

## AN ANALYSIS OF CODE-MIXING IN THE INDAH G SHOW YOUTUBE CHANNEL

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### ABSTRACT

The common social media platform YouTube has encountered an increase in the practice of code-mixing, which is the use of two or more languages in one conversation. Understanding the function of language in communication, managing language difficulties, intercultural disruptions, and TCK identity crisis in a global environment also relies on code-mixing, a critical sociolinguistic phenomenon. The primary objectives of the study are to look into various types of code-mixing and the reasons why people use it in the video *Language Barriers, Culture Shock & TCK Identity Crisis ft. Mella Carli* on the Indah G Show YouTube channel. This study used a qualitative approach, with data collected through video transcription. This study used content analysis, focusing on examining all possible types of code-mixing as defined by Muysken and the reason for using code-mixing that was argued by Hoffman. The results of this research, firstly the types of code-mixing which were divided into insertion, alternation, and congruent lexicalization. Secondly, the reasons for using code-mixing which divides into talking about a particular topic, being emphatic about something, quoting somebody else, repetition used for clarification, intentions of clarifying the speech content for the interlocutor and expressing group identity. According to the results, alternation is the most common type of code-mixing, and talking about particular topic for the reason.

Keywords: sociolinguistics, code-mixing, YouTube.

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### INTRODUCTION

In the field of linguistic studies, people who communicate in more than one language are referred to as bilinguals. Bilingual refers to a person's ability to communicate in two languages. Bilingualism can develop when people research and learn languages other than their mother tongue or first language. Individuals who are bilingual do not necessarily become an expert in their second language completely (Myers-Scotton, 2007). In a multilingual country like Indonesia, people frequently speak more than one language in their daily lives. Code-mixing refers to the use of multiple

languages or the combination of two or more languages in the same topic or context. According to Wardaugh & Fuller (2015) code-mixing occurs when a speaker uses both languages together to the extent that they change from one language to another during one speech.

Social media has provided an innovative platform for language usage, allowing people to interact with others from all over the world and learn about different languages. It additionally led to an increase in the use of new types of languages, such as code-mixing. In The Indah G Show: *Language Barrier, Culture Shock & TCK Identity Crisis ft. Mella Carli* videos, emphasize the linguistic phenomenon of code-mixing, which involves switching or combining two or more languages in one conversation. People frequently use a variety of languages to express themselves effectively in multilingual environments. This study aims to contribute to a better understanding of this phenomenon by examining the complexity of the code-mixing in this context and highlighting its types and reasons. The related focus of the chosen video *Language Barriers, Culture Shock, & TCK Identity Crisis* provides an additional level of complexity to the analysis.

Mella Carli, the guest speaker's speech, offers an exciting opportunity to analyze the intersection of language, culture, and identity in the context of global mobility and cross-cultural encounters. The objective in situating study within this thematic framework is to clarify how code-mixing can be used to navigate the diversity of languages and media for complex identity-building negotiations in an increasingly global world. The study aims to contribute to a broader discussion about multilingualism, cultural exchange, and identity formation in the modern digital environment by carefully examining types and code-mixing reasons The Indah G Show video. The study seeks to increase our understanding of science while simultaneously offering practical insights that can inform language education, intercultural communication practices, and media production strategies in a diverse, multilingual context.

## **METHODOLOGY**

A qualitative method was used for the purpose of this study. According to Creswell (as cited in Ishtiaq, 2019), qualitative research is a study approach to

discovering and comprehending the meaning that certain individuals or groups feel is derived from social or human problems. Qualitative research is suitable for studying complicated language phenomena such as code-mixing in the context of the surrounding environment, thus enabling it to do a comprehensive analysis of the selection of videos from the YouTube channel The Indah G Show entitled *Language Barriers, Culture Shock & TCK Identity Crisis ft. Mella Carli*. The design of the study is a content analysis. The purpose of this study was to analyze the different types of code-mixing used in video, as well as the reasons that led to the use of code-mixing.

