TRANSLANGUAGING IN @D_LANIER'S TIKTOK CONTENT

THESIS

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THESIS

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2025

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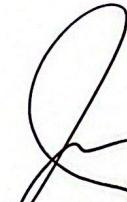
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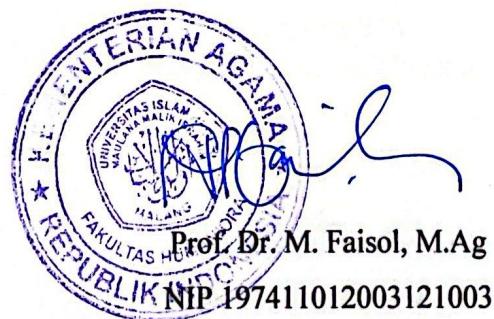
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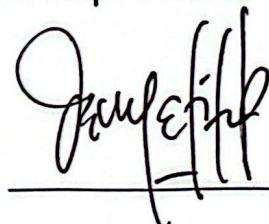
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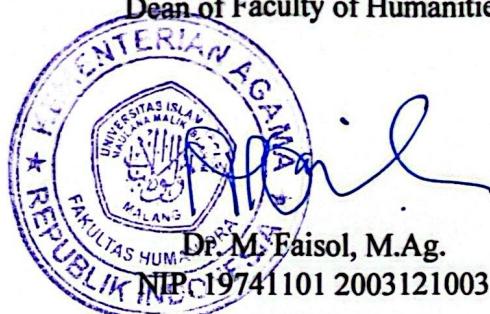
MOTTO

"Every hardship carries ease within it; every struggle brings a door to relief.."

(Qur'an 94:5–6)

DEDICATION

I proudly dedicate this thesis to my beloved family who always give me prayers encouragement, and support.

My mother, Atik Nafhati

My father, Fakhrur Rozi

My sister, Ratu Siti Fatimah

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Siti Nur Halizah

ABSTRACT

The use of translanguaging in in social media videos, is an interesting topic to discuss. This research examines the form and function of translanguaging used by a local TikTok content creator from Malang, @d_lanier, who actively combines English, Javanese, Indonesian, and Walikan language spontaneously in his monologue videos. This research is significant because it explores translanguaging practices in a digital and informal context, which differs from previous studies that focused on education. This research aims to identify the forms of translanguaging used by @d_lanier and analyze how it emerges as a social practice in his TikTok content. This research used a qualitative method with a case research focus to provide a detailed understanding of this phenomenon. The data consists of five videos and interviews carried out via Instagram DM, which were analyzed using Li Wei's (2018) framework regarding the conceptualization of translanguaging, followed by Mazzaferro's (2018) framework to analyze translanguaging as a daily social function. The findings show that translanguaging in @d_lanier's videos is not merely a mixture of languages, but a form of social expression. This shows that speakers use their linguistic repertoire flexibly to convey humor, express their local identity, and build relationships with their audience. Therefore, translanguaging serves as a linguistic strategy and social action that illustrates creativity, and local identity in TikTok content videos.

مستخلص البحث

حليزا ، سيتي نور. (2025). ترجمة اللغة في محتوى تيك توك الخاص d_lanier@. أطروحة. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة الإسلام المولانا مالك إبراهيم مالانغ. المستشارة: الدكتورة رينا ساري، دكتورة في الشرطة.

الكلمات المفتاحية: الترجمة كممارسة يومية، تيك توك، اللغة المحلية

استخدام الترجمة في مقاطع الفيديو على وسائل التواصل الاجتماعي هو موضوع مثير للاهتمام للنقاش. تفحص هذه الدراسة شكل ووظيفة الترجمة اللغوية التي يستخدمها منشئ محتوى محلي على تيك توك من مالانغ، d_lanier@، والذي يجمع بنشاط بين الإنجليزية والجاوية والإندونيسية والواليكان بشكل عفوي في فيديوهات المونولوج الخاصة به. تكتسب هذه الأبحاث أهمية لأنها تستكشف ممارسات الترجمة في سياق رقمي وغير رسمي، وهو ما يختلف عن الدراسات السابقة التي ركزت على التعليم. يهدف هذا البحث إلى تحديد أشكال الترجمة اللغوية التي يستخدمها d_lanier@ وتحليل كيف يظهر كممارسة اجتماعية في محتوى تيك توك الخاص به. استخدم هذا البحث منهجية نوعية مع تركيز على بحث الحالة لتقديم فهم مفصل لهذه الظاهرة. تتكون البيانات من خمسة فيديوهات ومقابلات أجريت عبر رسالة إنستغرام الخاصة، تم تحليلها باستخدام إطار عمل لي وي (2018) حول مفهوم الترجمة اللغوية (2018)، تلاه إطار مازافيرو (2018) لتحليل ترجمة اللغة كوظيفة اجتماعية يومية. تظهر النتائج أن الترجمة في فيديوهات d_lanier@ ليست مجرد مزيج من اللغات، بل هي شكل من أشكال التعبير الاجتماعي. هذا يوضح أن المتحدثين يستخدمون ريبيرتوارهم اللغوي بمرونة لنقل الفكاهة، والتعبير عن هويتهم المحلية، وبناء علاقات مع جمهورهم. لذلك، يعمل الترجمة اللغوية كاستراتيجية لغوية وعمل اجتماعي يبرز الإبداع والهوية المحلية في فيديوهات محتوى تيك توك.

ABSTRAK

Halizah, Siti Nur. (2025). *Translanguaging in @d_lanier's TikTok Content.* Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Dr. Rina Sari, M.Pd.

Kata kunci: Translanguaging sebagai praktik sehari-hari, TikTok, Bahasa Lokal

Penggunaan translanguaging dalam video media sosial, menjadi topik yang menarik untuk dibahas. Penelitian ini mengkaji bentuk dan fungsi translanguaging yang digunakan oleh kreator konten TikTok lokal asal Malang, @d_lanier, yang aktif menggabungkan bahasa Inggris, Jawa, Indonesia, dan Walikan secara spontan dalam video monolognya. Penelitian ini penting karena mengeksplorasi praktik translanguaging dalam konteks digital dan informal, yang berbeda dari penelitian sebelumnya yang berfokus pada pendidikan. Penelitian ini bertujuan untuk mengidentifikasi bentuk-bentuk translanguaging yang digunakan oleh @d_lanier dan menganalisis bagaimana hal itu muncul sebagai praktik sosial dalam konten TikTok-nya. Penelitian ini menggunakan metode kualitatif dengan fokus penelitian kasus untuk memberikan pemahaman yang detail tentang fenomena ini. Data tersebut terdiri dari lima video dan wawancara yang dilakukan melalui DM Instagram, yang dianalisis menggunakan kerangka kerja Li Wei (2018) mengenai konseptualisasi translanguaging, diikuti oleh kerangka kerja Mazzaferro (2018) untuk menganalisis translanguaging sebagai fungsi sosial sehari-hari. Temuan tersebut menunjukkan bahwa translanguaging dalam video @d_lanier bukan hanya campuran bahasa, tetapi bentuk ekspresi sosial. Ini menunjukkan bahwa penutur menggunakan repertoar linguistik mereka secara fleksibel untuk menyampaikan humor, mengekspresikan identitas lokal mereka, dan membangun hubungan dengan audiens mereka. Oleh karena itu, translanguaging berfungsi sebagai strategi linguistik dan aksi sosial yang menggambarkan kreativitas, dan identitas lokal dalam video konten TikTok.

TABLE OF CONTENT

CHAPTER I
INTRODUCTION

This chapter contains the introduction part of this research. The introduction presents the background of the study, which then be reviewed through previous studies to find research gaps.

A. Background of the Study

The development of digital technology has brought society closer to social media. The presence of social media such as TikTok is not only a means of communication, but also a platform for learning, and self-expression. The wide range of content that can be created and consumed on TikTok allows users to freely express their creativity and identity without certain restrictions. This situation creates a space for various linguistic phenomena to emerge (Dahniar & Sulistyawati, 2023). One of the linguistic phenomena that appears in the digital space, especially on the TikTok platform, is translanguaging; namely the use of several languages to express meaning and interact socially (Weninger & Lim, 2025).

In a sociolinguistic perspective, English is no longer considered as a single, homogeneous language or one that follows certain standards. Studies on English around the world emphasize that English has developed into various local varieties shaped by the social, cultural, and linguistic contexts in which the language is used (Mesthrie & Bhatt, 2008). English is often used alongside local languages in multilingual societies in their everyday communication, rather than as a strict code.

This perspective highlights English as a flexible linguistic resource embedded in the broader linguistic repertoire of its speakers, especially in informal and digital communication contexts.

Translanguaging as a concept in the field of sociolinguistics, refers to the ability of an individual's full linguistic repertoire used in accordance with the context or situation at hand (Friedrich & Diniz, 2016). For example, a person may communicate using Javanese at home, Indonesian and English at school, and all three languages to interact with friend to clarify the context of the conversation (Agustin & Wahyudi, 2024; Friedrich & Figueiredo, 2016). Based on this perspective, this research focuses on the translanguaging practices carried out by a TikTok content creator from Malang. The content displays linguistic abilities that are influenced by the surrounding social environment, including family, and educational environment.

This research is interesting and relevant to study, especially in Indonesia which has a very rich linguistic diversity (Goebel, 2013; Stroupe & Roosman, 2025), where many Indonesians grow up learning Indonesian and also local languages. This phenomenon can be analyzed using the theory of translanguaging presented by Wei (2018) which sees language use as something fluid and dynamic. Rather than being confined by fixed language boundaries, translanguaging used to construct meaning and express identity (Wahyudi, 2023). As seen in the case of content creators on TikTok, who utilizes his full linguistic repertoire, namely English and Javanese, in his videos. This practice highlights a uniqueness form of

translanguaging that involving Indonesian local languages which has not received much attention in current academic research.

The majority of previous studies on translanguaging have been conducted in educational contexts, particularly within classroom learning processes at various levels. For instance, Hansen-Thomas, (2020) has carried out research on Translanguaging at the senior high school education level. In this study, translanguaging is implemented in classroom learning to support English language acquisition. The study focuses on the monolingual teacher use Translanguaging pedagogy. The results show that the main resource in this practice is the students themselves, but the willingness of the teacher as a teacher to learn with the students is also important. In addition, the findings in the study show that there are tensions felt by teachers as well as students, which are mainly related to translation, the use of technology, and also students' desire to learn English as a second language (Hansen-Thomas, 2020).

Furthermore, ethnographic research in the context of the English language classroom has been conducted by Dutton and Rushton, (2021) in secondary schools in Australia. In this study, Dutton used a translanguaging poetry pedagogy approach, where translanguaging was used in learning to read and write poetry with the aim that students have space to express their identity. In the educational context, where monolingual practices still dominate, the presence of translanguaging is to provide a third space that can allow students to utilize the use of their entire linguistic repertoire. The results of the study show that translanguaging not only

increases students' engagement in the learning process, but also validates students' cultural and linguistic diversity (Dutton & Rushton, 2021).

Other research on translanguaging at a higher level has been carried out by Ou et al. (2020) at a transnational university in China that uses English Medium Instruction (EMI) in their learning process. In this context, English is used as English as Lingua Franca (ELF) where students are required to use English fully in the learning process. However, this policy contradicts the sociolinguistic conditions in the classroom where most of them have diverse mother tongue backgrounds. The results show that communication using ELF is understood and practiced by multilingual students as Translanguaging, which is by using part of the linguistic repertoire that each individual has with the aim of achieving effective communication in an intercultural context (Ou et al., 2020).

Furthermore, in order to create an open space for the use of an individual's entire linguistic repertoire, Cenoz and Gorter (2022) use pedagogical approach by planning learning strategies that aim to support students' learning process in activating their linguistic resources. Challenges such as the ideology of language separation, the limitations of the curriculum model, and also the native speaker model were present in the research process. However, pedagogical translanguaging is considered to be able to mediate language differences in the curriculum context and in real life. Another positive outcome is that by using this technique, the learning process can become more comprehensive (Cenoz & Gorter, 2022).

When individuals are given the freedom to communicate using various languages, translanguaging can occur spontaneously like what happen on a

remedial class in Macau, where the English immersion policy was not strictly enforced (Chan & Chou, 2022). In this remedial class, students were allowed to use different languages and were not limited to English only. As a result, they actively engaged in translanguaging by combining various languages such as English, Japanese, Cantonese, and Mandarin. In addition, they also used slang and incorporated body movements and facial expressions in their communication (Chan & Chou, 2022)

Research on translanguaging at the higher education level in Indonesia has been conducted by Wahyudi, (2023), where he applies translanguaging practices in the teaching process of the Introduction to Applied Linguistics course using a critical autoethnographic approach. In the process, Wahyudi, 2023 utilized the integration of English, Indonesian and local languages as a deconstruction step towards monolingual hegemony in pedagogical practices in the classroom. By giving students the space to freely use any language they master, students can feel freer and can help the understanding process in delivering learning materials well. In this study, translanguaging proved effective not only in the pedagogical context, but also in supporting the expression of emotions, strengthening identity, and forming a socially just learning space for multilingual students (Wahyudi, 2023).

In addition to the educational context, other research on translanguaging has been conducted in the digital context, through social media and platforms such as Facebook and YouTube. Dumrukcic (2020) observed the phenomenon of translanguaging on social media; Facebook, by focusing on the reasons behind the use of translanguaging by users and also how it impacts on foreign language

teaching, more specifically on bilingual education. Based on a survey conducted at the end of 2019 with 360 participants from diverse social and cultural backgrounds, Dumrukcic (2020) found that users were using translanguaging to make it easier for them to express themselves, not to seek for impression. This research also reveals that social media has the potential to be used as a platform for foreign language learning (Dumrukcic, 2020).

Another research on translanguaging on social media was conducted by Permadi et al. (2023), which is on Nessie Judge's YouTube video. In this study, it was revealed that Translanguaging on Nessie's content was dominated by code-switching with a percentage of 83%. Then some parts are done to focus on the discussion of certain topics, as much as 78%. This study conceptually distinguishes between translanguaging and code-switching, where translanguaging allows users to use their linguistic skills freely without restrictions, while code-switching has certain rules. Most of the main function of translanguaging in the video is as a metalinguistic function, 74%, which shows the role of language as a bridge to explain other languages (Permadi et al., 2023).

The next study still focuses on the YouTube platform, but in this case is in the form of a vlog conducted by an Indonesian YouTuber living in the United States, namely Puri Viera (Shalihah, 2024). The findings states that Puri's translanguaging is not only a means of communication, but also a marker of her identity. In her vlogs, she often mixes Indonesian, English and also local elements with the aim of mediating for intercultural audiences. In this study, translanguaging has a metalinguistic function, which illustrates how a vlogger can manage his way of

communication while maintaining his intention to the Indonesian audience. This research highlights the importance of translanguaging in the digital context as a way to effectively convey messages, emotions, and cultural identity. (Shalihah, 2024).

An investigation of dynamic translanguaging has been conducted in the context of podcasts of Indonesian influencers; *The Indah G Show* by Student et al., (2024). This research focuses on analyzing podcast transcript, where English and Indonesian were alternately used to identify the patterns, functions, and meanings behind language choices. Using qualitative method, the results show that the use of two languages can illustrate communication practices in the modern digital world, especially in terms of adding new insights that the flexible use of language on social media can shape one's identity, as well as to reach diverse audiences (Student et al., 2024).

According to previous studies in educational and social media context, further exploration of translanguaging is still needed, especially in the use of translanguaging in the digital space. Research on translanguaging in spontaneous interactions, especially the combination of English and Javanese in informal setting, is still limited. This research examines how language is used not only as a means of communication, but also as a creative strategy in the construction of meaning through the use of an individual's entire linguistic repertoire.

Translanguaging, together with the use of local languages, demonstrates how speakers creatively draw on their entire linguistic repertoire, as it reflected in social media interactions. This study aims to examine translanguaging as a language practice by identifying the forms in which it appears in the data. In addition, the

study seeks to explore how translanguaging is used through the combination of linguistic resources within the content. By focusing on both the forms and the ways translanguaging is used, this study provides a descriptive analysis of translanguaging practices as they are manifested in the data.

