INDONESIAN FANS' TRANSLANGUAGING NEGOTIATION STRATEGIES IN X CONTEXT

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ABSTRACT

The research aimed to explore the translingual negotiation strategies deployed by Indonesian fans of Korean and Thai pop and dramas to make meaning in communicating on X. It focused on the online interaction in X by analyzing the Indonesian fans' language use with the principal postulation that is using non-standard forms of writing and switching to other language(s). The translanguaging in this research was analyzed at lexical and sentence levels. Methodologically, the research applied a netnographic study focusing on the lurking method. This research used X posts (tweets) from native Indonesian speakers dated or posted from July 2020 to Feb 2022. The research collected the information from the data gathered and then tried to add up to it by consulting the theories. The data of similar occurrences were analyzed qualitatively. The findings reveal that Indonesian fans of Korean and Thai pop and dramas use social voicing, phone translation, and L1 word-per-word translation strategies to make meaning in their translanguaging. The research can proclaim that Indonesian fans' translanguaging is a means to build Indonesian fans' communication, specifically in their circles within the groups that exist in online space. Their translanguaging forms out of meaning-making to indicate their interests. The research provides new insight into translanguaging in X as a place where interlocutors are free to use language as their preference. This open space makes translanguaging a facilitator to enhance language use and a means to improve language learners' performance.

Keywords: Indonesian fans, translanguaging, translingual negotiation strategies, X

INTRODUCTION

Indonesians do not solely use Indonesian as their communication medium when interacting on social media. Mixing and meshing with other languages are inevitable and are commonly done. The interactions of Indonesian fans happen as a realization of their similar interests. It is common for Indonesians to blend Indonesian or their local languages with other languages, particularly English. This is in line with Sitsanis (2021), who claims that English is the most represented language online, with 25.3% of internet users worldwide using the language. This practice of mixing languages is prevalent on platforms such as X (formerly known as Twitter), where users combine languages without attaching any particular attitudes toward the involved languages or the act of mixing them. Dumrukcic (2020) notes that many social media users post in both their local languages and English to make their content accessible to a broader audience. Users also find it easier to express themselves when using multiple languages within a single sentence or post. This blending of linguistic repertoires is what Canagarajah (2013a) terms as translanguaging. It is a practice that bridges the gap between Indonesians' English proficiency and competence in other languages. Canagarajah (2011) defines translanguaging as the ability of multilingual speakers to shuttle between languages, treating the diverse languages that form their repertoire as an integrated system.

Canagarajah (2011; 2013a; 2013b; 2014; 2015) has greatly contributed to the discussion of

translanguaging. Canagarajah's 2011 work lays the foundation, which is further refined in his 2013 research, forming the basis for many subsequent research studies. In his 2014 research, Canagarajah explores how teachers can foster practical knowledge by enhancing their students' language awareness, rhetorical sensitivity, and negotiation strategies. In 2015, Canagarajah examined the relationship between L2 learners' identities and translanguaging, asserting that the term 'native speaker' is increasingly irrelevant in a globalized world (Canagarajah, 2015).

Translanguaging has been widely studied in bilingual education settings, as evidenced by research from Pacheco et al. (2019), Chang (2019), Beiler and Dewilde (2020), and Wang (2020). However, much of this research still focuses on teaching and learning, with English serving as the primary linguistic resource. Studies have demonstrated that translanguaging is prevalent in online spaces, such as online marketplaces (Im, Park, & Choe, 2019), X (Blommaert, 2019; 2020), videoconferencing (Satar, 2020), school communication tools (Walker, 2021). Despite the dominance of English, these studies also highlight the role of L1 in translingual practices (Satar, 2020; Walker, 2021), and how translanguaging serves as a means of performing identity (Dovchin, 2021). However, studies focusing specifically on translanguaging in X remain scarce. Although numerous works are done on translingual in Computer-Mediated Communication (CMC), it can be inferred that only a few to almost none have been done regarding interactions between strangers (which can be found in X), and less has been done in non-educational contexts without the involvement of the language instructor. Thus, the present research aims to bridge the gap.

