~ fakta apa tentang bias kalian yang bikin kalian kaget atau amazed pas baru awal-awal ngefans?"

(pym! Random question~ What facts about your bias made you surprised or amazed when you were first starting out as a fan?)

This *tweet* demonstrates congruent lexicalization because the English phrase *random question* and adjective *amazed* are combined and *pym!* (Penyoumen) means Guys or teman-teman with Indonesian lexical items in a shared syntactic structure. The speaker moves naturally between both languages, creating a blended bilingual expression. Therefore, this example belongs to congruent lexicalization.

(Datum 29)

"pym! Random question, fakta apa tentang bias kalian yang bikin kalian kaget atau amazed pas baru awal-awal ngefans?"

(guys! Random question: What fact about your favorite idol made you surprised or amazed when you first became a fan?)

This *tweet* is classified as congruent lexicalization because English lexical items such as *random question* and *amazed* are integrated into an Indonesian sentence structure and function together with Indonesian expressions such as *fakta apa tentang bias kalian* and *pas baru awal-awal ngefans* and *pym!* (Penyoumen) means Guys or teman-teman. The speaker alternates naturally between Indonesian, English and Chinese without separating them into different clauses.

To summarize, congruent lexicalization demonstrates the multilingual competence of some users who are able to combine Indonesian, English, and Chinese elements within a shared grammatical structure. Although this type appeared less frequently than insertion, its presence shows that members of the @Mandarinfess community can naturally integrate multiple linguistic resources to express ideas and reinforce their identity as fans of Chinese entertainment.

Language Combination

In addition to classifying the data based on Muysken's (2000) typology, the researchers also analyzed the language combinations used in the *tweets*. The findings reveal three language combinations, namely Indonesian-English,

Indonesian–Chinese, and Indonesian–English–Chinese code-mixing. The distribution of these language combinations is presented in Table 2.

Table 2. Language combination of code mixing

Language Combination	Frequency	Percentage
Indonesian-English	21	52,50%
Indonesian-Chinese	13	32,50%
Indonesian-English-Chinese	6	15 %
Total	40	100%

Table 2 presents the language combinations used in the code-mixing data. Indonesian–English code-mixing was the most frequent combination, appearing in 21 *tweets* (52.50%). Indonesian–Chinese code-mixing occurred in 13 *tweets* (32.50%), while Indonesian–English–Chinese code-mixing was found in 6 *tweets* (15%). The dominance of Indonesian–English code-mixing indicates the strong influence of English in online entertainment discourse, whereas the frequent use of Chinese expressions reflects the identity and cultural interests of the @Mandarinfess fandom community.

Discussion

The findings of this study reveal that insertion is the most dominant type of code-mixing found in tweets posted on the @Mandarinfess account. The results show that insertion accounts for 30 *tweets* of the data, alternation 4 *tweets* of the data, and congruent lexicalization for 6 data. This finding indicates that users tend to incorporate English and Chinese lexical items into Indonesian sentence structures without changing the overall grammatical framework of the utterance. Most inserted elements consist of entertainment-related terms, fandom expressions, kinship terms, and internet vocabulary that are commonly used among Chinese drama fans on social media.

The dominance of insertion suggests that users prefer a simple and efficient strategy when mixing languages. Rather than switching completely from Indonesian to another language, users tend to borrow lexical items that are considered more familiar or more appropriate for expressing certain concepts. Examples found in the data include English expressions such as *slow burn*, *love at first sight*,

badass, and *marriage before love trope*, as well as Chinese expressions such as *jiejie*, *gege*, *didi*, *wuxia*, and *xiexie*. These terms are frequently used within fandom communities and often carry meanings that are difficult to replace with equivalent Indonesian expressions.

The findings of the previous studies conducted by Nabila and Idayani (2022), which found that insertion of words was the most dominant type of code-mixing in social media communication. Similar to that study, users in the present study mainly inserted foreign lexical items while maintaining Indonesian as the matrix language. This similarity indicates that insertion remains the most common form of code-mixing among bilingual and multilingual social media users because it allows communication to remain natural while simultaneously incorporating expressions from other languages. This finding is also consistent with Meisya et al. (2025), who reported that English code-mixing frequently appeared in Maudy Ayunda's YouTube content. Both studies demonstrate that English lexical items are commonly used in digital communication, particularly in entertainment-related contexts. However, while Meisya et al. focused on code-mixing in YouTube videos, the present study highlights multilingual interactions involving Indonesian, English, and Chinese on the @Mandarinfess account on X.

Besides the classification based on Muysken's (2000) typology, the findings also reveal three language combinations, namely Indonesian–English, Indonesian–Chinese, and Indonesian–English–Chinese code-mixing. Among these combinations, Indonesian–English code-mixing was the most dominant, accounting for 21 of the data. Indonesian–Chinese code-mixing occurred in 13 of the tweets, while Indonesian–English–Chinese code-mixing accounted for 6 tweets.