This research focuses on TikTok content created by a user with the username @d_lanier, whose real name is Reinal, a content creator from Malang. Reinal was selected as the research subject due to the uniqueness and consistency of his language use, particularly in drawing on his full linguistic repertoire, including English, Indonesian, rough Javanese, and Boso Walikan. He frequently uses these languages in creative ways, such as through humor, wordplay, and spontaneous expressions in his short monologue videos.

In addition, Reinal's background contributes to the richness of his language practices. He grew up in a multicultural family, received education in a bilingual school, and lives in a heterogeneous social environment. These experiences are reflected in the ways he draws on his linguistic resources to present distinctive language practices within his TikTok content. Importantly, in the selected videos, English functions as the dominant language, while other languages are used as supporting linguistic resources, which aligns with the research criteria.

Furthermore, Reinal often incorporates lexical borrowing and local expressions into his English-dominant speech, adding linguistic richness and reflecting communicative practices in a multilingual urban context. His consistent and spontaneous use of translanguaging in informal digital content makes his TikTok

videos suitable and relevant data for examining translanguaging as communicative practice.

This research adopts Li Wei's (2018) theory of translanguaging as the main theoretical framework, which conceptualizes translanguaging as a practical theory of language rather than merely a pedagogical approach. In this framework, translanguaging is understood as a dynamic and flexible language practice that transcends rigid boundaries of named languages.

In addition, this study also draws on Mazzaferro's (2018) view of translanguaging as a situational and processual language practice. Mazzaferro emphasizes translanguaging as a practice that emerges through interaction and is shaped by contextual conditions, without proposing fixed functional classifications. This perspective supports the examination of translanguaging as a practice observable in the data, while remaining consistent with the analytical focus of this study.

B. Research Question

In particular, this research aims to answer the following questions:

1. What forms of translanguaging are used in @d_lanier's TikTok content?

2. How is translanguaging used in @d_lanier's TikTok content?

C. Significances of the Study

In a practical way, this research is intended as a reference for students who are interested in doing research in the field of linguistics, especially in the study of translanguaging, with a focus on the integration of local languages. This research

also intends to broaden the scope of translanguaging research beyond the formal educational environment, including informal contexts and everyday life, especially its emergence in social media in line with the latest technological developments. Thus, this research provides a contemporary perspective that reflects how language practices evolve in line with digital culture.

On the other hand, another objective of this research is to raise awareness and appreciation of local languages and cultures in the digital world. Since local languages such as *Boso Walikan* have not been widely explored in academic studies or language learning practices, this research aims to introduce linguistic diversity and emphasize the importance of preserving and maintaining local identity amid globalization. Thus, this research seeks to encourage academics and the wider community to recognize the value of local languages in shaping cultural identity in the modern era.

D. Scope and Limitation

This research focuses on analyzing translanguaging practices in the TikTok content of @d_lanier, specifically in several monologue videos that combine English, Indonesian, Javanese, and *Walikan* Malang. The analysis was conducted using Li Wei's (2018) theoretical framework of translanguaging and Mazzaferro's (2018) concept of translanguaging as everyday practice to understand how language is used flexibly in digital communication in informal contexts. In addition, this research was expanded by conducting a brief interview with @d_lanier to obtain additional information about his linguistic and social background. This research is limited to linguistic practices that appear in selected videos, without expanding the

scope of analysis to multimodal aspects such as gestures, music, or audience responses, which are not the main focus.

E. Definition of the Key Terms

To clarify clarity, the following key terms are defined according to how they are used in this research.

Translanguaging

In this research, translanguaging refers to the flexible and dynamic use of language by multilingual speakers, which includes English, Indonesian, Javanese, and *Boso Walikan* Malang. This practice is considered a spontaneous and natural activity that reflects creativity and identity in everyday practice.

Everyday Practice

In this research, everyday practice refers to everyday communication practices that occur in everyday social interactions, where speakers utilize available linguistic resources according to the context of the interaction.

@d_lanier

@d_lanier is a content creator from Malang, whose TikTok videos are the main source of data in this research. His content reflects his multilingual background, as he naturally combines English, Indonesian, Javanese, and *Boso Walikan* in his creative digital communication.

CHAPTER II
REVIEW OF RELATED LITERATURE

This chapter contains a review of theories that are considered relevant and support this research. The discussion focuses on sociolinguistics, sociolinguistics in the digital context, translanguaging, translanguaging as everyday practice, and digital context. This theoretical framework is used as a foundation for analyzing the linguistic practices that emerge in the digital context under study.

A. Sociolinguistics

Sociolinguistics is the study of how language is used by human beings in everyday life, in specific social contexts. As defined by Hudson (1996), Sociolinguistics is the study of language and its relationship with society. Wardhaugh (2010) later explained that language is what people use to communicate. However, this means that each person can use language in different ways, depending on the context they face. Similarly, Wardhaugh (2010) emphasizes that each individual has an idiolect, which means they have different "ways of speaking" depending on the situation and context they face.

On the other hand, Holmes and Wilson (2022) view Sociolinguistics as the study of how language is used and chosen depending on context and social factors. For example, in a multilingual environment, a person may have a linguistic repertoire consisting of their native language, national language, slang, and regional languages or dialects. However, the *domains of language use*, where we consider who is speaking, with whom we are speaking, and how close our relationship is with the speaker, can also influence language use.

The way someone uses language in their daily life is tied to sociolinguistic concepts like idiolect, register, and code choice. These concepts shape how people use language, giving each person a unique style that comes from all the languages and varieties they use (Holmes & Wilson, 2022). Furthermore, speakers can establish register, which is a variation of language based on the situation faced and the purpose of language use. For example, when speakers adjust their language style according to formal, informal, or humorous contexts (Holmes & Wilson, 2022). While, code choice is an important aspect of translanguaging practice, where individuals, whether consciously or not, select and combine specific languages or dialects based on their social relationships and communicative needs (Holmes & Wilson, 2022). These three concepts form the crucial foundation for understanding translanguaging as a natural and spontaneous social practice in everyday life.

Indonesian society basically fluent in at least two languages, namely Indonesian and their local language based on where they live. This is particularly true in areas such as Java, where Indonesian Bahasa, Javanese language, and English are often mixed in everyday communication. As documented by (Goebel, 2013) that in Semarang, a speaker who is fluent in Indonesian but prefers to use Javanese phrases when interacting with local neighbors. This occurs because Javanese is perceived as a sign of closeness and familiarity, while Indonesian Bahasa is often associated with formality and distance in neighborly relationships. In line with this, urban communities often combine these languages with English depending on the context, identity, and audience they are addressing (Stroupe & Roosman, 2025).

Sociolinguistics is a branch of linguistics that focuses on the diversity and flexibility of language use among individuals. This makes sociolinguistics crucial for understanding translanguaging practices influenced by social context, the situation at hand, and the relationships between speakers. Through a sociolinguistic lens, language use is described as a dynamic and contextual social practice, rather than a rigid one (Holmes & Wilson, 2022). This perspective is closely related to research that explores how translanguaging practices naturally emerge in the daily activities of speakers, particularly in digital spaces such as social media platforms like TikTok. In this context, social media functions as a virtual space that mirrors real-world social interactions, where individuals can freely utilize their entire repertoire of linguistic abilities. Because of that, analyzing translanguaging practices in TikTok video content through a sociolinguistic lens is considered relevant for this research.

Therefore, analyzing translanguaging practices in TikTok video content through a sociolinguistic lens is considered relevant to this research, as it aligns allows for a better understanding of how multilingual speakers use their linguistic repertoire flexibly and creatively. Specifically, this perspective supports an analysis of how @D_Lanier combines Indonesian, Javanese, English, and Malang dialect in their content as a reflection of everyday language practices shaped by real-life interactions in his daily communication.

B. Sociolinguistics in Digital Context

Sociolinguistics, as a branch of linguistics, has developed alongside the growth of digital media. While Sociolinguistic research previously focused on how language is used in social contexts, researchers are now increasingly examining how linguistic practices evolve in virtual settings, such as social media platforms like TikTok. Furthermore, Friedrich and Diniz De Figueiredo (2016) explain that social media provides a vast range of examples to understand Sociolinguistic concepts and their dynamics. The examples of language practices on social media reflect the same linguistic dynamics as in the real world. This makes TikTok an example of a social space where users can express their identity through language and interaction. As stated by Weninger and Lim (2025), platforms such as TikTok not only serve as a place for language use, but also as an index of social meaning through the choice and style of language used. These forms of indexicality describe the user's social status and background, which can be seen through the spontaneous mix of languages they use.

In its development, English is also known for its variations, referred to as "Englishes," which encompass diverse styles and dialects of the language used across different regions. Some factors influencing these variations include cultural background, geographical location, and technological development in each region (Friedrich & Figueiredo, 2016). Therefore, in the digital context, English is not singular but exists in the form of various Englishes. On the TikTok platform, Indonesian users can use variations of Englishes based on their experiences, influenced by a bilingual environment, local accents, and the use of informal

language. The emergence of these variations is not intentional but rather the result of users' life experiences, making it a common practice.

In their interactions, TikTok users often switch between languages in a single utterance. In this context, translanguaging emerges in the digital space as a natural part of everyday communication practices, mirroring everyday life in the real world. This aligns with (Pennycook's (2018) view that digital spaces provide a superdiverse environment, where people utilize various linguistic and semiotic resources in everyday meaning-making practices. This practice also reflects the language repertoire that individuals have acquired since childhood, as in the case of speakers who come from multilingual families. Unlike translanguaging in an academic context, which was initially used as a formal strategy, the practice of translanguaging here is spontaneous in natural communication (Dumrukcic, 2020). The practice of translanguaging in TikTok is a natural part of everyday communication, as it reflects the linguistic repertoire that individuals have accumulated since childhood.

Digital media reflects linguistic practices that occur in everyday life, as seen in TikTok content uploaded by users. In this way, translanguaging emerges as a form of users' communication habits, not as a means to a certain specific purpose. These videos show how users fluidly mix various languages, reflecting the social reality they experience. This indicates that language practices on digital platforms are not far detached from real-world realities and are extended into the digital space. Digital sociolinguistic observations view these practices as authentic and genuine components of everyday linguistic practices. This research adopts this perspective

by analyzing how TikTok content reflects the everyday translanguaging practices of multilingual users of TikTok in Indonesia.

C. Translanguaging

The term translanguaging was first introduced by Williams (1994), which originates from a Welsh term *trawsieithu*, that is 'translanguaging' in English. In this context, translanguaging refers to bilingual pedagogical practices that aim to improve language skills through the use of two languages in classroom activities. Initially, translanguaging was a planned educational practice. In which learning activities are designed by teachers, with both input and output consisting of two different languages. The term was later expanded by Garcia (2009), who defined translanguaging as the use of language beyond its original meaning, including various practices employed by multilingual speakers to understand their lives as bilingual individuals.

Subsequently, the theory of translanguaging was developed by Wei (2018) as a practical theory of language, in which translanguaging is no longer merely a learning strategy. Translanguaging as a practical theory is based on the understanding that language is not a fixed system, but rather a practice. Wei (2018) emphasizes that translanguaging describes how individuals think and act as multilinguals, and rejects the concept of language boundaries or naming. Translanguaging focuses more on an individual's repertoire of abilities, rather than being fixated on a single language. In this context, translanguaging transcends the boundaries between languages.

Wei (2018) implicitly conveyed that a linguistic practice can be categorized as translanguaging if it includes the following elements. First, it involves the fluid, dynamic, and functional use of languages and language variations, where the boundaries between named languages are deliberately blurred. Second, it incorporates elements of creativity and criticality, allowing speakers to resist dominant rules and alternatively construct meaning. Third, it often takes place within translanguaging spaces, where the social and cognitive environment supports the negotiation of meaning and the expression of identity. Lastly, translanguaging transcends the formal and structural boundaries of language, emphasizing the construction of meaning over linguistic authenticity.

One such aspect that is considered essential in translanguaging, as stated by Wei (2018), is the fusion of creativity and criticality in language use. This framework emphasizes that translanguaging is not merely the practice of switching between languages but involves a dynamic and active process in which speakers construct and negotiate new meanings. In this context, creativity refers to an individual's ability to utilize their entire linguistic repertoire to respond to communicative needs in a creative and strategic way. Criticality, on the other hand, involves awareness of the social aspects of language, enabling speakers to challenge dominant ideologies and language hierarchies. Therefore, translanguaging is not only a communication strategy but also a form of self-expression, and is considered relevant in online environments where audiences, identities, and user intentions often change.

Wei (2011, 2018) elaborates on the concept of translanguaging space, which is a space formed by multilingual speakers when they combine aspects such as linguistic resources, identity, and experiences they have encountered to participate in the communication process. The term "space" here does not refer to a physical location, but rather to a discursive and cognitive environment formed by the speaker's intentions. Within this space, speakers can freely develop new forms of communication without being constrained by traditional language boundaries, and within that, it can describe their realities. This space is fluid, relational, and constantly evolving, especially in situations where speakers interact with diverse audiences, such as in digital contexts. Thus, translanguaging space illustrates that language practices are closely related to the negotiation of social roles and the formation of relationships between individuals.

An ongoing debate exists regarding the differences between translanguaging and code-switching or code-mixing, as these terms are often used interchangeably in multilingual discourse. However, Wei, (2018) clarifies that translanguaging differs from these older concepts. Code-switching and code-mixing involve the shifting or combining of two or more distinct language systems. In contrast, translanguaging views language as a flexible integration of a speaker's linguistic abilities. Translanguaging in the Indonesian context, as defined by Wahyudi (2023) is not merely a shift between languages but the strategic use of an individual's linguistic resources to express emotions and affirm identity. Thus, translanguaging serves as a means of communication utilizing all the linguistic resources a person possesses.

In sociolinguistic studies, code-switching and code-mixing are commonly used to describe multilingual language practices. Code-switching generally refers to the alternation between two or more languages across sentences or discourse segments, often influenced by changes in topic, setting, or interlocutor (Holmes & Wilson, 2022; Wardhaugh, 2010). Code-mixing, on the other hand, refers to the combination of elements from different languages within a single clause or utterance, where the involved languages are still treated as distinct systems. These concepts primarily focus on structural patterns of language alternation rather than on the broader social and functional aspects of meaning-making.

While code-mixing is commonly used to describe the structural combination of elements from different languages within a single utterance, it still treats languages as separate and bounded systems (Holmes & Wilson, 2022; Wardhaugh, 2010). From this perspective, multilingual practices are analyzed primarily in terms of how linguistic elements are mixed or alternated at the structural level. In contrast, translanguaging does not focus on identifying which language elements are being mixed, but on how speakers draw on their entire linguistic repertoire to construct meaning in context. This view aligns with sociolinguistic perspectives such as World Englishes, which regard English as a flexible linguistic resource that is locally adapted and used alongside other languages in everyday communication rather than as a fixed or autonomous code (Mesthrie & Bhatt, 2008). Therefore, this research deliberately adopts translanguaging as its analytical lens, as the language practices observed in @d_lanier's TikTok content function as socially embedded meaning-making practices rather than instances of structural code-mixing.

Within the context of literacy and academic writing, Canagarajah (2011) demonstrates how translanguaging is implied in multilingual learners' academic writing through a concept he refers to as codemeshing. Unlike code-switching, codemeshing allows writers to strategically and consciously combine various languages in their linguistic sources within a single text. From this perspective, translanguaging is not only a form of linguistic expression but also a rhetorical strategy for establishing academic dominance. Therefore, translanguaging provides students with the space to freely negotiate their identities and positions within academic discourse.

Translanguaging within Li Wei's (2018) theoretical framework is not explicitly defined as having specific roles or functions. This is because translanguaging is understood as a dynamic and holistic language practice oriented toward actual language use, which does not view language as a separate, stable, and static entity. Li Wei (2018) emphasizes that translanguaging involves the mobilization of speakers' linguistic, semiotic, and multimodal repertoires in the process of meaning-making. From this perspective, the central concern of translanguaging theory is not the classification of language functions, but how language practices emerge and operate in social interaction. Accordingly, translanguaging is not conceptualized as a system with predetermined functional categories, but as a practice whose meanings and purposes are shaped contextually.

Studies on translanguaging have approached the concept from different perspectives. Lin (2020), for example, examines translanguaging in pedagogical contexts and explicitly classifies its functions within educational practices, such as

promoting deeper understanding, supporting weaker language development, facilitating home–school connections, and assisting the integration of learners with varying levels of proficiency. However, these functional classifications are context-dependent and specifically situated within instructional and pedagogical settings. This suggests that the categorization of translanguaging functions is not universal, but contingent upon the context and theoretical orientation adopted.

