

Code Mixing as Fashion Discourse: The Use of English Fashion Registers in Aquinaldo Adrian's Tiktok Content

 <https://doi.org/10.31004/jele.v11i4.3015>

* Naufaldi Athallah, Andang Saehu, Hasbi Assiddiqi^{abc}

¹²³English Literature Department, Faculty of Adab and Humaniora, UIN Sunan Gunung Djati Bandung, Indonesia

Corresponding Author: athallahnaufaldi13@gmail.com

ABSTRACT

The increasing use of English in Indonesian digital media has contributed to the widespread practice of code mixing, particularly in fashion-related content on TikTok. One notable form of this phenomenon is the use of **English fashion registers**, which refer to specialized English vocabulary and expressions commonly used to describe fashion products, styling techniques, garment features, and trends within the fashion industry. This study aims to identify the types and reasons for code mixing involving English fashion registers in Aquinaldo Adrian's TikTok review and styling videos. A descriptive qualitative method with a sociolinguistic approach was employed. Data were collected from twenty-four review and styling videos uploaded between March and May 2026 and analyzed using Hoffmann's (1991) theory of code mixing. The findings identified 838 instances of code mixing, comprising intra-sentential code mixing (595 occurrences; 71%) and intra-lexical code mixing (243 occurrences; 29%). Two primary reasons for code mixing were identified: talking about a particular topic and expressing group identity. The findings demonstrate that English fashion registers function not only as specialized terminology but also as linguistic resources through which Indonesian fashion content creators communicate domain-specific concepts and construct professional and social identities within contemporary digital fashion discourse.

Keywords: Code Mixing, English Fashion Register, TikTok, Sociolinguistics, Fashion Discourse

Article History:

Received 10th July 2026

Accepted 19th July 2026

Published 28th July 2026



INTRODUCTION

The rapid growth of social media has transformed language use in everyday communication, particularly on video-based platforms such as TikTok. In fashion-related content, Indonesian and English are frequently combined when creators discuss products, materials, styles, and styling techniques. Beyond facilitating communication, this linguistic practice also reflects the identity and interaction of digital fashion communities, making fashion content one of the most visible contexts for observing contemporary language use.

Fashion has become more than a form of clothing or a commercial industry, it has developed into a social and cultural phenomenon that influences various aspects in diverse fields, including art, media, and literature (Aguiar, 2024). As fashion continues to develop, it has also generated its own distinctive language, including specialized terms used to describe clothing, materials, styles, and styling techniques. Therefore, fashion is a relevant field for observing how language is used in a specific social domain.

According to Davis (2016) social media functions as a network of digital spaces where people interact, share information, and create content, making it an important context for observing contemporary language use. TikTok has become one of the leading platforms for fashion-related content. TikTok's algorithm, particularly the *For You Page* (FYP) enables fashion review, styling, and outfit content to spread rapidly and reach broad audiences, contributing to the formation of online fashion communities (Putri & Taufiq, 2024). TikTok

allows content creators to communicate through spontaneous spoken language while simultaneously demonstrating fashion products, styling techniques, and outfit recommendations. This combination of audiovisual presentation, trend circulation, and direct interaction makes TikTok a distinctive environment in which English fashion registers are often used in Indonesian utterances.

The growing popularity of TikTok has also attracted scholarly attention, particularly regarding language use in digital content creation. Several Indonesian studies written in English have explored code mixing on TikTok and other social media platforms. Aslim et al., (2024) analyzed code mixing in beauty influencer videos on TikTok and found that English was frequently used as part of speakers' linguistic habits and lifestyle-related expressions. Similar findings are presented by Pratiwi & Santika (2025), who reported frequent English lexical insertions in beauty and lifestyle reviews. These studies indicate that code mixing has become a common linguistic practice in digital content creation, particularly among social media influencers.

The widespread occurrence of code mixing can be understood from a sociolinguistic perspective, which examines the relationship between language and society. Because language functions as a social practice, speakers often adjust their linguistic choices according to social contexts and communicative purposes (Legère et al., 1994). In multilingual communities, communication commonly involves more than one linguistic code. According to Clark & Yallop (2006), people communicate by employing a system of communication known as a code, and bilingual speakers may shift between available codes depending on the interaction. This phenomenon has become increasingly visible in contemporary digital communication, where language use is influenced by online communities, trends, and platform culture.

Indonesia represents a bilingual and multilingual society where Indonesian coexists with hundreds of regional languages and the increasing influence of English. Recent research by Lumindong (2024) reveals that Indonesian university students actively engage in English-Indonesian bilingual practices in both academic and social contexts. The study highlights that English is not merely a foreign language but has become functionally integrated into everyday discourse, often appearing in mixed-language expressions. This condition supports the argument that bilingual practices, including code mixing, are natural outcomes of Indonesia's evolving linguistic landscape.