In the Indonesian context, translanguaging has attracted significant attention from language practitioners and linguists. The works of Widiyanto (2016) and Sugiharto (2022; 2024) have made substantial contributions to the understanding of translanguaging in Indonesia. Research by Roza (2019) aims to reveal what kind of translingual strategies are exercised by sixth-semester students in their translation class interactions. The researcher observes, records, and takes notes of the discussion in the translation class for seven meetings (the students used English, Indonesian, and Minangkabau languages) to collect the data. The finding reveals that students deploy all the negotiation strategies. The research applies Canagarajah's translingual negotiation strategies in the students' interaction. Although the research uses different data sources, the expansion of the research could breach another scope of teaching, and could contribute better to the learning and the study of translanguaging.

Lumban Batu and Sukamto's research (2020) on translanguaging in Indonesian pop songs found that translanguaging, which is performed through mixing Indonesian with English, is 'a strategy to exercise their agency, either as Indonesian artists or as members of the global society'. Mazzafero (2018) (in Lumban

Batu & Sukamto, 2020) notes that translanguaging might happen in daily interaction as interlocutors inventively negotiate and construct their identities and beliefs. These two latter studies offer varieties in translanguaging studies in the Indonesian context, and this also gives a chance for other linguists to expand their research to explore other sources of data other than the classroom setting, yet the findings may assist language teachers in facilitating learning better. The researcher is prompted by these two studies to research translanguaging in a different context, which is X. This also suggests that it can contribute to advancing the development of English teaching in Indonesia.

Translanguaging can be understood as the practice or the act of language users to utilize their languages in an open communication system. Translingual negotiation strategies, postulated by Canagarajah (2013a), are comprised of envoicing strategies, recontextualization strategies, interactional strategies, and entextualization strategies and are subcategorized into micro-strategies (Widiyanto, 2016). These strategies encapsulate how negotiations are made to put across meaning in the online interaction. From the perspective of translingual, a communication act serves to negotiate meaning. Four macro-strategies involved in negotiation during translingual communication are envoicing, recontextualization, interactional, and entextualization (Canagarajah, 2013a). These strategies are to describe the methods an interlocutor applies to negotiate in communication to achieve meaning-making.

This research attempts to explore translanguaging in X as the data for identifying what kind of negotiation strategies Indonesian fans deployed and why Indonesian fans employed different linguistic codes in communicating. It provides a qualitative analysis of the language use phenomena of translanguaging (translingual negotiation strategies application in tweets) and why these strategies are utilized in a corpus of X data. Hence, this research aims to improve the practical aspects of language users, especially learners, to better understand the dynamic of translanguaging. Language teachers/instructors and language practitioners should promote the use of L1 along with English in their teaching and not underestimate the influence of L1 to encourage L2 learning and to other researchers to be able to deploy the results as a reference to conduct further studies on translanguaging on other platforms of social networking.

In this research, the researcher follows Li and Garcia (2022), Li (2022a; 2022b), and Canagarajah's (2011; 2015) term of 'translanguaging' to refer to the deployment of a speaker's full linguistic repertoire without regard for watchful adherence to the socially and politically defined boundaries of named (and usually national and state) languages. This research attempts to explore translanguaging in X as the data for identifying what kind of negotiation strategies Indonesian fans deploy. It focuses on the translanguaging of Indonesian fans in X as a means

to entertain themselves by interacting with their idols and other fans. It is also based on the researcher's dissertation entitled 'A case study of Indonesian fans' (of Korean and Thai pop and drama) translanguaging and identity on Twitter' (Sukendra, Purwo, & Da Silva, 2022).

METHODS

The research applies a netnography approach (Addeo et al., 2019), including systematic observation of online activities, collection, and linguistic analysis of screen data. The applied netnographic approach is the lurking method, in which the researcher is not involved in any of the interactions taken for the data. The data are gathered from screen capture recordings of the participants' interactions. The participants' tweets are used without acknowledging the tweeters. The research uses X posts (tweets) from native Indonesian speakers focusing on using English, Indonesian, local languages, and Indonesian slang.

The research studies tweets from July 2020 to February 2022 from native Indonesian speakers who belong to two fandoms: Korean and Thai pop and dramas. Approximately 100 interactions (of posts and responses) of tweets are analyzed in this research. These two fandoms are chosen as the participants for this research considering that daily trending topics on Twitter are mostly Korean pop/drama and Thai drama related, and the number of fans and their age range in Indonesia. Tweets used in this research are the tweets made by Indonesian fans as an initial tweet, as the response(s) of the initial tweet posted by an artist, or as the responses to other fans' tweet(s). Their profiles are checked to make sure they are Indonesian. This is done by looking at the profile's location and by scrolling through the X account to see the language used in case the location is not mentioned in the user's profile. Considering the fact that X is an open-source media, interactions under the discussion of this research are not limited. The data is obtained from the responses, ignoring any previous interactions of the participants. Responses in the form of likes and retweets are not part of this research. Any responses from tweets from people who are not Indonesian natives are also ignored.