In contrast, Li Wei's (2011, 2018) conceptualization positions translanguaging as a language practice that transcends rigid language boundaries and resists viewing language as a collection of separate codes. From this standpoint, translanguaging is better understood through its observable practices rather than through predetermined functional categories. This theoretical position highlights the flexibility of translanguaging and allows it to be examined in diverse contexts beyond formal educational settings.

Although translanguaging was initially tied to educational contexts, it's becoming more common in everyday informal communication, especially in digital spaces. Platforms like TikTok provide a dynamic environment where multilingual users can naturally practice translanguaging to express ideas, connect with audiences, and create meaning. In this research, Li Wei's (2018) theory of translanguaging as a practical theory of language is used as the primary analytical framework, as it views language as a social practice and meaning-making process rather than a rigid system. This theory aligns with how TikTok users flexibly employ their linguistic repertoires in creative ways. Thus, this research explores

translanguaging not only as a theoretical lens but also as a daily communication practice.

An examination of previous studies shows that translanguaging does not only exist in educational contexts, but it is also a communication strategy that takes place on social media. Dumrukcic (2020) states that Facebook users employ translanguaging with the aim of facilitating self-expression. Permadi et al. (2023) compared code-switching and translanguaging on Nessie Judge's YouTube channel, which serves as a metalinguistic medium. Shalihah (2024) observed how Puri Viera mixes languages in her vlog as a marker of identity and a bridge between cultures. Meanwhlie, (Student et al., 2024) revealed how translanguaging can reflect flexibility in communication while shaping identity in podcast videos. These findings reinforce the relevance of translanguaging as a significant social phenomenon in the digital context, aligning with the focus of this research.

D. Translanguaging as Everyday Practice

Initially developed in an educational context (García & Wei, 2014), translanguaging is now widely used in informal contexts. It is commonly found among young people in urban areas who are accustomed to using mixed languages, as well as in digital public spaces. This reflects that translanguaging practices are not confined to the classroom but naturally occur in everyday social interactions. Therefore, translanguaging is no longer viewed solely as a pedagogical strategy but also as a living social practice that is deeply integrated into daily life. Mazzaferro (2018) states that translanguaging is an "everyday social practice," meaning that this practice reflects the flexibility of language and individual interests in real-life

social contexts. Hence, translanguaging is increasingly viewed as a dynamic and contextual social practice, rather than merely an educational pedagogical strategy.

Unlike pedagogical strategies that tend to be formal and planned, translanguaging as an everyday practice is spontaneous, flexible, and unplanned. This practice usually pops up naturally in everyday interactions, as in communication with family members or in environments with diverse linguistic backgrounds. Paulsrud and Straszer (2018), through their study of multilingual children, revealed that children are able to use their entire linguistic abilities consciously and functionally. The children stated that it was possible for them (Laura and her family) to mix languages because they understood all the languages that were used. The statement made by Laura reflects her metalinguistic awareness of the fluid and situational use of language. This study emphasizes that translanguaging is not simply a linguistic phenomenon but also an integrated communication strategy that is formed and supported by the social context around them.

The existence of social media as an integral part of everyday life, has created a new space for translanguaging, especially among young people. Several social media platforms, such as TikTok, Facebook, and others, support the wider and more creative use of mixed languages. The mixing of languages is present in many languages, dialects, and various styles of communication. This allows individuals to express themselves beyond the boundaries of formal language. Mazzaferro (2018) states that in contemporary settings, particularly in digital environments, individuals can shift between different linguistic systems, particularly to enhance

their interactions with others. This practice illustrates how language is dynamically employed to engage with modern social life.

According to Mazzaferro (2018), the concept of translanguaging as everyday practice emphasizes the concept of translanguaging which is not only a linguistic practice, but also a social practice that is manifested in everyday life. In the concept he introduced, the practice of translanguaging is a situational; which means it happened in a certain context, processual; it takes place as a dynamic process, and interactional; meaning it occurs in interactions between interlocutors. This means that translanguaging is present as a reaction to a certain social situation, occurs as a dynamic process that continues to develop in everyday interactions, and is also manifested through social relationships built by speakers with their interlocutors in various contexts. Thus, translanguaging describes everyday communication practices that adapt to the social context, identity, and ideology of the speaker. This approach is used to analyze translanguaging practices used to construct meaning, show identity, and interact with the audience.

There's been a bunch of studies on translanguaging in social media, especially on platforms with lots of users like TikTok and Facebook. Oliver and Nguyen (2017) conducted research on translanguaging practices among Aboriginal students in Australia and found that translanguaging on Facebook is used to strengthen social connections and as a way to construct identity within their communities. Further research was later conducted by Oliver and McCarthy (2019) on the use of translanguaging as a multimodal space on Facebook, enabling users to practice translanguaging creatively. There, users not only freely mix languages but also

combine the use of text, images, and symbols like emojis in a single form. Another study was carried out on Singaporean youth in a study by Weninger and Lim (2025), who used the term Singlish in their content as a marker of their culture, which also shapes their local identity and strengthens their social solidarity.

In line with the previous phenomenon, Singlish is an indexical language practice, where the form of language used indicates the social and cultural background of its speakers, in addition to its main purpose of conveying a message. For example, the use of expressions like "leh," "lah," or 'lor' in phrases such as "Can lah, no problem!" not only conveys literal meaning but also reflects the distinctive use of Singaporean English. Meanwhile, the use of mixed languages such as Singlish (Singaporean English) or Chinglish (Chinese English) is also considered as a form of translanguaging as it combines two or more language systems in one utterance (Wei, 2011, 2018). This practice is similar to what Reinal does in his content, which combines the use of English with *Walikan*, a language derived from Indonesian or Javanese words with reversed letter order. This practice signifies the creation of a sense of togetherness and local belonging among the local audience in Malang.

As a social and pedagogical tactic, translanguaging has a critical dimension in which this practice functions not only as an everyday communication practice, but also as a strategy to counter the dominance of a particular language in academic environments. Wahyudi (2023) underscores how translanguaging practices in online learning can serve as a bridge in communication while simultaneously creating a safe, inclusive, and responsive learning environment that accommodates

the linguistic diversity of students. In their practice, students not only use English but also mix it with Indonesian or regional languages to express their opinions more freely and authentically. In this way, translanguaging becomes an affirmative medium for facilitating local expression in an academic context.

CHAPTER III
RESEARCH METHOD

This chapter contains an overview of the research method used to analyze translanguaging practices in a digital context. The method discusses research design, research instruments, data and data sources, data collection, and data analysis.

A. Research Design

This research employed a qualitative method with a sociolinguistic approach to explore the meaning behind individual social phenomena related to language use. According to Creswell (2013), qualitative research is appropriate for exploring issues in depth, particularly to understand meanings constructed by individuals in their natural contexts. This approach was chosen because it allows language practices to be examined not merely as linguistic combinations, but as socially situated processes of meaning-making in informal digital communication. Furthermore, this study adopted a case study design, which, as defined by Creswell (2013), explores a bounded system within a specific time frame and context through in-depth analysis of various data sources. In this research, the case focuses on translanguaging practice in @d_lanier's TikTok content.

B. Research Instrument

The main instrument in this research is the researcher herself. The researcher is responsible in planning, collecting, interpreting, and analyzing data. The researcher takes an active role in every stage of the research process, from selecting relevant

data sources, observing data, to analyze the data. In addition, the researcher also analyzes and identifies data that is considered relevant to the research topic. Furthermore, watching, recording, and transcribing videos are also done independently by the researcher. Then, the researcher also contributed on contacted the creator via Instagram Direct Message to conducts short interviews.

C. Data and Data Source

In this research, the data source used consists of TikTok videos selected based on specific criteria. The main criterion is the use of English as the primary language accompanied by the use of other languages through translanguaging within a single video. The researcher selected five TikTok videos uploaded by the account @d_lanier between April and September 2024. Each video has a duration of approximately one to two minutes. These videos were selected because they are relevant to the research focus, namely translanguaging as an everyday communicative practice.

From the many videos uploaded by @d_lanier, the content varies in form and language use. Some videos show his work as a radio broadcaster and mainly use Indonesian, while others include endorsement content or mixed-language videos where Indonesian remains the dominant language. In this research, the researcher specifically focused on videos in which English functions as the main language. During the April–September 2024 period, there were around twenty videos that met this criterion and contained rich translanguaging practices. However, the researcher purposively selected five videos that were considered representative, as similar language patterns and practices repeatedly appeared in other videos.

The data of this research consist of utterances that demonstrate the natural and spontaneous use of two or more languages, produced by @d_lanier in the selected TikTok videos. The videos mostly portray everyday life situations, often presented in the form of humorous sketches or short monologues about daily experiences, including multilingual family interactions and student life in Malang. In these videos, the content creator uses English, Indonesian, Javanese, and Malangan Walikan in a fluid way. This language use reflects everyday communication practices in a multilingual and multicultural environment, rather than a planned or scripted form of language mixing.

In addition to the video data, the researcher conducted a brief interview with the content creator through Instagram Direct Message. This interview was conducted to obtain supporting information related to the creator's linguistic and cultural background, which could not be directly observed from the video content. The interview provided information about his educational background, language experiences, and the role of multilingualism in his daily life. This additional data supports and strengthens the analysis of translanguaging practices found in the selected TikTok videos.

D. Data Collection

The data collection process in this research was conducted in several stages. First, the researcher accessed the TikTok platform and observed content uploaded by Indonesian creators who use English as their primary language. After reviewing several accounts, the researcher selected the TikTok account @d_lanier as the research subject because of his consistent use of multilingual practices involving

English, Indonesian, Javanese, and Malangan Walikan. Second, the selected videos were downloaded and carefully transcribed by the researcher. The transcription focused on capturing the spoken utterances in each video, while unnecessary repetitions or fillers were removed to maintain clarity and readability of the data. Finally, to obtain additional supporting data, the researcher conducted a brief interview with the content creator via Instagram Direct Message. This interview was carried out to gather information related to the creator's linguistic background, educational experiences, and multilingual environment, which could not be directly observed from the video content.

E. Data Analysis

The analysis in this study focuses on translanguaging practices found in each video by examining how multiple linguistic resources are drawn upon within the content. The data are analyzed by identifying patterns of language use and the forms in which translanguaging appears, rather than treating utterances as isolated grammatical sentences.

The analysis was conducted in several stages. The first stage involved identifying instances of translanguaging in the selected TikTok videos. Following Li Wei's (2018) perspective, translanguaging is examined as a fluid language practice without classifying it into fixed roles or functions. At this stage, attention is given to how different linguistic resources are combined and manifested in the content. The second stage focused on interpreting how translanguaging is used within the content by considering the surrounding interactional cues presented in the videos. This stage examines translanguaging as a situational and processual

practice, emphasizing how linguistic resources are mobilized in different moments of the content without framing them as everyday communication. The final stage of the analysis involved describing the patterns of translanguaging use across the data. This includes examining how certain linguistic resources tend to appear in particular moments of the content, such as the use of local expressions alongside other languages, to provide a comprehensive account of translanguaging practices as they are manifested in the videos.

CHAPTER IV
FINDINGS AND DISCUSSION

This chapter contains research findings and data analysis based on the theoretical framework described in the previous chapter. Each utterance was analyzed through the research questions that have been formulated.

A. Findings

The findings of this research show that as a TikTok content creator, @d_lanier uses various languages and all of his linguistic abilities in his videos. He mixes English, Indonesian, Javanese, *Malang Walikan*, and sometimes incorporate in other languages such as Sundanese, Dutch, Arabic, and so on, often within humorous context. Profanity is also often used in combination as a form of cultural belonging, and certain vocabulary items are adapted as a form of creativity in the local dialect.

As an analytical approach, this study identifies forms of translanguaging that appear in the data, such as combinations of English–Indonesian or English–Javanese, etc. This classification is used solely as an analytical tool to facilitate the presentation and organization of research data, and is not intended to represent translanguaging as a static linguistic phenomenon or as a separate linguistic system. Thus, the grouping of translanguaging forms in this study is methodological and analytical in approach, not theoretical. This approach remains grounded in the fundamental concept of translanguaging as a language practice that transcends named language boundaries, as emphasized by Li Wei (2018).

Thus, the research data is presented in the form of transcripts of utterances taken from five selected TikTok videos as representations of translanguaging practices. The data is analyzed based on the forms of translanguaging that appear, namely combinations of English–Javanese, English–Boso Walikan, English–Indonesian and English with other languages.and will served

To enhance readability and analysis of the transcript, several notations are used to mark different linguistic elements. The following notations are used throughout the transcript utterances:

Italics: Javanese language

Bold: Indonesian language

Underlined: Walikan language (Malang slang)

'Single quotation marks': Profanity

<Angle brackets>: Sound effects / Onomatopoeia

[Square brackets]: Other foreign languages (e.g., Sundanese, Japanese, Dutch, Arabic)

These notations are used consistently to mark the linguistic repertoire of the creator in the transcript data presented in this chapter.

Overview of the Analyzed Videos

This section provides an explanation of the context of the videos analyzed to give an overview of the situations and interactions that occur in each video. This explanation serves as background information to help readers understand each datum analyzed in the following sections.

a) Video 1: "Surya 16"

In video 1, @d_lanier opens a pack of Surya 16 cigarettes, one of the most popular cigarette brands in Indonesia. His style of speaking is casual and humorous, more like everyday conversation rather than a planned monologue. Throughout the video, @d_lanier spontaneously mixes English with Javanese, Indonesian, Walikan, and even Sundanese, demonstrating the flexible and dynamic use of his linguistic repertoire. This hybrid use of language illustrates Li Wei's (2018) concept of translanguaging as a flexible and dynamic practice, in which speakers move freely between languages and varieties to communicate creatively.

b) Video 2: "Kenzo Bad Score"

In video 2, @d_lanier performs a short comedy sketch in which he plays a father who scolds his son, Kenzo, for getting a bad grade in English class. This scene is similar to a common domestic situation, where parents express disappointment in their child's behavior, but it is presented in a funny and exaggerated way. @d_lanier portrays the father's emotions through expressive gestures, changes in tone of voice, and exaggerated reactions, which create a comedic effect. The entire video reflects everyday family interactions that are familiar to Indonesian viewers, especially in Javanese households, but is delivered in an interesting and entertaining way, in line with the characteristics of translanguaging on social media as a medium for self-expression and entertainment (Dumrukcic, 2020).

c) Video 3: "N Kabupaten"

In this video, @d_lanier is replying to a comment from a viewer through a video response, where he explains his somewhat complicated background. He briefly describes the places he has lived, noting that he has moved several times, and explains which part of Malang he comes from. The Malang Raya area is quite large area and is divided into several administrative regions, including Malang Regency, Malang City, and Batu City. People from the city area are often considered more modern than those from the regency or countryside. With a casual and humorous style of speaking, @d_lanier conveyed where he came from, without explicitly stating modernity or backwardness, but playfully referring to common stereotypes as part of his local local background narrative.

d) Video 4: "Singosarian English"

In video 4, @d_lanier responds to a comment from a viewer about his content, which features a mix of English and Javanese words spoken with an English accent. He humorously redefines his accent by using a funny term that he created himself. Through this way, he combines English, Javanese, Boso Wallikan, and Indonesian to refer to certain cultural references, For instance, by mentioning Ken Arok, who was the king of the Singosari Kingdom, whose name now represents the name of the area where @d_lanier lives. Throughout the video, @d_lanier uses harsh words not to express anger, but as a form of friendly greeting, while maintaining a casual tone in his style of speaking.

e) Video 5: "Give Me Ojir!"

Throughout the video, @d_lanier plays two roles at once, both as Kenzo and as his father. He alternates between the roles in a humorous manner. As Kenzo, he acts like a child asking his father for pocket money, while as the father, he responds with slight upset, realizing that Kenzo is just looking for an excuse to ask for more money. In this video, @d_lanier as Kenzo, employs various expressions that may sound harsh and rude, but they remain humorous and natural, characteristic of the Malang community's style of speech. Meanwhile, his performance as the father character refers to the everyday language style of the Malang community, which is filled with expressive tone and hyperbole. Throughout the video, @d_lanier uses a variety of languages, including English, Javanese, Indonesian, and Boso Walikan, demonstrating his flexible use of all the linguistic resources at his disposal in a relaxed context. In addition, this video also features several lexical borrowings from other languages, such as Japanese, Dutch, and Arabic, which further highlight the fluidity of his language performance.

