

**An Analysis of Code-Mixing Used by Livy Renata on TS Media's  
YouTube Channel: Types and Impacts on Viewer Comments.**

**THESIS**

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MALANG  
2025**

# **An Analysis of Code-Mixing Used by Livy Renata on TS Media's YouTube Channel: Types and Impacts on Viewer Comments**

## **THESIS**

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

In Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra (S.S.)

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MALANG**

**2025**

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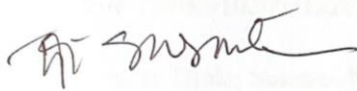
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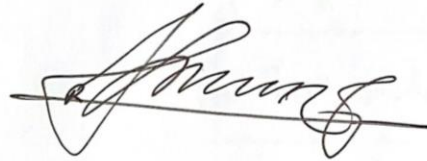
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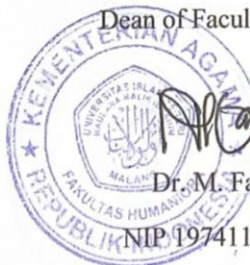


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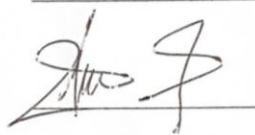
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## **MOTTO**

"In this world, the person you should pity the most is yourself—paradise is uncertain, good deeds are lacking, worship is often neglected, words are sometimes careless, prayers are delayed, and laziness is all too familiar".

(ustd. Adi Hidayat)

"When I feel tired, I always say to myself in the mirror: 'Mom and Dad's child can't be weak. Tired? Rest, don't give up. Someone as strong and handsome as me can't lose to trivial problems. The problem may be big, but Allah SWT is the Greatest.'"

(Syahrul Nizam)

## **DEDICATION**

I dedicate this thesis to myself, for giving my best effort and persevering until its completion, despite the long and challenging journey. I also dedicate this thesis to my parents, my father Tarmizi and my mother Siti Jamilah, who have done their utmost for their son. Through their hard work and unwavering desire to provide me with a proper education, they sacrificed so much to fulfill my needs. Thank you, Mom and Dad without you, I would be nothing. May I one day repay your kindness with my future success. And I also thank to Putri Amanah, who always supported me in completing this thesis. Lastly, thank you to everyone who has encouraged, reminded, and stood by me throughout my studies until the completion of this thesis.

## ACKNOWLEDGEMENT

First and foremost, all praise and gratitude be to Allah SWT for His endless mercy, guidance, and blessings, which have enabled me to complete this thesis. Without His help, it would have been impossible for me to overcome all the challenges and obstacles throughout this research process. May this humble work be a beneficial deed and an initial step toward making greater contributions in the future.

I would like to express my deepest gratitude to my beloved parents, my father Tarnizi and my mother Siti Jamilah, for their unwavering support, both morally and materially. Their endless sacrifices, prayers, and unconditional love have been my greatest strength in completing this study. This thesis is a small token of appreciation for all their tireless efforts.

I also extend my sincere thanks to my advisor Mr, Drs. H. Djoko Susanto, M.Ed., Ph.D., as well as the Dean of the Faculty of Humanities Mr, Dr. M. Faisol, M.Ag. and the Head of the English Literature Department Mr, Ribut Wahyudi, M.Ed., Ph.D. for their guidance, insights, and patience during the research and writing process. Lastly, I am grateful to everyone who has supported, motivated, and assisted me throughout my academic journey until the completion of this thesis. May Allah SWT reward all their kindness abundantly.

Malang, 14 may 2025

The researcher,



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## ABSTRACT

**Nizam, Syahrul.** (2025). *An Analysis of Code-Mixing Used by Livy Renata on TS Media's YouTube Channel: Types and Impacts on Viewer Comments* Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Drs. H. Djoko Susanto, M.Ed.Ph.D.

**Keywords:** *Code-Mixing, youtube, TS Media.*

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One widely used communication method in bilingual and multilingual societies is code-mixing, a feature extensively studied by linguists in various contexts, such as EFL classrooms, public events, films, live performances, and social media. While most research on code-mixing in social media focuses on its types and functional purposes, further investigation is needed to explore the specific types of code-mixing and their impact on audience responses in comment sections. This study examines the code-mixing used by Livy Renata in two videos from the TS Media YouTube channel's TS Talks session, where Indonesian serves as her primary language. Data were collected by transcribing Livy Renata's speech from the TS Talks videos and analyzed using Hoffman's (1991) classification theory of code-mixing and Myers-Scotton's (1993) theory on the effects of code-mixing in social media. The findings reveal that Livy Renata actively engages in code-mixing, with 58 identified instances, more than half of which were intra-sentential code-mixing, followed by 9 cases of intra-lexical code-mixing and 5 involving pronunciation changes. Additionally, the use of code-mixing influenced audience responses in the comment section, with 60 data points identified as reactions to her code-mixing; over half reflected positive responses, while only a few negative responses were observed regarding its impact in the YouTube videos.

## ABSTRACT

**Nizam, Syahrul.** (2025). *An Analysis of Code-Mixing Used by Livy Renata on TS Media's YouTube Channel: Types and Impacts on Viewer Comments* Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Drs. H. Djoko Susanto, M.Ed.Ph.D.

**Keywords:** *campur kode, youtube, TS Media.*

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Salah satu metode komunikasi yang banyak digunakan dalam masyarakat bilingual dan multibahasa adalah code-mixing, sebuah fenomena yang telah banyak diteliti oleh para linguist dalam berbagai konteks, seperti kelas EFL, acara publik, film, pertunjukan langsung, dan media sosial. Meskipun sebagian besar penelitian tentang code-mixing di media sosial berfokus pada jenis dan tujuan fungsionalnya, diperlukan investigasi lebih lanjut untuk mengeksplorasi tipe spesifik code-mixing serta pengaruhnya terhadap respons audiens di bagian komentar. Penelitian ini mengkaji code-mixing yang digunakan oleh Livy Renata dalam dua video sesi TS Talks dari kanal YouTube TS Media, di mana bahasa Indonesia menjadi bahasa utamanya. Data dikumpulkan dengan menyalin ucapan Livy Renata dari video TS Talks dan dianalisis menggunakan teori klasifikasi code-mixing Hoffman (1991) serta teori Myers-Scotton (1993) tentang efek code-mixing di media sosial. Temuan penelitian menunjukkan bahwa Livy Renata aktif menggunakan code-mixing, dengan 58 kasus teridentifikasi, lebih dari setengahnya merupakan intra-sentential code-mixing, diikuti oleh 9 kasus intra-lexical code-mixing dan 5 kasus yang melibatkan perubahan pengucapan. Selain itu, penggunaan code-mixing memengaruhi respons audiens di bagian komentar, dengan 60 data yang teridentifikasi sebagai reaksi terhadap code-mixing-nya; lebih dari separuhnya mencerminkan respons positif, sementara hanya sedikit respons negatif yang diamati terkait dampaknya dalam video YouTube tersebut.

## ملخص البحث

نظام، شهرل. (٢٠٢٥). استخدام اختلاط الكود من قبل ليفي ريناتا على يوتيوب تي اس ميديا في جلسة تي اس توكس: تحليل للأنواع والتأثيرات على تعليقات المشاهدين. رسالة البكالوريوس. قسم الادب الانجليزي كلية العلوم الانسانية، الجامعة الاسلامية الحكومية مولانا مالك ابراهيم مالانج. المشرف: د. ح. جوكو سوسانتو، م.إ.د.

### كلمات مفتاحية: مزج اللغات، يوتيوب، تي اس ميديا

واحدة من طرق التواصل الشائعة في المجتمعات ثنائية اللغة ومتعددة اللغات هي اختلاط الكود، ظاهرة بحثها، العديد من اللغويين في سياقات مختلفة مثل فصول تعليم الإنجليزية كلغة أجنبية، الفعاليات العامة، الأفلام العروض المباشرة، ووسائل التواصل الاجتماعي. رغم تركيز معظم الدراسات عن اختلاط الكود في وسائل التواصل على أنواعه وأهدافه الوظيفية، إلا أن هناك حاجة لمزيد من البحث لاستكشاف أنواعه المحددة وتأثيره على ردود الجمهور في قسم التعليقات. تبحث هذه الدراسة في اختلاط الكود المستخدم من قبل ليفي ريناتا في فيديو من جلسات تي إس توكس على قناة يوتيوب تي إس ميديا، حيث تكون اللغة الإندونيسية هي اللغة الأساسية. تم جمع البيانات بنسخ كلمات ليفي ريناتا من فيديوهات تي إس توكس وتحليلها باستخدام نظرية تصنيف اختلاط الكود لهوفمان (١٩٩١) ونظرية مايرز-سكوتون (١٩٩٣) عن تأثير اختلاط الكود في وسائل التواصل. أظهرت النتائج أن ليفي ريناتا تستخدم اختلاط الكود بنشاط، حيث تم تحديد ٥٨ حالة، أكثر من نصفها كانت اختلاطاً داخل الجملة، تليها ٩ حالات داخل المفردة و ٥ حالات شملت تغييرات في النطق بالإضافة إلى ذلك، أثر استخدام اختلاط الكود على ردود الجمهور في التعليقات، حيث تم تحديد ٦٠ ردًا كفاعل مع اختلاطها اللغوي؛ أظهر أكثر من النصف ردودًا إيجابية، بينما لوحظت بعض الردود السلبية القليلة المتعلقة بتأثيره في فيديوهات اليوتيوب.

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## **CHAPTER I**

### **INTRODUCTION**

The first chapter covers the study's background, research questions, significance, scope and limitations, and key term definitions.

#### **A. Background**

Indonesia is a country with extraordinary linguistic diversity, having more than 700 regional languages, so the society is generally bilingual or multilingual (Ministry of Education and Culture of the Republic of Indonesia, 2020). They use regional languages as their mother tongue and Indonesian as a unifying language in education, government, and interethnic communication. However, some regional languages are threatened with extinction due to globalization and the decreasing number of young speakers, although preservation efforts such as local content teaching continue to be carried out. In this context, the phenomenon of code mixing becomes an inseparable part of daily communication.

Code mixing occurs when speakers combine elements from two or more languages in one conversation, either orally or in writing. According to Muysken (2000), this is a natural phenomenon that reflects the social and cultural dynamics of the speakers. As shown by Poplack (1980), code mixing not only enriches the meaning of communication but also serves as a tool to express social identity and group affiliation. Gumperz (1982) added that code mixing allows speakers to convey nuances that may not be expressed in just one

language. Thus, code mixing not only demonstrates linguistic ability but also reflects a broader social and cultural context in multilingual societies like Indonesia.

The phenomenon of code mixing has become more prevalent with the advent of social media, where interactions among individuals from various linguistic and cultural backgrounds have become more intense. Social media platforms, such as YouTube, Instagram, and TikTok, have become the main venues where code mixing is used to express identity, build social relationships, and attract audience attention. Myers-Scotton (1993) in her Markedness Model theory emphasizes that code mixing is not just a communication tool but also a way to build social relationships and express identity. The choice of language or language mix in a conversation is often influenced by social factors, such as the relationship between the speaker and the listener, the context of communication, and the purpose of communication (Myers-Scotton, 1993). In the context of social media, code mixing is used to create closeness with audiences who have similar linguistic backgrounds while also attracting a broader audience.

The use of code mixing on social media has become a significant trend, especially among the younger generation. Content creators often combine Indonesian with English or regional languages to create content that is more engaging and relevant to their audience. This not only increases viewer engagement but also reflects their bilingual or multilingual identity (Baker, 2011). However, the use of code mixing also poses challenges, such as

confusion for viewers who do not understand the languages used, as well as the potential to create social distance between groups that master the language and those who do not. Giles Communication Accommodation Theory (CAT) explains that individuals tend to adjust their communication style, including language use, to create closeness or social distance with their interlocutors (Giles & Ogay, 2006). In the context of social media, this is evident when content creators use code mixing to adapt to the linguistic preferences of their audience.

In this context, Livy Renata, a content creator and public figure, becomes an interesting research subject. Livy Renata often uses code mixing in her YouTube content, especially in the TS Talks Session on the TS Media channel. The choice of Livy Renata as a research subject is based on her popularity among the younger generation and her consistent use of code mixing in her content. Livy Renata not only uses code mixing as a communication tool but also as a strategy to build relationships with her audience. This makes her a relevant example for understanding how code-mixing functions in the digital media context.

Previous research on the phenomenon of code mixing has been conducted in various contexts, both in academic settings and digital media. Siska and Yelliza (2022) in their journal titled “Code Mixing Analysis in Group Discussion Activity in Speaking Class” examined the use of code mixing in group discussion activities in speaking classes. This research used a descriptive qualitative method with data collection techniques through observation and



analysis of student discussion transcripts. They found three dominant types of code mixing used by students, namely insertion, alternation, and congruent. These findings indicate that although students have good English language skills, the use of their mother tongue (Indonesian) still frequently appears in their communication. This is in line with research by Fadliyah, Dollah, and Muhayyang (2023) which analyzed code mixing in EFL students' class presentations. This research also used a descriptive qualitative method with data collection techniques through classroom observation and open interviews. They found three similar types of code mixing, with word insertion as the most dominant type. Both studies indicate that code mixing is used as a communication strategy to facilitate understanding and smooth interaction in academic contexts.

In addition to academic contexts, the phenomenon of code mixing is also commonly found in digital media, such as YouTube. Wahyudiantari (2021) analyzed the use of code mixing by Ganjar Pranowo in videos on the Boy William YouTube channel. This research used a qualitative method with a research design focused on content analysis. Data was collected through documentation methods, namely by analyzing videos containing code mixing based on Hoffman's theory. The results of her research showed that code mixing was used to facilitate smoother interactions and avoid misunderstandings between speakers and listeners. These findings are supported by research by Sukrisna and Agung (2019) which analyzed code mixing in videos by YouTuber Atta Halilintar. This research used a descriptive qualitative method

with data collection techniques through documentation and content analysis based on Hoffman and Suwito's theories. They found that intra-sentential code mixing was the most dominant type, indicating that code mixing is often used in informal contexts to make communication more relaxed and easily understood. Research by Haneystiy and Relish Sofie (2021) also supports these findings by analyzing code mixing in Boy William's videos. This research used a qualitative approach with data collection techniques through documentation and data analysis through data reduction, data presentation, conclusion drawing, and verification. The results showed that insertion was the most frequently used type of code mixing.

In the context of language learning, Husna (2023) studied the impact of code mixing between English and Manado language in speaking learning in eighth grade. This research used a qualitative method with data collection techniques through observation and interviews involving 16 students and 1 teacher. The results of her research showed that code mixing had positive impacts, such as increasing students' comfort, courage, and motivation in speaking English. These findings are in line with research by Zulfira (2022) which analyzed code mixing in student communication on social media. This research used a qualitative method with data collection techniques through observation and semi-structured interviews. The data were analyzed through data reduction such as coding and written summaries based on participants' statuses, chats, and captions. Zulfira found that code mixing was used to enhance English language skills, show group identity, and simplify communication. Both studies indicate

that code mixing can be an effective strategy in language learning, especially in bilingual contexts.

Research by Raksang (2019) and Arfan (2019) also provides important contributions to understanding the phenomenon of code mixing. Raksang analyzed code mixing in social media among students at IAIN Palopo using a descriptive qualitative method with data in the form of posts and conversations among students on social media such as Facebook, WhatsApp, and Instagram. The results of her research showed that insertion and alternation were the dominant types of code mixing. Meanwhile, Arfan studied the factors motivating students at Universitas Muhammadiyah Makassar to use code mixing in class discussions. This research used a qualitative method with data collection procedures from student conversations structured in two languages, which were then classified into three types of code mixing based on Muysken's theory. The results showed that intrinsic message factors were the most dominant, followed by situational factors and participant roles. Both studies reinforce the finding that code mixing is not only used as a communication strategy but is also influenced by social and psychological factors.

