Understanding Multilingual Practices and Global Cultural Flows through Appadurai's Scapes: An Analysis of Code-Mixing in MLBB x Naruto Instagram Comments

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Abstract. This research analyzes the code-mixing usage in the comment section of an Instagram post by the official Mobile Legends: Bang Bang (MLBB) account, specifically the post announcing the MLBB & Naruto collaboration, published on April 11, 2025. The purpose of this study is to identify the types and functions of code mixing used by Instagram users and to interpret the dominant patterns using Appadurai's theory of global cultural flows, with a focus on mediascapes and technoscapes. This descriptive qualitative research uses data collected from user comments written in both Indonesian and English, starting from the date of the post's upload until the day of the collaboration launch, May 2, 2025. The types of code mixing are categorized based on Muysken's typology, while the functions are analyzed using Hoffman's framework. This study offers a new perspective, as the findings are further interpreted through Appadurai's theory of globalization and cultural flows, highlighting how code-mixing practices reflect the influence of mediascapes and technoscapes in digital communication. The study shows that insertion is the most frequent type of code mixing, appearing 248 times out of 346 total instances (71%), while talking about a particular topic is the most dominant function, with 336 occurrences out of 620 total functions (54%). Under Appadurai's concepts of mediascape and technoscape, these findings reveal how code mixing reflects two key phenomena in online communication: global cultural consumption and linguistic convergence, shaped by the influence of global pop culture and digital technology.

Keywords: Code Mixing, Instagram Comments, Mobile Legends.

1 Introduction

1.1 Background of Study

In today's digital age, social media plays a central role in everyday life by connecting people across different languages and cultures. The impact of globalization and rapid technological development has significantly transformed the ways individuals communicate and interact online. Contemporary digital communication increasingly transcends physical and cultural boundaries, reshaping everyday interactions [13]. This shift in digital communication has given rise to various linguistic phenomena, including code

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mixing. As explained by Muysken, code mixing is a sociolinguistic phenomenon in which elements from two or more languages are combined within a single utterance at both lexical and grammatical levels [18].

Instagram is among the most widely used social media platforms, with approximately two billion monthly active users and around 37 percent of internet users worldwide [26, 27]. The platform functions not only as a space for consuming visual content but also as a medium for casual interaction through posts and comment sections. Many users follow content aligned with their personal interests, such as entertainment, gaming, lifestyle, or popular culture. As a result, Instagram has evolved beyond a platform for personal expression and has become an important tool for businesses, particularly in the entertainment and gaming industries, to build their presence and engage with audiences. According to [15], more than 25 million businesses use the platform, and over 80 percent of users follow at least one business account.

Mobile gaming in Indonesia has experienced rapid growth in recent years. Data from the Indonesian Game Industry Ecosystem Map 2021 indicate that the number of mobile game players reached approximately 121.7 million and is projected to increase to 133.8 million by 2025 [7, 25]. Smartphones remain the most widely used gaming platform, with 84.3 percent of gamers preferring them over desktops, laptops, or consoles. One of the most popular mobile games in Indonesia is *Mobile Legends: Bang Bang* (MLBB), a Multiplayer Online Battle Arena (MOBA) game developed by Moonton and released in 2016 for iOS and Android platforms. As of November 2024, MLBB has been downloaded over 601 million times across Google Play and the App Store [27]. In addition, PlayerAuction.com reports that a substantial proportion of the active MLBB player base originates from Southeast Asia, with an estimated average of 120,000 daily players [23].

The popularity of MLBB is also evident in its social media engagement. The official Indonesian Instagram account, @realmobilelegendsid, has approximately 12 million followers, surpassing the international account @mobilelegendsgame, which has around 11 million followers. These figures highlight the strong presence and enthusiasm of Southeast Asian, particularly Indonesian, users in both gameplay and online community interaction. As a game with millions of users from diverse cultural and linguistic backgrounds, MLBB provides an online space where multilingual interaction is common. The official Indonesian Instagram account frequently functions as a gathering point for these interactions.

Not all Instagram posts receive the same level of engagement, as reflected in variations in likes, comments, shares, and other interactions. High engagement does not merely indicate numerical popularity but also suggests deeper audience involvement. Previous research has shown that the effectiveness of social media content in generating user engagement is strongly influenced by the context in which the content is presented [11]. On the @realmobilelegendsid account, a post announcing a collaboration with the popular anime *Naruto* received notably high engagement, with 3,248 comments and 63.9 thousand likes. Uploaded on April 11, 2025, the post featured a Reels trailer announcing the official release date of the collaboration and previewing hero designs created specifically for the event. The high level of engagement was reflected in comments expressing enthusiasm, opinions, and expectations regarding the collaboration. Within

these comment sections, code mixing, particularly between Indonesian and English, was frequently observed.

To analyze this phenomenon, the study adopts both linguistic and sociocultural approaches. From a linguistic perspective, Muysken's typology is applied to identify types of code mixing, including insertion, alternation, and congruent lexicalization [18]. Hoffman's framework is employed to examine the communicative functions of code mixing, such as talking about a particular topic, expressing group identity, showing empathy, using interjections, quoting others, repeating for clarification, and clarifying speech content [14]. To further contextualize code-mixing practices in digital spaces such as Instagram, Appadurai's theory of global cultural flows is used [5]. This framework conceptualizes culture as moving across borders through five dimensions: ethnoscapes, technoscapes, financescapes, mediascapes, and ideoscapes. The analysis focuses specifically on mediascapes and technoscapes due to their close relationship with digital media and global technological infrastructures.

