

Code-Mixing in Action: How Indonesian Fans Use English Loanwords in Korean Fandom Tweets

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ABSTRACT

The phenomenon of code-mixing, particularly the integration of English words into Indonesian tweets among Korean fan communities, demonstrates the interesting intersection of language, culture and identity. As global fandom expands, a unique linguistic landscape is created where fans express their identities and affiliations through language mixing. This study aims to explore how Indonesian fans of Korean pop culture use English-derived words in their tweets, reflecting both their engagement with global media and the dynamics of local linguistic practices. This research uses a descriptive qualitative method. The purposive sampling method is used in this research. The purposive sampling method is used in this study to analyze all sentences written by starfess. The researchers classified the data based on the type and reason of code mix. Researchers found code mixes in various types, for the types of code mixes found in @starfess tweets, researchers analyzed using Suwito's theory. The types put forward by Suwito such as words, and idioms. Overall, this study has opened up research directions while offering in-depth information about the phenomenon of code-mixing on Twitter. Future research could investigate the psychological underpinnings of why people participate in code-mixing online or compare analysis on other platforms. The linguistic methods used by digital communication users will also change over time, requiring constant scientific attention to understand these developments and their wider impact on society and communication.

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1. INTRODUCTION

The phenomenon of code-mixing, particularly the integration of English words into Indonesian tweets among Korean fan communities, demonstrates the interesting intersection of language, culture and identity. As global fandom expands, a unique linguistic landscape is created where fans express their identities and affiliations through language mixing. This study aims to explore how Indonesian fans of Korean pop culture use English-derived words in their tweets, reflecting both their engagement with global media and the dynamics of local linguistic practices.

Online fandom communities serve as important spaces for self-expression and identity exploration. They allow fans to forge connections that transcend geographical boundaries, creating rich cultural exchange and

linguistic innovation (Parsakia, 2023). In these communities, the use of English catchwords can indicate not only a connectedness to the global K-pop phenomenon but also a way to build a distinctive identity within the fandom. This is in line with McNroy and Craig's findings that emphasize the importance of online spaces in fan identity development, especially among marginalized groups (McNroy & Craig, 2020). Using English terms can be seen as a strategy for fans to navigate their cultural identity in the context of globalization, as well as increasing the sense of community within the fandom.

Furthermore, the role of social media in facilitating these interactions is significant. Platforms such as Twitter provide tools for fans to engage in discourse that blends multiple languages, creating hybrid communication styles that reflect their diverse influences (Malik & Haidar, 2020). These linguistic behaviors do not merely reflect language proficiency, but also manifest fans' emotional engagement with the content they consume (Storm et al., 2022). The emotional resonance of K-pop, coupled with the use of English, allows fans to articulate their experiences and feelings in a way that is acceptable to both local and global audiences (Lee et al., 2020).

When Indonesian fans engage with K-pop, they are not only consuming content, but also participating in a broader cultural dialog that affects their language use. This code-switching phenomenon highlights the fluidity of language in digital spaces, where fans actively shape their communication practices to reflect their identities and affiliations (Kusuma et al., 2020). By examining the specific ways in which English absorption words are used in Indonesian tweets about K-pop, this research will contribute to a deeper understanding of the relationship between language, fandom and cultural identity in the context of globalization.

In order to summarize, this study will investigate the use of English catchwords in Korean fandom tweets by Indonesian fans, by exploring how these linguistic practices reflect their cultural identity and their engagement with global media. By contextualizing this study within the framework of online fan communities, this research aims to illuminate the dynamic relationship between language, identity and cultural exchange in the digital age.

2. LITERATURE REVIEW

Previous Study

The findings of Hanafi Wibowo's (2023) study, which outlines the fundamental ideas and theoretical underpinnings of code-mixing, indicate that the practice is not only common but also serves a variety of communicative purposes, reflecting the complex ways language is employed in social media settings. A thorough examination of the study showed that clause insertion predominated, along with other forms including phrase and word insertion, suggesting that Twitter users were highly engaged with bilingual language structures. Furthermore, code-mixing's justifications, which mostly focused on topic discussion, speech clarification, and emphasis, highlighted the deliberate use of language to improve communication and convey identity. The implications of these findings are significant for linguistics and digital communication, providing insights into the adaptive and dynamic use of language in online interactions. This research is driven by two primary objectives: firstly, to categorize the distinct types of code mixing evident in the Convomf tweets, and secondly, to uncover the underlying reasons users engage in this linguistic practice.