Overall, previous studies show that code mixing is common phenomena occurring in various contexts, both academic, digital media, and language learning. These findings indicate that code mixing is used as a communication strategy to facilitate understanding, enhance interaction smoothness, and create a more relaxed atmosphere in communication. Additionally, factors such as group identity, communication situations, and intrinsic motivation also

influence the use of code mixing. Thus, these studies provide valuable insights into the role of code mixing in bilingual communication in Indonesia.

The difference between this research and previous studies lies in the focus of this research on audience responses through the comment section on digital platforms, specifically YouTube. While previous research focused more on the use of code mixing by speakers, this research explores how code mixing affects interaction and audience engagement. Additionally, this research combines Hoffman's theory (1991) to identify types of code mixing and Myers-Scotton's theory (1993) to analyze its impact on social interaction, thus providing a more comprehensive analysis.

## **B. Research Question**

According to the background described above, the research questions that will be discussed in this study are:

1. What types of code mixing are used by Livy Renata in TS Media's youtube channel?
2. What is the impact of the code mixing used by Livy Renata on the viewer comments?

## **C. Significance**

The researcher hopes that this study will have a positive impact on readers interested in the field of code mixing. Additionally, the researcher hopes this

study can serve as a useful reference for other researchers who wish to explore the topic of code mixing. In the future, the researcher hopes that research on code mixing can enhance the understanding of the types of code mixing used and the impacts generated by the use of code mixing. Thus, readers are expected to avoid misunderstandings regarding the phenomenon of code mixing that occurs today.

#### **D. Scope and Limitation**

In this study, the researcher provides limitations to keep the topic discussed focused and not deviate from the desired discussion. The researcher focuses on the phenomenon of language mixing used by Livy Renata in the TS Media's YouTube channel. This study will elaborate on the types of language mixing and the impact of the language mixing used by Livy Renata on the audience in the comment section.

#### **E. Definition of Key Terms**

1. Code Mixing: Code mixing is a linguistic phenomenon where speakers combine two or more languages in one conversation or sentence. In the context of this research, code mixing refers to the use of mixed languages by Livy Renata in her YouTube videos, which may include the combination of Indonesian and English or other languages.

2. Livy Renata: Livy Renata is a content creator and influencer known through the YouTube platform. In this research, she is the main subject analyzed regarding her use of code mixing in the content she presents, particularly in the TS Talks session.
3. YouTube: YouTube is a very popular video-sharing platform where users can upload, watch, and interact with video content. This research focuses on the videos uploaded by Livy Renata on YouTube, which become the context in which the phenomenon of code mixing occurs.
4. TS Media: TS Media is a leading media production company, entertainment agency, and community builder based in Indonesia. In this research, TS Media serves as the context in which the analysis of code mixing is conducted, as well as the place of interaction between Livy Renata and her audience.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

In this chapter, the researcher discusses sociolinguistics, bilingualism and multilingualism, code-mixing, and the impact of code-mixing usage.

#### **A. Sociolinguistics**

Sociolinguistics is a branch of linguistic science that explores the relationship between language and society. Its main focus is how social factors such as class, gender, age, ethnicity, and geographical location influence how a person uses language. According to Wardhaugh and Fuller (2015) in their book "An Introduction to Sociolinguistics," language is not only viewed as a linguistic system but also as a reflection of a person's social and cultural identity.

In sociolinguistics, there are several key concepts often discussed, such as language variation, diglossia, bilingualism, and multilingualism. Language variation refers to differences in language use based on the social background of the speaker, such as dialects or accents. Meanwhile, bilingualism and multilingualism refer to a person's or a group's ability to use two or more languages in daily life (Holmes, 2013). One interesting phenomenon in sociolinguistics is code mixing, which is the mixing of two or more languages in one conversation. According to Muysken (2000) in his book "Bilingual Speech: A Typology of Code-Mixing," code mixing often occurs among bilingual or multilingual speakers, where they combine lexical and grammatical

elements from different languages in one sentence. In the digital era like today, code mixing has become increasingly popular, especially on social media. Research by Androutsopoulos (2020) in the "Journal of Computer-Mediated Communication" shows that content creators on platforms like Instagram and TikTok often mix Indonesian with English to create a modern impression and attract a global audience.

## **B. Bilingualism and Multilingualism**

Bilingualism is a person's ability to actively use two languages in daily life, while multilingualism refers to the use of more than two languages. This phenomenon is becoming more common in the modern era due to the influence of globalization, social mobility, and cross-cultural interactions. According to Wei (2018) in the "International Journal of Bilingualism," bilingualism is not just about linguistic ability but also involves adaptation to the social and cultural contexts in which the languages are used.

In Indonesia, bilingualism and multilingualism are very common due to ethnic and cultural diversity. For example, a person may use Indonesian in formal situations, a regional language at home, and English in professional or academic contexts. Research by Zein (2020) in his book "Language Policy in Superdiverse Indonesia" shows that linguistic diversity in Indonesia encourages bilingual and multilingual practices. In modern society, bilingualism and multilingualism are often found in urban environments or communities exposed



to global media. According to Dewi (2019) in the "Indonesian Journal of Linguistics," bilingual individuals tend to use different languages for different contexts. For example, the first language (L1) is used at home, while the second language (L2) is used at school or work. This phenomenon is further reinforced by the development of technology and social media, which allows for cross-geographical and cultural interactions. In Indonesia, bilingualism occurs not only naturally through daily interactions but is also influenced by the education system. Research by Nurhayati (2020) in the "Journal of Language and Literature Education" shows that teaching English as a foreign language in Indonesian schools contributes to the increasing bilingual abilities among the younger generation.

Language also plays an important role in shaping a person's social and cultural identity. According to Bucholtz and Hall (2005) in the "Journal of Sociolinguistics," language is not just a communication tool but also a means to express identity, origins, and social relationships. In many cultures, language serves as a strong identity marker, helping individuals and groups articulate their positions in society. For example, in Indonesia, the use of regional languages such as Javanese, Sundanese, or Batak often serves as a marker of a person's ethnic identity. Meanwhile, the use of Indonesian in formal contexts reflects national identity. Research by Goebel (2010) in his book "Language, Migration, and Identity: Neighborhood Talk in Indonesia" shows that a person's language choice can reflect their social background, education level, and even aspirations.

### **C. Code Mixing**

Code mixing is a linguistic phenomenon where speakers mix elements from two or more languages or language variations in one discourse. Unlike code switching, which involves clearer language changes between sentences or discourses, code mixing occurs when elements from different languages mix at the word, phrase, or clause level within one sentence. According to research by Muysken (2013) in the "International Journal of Bilingualism," code mixing often occurs among bilingual or multilingual speakers who naturally use elements from several languages simultaneously.

This phenomenon is commonly found in bilingual or multilingual communities, such as in Indonesia, where speakers often mix Indonesian with regional languages or English. For example, in everyday conversations, someone might use English words like "meeting" or "deadline" in an Indonesian sentence. Research by Sari (2021) in her thesis "Language Use Patterns in Multilingual Communities in Central Java" shows that code mixing is often used to express ideas or concepts that are more easily articulated in one particular language.

Code mixing usually occurs when speakers feel that one language is more appropriate for expressing certain ideas or emotions, or when words in one language do not have a direct equivalent in another language. According to research by Poplack (1980) in "Linguistics," code mixing is often used to fill

lexical gaps or to express more specific nuances of meaning. For example, technical words or certain terms in English may be easier to use than searching for their equivalents in Indonesian. Additionally, code mixing is often used to indicate social identity or status within certain groups. Research by Auer (1998) in the "Journal of Pragmatics" shows that bilingual speakers often use code mixing to assert their cultural identity or to create closeness with their interlocutors. For example, among urban youth in Indonesia, mixing Indonesian with English can create a modern and educated impression.

In the digital era, code mixing is increasingly commonly used on social media. Content creators on platforms like Instagram, TikTok, and YouTube often mix Indonesian with English to attract a wider audience. According to research by Androutsopoulos (2020) in the "Journal of Computer-Mediated Communication," code mixing on social media not only serves as a communication tool but also as a way to build identity and social connections in the digital world.

## **1. Types of Code Mixing**

To determine the types of code mixing used in this research, the researcher refers to the theory from Hoffman (1991:112). According to Hoffman, there are three types of code mixing based on syntactical patterns: (1) intra-sentential code mixing, (2) intra-lexical code mixing, and (3) Involving a change of pronunciation. Below is an explanation of each type.

- a. Intra-Sentential Code Mixing: Intra-sentential code mixing occurs when language mixing happens within one sentence or clause. In this type, speakers combine elements from two or more languages within one complete sentence structure. For example, words, phrases, or clauses from one language can be inserted into a sentence dominated by another language. This type is often found in everyday conversations, especially among bilingual or multilingual speakers who are fluent in both languages.
- b. Intra-Lexical Code Mixing: Intra-lexical code mixing occurs when elements from two languages mix within one word. Typically, this involves affixing elements from one language to a root word from another language. For example, a word from English might be prefixed or suffixed with elements from Indonesian, or vice versa. This type demonstrates the speaker's flexibility in manipulating the lexical structure of both languages.
- c. Involving a change of pronunciation: This type of code mixing takes place at the phonological level, as when Indonesians utter an English word but change the phonological structure to fit the Indonesian phonological structure. In Indonesia, for example, the term "telephone" is pronounced "telpon," and the word "television" is pronounced "televisi."

## **2. Reasons for Using Code Mixing**

In this research, the use of code mixing by Livy Renata in her YouTube channel videos occurs for several reasons. According to Hoffman (1991:116), there are several reasons why someone uses code mixing in a conversation. These reasons include: (1) talking about a particular topic, (2) being emphatic about something, (3) interjection, and (4) expressing group identity. Below is an explanation of each reason.

- a. Talking About a Particular Topic: A person may feel more confident and comfortable discussing a particular topic in one language compared to another. This happens because they feel more capable of expressing their thoughts, emotions, or goals in the language they use daily. For example, when discussing complex or technical topics, speakers may prefer to use the language they are most proficient in to ensure their message is conveyed clearly.
- b. Being Emphatic About Something: Code mixing is also often used to emphasize a statement or highlight a particular part of the conversation. By using foreign languages or words from other languages, speakers can draw the listener's attention or make their statements sound stronger and more convincing. This shows that language choice can be a strategic tool in communication.
- c. Interjection: Interjection occurs when someone shows a spontaneous reaction to their interlocutor, such as surprise, shock, or other emotions. In such situations, speakers may unconsciously switch to another

language to express their feelings. Interjection is often natural and reflective, reflecting the speaker's linguistic habits in daily life.

- d. Expressing Group Identity: Code mixing can also be used to express group identity or solidarity with a particular group. By mixing languages, speakers can show that they are part of a certain social or cultural group. For example, the use of words or phrases from regional languages or foreign languages can serve as a strong identity marker, especially in multilingual communities.

#### **D. Impact of Code-Mixing Usage**

The use of code mixing in media content, such as YouTube videos, can have positive and negative impacts on viewers, especially as seen through interactions in the comment section. According to Myers-Scotton (1993), code mixing not only serves as a communication tool but also as a means to build social relationships, express identity, and influence audience perceptions. Below is an explanation of the positive and negative impacts of code-mixing usage.

##### **1. Positive Impacts**

The use of code-mixing has a positive impact on audience response, one of which is enhancing interaction and closeness between content creators and their audience. By mixing languages, creators can establish a more

relaxed and relatable atmosphere, prompting more reactions from viewers who feel emotionally connected. Additionally, code-mixing serves as a means to express identity and creativity, allowing the audience to perceive the uniqueness and personality of the creator through their linguistic style. This not only enriches the communication experience but also strengthens community bonds. Furthermore, code-mixing facilitates message delivery, particularly when certain terms or expressions in one language are more precise or easier to understand than in another, making the message clearer and more effective. According to Myers-Scotton (1993), the three main positive impacts of code-mixing are: 1. Increasing Viewer Engagement, 2. Expressing Identity and Creativity, and 3. Facilitating Message Delivery.

- a. Increasing Viewer Engagement: The use of code mixing can make content appear more interesting and relevant to viewers, especially for those familiar with the languages used. This can encourage viewers to leave comments, share opinions, or even discuss with other viewers. According to Myers-Scotton, code mixing is often used to create closeness and solidarity with the audience, ultimately increasing their engagement.
- b. Showing Identity and Creativity: By mixing languages, content creators can express their cultural or social identity more clearly. This can attract viewers with similar backgrounds or those who appreciate linguistic diversity. Additionally, code mixing can also demonstrate creativity in communication, which can enhance the appeal of the content.

- c. **Facilitating Message Delivery:** Sometimes, code mixing is used to convey messages more effectively, especially when words or phrases in one language do not have precise equivalents in another language. This can help viewers understand the content better and reduce misunderstandings

## **2. Negative Impacts**

The use of code-mixing can have negative effects on how the audience responds, one of which is confusing viewers who are not used to it. When creators mix languages too much, it can create social distance instead of closeness, as those who don't understand the mixed words feel left out. Also, code-mixing can lower the quality of language, where mixed or unclear sentence structures make the message harder to understand, leading to less effective communication. This not only makes it difficult to follow but can also weaken group connections if some members can't keep up with the conversation. Moreover, poorly used code-mixing can disrupt the message, especially when mixed words or phrases are hard to understand or don't fit the situation, making the meaning unclear and less professional.

According to Myers-Scotton (1993), the three main negative effects of code-mixing are: 1. confusing viewers who aren't familiar with it, 2. creating social gaps, and 3. lowering language quality.



- a. **Confusing Unfamiliar Viewers:** For viewers who do not understand the languages used, code mixing can create confusion or difficulty in understanding the content. This can reduce their interest in watching or interacting in the comment section.
- b. **Creating Social Distance:** Although code mixing can create closeness with some viewers, it can also create social distance with other viewers who feel excluded from the linguistic group. According to Myers-Scotton (1993), excessive use of code mixing can be seen as a form of exclusivity, which may reduce the overall appeal of the content.
- c. **Reducing Language Quality:** Uncontrolled use of code mixing can affect the quality of the language used, especially if the speaker does not master both languages well. This can create an impression of unprofessionalism or lack of seriousness, which may reduce the content creator's credibility in the eyes of the audience.

## **CHAPTER III**

### **RESEARCH METHOD**

In Chapter II, the researcher discusses the research design, research instruments, data sources, and data analysis techniques.

#### **A. Research Design**

In this study, the researcher uses a descriptive qualitative approach. According to Creswell (2014), descriptive qualitative research aims to describe and understand phenomena that occur naturally, focusing on the meanings and contexts underlying individuals' experiences. This method is chosen because this research focuses on a deep understanding of the conversations that occur in YouTube videos as well as the responses from viewers reflected in the comment section. With this approach, the researcher can analyze the meanings, contexts, and communication patterns that emerge from the collected data.

#### **B. Research Instruments**

The main instruments chosen by the researcher in this study are two videos from the TS Media YouTube channel. The selection of these videos is based on their relevance to the research topic and their popularity, as reflected in the number of viewers and interactions in the comment section. According to Creswell (2014), in qualitative research, research instruments can be documents, recordings, or audiovisual materials containing relevant

information for analysis. The TS Media YouTube videos are chosen because they contain rich conversations and viewer comments in the comment section, which can serve as primary data sources for further analysis. The researcher also plays an active role in collecting, analyzing, and interpreting the data obtained from the videos and comments. Thus, the researcher does not only function as an observer but also as an instrument ensuring that the analysis is conducted thoroughly and objectively, resulting in valid and reliable findings.

### **C. Data Sources**

The data sources in this study consist of conversations from two TS Media's YouTube channel titled "SERBA-SERBI FIRST DATE LIVY, NGAMBEK DIKIT DAPET SWEATER MAHAL!!" uploaded August 1, 2024, with 364,000 views and 312 comments and "LIVY RENATA BAKAL INGET WEJANGAN INI DARI LUNA MAYA, SELAMANYA! | TS Talks eps. 330 part 2" uploaded August 2, 2024, with 161,679 views and 263 comments. Along with viewer comments, where 58 data points were extracted from video transcripts and 60 data points were derived from 575 comments to capture audience interpretations. According to Miles and Huberman (1994), qualitative data sources may include texts, speech, or contextual interactions.