The purpose of this study is to examine the linguistic features employed by Instagram users in response to the collaboration between Mobile Legends: Bang Bang and Naruto, with particular attention to how these features reflect cultural dynamics within the framework of global cultural flows. The analysis begins with an examination of code-mixing patterns before situating these findings within broader sociocultural contexts.

1.2 Literature Review

Mediascapes and Technoscapes

Several studies have explored the influence of Appadurai's framework of global cultural flows, particularly on technoscapes and mediascapes, on contemporary cultural dynamics. For example, a study by [34] illustrates how mediascapes (such as TV shows, radio, and social media) and technoscapes (including electricity networks, digital technology, satellite dishes, and roads) influence identity shifts and act as a push-factors for rural to urban migration in Manggarai, East Nusa Tenggara. A study by [22] also highlight how mediascapes and technoscapes, such as social media and global streaming platforms in Nepal have shifted, increasing access to international content, encouraging user expression, and intensifying exposure to Western cultural influences. Similarly, a study on the Baka community in Nomedjoh, Cameroon, shows how mediascapes and technoscapes allow global media content to reach remote areas [8]. Despite limited infrastructure, access to television powered by generators enabled villagers to connect with international broadcasts, fostering new cultural aspirations and linking local experiences to global imagery. A study by [32] show how globalization and media have reshaped Celtic music identity. Using Appadurai's framework, they explain that the flow between local and global spaces has shifted ideas of authenticity. As media and technology spread popular culture, Celtic music reflects new, hybrid cultural forms that adapt tradition to global contexts. These studies are relevant to my research as they show how mediascapes and technoscapes influence local identity expressions, especially in the use of multilingual language and code-mixing, as seen in how Indonesian

Instagram users respond to global game collaboration content through code-mixing in digital interactions.

Code Mixing in Written Media

Code mixing refers to the use of two languages within the same context, and it can appear in both spoken and written forms. In Indonesia, research on code mixing has been widely conducted, especially in relation to textual communication and media. Several studies have explored the forms and functions of code mixing in novels [6] [19] [17, 24]. Beyond printed media, other studies have analyzed how online news platforms use code mixing [31]. Code mixing has also been examined in various social media platforms, including Facebook [21], Instagram [4, 20] and Twitter [3]. These studies show that code mixing is a widespread and well-recognized phenomenon in Indonesia. It is no longer confined to spoken language, but frequently appears in written communication as well. A written text can be treated similarly to an utterance when it delivers a complete meaning and fulfills a communicative function in a specific context. An utterance is not limited to being spoken, it is defined by the speaker's intention and the meaning it conveys. Written texts can serve the same communicative purposes as spoken utterances when they are meaningful and contextually appropriate.

Code Mixing in Gaming Context

Many previous studies have examined code-mixing in the context of social media and gaming, but few have focused specifically on user-generated Instagram comments. For instance, [33] analyzed code-mixing in a YouTube gameplay video by MiawAug, a popular Indonesian gaming content creator. Their study identified the types of code-mixing present but was centered on console gaming. Similarly, [30] explored code-mixing in PUBG MOBILE tournament content on YouTube, while another examined "Indoglish" language patterns in the MLBB community on Twitter [3]. The findings provided useful insights into how players mix Indonesian and English in online spaces, but the study emphasized overall language trends rather than a structured analysis of code-mixing [3]. Another relevant work investigated code-switching and slang in MLBB gameplay [28]. Although their research shed light on in-game communication, it did not apply Muysken's, Hoffman's, or Appadurai's frameworks, which are central to my study. Moreover, their focus remained on direct player interaction rather than commentary on social media. Addressing these gaps, my research offers a new perspective by examining Instagram comments, employing all three theoretical frameworks, and specifically analyzing user responses to a major collaboration event between MLBB and Naruto.

2 Method

2.1 Theoretical Framework

Code Mixing and Code Switching

In the field of sociolinguistics, code switching and code mixing are widely recognized as common language practices in bilingual and multilingual communities. While both

involve the use of more than one language, they differ in terms of where the language shift occurs, how it is structured, and the context in which it happens. Based on Hoffman's explanation, code switching refers to changing from one language to another between sentences or clauses [14]. Code mixing, on the other hand, involves blending elements from different languages within the same sentence or even within a single utterance. Hoffman further divides these language alternation practices into three types, depending on the position of the switch: (1) intersentential switching, which happens between sentences; (2) intrasentential switching, which occurs within a sentence or phrase and is generally considered the main form of code mixing; and (3) tag switching, which involves inserting brief expressions or phrases from another language into the main sentence [14].