The researcher manually compiles the corpus of tweets that postulated illustrations of interactions in this X communications. From this corpus, instances that presented the most visible meaning of negotiations are chosen for the purpose of this research. The interactions under discussion are limited to those that particularly used English and/or mesh with the Indonesian variety (Indonesian local language and/or Indonesian slang). The tweets are analyzed one by one regardless of their relation to the preceding and following tweets.

To analyze the language practice of Indonesian fans on X, the researcher uses the four macro-level negotiation strategies framework by Canagarajah (2013a; 2015), which is subcategorized by Widiyanto (2016), to accommodate the implementation of translanguaging. To validate the findings, a crosscheck of the results of the applied theories is done. This means that the validity of this research's findings is achieved when relevant answers are obtained by analyzing and applying translanguaging negotiation strategies (TNS). This is considered sufficient as the research is qualitative in nature.

RESULTS AND DISCUSSIONS

These findings describe negotiation strategies practiced by Indonesian fans in their tweets to make meaning and reasons for utilizing different linguistic codes in X communications as responses to the research question. The strategies are found to be suited as categorized by Canagarajagah (2013a) and the micro-strategies as listed by Widiyanto (2016). Although the interactions in X may not be exactly similar to face-to-face interactions as the data in Widiyanto (2016), the interactions bore similar purposes, that is, to make meaning and to communicate effectively.

Table 1 List of Micro Strategies Used by Indonesian Fans

TNS	Micro strategy	Example in the tweet
Invoicing	Mentioning country's name to indicate location and modify noun	In Indonesia… Indonesian pop artist…
	Specific Indonesian words (including name of brands)	*Kerokan, masuk angin, salonpas, minyak GPU, blibli*
	Word coinage	Zipper bag plastic
	Gendered expression	*Ka, hyung*
Recontextualization	Managing topic	
	Contextualization cues	Contextualized presupposition
	Accommodation	To achieve solidarity
	Transliteration/ translation	*Mas* = Mr
		Ganteng = handsome
	Safe talk	Diverting the conversation into new topic

TNS	Micro strategy	Example in the tweet
		Ignoring, not responding
Interactional	Confirmation check	You can say
	Clarification	You know, oh really
	Mime	Using picture of '*lele*' in comparison to a dragon
	'Let it pass' principle	'*salting*' = is considered as salty
Entextualization	Segmentation	Joko sick, he's not alien
	Regulation	It's means
	Levelling: adding and reducing	*Genderuwo* it's scary
		Put *balsam* under your eyes then it close.
Social voicing	L1 + word/morpheme of L3	*Pocongie*
		Mas ka
Phone translation	Sounds to define/ label words	Pink sun = *pingsan* (unconscious/faint)
		Bengek is *ngick ngick ngick*
L1 word-per-word translation		Shy shy cat
		Don't shy-shy in

The negotiation strategies employed by Indonesian native speakers are comprised of (1) envoicing strategies, (2) recontextualization strategies, (3) interactional strategies, (4) entextualization strategies, (5) social voicing strategies, (6) phone translation strategies, and (7) L1 word-per-word translation. The tweeters are found to use all four negotiation strategies set by Canagarajah (2013a) and use three other strategies, which are different from those of Canagarajah, namely: social voicing strategies, phone translation strategies, and L1 word-per-word translation (Table 1). In social voicing strategies, the tweeters mix L1 and morpheme/word, specifically signaling the fandom. In phone translation strategies, the tweeters use sounds to describe the English words. Using L1 word-per-word translation strategies, the tweeters use a word-per-word translation of L1 to L2 (Indonesian to English) with the L1 sentence formulation rules. Table 1 shows the compilation of Translingual Negotiation Strategies (TNS) found in X based on micro strategies of translanguaging.

The research finds that Indonesian fans have their own definition of terms and jargon, including the names of the fandoms, events to celebrate, things related to the artists, and the artists' works or dramas. Their communications are comprised of vocabularies, terms, or phrases that are exclusively understood by the members of the fandoms and hardly by outsiders (non-members of the fandoms). This research also finds that Indonesian fans prefer using Indonesian vocabulary mostly for culture-specific words and words they consider better to be expressed in Indonesian. Culture-specific words are nouns, for example, *kerokan, masuk angin, koyo*, and *bantal*.