## DISCUSSION

The researcher examined the code-mixing in the video using Muysken's theory, which states that there are three types of code-mixing: (1) insertion, (2) alternation, and (3) congruent lexicalization. Furthermore, the researcher used Hoffman's theory to determine the code-mixing reasons of use. Hoffman discusses the reasons for using a code-mixing, which include (a) talking about a specific topic, (b) quoting someone else, (c) being emphatic about something, (d) interjection, (e) repetition used for clarification, (f) intention of clarifying the speech content for the interlocutor, and (g) expressing group identity. In this research, seventy-four data were found. The primary language used was English language and then inserted with words, phrases, and clauses from the Indonesian language. The analysis of types and the reasons of some code-mixing found in this study can be seen as below:

### **1. The Types of Code-Mixing Used in The Indah G Show: *Language Barriers, Culture Shock, & TCK Identity Crisis ft. Mella Carli***

I've been called *Bu guru* so many times, I sound like *guru bahasa Indonesia*.

The sentence is an example of an insertion because it keeps the main language's structure and grammar unaffected whereas combining English "I've been called" with Indonesian terms "*Bu guru*" and "*guru bahasa Indonesia*". In this context, "*Bu guru*" is an Indonesian term that literally means "*Ibu guru*" and is commonly used to describe a female teacher. The term "*Indonesian teacher*" is another instance of an Indonesian word that has been inserted and clarifies the context.

I walk up to this fine ass Indonesian man be like, *apakah kamu ingin bercakap dengan saya sekarang?*

The utterance is part of the alternation because it combines two languages, English and Indonesian, by using English grammar and inserting Indonesian words or phrases. “*I walk up to this fine ass Indonesian man,*” this section uses English syntactic structure but includes the words “*Indonesian man,*” which are Indonesian codes. This phrase is also the best example of alternation because it uses the English idiom “*be like,*” which is used to express an attitude or statement informally, in the context of an Indonesian sentence that is then connected to the full Indonesian sentence “*Apakah kamu ingin bercakap dengan saya sekarang?*”

I think I get what you mean because yeah, it’s true like Surabayan when they speak in Javanese and like they’re *medhok*, very *negas*, very *ughhh*.

The term “*medhok*” describes a unique Surabaya accent or speech pattern that has a rich, rich tone. Additionally, the inclusion of words like “*negas*” and “*ughhh*” shows congruent lexicalization. In the Surabaya dialect, these phrases had cultural significance and exist not just as a part of the Javanese language but also convey specific behaviors or feelings that are unique to the region.

## **2. The Reasons of Code-Mixing Used in The Indah G Show: *Language Barriers, Culture Shock, & TCK Identity Crisis* ft. Mella Carli**

You know what they wear in weddings, *kebaya*?

The example sentence “*You know what they wear in weddings, kebaya?*” shows the use of code-mixing when talking about a particular topic, in this case, traditional wedding attire. The sentence is classified as talking about a particular topic because it contains the word “*kebaya*” as a specific term that is directly related to the topic being discussed, particularly the attire used at weddings. Here, the word “*kebaya*” is used to convey information about the subject matter with richness and clarity. Additionally, because the “*kebaya*” is a common traditional Indonesian dress that is frequently worn at weddings, it demonstrates knowledge of and appreciation for Indonesian culture by utilizing code-mixing in this context.

They always grasping at straws like they would say like *orang Indo, besar di indo masa gabisa bahasa Indo*.

The sentence "They always grasping at straws like they would say like *orang Indo, besar di Indo masa gabisa bahasa Indo*" is categorized as quoting somebody else because it involves the use of code-mixing to accurately quote someone else's words or expression. In this sentence, the speaker is employing a common practice in everyday conversations by quoting someone else's words or expression. The sentence constitutes a portion of a dialogue in which the speaker presents their opinion or perspective on a specific matter. The incorporation of the Indonesian phrase "*orang Indo, besar di indo masa gabisa bahasa Indo*" into the sentence enables the speaker to quote another's words accurately and effectively.

Thank you, *tante*.