#### **D. Data Collection Techniques**

The researcher collects data in two ways:

- a. Observing and transcribing conversations containing code-mixing in the two TS Media's YouTube channel. The transcription process is carried out manually to ensure data accuracy.
- b. Collecting comment data from the two TS Media YouTube channel videos. From these two videos, there were a total of 575 comments, which were then filtered to select comments based on audience responses to Livy Renata's code-mixing usage. According to Krippendorff (2018), data collection in qualitative research requires meticulousness in selecting and recording information relevant to the research focus. This process is carried out systematically to ensure that the collected data can be analyzed well.

#### **E. Data Analysis Techniques**

In this study, the researcher analyzes the data using two complementary theories, namely Hoffman's (1991) theory for analyzing types of code mixing and Myers-Scotton's (1993) theory which discusses the impact of code mixing on audience reactions. Hoffman (1991) explains that code mixing occurs when speakers combine two or more languages in one conversation. Therefore, the analysis begins with transcribing the conversations and viewer comments, then coding the data based on the

categories of code mixing that emerge, such as inter-sentential code-mixing, intra-lexical code-mixing and involving a change of pronunciation. Subsequently, Myers-Scotton (1993) is used to explore how this language variation affects audience reactions by collecting and analyzing their comments and responses. By combining these two theories, this research aims to provide deeper insights into the dynamics of bilingual communication and its impact on audience interaction.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

In this chapter, the researcher presents the findings based on the research questions from Chapter 1. Then, the discussion will be provided at the end of the chapter.

#### **A. Findings**

The researcher will present the findings obtained based on the questions in Chapter 1. In Chapter 1, the researcher presented two questions that serve as the foundation of this study. To answer the questions in Chapter 1, the researcher uses Hoffman's (1991) theory to classify the data based on the types of code-mixing used by Livy Renata in the YouTube channel TS Media during the TS Talks session. Then, the researcher employs Myers-Scotton's (1993) theory to analyze the impact of code-mixing usage on the viewers' comments in the comment section. Finally, at the end of this chapter, it concludes with the discussion of the analysis.

##### **1. Code mixing**

Researchers found a total of 58 instances of code-mixing used by Livy Renata on YouTube TS Media during the TS Talks session. The findings were divided into three different types according to Hoffman's (1991)

theory: intra-sentential code-mixing, intra-lexical code-mixing, and code-mixing involving a change in pronunciation.

#### **a. Intra Sentential Code Mixing**

Intra-sentential code mixing occurs when language mixing happens within one sentence or clause. In this type, speakers combine elements from two or more languages within one complete sentence structure. For example, words, phrases, or clauses from one language can be inserted into a sentence dominated by another language. This type is often found in everyday conversations, especially among bilingual or multilingual speakers who are fluent in both languages

#### **Datum Livy 1**

(2.05) *Really, apa tuh ?*

The statement above appears in the video at the 02:05 mark when Livy becomes curious about what the host is saying. The dominant language Livy uses is Indonesian, and she inserts the English word "Really" in her speech. In Indonesian, "Really" means "Sungguh". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes languages at the beginning of the sentence.

### **Datum Livy 2**

(2.35) *Kadang kayak kalo yu Ke PIK itu lautan cici cici PIK kan **obviously***

The statement above appears in the video at the 02:35 mark when Livy discusses the PIK (Pantai Indah Kapuk) area. The dominant language Livy uses is Indonesian, but she inserts the English word "Obviously" in her speech. In Indonesian, "Obviously" means "Jelas Sekali." Based on Hoffman's (1991) theory of code-mixing, Livy engages in inter-sentential code-mixing because she mixes languages at the end of her sentence.

### **Datum Livy 3**

(2.47) *Disana tuh **I feel like** mereka tuh ada **highlights** hmm you tau ga si rambut coklat.*

The statement above appears in the video at the 02:47 mark when Livy talks about the PIK (Pantai Indah Kapuk) area. The dominant language Livy uses is Indonesian, but she inserts the English clause "I Feel" and the word "Highlights" in her speech. In Indonesian, "I Feel" means "Saya Rasa", and "Highlights" means "Sorotan". Based on Hoffman's (1991) theory of code-mixing, Livy engages in intra-sentential code-mixing because she mixes English clause and word within the middle of her Indonesian sentence.



#### **Datum Livy 4**

(3.10) *Trus kalo ditanya, **you after graduate** mau ngapain ?, ngga tau ya **maybe** lanjutin bisnis papi i.*

The statement above appears in the video at the 03:10 mark when Livy talks about the lives of children in PIK (Pantai Indah Kapuk). The dominant language Livy uses is Indonesian, but she inserts the English clause "you after graduate" and the word "Maybe" in her speech. In Indonesian, "You after graduate" means "Kamu setelah lulus", and "Maybe" means "Mungkin." Based on Hoffman's (1991) theory of code-mixing, Livy engages in intra-sentential code-mixing because she mixes English clauses and words within her Indonesian sentences.

#### **Datum Livy 5**

(4.43) *Kak dia udah **taken** cui ganteng lagi*

The statement above appears in the video at the 04:43 mark when Livy explains that someone who was once close to her in the past now has a partner. The dominant language Livy uses is Indonesian, but she inserts the English word "Taken" in her speech. In Indonesian, "Taken" means "Telah di Ambil". Based on Hoffman's (1991) theory of code-mixing, Livy engages in intra-sentential code-mixing because she mixes an English word within an Indonesian sentence structure.

### **Datum Livy 6**

(5.38) *Kayaknya ngga deh, kalau ngga dia ngga mungkin **single** umur 33.*

The statement above appears in the video at the 05:38 mark when Livy expresses curiosity about what the host said. The dominant language Livy uses is Indonesian, but she inserts the English word "Single" in her speech. In Indonesian, "Single" means "Lajang". Based on Hoffman's (1991) theory of code-mixing, Livy engages in intra-sentential code-mixing because she mixes an English word within an Indonesian sentence structure.

### **Datum Livy 7**

(6.28) *Ngga boleh juga si mending **I single***

The statement above appears in the video at the 06:28 mark when Livy responds to a question about the host's partner. The dominant language Livy uses is Indonesian, but she inserts the English clause "I single" in her speech. In Indonesian, "I single" means "Saya lajang". Based on Hoffman's (1991) theory of code-mixing, Livy engages in intra-sentential code-mixing because she mixes an English clause within her Indonesian sentence structure.

### **Datum Livy 8**

(8.14) *iya biasanya pakai baju sama sama terus ga si kayak **life work**.*

The statement above appears in the video at the 08:14 mark when Livy explains the clothing habits of people working in PIK (Pantai Indah Kapuk). The dominant language Livy uses is Indonesian, but she inserts the English phrase "Life Work" in her speech. In Indonesian, "Life Work" means "Pekerjaan Utama". Based on Hoffman's (1991) theory of code-mixing, Livy engages in intra-sentential code-mixing because she integrates an English phrase within an Indonesian sentence structure, blending the two languages mid-utterance.

#### **Datum Livy 9**

(8.29) *Dan tanya **university** dimana Sydney Melbourne aman, singapura juga aman.*

The statement above appears in the video at the 08:29 mark when Livy explains the criteria for choosing a university if someone wants to approach a potential romantic interest. The dominant language Livy uses is Indonesian, but she inserts the English word "University" in her speech. In Indonesian, "University" means "kampus." Based on Hoffman's (1991) theory of code-mixing, Livy engages in intra-sentential code-mixing because she mixes an English word within an Indonesian sentence structure.

#### **Datum Livy 10**

(9.59) *I ga suka orang yang ketemu **waiter** ga bilang **thank you**.*

The statement above appears in the video at the 09:59 mark when Livy explains the criteria for men's attitudes that she dislikes. The dominant language Livy uses is Indonesian, but she inserts the English word "Waiter" and the phrase "Thank You" in her speech. In Indonesian, "Waiter" means "Pelayan" (server), and "Thank You" means "terima kasih untukmu". Based on Hoffman's (1991) theory of code-mixing, Livy engages in intra-sentential code-mixing because she mixes individual English words and phrases within her Indonesian sentences.

#### **Datum Livy 11**

(10.24) *Kalau semisalnya **split bill**.*

The statement above appears in the video at the 10:24 mark when Livy explains the criteria for men she dislikes. The dominant language Livy uses is Indonesian, but she inserts the English phrase "split bill" in her speech. In Indonesian, "split bill" means "tagihan terpisah". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English phrase into her conversation.

#### **Datum Livy 12**

(11.09) *Tapi I tau pasti dia kayak, pi **please** pi **please** pasti gitu.*

The statement above appears in the video at the 11:09 mark when Livy shares her opinion about the children of PIK (Pantai Indah Kapuk). The dominant language Livy uses is Indonesian, but she inserts the English word "Please" into her speech. In Indonesian, "Please" means "Tolong". Based on Hoffman's (1991) theory of code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English word into her Indonesian conversation.

#### **Datum Livy 15**

(13.03) *Iya si itu **according to my mom** sebelum ada yang menghujat ya **guys**.*

The statement above appears in the video at the 13:03 mark when Livy explains her mother's approval in finding the right partner. The dominant language Livy uses is Indonesian, and she inserts the English phrase "According to My Mom" in her speech. In Indonesian, "According to My Mom" means "Tergantung Pada Ibu saya". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English phrase into her conversation.

#### **Datum Livy 16**

(13.32) ***My first date** naik kapalnya dia kan.*

The statement above appears in the video at the 13:32 mark when Livy explains her first dating experience. The dominant language Livy

uses is Indonesian, and she inserts the English clause "My First Date" into her speech. In Indonesian, "My First Date" means "Kencan Pertama Saya". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English clause into her conversation.

#### **Datum Livy 18**

(16.15) *So like dulu I pernah di katin matrekan, so like dari pada dikatin mendingan I katin diri sendiri I want rich and handsome.*

Pernyataan di atas muncul dalam video pada menit ke-16:15 ketika Livy menjelaskan tentang kriteria lelaki yang ia inginkan. Bahasa yang dominan Livy gunakan adalah bahasa Indonesia, dan Livy menyisipkan phrase "So Like" dan klausa "I Want Rich and Handsome" dalam ucapannya. Dalam bahasa Indonesia, "So Like " berarti "Jadi Seperti" dan "I Want Rich and Handsome" berarti "Aku Mau Yang Kaya Dan Ganteng". Berdasarkan teori tentang code mixing oleh Hoffman (1991), Livy melakukan code mixing dalam bentuk intra-sentential code mixing, karena Livy mencampurkan klausa Bahasa Inggris dalam percakapannya.

#### **Datum Livy 20**

(17.03) *I was sixteen jadi kayak easily impressed I waktu 16 gituloh.*

The statement above appears in the video at the 17:03 mark when Livy discusses her youthful, unstable phase and how she was easily impressed by things. The dominant language Livy uses is Indonesian, but she inserts the English clause "I Was Sixteen" and the phrase "Easily Impressed" into her speech. In Indonesian, "I Was Sixteen" translates to "Ketika Aku Dulu Umur 16", while "Easily Impressed" means "Mudah Kagum". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes English clauses and phrases within her Indonesian sentences.

#### **Datum Livy 21**

(18.04) *Because, I know my parents bakalan nanya pas ketemu kalau misalnya jadi pacar.*

The statement above appears in the video at the 18:04 mark when Livy explains why college is a requirement for her potential partner. The dominant language Livy uses is Indonesian, but she inserts an English clause, "Because, I Know My Parents," into her speech. In Indonesian, "Because, I Know My Parents" means "Karena, Saya Tau Orang Tua Saya". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing because she mixes an English clause into her conversation.

### **Datum Livy 22**

(18.48) *Yang penting tuh **my parents** punya **approval** jadi kalau misalnya udah tau mereka pengennya gimana.*

The statement above appears in the video at the 18:48 mark when Livy explains why college is a requirement for her potential partner. The dominant language Livy uses is Indonesian, but she inserts the English clause "My Parents" and the word "Approval" in her speech. In Indonesian, "My Parents" means "Orang Tua Saya," and "Approval" means "Persetujuan". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes English clauses and words into her conversation.

### **Datum Livy 23**

(19.14) *Tergantung, **like** alasannya kenapa, **because, I have been through that face.** yang kayak “**oh this is my life you can’t control me**” cuman ternyata **my mom’s right.***

The statement above appears in the video at the 19:14 mark when Livy shares her opinion about listening to parental advice. The dominant language Livy uses is Indonesian, but she inserts the English word "Like," along with three English sentences: "Because, I Have Been Through That Phase," "Oh This is My Life You Can't Control Me," and "My Mom's Right." In Indonesian, "Like" translates to "Seperti," "Because, I Have Been Through That Phase" means "Karena



Saya Sudah Mengalami Hal Itu," "Oh This is My Life You Can't Control Me" translates to "Ini Hidupku Kamu Tidak Bisa Mengaturku," and "Oh My Mom's Right" means "Oh Ibuku Benar". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes English words and sentences within her speech.

#### **Datum Livy 24**

(19.56) *Ngga apa-apa lagi buat **connection***

The statement above appears in the video at the 19:56 mark when Livy shares her opinion about making more friends. The dominant language Livy uses is Indonesian, but she inserts the English word "Connection" in her speech. In Indonesian, "Connection" translates to "Koneksi/Relasi". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English word into her conversation.

#### **Datum Livy 25**

(20.02) *Jadi **I have a friend** anak tukang **like construction** jadi kemarin ini atap rumah I bolong jadi I suruh dia hm betulin gratis.*

The statement above appears in the video at the 20:02 mark when Livy shares her experience of having many friends from diverse backgrounds. The dominant language Livy uses is Indonesian, but she

inserts the English clause "I Have a Friend" and the phrase "Like Construction" in her speech. In Indonesian, "I Have a Friend" translates to "Saya Mempunyai Seorang Teman" and "Like Construction" means "Seperti Konstruksi". Based on Hoffman's (1991) theory of code-mixing, Livy engages in intra-sentential code-mixing, as she blends English clause and phrase into her conversation.

#### **Datum Livy 27**

(22.01) *Behind the scene* dia beneran nangis woi.

The statement above appears in the video at the 22:01 mark when Livy shares her experience working on a media project. The dominant language Livy uses is Indonesian, but she inserts the English phrase "Behind the Scene" into her speech. In Indonesian, "Behind the Scene" translates to "Dibelakang Layar". Based on Hoffman's (1991) theory of code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English phrase into her conversation while maintaining the overall structure of her sentence in Indonesian.

#### **Datum Livy 29**

(24.03) *Because*, mantan dia gilak woi.

The statement above appears in the video at the 24:03 mark when Livy shares her opinion about her experience in navigating relationships. The dominant language Livy uses is Indonesian, but she

inserts the English word "Because" in her speech. In Indonesian, "Because" means "Karena". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English word into her conversation.

### **Datum Livy 30**

(24.47) *Ngga tau ya **some of my fans** suka **texting** sama I kan, dan mereka tuh udah tau **about this guy**.*

The statement above appears in the video at the 24:47 mark when Livy recounts her interactions with some of her fans. The dominant language Livy uses is Indonesian, but she inserts the English phrases "Some of My Fans," the word "Texting," and the phrase "About This Guy" in her speech. In Indonesian, "Some of My Fans" translates to "Beberapa Teman Saya," "Texting" means "mengirim pesan," and "About This Guy" translates to "Tentang Lelaki Ini". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes English words and phrases within her Indonesian sentences.

### **Datum Livy 32**

(25.13) *Bulan depan akhir bulan depan **or like** September awal.*

The statement above appears in the video at the 25:13 mark when Livy mentions when she will move to Japan. The dominant language

Livy uses is Indonesian, and she inserts the English phrase "Or Like" in her speech. In Indonesian, "Or Like" translates to "Atau seperti". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English phrase into her conversation.