For the three novel strategies discovered in this research, the tweeters mix L1 and morpheme/word, which specifically signaled by the fandoms in social voicing strategies, used sounds to describe the English words as they are described in phone translation strategies, and translated English by using Indonesian word per word. Social voicing strategies function socially to voice Indonesian fans' nativeness and identify their identities as members of the fandoms. In phone translation strategies, Indonesian fans use sounds to translate words from other languages (English) or to pronounce Indonesian words in English. The last strategy, the L1 word-per-word translation strategy, is used by Indonesian fans to translate Indonesian words into English word-per-word.

In envoicing strategies, tweeters mention the country's name to identify themselves, mark their location, and modify nouns. They also use the word coinage to describe an item. Envoicing strategies are also used for gendered expression of addressing terms despite the restrictions of the origin of the terms. Indonesian fans use these addressing terms to fellow Indonesians as a means to claim membership in their group. In Figure 1, the tweeter begins their tweet by claiming the location and identifying the terms they used. The tweeter uses '*kerokan*' and '*masuk angin*', which are specifically familiar to Indonesians. The untranslatability of the terms '*kerokan*' and '*masuk angin*' in English makes the tweeter use Indonesian words; however, the tweeter differentiates the term by adding the word 'disease' before the term '*masuk angin*'. The tweeter marks the terms in between quotation marks.

These considerations of voice set the condition for negotiating meaning in an effort to build a meaningful interaction. By claiming the location and using Indonesian terms, the tweeter encodes their identity as an Indonesian. The tweeter shows

the orientation by representing their voice, which Canagarajah (2013a) describes as an envoicing strategy.

Figure 1 Envoicing Strategies by Claiming the Location

Figure 2 Envoicing Strategies Using Word Coinage (1)

Figure 3 Envoicing Strategies Using Word Coinage (2)

This research also finds that Indonesian fans apply two other micro strategies of envoicing strategies, i.e., word coinage and gendered expression strategies. The word coinage in X is applied to words denoting nouns with different names in Indonesian. The differences are caused by different labels of geographical conditions or perceptions from Indonesian fans. The example given in this research is the word *plastik klep* (zipper plastic bag), as the Indonesian fans label it as zipper bag plastic and plastic zipper bag. The English word creates two referents: a plastic bag with a zipper or a zipper for a plastic bag. This occurrence commonly happens as Indonesians denote their nouns by placing the adjective phrase after the noun. This strategy may be mistaken as an interactional strategy, in which one of the micro strategies is through adapting the L1 structure to L2, but this strategy is not similar at all. It is at the word level, and the application of L1 is to create new words that are not L1 or L2 (Figures 2 and 3).

The words 'zipper bag plastic' are a combination of some English nouns that create a meaningless English word. Indonesians know this item as *plastik klip* or *plastik klep*. The words 'zipper bag plastic' are hard to understand in English, and it has also different interpretation when one tries to translate it from Indonesian to English or vice versa. In this practice, English is localized as a new word. Nevertheless, this word coinage gives away the identification of voice as Indonesians are familiar with the words; as if one uses Google to search for the words, the item depicted appears as in Figure 4.
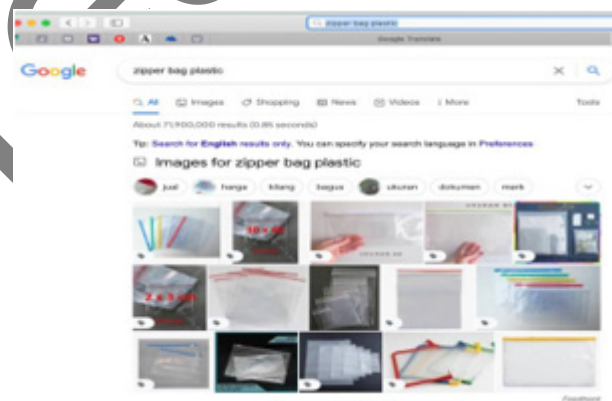

Figure 4 Google Search Result for 'Zipper Bag Plastic'

The research finds that gendered expression strategies are applied differently, in which language use is not utilized to project gender, but it is used to assign the L3 gender terms without any restraints to gender, age, or seniority. The gender terms used are from L3, the language of the artists' countries, which also serves as an aspect of similar interests between the tweeters. Indonesian fans commonly use three terms: *hyung* (which is a Korean term originally used to address older males from younger males), *phi* (sometimes p', to address an older person in Thai), and *kha* (to end a sentence used by a female in Thai). Indonesian tweeters use these terms regardless of the age or gender of the addressee(s) and the speaker(s). Unlike other studies, no micro strategies of approximation, foreignization, and rhetoric are found in the employment of translanguaging in this research. However, this can be caused by the restriction of the

source of data that limits this research to only tweets from Korean and Thai pop and drama fans. Therefore, the envoicing strategies applied do not describe all Indonesian fans' employment of translanguaging in X.