Meanwhile, Muysken focuses more on the classification of code mixing based on its linguistic structure [18]. He divides code mixing into three types: insertion, which involves inserting elements from one language into the structure of another; alternation, which refers to the switching between different syntactic structures; and congruent lexicalization, which occurs when elements from two languages are used within a shared or similar syntactic framework. In the context of social media, particularly in user comments on the Mobile Legends & Naruto collaboration post on Instagram, the language alternation observed tends to reflect the characteristics of code mixing. This is evident from the use of foreign words or phrases inserted into Indonesian sentences, often as a form of stylistic expression, community identity, or simply to follow popular language trends. In addition, most of the comments are written spontaneously, informally, and concisely, which points to a tendency toward intrasentential switching and tag switching, rather than the more structured sentence-level shifts typical of code switching. Considering the form, context, and communicative purpose of the data analyzed, this study is more appropriately focused on code mixing. Specifically, it applies Muysken's typology and examines the functions of code-mixing using Hoffman's framework.

Muysken's Typology of Code Mixing

The main theoretical framework applied in this study is Muysken's Typology of Code Mixing [18]. This framework identifies three structural patterns of code mixing based on how elements from different languages are combined in discourse:

Insertion.

Insertion is the process of adding words from one language to another's sentence structure. This is when a word or phrase from one language is inserted into the framework of another language as a linguistic element.

For example, "*jadi* **excited** *banget pas denger kabar kolaborasi ini tuh"*

Alternation.

Switching between two languages in separate parts of a sentence or clause. This happens when a writer uses one language for a part of the sentence and another language for the rest. For example, "**Let's go ninja squad,** *waktunya gas MLBB pake jurus andalan*"

Congruent Lexicalization.
Mixing elements from both languages within a single, shared grammatical structure. This often appears in bilingual settings where people often use both languages together, allowing for structural compatibility and fluent switching. For example,
"*Visualnya kece, efek* **skill**-*nya keren parah, pokoknya* **worth every diamond deh!**"

Hoffman's Functions of Code Mixing
In this study, the functions of code mixing are analyzed using Hoffman's framework. According to Hoffman, bilingual speakers do not mix languages randomly, but often with specific communicative purposes [14]. Hoffman outlines seven main functions of code mixing, which can help explain the motivations behind speakers' or writers' language choices:

Talking about a particular topic.
This happens when a speaker mixes languages to talk about a topic that is better expressed or more commonly associated with one language. The goal is often to improve clarity, relevance, or naturalness. For example: "*TOLONG MOBILE LEGEND* **COLLAB** *SAMA ONE PIECE DONG*"

Quoting somebody else.
This occurs when a speaker uses a direct quote or phrase that was originally spoken in another language. Code mixing is used to preserve the authenticity of the quoted content. For example: "*Pas dia main, dia bilang* '**never give up**!' *langsung semangat timya.*"

Being emphatic about something.
Language mixing is used to emphasize a point, express strong feelings, or add intensity to a statement. For example: "Skin-*nya gak cuma keren, tapi juga punya efek animasi khas Naruto bangett.* **Worth it** *banget*!"

Interjection .
Interjections are short expressions like oh my God, wow, or anyway that are often inserted to show emotion or help transition between ideas. For example: "**omg**, *ini kolaborasi udah kayak mimpi ketabrak Rasengan!"*

Repetition used for clarification.
A message is repeated in another language to ensure understanding or highlight its importance. This function helps the speaker make sure their point is clear. For example: "**Let's go**, *mari berjuang bersama membawa kemenangan*!"

Clarifying the speech content.
This is used when a certain word or idea might not be fully explained using only one language. Mixing helps the speaker add context or make the message easier to grasp. For example: *"*Item-*nya bagus buat* **defense***,* ***perlindungan*** *gitu lho."*

Expressing group identity.
Speakers may mix languages as a way to show that they belong to a particular group, such as gamers, fans, or youth communities. It reflects shared culture and common interests. For example: "*walaupun sering kena* **gank** *dan* **turret** *jatuh cuma gara gara tim cuma mentingin* **war** *dan* **war**. 😳"

Appadurai's Scapes
In the context of globalization, Arjun Appadurai proposes a theoretical framework known as the five scapes to describe the overlapping and shifting flows that shape global cultural dynamics [5, 12]. These scapes help explain how ideas, media, technologies, and people move across borders and influence everyday life, including language practices like code mixing. The five scapes are:

Ethnoscapes.
Ethnoscapes are the global flow of people, including tourists, immigrants, students, and diasporic communities. These shifting populations challenge fixed notions of identity and influence how individuals engage with multiple languages in their daily lives.

Technoscapes.
Technoscapes are the global movement and influence of digital technologies. This includes both physical tools such as computers and mobile phones, and digital systems such as software and online platforms. Social media applications, for example, allow users from different parts of the world to interact and share content in creative and multilingual ways. This can lead to new forms of expression, including the mixing of languages in digital communication.

Financescapes.
Financescapes are the global flow of capital and financial instruments, such as investments, currency exchanges, and economic policies. While not directly related to language use, financescapes influence access to resources, platforms, and content, which may affect how people engage with global media and trends.

Mediascapes.
Mediascapes are the global flows of media content, including the production, distribution, and consumption of images, narratives and information. These include television programs, films, online videos, and social media content. Mediascapes play a major role in shaping how individuals see the world, adopt cultural references, and use language. The spread of popular culture through media often encourages the blending of languages, especially when people engage with global fan communities.

Ideoscapes.
Ideoscapes are the global flow of political ideas, ideologies, and values. These include concepts such as freedom, democracy, nationalism, and identity. The way these ideas are interpreted and adopted may shape how people use language to express belonging, resistance, or alignment with particular values.