According to Hoffmann (1991), code mixing refers to the insertion of elements from one language into another within a single utterance or speech event. This phenomenon commonly occurs in bilingual communication, where speakers combine available linguistic resources according to the topic and social context of interaction. Although the theory explains how code mixing occurs structurally, understanding the vocabulary involved in code mixing requires another sociolinguistic concept, namely register. Setiawan et al. (2023) refers register as a variety of language that associated with particular social groups, activities, or fields of knowledge. Different communities often develop distinctive linguistic features to support communication within their specific domains. Therefore, registers are commonly characterized by specialized vocabulary that reflects the activities, interests, and knowledge shared by members of a particular community.

The investigation of code mixing in fashion-related digital content is important because it reflects the dynamic interaction between language, professional communication, and identity construction in contemporary online environments. As social media platforms increasingly shape public discourse, fashion influencers frequently combine Indonesian and English to communicate specialized concepts, engage wider audiences, and project expertise within the global fashion community. English fashion registers such as *oversized*, *layering*, *silhouette*, and *statement piece* often lack precise Indonesian equivalents, making code mixing an effective strategy for conveying technical meanings while maintaining authenticity and communicative efficiency. Beyond its linguistic function, code mixing also signals membership in particular social and professional communities, contributing to the construction of personal branding and digital identity. Understanding this phenomenon therefore provides valuable insights into language variation, multilingual communication,

and digital sociolinguistics in Indonesia. Moreover, examining code mixing in fashion discourse contributes to broader discussions of globalization, language contact, and the growing influence of English in shaping contemporary digital communication practices (Androutsopoulos, 2021; Lee, 2022; Tagg & Seargeant, 2023; Dovchin, 2024).

Barnard (1996) argues that fashion can be understood as a system of meaning in which clothing conveys social and cultural messages. As fashion is communicated through both visual and linguistic forms, it has developed a specialized vocabulary that enables speakers to discuss fashion-related concepts with greater precision. This specialized vocabulary is commonly known as fashion register, encompassing terms related to clothing items, materials, styles, accessories, and design concepts. Ali et al. (2024) found that the use of registers among fashion content creators on Instagram is influenced by the topic of conversation, social context, and the medium of communication. Their study further demonstrates that digital fashion communities develop distinctive linguistic forms that are used to discuss fashion-related topics and trends. In contemporary digital platforms such as TikTok, fashion content creators frequently employ English fashion registers when discussing fashion products, styling practices, materials, and trends.

Although English fashion registers are widely used in Indonesian fashion discourse, they do not always constitute code mixing. Some expressions may function as lexical borrowings or become fully integrated into Indonesian usage. However, when English fashion registers are combine within Indonesian utterances while retaining their English linguistic form, they represent instances of code mixing as described by Hoffmann (1991) Therefore, fashion registers provide the linguistic domain in which code mixing can be systematically identified and analyzed.

This study focuses on Aquinaldo Adrian, an Indonesian fashion influencer and TikTok content creator known for producing fashion review and styling videos. His content frequently displays Indonesian-English code mixing through the use of English fashion registers within Indonesian utterances. This linguistic pattern makes his TikTok videos a relevant object for sociolinguistic analysis. Therefore, by applying Hoffmann (1991) theory, this study aims to identify the types of code mixing found in English fashion registers and analyze the reasons for their use in Aquinaldo Adrian's TikTok review and styling videos.

The journal articles by Dzakirah Wijaya (2022), entitled *Code-Mixing on Instagram Captions Posted by the Fashion Influencer "Amelia Elle"*, and Wati (2020), entitled *An Analysis of Code Switching and Code Mixing in Fashion Program "I Look" on Net TV*, are closely related to the present study because both examine code mixing in fashion-related contexts. However, these studies focus on code mixing in general and do not specifically investigate the use of fashion registers as the primary object of analysis. In addition, Ali et al. (2024) examined fashion registers used by fashion content creators on Instagram and focused on word formation and semantic change processes. However, the study did not investigate how fashion registers are employed through code mixing, nor did it examine spoken discourse on short-video platforms such as TikTok.

Despite the growing number of studies on code mixing in digital media, previous research has primarily examined code mixing as a manifestation of bilingual language use rather than as a feature of specialized discourse. Studies on fashion registers have identified the existence of specialized vocabulary in fashion communication, whereas code-mixing research has generally focused on its structural forms and functions in various digital contexts. However, limited attention has been given to how English fashion registers function within code-mixing practices in digital fashion discourse. For example, Wati (2020) examined fashion registers in written media without addressing code mixing, while Yulianti et al., (2025) investigated code mixing on TikTok only in the cooking domain. Therefore, this study fills this conceptual gap by examining the types and reasons for code mixing in English fashion registers used in Aquinaldo Adrian's TikTok review and styling videos through Hoffmann's (1991) code-mixing theory.