In recontextualization strategies, tweeters express their footing by mixing the codes with words they are more familiar with, often with slang. Indonesian fans utilize recontextualization strategies to manage the topic of interaction. They also use contextualization cues and accommodation to get a good rapport with other tweeters. Other strategies include ignoring an interaction, applying transliteration, and using safe talk.

Figure 5 Recontextualization Strategies Using Contextualization Cues

In Figure 5, the tweeter begins their thread (strings of tweets) by apologizing, which is considered an unusual English conversation starter. It is a common practice for Indonesians to begin an interaction over online chat by apologizing, as it is considered impolite to go straight to a discussion topic. Indonesians are likely to apologize for disturbing or taking one time to open an online conversation or interaction. The strategy of giving contextual cues of apologizing is a part of translanguaging, which is commonly found in interactions with Indonesian fans who use English. Hence, translanguaging occurs not only in terms of meshing the language but also in the unwritten convention that acts as the norm.

Recontextualization can also be realized through transliteration or translation to make any L1 specific terms understood by other language interlocutors. In Figure 6, the tweeter explains the nickname given to the artist 'Mas Ganteng' (Mr. Handsome). The transliteration, given by user @lily951013, is visually described as they explain each of the L1 terms. These tweets use transliteration as part of interactional

strategies to make meaning in their interaction with other interlocutors in X. The strategy opted as the topic is on the Indonesian term labels to the artist. The Indonesian fans explain how the meaning of the term relates to jokes thrown during the TV program. Their explanation through transliteration enables the other interlocutors to understand the term, and communication occurs successfully.

Figure 6 Recontextualization Strategies using Transliteration

Tweeters apply interactional strategies by persistently utilizing Indonesian words or sentence structure in English. Indonesian fans use confirmation checks to give information and ensure that the intended information has been transferred successfully. The importance of collaboration is affirmed through giving 'like' in the tweets posted. Indonesian fans use the phrase 'you know' as a clarification strategy. They also use mime and applied 'let it pass' strategies, as can be seen in Figure 7.

In Figure 7, the tweeter uses this strategy to ensure that the other tweeters can understand their intended meaning and follow the interaction. As a part of interactional strategies, a comprehension check is applied in order to have a better understanding of other users and as a means of developing their competence in using English. This principle underlies the importance of collaboration between interlocutors. However, in X interaction, collaboration can be interpreted by many means, not solely by commenting back on the responses. Like tweets are another means of interaction. Therefore, once a tweet gets likes from other tweeters, it can be interpreted as the intended message being communicated successfully.

In interactional strategy, four micro strategies are found to be utilized by Indonesian fans. The confirmation check is used to verify whether the other interlocutor(s) understand the discussion. In contrast, clarification expressions are used to clarify whether the other interlocutor shares the same understanding of the interaction. The research has found that Indonesian fans apply confirmation checks such as 'oh, really' and clarification strategies such as 'you know' in their tweets. The Indonesian fans also use a mime strategy to

accompany a verbal strategy with a visual illustration. The visual illustration (picture of dragon and '*lele*') serves to support the tweeter's intended message. The other strategy found under interactional strategies is the 'let it pass principle'. In the 'let it pass principle', the tweeters focus on the main ideas and ignore difficult terms. Considering that this research does not focus on the use of pictures (or any other semiotic codes), the picture will not be discussed further.

Figure 7 Interactional Strategies using Visual Illustration

In entextualization, the tweeters in Figure 8 prompt an action labeled as 'sharing' and put their speech into written text about their moment of life. They also apply micro strategies for monitoring and leveling. The leveling found in this research not only reduces the marked variants but also adds them. The responses to P1 by user @DeluluYeye has double subjects: it and *genderuwo*. In terms of utilizing an entextualization strategy, the tweeters make an addition to some marked variants by having these double subjects.