Form of Translanguaging

1. English-Javanese

This section presents findings on translanguaging involving a combination of English and Javanese, which is the local language used by @d_lanier. The data in the form of utterances was taken from five selected videos that show the mixing of English and Javanese in the analyzed content.

Datum 1:

Alright folks, just got back from the grocery store and look what I bought right there. It was a box of surya 16. It contains 10 packs of surya 16. That's why it looks *guede pol*. And you're not gonna believe that my friends asked me that, 'cok', *gendeng a on*? Are you crazy? You're gonna smoke it all, dude? 'Holy shit'. And I was like, *yoyolah* 'cok' hell, yeah.

Video 1 (0:00-0:20)

At the beginning of the video, @d_lanier greets the audience with the English phrase *alright folks* reflecting a Westernized style of language. He then continues his narration in English, before mentioning the local Indonesian cigarette brand Surya 16, and continuing his speech with the Javanese expression *guede pol* This phrase comes from the word *gede* 'big', with the infix -u- to strengthen the meaning, and *pol*, which means 'very' Therefore, *guede pol* describes 'something that is very big'. This kind of language blending describes what Li Wei (2018, p. 15) refers to as the flexible and dynamic use of language with an individual's entire linguistic repertoire, where @d_lanier, as a speaker, not only switches between English and Javanese, but also flexibly utilizes all of his linguistic resources.

Translanguaging enables individuals to express social meanings and negotiate everyday interactions through the creative use of language (Li Wei, 2018, p. 16). This is reflected when @d_lanier mimics a casual conversation with his friend, slipping in the Javanese swear words *"cok, gendeng a on?"* which literally means 'are you crazy, bro?' even though this conversation is not a real interaction, but rather an imitation of real everyday interactions commonly used by young people in Malang, such as @d_lanier and his friends. Here, the profanity *cok*

appears to function as a marker of local discourse rather than as an insult, indicating @d_lanier's awareness of local norms embedded in his linguistic practices.

Datum 2:

And without further ado, let's unpack this bad boy. Okay, *gak atek* wasting your time, let's search for the *pucuk an e solasi* first. And that's what it looks like. Hmm, <sreett>, wow. And open this first. Ah, too much *bleketek an.* Ah, no, I accidentally *suwek* this paper. But never mind. As you can see here, there are 10 boxes of surya 16 right here. *Jirolupatmonemtulongagung.* It's a perfect 10.

Video 1 (0:28-1:07)

In this section, @d_lanier continues to open the cigarette box while speaking with a mixture of English, Indonesian, and Javanese. @d_lanier's utterance, *"okay, gak atek wasting your time, let's search for the pucuk an e solasi first"* shows the use of a flexible and dynamic linguistic repertoire, as described by Li Wei (2018). The seamless combination of English structure *let's search for* with Javanese and Indonesian words *gak atek, pucuk an e solasi*, shows how linguistic boundaries are blurred and reshaped to suit the speaker's communication flow. Instead of switching between languages, @d_lanier integrates both naturally in one utterance, emphasizing fluidity and functionality, which are two key elements of translanguaging practice.

@d_lanier also uses local onomatopoeic and dialectal expressions, suchas *sreet"* and *bleketekan* 'things', followed by *suwek* 'torn. This selection of lexical items emphasizes his ability to draw on sensory and cultural experiences embedded in his local linguistic environment. Through the flexible use of sound imitation and regional vocabulary, @d_lanier demonstrates creativity, which is the ability to use

all the linguistic and semiotic resources at hand to construct meaning (Li Wei, 2018, p. 16). The use of these local forms does not disrupt the English narrative as a whole, instead it enriches the narrative with cultural and personal flavor. This process demonstrates how translanguaging functions beyond structural boundaries, serving as a meaning-making strategy that combines global (English) and local (Javanese) codes into a single expressive repertoire.

At the end of the segment, @d_lanier inserts a humorous joke, *Jirolupatmonemtulongagung* a counting expression which is familiar among Malang region speaker. By inserting this local linguistic joke into an English framework, @d_lanier creates a space where linguistic and humorous resources coexist. This space allows him to express his style of speaking in a dynamic way while keeping the narrative humorous and relevant to his environment. Therefore, the practice of translanguaging in this segment reflects the flexibility, and creativity of everyday linguistic expression that shapes his style of everyday digital communication.

Datum 3:

Kon kabeh may be wondering, why is the color red instead of the brownish one? Because in East Java, especially in Malang, we have this reddish surya for the surya 12. And nowadays you can find the red one for surya 16 as well.

Video 1 (1:10-1:29)

In this section, @d_lanier describes the differences in cigarette colors in East Java and West Java, by starting his speech with *kon kabeh* 'all of you'. The use of the words *kon* 'you', *kabeh* 'all' are Javanese phrases that show a sense of

inclusiveness and familiarity towards the listener. The choice to use this term, rather than English greetings such as 'everyone' or 'all of you guys', shows @d_lanier's comfort in flexibly incorporating Javanese into his English narrative (Li Wei 2018, p. 15). Flexible and dynamic language shifting allows speakers to convey news and interact with their audience.

Datum 4:

But this one is a *rodok* cheaper than this one. Here comes the first pack. Let's open. Sreeet, nah. 'Ancok' *i*. As you can see, there are 8 here and 8 here. That's it. Ah, it's better to smoking while *ngeseng. Au sek ya beh ya*.

Video 1 (1:51-2:12)

When opening the cigarette box, @d_lanier says, *ancok i* which is a Javanese swear word derived from 'Jancok'. In social circles in Malang, it demonstrates how local linguistic resources can be used creatively and expressively. More specifically, in this context, it gives an emotional effect accompanied by an element of comedy, which shows how @d_lanier uses these profanities as part of his linguistic performance (Wardhaugh, 2010). This is a practice of "criticality" as described by Li Wei (2018), where multilingual speakers break the boundaries of normality by changing the context of language according to the understanding believed by society.

Then, the phrase *"better to smoking while ngeseng"* where *ngeseng* is Javanese for 'pooping', combines English structure with a Javanese verb. Meanwhile, the phrase *"Au sek ya beh ya"* 'I'll go first, guys', closes the scene with truly local language. The words *au* originally *aku* 'I', *sek* 'first', and *beh* indicate a casual way of speaking. Through this practice, the use of language becomes fluid and dynamic,

shifting between English and local expressions without clear boundaries (Li Wei 2018, p. 17). This spontaneous shifting creates a Translanguaging Space that reflects everyday conversations among young people in Malang, blurring boundaries and maintaining local humor.

Datum 5:

Lho lho lho lho, *gak* wrong *a iki*? *La* what the 'fuck' is this 'shit'? *Sek sek sek sek sek, he le le le le,* come here. Kenzo, *rinio* to papa. Care to explain about this shit? You scored E in *Enggres*, and you call yourself my son? *La* 'taek' *a*? Embarrassed *pol se* your papa *iki* if his son keeps getting bad scores in *Enggres*.

Video 2 (0:00-0:22)

At the beginning of the video, @d_lanier opens with *"lho lho lho lho, gak wrong a iki?"*, which shows the typical expression of someone from Malang when they are upset. This phrase combines the English word *wrong* with a Javanese expression that means 'isn't this wrong?'. This blending of words creates an effect of spontanity that illustrates the fluidity of his language practice. He uses both languages simultaneously, not separating them in order to express his emotions in a more lively way that is relevant to the context. This shows how translanguaging occurs naturally and is dynamic and situational, where, according to Holmes and Wilson (2022) and Li Wei (2018, p. 16), bilingual speakers draw from their full linguistic repertoire to make meaning in interaction.

In the next utterance, @d_lanier imitates the style of a parent scolding their child by saying, *"La what the fuck is this shit?"*. By combining expressive English with strong exclamations and harsh words, his utterance becomes more dramatic

and humorous, which describes the typical creativity of performance in digital communication (Pennycook, 2018). The use of profanity such as 'fuck' and 'shit' is intended as a verbal performance that emphasizes the character of the 'father' in this video. In this part, the speaker uses the language he masters imaginatively, which shows how he creatively combines linguistic forms to enhance emotional and humorous effects. With this description, according to Li Wei, this practice illustrates the practice of creative translanguaging (Li Wei, 2018, p. 24).

Then, at the end of the clip, he combines Javanese and English to create a communicative and unexpected linguistic structure *"La taek a? Embarrassed pol se your papa iki if his son keeps getting bad scores in English".* The use of the word *taek* which is a curse word from East Java, and *pol* 'very' strengthens the emotional impression. Then, the sentence structure in the utterance *"embarrassed pol se your papa iki"* illustrates a mixture of English and Javanese grammar. According to Li Wei (2018, p. 27), this utterance is a form of criticalism in which @d_lanier consciously plays with the formal boundaries of language to display the original style of Malang's local identity. This utterance also creates a translanguaging space where language, emotion, and culture can intermingle in a single utterance to express how @d_lanier negotiates his performative emotion as a Malang speaker who is fluent in international language varieties.

Datum 6:

Winginane you got F, and *saiki* you got E. Hhhh. You said to me *pas iko* that English is your favourite subjects in school and that was your forte.\<huft\> *Makane lah* zo zo, if you teacher is explaining to you, *rungokno*, don't *ndowah ndoweh*. Don't be *kowah-kowoh* and don't *ndlahom* in class. huh.

When @d_lanier began his utterance with the Javanese word *winginane* 'the day before yesterday' and followed it with the phrase *saiki* 'right now' in the next sentence. This part reflects his proficiency in switching between Javanese and English spontaneously and naturally. This pattern continued when he added *pas iko* 'last time', showing that English was used for grammatical structure, while Javanese expressions gave the message a cultural and emotional feel. This practice is a clear example of what Li Wei defines as the flexible and dynamic use of a person's linguistic repertoire. It also shows that these languages are not considered separate systems, but rather as one resource that coexists in a single communication practice. The combination of expressions in a way that does not translate rigidly highlights his ability to express the context of the situation at hand.

Then, the combination of the phrase *makane lah zo zo* 'that's why, zo' in English structure, as well as the addition of the command word *rungokno* 'listen', reinforces the expressive impression of the statement. These Javanese language elements contain a touch of local emotion, which is creatively inserted into the English structure to show the authority of a father and his frustration. This creative linguistic play shows translanguaging as an act of creativity, where speakers engineer linguistic boundaries to convey diverse messages. Through this creative approach, @d_lanier builds a communication pattern that is quite playful and expressive, which is in line with Li Wei's (2018) idea that translanguaging allows speakers to play social roles and create meaning beyond linguistic rules.

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@d_lanier then uses several Javanese terms that have similar meanings but are still contextually different. These terms, such as *ndowah-ndoweh kowah-kowoh* and *ndlahom* give a strong local flavor to his style of speech. Each of these terms describes inattention or distraction, but they have different nuances depending on the context of the conversation and the speaker's tone of voice. For example, *ndowah-ndoweh* originally comes from *ndoweh* 'daydreaming/dozing off', which is repeated to give emphasis, while *kowah-kowoh* is an expression that describes someone who is absent-minded. The use of these terms demonstrates @d_lanier's familiarity with local expressions, as well as his ability to bring local insights to life through the use of language. Through this practice, @d_lanier simultaneously expressive reprimand atau emotionally charged interaction, by inserting expressions typical of a region into English sentences and consciously utilizing his creativity to twist vocabulary to suit the local culture.

Datum 7:

That you were smoking in the toilet with those *arek-arek ndablek* in school. *ha he ha he*. Don't *ha he ha he* me! You think I'm *bakul* snail? Huh. who told you to do that? who taught you to smoke? I never did.

Video 2 (0:50-1:07)

The Javanese phrases *arek-arek* 'children' and *ndablek* 'naughty' are also inserted in the sentence *"with those arek-arek ndablek in school"*, and so *arek-arek ndablek* here refers to naughty children. The use of local expressions in this English sentence illustrates what Li Wei describes as the practice of translanguaging through creative language use, whereby speakers can utilize certain words in their

repertoire to enrich their expression and style of speech. The use of mixed English and Javanese in this sentence creates a combination that is grammatically relevant and culturally expressive. Here, @d_lanier does not switch languages, but rather creates a flow of communication in which English words blend naturally with the local language. This reflects the fluid, dynamic, and creative nature of translanguaging.

In the following utterances, @d_lanier humorously says *"don't ha he ha he me"* using a repeated onomatopoeic phrase that aims to mimic the stuttering of a person or when they are avoiding giving a response. This expression, combined with the English word *don't* and the pronoun *me*, produces a mixed language structure that illustrates the criticality of translanguaging, in which speakers transcend the formal boundaries of language (Li Wei, 2018, p. 18). The expression *bakul snail* then appears and expands the language game, combining the Javanese term *bakul* 'seller' with an English noun 'snail', forming a funny and contextual metaphor. This shows how @d_lanier continues to create innovations that transform language expression practices into flexible and creative practices in translanguaging.

Datum 8:

Oalah zo zo, if you uhh.. papa *wes kentekan* words for you. If you keep doing things like this. I don't care anymore, papa *wes gak ngurus* anymore. I will *pondokno* you, right now. And this time for sure I'm gonna cut your *sangu* to 50%. Go cry somewhere else. Now, get *nyengkre* right away of my face.

Video 2 (1:07-1:33)

The utterance begins with the Javanese expression *oalah zo zo* cannot be translated literally into English but conveys a tone of frustration or slight disappointment, similar to 'oh dear' or 'come on'. This practice illustrates the flexible translanguaging that occurs when @d_lanier begins his utterance in Javanese and seamlessly continues in English. He then continues with *"papa wes kentekan words for you"* wes 'already', *kentekan* 'run out', which shows creativy and spontaneity use of language by utilizing the resources of a multilingual person to construct meaning. This spontaneous blending of languages reflects Li Wei's (2018, p. 15) concept of flexibility and dynamicity in translanguaging, where speakers flexibly utilize their linguistic repertoire to convey meaning without separating the named languages.

Furthermore, @d_lanier uses expressions in Javanese to emphasize the context of his sentences, such as in the sentence *"papa wes gak ngurus anymore"*, where the word *wes* 'already' *gak* 'not' *ngurus* 'care', so the sentence means 'dad doesn't care anymore'. This expression shows fluid and creative language use by combining different linguistic structures. In this context, @d_lanier spontaneously mixes two languages in one sentence to give a humorous and expressive impression. The use of the term *pondokno* which means 'memondokan' (sending someone to an Islamic boarding school), emphasizes how @d_lanier maintains the use of vocabulary that is specific to the culture and cannot be replaced by a word that is literally translated into English. The practice of using local terms is part of the picture of translanguaging space described by Li Wei, in which speakers creatively express express emotional stance using various language sources.

The Javanese word *sangu* is used to refer to an allowance that has been reduced due to the child's naughty behavior. Then the word *nyengkre* is mentioned in an English expression to convey an emotional reaction, where the word *nyengkre* when translated into English means 'go away'. This spontaneous addition of language illustrates the practice of creative translanguaging, where speakers naturally utilize their entire linguistic repertoire to add emotional depth to the context of their communication. The word *nyengkre* is intended to emphasize expressiveness and show linguistic awareness in constructing meaning beyond formal boundaries. This section as a whole shows how translanguaging, which according to Li Wei (2018) is creative, mixes the various languages that a person has with a particular intention.

Datum 9:
"*N kabupaten* or *N kuto iki cak*?" Okay first of all I'm gonna apologise for my *serik* voice. Born and raised in Istana Dieng *rodok rono*. All my homies called the place Cradle Village or you can say that as Bandu-land, you got it. When I was little bit older um, me and my family moved *rodok lor titik* a place called karanglo. So basically, I am **plat N kota** *nggih* everybody.

Video 3 (0:00-0:30)

@d_lanier begins the video by reading a comment from a viewer (in Javanese) asking where in Malang he lives/is from*,"N kabupaten or N kuto iki cak?"*. He immediately responds in English, interspersed with Javanese. *"Okay, first of all, I'm going to apologize for my serik voice"* The use of the word *serik* 'hoarse' and in this sentence illustrates @d_lanier's spontaneity in using language to express something. This is aligned with Li Wei (2018, p. 18) defines translanguaging as a fluid practice, in which the speaker's utterances primarily

reflect the fluid and spontaneous use of his or her entire linguistic repertoire. The insertion of the word *serik* here brings out a local flavor in the structure of English, which marks the beginning of the emergence of translanguaging through everyday expressions.