### **Datum Livy 33**

(25.55) *You kan suka **travelling** naik **privat jet** aja ntar you ya.*

The statement above appears in the video at the 25:55 mark when Livy explains her future plans. The dominant language Livy uses is Indonesian, but she inserts the English word "Traveling" and the phrase "Private Jet" into her speech. In Indonesian, "Traveling" means "jalan-jalan", and "Private Jet" translates to "Jet Pribadi". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes English words and phrases within her Indonesian sentences. This phenomenon occurs when a speaker blends elements from two languages within a single sentence or utterance, reflecting bilingual proficiency or contextual emphasis.

### **Datum Livy 34**

(26.34) ***Recently**, ini lagi ada **talk show in discussion**. Cuman **like movies** belum ada. Katanya ada **next month**.*

The statement above appears in the second video at the 26:34 mark when Livy answers the host's question about what projects she will undertake in the near future. The dominant language Livy uses is Indonesian, but she inserts one word and three English phrases: "Recently," "Talk Show in Discussion," "Like Movies," and "Next Month" into her speech. In Indonesian, "Recently" means "Dalam waktu dekat," "Talk Show in Discussion" means "Acara Bincang-Bincang," "Like Movies" means "Seperti Film," and "Next Month" means "Bulan Depan". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes one word and three English phrases into her conversation.

### **Datum Livy 35**

(27.04) *I kepengen jadi **talk show host** sih. I kepengen **interview** orang juga.*

The statement above appears in the video at the 27:04 mark when Livy was asked by the host about her future plans. The dominant language Livy used was Indonesian, but she inserted the English phrase "Talk Show Host" and the word "Interview" in her speech. In Indonesian, "Talk Show Host" means "Pemandu acara" and "Interview" means "mewawancara". Based on Hoffman's (1991) theory on code-mixing, Livy engaged in intra-sentential code-mixing, as she mixed English phrases and words into her conversation.

### **Datum Livy 36**

(1.01) *halo semuanya **welcomeback to the talk show** Ini sekarang lagi **hot news** luna maya lagi pacarana sama kak maxim boutier.*

The statement above appears in the second video at the 01:01 mark when Livy attempts to become a host for TS Media. The dominant language Livy uses is Indonesian, and she incorporates two English phrases, "Welcome Back to The Show" and "Hot News," in her speech. In Indonesian, "Welcome Back to The Show" translates to "Selamat Datang Kembali Pada Acara," and "Hot News" means "Berita Hangat". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes English phrases into her conversation.

### **Datum Livy 39**

(2.55) *tapi **like I have been curious** juga tiba-tiba kan **you publish** padahal I itu pernah dikasih tau sama ka luna one sentence yang I ingat sampai mati.*

The statement above appears in the second video at the 02:55 mark when Livy explains her response after host Luna Maya revealed her personal relationship to the public. The dominant language Livy uses is Indonesian, but she inserts two English clauses, "I Have Been Curious" and "You Publish", as well as the phrase "One sentence" in her speech. In Indonesian, "I Have Been Curious" translates to "Saya Sudah Penasaran", "You Publish" means "Kamu Mengungkapkan",

and "One sentence" corresponds to "Satu kalimat". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes English clauses and phrases into her Indonesian conversation.

#### **Datum Livy 40**

(3.11) *Kalau misalnya **you** pacaran jangan **expose** karena kalau **you** putus bakal di omongin 10 tahun kedepan.*

The statement above appears in the second video at the 03:11 mark when Livy explains attitudes in maintaining relationships. The dominant language Livy uses is Indonesian, and she inserts the English word "Expose" in her speech. In Indonesian, "Expose" means "Mengungkapkan". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English word into her conversation.

#### **Datum Livy 41**

(6.20) *Kemaren I jemput orang di **airport** itu ngga boleh nunggu lebih dari 30 menit kan.*

The statement above appears in the second video at the 06:20 mark when Livy explains her experience picking up a friend at the airport. The dominant language Livy uses is Indonesian, but she inserts the English word "Airport" in her speech. In Indonesian, "Airport" means

"Bandara." Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English word into her conversation.

#### **Datum Livy 42**

(7.03) *but I feel it's good ngomong sama people who older than me Jadi I mau tau your insight jadi kalau I salah bisa di benerin gitu loh.*

The statement above appears in the second video at the 07:03 mark when Livy explains that she enjoys talking to people older than her. The dominant language Livy uses is Indonesian, and she inserts two English clauses, "But I Feel it's Good" and "Your Insight," as well as the phrase "People Who Older Than Me" in her speech. In Indonesian, "But I Feel it's Good" translates to "Tapi Saya Rasa Itu Bagus", "Your Insight" means "Cara Pandang Kamu", and "People Who Older Than Me" corresponds to "Orang Yang Lebih Tua Dari Saya". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes English clauses and phrases into her conversation.

#### **Datum Livy 43**

(8.15) *he doesn't has to be rich rich, Yang penting dia bisa kerja right ?*

The statement above appears in the second video at the 08:15 mark when Livy explains the criteria for the man she desires. The dominant



language Livy uses is Indonesian, but she inserts the English sentence "He Doesn't Have To Be Rich Rich" and the word "Right" into her speech. In Indonesian, "He Doesn't Have To Be Rich Rich" means "Dia Tidak Perlu Kaya", and "Right" translates to "benar". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes English sentences and words within her Indonesian conversation.

#### **Datum Livy 45**

(9.08) *it's not easier Kalua you punya like famous boyfriend misal you lupa ulang tahun kak max you like, let me just google it.*

The statement above appears in the second video at the 09:08 mark when Livy explains her response after host Luna Maya revealed her personal relationship to the public. The dominant language Livy uses is Indonesian, but she inserts the English clause "It's Not Easier," the sentence "You Like, Let Me Just Google It," and the phrase "Like Famous Boyfriend" into her speech. In Indonesian, "It's Not Easier" translates to "Itu Tidak Mudah," "You Like, Let Me Just Google It" means "Kamu Kayak, Biar Aku Cek Di Google Saja," and "Like Famous Boyfriend" corresponds to "Seperti Pacar Terkenal." Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes English clauses, sentences, and phrases within her conversation

#### **Datum Livy 46**

(9.27) *I mean, kalau misalnya*

The statement above appears in the second video at the 09:27 mark when Livy explains about her life. The dominant language Livy uses is Indonesian, and she inserts the English clause "I Mean" in her speech. In Indonesian, "I Mean" translates to "Maksud Saya". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English clause into her conversation.

#### **Datum Livy 47**

(9.51) *nggallah **im kidding** pak.*

The statement above appears in the second video at the 09:51 mark when Livy shares her opinion about her ideal man. The dominant language Livy uses is Indonesian, and she inserts the English clause "I'm Kidding" into her speech. In Indonesian, "I'm Kidding" means "Saya Sedang Bercanda". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English clause into her conversation.

#### **Datum Livy 49**

(11.24) *And that is my parents dream, mereka mau I lulus dari like well established university.*

The statement above appears in the second video at the 11:24 mark when Livy explains why she chose to attend university. The dominant language Livy uses is Indonesian, and she inserts the English sentence "And That Is My Parent's Dream" and the phrase "Like Well Established University" in her speech. In Indonesian, "And That Is My Parent's Dream" means "Dan Itu Adalah Mimpi Orang Tuaku", and "Like Well Established University" translates to "Seperti Universitas Yang Sudah Terjamin". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes English sentences and phrases within her conversation.

#### **Datum Livy 50**

(11.37) *I think, biasanya kalau mau buka bisnis atau kayak lagi mau ngomong sama the clients, they would be like oh ternyata you can actually speak like we are on the same level.*

The statement above appears in the second video at the 11:37 mark when Livy explains why she decided to attend college. The dominant language Livy uses is Indonesian, but she inserts two English clauses, "I Think" and "The Clients," followed by two sentences, "They Would Be Like" and "You Can Actually Speak, Like We Are On The Same Level," in her speech. In Indonesian, "I Think" means "Menurut saya," "The Clients" means "Pelanggan," "They Would Be Like" translates to "Mereka akan Seperti," and "You Can Actually Speak Like We Are On

The Same Level" means "Kamu Ternyata Bisa Ngomong Seperti Kita Ada Di Level Yang Sama." Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing by blending English clauses and sentences into her conversation.

#### **Datum Livy 54**

(16.41) *please help me, karena kalau misalnya bagus you juga bagus gitu.*

The statement above appears in the second video at the 16:41 mark when Livy explains her relationship with her manager. The dominant language Livy uses is Indonesian, and she inserts the English sentence "Please Help Me" into her speech. In Indonesian, "Please Help Me" means "Tolong Bantu Saya". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English sentence into her conversation.

#### **Datum Livy 55**

(17.22) *well, amin amin Selama ini belum pernah kayak completely no jobs ya.*

The statement above appears in the second video at the 17:22 minute mark when Livy explains her career journey. The dominant language Livy uses is Indonesian, and she inserts the English word "Well" and the phrase "Completely No Jobs" in her speech. In Indonesian, "Well" means "Baik" and "Completely No Jobs" translates to "Sama Sekali Tanpa Kerjaan". Based on Hoffman's (1991) theory on code-mixing,

Livy demonstrates intra-sentential code-mixing since she mixes English words and phrases within her conversation.

#### **Datum Livy 56**

(17.29) *Jadinya kayak **I trust him**.*

The statement above appears in the second video at the 17:22 minute mark when Livy explains her career journey. The dominant language Livy uses is Indonesian, and she inserts the English word "Well" and the phrase "Completely No Jobs" in her speech. In Indonesian, "Well" means "Baik" and "Completely No Jobs" translates to "Sama Sekali Tanpa Kerjaan." Based on Hoffman's (1991) theory on code-mixing, Livy demonstrates intra-sentential code-mixing since she mixes English words and phrases within her Indonesian sentence structure.

#### **Datum Livy 57**

(21.14) *I pernah ketemu **haters** trus I tabok dia.*

The statement above appears in the second video at the 21:14 mark when Livy is playing a game with the host. The dominant language Livy uses is Indonesian, but she inserts the English word "Haters" in her speech. In Indonesian, "Haters" means "Pembenci." Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English word into her conversation.

### **Datum Livy 58**

(26.05) *oh my god, giman ya rasanya ?*

The statement above appears in the second video at the 26:05 mark when Livy asks about the host's personal experience. The dominant language Livy uses is Indonesian, but she inserts the English phrase "Oh My God" in her speech. In Indonesian, "Oh My God" translates to "Astaga". Based on Hoffman's (1991) theory on code-mixing, Livy engages in intra-sentential code-mixing, as she mixes an English phrase into her conversation.

### **b. Intra Lexical Code Mixing**

Intra-lexical code mixing occurs when elements from two languages mix within one word. Typically, this involves affixing elements from one language to a root word from another language. For example, a word from English might be prefixed or suffixed with elements from Indonesian, or vice versa. This type demonstrates the speaker's flexibility in manipulating the lexical structure of both languages.

### **Datum Livy 13**

(11.34) *I ga pernah naik **private jet** si tapi pernah mau **di-arrange** gitu dari Sydney ke bali.*

This statement appears in the video at the 11:34 mark when Livy shares her experience planning a holiday with her friends. Predominantly, the speaker uses Indonesian but inserts English elements such as "Di-arrange" which combines an Indonesian passive affix "di-" with an English verb "arrange". In Indonesian, "Di-arrange" means "Di-atur". According to Hoffman's (1991) theory, the form "di-arrange" is classified as intra-lexical code-mixing because it involves the blending of Indonesian morphology an affix and an English lexeme within a single word.

### **Datum Livy 17**

(15.05) *Berarti **you expect someone** yang **se-level** or **something-kan**.*

This statement appears in the video at the 15:05 mark when Livy discusses her criteria for choosing a partner. While predominantly speaking in Indonesian, the speaker incorporates English elements such as "Se-level or Something-Kan". Here, Indonesian affixes "Se-" and "-kan" are attached to the English words "level" and "something" resulting in "Se-level" means "Setingkat" and "Something-kan" means "Sesuatukan". According to Hoffman's (1991) theory, this phenomenon

qualifies as intra-lexical code-mixing, as it involves the fusion of English lexical items "level" dan "something" with Indonesian bound morphemes "Se-" dan "-kan" within a single linguistic unit.

### **Datum Livy 28**

(22.54) *Iya gara gara di-scouting agency kemaren.*

This statement appears in the video at the 22:54 mark when Livy discusses her near-future career plans. Dominantly, the speaker uses Indonesian but inserts an English element, "Di-Scouting Agency," which combines the Indonesian passive affix "di-" with the English verb "Scouting". In Indonesian, "Di-Scouting Agency" means "Di-agen Pencarian Bakat". Based on Hoffman's (1991) theory, this form qualifies as intra-lexical code-mixing because it involves the morphological blending of an Indonesian affix "di-" and an English lexeme "Scouting" within a single word unit.

### **Datum Livy 31**

(24.55) *I pernah nge-post as like one of my dums gitu.*

this statement appears in the video at the 24:55 mark when Livy shares her experience in maintaining a relationship. Dominantly, the speaker uses Indonesian but inserts an English element such as "nge-post," which combines the Indonesian prefix "nge-" with the English verb "post." In Indonesian, "nge-post" means "to upload." Based on



Hoffman's (1991) theory, the form "nge-post" is categorized as intra-lexical code-mixing because it involves the morphological blending of an Indonesian affix "nge-" and an English lexeme "post" within a single word.

### **Datum Livy 37**

(1.17) *You follow-follow-an atau did he like your stories.*

This statement appears in the second video at the 01:07 mark when Livy asks host Luna Maya about her relationship with her boyfriend. In this statement, Livy predominantly uses Indonesian but inserts an English element, such as "Follow-Follow-an," which in Indonesian means "mutually following each other." According to Hoffman's (1991) theory, this phenomenon is categorized as intra-lexical code-mixing, where the Indonesian suffix "-an" (indicating reciprocity or nominalization) is attached to the English verb "Follow."

### **Datum Livy 38**

(2.43) *Tapikan itu bisa di-interpret friendly, right.*

This statement appears in the second video at the 02:43 mark when Livy discusses her way of interacting with people around her. Dominantly, the speaker uses Indonesian but inserts English elements such as "Di-interpret," which combines the Indonesian passive affix "di-" with the English verb "interpret." In Indonesian, "Di-interpret"

means "di-artikan" (interpreted). Based on Hoffman's (1991) theory, the form "Di-interpret" is categorized as intra-lexical code-mixing because it involves the morphological blending of the Indonesian affix "di-" and the English lexeme "interpret" within a single word.

#### **Datum Livy 44**

(8.45) *Tapi kayak you know kak luna zaman Instagram it's to easy to like get close to someone, Like you nge-like mereka punya post bisa jadi langsung di-followback.*

This statement appears in the second video at the 08:45 mark when Livy discusses the criteria for choosing a partner. Dominantly, the speaker uses Indonesian but inserts English elements such as "Nge-like" and "Di-followback." Additionally, Indonesian particles "Nge-" and "Di-" are combined with English phrases "Nge-like" meaning "menyukai" and "Di-followback" meaning "di ikuti balik." Based on Hoffman's (1991) theory, this phenomenon is classified as intra-lexical code-mixing because it involves the blending of the English words "like" and "followback" with the Indonesian affixes "Nge-" and "Di-" within a single lexical unit.

#### **Datum Livy 51**

(13.40) *takut di-cancel ga si sometimes.*

This statement appears in the second video at the 13:40 mark when Livy responds to a scandal in the entertainment industry. Dominantly, the speaker uses Indonesian but inserts an English element, "*Di-cancel*," which combines the Indonesian passive affix "*di-*" with the English verb "*Cancel*". In Indonesian, "*Di-cancel*" means "*dibatalkan*". Based on Hoffman's (1991) theory, the form "*Di-cancel*" is categorized as **intra-lexical code-mixing** because it involves the morphological blending of the Indonesian affix "*di-*" and the English lexeme "*Cancel*" within a single word.