The utterance "thank you, *tante*" has been categorized as an instance of being emphatic about something due to its involvement in code-mixing, a linguistic practice that is employed in expressions of strong emotions or emphasis. In this instance, the speaker is expressing gratitude and appreciation towards someone, a common practice observed in numerous cultures. The utterance forms part of a dialogue in which the speaker is acknowledging the help or kindness of another. By using the Indonesian term "*tante*", the speaker can add emphasis to their gratitude. The term "*tante*" is a term of respect and affection in Indonesian culture. Its inclusion in the sentence adds a sense of warmth and sincerity to the speaker's expression of gratitude.

How Indonesians form their mouth so like *makan; makan*, for me to say it like that.

The speaker is here to explain how to pronounce a word correctly. This sentence is part of a dialogue where the speaker is teaching someone how to say a word in Indonesian. The repetition of the word "*makan*" is the speaker's way of clarifying the pronunciation of the word. The repetition helps the listener understand the correct pronunciation. The speaker is also using the Indonesian word "*makan*" to provide precision to the explanation. The speaker is not just explaining the pronunciation of the word; she is also using the exact word to demonstrate the correct pronunciation.

I can only speak in English yeah like one sentence *terus kalo aku mau ngomong bahasa Indonesia semuanya harus bahasa Indonesia*, I can't *campur-campur seterusnya* because *nanti aku*, I'll get confused.

The utterance "I can only speak in English. Yeah, like one sentence. If I want to speak Indonesian, I have to speak Indonesian. I can't mix languages because I might get confused" is categorized as intention of clarifying the speech content for the interlocutor, as it involves code-mixing to clarify the speaker's intended message. This sentence serves to clarify the speaker's language proficiency and preferences. The sentence forms part of a dialogue in which the speaker is discussing their abilities to speak in English and Indonesian languages. The sentence is enhanced by the incorporation of Indonesian phrases such as "*terus*," "*ngomong*," "*semuanya harus bahasa Indonesia*," "*campur-campur*," and "*seterusnya*." The phrases serve to provide additional context and explanation, thereby assisting the listener in comprehending the speaker's point. Moreover, the use of Indonesian phrases adds specificity to the explanation. The speaker is not merely elucidating a general concept; rather, they are employing specific terminology to provide a comprehensive and accurate portrayal of their linguistic abilities and preferences.

I grew up here in Indo but *my mama's Chindo*

The speaker employs code-mixing in this sentence to convey their ethnic and cultural identity. The term "*Chindo*" is a combination of the words "*Chinese*" and "*Indonesian*" and is commonly used to refer to people with mixed Chinese and Indonesian ancestry. The speaker's use of the term "*Chindo*" to describe their mother indicates their cultural affiliation. The speaker's group identity is asserted and reinforced in this context through code-mixing. It enables the speaker to highlight the complexity of their cultural identity by elaborating on subtle facets of their background and heritage. Moreover, code-mixing connects people with similar cultural experiences and may encourage a sense of solidarity and belonging within the "*Chindo*" community by serving as a common language marker.

## CONCLUSION

This study examines and analyzes code-mixing and the reasons for its use in The Indah G Show YouTube Channel's. Based on an analysis of the speakers' utterances in the video provided in the previous chapter, the researchers present the study's findings as follows:

- 1) The analysis results show the use of code-mixing, which is frequently used by the speaker in the *Language Barriers, Culture Shock & TCK Identity Crisis ft. Mella Carli* video on The Indah G Show YouTube channel. The code-mixing used in the video is English and Indonesian. There are seventy-four data types of code-mixing, and the types are classified as code-mixing by Muysken. The seventy-four data are classified into eleven insertions, thirty-nine alternations, and twenty-four congruent lexicalizations.
- 2) In the *Language Barriers, Culture Shock & TCK Identity Crisis ft. Mella Carli video*, both speakers use code-mixing for a variety of reasons, and these are seven reasons for using code-mixing classified by Hoffman. The data found of the reasons for using code-mixing in the video are only six reasons. The reasons found in this study are twenty-two data of talking about a particular topic, three data of being emphatic about something, nineteen data of quoting somebody else, four data repetition used for clarification, nineteen data intentions of clarifying the speech content for the interlocutor and seven data expressing group identity.

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