Although Appadurai proposes five dimensions of global cultural flows, the analysis in this study focuses specifically on mediascapes and technoscapes, as these dimensions are most directly related to the occurrence of code mixing in digital communication [12]. Mediascapes provide a framework for understanding how global cultural products, such as *Mobile Legends* and *Naruto*, function as shared points of reference that influence users to employ multiple languages when expressing their ideas. Technoscapes, in turn, highlight the role of technological infrastructures, including social media platforms and mobile devices, in enabling and shaping these interactions.

The remaining dimensions, namely ethnoscapes, financescapes, and ideoscapes, are not included in the analysis because the data consist solely of Instagram comments. Such data do not offer sufficient information regarding users' migration histories, economic conditions, or political orientations, which are central to those dimensions. Accordingly, mediascapes and technoscapes are employed as the primary analytical lenses to examine how code mixing emerges and to identify the patterns it follows in online interactions.

2.2 Methodology

The analysis in this study employs a descriptive qualitative approach [10, 16, 29]. The initial stage involves content analysis, during which comments collected from an Instagram Reels post shared by the official Mobile Legends: Bang Bang Indonesia account are identified and classified. Muysken's typology is applied to categorize instances of code mixing found in the comments. According to Muysken, three primary types of code mixing are identified: insertion, which involves embedding single words or phrases from one language into the structure of another; alternation, which refers to switching between two languages at the clause or sentence level; and congruent lexicalization, which blends elements from two languages within a shared grammatical structure [18].

At the time data collection began in June 2025, the selected Instagram post contained 3,248 comments. As Instagram comments are continuously updated, this number may have changed subsequently. A purposive sampling technique is used to focus on comments posted no later than May 2, 2025. From the total dataset, 137 comments that clearly contain both Indonesian and English and are relevant to the MLBB and Naruto collaboration are selected. Spreadsheet tools are used to remove duplicate or highly similar comments, with more detailed versions retained for analysis. From these selected comments, 346 utterances containing code mixing are identified, and these utterances constitute the primary units of analysis.

Each comment is examined by segmenting it into words, phrases, or complete sentences, after which each utterance is categorized according to Muysken's typology of code mixing [18]. To enhance clarity, the results are organized into tables. Following the identification of code-mixing types, the communicative functions of each utterance are analyzed using Hoffman's framework. Consistent with the coding procedures employed by [9], a structured coding system is applied to ensure a systematic and transparent analysis. This approach contributes to the consistency, validity, and reliability

of the findings by maintaining a clear and theoretically grounded interpretation of the data.

Table 1. Classification and Coding of Code-Mixing Functions.

Functions of Code-Mixing Hoffman (1991)	Coding Scheme
Talking About Particular Topic (contains specific terms or topics)	T1
Expressing Group Identity (show a sense of belonging)	E2
Being Empathic About Something (expresses strong emotion)	B3
Interjection (involves short words/spontaneous exclamations)	IN4
Quoting Somebody Else (quotes words from characters/figures)	Q5
Repetition for Clarification (repeats the same word to clarify the meaning)	R6
Clarifying Speech Content (explains the meaning by providing a local equivalent/definition)	C7

3 Findings

3.1 Types of Code Mixing

From the selected comments, a total of 346 utterances containing code mixing were identified. Among these, insertion was the most frequent type, occurring in 248 utterances (71.7%). Congruent lexicalization appeared in 68 utterances (19.7%), while alternation was the least common type, occurring in 30 utterances (8.7%). To facilitate interpretation, the distribution of code-mixing types is presented in the figure below.

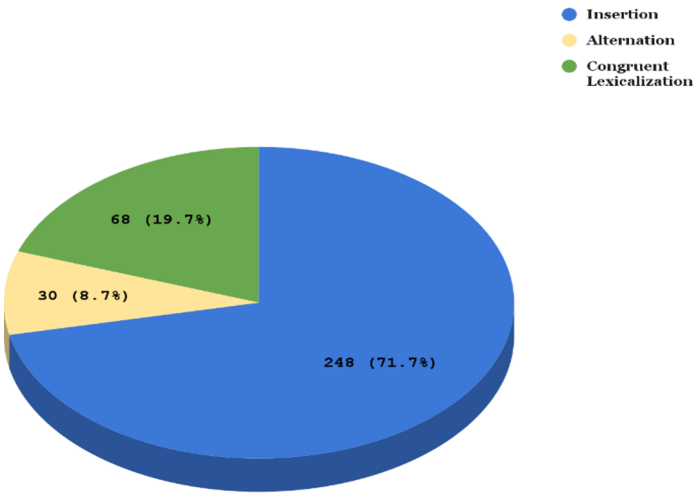

Fig. 1. Distribution of Code-Mixing Types in a Pie Chart

Insertion

The analysis indicates that insertion is the most frequently used type of code mixing in the Instagram comments examined in this study. This type occurs when a word or phrase from one language is incorporated into the grammatical structure of another. In most cases, insertion involves a single word or a short expression embedded within a sentence that follows the grammatical rules of a different language [18]. Of the 346 identified code-mixing utterances, 248 are classified as insertions. The inserted elements typically consist of nouns, verbs, or brief phrases that are widely recognized in gaming discourse and online communication. To illustrate how insertion occurs in context, an example is presented below featuring several utterances with English insertions.

