

LINGUISTIC CREATIVITY AND TRANSLANGUAGING IN TRILINGUAL (INDONESIAN-ENGLISH-JAVANESE) POSTS ON VINCANYOO'S INSTAGRAM

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Abstract

This study investigates translanguaging practices and linguistic creativity in trilingual Indonesian–English–Javanese Instagram videos by Vincanyoo, an Indonesian influencer. It aims to examine how translanguaging is manifested through verbal and multimodal resources and how these practices construct humor, linguistic creativity, and digital identity. Using a qualitative multimodal discourse analysis, this study analyzes seven Instagram videos uploaded in 2025, supported by an interview with the content creator. The data include spoken utterances, captions, hashtags, gestures, gaze, facial expressions, costumes, props, settings, and interview responses. ELAN-assisted transcription was used to organize the data into time-based analytical tiers, enabling the researcher to connect verbal language with embodied and visual resources. The findings show that Vincanyoo's translanguaging practices are realized through Indonesian–English translanguaging, Indonesian–Javanese translanguaging, persona-based translanguaging, lexical borrowing, cultural translanguaging, prosodic exaggeration, and multimodal translanguaging. Indonesian functions as an accessibility bridge for wider audiences, English indexes coolness, modernity, and global identity, while Javanese indexes local intimacy, emotional intensity, domestic authority, and humor. The study also reveals that humor and creativity are constructed through contrasting personas such as *Ibu Barat* 'Western Mom', *Ibu Jawa* 'Javanese Mom', *Istri Barat* 'Western Wife', and *Istri Jawa* 'Javanese Wife', supported by gestures, costumes, props, and digital framing. This study contributes to translanguaging and digital sociolinguistic research by showing that regional languages such as Javanese can function as central resources for humor, identity construction, and multimodal creativity in Indonesian social media discourse.

Keywords: translanguaging, linguistic creativity, trilingualism, multimodality

Abstrak

Penelitian ini mengkaji praktik translanguaging dan kreativitas linguistik dalam video Instagram trilingual Indonesia–Inggris–Jawa yang diunggah oleh influencer Indonesia, Vincanyoo. Penelitian ini bertujuan untuk menjelaskan bagaimana translanguaging diwujudkan melalui sumber daya verbal dan multimodal, serta bagaimana praktik tersebut membangun humor, kreativitas linguistik, dan identitas digital. Dengan menggunakan pendekatan kualitatif melalui analisis wacana multimodal, penelitian ini menganalisis tujuh video Instagram yang diunggah pada tahun 2025, didukung oleh wawancara dengan kreator konten. Data penelitian meliputi ujaran lisan, caption, tagar, gestur, tatapan, ekspresi wajah, kostum, properti, latar, dan respons wawancara. Transkripsi berbantuan ELAN digunakan untuk mengorganisasi data ke dalam tingkatan analisis berbasis waktu sehingga bahasa verbal dapat dikaitkan dengan sumber daya

tubuh dan visual. Temuan menunjukkan bahwa praktik translanguaging Vincanyoo diwujudkan melalui translanguaging Indonesia–Inggris, Indonesia–Jawa, translanguaging berbasis persona, peminjaman leksikal, translanguaging kultural, amplifikasi prosodik, dan translanguaging multimodal. Bahasa Indonesia berfungsi sebagai jembatan aksesibilitas bagi audiens yang lebih luas, bahasa Inggris mengindeks kesan keren, modern, dan global, sedangkan bahasa Jawa mengindeks keintiman lokal, intensitas emosional, otoritas domestik, dan humor. Humor dan kreativitas dibangun melalui kontras persona seperti Ibu Barat ‘Western Mom’, Ibu Jawa ‘Javanese Mom’, Istri Barat ‘Western Wife’, dan Istri Jawa ‘Javanese Wife’, yang diperkuat oleh gestur, kostum, properti, dan pembingkai digital. Penelitian ini menunjukkan bahwa bahasa daerah seperti bahasa Jawa dapat menjadi sumber utama pembentukan humor, identitas, dan kreativitas multimodal dalam wacana media sosial Indonesia.

Kata kunci: *translanguaging, kreativitas linguistik, trilingualisme, multimodalitas*

INTRODUCTION

Social media is not an uncommon tool nowadays. It has shaped the way people use language in many creative ways, not simply to talk to each other with, but even to show who they are to people all over the world. Instagram is one of the examples of platforms where people who speak more than one language find creative ways to get around language barriers (Duek & Nilsberth, 2024). This digital media makes it easier to meet a wide range of audiences, not only national or regional, now it is even global in Indonesia, which is known for its wide range of languages. This is what scholars call communication’s innovation (Shalihah, 2024; Shahreza, 2024; Zezulka, 2022). The combination of Indonesian, English, and Javanese illustrates the creative agency of multilingual individuals in forming hybrid identities (Sugiarto & Manara, 2025). On Instagram, these practices exemplify translanguaging as a dynamic process of meaning-making (Wei, 2017; Mazzaferro, 2018), as demonstrated by influencers such as Vincanyoo, who integrate global connectivity with local authenticity.

People used to believe that being creative with language was for writers, poets, or comedians. Now people are creative with language when they talk to each other online. Shahreza (2024) explained that people like to play with language. Language play is a part of being creative with language. Shahreza’s offered understandings into the nature of language play. The way people use language play on social media shows its significant role and influence in online communication. It contributes to a more meaningful social, online communication – it is fun and engaging. It shows that people can use language to have fun, make friends, or reveal identity. This kind of language play can occur in many situations. For example, people often write captions on social media making use of jokes, puns, and weird spellings to sound distinctive and to express their identities. Language play, therefore, is common linguistic practice on social media both oral and written forms. Their choices of comedy, puns, and unconventional spellings create a particular style, including providing signal membership in a particular social group. People often enjoy humorous language play on social media and encourage them to participate and use similar language play as a form of self-expression. Language is not only a means of artistic expressions, but also a medium through which social media users express their experiences, relationships, beliefs, opinions, and everyday lives.

The digital age has made it easier for people to use languages at the same time. This is called translanguaging. People do this when they talk to each other. They use languages and ways

of communicating all mixed together. Kusuma et al. (2023) similarly discovered that adolescents utilize translanguaging practices such as insertion and alternation to convey identity and social affiliation, illustrating the normalization of creative multilingualism in online contexts. On Instagram, translanguaging functions as a communicative strategy and a platform for cultural innovation for trilingual individuals including Indonesian, English, and Javanese, language inventiveness facilitates identity negotiation in both global and local contexts. Javanese conveys intimacy and humor, English signifies cosmopolitanism, and Indonesian functions as a mediator, culminating in hybrid 'glocal' performances that challenge linguistic hierarchies (Duek & Nilsberth, 2024). This study investigates the use of multiple languages concurrently, exemplified by Vincanyoo, and its influence on identity and group affiliation in Indonesia, particularly within the realm of the internet. Translanguaging, which is what we call using languages together, is very important in Indonesia's digital environment. Vincanyoo's posts are an example of translanguaging and how it shapes our understanding of the world, our identities, and our communities.

Individuals in Indonesia exhibit remarkable linguistic creativity in online contexts. This indicates that individuals are beginning to contemplate language in a particular manner. When individuals engage with media, they both create content and consume works produced by others. They consistently devise methods for online communication (Zezulka, 2023). The Indonesian language, English, and Javanese are frequently intermingled in online communication. This indicates that the traditional rules governing language have diminished in their authority. Social media constitutes a significant aspect of contemporary communication. The Indonesian language and social media are changing how people talk to each other. People can talk about language and culture on social media (Jambari et al., 2026). Indonesians who speak more than one language use Bahasa Indonesia, English, and regional languages skilfully to show who they are and connect with people. Instagram is an important tool for these activities. However, scant research investigates the interaction of these languages, especially Javanese in online discourse. Prior research (Kusuma et al., 2023; Sugiarto & Manara, 2025; Sugiharto, 2025) primarily emphasizes bilingual contexts or general identity expression, whereas other studies (Shalihah, 2024; Hasan & Benny, 2025) neglect the playful and creative aspects of multilingualism. This study fills this gap by investigating trilingual creativity on Instagram, emphasizing how linguistic hybridity mirrors Indonesia's developing digital identity.

This study is very important for a number of reasons, including theory, teaching, and culture. It helps us understand how people use language better, especially when they speak more than one language or use different types of communication, like pictures and videos on the internet. Wei's (2022) study revealed that watching how people talk to each other on sites like Instagram, where they use different languages and media, can give useful information. This study is an example of how we can use special tools to analyze what people are saying and doing on social media like Instagram and it helps us answer some big questions that Hasan and Benny (2025) asked about how people really communicate with each other on these platforms. The findings provide educators and content creators with insights on how translanguaging promotes inclusive, authentic, and creative communication (Permana & Rohmah, 2024). The study highlights Indonesia's linguistic diversity as a source of creativity, illustrating how young Indonesians construct glocal identities that amalgamate local and global elements (Sugiarto & Manara, 2025). It also recognizes Indonesia as a major contributor to global research on multilingualism, innovation, and identity within digital contexts.

