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Translingual Practice on Instagram @*folkative* Account

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Abstract

This research is about translingual practice in a digital context (social media), namely the Indonesian infotainment's Instagram @folkative account. This research is essential because translingual practice increasingly influences social media interaction in this globalized era, enriching cross-cultural expression and creating a digital presence. This qualitative research aims to analyze the pattern(s) of translingual practice and how these patterns are/are applied in the mentioned account. Three theories, Canagarajah's (2013a) translingual practice theory are used as the core theory, Zappavigna's (2021) theory of discourse and social media, and Barton's and Lee's (2013) theory of computer-mediated communication (CMC) as the supporting theories. The results of this study demonstrate that translingual practice in the @folkative account suggests a complex negotiation process showing the fluidity of languages and the fluidity of interactional modalities. Moreover, digital translingual practice also contains a basic norm of translingual practice: breaking language boundaries, social justice, emotional effect, and social subjectivity. We suggest that future research could broaden the scope of digital platforms to blogs, websites, or online news platforms in order to get a broader and deeper understanding of digital translingual practices.

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Introduction

Translingual practice is a relatively current issue in linguistics studies. Canagarajah (2011a) explains that translingual practice refers to the use of multiple languages and language variations in communication. It involves seamless movement between different language varieties, allowing individuals to convey their thoughts, opinions, and ideas using the resources through all the languages they know. Briefly, the theory of translingual practice has passed beyond language boundaries. Translingual practice encourages multilingual speakers to create a pathway or a bridge between the languages they speak and also express their languages without any constraint. That is because translingual practice allows various language varieties and dialects to be used in social interaction (Canagarajah, 2011b) through code-meshing or the use of non-standard languages (Canagarajah, 2011a).

In this globalized era, translingual practices emerge in both real-life and digital platforms, employed by users from diverse cultural and linguistic backgrounds (Canagarajah, 2013a). In this research, we aim to analyze the forms of translingual practice in the digital context, especially in the Indonesian infotainment *@folkative* account. Moreover, this study also aims to recognize how translingual practice occurs in that account. The researchers chose the *@folkative* account because it is a unique Indonesian infotainment account that uses multilingual language content for its followers or readers.

This research is essential since, nowadays, translingual practice reflects daily life interaction among multilingual speakers, such as on social media, where the users are mostly millennials and Gen Z. In the era of globalization marked by transnational economic and cultural relations and digital communication, people relatively shuttle across languages in order to achieve intelligibility (Canagarajah, 2020). This highlights the importance of multilingual competence and language fluidity tolerance in society.

Canagarajah's (2013a) seminal book on "Translingual Practice: Global Englishes and Multilingual Context" has generated academic discussion and growing studies in this research domain. The book has provided a valuable lens for understanding individual communication across various languages and cultures and is now used as a reference for research in various domains such as education economics, tourism, and digital communication. The following are the studies of translingual practice from various contexts.

Zhao & Flewitt (2019) examined translingual practice on social media as a tool for multilingual speakers to develop their heritage language and other spoken languages. In this context, translingual practice is used to maintain multilingual ability in social media interaction (Canagarajah, 2011ab). Wahyudi (2023a) shuttled between Indonesian, English, and Javanese to express identity, emotion, agency, and social justice. This is particularly appropriate for the Indonesian context, as most Indonesians (if not all) are multilingual (Wahyudi, 2018). Additionally, Other scholars, Kulavuz-Onal and Vásquez (2018), contend that translingual practice in virtual interaction (social media) is used to increase convenience, break down language barriers, and expand language possibilities beyond traditional concepts such as code-switching or translation.

Rosa (2022) underlined that translingual practice is a tool for breaking up all the boundaries of language problems to engage in a global social media space. Dryden and Izadi (2023) investigate how netizens perform and negotiate multimodal and multi-semiotic repertoire to illustrate how netizens enacted their translingual practices guided by their knowledge of different features of language scripts, modality and "small things" such as the use of emojis, replies, and comments to enhance their communicative capacity.

None of the previous studies discusses translingual practice, the @fokative account as the object of investigation, and none of them use three theories together as in our research, making our research worth doing. Addressing the gap, this study poses two research questions:

1. What forms of translingual practice are used in the *@folkative* account?
2. How are the translingual practice forms constructed in the *@folkative* account?