*"(1) Gokil!! MLBB x NARUTO tuh definisi kolaborasi paling **EPIC** tahun ini! Naruto, Sasuke, Kakashi, Sakura dan Gaara turun ke Land of Dawn? (2) **Auto** bikin **battlefield** berasa Konoha! (3) Rasengan, Chidori, sampe Sharingan dibawa ke **match** (4) ini sih bukan main, ini nostalgia campur **adrenaline**! (5) Selamat buat MLBB x NARUTO, kalian sukses banget bikin **player** MLBB dan **fans** anime bersatu teriak "**GG** BANGET!" (6) Sukses selalu buat kolaborasinya, semoga makin rame, makin seru dan pastinya makin banyak **skin** kece yang bisa dikoleksi! (7) Harapannya sih… lanjut terus kolaborasi kayak gini, biar MLBB makin **OP** dan nggak pernah bosenin! Let's go ninja push rank, jangan kasih ampun! @realmobilelegendsid @mobilelegendsgame #MLBBxNARUTO"*

The comment above includes eight utterances, seven of which are categorized as insertion-type code mixing. This shows that a single comment can contain multiple instances of code mixing, particularly insertion, which frequently appears in the dataset. On the first utterance the word "***EPIC***" is an example of insertion code-mixing, based on Muysken's framework. The sentence is primarily constructed in Indonesian: "*Gokil!! MLBB x NARUTO tuh definisi kolaborasi paling* ***EPIC*** *tahun ini*" ("*Crazy!! MLBB x NARUTO is the definition of the most EPIC collaboration this year*"). Within this sentence, the English adjective "***EPIC***" is inserted into an otherwise Indonesian structure. According to [16], insertion occurs when a single word or phrase from one language is embedded into the grammatical structure of another. In this case, "***EPIC***" functions as a lexical item inserted into an Indonesian sentence without altering the host language's grammar. This supports its classification as an instance of insertion.

Alternation

Among the 346 identified code-mixing utterances, alternation occurs less frequently than the other types, with only 30 instances classified under this category. These instances typically involve users beginning a sentence in one language and then switching to another partway through. In this dataset, alternation often signals a shift in tone or emphasis and is commonly used to express excitement, issue commands, or create a dramatic effect.

> ***"Ladies and gentlemen please welcome*** *#MLBBxNARUTO. Dimana Game favorit ku kolab dengan Anime favorit ku."*

This utterance is considered as an example of alternation because it clearly contains two separate clauses in different languages. The first sentence, *"****Ladies and gentlemen please welcome*** *#****MLBBxNARUTO****,"* is written entirely in English and resembles a formal announcement. It has a complete clause structure with an imperative form (***please welcome***) and functions as a standalone English sentence. The second sentence, "***Dimana Game favorit k***u ***kolab dengan Anime favorit ku***," is written in Indonesian but contains the English word "***kolab***," which constitutes an instance of insertion. Despite this insertion, the overall structure of the sentence is Indonesian and stands independently from the English sentence that comes before it. Although the utterance involves both insertion and alternation, it is categorized under alternation based on the dominant structural pattern. The two clauses are clearly separated in terms of both grammatical structure and language choice, which aligns with Muysken's characterization of alternation as the switching between languages at the clause or sentence level.

Congruent Lexicalization

Congruent lexicalization emerges as the second most frequent type of code mixing in the Instagram comments analyzed in this study. Of the 346 utterances containing code mixing, 68 are categorized under this type. Congruent lexicalization involves the integration of lexical items from two different languages within a shared grammatical structure, allowing elements from both languages to appear naturally within the same clause [18].

*"Visualnya kece, efek **skill-nya** keren parah, pokoknya **worth every diamond** deh!"*

This utterance is classified as an example of congruent lexicalization because it contains a blend of English and Indonesian lexical items that coexist within a single grammatical framework. The most salient instance of congruent lexicalization appears in the final clause, ***"pokoknya worth every diamond deh!"*** This clause combines an Indonesian discourse marker (***pokoknya***), an English predicate (***worth every diamond***), and an informal Indonesian tag (deh), forming a unified structure that flows naturally within a bilingual context. Because the sentence structure remains cohesive and lexical items from both languages are integrated fluidly within the same clause, this utterance aligns with Muysken's definition of congruent lexicalization.

3.2 Functions of Code Mixing

Based on the 620 identified communicative functions, the most dominant category is T1 (Talking About a Particular Topic), which appears 336 times (54.2%). This is followed by E2 (Expressing Group Identity) with 144 occurrences (23.2%), B3 (Being Empathic about Something) with 97 instances (15.6%), and IN4 (Interjection) with 43 occurrences (6.9%). To facilitate interpretation, the distribution of these functions is presented in the table below.

Table 2. Results of Code-Mixing Functions Analysis.