The field of translanguaging and multilingual practices in digital communication is well-studied, but some important gaps in the research are still unexplored. Most of the existing studies have focused on bilingual interaction, especially Indonesian-English translanguaging practices in educational and social media contexts (Sugiharto & Manara, 2025; Kusuma et al., 2023; Permana & Rohmah, 2024). These studies have discussed issues of identity construction, communicative effectiveness or pedagogical implications, but little is known about linguistic creativity as an aesthetic, humorous, and culturally embedded practice. Previous studies have generally approached translanguaging as a verbal phenomenon, and have overlooked the multimodal combination of gesture, facial expression, embodied performance, and visual design that is important for meaning-making in digital discourse (Hasan & Benny, 2025; Norris, 2020). While multilingualism on Indonesian social media has become an increasingly studied topic, there has been little research on the creative translanguaging practices shaped by the interaction of diverse semiotic resources in influencer-generated content. As such, the connections between translanguaging, linguistic creativity and multimodal performance in informal digital spaces remain theoretically underdeveloped.

More importantly, the dominance of bilingual perspectives in previous studies has led to an underexplored area of trilingual practices involving regional languages, and additionally concentrates exclusively on the classroom environment, yet has not extensively explored modern digital media, including social media platforms such as Instagram. Most previous works on language mixing have been concerned with Indonesian-English, while the role of local languages such as Javanese has been downplayed, despite their sociocultural salience within Indonesia's multilingual ecology (Stroupe & Roosman, 2025). The introduction of Javanese into translanguaging practices adds additional layers of cultural indexicality, affective meaning, humor, hierarchy, and local identity that cannot be fully accounted for by bilingual frameworks. Unlike English, which frequently indexes global modernity, or Indonesian, which serves as a national lingua franca, Javanese carries localized social meanings of intimacy, authority, solidarity, and cultural authenticity. The study of trilingual Indonesian-English-Javanese discourse, thus, offers a new theoretical contribution by extending translanguaging scholarship beyond binary language relations to more complex multilingual repertoires embedded in Indonesia's sociolinguistic superdiversity. This study, by focusing on Vincanyoo's Instagram content, fills these gaps through an integrated analysis of translanguaging, linguistic creativity, and multimodal interaction in trilingual digital discourse. The social media platform Instagram is one of other platforms that provides an example of this language play practice.

This study examines these deficiencies by analyzing how Vincanyoo's Instagram posts demonstrate trilingual linguistic creativity and translanguaging, specifically in social media. An analysis of the creative interactions among Indonesian, English, and Javanese in online discourse provides a novel perspective on Indonesian sociolinguistic research. This research conceptualizes translanguaging as a creative and cultural phenomenon rather than a mere linguistic practice, acknowledging social media as a novel communication platform where multilingual individuals produce new linguistic aesthetics. It aims to improve understanding of how language, culture, and creativity interact in Indonesia's fast-changing digital world. To achieve this objective, the present study attempts to answer the following research questions:

- (1) What are translanguaging practices manifested through verbal and multimodal resources in Vincanyoo's trilingual Indonesian-English-Javanese Instagram videos?

- (2) How do these translanguaging practices construct linguistic creativity, humor, and digital identity in Vincanyoo's Instagram videos?

LITERATURE REVIEW

Translanguaging Practices

Translanguaging has become one of the central concepts in contemporary applied linguistics because it challenges the traditional view that multilingual speakers use separate and fixed language systems. The term translanguaging was first introduced by Cen Williams in the context of Welsh-English bilingual education to describe the pedagogical alternation of languages for receptive and productive purposes (Fuster & Bardel, 2024). However, the concept has developed beyond classroom language alternation. García (2009) later defines translanguaging as the multiple discursive practices used by bilinguals to make sense of their bilingual worlds, while García and Wei (2014) explain translanguaging as the dynamic use of a speaker's whole semiotic repertoire. This broader understanding is important for the present study because Vincanyoo's Instagram videos do not simply show movement from Indonesian to English or from Indonesian to Javanese. Instead, they show how these languages are used together with gestures, facial expressions, costumes, props, and digital performance to create meaning.

Wei (2018) further develops translanguaging as a "practical theory of language" that focuses on how multilingual speakers make meaning by drawing on their available linguistic and semiotic resources. Rather than treating Indonesian, English, and Javanese as three isolated language systems, a translanguaging perspective views them as part of one communicative repertoire. This is directly relevant to the first research question because the study aims to identify how translanguaging practices are manifested through verbal and multimodal resources. In Vincanyoo's videos, English is often used to construct a modern, calm, or Westernized persona, while Javanese is used to construct a local, expressive, authoritative, and humorous persona. Indonesian functions as a shared national language that keeps the performance accessible to wider Indonesian audiences. Therefore, the analysis should not only ask which language is used, but also how each linguistic resource contributes to meaning, identity, and humor.

Turner and Lin (2023) explain that translanguaging and trans-semiotizing focus on how people communicate rather than on how named languages can be separated from communication. This view is useful because it shifts the analytical focus from "language boundaries" to "meaning-making practices." Turner and Lin (2023) also argue that translanguaging challenges deficit views of multilingual communication, especially the assumption that non-standard or mixed language practices are linguistically weak. In the context of this study, Vincanyoo's use of Indonesian, English, and Javanese should therefore not be interpreted as random mixing or linguistic deficiency. Instead, her language use can be understood as a creative and strategic way of performing social roles, producing humor, and constructing a recognizable digital identity.

This distinction is important because translanguaging is different from traditional code-switching. Code-switching typically refers to moving between two or more named languages, while translanguaging emphasizes how multilingual speakers use their whole repertoire to make meaning. Turner and Lin (2023) point out that the difference between code-switching and translanguaging is in the analytical focus: code-switching often focuses on language codes, whereas translanguaging focuses on the speaker and the situated process of meaning-making. In this study, the important issue is not simply that Vincanyoo shifts between Indonesian, English,

and Javanese. The more significant issue is how those shifts help her construct different personas such as *Ibu Barat* ‘Western Mom’, *Ibu Jawa* ‘Javanese Mom’, *Istri Barat* ‘Western Wife’, and *Istri Jawa* ‘Javanese Wife’. Thus, translanguaging becomes a useful framework for analyzing how multilingual resources are used to create humor, authority, intimacy, and cultural identity.

Trans-Semiotizing and Multimodal Translanguaging

While translanguaging explains the flexible use of linguistic resources, trans-semiotizing explains how meaning is created through the coordination of language with other semiotic modes. Lin (2018) introduced the notion of trans-semiotizing to conceptualize meaning-making beyond language. Lin explains that trans-semiotizing expands translanguaging by analyzing how language becomes entangled with visuals, gestures, bodily movement, facial expression, objects, and space. This is highly relevant to the present study because Vincanyoo’s Instagram videos are not only verbal data. They are multimodal performances in which spoken language, gesture, gaze, costume, property, and setting work together.

He and Lin (2021) also emphasize that translanguaging and trans-semiotizing involve a dynamic flow of meaning-making. In their view, communication is not produced through words alone, but through the coordination of spoken language, written language, body movement, visual images, and physical objects. This idea supports the use of ELAN in the present study because ELAN helps the researcher observe how utterances and embodied actions occur at the same timestamp. For example, when Vincanyoo says *Rasakno* ‘take that’ in Javanese, its meaning becomes stronger when it is performed with glaring eyes, lifted chin, assertive posture, or pointing gesture. The Javanese utterance and the embodied action mutually reinforce each other. Therefore, the meaning of the scene cannot be fully understood through verbal transcription alone.

The concept of “feeling-meaning” is also useful for this study. Liu (2020) explains that translanguaging and trans-semiotizing do not only produce cognitive meaning, but also emotional and evaluative meaning. In other words, speakers use linguistic and semiotic resources to express feelings such as anger, pride, disappointment, affection, humor, or embarrassment. This idea helps deepen the analysis of Vincanyoo’s data because many of her videos rely on emotional exaggeration. For instance, Javanese scolding expressions such as *Rasakno* ‘take that’, *Ora usah kakean cangkem* ‘Don’t talk too much’, or *Tak suantet* ‘I will curse you’ do not merely deliver information. They perform affective meanings such as anger, authority, sarcasm, and local humor. When these expressions are combined with dramatic gestures, facial expressions, and culturally familiar objects such as a *daster* ‘homedress for ladies’, broomstick, or slippers, they become examples of trans-semiotizing. Therefore, trans-semiotizing provides a stronger theoretical foundation for answering both research questions. For the first research question, it helps explain how translanguaging is manifested not only through Indonesian, English, and Javanese, but also through gaze, gesture, costume, property, and setting. For the second research question, it explains how humor, linguistic creativity, and identity construction emerge from the interaction between language and other signs. In Vincanyoo’s videos, English utterances may sound modern or calm, but this impression is strengthened by controlled facial expressions, neat costumes, and relaxed posture. Similarly, Javanese utterances may sound direct or emotional, but this effect is intensified by exaggerated voice, glaring eyes, domestic objects, and traditional clothing. Thus, the videos should be analyzed as multimodal translanguaging and trans-semiotizing performances.