According to Reema Salah, et al (2024), the study's describe about motivations and factors influencing code-mixing. The findings demonstrated that students at Al al Bayt University's Department of English Language and Literature had a strong propensity to mix English and Arabic in their speech in both linguistic and practical contexts involving the use of technology. The dearth of empirical research on the idea of code-mixing among Al Bayt University students serves as the driving force behind this study. To fill the gap in the literature on code-mixing among Jordanian university students, further research is recommended to draw a time baseline and spatial baseline of code-mixing indicators code-mixing; to compare the frequency of English usage among students in different time periods - pre-pandemic and post-Covid19 era, for example- and in different Universities in Jordan.

And as for research that discusses language use in fandom and Korean pop culture (Hallyu) by Rabiatul Adawiah, et al (2023) mentioned the results of his research that participants mixed three codes: Korean, English, and Indonesian. Intrasentential or the insertion of another code in the main code is used predominantly by participants. Other types such as intersentential, phonological change, alternation, and congruent lexicalization were not used because participants did not have the ability to combine Korean morphemes with Indonesian morphemes. The researcher applied qualitative method by using content analysis content analysis.

Theoretical Review

The phenomenon of code-mixing, especially in the context of the use of English words by Korean fans in Indonesia through social media such as Twitter, has become an increasingly interesting topic in linguistic studies. This study examines various relevant theoretical frameworks to understand the concept of code-mixing, the motivations for its use, and its implications in the context of social media.

Code-mixing is defined as the practice of alternately using two or more languages in a single conversation or utterance. This phenomenon is common among bilingual speakers, including in Indonesia, where Indonesian

and English are often intermingled. Wibowo (2023), for example, highlighted the types and functions of code-mixing in Twitter tweets using Suwito's (1988) theoretical framework. The study revealed that Indonesian Twitter users often mix English into their tweets to express identity, cultural affiliation, or improve communication effectiveness.

Similarly, Nuraeni et al. (2018), who stated that the prevalence of code-mixing among Indonesian teenagers reflects their bilingualism as well as the influence of global culture, which is amplified by social media platforms such as Instagram. Motivations for using code-mixing are diverse, ranging from identity reasons to attempts to reach a wider audience.

Gopalan and Hopkins' (2020) study, while focusing on sentiment analysis in a code-mixed Hinglish context, provides insight into the complexities of mixed language analysis. Although their context is different, some of the findings can serve as a reference for understanding similar mechanisms in Indonesian-English code-mixing. Meanwhile, Febrianti et al. (2022) specifically explored the language choices of Indonesian K-Pop fans on Twitter, showing that code-mixing is used to bridge cultural differences and build relationships with the global community.

Social media plays a crucial role in facilitating the phenomenon of code-mixing. Jin and Yoon (2014) examined the influence of the Korean Wave (Hallyu) in global fan culture, highlighting how social media platforms became important spaces for exchanging cultural practices, including language use. The use of English words in Indonesian fans' tweets about Korean pop culture shows how fans build their identity and community through language. This is reinforced by Rahmawati (2022), who analyzed code-mixing in fan-created narratives on Twitter, showing how this practice contributes to the construction of fandom identity.

From a technical point of view, Menacer et al. (2019) highlighted the challenges in machine translation for mixed language contexts. In the Indonesian context, these challenges include understanding the integration of English words in Indonesian tweets, which are often laden with cultural and social nuances. Therefore, sophisticated computational approaches are needed to capture the complexity of these linguistic interactions.

Overall, the literature shows that code-mixing among Indonesian fans using English catchwords in Korean fandom tweets is a complex linguistic phenomenon. Cultural, social and technological factors interact dynamically in shaping this practice. Besides enriching the linguistic landscape, this phenomenon also reflects the growing trend of globalization and cultural exchange.

3. METHOD

Research Method

This research uses a descriptive qualitative method. The purposive sampling method is used in this research. The purposive sampling method is used in this study to analyze all sentences written by starfess. In purposive sampling, or non-probability sampling, all data that meet the required criteria, must be used and analyzed. The criteria for sentences that can be considered as data are sentences written by starfess. The design of this research is content analysis. The content and internal features of the media are the topics of the study tool known as content analysis. The data sources in this study will be taken from tweets that are updated and replied to followers at @starfess. The time duration used is from March to December 2024. The author uses tweet comments from the @starfess account to find out the types of code mixes and the reasons for code mixes from followers of the @starfess account.