Figure 8 Entextualization Strategies Using Addition of Marked Variant (Pronoun

There are three micro strategies for entextualization that Indonesian tweeters apply. Simplification is not used, considering it is applied using a lower speech rate and a higher frequency of unfilled pauses. Segmentation is applied through shortening sentences, such as the deletion of the verb 'be' in '*Joko sick*' and the article in 'Joko's *not alien*' in Figure 9. The micro strategy of regulation is utilized by focusing on explicit forms to show the emphasis on the interaction. Thus, double verbs do not alter the interlocutors' attention on the interaction's focus. This research also discovers two types of leveling: reducing and adding marked variants. This is in accordance with Widiyanto (2016), who claims that translanguaging sees mistakes as a sign of improvement and does not necessarily lead to 'fossilization'. Additionally, Canagarajah (2019) also states that language and meaning are always in the process of becoming, not located in static grammatical structures.

Figure 9 Recontextualization Using simplification

The research is unable to find every micro strategy listed in translingual negotiation strategies but manages to find three novel strategies, which are labeled as social voicing, phone translation, and L1 word-per-word translation. These strategies are different from other strategies found in previous research. Social voicing strategies are different from the formulation of hybrid words. Nessipbay and Abikenova (2023) define the formation of hybrid words as the word-formation process in which the truncated bases of two or more lexical items are merged. Social voicing strategies function socially to voice Indonesian fans' nativeness and identify their identities as members of the fandoms. The illustration in Figure 10 displays how a comment attracted groups of Korean drama fans as the tweeter used *Dalmi*, a character in a Korean drama entitled *Start Up*, in their tweet. The inclusion of this name is limited to those who know the drama. In the example, the tweeter adds -ie to signal endearment as commonly used by Koreans. The -ie is added to the Indonesian word *pocong* as a signal of endearment, although in Indonesian culture, *pocong* is a kind of death that is supposed to be frightening instead of being 'small and cute'.

Figure 10 Social Voicing

This research finds that Indonesian fans deploy social voicing strategies to show their insight into the entertainment industry and that they are part of the fandoms. They blend the words of L3 and L1 and create new words. This strategy shows that Indonesian fans use specific cultural items to blend with Indonesian words to make new words that are authentic to L3's culture. These strategies are different from interactional strategies, which are focused on collaborative and reciprocal strategies. Social voicing strategies are

focused on getting the other interlocuters aware of the interests that become the topics of the discussions, which are realized through the combinations of the L3's cultural items into L1's words and created new vocabulary terms among the members of the fandoms.

Phone translation and L1 word-per-word translation may seem like an alteration of translation, but they are, in fact, very different. Baynham and Lee (2019) assert that translation can partake in translanguaging practices as one of several processes that go into creative language-making. Translation as a means of meaning-making is also found in translanguaging in X, in which some tweeters translate the Indonesian words with English equivalents or explanations in some related English words, as can be seen in Figure 11.

Figure 11 Transliteration

Figure 12 L1 Word-Per-Word Translation

In phone translation, the tweeters use sounds to define the words, e.g., '*bengek*' is '*ngick ngick ngick*'.

For translation using L1 word-per-word, the tweeters use the English equivalents for Indonesian words directly, as can be seen in Figure 12. The tweeter translates '*empang*' to 'place for fish fish live'.

The phone translation strategies are different from the onomatopoeia translation as it does not follow how the sound of a word is to translate a word; instead, the Indonesian fans use how the words are pronounced in Indonesian and alter the words with English words, which have similar pronunciations. In the case of *pingsan* [pɪŋksʌn], the Indonesian fans translate the word into 'pink sun' [pɪŋk sʌn] as the word has a similar pronunciation to the Indonesian word. The sounds used to define the words are in English but take the English pronunciation of the word to comply with the Indonesian words. Phone translation and L1 word-per-word translation are applied due to the lack of words in the intended language, and the strategies are applicable to accomplishing rhetorical goals. The uptake within the community of the interlocutors is achieved regardless of framing because of the similarity in interests.

Social voicing strategies occur when the focus of translanguaging is to socialize with other interlocutors who share similar interests, and translanguaging is employed through adapting L1's culture and adding any language aspects from the subculture (of the fandoms' origin). In phone translation strategies, Indonesian fans use sounds to translate words from other languages (English) or to pronounce Indonesian words in English. The last is the L1 word-per-word translation strategy, which is used by Indonesian fans to translate Indonesian words into English word-per-word. These strategies are specifically found in the X interactions of Indonesian fans as their means to communicate with other fans from different language backgrounds to achieve effective communication.