Methodology

This qualitative study explores social phenomena through a case study of the Instagram account *@folkative* by focusing on textual data. A case study approach is conducted in order to gain a deep and complex understanding of a specific issue (Creswell, 2013; Wahyudi, 2018). A case in our research is translingual posts used in the *@folkative* Instagram account. The primary data in this research consists of posts from late 2023 to 2024, supplemented by two additional datasets from 2019 and 2021 based on the relevancy criteria.

Data collection follows three steps:

1. Sampling based on content patterns (light-heavy content, from casual to serious news).

2. Documenting the data (selecting texts that contain translingual practice - e,g. using multiple languages, code-meshing sentences).

Then, we explain each of the data based on these theories and steps sequentially:

1. Analysing the data using Canagarajah's (2013a) translingual practice: envoicing, recontextualization, interactional strategy, entextualization.
2. Adding social media analysis following (Zappavigna, 2021): multilingual repertoire, technical affordance, ambiance affiliations, intermodal cooperation, multimodal studies.
3. Finally, we deepen the analysis of the linguistic pattern or language style following Barton and Lee's (2013) computer-mediated communication (CMC) characteristics.

Results and Discussion

1. Translingual Practice Forms

Datum 1



This datum was taken from the content posted on 9/12/2023, categorized as a heavy topic because the topic is about murder news.

a. Envoicing

Envoice is used to negotiate meaning without sacrificing differences and peculiarities (Canagarajah, 2013a). In the above datum, the account pointed out Fatir's identity in two languages (English – Bahasa Indonesia). In this context, English is used as a dominant language, attempting to serve the local Indonesian news (content) globally. Thus, English is used to globalize content because it is a globally spread language (Pennycook, 2008).

However, since the context is Indonesia, this account also provides detailed content by fluidly shuttling from English to Bahasa Indonesia. In that context, translingual practice through envoice is used to convey the main object of that content.

- Fatir (12), a student at SD Negeri Jatimulya 09.
- Fatir (12), a student at SD Negeri Jatimulya 09 who was the victim of bullying and had to have his leg amputated, died at Rumah Sakit Hermina Bekasi.

The account strives to align with the context or background of the topic being addressed. Paltridge (2012) explains that a critical aspect of communication is context, be that situational and locational. Thus, the account used Bahasa Indonesia to project Fatir's school and the place where Fatir got a leg amputated and died. This communication strategy might be used for the following reasons:

- To preserve the authenticity of the meaning.
- To emphasize that the text's original context (content/data) is in Indonesia.

In line with that statement, Canagarajah (2013a) reminded us that the process of envoicing in translingual practice allows the word variations or form choices used to negotiate meaning to voice out a bullying case in Indonesia to be noticed by the global citizens.

b. Recontextualization

The recontextualization refers to how the subject brings back the topic to its primary aim (Canagarajah, 2013a). In the former datum, framing Fatir's identity through the shuttle from English to Bahasa Indonesia is known as a "safe" conversation to ensure intelligibility. This reflects the process of recontextualization in translingual practice, where multilingual speakers adjust their language to create a shared understanding between interactants (Canagarajah, 2013a). Thus, the account

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carefully selects words to match the context, facilitating effective meaning-making between the local and global readers (followers).

c. Interactional strategy

The interactional strategy is used to build shared understanding without being bothered by ungrammatical sentences (Canagarajah, 2013a). In the above datum, the *@folkative* account post uses two languages, English and Indonesian, to get global and local readers engaged in the topic being discussed without being disturbed by the use of more than one language in the post.

d. Entextualization

The entextualization strategy is used to simplify language use and avoid misunderstandings between speakers (Canagarajah, 2013a) in the case of *@folkative* account posts. The entextualization is done by using Indonesian in addition to English and its use of emotion.

i. Linguistics (language source): English, Bahasa Indonesia.
ii. Emotion (mode/tone inside the language): sad mode using Bahasa Indonesia was inserted into that English text, for example: "Mama, aku capek, Mama sayang aku ya selamanya. Aku capek, nanti aku tunggu Mama di surga saja ya" (EN: Mom, I am tired, Mama I love you always, I am tired, please wait me in heaven Mom).
iii. A tone of determination to enhance awareness that bullying is a serious issue that should be prohibited, for example: Let's take bullying cases more seriously because no one deserves to be bullied.
iv. Particular response/goal response empathy related to the context of bullying awareness issues.