Research Object

The researchers chose the Starfess account because it is an autobase account on Twitter with 994,000 followers. This account aims to be a place for Twitter users to post their problems, experiences, and vent to other Twitter users anonymously. There are several steps taken to collect data. First, observing and reading Twitter for all tweets from Starfess that have been captured, identifying the tweets. Second, finding the Indonesian-English code-mixed utterances on Twitter (documents were taken by means of screenshots). Third, classifying the types of code-mixing and the functions of code-mixing on Starfess Twitter based on Suwito (1988) and Hoffman (1983). Data collection in this research is by observing the script of the dialog on twitter, tweets delivered by Starfess that contain code mixes are used for data analysis. All sentences delivered by Convomf that contain code-mixing are used to classify the types and reasons that may occur. After that, the sentences are analyzed one by one and divided into categories of code-mixing types by giving some codes to distinguish into each code-mixing category. After classifying the types of code-mixing and assigning some codes, the sentences are analyzed to find out the reasons for code-mixing.

4. RESULT AND DISCUSSION

The researchers classified the data based on the type and reason of code mix. Researchers found code mixes in various types, for the types of code mixes found in @starfess tweets, researchers analyzed using Suwito's theory. The types put forward by Suwito such as words, and idioms.

Table 1. Code Mixing Used by K-pop Lovers

No	Word	Sentences	Analysis
1	Fandom	<i>mau tau dong arti dari nama fandom kalian. ada yang punya arti estetik atau so sweet gitu nggak ya?</i>	Fandom refers to a community or group of fans who share a common interest, usually related to a particular artist, band or franchise. In this context, fandom is used to describe the collective identity of fans, often on social media
2	Outfit	<i>karina outfitnya hijab friendly.</i>	Outfit refers to a set of clothes or an outfit. In this sentence, it highlights the fashion or style choices of the person being discussed.
3	Friendly	<i>karina outfitnya hijab friendly.</i>	Friendly describes someone or something that is approachable or shows kindness. In the context of “hijab friendly”, it means that the outfit is suitable or appropriate for wearing hijab.
4	Drop	<i>yang pernah nonton konser artis siapapun itu di GBK coba drop fancamnya sekalian review, terutama section tribun worth it ga ya? sama sound nya oke ga?</i>	Drop in this context is used as a slang term meaning “share” or “post”, especially regarding media (e.g., videos, photos) on social media platforms.
5	Fancam	<i>yang pernah nonton konser artis siapapun itu di GBK coba drop fancamnya sekalian review, terutama section tribun worth it ga ya? sama sound nya oke ga?</i>	Fancam is a term used in fan culture to describe videos recorded by fans at a concert or event, usually focusing on members of a particular group or artist.
6	Review	<i>yang pernah nonton konser artis siapapun itu di GBK coba drop fancamnya sekalian review, terutama section tribun worth it ga ya? sama sound nya oke ga?</i>	Review means an evaluation or criticism of something. Here, the word is used to describe someone asking for feedback or an opinion on a particular experience (in this case, a concert).
7	Section	<i>yang pernah nonton konser artis siapapun itu di GBK coba drop fancamnya sekalian review, terutama section tribun worth it ga ya? sama sound nya oke ga?</i>	Section refers to a part or division of something. In this context, it most likely refers to a specific seating area or section in a concert venue.
8	Worth it	<i>yang pernah nonton konser artis siapapun itu di GBK coba drop fancamnya sekalian review, terutama section tribun worth it ga ya? sama sound nya oke ga?</i>	Worth it a colloquial phrase used to express that something is valuable or worthwhile, often after considering the time, money or effort invested.
9	Sound	<i>yang pernah nonton konser artis siapapun itu di GBK coba drop fancamnya sekalian review, terutama section tribun worth it ga ya? sama sound nya oke ga?</i>	Sound here refers to audio quality, especially acoustics or music quality during a concert.
10	Public	<i>TWICE hari ini public fansign lagi setelah terakhir di era dance the night away</i>	Public refers to something that is accessible or available to everyone. In this case, the word is used to describe fan events that are open to the general public.
11	Fansign	<i>TWICE hari ini public fansign lagi setelah terakhir di era dance the night away</i>	Fansign refers to a fan meet up event where fans have the opportunity to meet the artist and often get
12	Encore	<i>TXT encore concert di Jepang hari ini naik balon udara. Tapi karena</i>	Encore is a term used in live performance, denoting an additional performance or song played after the