The dominance of Indonesian–English code-mixing demonstrates the strong influence of English as a global language in digital communication. English expressions such as *review*, *random question*, *main lead*, *romance*, *thriller*, and *look at this* were frequently used by members of the @Mandarinfess community. The use of these expressions reflects the widespread exposure of users to international entertainment content and online fandom culture. English has become an important linguistic resource in social media interactions because many

entertainment-related terms originate from English-language media and are widely recognized by internet users, the comparison can also be made with Sulistiawati et al. (2025), who found that Indonesian–Sundanese code-mixing was dominant in the @Bandungfess account. While their findings reflected the influence of local cultural identity and regional language use, the present study demonstrates the influence of Chinese popular culture through the frequent use of Chinese lexical items. This suggests that language choice in online communities is strongly influenced by the cultural interests and identities shared by their members.

However, the relatively high occurrence of Indonesian–Chinese code-mixing distinguishes this study from previous research on Indonesian–English code-mixing on social media. Chinese lexical items such as *jiejie*, *gege*, *didi*, *wuxia*, *xiaobai*, and *xiexie* appeared frequently throughout the dataset. This finding can be explained by the nature of the @Mandarinfess account, which focuses on Chinese dramas, actors, and fandom activities. The use of Chinese vocabulary not only facilitates communication among fans but also serves as a marker of identity within the fandom community. Through these expressions, users demonstrate their familiarity with Chinese popular culture and strengthen their sense of belonging to the community.

The study also identified several examples of Indonesian–English–Chinese code-mixing. Although this combination appeared less frequently than the other two, its presence highlights the multilingual nature of communication within the @Mandarinfess community. Users often combined Indonesian as the primary language with English fandom terminology and Chinese culture-specific expressions in a single utterance. For example, expressions such as *kindly reply*, *first drama*, and *I will hit you up* were used alongside Chinese terms such as *xiaobai*. This pattern suggests that users draw linguistic resources from multiple languages simultaneously to communicate more effectively and express shared cultural knowledge.

Regarding alternation, the findings indicate that this type occurred less frequently than insertion. Alternation was found in tweets where users switched between Indonesian and English clauses, such as *I'm looking for new moots untuk meramaikan akun dramaku yang baru* and *Happy New Year, tapi*

Happy New Year. The lower frequency of alternation suggests that complete shifts between language systems require greater bilingual competence and are less practical in short social media interactions. Therefore, users tend to rely more on lexical insertion than clause-level language switching.

Congruent lexicalization was also identified in several tweets, particularly those involving a combination of Indonesian, English, and Chinese elements within the same discourse structure. The occurrence of this type demonstrates that some users possess a high degree of multilingual competence and are able to integrate linguistic resources from multiple languages naturally. However, compared to insertion, congruent lexicalization appeared less frequently because it requires a greater level of linguistic flexibility and familiarity with multiple language systems.

From a theoretical perspective, these findings support Muysken's (2000) classification of code-mixing into insertion, alternation, and congruent lexicalization. The presence of all three types confirms that code-mixing on social media occurs through different levels of linguistic integration. However, the dominance of insertion indicates that lexical insertion remains the most practical and accessible strategy for multilingual users in online communication. Furthermore, the findings demonstrate that code-mixing on social media is influenced not only by linguistic factors but also by cultural interests, community membership, and exposure to global entertainment content.

Overall, the findings suggest that code-mixing serves not only as a linguistic phenomenon but also as a communicative and social strategy among members of the @Mandarinfess community. Through the use of Indonesian, English, and Chinese linguistic elements, users are able to discuss entertainment content, express emotions, share recommendations, and construct their identities as members of a Chinese drama fandom community. The findings highlight the dynamic and multilingual nature of language use on social media and demonstrate how digital platforms facilitate cross-cultural communication in contemporary society.

D. CONCLUSION AND SUGGESTION

Conclusion

Based on the research results, it can be concluded that the three types of code mixing according to Muysken's theory (2000), namely insertion, alternation, and congruent lexicalization, are found in an upload on the X account @Mandarinfess. From the 40 data analyzed, the most dominant type of code mixing is insertion with 30 data (75%), followed by congruent lexicalization with 6 data (15%), and alternation with 4 data (10%). This finding shows that users of the @Mandarinfess account more often insert English and Chinese lexical elements into the Indonesian sentence structure rather than doing a full language change.

In addition, this research also found three language combinations used, Indonesian-English, Indonesian-Mandarin, and Indonesian-English-Mandarin. The combination of Indonesian-English becomes the most dominant, while the use of Chinese vocabulary shows the cultural identity of the Chinese drama fan community on the @Mandarinfess account. Overall, the results of this study support Muysken's theory (2000) and show that code interference in social media not only serves as a linguistic phenomenon, but also as a communication strategy as well as a means to express identity and strengthen interaction in the fan community.

Suggestion

Based on the results of this research, the researchers suggest that the next research can use a larger amount of data and a longer data collection period so that the research results become more comprehensive. In addition, further research can also examine the factors that affect the use of code mixing or code mixing function in communication on social media by using different theories or approaches. Research on code mixing on other social media platforms or different fandom communities is also expected to provide broader insight into multilingual practices in digital communication.

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