#### **Datum Livy 52**

(13.50) *hmm Apalagi sama om dedi si ga bisa di-cut soalnya*

This statement appears in the second video at the 13:50 mark when Livy responds to a scandal in the entertainment industry. Dominantly, the speaker uses Indonesian but inserts an English element, "*Di-cut*," which combines the Indonesian passive affix "*di-*" with the English verb "*Cut*." In Indonesian, "*Di-cut*" means "*dipotong*". Based on Hoffman's (1991) theory, the form "*Di-cut*" is categorized as intra-lexical code-mixing because it involves the morphological blending of the Indonesian affix "*di-*" and the English lexeme "*Cut*" within a single word.

### c. Involving a Change of Pronunciation

This type of code mixing takes place at the phonological level, as when Indonesians utter an English word but change the phonological structure to fit the Indonesian phonological structure.

#### Datum Livy 14

(12.04) *Kalo kamu nikah sama aku, semua **properti** aku jadi kamu punya.*

This statement appears in the video at the 12:04 mark when Livy discusses her experience of being approached by someone. Dominantly, Livy uses Indonesian but inserts the word "properti," derived from the English "property." This word undergoes phonological adaptation, where the English structure "property" (/ˈprɒp.ə.ti/) is adjusted to "properti" (/pro.ˈpɛr.ti/) in Indonesian, involving shifts in syllable stress and vowel simplification. According to Hoffman's (1991) theory, this phenomenon is classified as code-mixing at the phonological level, as the foreign word is modified in pronunciation to align with Indonesian sound systems.

#### Datum Livy 19

(16.21) *Jadi banyak yang komen yang kayak gila livy **standar** nya tinggi banget.*

This statement appears in the video at the 16:21 mark when the speaker responds to a comment about Livy's standards being perceived as high. Dominantly, Livy uses Indonesian but inserts the word "standar", derived

from the English "standard." This word undergoes phonological adaptation, where the English structure (/ˈstæn.dəd/) is adjusted to (/stan.ˈdar/) in Indonesian, involving vowel modification and the addition of the letter "a" at the end. Based on Hoffman's (1991) theory, this phenomenon qualifies as code-mixing at the phonological level because the foreign lexical item is modified in pronunciation to conform to the Indonesian phonetic system.

### **Datum Livy 26**

(21.17) *I feel like setiap I peluk orang pasti **viral** deh.*

This statement appears in the video at the 21:17 mark when Livy explains her experience working on a film set. Dominantly, Livy uses Indonesian but inserts the English-derived word "viral." This term undergoes phonological adaptation, where the English structure "viral" (/ˈvaɪ.rəl/) is adjusted to the Indonesian pronunciation "viral" (/vi.ral/), including the shift from the diphthong "/aɪ/" to the vowel "/i/" and an adjustment in syllable stress. According to Hoffman's (1991) theory, this phenomenon qualifies as code-mixing at the phonological level because the foreign word is modified in pronunciation to align with the Indonesian sound system.

### **Datum Livy 48**

(11.06) *banyak yang **komen** kayak ah livy polos.*

This statement appears in the second video at the 11:06 mark when Livy shares her experience about friendship. Dominantly, Livy uses Indonesian but inserts the word "komen," derived from the English "comment." This word undergoes phonological adaptation, where the English structure "Comment" (/ˈkɒm.ɛnt/) is adjusted to "Komen" (/ko.'men/) in Indonesian. According to Hoffman's (1991) theory, this phenomenon is classified as code-mixing at the phonological level because the foreign word is modified in pronunciation to align with the Indonesian sound system.

### **Datum Livy 53**

(16.30) *Kayaknya ya **stres** juga si udah pasti.*

This statement appears in the second video at the 16:30 mark when the speaker expresses feelings of pressure. Dominantly, Livy uses Indonesian but inserts the word "stres", derived from the English "stress." This word undergoes phonological adaptation, where the English structure "stress" (/stres/) is adjusted to "stres" (/stres/ or /strés/) in Indonesian, with a softer emphasis and slightly shorter vowels. According to Hoffman's (1991) theory, this phenomenon qualifies as code-mixing at the phonological level, as the foreign word is adopted with minor articulatory adjustments to better align with Indonesian sound patterns, even though the phonetic changes are not drastic.

## **2. Impact of Code-Mixing Usage**

The researcher collected data on the impact of Livy Renata's code-mixing on audience responses in the YouTube comments section of TS Media during the TS Talks segment, totaling 60 data points. The data was categorized into positive and negative effects, aligned with Myers-Scotton's (1993) theory, which classifies the impact of code-mixing into these two dimensions. Key findings were summarized as follows.

### **a. Positif Impact**

The use of code-mixing has a positive impact on audience response, one of which is enhancing interaction and closeness between content creators and their audience. By mixing languages, creators can establish a more relaxed and relatable atmosphere, prompting more reactions from viewers who feel emotionally connected.

Additionally, code-mixing serves as a means to express identity and creativity, allowing the audience to perceive the uniqueness and personality of the creator through their linguistic style. This not only enriches the communication experience but also strengthens community bonds. Furthermore, code-mixing facilitates message delivery, particularly when certain terms or expressions in one language are more precise or easier to understand than in another, making the message clearer and more effective. According to Myers-Scotton (1993), the

three main positive impacts of code-mixing are: 1. Increasing Viewer Engagement, 2. Expressing Identity and Creativity, and 3. Facilitating Message Delivery.

#### **Datum Comment 1**

*@nurulutrujah : Aku bukan fans livy tapi aku suka liat dia dan **speaking**nya keren.. **and** livy tu ga kosong cuma dia berusaha membaaur dan menyesuaikan diri dg lawan bicaranya.. definisi cewek kelas tu gininii...*

The comment from @nurulutrujah highlights the positive impact of Livy's code-mixing in TS Media's YouTube video during the TS Talks session, as viewers feel more connected and appreciate Livy's ability to adapt to the people she's speaking with. This aligns with Myers-Scotton's (1993) theory, which states that code-mixing can create closeness and solidarity with the audience, thereby enhancing their engagement. The comment reflects positive engagement, where viewers not only praise Livy's speaking skills but also come to her defense, indicating that the use of code-mixing in "Speaking" successfully made the content more relevant and appealing to the audience.

#### **Datum Comment 2**

*@zaskialisdawati1079 : livy keren bgt..candu bgt denger dia ngmong inggris*

The comment from @zaskialisdawati1079 highlights the positive impact of Livy's code-mixing, where the viewer expresses admiration



for Livy's way of speaking English by calling it "cool" and "addictive." This aligns with Myers-Scotton's (1993) theory, which states that code-mixing can create closeness and solidarity with the audience, thereby increasing their engagement. Responses like this prove that Livy's use of code-mixing in her content successfully captures the audience's attention and triggers a positive emotional reaction, ultimately encouraging viewers to actively give praise and express their interest in the comments section. As a result, this boosts engagement.

### **Datum Comment 3**

*@suhadi2741 : livy itu orang y sy jamin cerdas,lucu,polos apa ada y yg paling ngangenin livy itu cara ngomong **English***

The comment from @suhadi2741 highlights the positive impact of Livy's use of code-mixing, as viewers not only praise her intelligence and humor but also appreciate her way of speaking in English, which makes her come across as impressive and memorable. This aligns with Myers-Scotton's (1993) theory that code-mixing can create closeness and solidarity with the audience, thereby boosting their engagement. Responses like this prove that Livy's use of code-mixing in her content successfully makes viewers feel more connected, interested, and motivated to give compliments and express positive impressions, ultimately strengthening engagement in the comment section.

### **Datum Comment 4**

**@pikiitupack4221** : *Bawaannya kalo ngeliat livy kek enggak ada bosen2nya,cantik lucu polos **speakingnya** bagus **berdamage** pastinya*

The comment above highlights the positive impact of content creator Livy's use of code-mixing on her audience, in line with Myers-Scotton's (1993) theory, which states that code-mixing can build social connections and express identity. The use of mixed terms like "speakingnya bagus" and "berdamage" within an Indonesian context creates an emotional bond with viewers who understand this hybrid culture, leading to positive responses such as praise for Livy's charm and skills. This reflects the function of code-mixing as a tool to strengthen creative identity (Myers-Scotton, 1993), while also attracting audiences with similar backgrounds who appreciate linguistic diversity. The comment also confirms that code-mixing successfully boosts engagement by creating a relatable and creative impression.

#### **Datum Comment 5**

**@Joanne-h2x** : *She soooo smart... I wish my daughter like livy when she talk... **Damage** abis*

The comment above by @Joanne-h2x highlights the positive impact of code-mixing by content creators on audience responses, in line with Myers-Scotton's (1993) theory. The use of mixed English and Indonesian, such as "Damage abis" in Livy's content, triggers affirming reactions that reinforce identity and creativity. The audience not only appreciates Livy's cleverness but also imitates the creative and relatable language style. This reflects how

code-mixing functions as a tool for building social connections and expressing shared identity, as the audience feels emotionally and culturally connected to the creator. Additionally, the positive tone of the comment demonstrates how code-mixing enhances content appeal and boosts audience engagement, supporting Myers-Scotton's idea that code-switching can constructively shape audience perceptions.

#### **Datum Comment 6**

*@johnana ; Living a life live Livy it's every girls dream!!*

The comment by @johnana highlights the positive impact of Livy's code-mixing, where viewers feel inspired and even describe her lifestyle as "every girl's dream." This aligns with Myers-Scotton's (1993) theory that code-mixing can build emotional closeness and solidarity with the audience by using a more personal and relatable language. The aspirational tone in the viewers' responses proves that Livy's code-mixing strategy successfully creates a strong emotional connection, encouraging them to express admiration and self-identification with Livy through enthusiastic comments. As a result, this effectively boosts audience engagement.

#### **Datum Comment 7**

*@aeni312 : Seru bngt obrolannyaa,,lucuu*

The comment from @aeni312 highlights the positive impact of Livy's use of code-mixing in her content, where the viewer expresses how fun and amusing the conversation was. This aligns with Myers-Scotton's (1993) theory, which states that code-mixing can create closeness and solidarity with the audience through a more dynamic and entertaining use of language. The viewer's response, describing the content as "fun" and "funny," proves that the code-mixing strategy successfully enhances the content's appeal, sparks positive emotions, and encourages spontaneous reactions from the audience. Ultimately, this contributes to higher engagement in the comment section.

#### **Datum Comment 8**

*@sriramah10 : seruu ya..makanya suka nonton hee..*

The comment from @sriramah10 highlights the positive impact of code-mixing in Livy's content, where the viewer explicitly expresses their interest and enjoyment by saying "seruu ya" and stating "makanya suka nonton". This aligns with Myers-Scotton's (1993) theory, which states that code-mixing helps create closeness and solidarity with the audience, thereby increasing their engagement. Responses like this prove that Livy's code-mixing strategy successfully makes the content feel more live and entertain, ultimately encouraging viewers to actively express their interest and mention their habit of watching regularly—a strong indicator of increased audience engagement.

### **Datum Comment 9**

*@LunaMaxime : Seru nih, Sukses selalu kak*

The comment from @LunaMaxime highlights the positive impact of Livy's code-mixing, where the audience expresses a favorable impression by describing the content as "seru" and offering support with phrases like "Sukses selalu kak". This aligns with Myers-Scotton's (1993) theory that code-mixing can foster closeness and solidarity with the audience by using a more personal and engaging language. The audience's response, which includes words of encouragement and appreciation, proves that code-mixing successfully builds a positive emotional connection. This strategy encourages viewers not only to enjoy the content but also to actively provide support and constructive feedback, effectively boosting engagement in the comment section.

### **Datum Comment 10**

*@mercymaya77 : Serasa ntn netflix klo denger livi ngomong*

The comment from @mercymaya77 highlights the positive impact of Livy's code-mixing, where viewers compare their experience of watching Livy to watching Netflix due to her high-quality way of speaking. This aligns with Myers-Scotton's (1993) theory that code-mixing can create closeness and strengthen solidarity with the audience through a more dynamic and professional use of language. The response comparing Livy's content to premium platforms like Netflix proves that

her code-mixing strategy successfully creates an exclusive and high-quality impression, encouraging viewers to give hyperbolic praise and show a high level of emotional engagement. Ultimately, this contributes to a significant increase in engagement.

#### **Datum Comment 11**

*@musyarrofah7564 : Sneng banget dnger livy cerita*

The comment from @musyarrofah7564 highlights the positive impact of Livy's code-mixing, where the viewer expresses joy "sneng banget" while listening to Livy's storytelling. This aligns with Myers-Scotton's (1993) theory that code-mixing can foster emotional closeness and solidarity with the audience through the use of more expressive and relatable language. The response, which includes expressions of happiness, proves that the code-mixing strategy successfully creates an enjoyable and engaging viewing experience, encouraging viewers to spontaneously share positive emotions. Ultimately, this contributes to increased engagement through enthusiastic and personal comments.

#### **Datum Comment 12**

*@coconutmilk-lz9sh : Livi tuh pintar berbicara jadi sukaaa*

The comment from @musyarrofah7564 highlights the positive impact of Livy's code-mixing, where the viewer expresses joy "sneng banget" while listening to Livy's storytelling. This aligns with Myers-

Scotton's (1993) theory that code-mixing can create emotional closeness and solidarity with the audience through the use of more expressive and relatable language. The response, filled with happiness, proves that code-mixing successfully enhances the viewing experience, making it more enjoyable and engaging. As a result, viewers are encouraged to spontaneously express positive emotions, ultimately boosting engagement through enthusiastic and personal comments.

#### **Datum Comment 13**

*@widyaharyani5838 : Kalau denger Livy ngomong tu, kayaknya asik aja gitu..*

The comment from @widyaharyani5838 highlights the positive impact of Livy's code-mixing, where the viewer expresses a subjective and enjoyable impression by saying, "asik aja gitu" it's just fun when listening to Livy speak. This aligns with Myers-Scotton's (1993) theory that code-mixing serves to create emotional closeness and solidarity with the audience through natural and entertaining language use. The relaxed and personal tone of the response proves that Livy's code-mixing strategy successfully creates a smooth and enjoyable communication style, prompting viewers to share their positive watching experiences in familiar, everyday language. Ultimately, this contributes to increased engagement through personal and relational comments.

#### **Datum Comment 14**

*@GadisKalimantanDayakborneo : Host ny bisa ngimbangi nymbung bngt gobrl ma livy*

The comment from @GadisKalimantanDayakborneo highlights the positive impact of Livy's code-mixing, where the audience specifically praises Livy's communication skills, noting her ability to keep up and connect conversations effectively. This aligns with Myers-Scotton's (1993) theory that code-mixing serves to create communicative closeness and solidarity with the audience through dynamic and interactive language use. The response, which includes slang terms like "goblr," demonstrates that Livy's code-mixing strategy successfully fosters a fluid and responsive communication style, prompting viewers to specifically appreciate her interactional skills in a relaxed yet meaningful linguistic format. Ultimately, this contributes to increased engagement through comments that are both technical and expressive in nature.

#### **Datum Comment 15**

*@viviandrea6300 : keren bngt livy*

The comment from @viviandrea6300 stating "keren bngt livy" highlights the positive impact of Livy's code-mixing, where the audience responds briefly yet expressively to show their admiration. This aligns with Myers-Scotton's (1993) theory that code-mixing can create closeness and solidarity with the audience by using more lively



and engaging language. Although the comment is short, the informal word "bnget" a slang version of "banget" shows that the viewer feels comfortable and emotionally connected enough with Livy to use relaxed and expressive language. Such responses prove that Livy's code-mixing strategy successfully sparks emotional engagement, encouraging spontaneous and personal appreciation in the form of direct comments, ultimately boosting interaction in the comment section.