No	Word	Sentences	Analysis
		<i>hueningkai takut ketinggian, jadi dia gak ikut naik</i>	main show, usually in response to audience requests.
13	Concert	<i>TXT encore concert di Jepang hari ini naik balon udara. Tapi karena hueningkai takut ketinggian, jadi dia gak ikut naik</i>	Concert refers to a live musical performance. In this context, it refers to events where fans gather to watch artists perform.
14	Fansite	<i>saking mulus dan beningnya muka zhang hao jadi pada ngira kalo ini preview fansite padahal ini hasil jepretan reporter-nim</i>	Fansite refers to a fan created website or platform dedicated to a particular artist or group, where fans can share content and information about that artist.
15	Preview	<i>saking mulus dan beningnya muka zhang hao jadi pada ngira kalo ini preview fansite padahal ini hasil jepretan reporter-nim</i>	Preview refers to an early or limited showing of something, usually used in the context of media or merchandise.
16	Mostly	<i>MAU MUTUALAN ✨📺 akunku mostly hype nmixx, tapi hype grup lain jugaaa AYOO please !!</i>	Mostly means “mainly” or “especially”. In this context, this word is used to state that the person's social media accounts are mostly focused on a particular interest.
17	Btw	<i>kusebut mereka tampan dan pemberani alias GILA WOY COVER SIREN SEBAGUS INI TRAINEE BUKAN SEMBARANG TRAINEE INI MAH KEREN ABISS btw ini di survival show Universe League ya ayo nonton!!</i>	Btw stands for “by the way.” It is used to introduce additional information, often as an interlude in casual conversation.
18	Wts	<i>wts!! ayo offer ajaa, lagi bu+mau cut off kpop 🤔🤔 (anw dom jabar ya)</i>	WTS stands for “Want To Sell,” a term used in online selling or trading platforms. It indicates that the person is offering something for sale.
19	Wtb	<i>Siapa disini yang lagi wtb wts keychain seventeen ready stock? Yuuk ngabisin stok ajaa nih. 20k aja lhoo per items sisa Jun, Woozi dan Seungkwan 🧡@murkleechan.</i>	WTB stands for “Want To Buy,” which is used in online marketplaces or fan communities to indicate that the person wants to buy something.
20	Keychain	<i>Siapa disini yang lagi wtb wts keychain seventeen ready stock? Yuuk ngabisin stok ajaa nih. 20k aja lhoo per items sisa Jun, Woozi dan Seungkwan 🧡@murkleechan.</i>	A keychain is a small object attached to a key, often in the form of a decorative charm. In this context, it is a collectible item related to the fandom, such as K-pop group merchandise.

This study shows that the phenomenon of code-mixing in the Indonesian K-pop fan community on Twitter is a complex and meaningful linguistic practice. Based on data collected from the @starfess account, it was found that Twitter users actively use English words in their tweets, whether in the form of nouns, phrases, or idioms

Through data analysis using Suwito's theory, it was found that the most dominant type of code-switching is at the word-level such as fandom, outfit, review, fancam, and trainee. These words are not just used as vocabulary, but have social and cultural functions that show the fans' closeness to global K-pop culture and their identity as part of the international community.

The reasons for using code-switching vary, including to clarify meaning, to emphasize, to follow global trends, and to show affiliation with the global fandom community. This reflects how fans utilize language as a means of self-expression and identity in the digital age.

In addition, the use of English words also shows the dynamics of social interaction in the digital space. Users not only passively absorb language, but also actively shape their communication style according to the identity and community they build online.

Overall, the results of this study confirm that the phenomenon of code-switching is not just a matter of language, but is also closely related to the process of identity formation, cultural globalization, and the role of

social media as a space for cross-cultural interaction. This opens up further opportunities for research in the realm of digital sociolinguistics, especially in understanding the language practices that develop in online communities.

5. CONCLUSION

In order to comprehend the types and reasons behind this linguistic occurrence, this study explored the topic of code mixing on the Twitter platform, focusing on the Starfess account. The thorough examination of the survey showed that clause insertion was more common than other forms, including word and idiom insertion, suggesting that Twitter users are actively using bilingual language structures. Furthermore, the reasons for code mixing, which are mostly related to topic debate, speech clarification, and emphasis, highlight how language may be strategically used to improve communication and convey identity. These findings have important ramifications for linguistics and digital communication since they shed light on how language is used in dynamic and adaptive ways during online encounters. The findings highlight the significance of acknowledging and taking into account the realities of code mixing in language instruction and policy formation, especially in light of the increasingly global and digital communication environments, for educators and linguists.

Additionally, by providing a focused examination of Indonesian-English code-mixing practices on a significant social media platform, this study adds to the expanding corpus of research on digital sociolinguistics. By doing this, it broadens our understanding of how users' linguistic choices both influence and are influenced by digital surroundings. Overall, this study has opened up research directions while offering in-depth information about the phenomenon of code-mixing on Twitter. Future research could investigate the psychological underpinnings of why people participate in code-mixing online or compare analysis on other platforms. The linguistic methods used by digital communication users will also change over time, requiring constant scientific attention to understand these developments and their wider impact on society and communication.

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