Translanguaging in Digital and Social Media Contexts

Digital media have expanded the space in which translanguaging occurs. In face-to-face interaction, multilingual speakers may use speech, gesture, and body movement. In digital contexts, however, they can also combine written captions, hashtags, emojis, visual framing, sound, editing, filters, and audience interaction. Ho and Tai (2021) argue that digital spaces can become translanguaging spaces because users are able to combine multiple linguistic and semiotic resources in flexible ways. This is especially relevant to Instagram, where communication depends not only on language but also on visual style, performance, timing, and audience engagement.

Mazzaferro (2018) describes translanguaging as an everyday practice that occurs in ordinary communicative settings. This idea is important because Vincanyoo's content is based on everyday domestic and family situations, such as mothers responding to children, wives waking husbands up, or family members reacting to school problems. The humor emerges because these everyday situations are reimagined through multilingual and multimodal performance. In this sense, translanguaging is not only an educational or formal phenomenon. It is also a digital everyday practice through which speakers construct identity, negotiate cultural meanings, and entertain audiences.

Gu et al. (2025) introduce the concept of digital trans-literacies to explain how social media users combine multilingual and semiotic resources to communicate and construct identity online. According to Gu et al. (2025), digital translanguaging may involve multiple languages, emojis, images, sounds, gestures, and video clips. This concept is very useful for the present study because Vincanyoo's Instagram videos show how a creator uses multilingual speech and multimodal resources to perform different versions of self. Her personas are not created by language alone. They are created through the whole digital design of the video, including script, voice, costume, gesture, props, setting, and editing. Poulsen et al. (2018) further argue that social media should be understood as a semiotic technology. This means that platforms such as Instagram are not neutral spaces. They shape how users produce, arrange, and circulate meaning through captions, images, videos, likes, comments, hashtags, filters, and platform-specific styles. This idea helps explain why Vincanyoo's translanguaging practices are strongly connected to Instagram as a platform. Her short comedic videos depend on fast persona shifts, recognizable visual cues, and audience familiarity with Indonesian, English, and Javanese resources. Therefore, Instagram provides a digital environment where translanguaging becomes visible, performative, and shareable.

This digital perspective is important for this study because previous research on translanguaging has often focused on bilingual classrooms or educational settings. However, Vincanyoo's Instagram videos represent an informal digital context where translanguaging is used for humor, self-branding, and cultural performance. The study therefore extends translanguaging research from classroom interaction to influencer-generated digital discourse. It also shows that social media can become a productive site for analyzing multilingual creativity, because users are able to combine linguistic and semiotic resources in ways that are immediate, entertaining, and culturally recognizable.

Linguistic Creativity and Language Play in Digital Discourse

Linguistic creativity refers to the ability of speakers to use language in innovative, playful, or unexpected ways. Carter (2015) argues that linguistic creativity is not limited to literary texts or formal artistic expression. Instead, creativity is part of everyday communication. Casini (2021) also explains that creativity can occur when speakers recombine linguistic and semiotic resources to produce new expressive meanings. This view is relevant to Vincanyoo's videos because her creativity does not mainly appear through completely new words. Rather, it appears through the humorous recombination of familiar languages, accents, expressions, gestures, and cultural stereotypes.

In digital discourse, linguistic creativity often appears through puns, exaggeration, hybrid expressions, playful spelling, hashtags, emojis, and visual-textual combinations. Shahreza (2024) argues that language play in digital environments reflects creative agency because users modify linguistic structures to create humor, intimacy, or stylistic effect. This is directly relevant to the second research question because Vincanyoo's videos construct humor through creative language choices. For example, expressions such as *Your mother is literally a living calculator* create humor through English hyperbole, while expressions such as *HP terosss!* [Nothing but cellphones] or *Tak suantet* [I will curse you] create humor through local cultural exaggeration. The creativity lies in how these expressions are performed, exaggerated, and placed within contrasting personas.

Zezulka (2022) views online creativity as collaborative because audience responses contribute to the circulation and recognition of creative language practices. This is important in the context of Instagram because humor depends on shared recognition. Vincanyoo's audience understands the joke because they recognize the cultural contrast between *Ibu Barat* 'Western Mom' and *Ibu Jawa* 'Javanese Mom' or between *Istri Barat* 'Western Wife' and *Istri Jawa* 'Javanese Wife'. The audience's familiarity with Javanese scolding, Indonesian family humor, and English digital style allows the performance to become funny. Therefore, linguistic creativity in Vincanyoo's videos is not only produced by the creator. It is also supported by shared cultural knowledge between the creator and her viewers. Linguistic creativity in this study should therefore be understood as multimodal creativity. The humorous effect of Vincanyoo's content does not come from spoken language alone. It comes from the coordination of speech, intonation, facial expression, gesture, costume, property, and timing. For example, the Javanese expression *Rasakno* becomes more humorous and forceful when accompanied by a sharp gaze and assertive body posture. Similarly, an English utterance becomes part of the *Ibu Barat* persona when it is performed with calm tone, controlled gestures, and a modern visual appearance. This supports the argument that linguistic creativity in digital discourse is closely connected to trans-semiotizing.

Translanguaging, Trilingualism, and the Indonesian Sociolinguistic Context

Indonesia provides a rich context for studying translanguaging because Indonesian speakers often live within layered multilingual repertoires. Indonesian functions as the national language, English often indexes global modernity and education, while local languages such as Javanese carry regional identity, intimacy, politeness, hierarchy, and cultural memory. In the context of social media, these linguistic layers can be creatively recombined to construct local-global identity. Therefore, the present study is significant because it does not only focus on Indonesian–

English bilingualism, but also includes Javanese as a regional language that carries strong cultural and affective meanings.

Previous studies in Indonesia, such as Umam et al. (2023), Kusuma et al. (2023), and Permana and Rohmah (2024), have discussed multilingual or translingual practices in Indonesian educational and digital contexts. However, these studies focus mainly on Indonesian–English bilingual practices. The current study extends this discussion by analyzing trilingual Indonesian–English–Javanese practices in influencer-generated Instagram videos. This is important because Javanese adds meanings that cannot be fully explained through Indonesian–English bilingual frameworks. Javanese expressions in Vincanyoo’s videos often index local authority, domestic intimacy, emotional intensity, humor, and cultural authenticity.

Turner and Lin (2023) argue that the status and prestige of a language impact the visibility and invisibility of languages in multilingual practices. Rasman (2018) further pointed out that the full use of linguistic repertoires can be limited by the higher status of Bahasa Indonesia and English and that Javanese is sometimes avoided. This point is very relevant to the present study because Vincanyoo’s videos do the opposite: they make Javanese visible, humorous, and socially powerful in digital media. Instead of presenting Javanese as less prestigious, the videos reposition Javanese as a resource for comedy, identity, authority, and cultural pride.

In this sense, Vincanyoo’s trilingual translanguaging can be interpreted as a form of glocal identity construction. English allows the persona to index global modernity, Indonesian allows the content to remain nationally accessible, while Javanese allows the performance to express local identity and cultural humor. This combination creates a local-global digital identity in which regional language is not erased by global English. Instead, Javanese becomes a central resource for creativity. This is one of the major contributions of the present study: it shows that regional language can play an important role in contemporary digital translanguaging. This trilingual framework also strengthens the answer to the second research question. Vincanyoo’s humor depends on the contrast between languages and identities. English-speaking personas are often represented as calm, rational, modern, or Westernized, while Javanese-speaking personas are represented as direct, emotional, authoritative, and locally grounded. Indonesian mediates these contrasts by providing a common communicative base. Therefore, the trilingual pattern is not merely decorative. It is central to the construction of humor, linguistic creativity, and digital identity.

Gesture, Embodiment, and Interaction in Digital Discourse

Because the data in this study are Instagram videos, the analysis must consider embodied communication. Gesture, gaze, facial expression, posture, and body movement are important because they help construct meaning alongside spoken language. Mondada (2018) argues that language and the body have different but interconnected temporalities in interaction. This means that a gesture may begin before an utterance, accompany it, or continue after it. In video data, such temporal coordination is crucial because meaning is produced through the timing of speech and bodily action. This perspective is relevant to the ELAN-based analysis in this study. ELAN allows the researcher to examine when a particular utterance occurs and what gesture, gaze, facial expression, or object use accompanies it. For example, when Vincanyoo performs a Javanese mother persona, her verbal expression may be supported by pointing gestures, leaning posture, glaring eyes, or firm hand movement. These embodied actions strengthen the authority of the

persona. When she performs an English-speaking Westernized mother or wife persona, the body is often more controlled, calm, and restrained. Thus, embodiment helps differentiate one persona from another.

Lin (2018) and He and Lin (2021) emphasize that trans-semiotizing includes bodily movement, visual resources, and material surroundings as part of meaning-making. This supports the analysis of Vincanyoo's gestures as more than "additional" features. Gestures, gaze, and posture are part of the translanguaging event itself. For example, the meaning of *Tak obrak abrik kamarmu* [I'll make a mess of your room] is intensified by pointing toward the messy room or by using an angry facial expression. Similarly, *Tak suantet* [I will curse you] becomes humorous not only because of the Javanese cultural reference, but also because of the threatening gesture and the use of domestic props. In this way, the body becomes part of the semiotic repertoire. Embodiment is also connected to identity construction. The body helps Vincanyoo perform recognizable social identities such as *Ibu Jawa* 'Javanese Mom', *Ibu Barat* 'Western Mom', *Istri Jawa* 'Javanese Wife', and *Istri Barat* 'Western Wife'. Each persona has a different linguistic style, but also a different embodied style. The *Ibu Barat* or *Istri Barat* persona may be performed through calm voice, controlled gesture, and modern visual appearance, while the *Ibu Jawa* or *Istri Jawa* persona may be performed through louder voice, sharper gaze, domestic costume, and more direct gestures. Therefore, identity is constructed through the coordination of language and body.