He then continued his utterance in English, then used a Javanese language directions to explain the area he referred to in his utterance, *"Born and raised in Istana Dieng rodok rono"*. The words *rodok* 'somewhat' *rono* 'over there' were used to express the area using his usual everyday language. Instead of explaining in English, he creatively used Javanese to explain the area, illustrates the fluidity and creativity of his linguistic practice. Then, in his next utterance, he made a humorous expression to refer to the area, saying, *"All my homies called the place Cradle Village or you can say that as Bandu-land, you got it."* Here, *cradle village* refers to the area *bandulan* which translates to 'swing' in Indonesian, which he called 'cradle'. This practice not only demonstrates fluidity, but also highlights creative language manipulation, by changing *bandulan* to *cradle village*, which illustrates a humorous cross-language joke, and emphasizes the formation of meaning rather than linguistic structural accuracy (Li Wei, 2018, p. 16).

In the following sentence, *"me and my family moved rodok lor titik a place called Karanglo"* @d_lanier again uses the Javanese phrases *rodok* 'a little', *lor* 'north', and *titik* 'a little' in an English sentence. This spontaneous combination reflects his flexible linguistic repertoire, where the boundaries between English and Javanese dissolve into meaning-making. Then, in the sentence *"So basically, I am plat N kota nggih everybody"* the term *plat N* generally refers to a vehicle

registration code that covers a large area in East Java, including Greater Malang, Pasuruan, Probolinggo, and Lumajang. However, in this context, the term specifically refers to Malang area, as mentioned previously about his background. The addition of *nggih* 'yes' (in polite Javanese) reinforces the local feel of the conversation. This utterance illustrates how @d_lanier creates a translanguaging space (Li Wei, 2018), where @d_lanier indexes local affiliation in his English speech, creating a translanguaging space that combines elements of politeness and a sense of local togetherness that is unique to the Malang language.

Datum 10:
"Nagih banget accent jawa selatan nya." *Wolu wolu wolu wolu*. Why wolu? Because eight, eight, eight, eight, that's where you're wrong. Watch your mouth, watch your *lambe, nduk*.

Video 4 (0:00-0:15)

At the beginning of the video, @d_lanier reads the audience's comments in Indonesian and immediately responds in Javanese, which he humorously translates into English *"Wolu wolu wolu wolu. Why wolu? Because eight, eight, eight, eight"*. The use of the word *eight* here does not refer to its literal meaning, but utilizes the phonetic similarity between *eight* and *eits*, creating a play on words that reflects his style of humor. This creative combination of language shows how @d_lanier combines his linguistic repertoire to create a humorous context through flexible phonetic play. This kind of practice, according to Li Wei (2018, p. 15), illustrates flexibility in translanguaging, where speakers can freely move between language

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systems without rigid boundaries and use all of their linguistic resources to explain things.

In the next sentence, "*watch your lambe, nduk*" @d_lanier integrates the Javanese word 'lambe' and the term of endearment *nduk* (used by parents to address their daughters) into an English sentence. This combination of languages not only translates the previous English phrase *"watch your mouth"* but also adds cultural context. The application of Javanese in the English sentence structure shows creativity in translanguaging, as @d_lanier spontaneously uses local expressions to emphasize his meaning. As stated by Li Wei (2018, p. 16), that this creative use of language allows speakers to express themselves creatively in the language they are fluent in. It also allows speakers to express emotions and social relationships in ways that go beyond literal translations or grammatical rules.

> Datum 11:
> *Mbokne* 'fuckers'! Thank You! Hahahahaha! One more thing before I *ngaleh yo*, or you can also identify my accent as *Kromo* English. Now you have it.
>
> *Video 4 (0:33-0:40)*

The use of javanese *mbokne* in the mixture of Javanese and English in *mbokne fuckers!* is not meant to literally mean 'mother', this phrase does not insult anyone. Instead, this phrase is a humorous expression, which is confirmed by @d_lanier's friendly laughter in the next line *"Thank you! Hahahahaha!"* This creative play on words reflects what Li Wei (2018) refers to as criticality, where speakers use their entire linguistic repertoire to construct meaning, as well as breaking strict language boundaries in a humorous way supported by their identity.

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In the end of the video, @d_lanier inserts Javanese words into the English structure of the sentence *"one more thing before I ngaleh yo"*. The Javanese word *ngaleh* means 'to go', and *yo* 'yeah' or 'okay' adds an informal concept to the conversation, making it mean 'one more thing before I go, okay'. He then humorously localizes his style of language again by creating another term in the sentence *"or you can also identify my accent as Kromo English"* The word *kromo* here refers to a level of politeness in Javanese, which is part of the hierarchical system of Javanese language (levels of Javanese language). By referring to his style as *Kromo English*, @d_lanier humorously combines English with the Javanese concept of politeness, which shapes his multilingual identity through language. This practice illustrates the concept of translanguaging space, which according to Li Wei (2018, p. 18), is a fluid and creative practice. @d_lanier not only displays linguistic flexibility, but also affirms his identity and culture through a humorous style of language that reflects his daily life as a native Malang speaker.

Datum 12:
Why are you only *njegideg* crocodile there? What is it le? Spit it out! Right now, *saiki ndang*. I don't have much time. I'm busy, *nemen pol*. *Doh*, this old man *rek*, *wes kewut*, deaf *pisan*.
Video 5 (0:05-0:25)

@d_lanier mixes Javanese into English in the sentence *"why are you only njegideg crocodile there?"* The Javanese word *njegideg* describes someone who is sitting quietly or daydreaming. In *"what is it le?"*, the word le is an intimate greeting from parents to younger sons. This illustrates what Li Wei (2018, p. 15)

describes as flexible translanguaging, where speakers flexibly use their entire linguistic repertoire. @d_lanier naturally builds a sense of closeness with the audience when using expressions that may not be explainable in English.

Furthermore, the same expression is used in other languages to emphasize speech, by saying *"right now, saiki ndang". Saiki ndang* means 'quickly, now', and is used to emphasize the previous statement. Then, at the end of the sentence, *"I don't have much time. I'm busy, nemen pol,"* at the end of the sentence, @d_lanier emphasizes the expression by using the Javanese *nemen pol*. These two separate words have the same meaning, *"really,"* and their simultaneous use illustrates his assertiveness in speaking. The mixing of these two languages creates what Li Wei describes as a Translanguaging Space, where social space is formed by the speaker's use of their entire linguistic repertoire to express themselves more naturally and create a distinctive style of speech. This fluid language blending creates what Li Wei (2018, p. 18) defines as a translanguaging space, where social space is formed by the speaker's use of their entire linguistic repertoire to express themselves more naturally and create a distinctive style of speech.

@d_lanier also manipulates sentence structure by combining languages in unexpected ways. At the beginning of the sentence, Javanese sentence structure is used with English words inserted into the phrase *"doh, this old man rek, wes kewut, deaf pisan"*. The phrase *"this old man"* is inserted in the middle of the Javanese sentence, as seen from the use of the expression *doh* at the beginning, and ends with the greeting *rek* at the end, which is a familiar term for 'guys' in Malang. This is followed by the expressions *wes kewut* 'already old' (*kewut* is the walikan language

of the Javanese word 'tuwek', which means 'old') and *deaf pisan* 'also deaf'. This play on words illustrates flexibility and transcends structural boundaries, where @d_lanier blurs the distinctions between English, Javanese, and Boso Walikan to form a single, functionally interrelated utterance (Li Wei, 2018, p. 19).

Datum 13:
(0:32-0:58) The new semester has just started. And my teacher told me to buy a new book. You think, I am *ndlahom* just like you? No, hell no. You are *satus tahun* too early to do that to me. This one different *saiki*, geography, yes, geography. I already bought you the new geography book, yesterday *kepungkur*.

Video 5 (0:32-0:52)

@d_lanier mixing English and Javanese as in the sentence, *"you think I'm ndlahom just like you? No, hell no."* The word *ndlahom*, 'lazy', is used in this context as a tease that reflects the father's slightly annoyed mood. The phrase *hell no* that follows in the next expression reinforces the emotional impression and exaggerates the father's comedic reaction. The use of English and Javanese here is intended to express multiple languages in one complete sentence. This practice is an example of flexible translanguaging, as explained by Li Wei (2018, p. 15) that speakers utilize their entire linguistic repertoire to express emotions and meanings naturally beyond linguistic boundaries.

Then, @d_lanier continued with the sentence, *"you are satus tahun too early to do that to me."* The Javanese phrase *satus tahun* 'a hundred years' is used humorously as an exaggeration of the meaning 'too early', combining Javanese and English language structures in one sentence. This creative mixing shows that

@d_lanier's use of language is not bound by the formal grammar rules of either language, but both function as expressions of the intended meaning. @d_lanier then continues with *"this one different saiki, geography, yes, geography"* by inserting the word *saiki* 'now', and then switches back to the character of the father, using the term *yesterday kepungkur, kepungkur* means ' yesterday-yesterday'. This spontaneous shift in language illustrates translanguaging space (Li Wei, 2018, hlm. 18), where speakers use all linguistic resources to express ideas naturally and meaningfully rather than following a rigid linguistic system.

Datum 14:
No no no no, I mean, Javanese. Hmm, Javanese *opomaneh* Javanese. *Ageh a* please dad, only 200.000 rupiah. 200.000? I already spent one million *ewu-ewu* fifty to *nyekolahno kon*. … *Wes* insane *kon. Lek gak,* my teacher gonna *setrap* me in front of the *gendero* after *upacara sampek* the hot potato-potato.

Video 5 (1:00-1:36)

In this section, @d_lanier continues his humorous dialogue, still playing the roles of Kenzo and his father, and naturally switching between English, Javanese, and Walikan. Marked by *"hmm, Javanese opomaneh Javanese,"* the word *opomaneh* 'especially' reflects his daily habit of speaking casually even when using English. This spontaneous language shift shows how @d_lanier, as a speaker, uses language fluently, without separating languages into rigid boundaries, demonstrating a natural blend of his linguistic repertoire. According to Li Wei (2018, p. 15), this practice illustrates translanguaging as a flexible activity, in which speakers use all their linguistic resources dynamically to express meaning and emotion in the most natural way.

Then, Javanese words appear alongside English phrases in *"ageh a please dad, only 200,000 rupiah"*, where the word *ageh* 'please' shows Kenzo trying to persuade his father in an informal context. Then, as a father, @d_lanier responds with a little emotion but still humorously, *"200,000? I already spent one million ewu-ewu fifty to nyekolahno kon."* The exaggerated use of *ewu-ewu fity* (ewu ewu eket in Javanese) means 'thousands of rupiah,' and *nyekolahno kon* means "to pay for your school". This creative combination of humor, sarcasm, and local language demonstrates what Li Wei (2018, p. 19) refers to as transcending structural boundaries, where @d_lanier freely combines elements of English and Javanese to produce meaning, focusing on expression and humor rather than grammatical correctness.

The last sentence, *"lek gak, my teacher gonna setrap me in front of the gendero after upacara sampek the hot potato-potato"* demonstrates how @d_lanier maximizes his multilingual resources to express his creativity. Here, @d_lanier mixes Javanese phrases *lek gak* 'if not', *setrap* 'punish', and *gendero* 'flag' with the Indonesian word upacara in English syntax. Meanwhile, *hot potato-potato* is expressed humorously, which is interpreted from Javanese meaning 'very hot'. This lively linguistic combination illustrates a space of translanguaging (Li Wei, 2018, p. 18), where @d_lanier's humor, emotions, and identity can merge into one. Through this dynamic interaction, he expresses the cultural identity of Malang and its local humor, showing that translanguaging is not only about mixing languages, but also about creating meaning, humor and expressive style through flexible and creative use of language.

Datum 15:
E*ight, eight, eight, eight*, no, no, no, no, *gak, gak, gak, gak*. … *Gak, gak, gak, gak, ganok* event, *ganok acara. Wong aku iki* crocodile *og mbok* lizard i. … You think I can be fooled? *Untung ae.*

Video 5 (1:37-2:03)

@d_lanier continues the debate between Kenzo and his father by highlighting the humorous elements in it, such as the repetition of the words "*eight, eight, eight, eight*, no, no, no, no, *gak, gak, gak, gak*". The repetition of this word as a humorous expression is a form of stress that reflects the father's emotional reaction in rejecting Kenzo's request. This kind of repetition shows linguistic creativity (Li Wei, 2018, p. 16), as @d_lanier manipulates sounds and words beyond language to convey emotions, rather than focusing on grammatical correctness. The ability to combine English and Javanese sounds naturally in this context illustrates the flexibility of translanguaging as a communicative and performative tool.

At the end of the video, @d_lanier uses various languages to make his utterance more expressive, such as in *"wong aku iki crocodile og mbok lizard i. God verdomme zeg! Waduh, keat lah. You think I can be fooled? Untung ae."* The phrase "*wong aku iki crocodile og mbok lizard I*" humorously mixes Javanese (wong aku iki meaning 'I am') with English animal terms, producing a nonsensical yet funny expression that is quite familiar to Malang speakers, which serves as a hyperbole of the father's frustration.

2. **English-Boso Walikan**

This section presents findings on translanguaging involving a combination of English and boso walikan, a local slang originating from Malang that is used by

@d_lanier. The data, in the form of utterances, were taken from five selected videos that demonstrate the mixing of English and boso walikan in the analyzed content.

Datum 1:

And I was like, *yoyolah* 'cok' hell, yeah. I was smoking the surya since I was <u>licek</u>.

Video 1 (0:20-0:25)

His playful response, "yoyolah cok hell, yeah. I was smoking the surya since I was licek" combines English with the slang word licek which actually means 'small', but in this context it means since he was a kid, implying that he has been smoking since he was a child, emphasizing his use of mixed linguistic resources. This shows how @d_lanier utilizes the linguistic environment in real life to create humor and connect with his audience. A person's creative and critical use of their linguistic resources allows the speaker to freely express their meaning and identity in a translanguaging space (Li Wei 2018, p. 18). Through this translanguaging space, @d_lanier transforms the ordinary act of storytelling into a form of cultural fusion performance, where local language and slang, English proficiency, and comedic tone combine to form a a distinctive style of everyday digital communication.

Datum 2:

And in West Java, [Barudak-Barudak] and <u>Nawak-Nawak</u> in West Java, they have this *rodok* brown color for surya 12 and 16.

Video 1 (1:29-1:35)

He then mentions *barudak-barudak*, a Sundanese term for 'kids' that can be mean 'friends' in this context, and *nawak-nawak*, which comes from the Walikan language for 'kawan-kawan', that is also meaning 'friends'. These two phrases demonstrates local linguistic identity and illustrates how @d_lanier flexibly integrates diverse cultural elements into his utterance. The use of these terms shows a person's linguistic sensitivity that transcends their own regional identity and creates a shared space where different local linguistic resources coexist.

Moving on to the use of the word *rodok* which is rather difficult to explain in English. It can be translated as 'somewhat', 'more', 'kind of', or other meanings depending on the context of the conversation. However, in this case, it leans more toward the meaning of 'somewhat' as in somewhat cheap. This Javanese syntactic term is combined in one sentence with English, which is a mixed expression that describes the essence of a person's creativity, where @d_lanier uses this informal term not only to describe, but also to slip humor into his narrative. The choice of language also reflects his multilingual and locally grounded way of speaking and engages the audience by using language not as a rigid system, but as a flexible and expressive tool (Li Wei's 2018, p. 16).

Datum 3:
But, <u>Sam</u>, how's the taste? Yeah, for me, taste is the same. I like this one and I like this one too.
Video 1 (1:40-1:50)

The use of the term *sam* in this section refers to the linguistic integrity of Malang @d_lanier culture, which is reflected in *"But, Sam, how's the taste?"*. The

term *sam* is a walikan language derived from the word 'mas' which means 'bro', showing how @d_lanier creatively incorporates local variations into his English expression. The insertion of this walikan language pattern changes the familiar local greeting into a distinctive linguistic feature that signifies local identity. According to Li Wei, this type of translanguaging illustrates the speaker's ability to manipulate their linguistic repertoire to express a sense of belonging to a culture, rather than following strict linguistic rules.