In the above datum, English is used for global readers or local readers with good English proficiency, and Indonesian is used for Indonesian readers with no English knowledge.

Canagarajah (2013a) also underlined that entextualization involves extracting language elements from various sources for meaning-making. In the social media context, emotional feelings related to the use of language refer to intermodal cooperation in digital interaction (Zappavigna, 2021). In the case of the *@folkative* account, intermodal cooperation is the use of symbols or emotions in addition to verbal language.

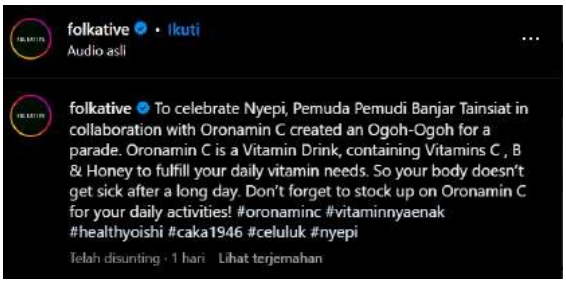
Barton and Lee (2013) stated that the online CMC platform is a new kind of language that should be treated as speech (oral) and also written (visual) so that all the letters written on social media will voice the meaning and speech or opinion from the interlocutors, for example:

- Let's take bullying cases more seriously because no one deserves to be bullied 🥀🥀.

According to CMC characteristics, the last words of this datum have an emotional effect on the audience through emoticons. With that emoticon, the account symbolizes sad news because of this bullying issue. Semiotically, emoticons symbolize a deeper understanding of digital communication, be that humor, sadness, or other virtual feeling (Javaid & Nadeem, 2023).

Datum 2

This datum was taken from the content posted on 11 March 2024. It is categorized as light content because it does not do dangerous things.



a. Envoicing

There are three languages applied: English, Bahasa Indonesia, and traditional language (Balinese). The details show:

i. Balinese (traditional language):

- *ogoh-ogoh* (EN: a wobbling statue).
- Nyepi (EN: quiet day).
- Indeed, these words are included in the KBBI as they are Balinese words that Bahasa Indonesia adopted.

ii. Bahasa Indonesia:
- Pemuda-pemudi (EN: young people/teenagers).

iii. English: looks (INA: *penampilan*), and all the text on the caption (right picture).

The datum is an envoicing based on Canagarajah (2013a) because three languages appear and compound on that one text. The fluidity of language was created and shown to highlight particular sense of identities, such as:

i. To celebrate Nyepi
(to celebrate: EN) >< (nyepi: traditional language/Balinese).

ii. *Pemuda-pemudi* Banjar Tainsiat in collaboration with Oronamin-C create an *ogoh-ogoh* for a parade.
(pemuda-pemudi: INA) >< (in collaboration with … : EN) > < (*ogoh-ogoh*: traditional language) >< (for a parade: EN).

Language shifts fluidly in these phrases without being strict with grammar, relying on the Indonesian multilingual speaker's ability to interpret the text from the cultural context. Using Bahasa Indonesia and Balinese enhances the message by conveying meanings tied to cultural values, such as the term *Nyepi* in Balinese Hinduism and *ogoh-ogoh* suggest that languages and semiotic resources are combined to express identity (Canagarajah, 2013a).

b. Recontextualization

The account recontextualizes the meaning-making process through three languages. The account also maintains some particular terms based on the context of that topic to fit the communicational background (Canagarajah, 2013a). This is to facilitate the meaning-making process by negotiating the shared norm, including the host language, which means a language related to the speaking context and topic background (Liu, 1995), for example:

i. The insertion of Balinese (traditional language) such as *Nyepi* and *ogoh-ogoh*. Refer to a host language manifesting the culture, religion, and traditional norms of the communicational context or background that is Indonesia.

ii. The insertion of Bahasa Indonesia, such as *pemuda-pemudi* manifesting as the host language, acts as the identity project of that communication (Liu, 1995). Thus, the identity envoice is perfectly facilitated by the process of fitting the language to the context. The above datum has a renewed structure that is understandable to all speaker participants.

c. Interactional strategy

Interactional strategy in the above data is done through the use of Balinese terms such as *Nyepi ogoh-ogoh*, along with these cultural understandings, to co-exist with the Indonesian language without the disruption of the meaning conveyed (see Canagarajah, 2013a).

d. Entextualization

In the second datum, the account negotiates the meaning of the text by using the Balinese term *Nyepi* and combines it with other semiotic resources, e.g., *Oronamin C,* to construct an understandable message (Canagarajah, 2013a).