Functions of Code-Mixing Hoffman (1991)	Coding Scheme	Percentage
T1. Talking About Particular Topic	336	54%
E2. Expressing Group Identity	144	23%
B3. Being Empathic About Something	97	16%
IN4. Interjection	43	7%
Q5. Quoting Somebody Else	-	0
R6. Repetition for Clarification	-	0
C7. Clarifying Speech Content	-	0
Total	620	100%

Talking About Particular Topic

This section examines the function of Talking About a Particular Topic, which is the most frequently observed communicative function in the dataset. According to Hoffman, this function occurs when someone switches to another language to talk about a specific subject that is more clearly or commonly expressed in that language [14]. Of the 620 identified code-mixing functions derived from 346 utterances, 336 instances, or 54.2 percent, fall under this category. The English lexical items used in this function are predominantly related to *Mobile Legends: Bang Bang* and its collaboration with *Naruto*. Terms such as *skin*, *event*, *rank*, and *collab* appear frequently because they are

widely recognized within gaming discourse, particularly among Indonesian players who participate in a global gaming culture.

*"Harapan terbaik pokoknya biar makin banyak **skin**, **event** seru dan momen yang nggak bakal dilupain!*"

In this utterance, two instances of code mixing are observed, namely *skin* and *event*. Both terms are English lexical items commonly used in gaming contexts, especially in collaborative events such as *MLBB x Naruto*. The term ***skin*** refers to character costumes, while ***event*** denotes special in-game activities or missions. The use of these English terms enables precise reference to game-related features that lack equally established Indonesian equivalents within gaming discourse. Consequently, this utterance is categorized under the function of Talking About a Particular Topic, as the language choice facilitates clarity and specificity in discussing the collaboration.

Expressing Group Identity

This subsection examines the function of Expressing Group Identity, which is the second most frequently observed communicative function in the dataset. According to Hoffman, this function occurs when language mixing is used to signal affiliation with or belonging to a particular social group [14]. In the context of this study, such groups include gamers, anime fans, and loyal players of Mobile Legends: Bang Bang. Of the 620 identified code-mixing functions derived from 346 utterances, 144 instances, or 23.2 percent, are classified under this category.

In expressing group identity, users frequently mix languages to align themselves with specific communities rather than to convey factual information. These comments emphasize belonging, shared enthusiasm, and collective pride. Common expressions include *player, gamers, fans, push rank*, and other terms associated with gaming and media-related culture. These lexical choices function not only as descriptive labels but also as markers of solidarity and shared experience within the digital space. The following example illustrates how code mixing is used to express group identity and reinforce social bonds among users in the comment section.

*"Selamat dan salut buat MLBB & Naruto, kalian berhasil guncang dunia **gamers** dan wibu sekaligus!"*

This utterance explicitly references two overlapping communities, namely gamers and wibu, a localized Indonesian term derived from weeaboo that is commonly used to describe fans of Japanese popular culture, particularly anime and manga. By praising *both Mobile Legends: Bang Bang* and *Naruto*, the commenter positions themself as part of a broader community that shares enthusiasm for both gaming and anime culture. The message conveys collective pride and appreciation, allowing other users with similar interests to identify with the sentiment. In this case, code mixing functions as a socially motivated practice that emphasizes shared identity rather than purely informational content.

Being Empathic about Something

This subsection examines the function of Being Empathic about Something, which constitutes the third most frequent communicative function identified in the dataset. According to Hoffman, this function occurs when language mixing is employed to express strong emotional responses, such as excitement, admiration, or disappointment [14]. Of the 620 identified code-mixing functions, 97 instances, or approximately 15.6 percent, are categorized under this function.

Utterances are classified under this category when code mixing is used to intensify the emotional tone of the comment. In this context, many users shift to English to convey their feelings more emphatically. Expressions such as epic, amazing, and the best are frequently used to articulate strong emotional reactions to the collaboration. These lexical choices enable users to express personal enthusiasm or admiration and contribute to comments that are more emotionally expressive and engaging.

*"**Thank you** **@realmobilelegendsid for being such an amazing friend** yg setiap hari nemenin akuuuuuu ❤"*

This utterance exemplifies the function of Being Empathic about Something, as it conveys affection and gratitude directly toward the game and its developers. The English phrase ***such an amazing friend*** serves as an inserted element that intensifies the emotional quality of the message. By personifying the game as a "friend," the commenter attributes emotional significance beyond its role as a digital product. The elongated spelling in ***(nemenin akuuuuuu)*** and the use of a heart emoji further reinforce the depth of emotional attachment expressed in the comment.

Interjection

This subsection examines the function of Interjection, which consists of short expressions or exclamations used to convey emotion or spontaneous reactions. According to Hoffman, interjections are commonly employed in informal speech or writing to express surprise, excitement, or emphasis [14]. In the dataset, 43 instances of this function are identified, accounting for approximately 7 percent of the total 620 code-mixing functions.

Utterances are classified under this category when the code-mixed element appears as a standalone expression that is not grammatically integrated into the surrounding sentence, yet clearly functions to convey an emotional stance or mood. Most interjections in the dataset consist of single words or short phrases, often in English, such *as OMG, fix, congrats, let's go, dear,* and *thanks*. Although these expressions are brief, they carry emotional weight and allow users to personalize their comments by signaling immediacy and affect.

*"**omg**, ini kolaborasi udah kayak mimpi ketabrak Rasengan!"*

In this example, the interjection ***omg*** appears at the beginning of the sentence and conveys a strong sense of surprise or amazement. The informal and emotionally charged expression establishes the tone of the comment and frames the subsequent message as

a spontaneous reaction to the collaboration. While the remainder of the sentence elaborates on the user's response through a dramatic and humorous metaphor, the interjection itself functions as the primary marker of the initial emotional reaction.