METHOD

This study employed a descriptive qualitative research design. According to Creswell (2014), qualitative research aims to understand social phenomena through detailed descriptions and interpretations of textual or spoken data. This approach was considered appropriate because the data consisted of spoken utterances containing English fashion registers in TikTok videos, which required contextual interpretation rather than statistical measurement. A sociolinguistic approach was adopted to examine the types and reasons for code mixing in the use of English fashion registers within Indonesian digital fashion discourse.

The data source comprised twenty-four TikTok review and styling videos uploaded by Aquinaldo Adrian between March and May 2026. The videos were selected using purposive sampling because they met predetermined inclusion criteria relevant to the objectives of the study. The selection criteria were as follows: (1) the videos primarily focused on fashion reviews or styling discussions; (2) they contained spoken interactions in Indonesian with the use of English fashion registers; (3) the audio quality was sufficiently clear to allow accurate transcription; (4) the videos were publicly accessible on the creator's official TikTok account; and (5) they provided rich linguistic data relevant to code-mixing practices. Videos that contained only music, promotional advertisements without spoken narration, or minimal verbal interaction were excluded from the analysis. These criteria ensured that the selected videos provided rich, authentic, and information-rich data for identifying the types and reasons for code mixing in contemporary digital fashion discourse.

The population of this study consisted of all review and styling videos uploaded on Aquinaldo Adrian's official TikTok account between March and May 2026. A total of twenty-four videos published during this period were included in the analysis. The three-month period was selected because it represented the most recent complete period available at the time of data collection and provided sufficient occurrences of English fashion registers in naturally occurring spoken interaction.

After the frequency analysis was completed, representative sampling was employed to select examples for detailed qualitative analysis. Representative utterances were purposively chosen because they clearly illustrated each identified type of code mixing and each reason for code mixing while reflecting the variety of English fashion registers found throughout the dataset. These representative examples served to explain how English fashion registers functioned within Indonesian utterances and to support the interpretation of the quantitative frequency results.

Finally, all selected representative data were analyzed using Hoffmann (1991) theory. Each utterance was first classified according to its type of code mixing, namely intra-sentential, intra-lexical, or involving a change of pronunciation. The researcher then analyzed the communicative reason for each occurrence based on Hoffmann's seven reasons for code mixing and interpreted the findings descriptively within their discourse context. The videos analyzed in this study were publicly accessible through Aquinaldo Adrian's official TikTok account and were used solely for academic purposes.

FINDINGS AND DISCUSSION

Types of Code Mixing

This study investigates the types of code mixing found in the use of English fashion registers in Aquinaldo Adrian's TikTok review and styling videos. Drawing on Hoffmann's (1991) classification of code mixing, the analysis focuses on the occurrence of intra-sentential and intra-lexical code mixing in English fashion registers embedded within Indonesian utterances. To facilitate the analysis, the identified fashion registers were grouped into several analytical categories, including clothing items, fashion components, materials, styling practices, fashion aesthetics, and fashion design concepts. The findings indicate that English fashion registers are frequently integrated into Indonesian speech across these categories, reflecting the widespread use of English within contemporary digital fashion discourse.

Table 1 Frequency of Code Mixing Types in the Use of English Fashion Register in Aquinaldo Adrian's TikTok Review and Styling Videos

No	Type of Code Mixing	Frequency	Percentage
1.	Intra-sentential	595	71%
2.	Intra-lexical	243	29%
3.	Involving Change Pronunciation	0	0%
Total		838	100%

Table 1 presents the frequency distribution of code mixing types found in the use of English fashion registers in Aquinaldo Adrian's TikTok review and styling videos. The data reveal that intra-sentential code mixing is the most dominant type, occurring 595 times (71%). This finding indicates that English fashion registers are predominantly inserted directly into Indonesian utterances without morphological modification. The dominance of intra-sentential code mixing suggests that fashion-related registers, including clothing items, accessories, materials, and styling concepts, are commonly used in their original English forms within Indonesian speech. Intra-lexical code mixing ranks second, appearing 243 times (29%). This type occurs when English fashion registers are combined with Indonesian affixes, reflecting the adaptation of English fashion registers into Indonesian linguistic structures while retaining their original meanings. Meanwhile, no instances of involving a change of pronunciation were identified in the data. Overall, the findings demonstrate that English fashion registers are frequently incorporated into Indonesian utterances through both direct insertion and morphological adaptation. Following the frequency distribution presented in Table 1. Table 2 provides representative data for each identified type of code mixing. These examples were selected through purposive sampling and are used to illustrate how English fashion registers are embedded within Indonesian utterances.