Multimodality and Social Semiotic Perspectives

Multimodality provides an important framework for analyzing Instagram videos because meaning is created through multiple modes. Norris (2020) argues that multimodal discourse analysis treats language, gesture, image, object, and space as meaningful resources. Kress (2020) also explains that modes are culturally shaped resources selected by communicators to achieve particular social purposes. These perspectives support the present study because Vincanyoo's videos cannot be fully understood if the analysis focuses only on spoken language. The costumes, props, setting, camera framing, gestures, and facial expressions are all part of the meaning-making process.

Social semiotics is especially useful for analyzing the visual-material resources in Vincanyoo's videos. Objects such as *daster* [home-dress], glasses, broomstick, slippers, phone, paper, and bedroom or living-room settings should not be treated as background details. They function as signs that carry cultural meanings. For example, a *daster* may index domestic motherhood, local femininity, or everyday Javanese family life. A broomstick or slippers may index household discipline, maternal authority, or comedic threat. Glasses may index modernity, education, or a polished persona. These objects contribute to the construction of character and humor. Elhamy (2022) explains that social semiotics helps researchers understand how visual elements construct meaning in social media contexts. This supports the present study because Vincanyoo's content depends heavily on recognizable visual signs. Gurung and Agarwal (2025) also show that symbolic resources in Instagram posts can influence audience interpretation and engagement. Although Gurung and Agarwal (2025) focus on information campaigns, their argument can be applied to this study because culturally meaningful symbols in Vincanyoo's videos help audiences recognize the humor. The *daster*, broomstick, slippers, and Javanese expressions are culturally rich signs that invite Indonesian audiences to understand the scene through shared social knowledge.

Therefore, a multimodal and social semiotic perspective allows the analysis to explain why gestures and visual signs matter. They are not only decorative elements. They are meaning-making resources that interact with language. In the context of the first research question, multimodality helps identify how translanguaging is manifested through verbal and visual resources. In the context of the second research question, social semiotics helps explain how those resources construct humor, linguistic creativity, and digital identity. This makes the analysis deeper because it moves beyond describing what Vincanyoo says and explains how her whole performance creates meaning.

Theoretical Synthesis for the Present Study

Based on the literature reviewed above, this study conceptualizes Vincanyoo's Instagram videos as examples of multimodal translanguaging and trans-semiotizing practices. Translanguaging is used to analyze how Indonesian, English, and Javanese are mobilized as part of one integrated communicative repertoire. Trans-semiotizing is used to analyze how those languages interact with gaze, gesture, facial expression, costume, property, setting, and Instagram's digital affordances. Linguistic creativity is used to explain how these resources are recombined to produce humor, exaggeration, parody, and persona-based performance. Social semiotics is used to explain how visual and material signs carry cultural meanings in the videos. This theoretical synthesis directly supports the two research questions. To answer the first question, the study examines the types of translanguaging practices realized through verbal and multimodal resources, including Indonesian–English translanguaging, Indonesian–Javanese translanguaging, persona-based translanguaging, lexical borrowing, cultural translanguaging, and multimodal translanguaging. To answer the second research question, this study analyzes how these translanguaging practices construct linguistic creativity, humor, and digital identity. The contrast between English and Javanese personas, the use of Indonesian as an accessible bridge, and the coordination of speech with gesture, costume, and props all contribute to the construction of humor and identity.

In this study, Vincanyoo's translanguaging is therefore not understood as simple language mixing. It is understood as a creative, cultural, and multimodal practice. Indonesian, English, and Javanese are not only linguistic codes; they are identity resources. Gestures, facial expressions, costumes, props, and settings are not only visual details; they are semiotic resources. Instagram is not merely a platform but a semiotic space where multilingual creativity is enacted and circulated. This framework allows the study to engage with Vincanyoo's videos at a deeper level, explaining not only what linguistic resources are present, but why they matter in the construction of humor, local-global identity, and digital linguistic creativity.

METHOD

About Vincanyoo

Vincanyoo is a distinctive Instagram influencer who communicates in three languages: Indonesian, English, and Javanese. She integrates these languages creatively in her social media content, and demonstrates that multilingualism can be both meaningful and aesthetically engaging. Her Instagram posts illustrate how multilingual resources can be used to express personal identity, engage audiences, and represent cultural diversity. Despite the growing popularity of multilingual influencers, little attention has been paid to how trilingual language practices contribute to identity construction and digital communication. In particular, questions remain regarding how

multilingual users combine languages, the social meanings conveyed through these practices, and the ways translanguaging and linguistic creativity shape emerging styles of online communication.

This study investigates the linguistic creativity and translanguaging practices in Vincanyoo's trilingual Indonesian-English-Javanese Instagram posts. Specifically, it examines how she employs code-mixing, code-switching, and multimodal resources to construct identity, express cultural meanings, and engage her audience. By highlighting humor, stylistic experimentation, and innovative language use, her posts reflect the richness of Indonesia's multilingual landscape in digital spaces. Drawing on translanguaging theory and the concept of linguistic creativity, this study demonstrates how Vincanyoo strategically mobilizes her multilingual repertoire as both a communicative resource and a form of cultural expression within contemporary digital discourse.

Data Collection

The data for this study comprise digital video content and accompanying textual materials posted by Vincanyoo on Instagram. These materials include video transcripts (spoken language), captions, hashtags, and emojis. Data were gathered using a qualitative digital ethnographic approach, focusing on three publicly available posts dated May 2nd, May 8th, and July 9th, 2025, on Vincanyoo's verified Instagram account. These video posts were purposively selected based on the following criteria: (1) the post contains spoken or written trilingual content Indonesian–English–Javanese; (2) the post shows creativity in language or visuals, such as humor, parody, or wordplay; (3) the post has enough multimodal parts (like captions, hashtags, emojis, and visual-semiotic parts) that are useful for discourse analysis. Additionally, every chosen post was downloaded or recorded with digital documentation tools for research, and the spoken parts were hand-typed using ELAN and Zaiton's (2025) simplified transcription rules.

The transcription and annotation tool utilised in this work is ELAN to organise the verbal and multimodal data contained in Vincanyoo's Instagram videos. ELAN assisted the researcher to analyse the films more systematically, as the data in this research are not only spoken language but also multimodality such as gestures, gaze, facial expressions, body position, costume, location and objects. Each video was separated into time-based pieces utilising timestamps through ELAN. These timestamps are temporal markers indicating when a given phrase, gesture, facial expression or movement happens in the video. So, the researchers could tie what Vincanyoo said with how she performed it visually at the same time. This is significant because the meaning of translanguaging in the data is not only constructed via the usage of Indonesian, English, and Javanese, but also through the coordination of language with embodied and visual resources.

The data based on ELAN were categorised into five analytical tiers in this study, i.e., timestamp, verbal speech, translation or meaning Indonesian language to English and Indonesian language to Javanese language, embodied action, and visual-material resources. Timestamp layer includes accurate time range of any event spoken or shown in the film. The verbal speech tier transcribes the utterances produced by Vincanyoo. The utilisation of Indonesian, English, and Javanese are also evidenced. The translation or meaning tier is to clarify the meaning of the utterances especially those in English and Javanese, so that the data may be understood more easily by the readers. The embodied action tier contains non-verbal aspects like gazes, facial expressions, gestures, head movements, and body positions. The visual-material resources layer, by contrast, mentions the utilization of costume, property, location, and space, e.g., the *batik* dress,

spectacles, broomstick, slippers, paper, phone, bedroom, and living-room environment. These five layers offer a complete collection of data because they enable the researcher to investigate the link between language, body movement, and visual items in each scene.

The application of timestamps and five analytical levels further enhances the robustness and transparency of the analysis. The interpretation is based on recognizable visual and verbal evidence, not on broad observation, and each clip can be located at a specific period in the film. For example, when Vincanyoo uses Javanese expression like *Rasakno*, the timestamp also reveals accompanying glance, facial expression and body position that complements the meaning of the statement. Similarly, ELAN enables us to see how the usage of English language, in the role of *Ibu Barat* or *Istri Barat*, is supported by calm facial expressions, regulated movements, attires, and postures that establish a modern and Westernised persona. In this approach, ELAN is not just a transcribing tool but also an analytical tool that serves to illustrate how translanguaging works as a multimodal technique. This approach can indicate how Vincanyoo's translanguaging is formed through the interaction of spoken language, physical performance, and visual-material indicators. The dataset was then compiled chronologically and coded according to language use, topic, and communicative function based on Escobar-Lluch and Ruiz-Madrid (2025) and Mondala (2018).

Ethical guidelines were strictly applied since the data are publicly accessible, consent for analysis follows standard practice in digital discourse research Norris (2020). However, care was taken not to expose personal information of commenters or private messages. The analysis focuses exclusively on Vincanyoo's creative language and its public meanings rather than individual user data.