- *Pemuda-pemudi* Banjar Tainsiat, in collaboration with Oronamin C, created an *ogoh-ogoh* for a parade to celebrate *Nyepi*.

The account entextualizes the term or the word *Nyepi*, which means "quiet day", and then refers to a spiritual or religion (Balinese Hinduism), in an English phrase "to celebrate" so that the audience can catch the voice and meaning that *Nyepi* is an important event to be celebrated. Moreover, the account entextualized the term *ogoh-ogoh*, which literally means "a wobbling statue" by an English phrase "for the parade" to create a voice and image that *ogoh-ogoh* is a thing used as a medium in a particular parade.

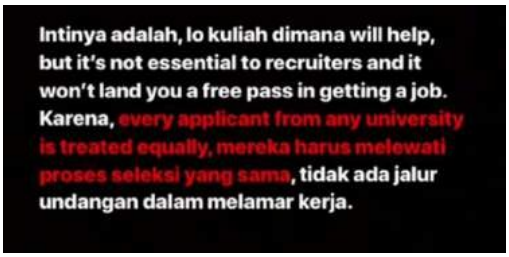
Seen from Zappavigna (2021), this *@folkative* account utilizes a multilingual repertoire to globalize the Balinese tradition. Moreover, this account applied technical affordance through the use of a set of hashtags (#) inside the photo's caption as a tool to voice

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out the brand or individual identity and get attention from the virtual society. There are #oronaminc, #vitaminnyaenak, #healthyoishi, #caka1946, #celuluk, and #nyepi.

The hashtag (#) here mentioned the content sponsor, a vitamin product called Oronamin C. Hashtags here might become a mutual engagement for the Instagram account and the vitamin brand as an ambient affiliation relevant. Translingual practice is used in social media as a tool to voice the brand or individual identity and draw attention from people in the digital space (Dryden & Izadi, 2023).

Datum 3



This datum was taken from @*folkative* on 30 May 2023. They called this session a "Folkative Session." This is a question-and-answer session between @*folkative* and the followers on particular topics.

a. Envoicing

This datum reflects the content identity by fluidly blending English, Bahasa Indonesia, and trendy digital language style, as well as the use of red color to show that it is non-negotiable in the job selection process.

b. Recontextualization

Looking at the first sentence of this datum:

- *Intinya adalah, lo kuliah dimana will help, but it is not essential to recruiters, and it won't land you a free pass in getting a job*.

This datum shows that the style of language chosen is also negotiated casually by following social media trends, that is, by using slang language such as the words *lo* to personalize the followers instead of *kamu, kalian, Anda*, or even "you". As mentioned on KBBI (Kamus Besar Bahasa Indonesia), this word choice reflects the casual speaking style of Indonesian multilingual speakers, especially in pronoun categories, particularly those who practice the multilingual culture of Jakarta or Betawi.

Moreover, the second sentence says:

- *Karena, every applicant from any university is treated equally, mereka harus melewati proses seleksi yang sama, tidak ada jalur undangan dalam melamar kerja*.

The dominant language used in the second sentence is Bahasa Indonesia, in which the process of recontextualization aims to convey the message and avoid misunderstanding. In order to convey a message, interlocutors are obligated to pay attention to the conductivity of language choice and to uptake and negotiate the meaning based on the communicational space and the cultural tension (Canagarajah, 2013).

c. Interactional strategy

The interactional strategy in the above data is done through the combination of casual Indonesian, e.g., Jakarta language style and English, along with a red color to highlight the accentuated message. This is a form of intermodal cooperation (Zapavigna, 2021).