#### **Datum Comment 16**

*@Joanne-h2x : Livyyyyyyy gokilll..... Menguasai bahasa asingnya itu loh hh yg bikin seksi*

The comment @Joanne-h2x demonstrates the positive impact of code-mixing in boosting viewer engagement, as explained by Myers-Scotton (1993). The mix of the Indonesian slang word "gokil" with formal Indonesian sentences creates a relaxed yet expressive tone, triggering an emotional response and a sense of closeness. This aligns with Myers-Scotton's theory that code-mixing builds solidarity and connection with the audience, evident in the enthusiastic and complimentary tone of the comment "bikin seksi". The positive reaction reinforces how code-mixing makes content feel more relatable and

engaging, encouraging interactions in the comments without creating a negative impression.

#### **Datum Comment 17**

*@Mar\_zhilten : Mereka bertiga generasi muda yg sdh go internasional pergaulan dan hidupnya, jd nyambung banget bicara apapun. Aplg 50% bhs Inggris jd nyaman krnkn bahasa utama mrk mmg Inggris krn lingkungannya.*

The comment above highlights the positive impact of code-mixing in boosting viewer engagement, in line with Myers-Scotton's (1993) theory, which states that code-switching can create closeness and solidarity with the audience. The use of phrases like "go internasional" and "50% bhs Inggris" shows that viewers feel more connected to the content because the language mix reflects their background. This triggers positive responses, with viewers appreciating the speakers' multilingual skills and feeling more comfortable due to the language's relevance to their environment. Thus, code-mixing in the content successfully strengthens viewer engagement without creating a negative impression, aligning with the solidarity function explained by Myers-Scotton.

#### **Datum Comment 18**

*@mamaduor4033 : Suka banget sama livy disini...kayak malah dia yg mewawancarai kak Luna ....obrolan ringan santai bisa saya cerna dengan baik pelajarannya...*

The comment @mamaduor4033 highlights the positive impact of code-mixing in boosting viewer engagement, in line with Myers-Scotton's (1993) theory that language code-mixing can foster familiarity and solidarity with the audience. Although this comment does not explicitly mention an example of code-mixing, the viewer's positive response to the light and relaxed communication style in the content suggests that the speaker's use of code-mixing successfully created an enjoyable, informal atmosphere. As a result, the audience felt more connected and could grasp the content more easily. This reinforces the solidarity function in Myers-Scotton's theory, where code-mixing serves as a strategy to enhance viewer engagement through more personal and relatable communication.

#### **Datum Comment 19**

*@yayukfatkhiyatussaniyah8931 : Whooo....., Daging puoll **transfer** ilmu dan pengalaman antara senior dan junior, tapi nggak julid / **bully**. Terima kasih banget.*

The comment @yayukfatkhiyatussaniyah8931 above highlights the positive impact of code-mixing in content on viewer engagement, in line with Myers-Scotton's (1993) theory. The mix of English words like "Transfer" and "Bully" within an Indonesian comment section

demonstrates how viewers respond positively, as seen in their enthusiastic reaction "Whooo..." and appreciation "Terima kasih banget". The use of casual yet meaningful language facilitates positive interaction between the audience and the content, reinforcing that code-mixing successfully strengthens emotional connections and encourages active participation. This aligns with Myers-Scotton's view on how code-mixing fosters closeness and engagement.

#### **Datum Comment 20**

*@agustriana0887 : Gw seneng kalo denger obrolan bahasa inggris. Bisa buat sMbil belajar..*

The comment above highlights the positive impact of code-mixing in content on the ease of conveying messages, aligning with Myers-Scotton's (1993) theory on the practical function of code-switching in communication. Although this comment does not directly contain code-mixing, the audience's response to English-language content that uses code-mixing reflects the success of this strategy in simplifying understanding evidenced by the functional phrase "buat sambil belajar", which shows effective information absorption.

#### **Datum Comment 21**

*@dybala-kun : Livy ini emg pinter sih aslinya. Ngobrol sama org yg jauh di atas generasi bisa nyambung dan enak. Di ajak ngomong serius juga bisa nyambung, wlopun ada beberapa poin yg mungkin livy blm rasain sendiri mkanya sedikit gak setuju. Cuman soal pengalaman hidup. Tapi kalo soal realitas, masa depan emg udah pinter. Kereen livy. Baru ini gw nonton obrolan cewek, ngerasa tertarik jadi liat sampe abis.*

The comment from @dybala-kun highlights the positive impact of code-mixing in content on viewer engagement, where the audience responds enthusiastically and in detail to Livy's content, which they find interesting and relatable. Although this comment does not explicitly contain code-mixing, the informal language used such as "emg pinter", "nyambung", and "kereen" reflects the influence of code-mixing in the content, creating a sense of closeness and solidarity between the creator and the audience, aligning with Myers-Scotton's (1993) theory. The viewer's long, emotional response "Baru ini gw nonton obrolan cewek, ngerasa tertarik jadi liat sampe abis" along with specific praise like "soal realitas, masa depan emg udah pinter" proves that code-mixing in the content successfully boosts engagement by making viewers feel personally connected, encouraging them to interact actively and positively.

#### **Datum Comment 22**

*@calvfinka : obrolan yang menyenangkan, ringan dan menghibur*

The comment by @calvfinka above shows the positive impact of code-mixing in increasing viewer engagement, in line with Myers-Scotton's (1993) theory that mixing language codes can create familiarity and solidarity with the audience. Although this comment does not directly mention an example of code-mixing, the positive response to the "fun" and "lighthearted" chat atmosphere suggests that the speaker's use of code-mixing has successfully created a more relaxed and relatable communication style, making viewers feel entertained and emotionally engaged. This aligns with the concept of solidarity in Myers-Scotton's theory, where code-mixing serves as a strategy to build closeness with the audience, ultimately encouraging them to respond to the content positively.

### **Datum Comment 23**

*@septilh7637 : Sukaana bgt obrolan ini dri awal sampai akhir...dan nggak terasa ... kurang lamaa ini sih...sukses buat semua ya*

The comment by @septilh7637 above highlights the positive impact of using code-mixing in content, aligning with Myers-Scotton's (1993) theory that language code-mixing can create closeness and solidarity with the audience. Although this comment does not explicitly mention an example of code-mixing, the enthusiastic response from viewers using casual language like "Sukaana bgt", "nggak terasa" and "kurang lamaa ini sih" reflects how the informal communication style in the

content possibly incorporating code-mixing has successfully fostered an emotional connection and a strong sense of engagement. This supports Myers-Scotton's solidarity concept, where the use of more personal and relatable language through code-mixing enhances audience engagement, as seen in their expressions of enjoyment and desire for longer content, indicating positive involvement with the material.

#### **Datum Comment 24**

*@anInnocentAlien24.2 : ga **expect** bgt livy nyambung bgt ngobrol sm **hostnyaaaa**  
kerennn*

The comment by @anInnocentAlien24.2 highlights the positive impact of code-mixing in boosting viewer engagement, aligning with Myers-Scotton's (1993) theory on building closeness and solidarity through language code-switching. The enthusiastic responses from viewers using informal mixed-language phrases like "ga expect bgt", "nyambung bgt" and "kerennn" reflect how code-mixing in content successfully creates a familiar and relatable impression, sparking emotional involvement. As Myers-Scotton explains, this relaxed and expressive language serves as a strategy to establish solidarity between the speaker and the audience, evident in the positive and enthusiastic tone of the comments. This reinforces that code-mixing is effective in increasing viewer engagement without causing a negative impression, as it fosters a more personal and enjoyable communication atmosphere.

### **Datum Comment 25**

*@rislachan : Enjoy banget sama obrolannya, menarik dan seru*

The comment by @rislachan highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that mixing languages can create closeness and boost audience engagement. Although the comment doesn't explicitly mention an example of code-mixing, the phrase "Enjoy banget" which naturally blends English and Indonesian reflects how viewers positively respond to the communication style shaped by code-mixing in the content. This enthusiastic reaction, marked by words like "menarik dan seru", fits Myers-Scotton's concept of solidarity, where code-mixing helps build a more personal and familiar connection with the audience. Thus, the use of code-mixing in the content has successfully created a fun and engaging viewing experience, as seen in this viewer's positive comment.

### **Datum Comment 26**

*@gistradust : Livy renata is such a pure and clever person, kerennn livy*

The comment by @gistradust highlights the positive impact of code-mixing in boosting viewer engagement, aligning with Myers-Scotton's (1993) theory that language code-switching can foster closeness and solidarity with the audience. Although this analysis doesn't focus on



code-mixing within the comment itself, the viewers' positive responses combining English "pure and clever person" with Indonesian "kerennn livy" reflect how code-mixing in the content has successfully built a more personal and relatable connection with the audience. This supports Myers-Scotton's solidarity concept, where code-mixing serves as a communication strategy to create familiarity, as seen in the praise and enthusiastic expressions in the comment. Thus, the use of code-mixing in the content has effectively enhanced viewer engagement positively without creating a negative impression.

#### **Datum Comment 27**

*@SagitaUrus-n5t : seruu obrolannya*

The comment by @SagitaUrus-n5t highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that language code-switching can create closeness and boost audience engagement. Although the comment is very brief, the use of the word "seruu" a variation of "seru" with an extra 'u' for emphasis reflects informal and expressive language, showing how the communication style in the content, likely incorporating code-mixing, has successfully created a relaxed and enjoyable impression for the audience. This positive response, though short, fits Myers-Scotton's solidarity concept, where code-mixing helps build a more familiar connection with viewers, encouraging spontaneous and positive feedback. This demonstrates that

using code-mixing in content effectively increases audience engagement by fostering a more relatable and fun atmosphere.

#### **Datum Comment 28**

*@darwanti4509 : Suka bgt SMA livy, kocak lu*

The comment by @darwanti4509 highlights the positive impact of code-mixing in content, which aligns with Myers-Scotton's (1993) theory on building solidarity through language code-switching. The audience's responses using casual language like "Suka bgt" and "kocak lu" reflect how code-mixing in the content successfully fosters emotional closeness and high engagement. As Myers-Scotton explains, this strategy effectively builds solidarity with the audience. The phrase "kocak lu," which is highly informal and personal, shows the level of familiarity formed between the speaker and the audience, proving that code-mixing in the content has created a fun and relatable communication atmosphere. This encourages viewers to respond positively with spontaneous praise and expressions of enjoyment. It reinforces the role of code-mixing as a tool to boost engagement by establishing closer interpersonal connections with the audience.

#### **Datum Comment 29**

*@KhallisaStyle : kereeeenn banget... baru ini **podcast** yg Gw tonton sampe tamat...*

The comment from @KhallisaStyle highlights the positive impact of code-mixing in YouTube content, aligning with Myers-Scotton's (1993) theory that mixing languages can create closeness and solidarity with the audience. The enthusiastic responses from viewers using informal language like "kereeeenn banget" and "Gw" reflect how the communication style in the content, likely incorporating code-mixing, has successfully built a personal and relatable connection with the audience. The exaggerated spelling of "kereeeenn" with extended vowels and the use of the slang pronoun "Gw" indicate a high level of familiarity between the creator and viewers, fitting Myers-Scotton's concept of solidarity, where code-mixing fosters a sense of togetherness. The statement that this is "the podcast I watched till the end" proves that code-mixing in the content significantly boosts viewer engagement, keeping them interested until the very end a strong indicator of this communication strategy's success in building audience connection.

### **Datum Comment 30**

*@Memermeramera : Mantaaab niiihhh.. ngga skip part 1 dan 2.*

The comment by @Memermeramera highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory on building solidarity through language code-switching. The viewer's highly informal response, "Mantaaab niiihhh," with exaggerated letter repetition and the exclamation "niiihhh," reflects how code-mixing

successfully fosters strong emotional closeness. As Myers-Scotton explains, this strategy effectively builds solidarity with the audience. The statement "ngga skip part 1 dan 2" shows high viewer engagement, proving that code-mixing in the content has created such a compelling viewing experience that the audience chose to watch the entire content without skipping any sections. The exaggerated enthusiasm in this comment reinforces the role of code-mixing as a tool to boost engagement by forming close interpersonal connections and enabling more personal communication with viewers.

#### **Datum Comment 31**

*@esthermochannel6500 : Seru ya ngobrolna*

The comment by @esthermochannel6500 highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that language code-switching can foster closeness and solidarity with the audience. Though brief, the use of informal language like "ngobrolna" a conversational form of "ngobrolnya" reflects how code-mixing in the content successfully creates a friendly and relaxed communication atmosphere. This positive response fits Myers-Scotton's solidarity concept, where code-mixing helps build a more personal connection between the creator and the audience. The interactive phrase "Seru ya" invites engagement, showing that code-mixing effectively

boosts viewer interaction by making them feel emotionally connected, encouraging them to respond positively to the content.

### **Datum Comment 32**

*@yulianaanna8803 : nyambung bngettt livi pinterr beda ma bocah 2 kosong*

The comment by @yulianaanna8803 highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that language code-mixing can foster closeness and solidarity with the audience. The use of highly informal language like "bngettt," "pinterr," and "bocah 2 kosong," with exaggerated letter repetitions and slang terms, reflects how code-mixing in the content has successfully built a familiar and personal connection with viewers. The enthusiastic response, praising the speaker's intelligence "livi pinterr" and favorably comparing them to others "beda ma bocah 2 kosong", supports Myers-Scotton's solidarity concept, where code-mixing helps create a sense of community and emotional bonding. This comment proves that code-mixing in the content effectively boosts audience engagement by making them feel personally connected, encouraging them to give praise and positive feedback to the speaker.

### **Datum Comment 33**

*@ajengpalupi7747 : Ts jdi fresh obrolannya krn livy*

The comment by @ajengpalupi7747 highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that language code-switching can create closeness and solidarity with the audience. The use of informal abbreviations like "krn" for "karena" and the English term "fresh" reflects how code-mixing in the content successfully establishes a relaxed and relatable communication style. This positive response, stating that the conversation feels "fresh" because of Livy's presence, fits Myers-Scotton's solidarity concept, where code-mixing helps build a more personal connection with viewers. The comment proves that code-mixing in content effectively boosts audience engagement by creating a natural and enjoyable conversational atmosphere, encouraging viewers to respond positively to the quality of interaction in the content.

#### **Datum Comment 34**

*@bybibilali6015 : Krn seliweran di tiktok akhirnya nonton fullnya. Dan beneran se nyaman itu dengar mereka ngobrol.*

The comment by @bybibilali6015 highlights the positive impact of code-mixing in content for easier message delivery, aligning with Myers-Scotton's (1993) theory on the practical function of code-switching in communication. The use of casual language structures like "Krn", "seliweran" and "se nyaman" demonstrates the effectiveness of code-mixing in conveying messages naturally and understandably.

Viewer responses such as "nonton fullnya" and "se nyaman itu" show how the content successfully uses informal language patterns to enhance comprehension and meaning delivery, in line with Myers-Scotton's concept of code-mixing as a tool to improve clarity and communication comfort. This proves that code-mixing in the content effectively facilitates clearer and more efficient message delivery to the audience.

#### **Datum Comment 35**

*@tommy1-eh3zk : Livy renata you are so cool and so beautiful and excellent*

The comment by @tommy1-eh3zk highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that language code-switching can foster closeness and solidarity with the audience. Although this comment is entirely in English, the enthusiastic responses from viewers praising Livy Renata such as "so cool," "so beautiful," and "excellent" reflect how code-mixing in the content has successfully built a strong emotional connection with bilingual audiences. This positive response fits Myers-Scotton's solidarity concept, where using a language familiar to the audience, in this case English, helps create a sense of togetherness and belonging. The comment proves that code-mixing in content effectively boosts viewer engagement by making them feel personally connected, prompting them to spontaneously give praise and appreciation.

### **Datum Comment 36**

*@rya3691 : Like livy so much*

The comment by @rya3691 highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that mixing languages can create closeness and solidarity with the audience. Although the comment is brief, the use of English mixed with the name "Livy" reflects how code-mixing in the content has successfully built a more personal connection with bilingual viewers. This positive response fits Myers-Scotton's solidarity concept, where using a language familiar to the audience in this case, English helps foster a sense of togetherness and emotional bonding. The simple yet expressive phrase, "Like livy so much," proves that code-mixing in the content effectively boosts viewer engagement by making them feel more connected and encouraging them to spontaneously express appreciation toward the speaker.