Table 2 Representative Examples of Code Mixing Types in the Use of English Fashion Registers in Aquinaldo Adrian's TikTok Review and Styling Videos

No	Utterances	Type of Code Mixing	Context
1	"semuanya enteng banget sneakers-nya mungkin karena sebagian besar materialnya pakai <u>fabrics</u> ya"	Intra-sentential	Describing the material characteristics of the product.
2	"pakai celana pendek <u>jorts</u> misalnya terus atasnya pakai <u>hoodie</u> ."	Intra-sentential	Describing a fashion item
3	"bisa lebih di-mix and match juga buat gaya-gaya <u>gorpcore</u> gitu"	Intra-sentential	Referring to a fashion style or aesthetic
4	"tapi yang menarik itu di bagian <u>cutting</u> sampingnya"	Intra-sentential	Describing design and construction
5	"di sini enggak dia pakai lubang dan <u>button</u> jadi sedikit lebih susah untuk dilepas pasang daripada <u>snap button</u> "	Intra-sentential	Describing a component of fashion item.
6	"jadi bisa <u>mix and match</u> sama warna lengan dalamnya"	Intra-sentential	Explaining a technique for outfit coordination.
7	"ditambah dengan <u>cutting-an barrel-nya</u> jadi <u>shape-nya</u> tegas"	Intra-lexical	Describing design and construction

8	"ditambah bahan shoe laces-nya tuh apa ya ngomongnya ya,, yang agak kaku gitu"	Intra-lexical	Describing a component of fashion item.
9	"kain yang kita bisa main mainin styling-nya bisa di-styling kayak gini aja atau bisa juga kayak styling-an di katalognya"	Intra-lexical	Explaining a technique for outfit coordination.
10	"sneakers ini nggak bakal out of place seandainya kita bikin styling-an yang casual-nya lebih dress down"	Intra-lexical	Referring to a fashion style or aesthetic
11	"Aku pakai yang size m jadi cukup panjang coat-nya ya"	Intra-lexical	Describing a fashion item
12	"Aku belum pakai keluar lagi setelah disemir ini jenis leather-nya juga yang butuh dipakai berkali-kali dulu"	Intra-lexical	Describing the material characteristics of the product.

Table 2 presents representative examples of code mixing identified in the use of English fashion registers in Aquinaldo Adrian's TikTok review and styling videos. To facilitate the interpretation of the data, each example is accompanied by a contextual description indicating the communicative context in which the English fashion register is used, such as describing product materials, referring to clothing items, explaining garment design, identifying fashion components, discussing styling techniques, or describing fashion styles. These contextual descriptions are intended to illustrate the role of each fashion register within fashion-related discourse before its linguistic form is analyzed. The examples further demonstrate how English fashion registers are embedded within Indonesian utterances through different types of code mixing. The intra-sentential examples show the direct insertion of English fashion registers into Indonesian sentence structures without morphological modification, whereas the intra-lexical examples illustrate the integration of English fashion registers with Indonesian morphological elements, particularly affixation. These representative examples provide the basis for the subsequent analysis of the types of code mixing found in Aquinaldo Adrian's TikTok review and styling videos.

Intra-Sentential

According to Hoffmann (1991), intra-sentential code mixing occurs when words, phrases, or clauses from one language are inserted into a sentence of another language while maintaining the grammatical structure of the main language. This type was found to be the most dominant in the present study. The following examples illustrate the use of intra-sentential code mixing in Aquinaldo Adrian's TikTok review and styling videos.

Data 1

"semuanya enteng banget sneakers-nya mungkin karena sebagian besar materialnya pakai **fabrics** ya"

The English fashion register fabrics is used to refer to the textile materials from which the sneakers are made. Rather than replacing it with an Indonesian equivalent, the speaker retains the English term while maintaining the Indonesian grammatical structure of the sentence. Since the lexical item is inserted directly without any morphological modification, this instance is classified as intra-sentential code mixing. The use of fabrics demonstrates how English material-related terminology is naturally employed when explaining the characteristics and quality of fashion products.

Data 2

"pakai celana pendek **jorts** misalnya terus atasnya pakai **hoodie**."

The sentence incorporates two English fashion registers, jorts and hoodie, referring respectively to denim shorts and a hooded sweatshirt. Both lexical items are embedded directly into an Indonesian utterance while preserving their original English forms. This pattern represents intra-sentential code mixing because the English terms function as lexical

insertions without altering the grammatical structure of the matrix language. Their use also reflects the tendency to retain internationally recognized names of clothing items in fashion-related communication.

Data 3

*"bisa lebih di-mix and match juga buat gaya-gaya **gorpcore** gitu"*

In this example, the English fashion register **gorpcore** is employed to denote a fashion style inspired by outdoor and functional clothing (Iminseon, 2018). Although the surrounding sentence is expressed in Indonesian, the style label remains in English and is inserted without morphological adaptation. This indicates the occurrence of intra-sentential code mixing. The choice of **gorpcore** suggests that contemporary fashion styles are commonly identified using their original English register, particularly when discussing current fashion trends within digital communities.