3.3 Appadurai's Concept of Global Cultural Dynamics

Mediascapes

This section examines how mediascapes influence the practice of code mixing in Instagram comments responding to the collaboration between *Mobile Legends: Bang Bang* (MLBB*)* and *Naruto.* According to Appadurai, mediascapes refer to the global flow of media content, images, and cultural products such as films, games, and digital entertainment that shape how people perceive, consume, and express culture [5]. Within this framework, code mixing functions as a linguistic resource that enables users to participate in global digital subcultures. English gaming and anime-related terms are no longer perceived as foreign elements, but rather as integral components of everyday digital communication among Indonesian users.

This influence is evident in the results of the functional analysis. The most dominant function identified is Talking About a Particular Topic. Out of 620 code-mixing functions identified across 346 utterances, 336 instances (54.2 percent) fall under this category. As explained by Hoffman, this function occurs when speakers switch languages to discuss topics that are more commonly or precisely expressed in another language [14]. In the present dataset, English lexical items are frequently embedded within Indonesian sentences to describe specific aspects of the game, such as features, mechanics, characters, or updates related to the MLBB x Naruto collaboration.

Examples include *"Harapan terbaik pokoknya biar makin banyak* ***skin****,* ***event*** *seru dan momen yang nggak bakal dilupain!*" *("The best hope is that there will be more skins, fun events, and unforgettable moments!"), "Collab kali ini pasti ikut spin si, mau itu hoki atau gak" ("Definitely going to spin for this collab, lucky or not"),* and *"Bakal* ***all in skin*** *Naruto gw mah, smoga dapat dg modal minim" ("I'll go* ***all in*** *on Naruto* ***skin****, hope I get it with minimal cost")*. These utterances demonstrate how English gaming terms such as skin, event, collab, and spin are employed to ensure clarity and efficiency within a shared gaming context. The widespread familiarity with these terms reflects the influence of global media products on local language practices.

In addition to this dominant function, Expressing Group Identity emerges as the second most frequent function, with 144 instances (23.2 percent). Comments categorized under this function emphasize collective belonging, shared enthusiasm, and communal pride rather than merely conveying information. Users frequently incorporate terms such as player, gamers, fans, and push rank to signal their affiliation with gaming and media-related communities. Illustrative examples include:

> "*Sukses terus dan terima kasih udah bawain mimpi masa kecil ke dalam* ***game*** *favorit kita!" ("Wishing continued success and thank you for bringing childhood dreams into our favorite* ***game****!"), "Dipastikan* ***Collab*** *kali ini bakalan sukses besar di karenakan* ***collabnya*** *sama Anime yang udah mendunia dan banyak* ***fans*** *nya juga 😂" ("This* ***collab*** *is guaranteed to be a big success because it's with an anime that has gone global and has so many* ***fans*** *😂"),* and *"Selamat dan salut*

*buat MLBB & Naruto, kalian berhasil guncang dunia **gamers** dan wibu sekaligus!" ("Congrats and salute to MLBB & Naruto, you've managed to shake the world of **gamers** and anime lovers at once!").*

Taken together, these findings illustrate that mediascapes play a significant role in shaping patterns of code mixing in social media discourse. Continuous exposure to global media products such as online games and anime not only introduces foreign lexical items into local language use, but also influences communicative norms that reflect participation in global digital culture. In this context, code mixing can be understood as a manifestation of hybrid cultural identities, in which Indonesian users adapt their linguistic practices to align with transnational media flows and shared fan cultures.

Technoscapes

Based on the results of the analysis, the use of code mixing is not solely a linguistic phenomenon, but also a response to technological globalization. It reflects how Instagram users and Mobile Legends: Bang Bang players adapt their communication practices within digitally mediated environments shaped by global technological development, a process that Appadurai conceptualizes as technoscapes [5]. In this framework, technoscapes refer to the global flow of technological innovations and digital infrastructures that enable rapid, large-scale cultural interaction. Social media platforms such as Instagram play a central role in facilitating this process by allowing users to engage with global trends and participate in international popular culture in real time.

Within this technologically driven environment, English increasingly functions as a lingua franca among online gaming communities in Indonesia. This helps explain the frequent mixing of English and Indonesian observed in user comments. Code mixing in this context no longer appears unusual or foreign, but instead represents a normalized communicative practice shaped by constant exposure to global digital platforms and gaming interfaces.

The integration of English lexical items serves not only informational purposes but also reflects adaptation to a digitally mediated communicative space. The data show that English gaming-related terms recur frequently in the comment section. Among the most commonly used terms are *skin* (85 occurrences), *collab* (50 occurrences), *event* (31 occurrences), *epic* (23 occurrences), *push rank* (22 occurrences), *game* (23 occurrences), *player* (17 occurrences), and *top up* (8 occurrences). These terms have become part of the everyday digital vocabulary of Indonesian users and are closely tied to the technological features of the game and the platform.

For instance, in the comment *"**Collab** kali ini pasti ikut **spin** si, mau itu hoki atau gak" ("I will definitely join the **spin** in this **collab**, whether I get lucky or not"),* the user integrates the English word ***collab*** into an Indonesian sentence to refer to the collaboration event, while the word ***spin*** is also used to describe a specific in-game mechanic.