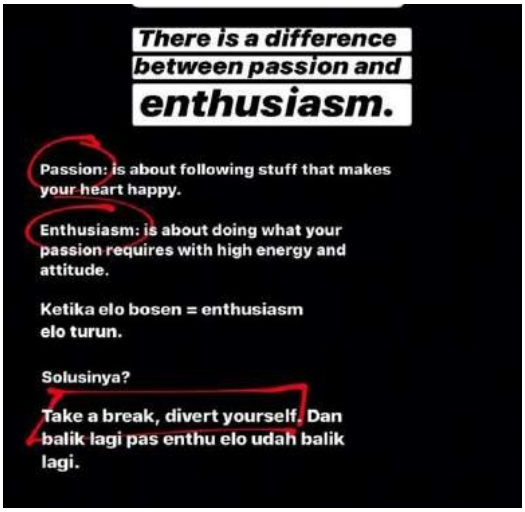
d. Entextualization

The entextualization of the above data is done by modifying and simplifying word versions in social media language styles such as slang, abbreviations, and informal language. Thus, digital translingual practice does not only challenge the fluidity of language but also the fluidity of meaning negotiation. This may be achieved through the modified or stylized idiom (Barton & Lee, 2013). Besides, digital translingual practice is also facilitated by multimodality (Barton, 2015) or alternate virtual communicational strategy (Zappavigna, 2016). Fluidity is a chance to gain intelligibility of translingual digital practice (Lizárraga et al., 2015; Rosa, 2022).

Seen from social media discourse, the above data shows dilution of conversational obligation (Zappavigna, 2021, p. 300), for example:

i. Using the word *lo* instead of another pronoun creates a sense of "closeness" with the followers. Because the words *kamu*, *kalian*, *Anda*, or any other pronouns like "you" are considered too formal and create a gap in online communication.
ii. Using two languages as "multilingual repertoires" invites a global range of opinions.

Datum 4



This datum was also taken from the "Folkative Session" posted on 23 October 2021.

a. Envoicing

In the above, envoicing can be seen through the use of the informal slang word "elo" (you) with other semiotic resources, the use of a reading circle for the words "passion" and "enthusiasm," and the phrase "take a break, divert yourself". The word "enthusiasm" is typed in the bigger font in the top position. This suggests the word "enthusiasm" is emphasized. This is how the *@folkative* account represents a digital translingual identity in that post.

b. Recontextualization

The recontextualization, this data connects their message to the audience by code-meshing between two languages (English – Bahasa Indonesia) and a set of social media style languages (slang – informal style).

In translingual communication, recontextualization facilitates the interlocutor to actively create a creative, conversational resource so that the variations of language repertoire cannot hinder achieving intelligibility (Canagarajah, 2013). This statement suits the data because, in digital translingual communication, the fluid, creative, and casual language resource is the pivotal strategy (Zappavigna, 2021; Zhao & Flewitt, 2020). The account mostly negotiates the message in that text using Indonesian slang or some informal English to engage the readers.

c. Interactional strategy

Since this datum is a digital translingual practice, the account possesses an interactional strategy that inserts semiotic resources such as stylized punctuation, letter font, and language choice (Barton & Lee, 2013). The datum shows that people negotiate and co-construct meaning in dynamic and creative ways to avoid misunderstanding (Canagarajah, 2013). In real-life communication, the creative way can be done through gestures, facial expressions, or voice pressure (Hafner, 2021).

d. Entextualization

Entextualization is done by explaining the difference between passion and enthusiasm. Furthermore, it is done through the analogy saying that "ketika elo bosen = enthusiasm elo turun" and is done by offering a solution, "take a break…".

There are several font differences (bold font) to exemplify intermodal cooperation in social media interaction (Zappavigna, 2021) and as virtual gestures (Lizárraga et al., 2015).

Using Barton & Lee (2013), there are two digital styles inserted to facilitate the negotiation in the former data such as:

i. Word reduction: *enthu* – the reduction of enthusiasm.
ii. Unconventional/stylized punctuation: (.) – (,) – (:) – (?) – (=).

Datum 5



This datum was also taken from the "Folkative Session" posted on 23 October 2019.

a. Envoicing

The account negotiates its identity and content scope through envoicing. Looking at the text details, the degree of the English-Bahasa is achieved through balance mixing. nationality or cultural background for intelligibility (Lizárraga et al., 2015; Zappavigna, 2021).

- *We started as a media yang emang nge-highlight tentang "pop culture" ataupun inspirational figures di Indonesia*.