Datum 4:
This is not **jawa selatan**, I am not <u>kana haube</u> *nyi roro* south, you know? Do you understand?

Video 4 (0:15-0:0:20)

Here, @d_lanier plays on this stereotype while inserting the Walikan phrase *kana haube* (the opposite of 'anak buahe', or which can be interpreted as 'follower'), and mentioning *Nyi Roro Kidul*, which is humorously adapted from the legendary figure in Javanese folklore, Nyi Roro Selatan. This creative mixture of Javanese, English, and Walikan forms a translanguaging space (Li Wei, 2018, p. 18), in which @d_lanier draws on local cultural references through linguistic humor and cultural references, showing how meaning and identity can be dynamically constructed simultaneously through various linguistic sources that he masters.

Datum 5:
Pa, *njaluk,* give me <u>ojir</u>.

Video 5 (0:00-0:05)

@d_lanier begins the video playing the character Kenzo, using mixed sentences that combine English and Javanese, such as in the sentence *"pa, njaluk, give me ojir."* The word njaluk means "asking for," followed by the English phrase mixed with the Javanese word *give me ojir*. The Javanese word ojir comes from the word 'uang' (money), although this word is not completely reversed according to the pattern of Javanese.

Datum 6:
200.000? I already spent one million *ewu-ewu* fifty to *nyekolahno kon*. Umiar! And you're still asking me for more ojir?

Video 5 (1:12-1:26)

Then, Javanese words appear alongside English phrases in "ageh a please dad, only 200,000 rupiah", where the word ageh 'please' shows Kenzo trying to persuade his father in an informal context. Then, as a father, @d_lanier responds with a little emotion but still humorously, "200,000? I already spent one million ewu-ewu fifty to nyekolahno kon." The exaggerated use of ewu-ewu fity (ewu ewu eket in Javanese) means 'thousands of rupiah,' and nyekolahno kon means "to pay for your school," which is then emphasized by adding the word umiar! 'your face,' which is the reverse of 'raimu,' adds an emotional tone and draws on local cultural expressions through humor. This creative combination of humor, sarcasm, and local language demonstrates what Li Wei (2018, p. 19) refers to as transcending structural boundaries, where @d_lanier freely combines elements of English and Javanese to produce meaning, focusing on expression and humor rather than grammatical correctness.

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3. English-Indonesia

This section presents findings on translanguaging involving a combination of English and Bahasa Indonesia, the national official language of Indonesia, as used by @d_lanier. The data, in the form of utterances, were taken from five selected videos that demonstrate the mixing of English and Bahasa Indonesia in the analyzed content.

> Datum 1:
>
> (0:45-1:06) And also, I read the notes from your **guru BK**, that you were smoking in the toilet with those *arek-arek ndablek* in school.
> *Video 2 (0:45-0:57)*

Using the full range of his linguistic repertoire, @d_lanier sometimes chooses not to directly translate certain words into English. For example, in the sentence *"I read the notes from your BK teacher"* the phrase *guru BK* 'counseling teacher' is included without first translating it into English. This shows how @d_lanier chooses to continue using the original term in the context of his English conversation. The concept of translanguaging flexibility expressed by Li Wei is illustrated in this practice, where the speaker flexibly draws on their entire linguistic repertoire and is not bound by rigid language constraints. Instead of replacing Indonesian phrases with their English equivalents, @d_lanier uses them naturally, which shows that function meaningfully in this interaction.

> Datum 2:
> This is not **jawa selatan**, I am not <u>kana haube</u> *nyi roro* south, you know? Do you understand?

Here, @d_lanier plays with language as well as including cultural references in the sentence *"This is not jawa selatan, I am not kana haube nyi roro south, you know?"*. The phrase *Jawa Selatan* here is meant literally, humorously referring to the term "Jaksel" or Jakarta Selatan, which is stereotypically associated with people who mix Indonesian and English in everyday conversation.

> Datum 2:
> (0:21-0:37) This accent, my accent is Singlish, or Singosarian English. I am <u>kana haube</u> **ken arok**. You know the difference?

In a humorous way, @d_lanier refers his accent as *Singlish* in *"This accent, my accent is Singlish, or Singosarian English"*. The term *Singlish* was originally a reference to Singaporean English, which is a hybrid linguistic form that combines English, Malay, and various Chinese dialects. As explained by Weninger and Lim (2025), Singlish represents a form of local Singaporean identity in the digital space, which describes the creativity and sense of cultural togetherness of its speakers through the combination of linguistic sources. By humorously changing it to Singosarian English, @d_lanier localizes linguistically, affirms his identity and culture. This practice illustrates the Translanguaging Space defined by Li Wei (2011, 2018), where speakers creatively combine global and local linguistic elements to express cultural and individual identities. Through this localization, @d_lanier not only demonstrates his linguistic creativity but also displays an aspect

of criticism, challenging the concept of fixed language boundaries and redefining the concept of global as a personal expression that refers to his culture.

The phrase in the utterance *"I am kana haube ken arok"*, is referred to Ken Arok, a well-known historical king of the Singosari Kingdom. However, in this context, Singosari refers to the area where @d_lanier currently lives. This shows how @d_lanier humorously and creatively links local history and his identity to the context of his utterance.

4. English with Other Languages

This section presents findings on translanguaging involving a combination of English and other languages used by @d_lanier. The data, in the form of utterances, were taken from five selected videos that demonstrate the mixing of English with other languages, such as Japanese, Arabic, and Dutch, in the analyzed content.

Datum 1:

And in West Java, [Barudak-Barudak] and Nawak-Nawak in West Java, they have this *rodok* brown color for surya 12 and 16.
Video 1 (1:29-1:35)

@d_lanier mentions *barudak-barudak*, a Sundanese term for 'kids' that can be mean 'friends' in this context, and *nawak-nawak*, which comes from the Walikan language for 'kawan-kawan', that is also meaning 'friends'. These two phrases demonstrates local linguistic identity and illustrates how @d_lanier flexibly integrates diverse cultural elements into his utterance. The use of these terms shows a person's linguistic sensitivity that transcends their own regional identity and creates a shared space where different local linguistic resources coexist.

Datum 2:
Give me ojir, [okane], [geld], money, *duwek,* to buy a book, the new book.

The flexible use of language that transcends formal boundaries appear in the sentence *"give me ojir, okane, geld, money, duwek, to buy a book, the new book."* Here, @d_lanier creatively includes various words for 'money' from different linguistic sources, that is, *ojir* (Walikan), *okane* (Japanese), *geld* (Dutch), and *duwek* (Javanese), into an English sentence. This spontaneous mixing illustrates @d_lanier's creative use of a multilingual repertoire, combining not only local languages but also foreign language borrowings. This linguistic performance is in line with Li Wei's (2018) idea that translanguaging transcends formal linguistic boundaries to focus on meaning-making rather than linguistic authenticity, highlighting @d_lanier's humor, creativity, and flexible multilingual repertoire.

Datum 3:
(1:37-2:03) *eight, eight, eight, eight*, no, no, no, no, *gak, gak, gak, gak*. [sukoshi-sukoshi], [okana-okane], [fulas-fulus], [fulas-fulus], [fulas-fulus]. [Bahlul ente]! No more [geld] for you, nor ojir.

In this utterance, @d_lanier included words from several other languages such as sukoshi-sukoshi (Japanese for 'a little'), okana-okane (Japanese for 'money'), fulas-fulus (Arabic for 'money'), and geld (Dutch for 'money'), also in the sentence "No more [geld] for you, nor ojir." The use of various lexical borrowings from different linguistic elements shows how he utilizes global

linguistic resources to enrich the context of local expressions. This spontaneous integration of various languages reflects what Li Wei (2018, p. 19) describes as transcending structural boundaries, where @d_lanier uses language in a way that goes beyond formal linguistic systems and focuses on the formation of meaning.

Datum 4:
[God verdomme zeg!] *Waduh*, <u>keat</u> *lah*. You think I can be fooled? *Untung ae*.

Video 5 (1:50-2:03)

The insertion of the Dutch swear words *God verdomme zeg!* and the Indonesian and javanese interjections *waduh* and *untung ae* reflects the dynamic use of words, showing emotional expression across languages. This mixing of languages illustrates a space of translanguaging (Li Wei, 2018, p. 18), where humor and emotional stance emerge simultaneously through multilingual expression.

Translanguaging as Everyday Practice

Having explored the roles of translanguaging in the TikTok video @d_lanier, this section continues the discussion on how these practices occur in everyday social and digital interactions. Referring to the concept of translanguaging as an everyday practice as proposed by Mazzaferro (2018), this discussion focuses on how translanguaging emerges as a situational, processual, and interactional act through which speakers negotiate meaning and identity in their digital environment.

1. **Situational**

According to Mazzaferro's (2018) conceptual framework of Translanguaging as Everyday Practice, situated practice highlights how language use emerges from

specific social situations. In this way, it is sensitive to social context, not random linguistic behavior. This influences how language is used creatively and critically in everyday life. In the videos uploaded by @d_lanier on TikTok, Translanguaging is closely tied to the local context of Malang, the performative style of TikTok, also the humorous and expressive culture of young people in Indonesia. He adapts his language to the audiences as well as the topics in each video, and in doing so, he uses translanguaging as a contextual strategy to express identity, create humor, and connect with audiences in the sociocultural context of TikTok.

Translanguaging emerges as a reflection of situational awareness, as in the first video, Surya 16. At the beginning of the video, in Datum 1, @d_lanier opens with the greeting "alright folks," using a universal vlogger greeting, and then naturally switches to Javanese and Malang expressions such as "guede pol," "gendeng a on," and "cok." This fluid blending of languages feels natural in an informal setting, fitting with TikTok's casual and humorous context. @d_lanier understands that his audience consists of young people, who are familiar with digital slang and local dialects, and he adapts his language accordingly. @d_lanier positions himself as a content creator who displays bilingual, even multilingual, local performances by combining English with Malang's distinctive language and expressions. Therefore, his style of language emerges spontaneously through the situational context of his performances in the videos he uploads.

Then in the second video, Kenzo Bad Score, @d_lanier provides a stronger example of situational translanguaging. In Datum 1, @d_lanier plays the role of a father scolding his child, using mixed language such as "lho lho lho lho, gak wrong

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a iki?" and "la what the fuck is this shit?". The word choice in this part is in line with the situational concept where he plays the role of an angry father, but still in a humorous context. The harsh words mixed in with English expressions also mark Javanese emotional expressions such as the words "lho" and "taek," which describe the dynamics of social meaning-making in a humorous way that is easily understood by the audience. Then, the combination of local dialect and hyperbole in English creates a distinctive and familiar style of language, and shows how translanguaging becomes a tool for expressing emotions and humor, depending on the situation in which a person is performing.

Next, in the third video, "N Kabupaten," @d_lanier directly responds to audience comments on its social context through translanguaging. At the beginning of the video, an audience asks, "N kabupaten or N kuto iki cak?" @d_lanier responds by mixing English and Javanese, "Okay, first of all I'm gonna apologize for my serik voice. Born and raised in Istana Dieng rodok rono." His linguistic choices for the words "serik," "rodok," and "rono," while maintaining the English structure, show an awareness of adapting to his audience, who are fellow TikTok users familiar with Malang and the global context. @d_lanier's utterance has a dual function, as a humorous response and as a contextual identity performance. The utterance "So basically, I am plat N kota nggih everybody" adds a reference to local context, where "plat N" signifies being a resident of Malang, while "nggih" indicates polite Javanese language. The translanguaging displayed by @d_lanier here is influenced by interaction with the audience and the context of digital conversation in the form of comments and responses.

In the fourth video, Singosarian English, situational translanguaging also appears, which is triggered by comments about the @d_lanier accent in previous videos. In Datum 1, he immediately responds to the comment by saying, "Wolu wolu wolu wolu. Why wolu? Because eight, eight, eight, eight." This play on words, linking the word 'wolu' (Javanese for 'eight') with "eight," demonstrates spontaneous creativity shaped by the communication context. In his follow-up phrase, "Watch your lambe, nduk," which mixes English and Javanese terms to express both closeness and scolding, he shows his awareness of the social context of Javanese interactions. By linking his response through humor and local identity, @d_lanier turns the comments section into a shared social space. Then, when he humorously refers to his accent as "Singosarian English," he negotiates his contextual identity, positioning himself as both a local and international speaker in the same communication event.

Furthermore, in the fifth video, "Give Me Ojir!", it represents the most complex situational translanguaging among all the data. More specifically, in Datum 1, @d_lanier plays the role of father and son, where Kenzo, as the son, asks his father for some money, "Pa, njaluk, give me ojir." There is a mixture of Javanese words, such as "njaluk," and "ojir", with English expressions that are used in everyday life and are filled with humor. @d_lanier's language choices are not random, but rather a reflection of his everyday conversations. As the dialogue progresses in Datum 4, @d_lanier expands his language variation by adding words from Japanese, Arabic, and Dutch, such as "okane," "fulus," and "geld." This multilingual practice arises from the digital situational context in which he entertains and engages a wider

audience. Through this interaction, @d_lanier's translanguaging becomes a situational practice that combines locality with the globally digital world.

Furthermore, the Interview revealed that @d_lanier's language style is very much influenced by his surroundings. This is indicated by his multicultural background, which has made @d_lanier accustomed to adjusting his language use according to the people he interacts with. As he stated in the Interview, *"I was raised in a multicultural family... Pernah tinggal di lingkungan yang full berbahasa Jawa kasar (dialek arekan dan walikan)... Dari keluarga ibu, saya terbiasa menggunakan bahasa Jawa ngoko, bahkan berbicara bahasa walikan dan terkesan vulgar kepada nenek saya sendiri. Di keluarga alm. Bapak, saya menggunakan bahasa Indonesia dengan lancar dan bisa tidak terdengar medok karena memang beliau bukan orang Jawa."* (I was raised in a multicultural family… I once lived in an environment that used rough Javanese [Arekan and Walikan dialects]… from my mother's side, I am used to speaking ngoko Javanese and even Walikan in a way that may sound vulgar to my grandmother, while from my late father's side, I used fluent Indonesian without a Javanese accent because he was not Javanese). This complex background shows that his linguistic flexibility is not random, but depends on context, which illustrates his sensitivity to social rules and relationships between individuals. The shift between walikan, standard Indonesian, and ngoko (a rough level of Javanese) shows an awareness of the need to adjust language when interacting either situationally or in various family environments.

In addition, @d_lanier's educational background and professional experience further strengthen his ability to deal with various situations. He said *"Saya*

bersekolah di SMP dan SMA RSBI/Bilingual… di Universitas Brawijaya, mayoritas mahasiswanya datang dari Jabodetabek… Di pekerjaan utama (remote working) saya memakai bahasa Inggris karena berkomunikasi dengan mostly orang Europe, di pekerjaan sampingan sebagai radio announcer menggunakan bahasa Indonesia mixed with English, dan bahasa Jawa saat berkomunikasi dengan teman-teman dan keluarga dari Ibu.'' In the professional and informal contexts, @d_lanier consciously adapts his linguistic repertoire to suit the communicative purpose of each interaction. The concept of "situational practice" proposed by Mazzaferro is reflected in @d_lanier's practice, where translanguaging emerges naturally in every interaction based on language, purpose, and social context.

The overall combination of data from the video and the interview portrays situational translanguaging practices in the @d_lanier's communication that arise from his deep awareness of each social context. His word choice in various languages, from Javanese, Walikan, Indonesian, and others, is influenced by his family background, education, and professional environment. The awareness of this situation enables him to use translanguaging as a strategic step in building humor, connection, or identity and authenticity in his TikTok videos. This also reinforces Mazaferro's (2018) idea that translanguaging is always a practice embedded in a social context and driven by context.

2. Processual

As an ongoing and dynamic practice, processual translanguaging is seen as a practice that is continuous and changes over time in interactions (Mazzaferro, 2018). In this case, translanguaging is not a one-time decision, but will continue to

evolve as long as the interaction happens. This shows that identity, style of speech, style of language, and meaning can be formed through the process of repetitive language use. In this context, the meaning of translanguaging as a repetitive practice is like when, for example, @d_lanier as a speaker, switches between languages in one utterance from one sentence to another. This communication can continue to evolve like a dialogue that begins in English and then continues with a mixture of Javanese, Walikan, and Indonesian or other languages for explanation or to add humor. The language changes according to the meaning as long as the utterance continues.