Data Analysis

The study employs qualitative multimodal discourse analysis supported by translanguaging and linguistic creativity frameworks. Analysis proceeds in four stages: *First*, overviewing the data and the analytical focus as Translanguaging Analysis uses frameworks by García and Wei (2022), Wei (2018), and Mazzaferro (2018), each instance of language use was examined for how Vincanyoo drew upon her multilingual repertoire to create meaning. The analysis will also identify how Javanese and Indonesian expressions serve pragmatic or stylistic roles such as humor, solidarity, or cultural emphasis. *Second*, analyzing linguistic creativity based on Shahreza (2024), Casini (2021), and Zezulka (2022), the purpose of which was to identify creative elements including wordplay, puns, stylistic adaptation, parody, and multimodal innovation. The analysis examines how Vincanyoo utilizes linguistic and visual resources to formulate identity, convey humor, and captivate her audience. Integrating and interpreting the results from both analytical layers. This was done by using Wei's (2020) concept of linguistic innovation, which sees creativity as both a social and aesthetic practice. *Lastly*, multimodal coordination based on gesture, persona, and meaning-making were determined. Each data was presented with a time-table template by ELAN that consists of time-table video (start and end), video transcripts verbal (Indonesian-English) and (Indonesian-Javanese), and the last one consists of captions, gestures, and actions that is supported by screenshots to illustrate how translanguaging and creativity co-occur in meaning-making.

FINDINGS AND DISCUSSION

This section presents the findings and discussion based on the two research questions. The *first* research question asks: What are translanguaging practices manifested through verbal and multimodal resources in Vincanyoo's trilingual Indonesian–English–Javanese Instagram videos? The *second* research question asks: How do these translanguaging practices construct linguistic creativity, humor, and digital identity in Vincanyoo's Instagram videos? To answer these questions, the analysis focuses not only on what Vincanyoo says in Indonesian, English, and Javanese but also on how the utterances are performed through facial expression, gaze, posture, gesture, costume, props, setting, and video-based performance. Therefore, the dialogues and gestures are treated as interconnected semiotic resources rather than separate elements.

Table 1. Data 1 Caption: “Kalau kalian jatuh dr atap, reaksi ibu kalian yang mana” (Vincanyoo, 2025)

Time of video	00:00:09:520 - 00:00:11:051	00:00:11:183 - 00:00:13:127	00:00:13:260 - 00:00:15:490	00:00:16:727 - 00:00:17:806	00:00:18:148 - 00:00:19:319	00:00:19:361 - 00:00:21:644	00:00:21:732 - 00:00:23:296	00:00:23:423 - 00:00:28:784	00:00:28:918 - 00:00:35:865
Speech (Vincanyoo) (Ina - Eng)	<i>You dead?</i>	<i>I'll call the ambulance ... okay.</i>	<i>Just breathe and relax.</i>	-	-	-	-	-	-
Translation (Ina - Eng)	Masih hidup?	Aku panggil ambulan ya.	Nafas dan rileks aja ya.	-	-	-	-	-	-
Speech (Vincanyoo) (Ina - Javanese)	-	-	-	<i>Ben ... ben...</i>	<i>Rasakno.</i>	<i>Munggah kenteng. Wes gede ya.</i>	Koyo superman.	<i>Nyowone ono pitu (7). Age kurang siji (1), isih urip.</i>	<i>Munggah 'neh' kono. Rasah nganggo cotton bud-bud-an. Tak siram langsung.</i>
Translation (Ina - Javanese)	-	-	-	Biarin, biarin.	Sukurin.	Naik genteng. Udah gede.	Kaya Superman.	Nyawanya ada 7, baru kurang 1 jadi tidak apa-apa, masih hidup.	Naik lagi sana. Ga usah pake cotton bud-bud-an. Kusiram langsung.
Function of Translanguaging	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative

Screenshot									
Use of space	Bedroom setting	Bedroom setting	Bedroom setting	Bedroom setting	Bedroom setting	Bedroom setting	Bedroom setting	Bedroom setting	Bedroom setting
Head movement	-	Tilt your head slightly	-	-	-	-	-	-	-
Face expression	Calm and chill	Calm and chill	Calm and chill	Angry and glaring	Angry and glaring	Angry and glaring	eyes closed, mouth grinning	Angry, glaring, and pouting	Glaring
Prominences	-	-	-	-	-	-	-	-	-
Gaze	Calm and chill	Calm and chill	Calm and chill	Glaring	Glaring	Glaring	-	Glaring	Glaring
Gesture	Lowering glasses with one finger.	Lowering glasses with one finger.	Palm facing upward to inhale	Lifting the chin	Lifting the chin	Lifting the chin	put her hands on her hips	put her hands on her hips	-
Use of property(ies)	Black glasses, elegant-style outfit	Black glasses, elegant-style outfit	Black glasses, elegant-style outfit	Black Batik Home-dress	Black Batik Home-dress	Black Batik Home-dress	Black Batik Home-dress	Black Batik Home-dress	Black Batik Home-dress & wound medication

Table 2. Data 2 Caption: "Nilai kalian ga lulus KKM...Ibu kalian pun beraksi ☹ Kalian pernah remidi juga#pov" (Vincanyoo, 2025)

<i>Time of video</i>	00:00:06:810 - 00:00:07:950	00:00:08:226 - 00:00:11:221	00:00:11:355 - 00:00:12:570	00:00:13:452 - 00:00:14:774	00:00:14:774 - 00:00:16:563	00:00:18:516 - 00:00:20:135	00:00:20:468 - 00:00:21:618	00:00:21:806 - 00:00:24:919
Speech (Vincanyoo) (Ina - Eng)	You got a nerve in math?	Your mother is literally a living calculator.	How is it possible?	-	-	-	-	-
Translation (Ina - Eng)	Kamu remidi matematika?!	Ibu kamu itu kalkulator berjalan.	Kok bisa sih?!	-	-	-	-	-
Speech (Vincanyoo) (Ina - Javanese)	-	-	-	Iki goro-goro opo, jal?	Goro-goro opo?	HP terosss!	Ndi HP kamu, tak sita.	Ora usah kakean ngeyel, ora usah kakean cangkem, kene.
Translation (Ina - Javanese)	-	-	-	Ini gara-gara apa coba?	Gara-gara apa?	HP terus!!	Mana HP kamu, saya sita.	Ga usah banyak ngotot, ga usah banyak bicara, sini.
Function of Translanguag ing	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative

Screenshot								
Use of space	Livingroom setting	Livingroom setting	Livingroom setting	Livingroom setting	Livingroom setting	Livingroom setting	Livingroom setting	Livingroom setting
Head movement	Head tilted to the left	Head tilted slightly to the left	Head tilted to the right	-	-	-	-	Head slightly forward
Face expression	Calm and chill	Chill & eyes up	Chill	Angry and glaring	Angry and glaring	Angry and glaring	Angry and glaring	Angry and glaring
Prominences	-	-	-	-	-	-	-	-
Gaze	Chill	Eyes up	Angry and disappointed	Angry and disappointed	Angry and disappointed	Angry and disappointed	Angry and disappointed	Angry and disappointed
Gesture	Holding the paper and looking disappointed	Holding the paper, eyes up, bragging, and looking disappointed	Holding the paper and looking disappointed	Angry, disappointed, and pouting	Angry, disappointed, and pouting	Angry, disappointed, pouting, tear the paper	Angry, disappointed, and pouting	Angry, disappointed, and pointing
Use of property(ies)	Black glasses, exam-paper, white jacket	Black glasses, exam-paper, white jacket	Black glasses, exam-paper, white jacket	Black Batik Home-dress	Black Batik Home-dress	Black Batik Home-dress	Black Batik Home-dress	Black Batik Home-dress

Table 3. Data 3 Caption: “*Jadi mending cerita apa gak lur* 🇮🇩 #japanese #jawapride #jawa” (Vincanyoo, 2025)

Time of video	00:00:07:300 - 00:00:11:583	00:00:11:583 - 00:00:15:106	00:00:15:106 - 00:00:16:913	00:00:16:913 - 00:00:19:324	00:00:19:324 - 00:00:22:265	00:00:22:265 - 00:00:25:760	00:00:25:760 - 00:00:28:060	00:00:28:060 - 00:00:33:169	00:00:33:169 - 00:00:35:917	00:00:35:917 - 00:00:38:484	00:00:38:484 - 00:00:42:202
Speech (Vincanyoo) (Ina - Eng)	Oh darling, you wanna make an appointment with my psychiatrist?	Mr. Budi? I'll contact them ASAP.	Hello Budi?	Mr.	-	-	-	-	-	-	-
Translation (Ina - Eng)	Oh sayang, kamu mau booking appointment sama psikiater ibu?	Pak Budi? Mama hubungi sekarang ya.	Halo Pak Budi?	-	-	-	-	-	-	-	-
Speech (Vincanyoo) (Ina - Javanese)	-	-	-	Kene... depresi kui opo?	Panganan? ... Jaman ibu bien yoo...	Ngangkat sangang puluh kilo watu, didol neng pasar	Jalan menyang sekolah iki yoo...	Ngelewati lembah, gunung, kawah. Satus kilo	Ora tau ibu protes!	Kowe durung tau ngrasakke dadi ibu	Dadi ora usah protes-protesan
Translation (Ina - Javanese)	-	-	-	Depresi itu apa?	Makanan? ... Jaman ibu dulu ya...	Mengangkat batu 90 kg untuk dijual di pasar	Jalan ke sekolah	Melewati lembah, gunung, kawah. 100 km	Ga pernah ibu protes!	Kamu belum pernah jadi ibu	Jadi tidak usah protes-protesan, ya?
Function of Translanguaging	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative	Affective and communicative