Data 4

*"tapi yang menarik itu di bagian **cutting** sampingnya"*

Attention in this utterance is directed toward the garment's cutting, which refers to the pattern or construction of the design. The English fashion register appears within an Indonesian sentence without undergoing any lexical or morphological changes. As a result, the insertion represents intra-sentential code mixing. Employing the term **cutting** enables the speaker to describe a specific design feature in fashion discourse.

Data 5

*"di sini enggak dia pakai lubang dan **button** jadi sedikit lebih susah untuk dilepas pasang daripada **snap button**"*

The speaker compares two fastening components by using the English fashion registers **button** and **snap button**. Both expressions remain in their original English forms while being incorporated into an Indonesian sentence, indicating intra-sentential code mixing. These lexical choices allow the speaker to distinguish between different fastening systems accurately, demonstrating the preference when discussing detailed components of fashion products.

Data 6

*"jadi bisa **mix and match** sama warna lengan dalamannya"*

The expression **mix and match** describes a styling practice involving the combination of different clothing pieces or colors. The English phrase is embedded directly into an Indonesian utterance without any structural or morphological modification, making it an instance of intra-sentential code mixing. Its use illustrates how English styling expressions have become familiar among fashion content creators when providing outfit recommendations and styling advice.

The six representative examples demonstrate that English fashion registers are predominantly inserted into Indonesian utterances while preserving the grammatical structure of the matrix language. According to Hoffmann (1991), this linguistic phenomenon is classified as intra-sentential code mixing, in which elements from one language are embedded into another language within the same sentence without altering the grammatical system of the matrix language. The findings indicate that English fashion registers are commonly employed to refer to clothing items, materials, fashion styles, design features, fashion components, and styling practices, suggesting that these expressions have become a natural part of spoken fashion discourse on TikTok. This finding is consistent with Ali et al. (2024), who found that fashion content creators frequently use English fashion registers when discussing fashion-related concepts on digital platforms. Similarly, Aslim et al. (2024) reported that English lexical items are often inserted into Indonesian utterances in influencer content, reflecting bilingual language practices in digital communication. Therefore, the predominance of intra-sentential code mixing in this study indicates that English fashion registers are frequently incorporated into Indonesian fashion discourse while maintaining Indonesian as the grammatical framework of communication.

Intra-Lexical

Hoffmann (1991) defines intra-lexical code mixing as the combination of linguistic elements from different languages within a single word. This type often occurs when English

words are attached to Indonesian affixes. In the present study, intra-lexical code mixing was identified in several English fashion registers used by Aquinaldo Adrian. The following examples demonstrate the occurrence of intra-lexical code mixing in the data.

Data 7

"ditambah dengan cutting-an barrel-nya jadi shape-nya tegas"

This excerpt demonstrates the integration of several English fashion registers into Indonesian morphology. The term *cutting*, which refers to the pattern or construction of a garment, is combined with the Indonesian nominal suffix *-an*, producing the hybrid form *cutting-an*. Likewise, *shape*, referring to the overall silhouette or form of the garment, receives the Indonesian possessive suffix *-nya*, resulting in *shape-nya*. Rather than functioning as independent English lexical items, both registers are morphologically adapted to fit Indonesian grammatical patterns. This linguistic process represents intra-lexical code mixing, illustrating how English fashion terminology is not only inserted into Indonesian discourse but also morphologically integrated to facilitate natural communication about garment design.

Data 8

"ditambah bahan shoe laces-nya tuh apa ya ngomongnya ya,, yang agak kaku gitu"

The expression *shoe laces*, referring to the laces of a shoe, is modified by the Indonesian possessive suffix *-nya*, forming *shoe laces-nya*. The attachment of an Indonesian grammatical marker to an English fashion register indicates morphological integration between the two languages. Consequently, this example is categorized as intra-lexical code mixing. The adapted form enables the speaker to refer to a specific component of the footwear while maintaining a natural Indonesian sentence structure.

Data 9

"kain yang kita bisa main mainin styling-nya bisa di-styling kayak gini aja atau bisa juga kayak styling-an di katalognya"

This utterance contains three different morphologically adapted forms of the English fashion register *styling*, each illustrating a distinct pattern of integration into Indonesian. The form *styling-nya* receives the possessive suffix *-nya*, *di-styling* combines the Indonesian passive prefix *di-* with the English lexical item, and *styling-an* attaches the nominal suffix *-an* to create a noun referring to a styling result or concept. These adaptations demonstrate intra-lexical code mixing, as English terminology is incorporated into Indonesian morphology while retaining its original lexical meaning. The repeated occurrence of *styling* in different grammatical forms also highlights its productivity within Indonesian fashion discourse.