The translanguaging in this research is found to occur at the word level and sentence level. At the word level, Indonesian fans use Indonesian words, which they find untranslatable as they are culturally bound. These words can act as new contributions to English vocabulary, for example, *rendang* and *sate*, or remain as Indonesian words, e.g., *salting, lele*, and *empang*. Regarding this, Canagarajah (2013a) proposes that translanguaging enables a neutral variety that is unnecessary and that in interaction, interlocutors employ negotiation strategies to preserve their differences while keeping the interactions going well with each other. The Indonesian fans' translanguaging is unique considering they are also strategies deployed to play the fans' parts as members of the fandoms. Their translingual competence shapes their identity, forming their relationship with language (Lee & Canagarajah, 2019). The translanguaging that occurs at the sentence level results from L1 influence, specifically from L1 sentence construction. Indonesian fans in their X interactions ensure that their contribution to the communication leads to successful communication or achieves their intentions of building the interactions.

The strategies employed by Indonesian fans prove that language is not a barrier to communication. Indonesian fans can utilize any codes and/or semiotic resources to achieve their desired intention of communicating effectively. In consonance with this, Canagarajah (2013a) states that technological developments have facilitated interactions between language groups and offered new resources for meshing languages with other symbol systems (i.e., icons, emoticons, graphics) and modalities (i.e., images, video, audio) on the same 'page'. All these developments pose interesting possibilities and challenges for communicating across language boundaries. The employed strategies also signify their roles as subgroup members, i.e., the fandoms. The Indonesian fans' use of translanguaging negotiation strategies reflects the nature of social media platforms that abridge the users regardless of borders and differences to promote translanguaging. The Indonesian tweeters apply translingual negotiation strategies in their efforts to make meaning with other interlocutors (despite their knowledge of the other interlocutors' languages). In addition to the micro strategies of translingual negotiation strategies, there are also other strategies, specifically Indonesian and specifically occurring in X, which are discovered through this research.

The micro strategies that Indonesian fans showed are completely unique considering the nature of the interactions in X. Some users who become friends on the platform have never met in their real lives. In this sense, Indonesian fans assign themselves to be members of an exclusive group, the fandom. The language these fans used in X interactions creates patterns of translanguaging in which they manage to utilize most of the micro strategies, which are basically employed in face-to-face interaction or between peers, and when it occurs via other media (other social media platforms such as Facebook), the communications are based on acknowledged interlocutors. The translanguaging in X appears to be quite similar to those from other means of communication despite the fact that there are many interlocutors who may join in a single conversation. The translanguaging the Indonesian fans deployed in their interactions is strikingly unique as it is shaped by the fandoms.

The matter of Indonesian fans' translanguaging is initiated by the urge of the tweeters to express their thoughts and feelings toward their interests. Their interactions use any semiotic resources available to them and any interpretations of codes (languages) that they are familiar with. They are inclined to use words or phrases that they get from the dramas, music, or their idols' language use, and mesh them with any words or phrases from their L1 knowledge. Unlike translanguaging in the educational setting, where language teachers/instructors interfere with translanguaging, Indonesian fans' translanguaging in X happens without any intrusions from any parties and solely comes from their desire to make meaning. This makes their translanguaging depict how translanguaging is practiced in real communication.

The fans of Korean and Thai pop and dramas create fandoms where they share codes that only members of the fandoms understand. Korean and Thai pop and drama fans have their own definition of terms and jargon, including the names of the fandoms, the events to celebrate, and other things related to the artists, the artists' works, or the dramas. Their interactions involve some vocabularies, terms, or phrases that are exclusively understood by the members of the fandoms and hardly by any outsiders (non-members of the fandoms). For example, an army is known as a military force to a non-member of the fandom, but to fans of a Korean boyband, BTS, the army is the name of their fandom. These terms and jargon make the code meshing in the fans' tweets easily deciphered by members of the fandoms regardless of the language differences. These particular terms and jargon are also influenced by cultural aspects of certain areas but do not hinder comprehension as the fandoms share their mutual knowledge. L1 and nationality are the other aspects that contributed greatly to the translanguaging deployed by Indonesian fans. The Indonesian fans specifically enjoy creating coinage by combining the cultural terms of L3 (Korean and Thai) with L1 (Indonesian) or L2 (English). The addressee terms of Korean (*hyung*) and Thai (*phi*) are also adapted to show respect to other interlocutors, as shown in the social interaction strategies. Through this addressing, the interactions can also be identified as ones from the fandoms.