Similarly, in the comment *"Harapan terbaik pokoknya biar makin banyak **skin**, **event** seru dan momen yang nggak bakal dilupain!" ("Best hopes so there will be more **skins**, exciting **events**, and unforgettable moments!"),* the words ***skin*** and ***event*** are naturally inserted into an Indonesian sentence. These examples highlight how English gaming terms are no longer treated as foreign borrowings, but rather as embedded parts

of local digital expression used comfortably and fluently by Indonesian Mobile Legends players.

In this way, code mixing becomes a meaningful part of how users express themselves and communicate within global digital communities. Rather than being a random language choice, the use of English terms in Indonesian comments shows how deeply digital technologies influence language practices and the way people communicate. It also highlights how Instagram users and Mobile Legends players are not just expressing opinions, but actively participating in a global digital environment where language, media, and technology come together and shape cultural expression.

3.4 Discussion of Findings in Global Context

The findings indicate that code mixing in social media comments is strongly influenced by global cultural exposure, particularly within the domains of social media, digital entertainment, and online gaming. This pattern is not exclusive to Indonesian users, but reflects a broader global trend in digitally mediated communication. Previous studies conducted in different sociolinguistic contexts demonstrate similar tendencies, suggesting that code mixing has become a common feature of interaction within global gaming and online communities.

For instance, [2] in a study of Jordanian PUBG players, reports frequent insertions of English lexical items into Arabic conversations, especially when users discuss in-game actions, mechanics, or tools. Although the study focuses on code switching rather than code mixing, the findings emphasize that the presence of English elements serves both practical communicative functions and symbolic purposes. Specifically, English usage reflects users' alignment with global gaming culture and shared digital practices. This observation closely parallels the patterns identified in the present study, where English gaming terminology is frequently embedded within Indonesian sentences.

Similarly, [1] demonstrate that social media users in Jordan regularly integrate English vocabulary into their online interactions as a response to globalization and the perceived limitations of local languages in expressing digital or technological concepts. Their findings suggest that code mixing is not merely a linguistic choice, but a strategic response to the demands of digital communication. This supports the argument that code mixing functions both as an efficient communicative strategy and as a means of positioning oneself within a global cultural space.

Further support for this interpretation is provided by [22] and [8], which argue that mediascapes and technoscapes play a central role in facilitating access to global cultural content. Through continuous exposure to international media products and digital technologies, users adopt linguistic practices that blend local and global elements. In online spaces, this results in hybrid language use that reflects both local identities and participation in transnational digital communities.

Taken together, these findings suggest that code mixing in social media comments should be understood as part of a broader global phenomenon shaped by cultural flows and technological infrastructures. Rather than indicating linguistic deficiency or randomness, code mixing reflects users' active engagement with global media, gaming

culture, and digital platforms, highlighting the dynamic relationship between language, globalization, and online interaction.

4 Conclusion

This study examines code-mixing practices in the comment section of an Instagram post announcing the collaboration between *Mobile Legends: Bang Bang* (MLBB) and *Naruto*, with a focus on identifying the structural types and communicative functions of code mixing used by commenters in response to this cross-media event. Muysken's typology was employed to classify the types of code mixing, while Hoffman's framework was used to analyze their communicative functions. Appadurai's concepts of mediascapes and technoscapes were applied to interpret the influence of global cultural flows on the observed language patterns.

The findings indicate that insertion is the most prevalent type of code mixing, accounting for 71 percent of the 346 utterances analyzed. In terms of communicative function, *talking about a particular topic* emerges as the most frequent function, representing 54.2 percent of the 620 functional instances identified. These results suggest that code mixing in this context is primarily driven by communicative efficiency rather than stylistic display or the expression of linguistic competence. English lexical items such as *skin*, *collab*, and *event* are frequently inserted to refer to specific features of the game or collaboration, particularly when equivalent Indonesian terms are less precise or less commonly used within gaming discourse.

From the perspective of Appadurai's framework, both mediascapes and technoscapes play a significant role in shaping these code-mixing practices. Mediascapes facilitate the circulation of global cultural products, including digital games and anime narratives, which introduce English terminology into local online interactions. As a result, code mixing functions as a linguistic manifestation of global cultural consumption, in which globally circulated terms are integrated into Indonesian digital discourse. At the same time, technoscapes, represented by social media platforms such as Instagram, provide the technological infrastructure that enables rapid interaction and the normalization of hybrid language use.

These findings contribute to broader discussions on multilingual practices by demonstrating that code mixing in digital environments is not merely an individual linguistic choice, but a socially situated practice shaped by global cultural flows. The use of mixed codes reflects how users negotiate local linguistic identities while simultaneously affiliating with transnational gaming and media communities. In this sense, digital code-mixing functions as a marker of participation in a globalized cultural space, where language becomes a key resource for expressing belonging and shared knowledge.

Future research may expand on this study by examining similar code-mixing practices across different digital platforms or cross-cultural collaborations to identify comparative patterns. Longitudinal studies could further explore how code-mixing practices evolve over time alongside shifts in global media trends and digital technologies. In

addition, incorporating audience perspectives through interviews or surveys may provide deeper insights into users' motivations and attitudes toward code mixing in online interactions.

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