Data 10

"sneakers ini nggak bakal out of place seandainya kita bikin styling-an yang casual-nya lebih dress down"

Several English fashion expressions appear in this sentence; however, the intra-lexical phenomenon is represented by *casual-nya*, in which the adjective *casual*, describing an informal style of dress, is combined with the Indonesian suffix *-nya*. This morphological adaptation allows the English style descriptor to function naturally within the Indonesian grammatical structure. Accordingly, the example is classified as intra-lexical code mixing. The adaptation reflects the speaker's tendency to integrate internationally recognized fashion style terminology into Indonesian while maintaining fluency in spoken communication.

Data 11

"Aku pakai yang size m jadi cukup panjang coat-nya ya"

The English fashion register *coat*, referring to an outer garment worn over clothing, is combined with the Indonesian possessive suffix *-nya*, resulting in the hybrid form *coat-nya*. Through this morphological modification, the English lexical item becomes grammatically integrated into the Indonesian sentence without changing its semantic meaning. This pattern is identified as intra-lexical code mixing, demonstrating how English names of clothing items are adapted to Indonesian morphology while remaining recognizable as English fashion register.

Data 12

"Aku belum pakai keluar lagi setelah disemir ini jenis leather-nya juga yang butuh dipakai berkali-kali dulu"

In this example, leather, which refers to the material used to produce the footwear, is attached to the Indonesian possessive suffix *-nya*, forming *leather-nya*. The English fashion register is therefore morphologically integrated into Indonesian rather than simply inserted as an independent lexical item. This combination represents intra-lexical code mixing because the English term and the Indonesian grammatical marker operate as a single lexical unit. Such adaptation allows the speaker to discuss product materials using English fashion register that is widely recognized within the fashion industry while preserving the grammatical conventions of Indonesian.

The intra-lexical examples reveal a closer interaction between English fashion registers and the Indonesian linguistic system through the attachment of Indonesian affixes such as *-nya*, *-an*, and *di-*. Hoffmann (1991) classifies this phenomenon as intra-lexical code mixing, which occurs when elements from different languages are combined within a single lexical item. Forms such as *cutting-an*, *shoelace-nya*, *di-styling*, *coat-nya*, and *leather-nya* demonstrate that English fashion registers are not merely inserted into Indonesian utterances but are also adapted to Indonesian morphological patterns while retaining their original meanings. Similar findings were reported by Lumindong (2024), who argues that English has become functionally integrated into the everyday communication of Indonesian bilingual speakers. Likewise, Pratiwi & Santika (2025) observed that English lexical items in Indonesian influencer content are frequently adapted to fit local linguistic practices during spontaneous communication. These findings suggest that English fashion registers in TikTok fashion content interact with Indonesian not only at the sentence level but also at the lexical level, illustrating the dynamic nature of bilingual language use in contemporary digital communication.

Reasons of Code-Mixing

To identify the reasons for code mixing, the researcher analyzed the use of English fashion registers in Aquinaldo Adrian's TikTok review and styling videos based on Hoffmann's (1991) theory. Hoffmann proposes seven reasons for code mixing, namely: (1) talking about a particular topic, (2) quoting somebody else, (3) being emphatic about something, (4) interjection, (5) repetition used for clarification, (6) clarifying the message for the audience, and (7) expressing group identity. Based on the analysis, only two reasons were identified in the data: talking about a particular topic and expressing group identity. The findings indicate that English fashion registers are primarily used to discuss fashion-related concepts, styling techniques, materials, and product characteristics. In addition, some fashion register are employed to reflect familiarity with fashion culture.

Talking About Particular Topic

According to Hoffmann (1991), code mixing may occur when speakers discuss a particular topic that is closely associated with specific vocabulary from another language. In fashion discourse, English fashion registers are often used when describing clothing items, materials, styles, and styling concepts. Therefore, code mixing frequently appears when the speaker discusses fashion-related topics. The following examples illustrate this reason in the data.

"Aku mau ngasih unjuk koleksi Asics Gel kinetik sp ini hybrid sneakers yang bentuknya kayak derby shoes ya."

The speaker introduces a footwear collection by using the expressions *hybrid sneakers* and *derby shoes*, which refer to specific shoe designs in fashion discourse. These English fashion registers are employed because they precisely identify the characteristics of the product being reviewed. Rather than substituting them with Indonesian equivalents, the speaker retains the original expressions to discuss the footwear more accurately within the context of fashion product reviews. Therefore, this utterance represents the reason of talking

about a particular topic because the code mixing occurs while explaining a specific fashion product and its characteristics.

"di posisi strap terpendeknya pun ruang keteknya tetap lega dan nyaman terutama dalam keadaan kalau zipper-nya dibuka ya jadi bagian closer-nya bisa di-overlap gitu kayak begini"

The discussion focuses on the functional features and construction of the bag by using the English fashion registers zipper, closer, and overlap. These expressions refer to specific components and design mechanisms that are commonly used in fashion and product descriptions. Rather than replacing them with Indonesian equivalents, the speaker employs the original English terms to provide a more precise explanation of how the product is designed and used. This utterance can therefore be categorized as talking about a particular topic, as the code mixing occurs while describing the structural features and functionality of a fashion product.