### **Datum Comment 37**

*@nirwanaebfat9840 : Lansung **translate** „belajar bahasa inggris nya „,terima kasih*

The comment by @nirwanaebfat9840 highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that language code-mixing can create closeness and solidarity with the audience. The viewer's response, asking for a translation "Lansung translate" and mentioning learning English "belajar bahasa inggris nya",



reflects how code-mixing in the content has successfully motivated the audience to engage more actively with the material. The phrase "terima kasih" at the end of the comment shows positive appreciation, which fits Myers-Scotton's solidarity concept, where code-mixing helps build a more interactive relationship with viewers. This comment proves that using code-mixing in content not only boosts engagement but also encourages language learning while fostering positive interaction between the content creator and the audience.

#### **Datum Comment 38**

**@gracedocumennt9378 :** *Menarik Bintang tamunya livi ,kalo bs model<sup>2</sup> gini lbh hidup **podcast** nya*

The comment by @gracedocumennt9378 highlights the positive impact of code-mixing in YouTube content, aligning with Myers-Scotton's (1993) theory that language code-mixing can foster closeness and solidarity with the audience. The viewers' positive responses, using informal language like "kalo bs" for "kalau bisa" and "lbh" for "lebih" while giving constructive feedback, reflect how code-mixing in the content has successfully created a familiar and interactive communication atmosphere. Praise for the guest star, "Menarik Bintang tamunya livi", and hopes for similar formats in the future, "model<sup>2</sup> gini", align with Myers-Scotton's solidarity concept, where code-mixing helps build personal connections that encourage active audience engagement.

This comment proves that code-mixing not only boosts engagement but also motivates viewers to participate by providing constructive feedback for content development.

#### **Datum Comment 39**

*@lvrth : Livy you so fun and your way of speaking is very good*

The comment by @lvrth highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that mixing languages can create closeness and solidarity with the audience. The viewer's response, written entirely in English, reflects how code-mixing in the content successfully reached bilingual/multilingual viewers, fostering a more personal connection. Praise such as "you so fun" and "your way of speaking is very good" shows emotional engagement, which fits Myers-Scotton's concept of solidarity—where using language familiar to the audience helps build a sense of togetherness. This comment proves that code-mixing effectively boosts engagement by making viewers feel personally connected, encouraging them to positively appreciate the speaker's communication style.

#### **Datum Comment 40**

*@Mineitsminee : Gak sabarrrr.. pasti lucu. Obrolan livy nyambung sama luna n mariane*

The comment by @Mineitsminee highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory

that mixing languages can create closeness and solidarity with the audience. The use of highly expressive phrases like "Gak sabarrrr," with exaggerated letter repetition, and informal terms like "nyambung" or "n" for "dan" reflects how code-mixing successfully establishes a relaxed and familiar communication style. The audience's positive anticipation "pasti lucu" and recognition of the speakers' chemistry "obrolan livy nyambung" fit Myers-Scotton's solidarity concept, where code-mixing strengthens emotional connections with viewers. This comment proves that code-mixing effectively boosts engagement by creating positive expectations and encouraging the audience to spontaneously express enthusiasm for the speakers' natural interaction.

#### **Datum Comment 41**

*@tutwan : Dengerin mereka ngomong jadi kebawa, atau cuma merasa pinter aja gitu*

The comment by @tutwan highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that mixing languages can create closeness and solidarity with the audience. The viewer's response, using informal language like "kebawa" and "aja gitu", reflects how code-mixing in the content has successfully created a deep psychological effect on viewers, both emotionally "jadi kebawa" and intellectually "merasa pinter". This reaction fits Myers-Scotton's solidarity concept, where code-mixing helps build a more personal and relatable connection with the audience. The reflective nature of the comment proves that code-mixing effectively boosts engagement by encouraging

viewers to think more deeply about their viewing experience, while also showing a high level of emotional and cognitive involvement with the content.

#### **Datum Comment 42**

**@AssyuraMahendraAbe** : *Seru sih asli ... episode bareng livy ....*

The comment by @AssyuraMahendraAbe highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that mixing languages can create closeness and solidarity with the audience. The use of expressive informal language like "AbeSeru sih asli" combining a nickname with everyday conversational terms shows how code-mixing successfully fosters a relaxed and relatable communication style. The viewer's positive response, expressing excitement "Seru sih asli" and highlighting a specific episode "episode bareng Livy", supports Myers-Scotton's solidarity concept, where code-mixing helps build a more personal and familiar connection with the audience. This comment proves that code-mixing effectively boosts engagement by encouraging viewers to spontaneously share their appreciation for content they find entertaining and enjoyable.

#### **Datum Comment 43**

**@LiisnaSilagalaga-to5sg** : *aku happy dengar curhatan livy, waiting so badly. Cepatij jam 8*

The comment by @LiisnaSilagalaga-to5sg highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that language code-mixing can foster closeness and solidarity with the audience. The mix of Indonesian and English, such as "aku happy" and "waiting so badly," along with informal terms like "cepatij" for "cepat ya," reflects how code-mixing in content has successfully created a personal and relatable communication style. The viewer's enthusiastic expression, "happy dengar curhatan Livy," and the strong sense of anticipation, "waiting so badly," fit Myers-Scotton's solidarity concept, where code-mixing helps build a deeper emotional connection with the audience. This comment proves that code-mixing effectively boosts engagement by making viewers feel emotionally involved and excited for future content, as seen in the specific request for the next episode, "cepatii jam 8."

#### **Datum Comment 44**

*@LOVES95 : suka bget Dr sini Livy bisa belajar banyak Hal. **thankyou** kak Luna,kak Marianne & TS media udah undang Livy..**next** LIVY & PRINCE yaaaa..hehe*

The comment by @LOVES95 highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that mixing languages can create closeness and solidarity with the audience. The use of Indonesian and English blends like "thank you," "next LIVY & PRINCE," along with informal spellings such as "bget"

for "banget" and "Dr" for "dari", reflects how code-mixing has successfully created a personal and relatable communication style. The audience's positive responses expressing learning "bisa belajar banyak Hal", gratitude "thankyou", and requests for more content "next LIVY & PRINCE yaaaa" fit Myers-Scotton's solidarity concept, where code-mixing builds an emotionally close connection with viewers. This comment proves that code-mixing effectively boosts engagement by encouraging active interaction, appreciation, and even specific content requests, demonstrating high audience involvement.

#### **Datum Comment 45**

*@Ulakoepoe : Ah..yu kita belajar bahasa inggris.*

The comment by @Ulakoepoe highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that language code-mixing can create closeness and solidarity with the audience. The spontaneous use of the exclamation "Ah..." within an Indonesian sentence structure creates a relaxed and informal learning atmosphere. This positive response encourages learning English together, reflecting Myers-Scotton's solidarity concept, where code-mixing helps build familiarity and promotes active audience participation. The comment proves that code-mixing in content successfully boosts engagement by making language learning more enjoyable and inviting viewers to interact more dynamically.

## **Datum Comment 46**

*@nurharina3949 : Berasa lagi bljr bhsa inggris*

The comment by @nurharina3949 highlights the positive impact of code-mixing in content, aligning with Myers-Scotton's (1993) theory that mixing languages can create closeness and solidarity with the audience. The use of informal terms like "bljr" for "belajar" and "bhsa" for "bahasa", along with the viewer's remark about their English learning experience "Berasa lagi bljr bhsa inggris" reflects how code-mixing in the content has successfully created a relaxed and relatable learning atmosphere. This positive response fits Myers-Scotton's solidarity concept, where code-mixing helps build a more personal and educational connection with the audience. The comment proves that code-mixing not only boosts engagement but also adds educational value, making viewers feel like they're learning English naturally and enjoyably through the content.

### **b. Negative Impacts**

The use of code-mixing can have negative effects on how the audience responds, one of which is confusing viewers who are not used to it. When creators mix languages too much, it can create social distance instead of closeness, as those who don't understand the mixed

words feel left out. Also, code-mixing can lower the quality of language, where mixed or unclear sentence structures make the message harder to understand, leading to less effective communication. This not only makes it difficult to follow but can also weaken group connections if some members can't keep up with the conversation. Moreover, poorly used code-mixing can disrupt the message, especially when mixed words or phrases are hard to understand or don't fit the situation, making the meaning unclear and less professional. According to Myers-Scotton (1993), the three main negative effects of code-mixing are: 1) confusing viewers who aren't familiar with it, 2) creating social gaps, and 3) lowering language quality.

Here is the data on negative impacts found in the comment section of TS Media during the TS Talks session with Livy Renata as the guest:

#### **Datum Comment 47**

*@HapyDari : Gua bnyk ga ngerti livy ngmg ingrris tapi ntnsampe slese*

The comment from @HapyDari highlights the negative impact of code-mixing on audience responses in the comment section, particularly causing confusion for viewers who don't understand the mixed language. This aligns with Myers-Scotton's (1993) theory, which states that while code-mixing can serve as a communication tool and a marker of identity, it may also create a barrier for audiences unfamiliar with the languages used. In this case, the viewer admits difficulty understanding



English phrases "ga ngerti" but continues watching the content until the end "ntnsampe selesai". This reflects how code-mixing can hinder optimal audience engagement, as language barriers affect their viewing experience and comprehension.

#### **Datum Comment 48**

*@chrisnaagusd8006 : duh gak ngerti basa inggris*

The comment by @chrisnaagusd8006 highlights the negative impact of code-mixing on audience responses in the comment section, as explained by Myers-Scotton's (1993) theory. The viewers' lack of understanding of the mixed language leads to confusion and frustration, reflected in complaints like "gak ngerti". This aligns with Myers-Scotton's argument that code-mixing can hinder communication if the audience isn't fluent in the languages used, reducing their engagement such as reluctance to keep watching or interacting. In this case, code-mixing fails to serve as a persuasive tool or identity marker, instead creating a barrier with viewers unfamiliar with the language.

#### **Datum Comment 49**

*@sitianisaanis2619 : Tolooooong aku gk bisa bhasa inggris.*

The comment from user @sitianisaanis2619 highlights the negative impact of code-mixing on audience responses in the comment section, as explained in Myers-Scotton's (1993) theory. The audience's inability

to understand one of the languages used creates confusion and hinders interaction, aligning with the theory's argument that code-mixing can serve as both a communication tool and a way to shape audience perception yet in this case, it creates distance due to language barriers. This suggests that code-mixing without considering the audience's linguistic background may reduce engagement and even trigger negative reactions, such as requests for clarification or complaints, rather than fostering positive social connections or identity-building.

#### **Datum Comment 50**

**@rudisuprayogi2681** : *Yah pade ngomong apa yak?? Ane org pinggiran kagak ngerti bahasanye...*

The comment by @rudisuprayogi2681 above highlights the negative impact of code-mixing on audience responses in the comment section, where viewers feel alienated due to their lack of understanding of the mixed language used. This aligns with Myers-Scotton's (1993) theory that code-mixing can create social distance for audiences unfamiliar with the language blend, making them feel excluded from certain linguistic groups. Comments like "Ane org pinggiran kagak ngerti bahasanye" reflect viewer frustration due to linguistic exclusivity, which ultimately reduces the content's appeal for some audiences. Thus, the use of code-mixing in this YouTube video has a negative effect, as it

leads to perceptions of failed communication and alienation among certain viewers.

#### **Datum Comment 51**

*@campurcampurvideo7551 : bisa gak ngomong Indonesia aja gak campur campur gitu norak banget. ngerusak tata Bahasa*

The comment from @campurcampurvideo7551 highlights the negative impact of code-mixing on viewer responses in the comment section, where some viewers express annoyance, perceiving the mixed language use as "Norak" and grammatically disruptive. According to Myers-Scotton's (1993) theory, this reflects how code-mixing can create social distance with certain audiences who feel linguistically uncomfortable or alienated, even triggering negative perceptions of content quality. Such reactions reinforce that excessive code-mixing may reduce a video's appeal for viewers who prioritize linguistic purity or are unaccustomed to code-switching practices. This demonstrates that while code-mixing can be a natural communication style for some, it risks alienating segments of the audience who view it as a breach of language norms.

#### **Datum Comment 52**

*@miftahj3105 : Nekat nonton.. Walaupun gabisa bhs Inggris*

The comment by @miftahj3105 highlights the negative impact of code-mixing on audience responses in the comment section, aligning

with Myers-Scotton's (1993) theory that code-mixing can influence viewers' comprehension and perception. The use of mixed languages in content for example, English and Indonesian makes it difficult for viewers like @miftahj3105 to fully grasp the material due to limited English proficiency, thereby reducing their maximum engagement. This supports Myers-Scotton's argument that code-mixing may create communication barriers for audiences unfamiliar with one of the languages used, ultimately leading to passive reactions or complaints like the comment above. In this case, code-mixing has a negative effect by hindering understanding and limiting audience participation in the comment section.

### **Datum Comment 53**

*@BakulGemblong-z2x : Padahal banyak yang tidak tau apa yg di omongin tapi suka nonton nya yah gue A*

The comment from @BakulGemblong-z2x highlights the negative impact of code-mixing on audience responses in the comment section, particularly causing confusion for viewers who don't understand the mixed language. This aligns with Myers-Scotton's (1993) theory, which states that code-mixing can serve as both a communication tool and a barrier to understanding, depending on the audience's linguistic competence. In this case, the viewer admits their lack of comprehension "tidak tau apa yg di omongin" yet still enjoys the content due to non-

linguistic factors like visuals or entertainment value. This reflects how code-mixing can potentially divide the audience: some feel a positive identity connection, while others experience alienation due to limited understanding, illustrating Myers-Scotton's view on code-mixing as a means to shape social dynamics and audience perception.

#### **Datum Comment 54**

*@NikiNiki-t1j : Ga ngerti apa yg diomongin. Pada pake bahasa apaan sih??*

The comment from @NikiNiki-t1j highlights the negative impact of code-mixing on audience reactions in the comments section, particularly causing confusion for viewers unfamiliar with the mixed language. This aligns with Myers-Scotton's (1993) theory, which states that while code-mixing can serve as a tool for communication and identity, it may also create social distance if part of the audience doesn't understand it. In this case, the viewers' lack of familiarity with the language used reduces their engagement, as seen in the complaints in the comments. As a result, rather than fostering social connection as Myers-Scotton suggests, code-mixing ends up hindering the goal of building social rapport.

#### **Datum Comment 55**

*@AkunMobile-ie6zn : Butuh subtitle huhu*

The comment by @AkunMobile-ie6zn highlights the negative impact of code-mixing on audience reactions in the comment section,

particularly the confusion experienced by viewers who don't understand the mixed language. This aligns with Myers-Scotton's (1993) theory, which states that while code-mixing can be a communication tool, it may also hinder understanding. When creators use code-mixing without providing subtitles, viewers like @AkunMobile-ie6zn struggle to grasp the content's meaning, leading to reduced engagement evident in requests for subtitles and emotional expressions like "huhu". This reflects a failure of code-mixing to foster positive social connections, as Myers-Scotton suggests, instead creating frustration and distance due to language barriers.

#### **Datum Comment 56**

*@wayanmeila713 : Maaf kak..aku orang kampung, BENERAN BANYAK YG GK TAUUU NGOMONG APAA*

The comment from @wayanmeila713 highlights the negative impact of code-mixing on audience responses in the comment section, where viewers feel alienated because they don't understand the mixed language. This aligns with Myers-Scotton's (1993) theory that excessive code-mixing can create social distance for audiences unfamiliar with the language blend, ultimately reducing the content's appeal. The comment reflects a communication breakdown due to linguistic exclusivity, where viewers feel frustrated for being unable to follow the conversation rather than feeling connected to the content creator.