First of all, in the "Surya 16" video, processual translanguaging clearly appears in Datum 2, where @d_lanier's utterances gradually develop from the use of English to a highly localized language performance. This is shown when he starts with the sentence "let's unpack this bad boy," using typical English style, and then as the video goes on, the words spoken by @d_lanier naturally contain local language and cultural style, such as in "gak atek wasting your time," "pucuk an e solasi," "bleketekan," to the numerical joke "Jirolupatmonemtulongagung." This consistent linguistic dynamic, from general English to local slang and humor, shows how @d_lanier's speech continues to evolve in the process of speaking. The language he uses is not fixed or stabilized, but develops spontaneously, illustrating a temporary and creative process of switching, in which each part of the language can add a contextual, humorous, and new identity element, showing that translanguaging is not just a mixing of language codes, but an ongoing linguistic evolvement.

The processual translanguaging is clearly portrayed through @d_lanier's emotional depth in the video "Kenzo Bad Score," which influences his language shift. He begins with frustration manifested in the use of Javanese in Datum 4, "Oalah zo zo," which then shifts to a mixed English-Javanese structure in "papa wes kentekan words for you," and finally moves to a more local form such as "papa wes gak ngurus anymore, I will pondokno you." This shifting process shows that language evolves alongside emotion, where the angrier and more expressive the character becomes, the more Javanese elements appear in his language. The use of words such as pondokno, sangu, and nyengkre shows that the function of language can change over time, from emotional expression to humor, and from parental dominance to hyperbole. This section clearly shows that translanguaging as a process is not a linguistic or language choice, but rather a progressive emotional and cultural development.

Subsequently, in the "N Kabupaten" video, there is another strong example of processual translanguaging that occurs due to the overall evolving pattern of interaction. The video begins with @d_lanier reading the comment "N kabupaten or N kuto iki cak", which is then naturally responded to with the use of English and Javanese, creating a pattern that illustrates @d_lanier's improvisation in the conversation. The improvisation begins with "Okay, first of all I'm gonna apologize for my serik voice. Born and raised in Istana Dieng rodok rono," and then "All my homies called the place Cradle Village or Bandu-land," where each line brings a shift in language that follows the narrative focus and changes from explanation to humor to self-identification. This process does not stop there, but rather these

languages expand as the narrative progresses. @d_lanier's multilingual speech here is not only a response to a comment, but also a continuously evolving expression of self, becoming more complex as the conversation progresses, which can also build meaning and identity simultaneously.

A similar pattern can also be seen in the "Singosarian English" video, where @d_lanier's language flow keeps changing as he tries to express things like humor and social meaning-making. He starts with a phonetic play on Datum 4 in "Wolu wolu wolu wolu. Why wolu? Because eight, eight, eight, eight," then switches to the local language with "Watch your lambe, nduk," and "This is not jawa selatan, I am not kana haube nyi roro south." His language continues to develop when @d_lanier mentions "Singlish" and then changes it to "Singosarian English," which humorously adds a local touch to the international language context. This constant shift from English to Javanese to Walikan and so on shows how @d_lanier's utterance continues to improve through his video performance, and not pre-set. @d_lanier begins with replied a comment on the previous video, then responds by building humor through his word choices, which end with the expression of his identity. This shows how translanguaging can continuously reshape identity through context and over time. The entire video shows that translanguaging is a continuous creative process for @d_lanier in shaping his identity, which continues to evolve through his video performances.

In the video "Give Me Ojir!", processual translanguaging appears in its most dynamic form. The utterance begins and develops from the child's request "Pa, njaluk, give me ojir" (Dad, please, give me some money), which progressively

increases in intensity, while combining emotional tone with humor and incorporating English, Javanese, Walikan, Japanese, Dutch, and Arabic. Then, @d_lanier's speech shows how meaning and identity can evolve over time in a single video -scene from "njegideg crocodile" to "okane, geld, fulas-fulus," and finally "wong aku iki crocodile og mbok lizard i." Each new sentence responds to the previous one, creating a sense of progression where humor, frustration, and wordplay become increasingly intense. Through this constant shifting, @d_lanier's linguistic expression becomes a process in which local and global languages interact dynamically to express a person's identity and humor that is constantly in progress.

In addition, the interview also shows that the process of translanguaging develops gradually through spontaneous behavior, making it a conscious and strategic practice. Here is what he explained on Instagram DM: *"I think it was spontaneous karena memang terkadang jika pembahasan ketika ngobrol mulai serius, saya mulai ngelantur dan secara tidak sadar melakukan code-mixing... Namun, untuk konten endorse, saya tetap menulis script untuk keperluan bridging untuk menyambungkan dengan campaign product knowledge dari brand."* (I think it was spontaneous because when conversations get serious, I start to ramble and unconsciously do code-mixing... but for endorsement content, I still write a script to bridge the brand's product knowledge). This statement highlights that the process of translanguaging has developed into structured creativity, from its unplanned use. Initially, this mixing of languages usually occurs naturally in informal communication without any intentionality. However, over time, this spontaneous

action has become a more deliberate and structured practice, especially in professional contexts. This transition exemplifies what Mazzaferro (2018) describes as linguistic practice continuously adapting in response to consciousness of the interaction process, communication experiences, and the social context faced.

Furthermore, the interview also revealed how the function of translanguaging continues to evolve in its meaning and purpose. He stated *"Alasan utama saya melakukan code-mixing... mencoba keresahan saya saat menangkap fenomena pola komunikasi anak-anak Jaksel... bagaimana jika kondisinya dibalik?... saya menghadirkan anak Jakarta yang mencoba untuk melokal dan men-Jawa... melihat impact yang didapatkan dari konten-konten tersebut, saya memanfaatkan persona itu sebagai personal branding."* (The main reason I use code-mixing... was to express my frustration when observing the communication patterns of Jakarta's youth... I wondered what if the situation was reversed?... so I created a Jakarta character who tries to localize and become Javanese... after seeing the impact of those contents, I used that persona as my personal branding.)

@d_lanier's response clearly reflects a process of transformation, where what initially originated from social criticism became a creative expression and eventually became a branding identity. Initially, the use of mixed language (translanguaging) was intended as a form of commentary responding to language trends observed in youth culture. However, over time, it developed into a tool for experiments and eventually became a strategic tool for shaping his professional identity.

Both findings from the video transcripts and interviews reveal that @d_lanier's translanguaging practice is not rigid, static, or stagnant, but has progressively developed into a deliberate communication strategy in the process of identity formation that involves the audience. This transformation process continuously illustrates @d_lanier's self-awareness, which grows day by day as a speaker and performer in the digital space. @d_lanier's translanguaging here is in line with Mazzaferro (2018) framework, which states that translanguaging can represent a process that describes continuous negotiation at the level of a person's creativity, awareness, and social experience.

3. Interactional

The main concept of interactional translanguaging emphasizes that translanguaging is a social act that happens because of interactions between speakers and other people. As stated by Mazzaferro (2018, p. 8), "translanguaging is not only a linguistic practice, but a social act embedded in the interactional dynamics of everyday life." Translanguaging here functions as a two-way communication tool that can create digital social connections. This social interaction also occurs in the context of monologue, where language selection is essential for building social relationships, showing closeness, solidarity, and humor. In the monologue video shown, even though @d_lanier speaks alone, he actually interacts indirectly with his audience by responding to comments, greeting the audience, and making jokes. Then, the communicative purpose can also be seen in the interview conducted via Instagram DM, to find out the reasons why

@d_lanier translanguages his language, whether it is to show identity, build connections, or attract the attention of a bilingual or even multilingual audience.

Translanguaging as an interactional act, seen in Video 1, more specifically in Datum 3, where @d_lanier indirectly interacts with his audience, indicates that translanguaging emerges as a social act in the digital world. His statement "kon kabeh may be wondering" shows a sign of closeness that builds inclusiveness, even though he is speaking alone. @d_lanier uses a linguistic element that symbolically shows solidarity, involving several different groups in one utterance, such as Javanese, Sundanese, and speakers who understand the Walikan language, through the use of the terms kon kabeh, barudak-barudak, and nawak-nawak. This mixing of languages shows how translanguaging functions as an interaction between identities, which can become a bridge between linguistic and cultural boundaries. Thus, this monologue switches to an interactive dialogue, in which @d_lanier humorously responds to his intended audience.

In Datum 1 from Video 2, translanguaging functions as performative social interaction between two imagined participants, a father and his son, Kenzo. @d_lanier builds a dynamic character exchange that mimics communication based on real family interactions in utterances such as "lho lho lho, gak wrong a iki?", "La what the fuck is this shit?", and "Kenzo, rinio to papa". In this monologue, the rhythm used replicates the emotional, parental authority, and expressions of affection that are typical in the Javanese environment, more specifically Malang. The mixing of various expressions, such as English and Javanese, creates what is described as the illusion of real-time interaction, emphasizing that here,

translanguaging functions relationally to convey reminder, humor, and closeness. The linguistic variety shown in this video not only demonstrates language switching, but also reflects the social dialogue built through expressive tone and authentic emotion.

Translanuaging is also present in responses to interactions with the audience in Video 3. A comment appears and triggers @d_lanier's reaction in the comment "N kabupaten or N kuto iki cak?", which shows direct interaction between @d_lanier as the speaker and the audience. @d_lanier responds with "Okay, first of all, I'm going to apologize for my serik voice" and "Born and raised in Istana Dieng rodok rono," which shows that in addition to providing information, the response also maintains his relationship with the audience. The intimacy of digital interaction is illustrated by the linguistic blend of English, Javanese, and Walikan, in which @d_lanier personally interacts with the audience while expressing his identity. The dialogue in the video creates a space for interaction where language is used as a tool to respond, forge bonds, and position oneself socially. This makes translanguaging a connection between @d_lanier personally and the audience in general, a bridge between the narrative of identity and the participation of the audience.

Furthermore, translanguaging functions as a negotiation between local and international identities in Datum 2 from Video 4. In the line "This accent, my accent is Singlish, or Singosarian English," a mixture of self-mockery and cultural identity expression is represented, namely when @d_lanier humorously changes the term Singlish to a local version that signifies his origins. Audiences with the same

cultural references are involved in this identity construction process, where interactions are carried out with the aim of entertaining the audience. In addition, the phrase kana haube ken arok connects historical aspects with modern language, combining the history of the Singosari kingdom with the way language works today. This allows an interactive relationship to be built with the audience through humor and cultural awareness, strengthening a sense of closeness and togetherness in the digital context.

Then, in Datum 1 from Video 5, the most complex interaction occurs when @d_lanier plays two roles in one conversation. This is illustrated when @d_lanier switches roles between a father and his son, Kenzo, where @d_lanier simulates realistic family interactions while still maintaining interaction with his online audience. By combining various linguistic sources such as Javanese, Indonesian, English, Walikan, Japanese, Dutch, and Arabic, humor and emotional awareness can be built, as in utterances such as "Pa, njaluk, give me ojir" and "why are you only njegideg crocodile there?". The variety of words for "money" in different languages is used not only for wordplay, but also as a reflection of @d_lanier's multilingual identity. This dialogue serves as an example of everyday social interaction, where speakers use mixed languages as a medium to express frustration, humor, and affection, and this interaction depicts real interpersonal dynamics.

@d_lanier's interactional translanguaging perspective is strongly supported by interview data showing how his language practices arise from interpersonal relationships in family and digital contexts. This is as he said *"Dari keluarga ibu,*

saya terbiasa menggunakan bahasa Jawa ngoko... bahkan berbicara bahasa walikan dan terkesan vulgar kepada nenek saya sendiri lmao. In other hand, di keluarga alm. Bapak, saya menggunakan bahasa Indonesia dengan lancar dan bisa tidak terdengar medok karena memang beliau bukan orang Jawa." (From my mother's family, I'm used to speaking Javanese ngoko, even Walikan that sounds vulgar to my grandmother, while in my late father's family, I speak fluent Indonesian without a Javanese accent because he was not Javanese.)

The practice of translanguaging, which functions as a social act, is described in the previous statement, in which this practice signifies closeness and solidarity. The choice of different languages illustrates relational awareness, where Javanese ngoko and walikan are used to express closeness with her mother's family, and formal Indonesian with her father's family. The use of Walikan and Ngoko languages here does not therefore indicate a lack of politeness on the part of the speaker, but rather is a way of describing something through language in everyday life (Mazzaferro, 2018).

@d_lanier's awareness of his digital communication style further strengthens the argument that translanguaging can serve as a form of relational performance. @d_lanier states *"Alasan utama saya melakukan code-mixing di dalam konten TikTok adalah mencoba keresahan saya saat menangkap fenomena pola komunikasi anak-anak Jaksel... Namun saya ingin menggabungkannya dengan bahasa Jawa khas Malang... banyak yang relate, dan banyak juga yang akhirnya sebal mendengar logat saya, lol."* (The main reason I use code-mixing in TikTok content is to respond to how Jakarta youth communicate... but I wanted to mix it

with Malang Javanese... many people can relate, and some even get annoyed hearing my accent, lol). From this statement, it can be seen that translanguaging enables @d_lanier to build social connections and emotional bonds with his audience. @d_lanier changes his monologue style into an interaction that involves multilingual viewers who can understand @d_lanier's utterance through the use of humor, stereotype remarks, and expressions of local identity. @d_lanier then receives reactions ranging from laughter, which shows an understanding of linguistic humor, to discomfort, which reflects two-way communication that strengthens the relationship between his digital environment. Thus, through this process, translanguaging becomes a tool for creating meaning and closeness in a digital space that contains a variety of cultures.

Therefore, as a whole, the interactional aspect of translanguaging carried out by @d_lanier shows that language can function as a medium that connects social interactions, both in private and public spaces. Within his family, language is used as a sign of emotional closeness and familiarity, while in his TikTok videos, language is used as a means of interacting, entertaining, and building togetherness with his multilingual audience. This finding confirms Mazzaferro's (2018) idea of translanguaging, which is essentially an interactional act in which continuous negotiation takes place in social, emotional, and identity relationships in everyday communication.

B. Discussion

This section discusses the research findings by interpreting how @d_lanier performs translanguaging in his TikTok videos through the theoretical framework of Li Wei (2018). The findings show that @d_lanier fluently and strategically uses his entire linguistic repertoire, combining English, Javanese, Indonesian, Malang Walikan, and lexical borrowings from several other languages to construct meaning and connect with his audience.

The discussion further shows that Li Wei's (2018) framework is used to clarify recurring characteristics of translanguaging practices, such as flexibility, creativity, criticality, the ability to go beyond structural language boundaries, and the emergence of translanguaging spaces. In addition, Mazzaferro's (2018) perspective on translanguaging as a situational and processual practice will be discussed further in the subsequent sections of this discussion, as it helps explain how meanings emerge through interactional practices within the TikTok content.

In @d_lanier's TikTok video, translanguaging naturally emerges as he seamlessly switches between English, Indonesian, Javanese, and Malang Walikan without referring to rigid language boundaries. This fluidity reflects Li Wei's (2018) idea that multilingual speakers use their entire linguistic repertoire dynamically and for specific purposes. Examples such as the expressions *"gak atek wasting your time"* or *"papa wes gak ngurus anymore"* reveal spontaneous and natural language shifts, reflecting his comfort in moving across language boundaries.

Holmes and Wilson (2022) state that this spontaneous use and selection of language is common in sociolinguistic practice, in which speakers adjust their style

to suit the context of the interaction and the audience they are facing. This is in line with Dumrukcic (2020), who found that social media users naturally often use translanguaging to facilitate self-expression rather than to seek validation from others. However, there is a difference between multilingual users in Dumrukcic's (2020) Facebook study and @d_lanier, where @d_lanier incorporates strong local cultural aspects through Javanese and Malangan accents, indicating that flexibility here is not only functional but also culturally expressive.

When @d_lanier deliberately plays with sounds, wordplay, and humor to construct meaning, this is where creativity emerges. As Li Wei (2018) states, creativity in translanguaging allows speakers to create new meanings beyond the boundaries of language. This is clearly seen in the expressions creatively coined by @d_lanier, such as "Singosarian English," "Jirolupatmonemtulongagung," or "Cradle Village," which combine English language structures with local expressions aimed at entertaining and localizing his identity. These examples are in line with Shalihah's (2024) findings on Puri Viera's vlog, where translanguaging also functions as a tool for identity expression. The difference lies in the fact that Puri's translanguaging bridges audiences across cultures, while @d_lanier focuses on local humor and expressions that show togetherness, which makes her creativity very much needed in expressing his Malang background.