Screenshot											
Use of space	Bedroom setting	Bedroom setting	Bedroom setting	Bedroom setting	Bedroom setting	Bedroom setting	Bedroom setting	Bedroom setting	Bedroom setting	Bedroom setting	Bedroom setting
Head movement	head tilted slightly to the left	-	head tilted slightly to the right	-	-	-	-	-	-	-	-
Face expression	Calm and chill	Calm and chill	Calm and chill	Angry and glaring	Angry and glaring	Angry and glaring	Angry and glaring	Angry and glaring	Angry and glaring	Angry and glaring	Angry and glaring
Prominences	-	-	-	-	-	-	-	-	-	-	-
Gaze	Calm and chill	Calm and chill	Calm and chill	Angry and glaring	Angry and glaring	Angry and glaring	Angry and glaring	Angry and glaring	Angry and glaring	Angry and glaring	Angry and glaring
Gesture	Upright posture and a snap of the little finger	Upright posture and a snap of the little finger	Upright posture and a snap of the little finger	Hunchback posture, holding a palm broomstick in the left hand	Hunchback posture, holding a palm broomstick in the left hand	Hunchback posture, holding a palm broomstick in the left hand	Upright posture, pointing up with the right hand	Upright posture, pointing up with the right hand	Upright posture, pointing up with the right hand	Hunchback posture, pointing one finger with the right hand	Upright posture, pointing up with the right hand

<i>Use of property(ies)</i>	Black glasses, black fitted t-shirt, gold bracelet, and phone	Black glasses, black fitted t-shirt, gold bracelet, and phone	Black glasses, black fitted t-shirt, gold bracelet, and phone	Black Batik Home- dress, palm broomstick	Black Batik Home-dress, palm broomstick	Black Batik Home-dress, palm broomstick	Black Batik Home-dress	Black Batik Home-dress	Black Batik Home-dress	Black Batik Home-dress	Black Batik Home-dress
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Based on Tables 1 to 3, the analysis shows that Vincanyoo's translanguaging practices are manifested through the combination of verbal and multimodal resources. The verbal resources include Indonesian, English, Javanese, lexical borrowing, cultural expressions, and prosodic exaggeration. The multimodal resources include gaze, head movement, facial expression, posture, hand gesture, costume, property, and space. This finding supports García and Wei's (2014) view that translanguaging involves the use of multilingual speakers' full linguistic and semiotic repertoire. It also supports Wei's (2018) argument that translanguaging should not be reduced to switching between separate named languages, but should be understood as a practical theory of how multilingual speakers create meaning in real interaction. In Vincanyoo's videos, Indonesian, English, and Javanese are not simply used as three separate language codes. They function as meaning-making resources that construct different emotional tones, social identities, and humorous effects. The interview data strengthen this interpretation. Vincanyoo explains that her multilingual background is connected to her everyday life and personal experience. She mentions that Indonesian has been part of her life since childhood, English was introduced early through family and school experiences, and Javanese has been used in her family and local environment because she was born and raised in Semarang, Central Java.

Yes, aku lahir di Semarang, di Jawa. Emang dari kecil lingkungannya itu semua pakai bahasa Jawa. Nah untuk sekarang aku sehari-hari itu jadi mix ya kalau misal aku lagi santai lagi sama keluarga itu biasanya selalu pakai bahasa Jawa kalau sama teman dekat itu pakai bahasa Jawa. Sehari-hari tuh kalau aku marah either yang keluar Jawa atau Inggrisnya gitu. Pengaruhnya ke kontenku sangat ya karena aku kan kontenku isinya tiga bahasa itu gitu emang karena diisi kepala aku ya tiga bahasa itu sih sebenarnya..." (Vincanyoo)

Translation: Yes, I was born in Semarang, in Java. Since I was little, everyone around me has always spoken Javanese. Well, these days my daily life is a mix. For example, when I'm relaxing with my family, I usually speak Javanese, and when I'm with close friends, I speak Javanese. In my daily life, when I get angry, either Javanese or English just comes out. It really influences my content because, you know, my content is in those three languages—that's just how it is because, honestly, those three languages are what's in my head.

In the interview, Vincanyoo states that when she is with family or close friends, she usually speaks Javanese, while English is also familiar to her because of her educational background. This background is important because it shows that the languages used in the videos are not artificial additions. They are part of Vincanyoo's lived repertoire. In this sense, her Instagram content reflects what García and Wei (2014) and Wei (2018) describe as the flexible use of a speaker's full linguistic resources.

Translanguaging Practices Manifested through Verbal and Multimodal Resources

To answer the first research question, the data show that Vincanyoo's translanguaging practices are manifested through several interconnected forms: Indonesian–English translanguaging, Indonesian–Javanese translanguaging, persona-based translanguaging, lexical borrowing, cultural translanguaging, and multimodal translanguaging or trans-semiotizing. These practices are visible in the way Vincanyoo constructs different characters such as *Ibu Barat*, *Ibu Jawa*, *Istri Barat* and *Istri Jawa*. Indonesian functions as a narrative and audience bridge, English functions as a marker of modern, cool, global, or Westernized identity, and Javanese functions as a marker of local intimacy, authority, emotional intensity, and humor.

This interpretation is consistent with the theoretical synthesis in the literature review, which conceptualizes Vincanyoo's videos as examples of multimodal translanguaging and trans-semiotizing. The literature review states that translanguaging is used to analyze how Indonesian,

English, and Javanese are mobilized as one integrated communicative repertoire, while trans-semiotizing is used to analyze how these languages interact with gaze, gesture, facial expression, costume, property, setting, and Instagram's digital affordances. Thus, the data should not be read only as language alternation. The important issue is how each language and semiotic resource helps construct meaning. One clear example appears in Table 1, captioned *Kalau kalian jatuh dr atap, reaksi ibu kalian yang mana* [If you fell off the roof, how would your mom react?], uploaded on 2 May 2025. In this video, the *Ibu Barat* persona says, *You dead?, I'll call the ambulance... okay*, and *Just breathe and relax*. The dataset gives the Indonesian translations as *Masih hidup?*, *Aku panggil ambulan ya*, and *Nafas dan rileks aja ya*. These utterances occur at the beginning of the scene and are followed by the Javanese Mom persona's utterances, such as *Ben... ben...* 'Let it be', *Rasakno* [take that], *Munggah kenteng. Wes gede ya* [climb onto the roof. You're grown], *Koyo superman* [like a Superman], *Nyowone ono pitu* [you have seven lives], and *Munggah neh kono. Rasah nganggo cotton bud-bud-an. Tak siram langsung* [just climb then. Don't use cotton buds, I'll apply it directly].

Furthermore, the scene contrasts the two maternal reactions to a child falling from the roof. However, this contrast shows how translanguaging constructs two different cultural models of motherhood. The English-speaking *Ibu Barat* responds through medical and emotional regulation. The expressions *I'll call the ambulance* and *Just breathe and relax* construct a calm, therapeutic, and rational mother figure. These English utterances are not neutral. They index a Westernized style of care associated with calmness, professional help, and emotional management. The accompanying gestures and facial expressions strengthen this meaning. In contrast, the *Ibu Jawa* persona uses Javanese expressions that are more direct, affective, and disciplinary. The utterance *Rasakno* does not merely mean 'take that' or 'serve you right.' In the context of the video, it performs a culturally recognizable maternal scolding. It constructs authority, blame, and local humor. The phrase *Munggah kenteng. Wes gede ya* [climb onto the roof, you're grown] further positions the child as old enough to be responsible for their actions, while *Koyo superman* [like a superman] and *Nyowone ono pitu* [you have seven lives] exaggerate the situation humorously. The humor emerges from the extreme contrast between the calm English-speaking mother and the scolding Javanese-speaking mother. This is a clear example of persona-based translanguaging because each language is attached to a different persona, affective stance, and cultural script.

Through an interview, Vincanyoo explains that her aim in using multiple languages is to create contrast. She states that different languages change her expression, intonation, and personality, and she specifically mentions that when she speaks English, she feels *lebih savage, lebih cool* 'more savage, sounds cooler'. This confirms that English in the *Ibu Barat* persona is not used randomly; it is used as a stylistic and identity resource. It helps construct the cool, controlled, and globally oriented persona that contrasts with the Javanese persona. Therefore, the English utterances in Data 1 function as part of a deliberate persona-building strategy rather than simple code-switching. The same data also show lexical borrowing as part of translanguaging. Expressions such as *Koyo superman* and *Rasah nganggo cotton bud-bud-an* incorporate English lexical items into Javanese/Indonesian grammatical and cultural contexts. Moreover, the words such as *superman* and *cotton bud* are not marked as foreign. Instead, they are treated as natural parts of the speaker's vocabulary and are used to exaggerate action and intensify humor. This matters because translanguaging does not always appear as complete sentence-level alternation.