In this sentence, English is the dominant language used for the envoicing process. However, several Indonesian prepositions were inserted. The affixes *nge-* in the word, *nge*-highlight means "to highlight". The purpose of these affixes is to fit in the language or to create a parallel context with the language used behind. That is "yang emang…," "tentang," "ataupun," and "di," which is also written in Bahasa Indonesia. This datum appears as a casual style, a common feature in digital platforms (Lizárraga et al., 2015), and also reflects a trendy language in order to fit the target audience (Barton & Lee, 2013; Barton, 2015), generation Z readers.

b. Recontextualization

As discussed on the envoicing part, the account fluidly moves between languages for meaning negotiation. This means that *@folkative* recontextualizes the negotiation process by fitting the language to the communication context (Cangarajah, 2013). Implementing language, phrases, or even a small syllable from the host or original language based on the context of the nation (in these data, Bahasa Indonesia) serves as meaning negotiation in translingual space (Liu, 1995).

- *But when we see a bigger picture kita juga pengen meng-educate audience kita through our content misalkan dengan konten diskusi seperti ini*.

In this datum, the account constructing a code-meshing method is a legitimate process in recontextualization, a set of language repertoire variations and choices in which intelligibility is the primary concern (Canagarajah, 2013a).

c. Interactional strategy

The account co-constructs the meaning by code-meshing English and adding some Indonesian affixes to the text to avoid misunderstanding.

i. *nge*-highlight (means to highlight).
ii. *meng*-educate (means to educate).

d. Entextualization

In this datum, the entextualization is conducted through simplification and word modification, which meets the social media language style. From discourse and social media (Zappavigna, 2021), the datum suggests the following:

i. The representation of bilingual/multilingual repertoire representing identity to the followers in a straightforward negotiation, for example: We started as a media yang emang nge-highlight tentang "pop-culture" ataupun inspirational figures di Indonesia. But when we see a bigger picture kita juga pengen meng-educate audience kita dengan konten diskusi seperti ini. Jadi klian ngga cuma bisa dapet informasi tentang apa yang happening di Indonesia, tapi kalian juga

bisa dapet sesuatu yang bisa di implementasikan di kehidupan kalian.

ii. Technical affordance: This is done to gain a follower's attention by promoting the shared interest, for example, a.) We started as a media yang emang nge-highlight tentang "pop-culture" ataupun inspirational figures di Indonesia; b.) kita juga pengen meng-educate audience kita dengan konten diskusi seperti ini.

Datum 6



This datum was taken from the text on the highlighted posted on @*folkative* on June 30, 2021.

a. Envoicing

The datum suggests that a bilingual language is used, which is English, followed by the casual/gaul Indonesian translation. This shows that the account applied a bilingual strategy and CMC identity (Zapavigna, 2021).

Canagarajah (2013a) explained that in translingual communication, multilingual speakers should voice their meaning through complex considerations, including "what mix of language resources to mesh, and where and when, involves strategic choices" (p. 80). Thus, the details would be:

- What mix of language resources should mesh? English, Bahasa Indonesia, and a set of additional language norms, slang language, and CMC style (computer-mediated communication/social media style).
- Where and when: on social media (Instagram).
- Strategic choice: translingual practice on social media (digital context).

In summary, the account conveys its identity as an educational and multilingual account for the audience.

b. Recontextualization

In this case, the account explains the topic of Side Hustle by shuttling between two languages, English (to maintain an original description of the term, which is an English term) and Bahasa Indonesia (to fit the communication context and setting.

Apa sih itu "Side Hustle"
"A way to make some extra cash that allows flexibility to pursue what you are most interested in."
aka
"Kerjaan sampingan, buat nambahin pundi-pundi uang."

When talking about communicational context and setting, Paltridge (2012) stated that it includes the speaking situation, partner, setting, and cultural background. In our datum, the account inserts some common abbreviations or slang for communication purposes in the context of social media.

c. Interactional strategy

The interactional strategy in the account is done through rhetorical questions for the followers or audience, for example:

- *Apa sih itu* "*Side Hustle*." (EN: What is Side Hustle).

Without being bothered by the need to follow the formality or grammaticality of the language (Canagarajah, 2013a). Thus, in this datum, the sentence has negotiated the message through translingual practice using an interactional strategy, which included a digital language style (Zappavigna 2021). These are such as casual (Barton, 2015), fluid (Kuteeeva & Mauranen, 2018), and creative (Petroni, 2019). All of those are aimed at constructing meaning and intelligibility.

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d. Entextualization

From the entextualization process, the produced discourse was considered clear (Canagarajah, 2013). In the data, translingual practice can aid in adapting, conveying meaning, and domesticating discourse between the guest and host languages (Liu, 1995).