"pakai material cotton combed 16 s jadi struktur dari T-shirt nya dapat tapi tetap halus di kulit ini nyaman dipakai seharian"

In describing the quality of the garment, the speaker uses the English fashion registers cotton combed and T-shirt to identify the fabric specification and the clothing item being reviewed. The expression cotton combed 16s represents a specific textile classification that conveys information about the material's characteristics, while T-shirt refers to the garment itself. These English expressions enable the speaker to discuss product specifications more accurately within the context of fashion. Accordingly, this example reflects the reason of talking about a particular topic, since the code mixing is motivated by the explanation of material properties and product characteristics.

These examples demonstrate that English fashion registers are employed when the speaker discusses specific aspects of fashion, including footwear, styling, garment construction, clothing combinations, and product characteristics. The occurrence of code mixing is therefore closely related to the topic being communicated rather than occurring randomly. This finding corresponds to Hoffmann's (1991) category of talking about a particular topic, which explains that bilingual speakers tend to mix languages when discussing subjects associated with a particular field of knowledge. Similar findings were reported by Aslim et al. (2024), who found that English expressions frequently appear in influencer content when explaining beauty and lifestyle products. Likewise, Pratiwi and Santika (2025) observed that English lexical items are commonly maintained in digital content because they facilitate discussions within specific domains. These findings suggest that the use of English fashion registers in Aquinaldo Adrian's TikTok videos is primarily motivated by the fashion-related topics being discussed, making talking about a particular topic one of the principal motivations for code mixing in the analyzed data.

Expressing Group Identity

Hoffmann (1991) explains that code mixing can be used to express group identity by signaling affiliation with a particular community. In fashion-related content, the use of English fashion registers may reflect familiarity with fashion culture and shared knowledge among fashion enthusiasts. The following examples demonstrate how code mixing is employed to express group identity in the data.

"Aku bakal ngebahas produknya aja ya ini nama artikelnya runway back bukan runway fashion ya tapi runway kabur ini literally memang tasnya bisa buat pergi dari rumah"

The expression runway fashion is used while clarifying that the product name runway should not be confused with the fashion term runway. Instead of translating the expression into Indonesian, the speaker assumes that the audience is familiar with the concept of runway as a fashion show. This shared understanding allows the speaker to create a humorous comparison while maintaining the fashion context. Therefore, this utterance reflects the reason of expressing group identity, as the English fashion register is used based on the shared knowledge of audiences who are familiar with fashion discourse.

"sepatu outsole ceper dari sejak jaman sepatu bola naik daun bloke core jadi barang fashion"

The speaker employs the term blokecore to describe a fashion trend inspired by football culture that has become popular in social media fashion content (Mcassey, 2024). Rather than

explaining the concept in Indonesian, the English fashion register is used because it has become widely recognized within fashion communities. Its use suggests that both the speaker and the intended audience share an understanding of current fashion trends. This example demonstrates the reason of expressing group identity, as the code mixing signals membership in a community that is familiar with fashion culture and its emerging styles.

"pemilihan materialnya dan look-nya lebih friendly untuk banyak orang di luar pecinta denim sekalipun jadi kayak spek denimhead"

The expression denimhead refers to individuals who have a strong interest in or extensive knowledge of denim products. By using this English fashion register, the speaker distinguishes a specific group within the broader fashion community while comparing the product to their preferences. The term is unlikely to be fully understood by audiences without familiarity with denim culture, making it a marker of shared knowledge among fashion enthusiasts. Accordingly, this utterance represents the reason of expressing group identity, as the English fashion register identifies and acknowledges a particular community within the fashion world.

The findings of this study are consistent with previous sociolinguistic research demonstrating that intra-sentential code mixing is the most dominant type of code mixing in digital communication because it enables speakers to integrate English lexical items naturally into Indonesian sentence structures without disrupting the flow of interaction (Hoffmann, 1991). Similar findings were reported by Alabdaly et al. (2022), who found that social media content creators frequently employ English expressions to communicate specialized concepts while maintaining audience engagement. The predominance of talking about a particular topic as the primary reason for code mixing also supports Hoffmann's (1991) framework, indicating that bilingual speakers often switch languages when discussing concepts for which English terminology is more precise or widely recognized. However, unlike previous studies that primarily examined general lifestyle or entertainment content (Derioh et al., 2023; Dovchin, 2024), this study specifically focuses on English fashion registers in TikTok fashion discourse. The findings demonstrate that English fashion terminology serves not only communicative purposes but also functions as a marker of professional expertise and group identity within digital fashion communities. This suggests that code mixing in fashion content is closely associated with domain-specific knowledge, global fashion culture, and personal branding, extending previous research by highlighting the specialized linguistic functions of English within contemporary digital fashion communication.