It may also appear through the embedding of global lexical items into local speech. In this case, English words are domesticated into Javanese humor and become part of the playful exaggeration.

Table 2, captioned *Nilai kalian ga lulus KKM...Ibu kalian pun beraksi* 🙄 *Kalian pernah remidi juga#pov* [Your scores didn't meet the passing grade... Your mom is stepping in too 🙄 You've had to take make-up exams before too #pov] further illustrates the use of English and Javanese to construct different maternal identities. In the English-speaking part, Vincanyoo says expressions such as *You got a nerve in math?*, *Your mother is literally a living calculator*, and *How is it possible?*. These expressions are supported by school-related props such as an exam paper, as well as glasses, facial expression, and posture. At the descriptive level, the video depicts a mother reacting to her child's failure in mathematics. Meanwhile, the purpose of the English sentence *Your mother is literally a living calculator* is to create humor through hyperbole. It exaggerates the mother's intellectual authority and disappointment.

This example matters because it shows linguistic creativity through metaphorical exaggeration. The phrase *living calculator* is not simply a literal description. It constructs a comic identity: a mother who sees herself as mathematically superior and therefore shocked by the child's failure. The exam paper functions as a visual anchor, making the academic context immediately recognizable. The glasses and facial expressions also help construct an educated and authoritative persona. Thus, the humor is not produced by the English phrase alone. It is produced by the orchestration of language, object, gaze, and posture. This supports the study's methodological claim that the videos rely heavily on physical actions, facial expressions, gaze, and objects such as glasses or broomsticks.

Furthermore, in the Javanese/Indonesian-speaking part of Data 2, the mother persona shifts into direct scolding through expressions such as *Iki goro-goro opo, jal?* [What is the cause of this?], *HP terosss!* [Nothing but cell phones], *Ndi HP kamu, tak sita*, [give me your phone, I'll take that] and *Ora usah kakean ngeyel, ora usah kakean cangkem* [don't play around, don't talk too much]. Here, the translanguaging practice is not only lexical but also prosodic. The expression *HP terosss!* becomes humorous because of the elongated sound and scolding intonation. The word *HP* (stands for Hand Phone) in Indonesian is most likely recognized as a smartphone and is a common instrument for communication these days, but when delivered with exaggerated rhythm and anger, it becomes a culturally familiar parental complaint, typically in the Indonesian context. The humor depends on recognition: many Indonesian viewers understand the stereotype of parents blaming mobile phones for children's academic failure. Therefore, the utterance functions as both linguistic creativity and cultural humor. Moreover, the interview supports this point because Vincanyoo explains that language use in her videos is related to expression and intonation. She states that the contrast among languages is interesting because *ekspresinya* 'expression' and *intonasinya* 'intonation' change when different languages are used. This confirms that the sound and delivery of utterances such as *HP terosss!* are central to the meaning. The creativity lies not only in the word choice but in the performance of the scolding voice. Therefore, the analysis should treat prosody as part of translanguaging because it contributes to affect, humor, and identity construction.

Table 3, captioned *Jadi mending cerita apa gak lur #japanese #jawapride #jawa*, 'So, should I tell the story or not? 🤔 #japanese #jawapride #jawa', shows another form of translanguaging through register shifting and cultural positioning. The phrase *Depresi itu apa?* [What is depression?] is first spoken in Indonesian and is then followed by the Javanese version

Kene... depresi kui opo? At the descriptive level, both expressions ask about depression. However, they are not identical. The Indonesian version sounds more neutral, while the Javanese version places the question into a local domestic and older maternal frame. The Javanese *kui opo?* [what is that?] makes the speaker sound more authoritative, skeptical, and culturally situated. This example matters because it shows that translanguaging can occur through a shift in stance rather than only a shift in propositional meaning. The question remains about depression, but the social meaning changes. In the English-speaking part of the same video, the mother says *Oh darling, you wanna make an appointment with my psychiatrist?, Mr. Budi? I'll contact them ASAP, and Hello Mr. Budi?* These utterances construct a modern and therapeutic response to mental health. In contrast, the Javanese-speaking mother asks *Depresi kui opo?* [what is depression?] and refers to hardship from the past, creating a generational contrast. The humor emerges from the tension between modern psychological discourse and traditional Javanese domestic reasoning.

Furthermore, the interview helps explain why this contrast works. Vincanyoo states that her content ideas often come from everyday experience and are then developed into scripts. She explains that ideas may appear during ordinary activities, are written down, selected, and then shaped into storyline and language style *Keluarnya idenya dulu, baru kayak alur scriptnya baru ini apa kayak lekuk-lekuk* [choosing tone] *bahasanya gimana tuh terakhir gitu*. 'First, the idea comes out, then the script's plot takes shape, and finally, we work on the nuances like the tone and language of the dialogue'. This supports the interpretation that the contrast between psychological English discourse and Javanese older-generation discourse is not accidental. It is part of a planned creative process in which everyday experiences are stylized into humorous digital performance. Moreover, the interview also supports the importance of costume and props in the *Ibu Jawa* scenes. When asked about non-verbal elements, Vincanyoo states: *kostum penting banget nih soalnya kalau udah jadi ibu Jawa afdolnya ya pake ini, dasternya itu* [this outfit is really important because once you become a proper Javanese mother, you're supposed to wear this home-dress].

She adds that if an angry Javanese mother wore a Disney Princess dress, it would be *kurang kena* [it didn't quite hit the mark]. She also mentions typical attributes such as *sapu lidi* [palm broomstick] and *sandal jepit* [slippers]. This quotation is crucial because it confirms the transemiotic nature of her performance. The *Ibu Jawa* identity is not created by Javanese language alone. It is created through Javanese speech, *daster*, broomstick, slippers, facial expression, and posture. In other words, the costume and props are not background details; they are semiotic resources that make the character believable. Vincanyoo further explains that these visual resources help viewers feel that the scene is real: *Orang tuh bisa kayak kerasa, oh ini bener-bener real gitu, kayak dimarahin beneran gitu sama ibunya sendiri biar makin kena* [you can really feel it like, 'Oh, this is so real,' as if you're actually being scolded by your own mother to really drive the point home]. This statement directly supports the analysis that props and gestures intensify the affective impact of the videos. The purpose of the *daster*, broomstick, and slippers is not merely to decorate the character. They make the scolding feel authentic and culturally recognizable. This is why the viewer can understand the character even before focusing on the words. The meaning is carried by the whole body-object-language ensemble.

The Indonesian caption also functions as an important translanguaging resource. In the interview, Vincanyoo explains why she often uses Indonesian captions even when the video contains Javanese: *aku pengen general audience ya bukan cuman orang Jawa aja gitu yang nonton* [I want a general audience, not just Javanese people watching]. She adds that if she used

too much Javanese in the caption, general audiences might “swipe.” This supports the interpretation that Indonesian functions as an accessibility bridge. Javanese provides local humor and cultural depth, English provides global style and persona contrast, while Indonesian allows the content to reach broader national audiences. Therefore, Indonesian is not simply a default language, but it is also strategically used to expand audience engagement. The interview also reveals that Vincanyoo’s multilingual practice is rooted in her personal repertoire. She explains that she was born in Semarang and that her environment has used Javanese since childhood. She also states that when she is relaxed with her family or close friends, she usually uses Javanese, while English and Javanese may come out when she is angry. This supports the finding that the trilingual pattern in the videos emerges from lived experience. Her use of Indonesian, English, and Javanese is not artificial. It reflects the linguistic resources available in her everyday life and then transforms them into digital performance.

Translanguaging, Linguistic Creativity, Humor, and Digital Identity

To answer the second research question, the findings show that Vincanyoo’s translanguaging practices construct linguistic creativity, humor, and digital identity through contrastive persona performance, prosodic exaggeration, cultural scripting, multimodal orchestration, and audience-oriented design. Linguistic creativity in the data does not mainly consist of inventing new words. Instead, it consists of combining familiar languages, accents, gestures, costumes, props, and cultural stereotypes in unexpected and entertaining ways.

The most dominant creative strategy is persona-based stylization. In Table 1, the opposition between *Just breathe and relax* and *Rasakno* illustrates how humor is created through contrast. The English utterance constructs calmness, medical rationality, and emotional control. The Javanese utterance constructs authority, blame, and local emotional intensity. The humor emerges because the two responses are extremely different but culturally recognizable. The audience laughs not only because of the language difference, but because each language activates a different social identity. This interpretation is supported by the interview, where Vincanyoo explains that the contrast between languages and characters is central to her content. She says that people remember the contrast because she has created many videos with similar themes, and that this repeated pattern has shaped her digital identity. She also says that the contrast strongly determines her digital branding. This confirms that the repeated opposition between *Ibu Barat* and *Ibu Jawa* is not only a humorous device. It is a branding strategy that makes Vincanyoo recognizable as a trilingual digital creator.

Another form of linguistic creativity appears in the use of metaphor and hyperbole. In Data 2, the phrase *Your mother is literally a living calculator* creates humor by exaggerating the mother’s mathematical ability. The creativity lies in combining English metaphor, school-related context, disappointed facial expression, and exam-paper prop. The phrase becomes funny because it dramatizes academic failure through an exaggerated maternal identity. It is not only what is said, but how it is performed and visually framed that produces the humorous effect.