A side hustle is an English term used in the context of an Indonesian platform. Thus, here, Side Hustle is a guest language because it is a term that came from an outside communicational setting context.

Kerjaan sampingan is the term in Bahasa Indonesia. Thus, *kerjaan sampingan* is a host language used to clarify the meaning based on the context of the communicational setting.

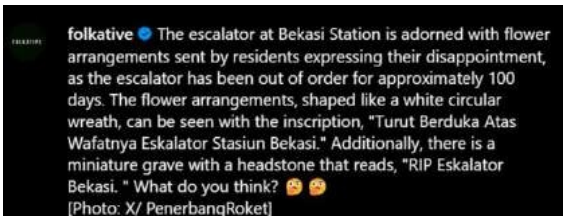
Thus, translingual practice is a dialogical approach that incorporates a set of perspectives (Canagarajah, 2013; Canagarajah, 2020) where interlocutors achieve multivocality in the meaning-making process (Pennycook, 2008). The social media discourse in the datum is done through the insertion of slang and abbreviations, which creates language fluidity that matches the casual social media standard. The goal is to consider creating an obvious meaning-making process due to social media communication (Zappavigna, 2021). Since the target followers of this account are millennials and Gen Z., the interactional strategy was also achieved by applying trendy terms such as the word aka, which is a trendy abbreviation for "similar to."

Meanwhile, based on CMC characteristics (Barton & Lee, 2013), This data fulfilled three types of characteristics such as:

i. Acronyms and initialisms Example: aka (also known as).
ii. Word reductions, for example, you're (you are).
iii. Unconventional/stylized punctuation, for example: "……" (quotation mark).

The underlined interactional strategy in social media was not only in the form of gestures, jokes, cultural sense, and language variations or language moves but also involved some digital style interaction. The goal is to create intelligibility and invite attention based on that particular account's target audience or followers.

Datum 7



This datum was taken from the content posted on 1 February 2024 and categorized as heavy content because it discusses societal protests toward a public facility.

a. Envoicing

The account attempts to envoice public protest in this content.

- The flower arrangements, shaped like a white circular wreath, bear the inscription "Turut Berduka Atas Wafatnya Eskalator Stasiun Bekasi."
- A miniature grave with a headstone also reads, "RIP Eskalator Bekasi."

The fluid movement between English and Bahasa Indonesia in the data is to voice the protest in a satirical way. The account needs to provide a translation of Bahasa Indonesia in order to maintain the sarcastic tension. Thus, the meaning that is being negotiated becomes increasingly emotionally conveyed (see Canagarajah, 2011a; 2013a; Wahyudi, 2023a; 2023b).

b. Recontextualization

Recontextualization refers to a fundamental notion of language change or fluidity, which evolves through culture, space, and various dynamics in the speaking context by reframing or negotiating the meaning as a satirical form referring to a particular issue (Canagarajah, 2013a) using two languages, English and Bahasa Indonesia.

c. Interactional strategy

In the context of conveying protest, the account negotiates meaning using the "safest"

linguistic resource to avoid misunderstanding. In this datum, the content is a satirical post that contains some connotation words.

- "*Turut Berduka Atas Wafatnya Eskalator Stasiun Bekasi*." (EN: "Condolences on the passing of the Bekasi Station Escalator.")

The sentence exemplifies how the content constructs meaning through a connotation sentence because it applies figurative language. The word wafat means death or passing away, commonly used to project a human being's trait. In this sentence, that term is referred to an escalator at the Bekasi station. Thus, the literal meaning here is that the escalator has broken. So, it is a personification that attributes human traits to an escalator. Another example of this analysis is in the sentence "RIP Eskalator Bekasi."

Canagarajah (2020) explained that an interactional strategy in digital space is employed by employing multimodal discourse, which can facilitate translingual communication, such as through language fluidity and multimedia content. Other scholars, Dryden and Izadi (2023), stated that in digital translingual communication, the interactional strategy helps the interlocutors negotiate the meaning by mixing and borrowing both linguistics and cultural resources to attract global followers in a comfortable communicational way.

Whereas for Kuteeva and Mauranen (2018), interactional strategy happened during this digitally mediated translingual communication through the hybridity of languages and semiotic resources used in the complexity of digital communication in order to creatively generate an alternative media and alternate a virtual gesture in order to negotiate the meaning inside the online (digital) interaction.

d. Entextualization

The entextualization in this datum is done by the account by inserting some connotation sentences to maintain the original inscription of the text while at the same time conveying criticism.