The novel strategies that Indonesian fans utilize in their translingual practice approve their positions as members of the fandoms. These strategies also facilitate the members to create their own circles of friends that share their interests. Thus, this research can proclaim that Indonesian fans' translanguaging is a means to build their communication, specifically in their circles within the subculture groups that exist in online space. Their translanguaging forms out of the purpose of meaning-making to indicate their interests. Indonesian fans' translanguaging in X interaction differs from other CMC interactions as the circle within subculture groups has its own norms, including codes and language use. Through X, Indonesian fans maintain connections with non-English speakers and non-Indonesian speakers internationally by comparing their similarities of interests.

CONCLUSIONS

The main purpose of the present research is to find out the Indonesian fans' translingual negotiation strategies deployed by Indonesian fans of Korean and Thai pop and dramas to make meaning in communicating on X. However, the researcher fails to discover every micro-strategies of translingual negotiation strategies in the Indonesian fans' tweets. The limitation of written interaction and the selection of data sources made this research unable to record other types of interactions. With respect to the research

question, the research findings reveal that in addition to employing Canagarajah's translingual negotiation strategies, Indonesian fans also deploy social voicing strategies, phone translation strategies, and translation of L1 word-per-word strategies. In social voicing strategies, Indonesian fans adopt other cultures (of the artists') and melt them into self-culture as a means to identify themselves as members of the subculture groups, i.e., the fandoms. Indonesian fans blend the words from L1 (Indonesian) with words/morphemes from other languages.

Although the recontextualization strategies also adapt transliteration/translation to make any L1 specific terms understood by other interlocutors, Indonesian fans have different ways of making meaning through phone translation strategies and L1 word-per-word translation strategies. In phone translation strategies, Indonesian fans use sounds or phones to define or label the words. The choice of sounds does not necessarily correspond with the meaning, or the illustration of the words depicted. In L1 word-per-word translation strategies, Indonesian fans use the L1 sentence formulation rules to translate the words. As an open-source social media platform, X provides freedom to its users to participate in any interactions. This feature contributes to the uniqueness of translanguaging done by Indonesian fans. Translanguaging is employed in all tweets by Indonesian fans (unless when they tweet in Indonesian, which is not the discussion of this research) in their attempts to interact with other tweeters within the scope of the fandoms. The tweeters' code choices are uniformly consistent with the factors of the interlocutor and the topic (about and of the artists). Translanguaging is deployed to broaden the audience (responses for the tweets), which enables tweeters from other language(s) to understand the tweet.

The researcher also finds that Indonesian fans prefer using Indonesian words mostly for culture-specific words and words/terms they consider are better to be expressed in Indonesian. Culture-specific words are nouns, for example, *kerokan, masuk angin, koyo, bantal*, and food names such as *rendang, seblak*, and *serabi*. Their translanguaging forms patterns of behavior that mark their sense of belonging in a way that their interests indicate their group membership. It can be concluded that the impact of social media on the youth comprises almost every aspect of their life, cultivating distinct styles, behaviors, and interests. This offers them a sub-cultural identity, which they prefer, separate from their ascribed identity, that is, as the member of their chosen group, the fandoms.

The Indonesian fans' translanguaging depicts the real use of language in online interactions. The goal of the interactions is to achieve successful communication and gain engagement (responses from other tweeters). There is no interference from other parties, such as from language instructors, language teachers, or policymakers, which is likely to happen in the cases of translanguaging in educational settings. The interactions are free of pressure as there is no

instruction involved, and the tweeters are not afraid of getting corrections, which is normal in classrooms. Therefore, the strategies employed by the Indonesian fans in this research portray how interlocutors negotiated in translanguaging, specifically in the social media context.

The researcher supposes this current research has many limitations and weaknesses, such as data source and time constraints. Some tweeters may also have deleted their accounts. This opens for future research to do a more comprehensive study, which takes into account the source of data and time limitations. Further research is also suggested to explore other social media (such as Instagram and TikTok) as their data source. The research can also be extended to semiotic codes as social media enable users to post pictures, videos, GIFs, and emojis. A comparative study of semiotic codes such as hashtags can also be explored.

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