Prosodic exaggeration also constructs humor. In expressions such as *HP teross!*, the elongated sound imitates a familiar Indonesian/Javanese scolding voice. The humor depends on the audience’s familiarity with domestic complaints about phone use. Vincanyoo’s delivery transforms an ordinary complaint into a stylized comedic performance. This supports the idea that linguistic creativity can emerge from everyday language practices rather than from entirely new linguistic forms. Cultural scripting is also central to humor. Expressions such as *Rasakno*,

Munggah kenteng, *Jaman ibu bien*, and *Tak suantet* carry meanings that are difficult to translate literally because they are embedded in local cultural knowledge. For example, *Tak suantet* is humorous because it invokes a culturally recognizable supernatural threat. When this utterance is accompanied by a threatening gesture or an object such as slippers, it becomes a multimodal joke. The humor is distributed across Javanese language, gesture, object, and cultural memory.

The interview provides direct support for this multimodal interpretation. Vincanyoo states that even people who do not understand Javanese can still enjoy the videos because they can understand the expression, intonation, gaze, and overall performance. This means that the videos are designed to be understood through multiple semiotic channels. The audience does not need to understand every Javanese word to grasp the emotional meaning. The glare, posture, intonation, and props help them interpret the character. This confirms that her videos operate through trans-semiotizing: meaning moves across language, body, object, and visual performance. Furthermore, digital identity is constructed through the repeated combination of these resources. English indexes coolness, modernity, and global style. Javanese indexes local authenticity, emotional intensity, and cultural humor. Indonesian indexes national accessibility and audience reach. Costumes such as *daster*, props such as broomstick and slippers, and gestures such as pointing, glaring, and controlled hand movement make the personas recognizable. The result is a global digital identity: Vincanyoo appears as a creator who is modern and locally rooted at the same time.

The interview confirms that this identity is audience oriented. Vincanyoo explains that she uses Indonesian captions to attract a general audience, not only Javanese viewers. She also explains that audience responses are generally positive and that many viewers relate to the *Ibu Jawa* character, although some have criticized the possible generalization of Javanese people. She clarifies that the character is based on personal experience, not a claim that all Javanese mothers behave in the same way. This is important because it shows that digital identity is negotiated with audiences. The humor works because many viewers recognize the cultural pattern, but the creator also acknowledges that the representation is stylized and personal.

Social media like Instagram also shape how this translanguaging practice works. As stated in the methodology, the selected data are naturally occurring Instagram videos with spoken language, captions, hashtags, emojis, and visual-semiotic components. This platform context matters because Instagram rewards short, recognizable, shareable performances. Vincanyoo's translanguaging, therefore, becomes platform shaped. The contrast between *Ibu Barat* and *Ibu Jawa* must be quickly recognizable through language, costume, facial expression, and objects. The videos are designed for immediate audience recognition and circulation.

Overall, the findings answer both research questions. For the first research question, Vincanyoo's translanguaging practices are manifested through Indonesian–English, Indonesian–Javanese, persona-based, lexical, cultural, prosodic, and multimodal resources. The examples *I'll call the ambulance*, *Just breathe and relax*, *Rasakno*, *HP terosss!*, *Depresi kui opo?* and *Your mother is literally a living calculator* show that language choices are always connected to gestures, facial expressions, props, costumes, and digital framing. For the second research question, these practices construct linguistic creativity, humor, and digital identity by contrasting English coolness with Javanese emotional force, Indonesian accessibility with local cultural intimacy, and verbal language with multimodal performance. Thus, Vincanyoo's videos show that translanguaging in social media is not simply language mixing. It is a creative, cultural, and multimodal practice. Indonesian, English, and Javanese are not only linguistic codes; they are

identity resources (Sugiarto & Manara, 2025; Sugiharto, 2025). Gestures, costumes, props, and captions are not only supporting details; they are semiotic resources that shape interpretation. The interview script strengthens these analyses by showing that Vincanyoo consciously uses language contrast, costume, gesture, captioning, and audience orientation to create humorous and recognizable digital performances. Therefore, the findings demonstrate that regional language, especially Javanese, can become a central resource for linguistic creativity, humor, and identity construction in Indonesian social media discourse.

DISCUSSION

The findings show that Vincanyoo's Instagram videos represent translanguaging as a multimodal and identity-oriented practice. Following García and Wei (2014) and Wei (2018), the use of Indonesian, English, and Javanese in the videos should not be understood as separate language switching, but as the flexible use of one integrated communicative repertoire. English is used to construct calm, cool, modern, and Westernized personas, while Javanese is used to construct local authority, emotional intensity, intimacy, and humor. Indonesian functions as a bridge that makes the content accessible to wider Indonesian audiences. The findings also support He and Lin's (2021) concept of trans-semiotizing because meaning is created not only through language, but also through gesture, gaze, intonation, costume, props, and setting. Expressions such as *Rasakno*, *HP teross!*, and *Tak suantet* become meaningful because they are performed with intense facial expressions, domestic objects, and culturally recognizable gestures. Therefore, the videos show that translanguaging in digital discourse is embodied, visual, and affective.

In terms of linguistic creativity, the data support Carter's (2015) and Casini's (2021) view that creativity emerges from everyday language use and the recombination of familiar resources. Vincanyoo creates humor through persona contrast, English hyperbole, Javanese cultural expressions, prosodic exaggeration, and multimodal performance. The humor depends on shared cultural recognition, which is consistent with Zezulka's (2022) argument that online creativity is socially recognized by audiences. On the other hand, the study supports Gu et al.'s (2025) concept of digital trans-literacies and Poulsen et al.'s (2018) view of social media as semiotic technology. Vincanyoo's digital identity is constructed through repeated multilingual and multimodal performances that are designed for Instagram's short-form, shareable, and audience-oriented environment. The study, therefore, contributes to translanguaging research by showing how Javanese, as a regional language, becomes a central resource for humor, cultural identity, and digital creativity in Indonesian social media discourse.

CONCLUSIONS

This study has examined how translanguaging practices are manifested through verbal and multimodal resources in Vincanyoo's trilingual Indonesian–English–Javanese Instagram videos and how these practices construct linguistic creativity, humor, and digital identity. The findings show that Vincanyoo's language practices cannot be adequately understood as simple code-switching among Indonesian, English, and Javanese. Rather, they represent a dynamic translanguaging practice in which different linguistic and semiotic resources are strategically combined to create meaning. Indonesian functions as an accessible communicative bridge for wider national audiences, English indexes modernity, coolness, global identity, and stylized

Westernized personas, while Javanese indexes local intimacy, domestic authority, emotional intensity, cultural authenticity, and humor.

The study also demonstrates that translanguaging in Vincanyoo's Instagram videos is strongly multimodal. The meaning of utterances such as *Just breathe and relax*, *Rasakno*, *HP terosss!*, and *Tak suantet* is not produced by verbal language alone. These utterances become meaningful because they are performed together with gaze, facial expression, intonation, gesture, posture, costume, props, setting, and video-based performance. The *daster*, broomstick, slippers, glasses, phone, exam paper, and domestic setting function as semiotic resources that help audiences recognize the performed personas. Therefore, the analysis supports the concept of trans-semiotizing, in which meaning moves across language, body, object, and visual signs.

In relation to linguistic creativity, the findings reveal that Vincayoo's creativity lies not primarily in inventing new words, but in recombining familiar linguistic, cultural, and semiotic resources in unexpected and humorous ways. Humor is constructed through contrastive persona performance, especially between *Ibu Barat* and *Ibu Jawa* or between *Istri Barat* and *Istri Jawa*. English-speaking personas are represented as calm, rational, modern, and controlled, while Javanese-speaking personas are represented as direct, emotional, authoritative, and locally grounded. This contrast produces humor because it activates shared cultural knowledge and familiar domestic experiences among Indonesian audiences. Moreover, the interview data further strengthen the analysis by showing that Vincanyoo's translanguaging practices are intentional and connected to her lived multilingual repertoire. Her explanation that different languages create different expressions, intonations, and personalities supports the interpretation that language choice in her videos is closely related to identity performance. Her statement about the importance of costumes, gestures, expressions, and properties also confirms that the videos rely on multimodal meaning-making. Thus, the study shows that Vincanyoo's digital identity is constructed through repeated combinations of language, body, object, and platform-based performance.

Overall, this study contributes to translanguaging research by showing that regional languages such as Javanese can play a central role in contemporary digital creativity. In Vincanyoo's videos, Javanese is not positioned as a marginal or secondary language. Instead, it becomes a powerful resource for humor, emotional expression, cultural pride, and audience relatability. The study also contributes to research on digital discourse by demonstrating that Instagram can function as a semiotic space where multilingual speakers creatively perform local-global identities. Future research may compare Vincanyoo's content with other multilingual Indonesian content creators, examine audience comments as part of digital meaning-making, or explore how other regional languages such as Sundanese, Balinese, or Minangkabau are used in social media translanguaging practices.

NOTE

This article is a part of a larger research project. The current article provides entirely different information, focusing only on trilingual language play combined with translanguaging from the three cases, with no overlapping data analysis with the main research project which largely discusses translanguaging and multimodal communication.

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