Datum 8



This datum was taken from the caption, which was posted on 10 April 2024. The account uploaded this content to coincide with Eid al-Fitr to welcome and honor the holiday.

a. Envoicing

The account envoices the identity and cultural aspects of Eid al-Fitr by using three languages. That is English, Bahasa Indonesia, and Arabic (identic words expressing the religious message).

- Eid al-Fitr, *silaturahmi*: These words come from Arabic terms to express a particular message.

b. Recontextualization

The @*folkative* account recontextualizes the message by using Arabic terms related to religious events.

c. Interactional strategy

- "Are you ready for the *silaturahmi* with family, your significant other, crush, or maybe even your ex?"

The interactional strategy is building a sense of excitement by using a joking tone in that text to appear more neutral and tolerant of the particular practice (topic). Allowing all language variations and some casual use of the digital translingual communication model.

d. Entextualization

The fluidity of translingual practice invites the casual movement between one language and the other language together, including the cultural sense (Canagarajah, 2013a; Canagarajah, 2020). The interaction in this datum involves the use of languages and semiotic materials that are socially significant and culturally valuable to the participants, especially a follower who celebrate Eid al-Fitr or Muslim followers.

Seen from social media discourse, the accounts the account employed technical affordance to shape and communicate discourse on any particular topic (Zappavigna, 2021) and ambient affiliation to connect the communicational context with the audience (Zappavigna, 2021; Barton & Lee, 2013; Barton, 2015). Furthermore, the following datum provides two characteristics of (CMC) proposed by Barton and Lee (2013).

- Emoticon: to alternate gestures and negotiate the communicational tones on social media.
- Unconventional/stylized punctuation: to convey the tension of virtual speaking.

2. How Translingual Practice Happens in *@Folkative*

The results are presented in the following four key findings. First, the account used an envoicing strategy supported by social media traits, called multilingual repertoire and ambient affiliations, to promote an identity of their account and an identity of the content posted through the hybridity of languages and pattern application (semiotic resources).

Second, the account used a recontextualization strategy, supported by the multilingual repertoire trait of social media, to rephrase an identical term based on the content topic through their language fluidity so that the account can envoice the content.

Third, the account used an interactional strategy supported by technical affordance and intermodal cooperation to clarify or co-construct the meaning, especially in the process of envoicing and recontextualization in an appropriate way.

Fourth, the account used the strategy of entextualization, which is supported by the social media trait called multimodal studies, to cover all the strategies in order to negotiate the meaning-making and response in translingual digital communication.

Thus, all of those strategies work together with social media discourse (Zappavigna, 2021) and CMC characteristics (Barton & Lee, 2013).

Our findings thus share some similarities and differences with the former studies. The similarities lie in the use of intermodal and multimodal semiotic resources to construct meaning and multilingual identities (Zhao & Flewitt (2019), to express agency and emotion (Wahyudi, 2023a, 2023b) to break down language barriers Kulavuz-Onal and Vásquez (2018) and language problems (Rosa, 2023) and multimodal semiotic resources to enhance digital communicative capacity (Dryden and Izadi, 2023). However, our research presents and adds more nuances and complexities to the analysis guided by three theories that allow translingual practices in the digital platform to be more detailed and analytical. The cultural, social, and religious contexts such as *Nyepi*, *ogoh-ogoh*, and Eid al-Fitr also shape our analysis, which is absent in the previously mentioned studies.

Conclusion

This present study has already presented that *@folkative* uses translingual practice in a complex way through the strategy of envoicing supported by multimodal discourse and ambient affiliation to promote identity as a multilingual account through the hybridity of languages and pattern application (semiotic resources). For recontextualization, the account applies it in line with multilingual repertoire to rephrase the term based on the communicational context. Moreover, in the interactional strategy, the account combined it with two social media traits, technical affordance, and intermodal cooperation, to clarify or co-construct meaning in the process of envoicing and recontextualizing meaning. Entextualization is done with the support of the social media trait called multimodal tools to negotiate meaning-making and response in translingual digital communication.

Since this research was limited to Instagram *@folkative*'s feed content, the analyzed text is relatively short and is not generalizable into other research contexts. Therefore, we suggest that future research broadens the scope of data, such as from blogs, websites, or online news.

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