@d_lanier's translanguaging also demonstrates his critical awareness of social and linguistic hierarchies. The "Singosarian English" expression, with its playful tone, functions as a local counterpoint to international English, aligning with Li Wei's (2018) idea that translanguaging can empower speakers to resist linguistic

hegemony. Similarly, Wahyudi (2023) also highlights translanguaging as a tool for emphasizing local identity and resisting monolingual dominance in the classroom context. @d_lanier's utterances describe a similar urgency, which, although occurring in a digital and informal space, is also performative rather than pedagogical. With this, critical @d_lanier translanguaging reveals how local identity can coexist with global linguistic influences and shows that local Indonesian content creators can reshape English as part of their multilingual voice.

The linguistic performance seen in @d_lanier's TikTok videos also transcends the boundaries of formal language, making it more focused on meaning formation and audience engagement. Creative linguistic performance in @d_lanier's content also transcends the boundaries of formal language, focusing more on meaning formation and audience engagement. These findings support Li Wei's (2018) argument that translanguaging prioritizes communicative intent over linguistic accuracy. This is exemplified in the sentence "embarrassed pol se your papa iki," which demonstrates hybrid grammar but is also semantically effective.

Practices that transcend boundaries in this way are also similar to the formation of translanguaging spaces mentioned by Li Wei (2018), where various linguistic and cultural sources of a person exist without any levels, boundaries, or rules. In the digital space of TikTok, it is possible for @d_lanier to express his local positioning. This pattern reflects the findings of Permadi et al. (2023), who researched content on YouTubers who also use translanguaging for metalinguistic and relational purposes, although in @d_lanier's case, he expands on this by

combining humor, locality, and audience participation in a more fluid and visual environment.

The practice of translanguaging in @d_lanier's videos appears in varied ways depending on the situational context and topic. Across the dataset, these shifts are shaped by situational, processual, and interactional conditions, and they recurrently highlight patterns of meaning related to humor, emotional expression, and cultural belonging. Javanese and Walikan items frequently appear in moments such as punchlines, teasing expressions, or emphatic markers that intensify comedic timing and emotional stance, while Indonesian terms often help ground meaning in a shared and familiar context. Meanwhile, borrowings from other languages (e.g., Japanese, Dutch, Arabic) tend to appear as playful and exaggerated language choices that contribute to a lively performance and foster a sense of closeness with viewers who recognize the layered references.

Mazzaferro (2018) mentions that situational translanguaging occurs when language use adapts to a particular environment. As in the Surya 16 video, where @d_lanier starts the video in English to reach a wider audience, and then switches to Javanese, such as "guede pol," to adapt to the local meaning he wants to convey. Similarly, in the video Give Me Ojir!, @d_lanier's use of mixed language codes is in line with the humorous and familiar tone of the video. This situational flexibility is in line with the findings of Weninger and Lim (2025), who investigated linguistic variations on TikTok that serve as indicators of identity and social meaning. However, the difference is that Singaporean content creators emphasize their national identity through Singlish, while @d_lanier's utterance is more about

providing humor and closeness in the local culture of Malang, which shows that in addition to adapting to digital norms, translanguaging also adapts to a sense of cultural belonging.

Translanguaging in @d_lanier's videos shows dynamic development in his utterances, which is not a planned strategy, but rather a process that goes on over time. Mazzaferro (2018) states that processual translanguaging describes how language can develop through the flow of thoughts and emotions. In the video Kenzo Bad Score, @d_lanier begins the video with a bilingual narration and gradually becomes more expressive by using Javanese and Malang Walikan language, in line with his increasing emotional intensity. Such a tendency echoes Ou et al. (2020) in their findings on the EMI environment, where multilingual students use translanguaging dynamically for the purposes of clarity and emotional connection. Meanwhile, in @d_lanier's context, it occurs outside the academic environment, which shows that even in informal digital communication, translanguaging remains an evolving communication process.

Although the video presented by @d_lanier is a monologue, his utterance builds a strong interaction with the audience indirectly. Mazzaferro (2018) states that interactional translanguaging arises from social relationships, even indirect (non-real) ones. Through his utterance, @d_lanier actively builds a connection with his audience, treating them as imagined interlocutors within the digital space. This can be seen when @d_lanier says "kon kabeh may be wondering" or "you guys know what I mean," placing himself as part of the social world together with his audience. This finding is in line with Dumrukcic's (2020) argument that social media can

encourage users to use translanguaging as a form of togetherness in the digital version. Similarly, Wahyudi (2023) also found that translanguaging creates an inclusive environment for expressing emotions and closeness between individuals in educational spaces. Thus, it can be said that the translanguaging practice carried out by @d_lanier has achieved the same function, but he works in the digital world, which indirectly transforms linguistic diversity into a sense of familiarity with the culture between the creator and the audience.

When considered together, the two findings in this research question regarding the roles of translanguaging practices used and how they are used in everyday practice in the content show that translanguaging functions both as a creative language practice (Li Wei, 2018) and as a social act in everyday communication (Mazzaferro, 2018). The language used by @d_lanier is flexible, processual, and relational, representing the way multilingual speakers construct identity, humor, and a sense of belonging in everyday life in the digital context. It supports the arguments of Shalihah (2024) and Wahyudi (2023), where both underline translanguaging as a bridge between freedom of language and social expression. Meanwhile, in the case of @d_lanier, this research is expanded into the context of social media, which shows that TikTok can also function as a translanguaging space where multilingual identities are not only expressed, but also displayed and celebrated.

In addition, the findings show that the translanguaging practice in @d_lanier's monologue video functions as a variation of language, as well as a communication act that is linked to the social context. From a linguistic perspective,

translanguaging takes place in its fluid, creative, critical, and structurally flexible use of Indonesian, English, Javanese, and Malang Walikan. This practice forms a dynamic translanguaging space in his video performance. Meanwhile, from a social perspective, these practices emerge as part of everyday communication in response to the context of the situation at hand, developing in the process of interaction, and becoming a manifestation of the relationship with the imagined and real audience.

By combining Li Wei's (2018) perspective with Mazzaferro's (2018) perspective, this depicts that translanguaging functions as a creative language process and is a contextual social practice. Li Wei's framework highlights the internal aspects of language use, where speakers use all of their language skills flexibly, innovatively, consciously, and beyond the structural limits of language. On the other hand, Mazzaferro's framework focuses more on external and social aspects, where language practice is viewed in terms of its situational development, its processual transformation, and its realization in social interaction.

These various aspects are interconnected and interdependent, forming a representative of translanguaging integration in both function and practice. Each aspect of the findings has a unique function, such as "Fluidity" which represents form, "Creativity" which represents process, 'Criticality' which represents awareness, "Beyond structure" which represents method, and "Translanguaging Space" which represents place. In general, all these aspects describe how @d_lanier's linguistic repertoire becomes a place to construct meaning, engage in humor, and express a sense of cultural belonging. Through this interaction,

translanguaging functions not only as a means of communication, but also as a reflection of social meaning-making in the digital sociocultural context.

Further analysis shows that the use of the @d_lanier language has a continuous communication pattern, which flows from the situational phase to the processual phase and finally to the interactional phase. Every utterance that comes out of @d_lanier's mouth is described as a response to a contextual situation, which then develops through creative improvisation, and ultimately results in the formation of meaning that connects with the audience. This dynamic cycle demonstrates Mazzaferro's (2018) concept of translanguaging as a daily interaction practice that is a lively and adaptive communication process that depends on the social context.

It can be concluded that the practice of translanguaging in @d_lanier's TikTok content represents a combination of linguistic flexibility and social meaning-making. This practice is not merely a matter of mixing languages, but rather a habitual language practice through which identity is expressed and negotiated. Through translanguaging, speakers interact and position themselves within the content, allowing meanings related to creativity, a sense of belonging, and cultural closeness to emerge through language use.

CHAPTER V
CONCLUSION AND SUGGESTION

This chapter contains conclusions drawn from the analysis and discussion of the research findings. These conclusions are organized based on the research objectives and linked to the theoretical framework used in this research. In addition, this chapter also presents several suggestions that can be used as a reference for future researchers who are interested in exploring similar topics or expanding the discussion on translanguaging in digital communication.

A. Conclusion

This research is undertaken with the primary objective of exploring the forms and social meanings of translanguaging practices employed by @d_lanier in his TikTok monologue videos. It draws on the theoretical frameworks of Li Wei (2018) and Mazzaferro (2018). Rather than merely describing language alternation, this research interprets translanguaging as a symbolic language practice through which meanings related to humor, emotional expression, and local references emerge within the TikTok content.

The findings show that @d_lanier's translanguaging practices represent a dynamic and integrative use of his linguistic repertoire. These practices are not simply linguistic phenomena, but reflect ongoing negotiations between local and global linguistic resources, as well as between language play and critical awareness. The combination of English, Indonesian, Javanese, and Malang Walikan illustrates that, as a multilingual speaker, @d_lanier does not treat languages as separate

systems, but as interconnected resources that work together to construct meaning, humor, and shared cultural references.

Moreover, this research highlights how TikTok provides a space in which translanguaging practices are shaped by interactional conditions such as audience orientation and content format. Rather than framing TikTok solely as a site of linguistic creativity, the platform can be understood as an environment in which identity, humor, and a sense of belonging are negotiated through language use. In this context, translanguaging appears as a performative language practice that adapts to the affordances of short-form video content.

In addition, this research contributes to discussions of multilingual language practices in Indonesian social media contexts. It shows how content creators from non-metropolitan areas such as Malang draw on local linguistic resources to express cultural identity on global platforms. The findings suggest that the use of local languages and expressions in translanguaging practices does not diminish local identity, but instead allows it to be articulated alongside global linguistic resources.

In summary, this research concludes that translanguaging in @d_lanier's TikTok content reflects the flexible use of multilingual repertoires as a form of meaning-making and self-positioning. Through translanguaging, linguistic resources are mobilized not only to convey messages, but also to express creativity, cultural affiliation, and social positioning within the content.

B. Suggestions

Drawing from the findings, the researcher offers several suggestions for the future research. Firstly, the following research can explore translanguaging in

relation to the formation of cultural identity among digital creators from various regions in Indonesia. This can be done by analyzing how local dialects, expressions, and humor can be integrated into digital discourse to deepen people's understanding of how translanguaging functions as a cultural provision and as a more global form of negotiation. Furthermore, the second is that future research can involve more perspectives or comments from the audience, focusing on seeing the audience's point of view, interpreting, and responding to how translanguaging works. Due to the interactive nature of digital communication, involving the audience as part of the meaning-making process will provide broader insights and perspectives on the relational and social dimensions of translanguaging.

In addition, in future research, researchers are encouraged to examine more recent data to understand how translanguaging evolves in line with platform trends and shifts in social media algorithms. Ongoing linguistic and cultural transformations can be captured in dynamic social media communication and analysis of contemporary content. This may also reveal transformations in other aspects that were not captured in previous datasets. Next, the broader approach can be expanded by combining discourse analysis with interviews, which can produce a more comprehensive interpretation of how content creators interpret their own use of language. Understanding the reasons behind language choices in translanguaging will clarify the relationship between linguistic practices, self-expression, and cultural position.

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CURRICULUM VITAE

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APPENDIX

Table of Interview Data

No.	Interview Questions	Interview Transcript
1.	Bagaimana latar belakang Kak Reinal? (misalnya keluarga, lingkungan tempat tinggal, pendidikan), khususnya yang berhubungan sama penggunaan bahasa sehari-hari?	Well, in short, I was raised in a multicultural family, jadi dari kecil sudah sangat terbiasa untuk switch accent automatically lol. Pernah tinggal di lingkungan yang full berbahasa Jawa kasar (dialek arekan dan walikan) dan pernah juga tinggal di lingkungan yang secara penuh menggunakan bahasa Indonesia. Dari keluarga ibu, saya terbiasa menggunakan bahasa Jawa ngoko, bahkan berbicara bahasa walikan dan terkesan vulgar kepada nenek saya sendiri lmao. In other hand, di keluarga alm. Bapak, saya menggunakan bahasa Indonesia dengan lancar dan bisa tidak terdengar medok karena memang beliau bukan orang Jawa. Lanjut ke pendidikan, latar belakang sekolah juga dirasa sangat berpengaruh kepada gaya berbicara saya. Saya bersekolah di SMP dan SMA RSBI/Bilingual yang mengharuskan saya 'mahir' berbahasa Inggris. Kemudian di bangku perkuliahan, as you might know, di Universitas Brawijaya, terutama di FISIP, I gotta say, mayoritas mahasiswanya datang dari Jabodetabek.
2.	Bahasa apa saja yang Kak Reinal kuasai dan biasa dipakai dalam kehidupan sehari-hari maupun di media sosial?	I speak Indonesian, Javanese, and English on a daily basis. Di pekerjaan utama (remote working) saya memakai bahasa Inggris karena berkomunikasi dengan mostly orang Europe, di pekerjaan sampingan sebagai radio announcer menggunakan bahasa Indonesia mixed with English, dan bahasa Jawa saat berkomunikasi dengan teman-teman dan keluarga dari Ibu. Ik spreek een beetje Nederland ook (masih belajar, hehe).

		Di sosial media, setidaknya 4 bahasa di atas yang saya gunakan dalam berkomunikasi.
3.	Apa alasan utama Kak Reinal menggunakan kombinasi bahasa (Inggris, Jawa, Indonesia, atau walikan) di konten TikTok?	Alasan utama saya melakukan code-mixing di dalam konten TikTok adalah mencoba keresahan saya saat menangkap fenomena pola komunikasi anak-anak Jaksel yang mencampurkan bahasa Indonesia santai dengan bahasa Inggris namun dengan structure dan pola yang kurang tepat. Namun saya ingin menggabungkannya dengan bahasa Jawa khas Malang yang saya rasa belum pernah ada yang mengkonversikannya ke dalam bentuk konten TikTok. Kemudian saya juga ingin menunjukkan kalau kita bisa juga mencampurkan dua bahasa tanpa merusak aksen keduanya dalam artian jowone mantep tapi pronounce English-nya juga spot on. Sementara untuk konten Mahasiswa Plat B Sue nde Malang alias Jawakarta, Malangkarta, Jawakarta Selatan, or whatever you name it sebenarnya muncul dari impersonation yang sering saya keluarkan kepada teman-teman SMA saya sejak dulu. Juga menyoroti kritisi yang ditujukan kepada teman-teman ketika berbicara dengan aksen Jakarta dengan 'lo-gue'-nya dan masih kental lidah Jawanya, saya berpikir, bagaimana jika kondisinya dibalik? Netizen terlalu banyak menyerang orang Jawa dengan their failed attempts to do the Jakartan accents, bagaimana jika saya menghadirkan counter-nya dengan menyuguhkan anak Jakarta yang mencoba untuk melokal dan men-Jawa, mengingat populasi mahasiswa Jabodetabek di kota Malang terbilang banyak dan well, I think it worked, banyak yang relate, dan banyak juga yang akhirnya sebal mendengar logat saya, lol.
4.	Penggunaan beberapa bahasa tadi dilakukan secara spontan atau	Ummm, I think it was spontaneous karena memang terkadang jika pembahasan ketika ngobrol mulai serius, saya mulai ngelantur dan

	memang sudah direncanakan sebelumnya?	secara tidak sadar melakukan code-mixing ketika berinteraksi dengan lawan bicara, terlebih ketika mendapat convo buddy dengan comprehesion level yang sepadan di ketiga bahasa tersebut. Namun, untuk konten endorse, saya tetap menulis script untuk keperluan bridging untuk menyambungkan dengan campaign product knowledge dari brand yang bersangkutan.
5.	Apa tujuan Kak Reinal mencampur bahasa dalam satu video? Apakah untuk menarik perhatian audiens, sebagai ekspresi pribadi, atau ada alasan lain?	To be very honest, awalnya tidak ada niat tertentu dan terkesan hanya iseng belaka. Namun, melihat impact yang didapatkan dari konten-konten tersebut, saya memanfaatkan persona itu sebagai personal branding pribadi yang unique to myself dan langsung melekat di orang-orang saat mendengar atau melihat saya, sekaligus menunjang karier di bidang yang saya tekuni selain membuat konten (Journalist, Radio Broadcaster, Content Writer, Voice Over, etc.)