CONCLUSIONS

This study demonstrates that code mixing in Aquinaldo Adrian's TikTok review and styling videos is closely connected to the use of English fashion registers in Indonesian digital fashion discourse. Using Hoffmann's (1991) framework, the findings show that English fashion terms are mainly realized through intra-sentential and intra-lexical code mixing, while the dominant motivations are discussing particular fashion topics and expressing group identity. These patterns suggest that code mixing is not a random bilingual phenomenon but a deliberate linguistic strategy shaped by the communicative needs of specialized fashion discourse. From a sociolinguistic perspective, English fashion registers help content creators communicate fashion concepts more accurately, establish professional credibility, and reinforce a shared identity within the online fashion community. The findings further illustrate how global fashion discourse influences Indonesian digital communication through the symbolic and professional value of English. Thus, this study contributes to sociolinguistic scholarship by demonstrating the interaction between specialized registers, code mixing, and identity construction in digital media. However, the analysis is limited to twenty-four videos from a single creator, reducing generalizability. Future research should examine larger datasets, multiple influencers, and diverse social media platforms to provide broader insights into code-mixing practices in digital fashion communication.

REFERENCES

- Aguiar, M. (2024). Digital Humanities Looking at the World. *Digital Humanities Looking at the World*. <https://doi.org/10.1007/978-3-031-48941-9>
- Ali, A. Z., Ujang, S., & Ruminda, R. (2024). Register of Fashion Content Creation on Instagram. *Register of Fashion Content Creation on Instagram*, 7(1), 60–75. <http://dx.doi.org/10.18860/prdg.v7i1.28649>
- Aslim, M., Eliwarti, E., & Hadriana, H. (2024). An Analysis of Code Mixing Used by Beauty Influencers in Tiktok. *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature*, 12(1), 89–97. <https://doi.org/10.24256/ideas.v12i1.4336>
- Barnard, M. (1996). Fashion as Communication. pp. 26-27
- Clark, J., & Yallop, C. (2006). An Introduction to Sociolinguistics Blackwell Textbooks in Linguistics. In *Religion*. <https://doi.org/10.1353/lan.2003.0268>
- Creswell, J. W. (2014). *Research design : qualitative, quantitative, and mixed methods approaches 4th ed.* SAGE.
- Davis, J. L. (2016). Social Media. *The International Encyclopedia of Political Communication*, (under 30), 1–8. <https://doi.org/10.1002/9781118541555.wbiepc004>
- Dzakirah Wijaya, D. (2022). Code-Mixing on Instagram Captions Posted by the Fashion Influencer “AMELIA ELLE.” *Journal of English for Specific Purposes in Indonesia*, 1(1), 12–17.
- Hoffmann, C. (1991). *An Introduction to Bilingualism*. Pearson Education Limited.
- Legère, K., Holmes, J., & Legere, K. (1994). An Introduction to Sociolinguistics. In *Language* (Vol. 70, Number 3). <https://doi.org/10.2307/416511>
- Lumdong, B. (2024). Linguistics Classes Students' Perception on English-Indonesian Bilingualism. *Jpbii*, 12(1), 2615–4404. <https://doi.org/10.23887/jpbii.v12i1.3325>
- Mcassey, W. J. (2024). *Fanwear and Fashion*. 24–26.
- Pratiwi, N. K. A. A., & Santika, I. D. A. D. M. (2025). Code-Mixing Used by Vlogger “Tasya Farasya” On TikTok Videos. *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature*, 4778(English study program of IAIN Palopo), 5729–5740. <https://doi.org/10.24256/ideas>.
- Putri, Z. E., & Taufiq, I. (2024). Analysis Of The Spill Outfit Trend On Tiktok To Teenagers ' Fashion Interest In Pekanbaru. *Icommeding*, 1(1), 77–83.
- Setiawan, K., Sari, R. P., & Wijayanti, L. T. (2023). *Fashion Register in Femina Magazine: A Sociolinguistic Analysis* (Number Colalite). Atlantis Press SARL. https://doi.org/10.2991/978-2-38476-140-1_27
- Wati, R. (2020). An Analysis of Code Switching and Code Mixing in Fashion Program “I Look” on Net Tv. *Channing: Journal of English Language Education and Literature*, 5(1), 12–25. <https://doi.org/10.30599/channing.v5i1.753>
- Yulianti, F., Firdaus, D., & Listiani, T. (2025). Code Mixing in Cooking Terms on Jesselyn MCI 8 ' S Tiktok Account in Gourmet with Jess Segment. *Ideas*, 4778, 2674–2681. <https://doi.org/10.24256/ideas>.
- 이민선. (2018). Dailiness in Fashion - Focused on Normcore, Gorpcore, Menocore -. *Journal of Korea Design Forum*, 23(4), 19–30. <https://doi.org/10.21326/ksdt.2018.23.4.002>