#### **Datum Comment 57**

*@RiskaAmelia-p9e : Meskipun banyak b.ingris nya ga tau kenapa seabodoh aku ini ke paham pembahasan mereka gitu*

The comment from @RiskaAmelia-p9e highlights the negative impact of code-mixing on audience engagement in the comments section, as it affects their comprehension. The viewer expressed confusion due to their inability to understand the mix of English in the discussion, which reduced their involvement. This aligns with Myers-Scotton's (1993) theory that while code-mixing can serve as a communication tool and identity marker, it may also create a barrier for audiences unfamiliar with the mixed language, hindering understanding and interaction. In this case, code-mixing triggered a negative response, as the viewer felt alienated rather than included.

#### **Datum Comment 58**

*@Agung-PSTB : Gk bisa bahasa inggriess*

The comment by @Agung-PSTB highlights the negative impact of code-mixing on audience reactions in the comment section, as explained by Myers-Scotton's (1993) theory. The audience's inability to understand mixed language in this case, the possible use of English in the video leads to confusion and frustration, as reflected in the comment. This aligns with Myers-Scotton's argument that while code-mixing can serve as a tool for communication and identity, it may also create social

distance if the audience is unfamiliar with the language being used. In this instance, code-mixing reduces viewer engagement due to comprehension barriers, rather than fostering a shared connection or collective identity.

#### **Datum Comment 59**

*@HartutiSariPutri : Sebenarnya pengen nonton tp !ivy nya ngomong English terus jd nya skip aja*

The comment from @HartutiSariPutri highlights the negative impact of code-mixing on audience engagement in the comment section, where viewers struggle to understand the conversation due to the dominance of English, leading them to stop watching. This aligns with Myers-Scotton's (1993) theory that while code-mixing can serve as a communication tool and identity marker, it may also confuse audiences unfamiliar with mixed languages, reducing their engagement. In this case, code-mixing hinders comprehension and viewer interest rather than fostering positive social connections or identity expression.

#### **Datum Comment 60**

*@yonicozta5368 : ngomong nya jangan di campur dong,ga semua orang ngerti bahasa campuran*

The comment from @yonicozta5368 highlights the negative impact of code-mixing on audience reactions in the comment section, such as confusion and discomfort for viewers who don't understand the



mixed language. This aligns with Myers-Scotton's (1993) theory, which explains that while code-mixing can serve as a communication tool and identity marker, it also risks creating social distance if part of the audience fails to comprehend it. In this case, viewers feel alienated due to their inability to understand the mixed language, reducing their engagement with the content and triggering negative responses in the comments. This demonstrates that using code-mixing without considering the audience's linguistic background can negatively affect interaction and audience perception.

## **B. Discussion**

### **1. Type of code mixing**

Based on previous findings regarding the types of code-mixing used by Livy Renata in YouTube TS Media, the researcher identified three types of code-mixing employed by Livy Renata: (1) intra-sentential code-mixing, which involves mixing languages within a single sentence; (2) intra-lexical code-mixing, where mixing occurs at the word level; and (3) phonological adaptation, where words from one language are adjusted to the phonological rules of another language. These findings also align with prior research examining types of code-mixing, such as studies by Sukrisna, A. (2019) and Wahyudiantari (2020).

### The Findings of Code-Mixing Data

Type of Code Mixing	data
Intra Sentential	44
Intra Lexical	9
Involving a Change of Pronunciation	5

#### a. intra sentential code mixing

Intra-sentential code-mixing occurs when a person mixes words, phrases, clauses, or structures from another language into a complete and coherent sentence. This phenomenon often happens in multilingual communities where speakers fluently blend elements of different languages within a single sentence, either due to habit, cultural influence, or the lack of an equivalent term in one language. This type of code-mixing highlights the dynamic and adaptive nature of language use in diverse social contexts.

##### *1) Word*

A word is the smallest meaningful unit in language that can stand alone and carry objective or practical meaning. In linguistics, words are categorized into various types, such as verbs, nouns, adjectives,

and more. Based on data analysis from the video, the word constructions observed include several categories, such as nouns, adverbs, and adjectives. This classification helps in understanding how different word types function within sentences, contributing to clarity and structure in communication. For instance, nouns identify objects or concepts, adverbs modify verbs or adjectives, and adjectives describe qualities—all working together to create coherent expression.

#### 1.1 (2:05) "*Really*, apatuh?"

This utterance appears in Livy Renata's video at the 2:05 mark. While her primary language is Indonesian, Livy inserts English words specifically, "Really, apatuh?" In Indonesian, "Really" can be translated as "sungguh" or "benarkah." According to Hoffman's (1991) theory, this is an example of intra-sentential code-mixing, as Livy blends the English word "Really" into a complete Indonesian sentence structure "apatuh". This kind of mixing often occurs when speakers fluidly incorporate foreign terms whether for emphasis, habitual use, or because the borrowed word feels more natural in context. Livy's choice reflects the common linguistic behavior of bilinguals who navigate multiple languages effortlessly in daily communication.

1.2 (02:35) "Kadang kayak kalo yu ke PIK itu lautan cici cici, PIK kan, *obviously*."

This utterance appears in Livy Renata's video at the 02:35 mark. While her primary language is Indonesian, Livy inserts the English phrase "obviously" into her speech. In Indonesian, "obviously" can be translated as "jelas" or "sudah pasti." Based on Hoffman's (1991) theory, Livy engages in intra-sentential code-mixing because she blends English "obviously" into a complete and grammatically intact Indonesian sentence. This kind of mixing often occurs when speakers fluidly integrate foreign words whether for emphasis, habitual use, or because the term feels more natural in that context. Livy's example highlights how bilingual speakers effortlessly weave languages together while maintaining a coherent sentence structure, reflecting the dynamic interplay of multilingual communication.

## 2) *Phrase*

A phrase is a combination of words that forms a complete meaning and follows a specific structure. Based on the analysis of the video, several examples of phrase usage can be identified. Below are some samples that will be discussed.

1.1 (8.14) iya biasanya pakai baju sama sama terus ga si kayak *life work*.

This utterance appears at the 08:14 mark in the video, where Livy Renata inserts the English phrase "life work" into an Indonesian sentence. The phenomenon is classified as intra-sentential code-mixing because the mixing occurs within a single complete sentence, the English element is a noun phrase, and the grammatical structure of Indonesian remains intact. These characteristics align with intra-sentential code-mixing, as it involves embedding foreign language elements at the intra-sentence level without disrupting the base language's syntax.

1.2 (10.24) Kalau semisalnya *split bill*.

At the 10:24 mark, Livy Renata inserts the English phrase "split bill" into her sentence. Based on Hoffman's (1991) theory, this mixing is classified as intra-sentential code-mixing, where the English phrase blends seamlessly into the Indonesian sentence structure. The use of "split bill" meaning "pembagian tagihan" reflects the speaker's tendency to borrow English terms for specific concepts—either for brevity or because the phrase is more familiar in everyday conversation. This phenomenon is common in multilingual communication, where speakers naturally opt for the most efficient lexicon to express their ideas. The integration of "split bill" demonstrates how bilingual speakers fluidly combine

languages, prioritizing clarity and convenience without disrupting grammatical flow.

### 3) *Clause*

Clause is a group of words that conveys meaning and follows a specific grammatical structure. Based on data analysis from the video, the researcher identified several examples of clause usage. Below are some samples that will be discussed further.

1.1 (2.47) Disana tuh *I feel like* mereka tuh ada *highlights* hmm you tau ga si rambut coklat.

The utterance appears in Livy Renata's video at the 02:47 mark. In her conversation, Livy inserts the English clause "I feel like" into an Indonesian sentence. This language mixing is categorized as intra-sentential code-mixing because she integrates the English phrase into a complete and coherent Indonesian sentence structure. According to Hoffman's theory (1991), this mixing pattern falls under the intra-sentential type, as it occurs within the boundaries of a single, well-structured sentence where the base framework remains Indonesian while naturally incorporating English elements. This phenomenon reflects how bilingual speakers fluidly blend languages, often to express nuance, emphasize a point,

or simply out of habitual code-switching in multilingual environments.

16. (13.32) *My first date* naik kapalnya dia kan.

Livy Renata's utterance at the 13:32 mark in the video demonstrates how she inserts the English clause "My first date" into an Indonesian sentence. This language mixing is classified as intra-sentential code-mixing because Livy blends the English phrase "My first date" into a complete and coherent Indonesian sentence structure. According to Hoffman's (1991) theory, this mixing pattern falls under the intra-sentential type since the blending occurs within a single, well-formed sentence, where Indonesian serves as the grammatical base while the English element is naturally integrated as a seamless part of the utterance without disrupting the overall meaning. This reflects how bilingual speakers fluidly combine languages within a unified grammatical framework, maintaining clarity and coherence.

#### **4) *Sentence***

Sentence is a complete arrangement of words, minimally structured with a Subject + Predicate and ending with a period. In analyzing intra-sentential code-mixing within sentences, the researcher

identifies data that qualifies as a full sentence. However, some clauses are also present in the data. Since a clause is a component of a sentence, the researcher includes them in the sentence category. The study then examines the data to explore intra-sentential code-mixing, particularly focusing on how it appears within sentence structures.

1.1 (19.14) Tergantung, *like* alasannya kenapa, *because, I have been through that face*. yang kayak “*oh this is my life you can’t control me*” cuman ternyata *my mom’s right*.

Livy Renata's utterance at minute 19:14 in the video demonstrates intra-sentential code-mixing, as she inserts complete English sentences "I have been through that phase," "Oh, this is my life, you can't control me," and "My mom's right" into a coherent Indonesian conversation. According to Hoffman's (1991) theory, this mixing pattern still falls under the intra-sentential type because, despite using full English sentences, they blend naturally into the Indonesian discourse flow without disrupting overall comprehension. Here, the English phrases serve as emphatic expressions, reinforcing her point while the core grammatical structure remains Indonesian. This example highlights how multilingual speakers fluidly integrate languages to enhance meaning and emotional impact, reflecting the dynamic nature of code-mixing in everyday communication.



## **b. Intra-lexical Code-Mixing**

The phenomenon of intra-lexical code-mixing occurs when a speaker blends two languages by altering morphological boundaries within a single word—such as attaching affixes from one language to a root word from another. In the following discussion, the researcher will analyze several examples from the previous chapter to illustrate how this mixing function in real communication.

1.1. (11.34) *I ga pernah naik **private jet** si tapi pernah mau di-**arrange** gitu dari Sydney ke bali.*

Livy Renata's utterance at the 11:34 mark in the video demonstrates intra-lexical code-mixing, where she modifies the English verb "arrange" by integrating it into Indonesian morphological structure—adding the passive prefix "di-" to create "di-arrange." This blending goes beyond simply inserting a foreign word; it actively adapts the English term to Indonesian grammar rules, forming a grammatically coherent passive construction "pernah mau di-arrange gitu dari Sydney ke Bali". According to Hoffman's (1991) theory, this pattern qualifies as intra-lexical mixing because it involves internal lexical modification: the English word "arrange" is fused with an Indonesian affix "di-", showcasing how bilingual speakers creatively merge languages at a morphological level. Such mixing reflects

linguistic flexibility, where speakers not only borrow words but also reshape them to fit their native language's grammatical framework, maintaining clarity and natural flow in speech.

1.2 (1.17) *You follow-follow-an* atau *did he like your stories*.

Livy Renata's utterance at the 1:17 mark in the video demonstrates intra-lexical code-mixing, where she modifies the lexical structure of the English word "follow" into "follow-follow-an" while inserting the phrase "did he like your stories" into an Indonesian conversation. This blending goes beyond simple word insertion it involves morphological adaptation, as Livy creatively applies reduplication and the Indonesian suffix "-an" to the English base word "follow." According to Hoffman's (1991) theory, this pattern qualifies as intra-lexical mixing because it alters the word's form to fit Indonesian morphological rules, even though the embedded phrase "did he like your stories" remains structurally intact in English. The modification of "follow" reflects deeper grammatical integration, where the boundaries of the English word are intentionally reshaped to align with Indonesian word formation highlighting how multilingual speakers dynamically manipulate language at a lexical level for expressive or contextual purposes.

### c. involving a change of pronunciation

This type of code-mixing occurs at the phonological level, characterized by modifications in the pronunciation of foreign words to align with the sound system of Indonesian. For instance, vowels or consonants not present in Indonesian phonetics may be adjusted. Below is a discussion of some key findings observed in the research.

1.1 (12.04) "*Kalo kamu nikah sama aku, semua **properti** aku jadi kamu punya.*"

This instance occurs at the 12:04 mark, where Livy uses the English loanword "property" adapted into Indonesian as "properti." While the original English pronunciation is /'prɒp.ə.ti/ in British English or /'prɑː.pə.ti/ in American English, Livy employs a modified Indonesian pronunciation: "properti." According to Hoffman's (1991) theory, this falls under code-mixing involving a change of pronunciation, a pattern that arises when speakers naturally adapt the articulation of foreign words to fit the phonological system of their native language while retaining communicative function. The shift in pronunciation to "properti" may stem from the speaker's phonetic habits or regional accent, illustrating how bilingual interactions flexibly accommodate code-mixing without compromising clarity.

1.2 (16.21) *Jadi banyak yang komen yang kayak gila livy **standar** nya tinggi banget.*

This statement appears in the video at the 16:21 mark, where the speaker responds to a comment about Livy's perceived high standards. While predominantly using Indonesian, Livy inserts the word "standar", borrowed from the English "standard." This word undergoes a change in pronunciation, adapting from the English phonological structure /'stæn.dəd/ to the Indonesian /stan.'dar/, including a vowel shift and the addition of an 'a' at the end. According to Hoffman's (1991) theory, this phenomenon qualifies as code-mixing at the phonological level, as the foreign word is modified to align with Indonesian sound patterns. This adaptation demonstrates how bilingual speakers naturally adjust borrowed terms to fit the phonetic rules of their primary language while maintaining communicative clarity.

The researcher found similarities between the current data and previous studies regarding the types of findings and the most dominant types used, such as research conducted by Sukrisna, A. (2019) and Wahyudiantari (2020).

## **2. Impact of code mixing**

Based on the previous analysis regarding the impact of code-mixing on audience responses in the comments section used by Livy Renata on YouTube TS Media's *TS Talks* session, and in line with Myers-Scotton's (1993) theory on the effects of code-mixing, the researcher found two key

impacts stemming from Livy Renata's use of code-mixing. Here are the two effects identified in the comments section.

**The Findings of Code-Mixing Impact**

No	Impact of Code Mixing	data
1	Positif Impact	46
2	Negative Impact	14

**a. Positive Impact**

After analyzing the data in the comment section, the researcher found that the use of code-mixing by Livy Renata in TS Media's YouTube video on the TS Talks segment has a positive impact. The researcher will discuss three positive effects of Livy Renata's code-mixing on viewers' responses in the comment section.

***1) Increasing Viewer Engagement.***

The use of code-mixing makes the content feel more dynamic and relatable, especially for multilingual viewers. This encourages interactions such as comments, likes, and shares, as the audience feels emotionally connected or intrigued by the unique language style. Below is a discussion of some findings the researcher discovered in the comment section data.

1.1 @zaskialisdawati1079 : *livy keren bgt..candu bgt denger dia ngmong inggris*

The comment from @zaskialisdawati1079 highlights the positive impact of Livy's code-mixing, with the viewer expressing admiration for how Livy speaks English, calling it "keren" and "candu". This aligns with Myers-Scotton's (1993) theory, stating that code-mixing can create closeness and solidarity with the audience, thereby boosting engagement. Such a response proves that Livy's use of code-mixing successfully captures viewers' attention and triggers positive emotional reactions, ultimately encouraging them to actively give praise and express their interest in the comments, increasing engagement.

1.2 @suhadi2741 : *livy itu orang y sy jamin cerdas,lucu,polos apa ada y yg paling ngangenin livy itu cara ngomong **English***

The comment from @suhadi2741 highlights the positive impact of Livy's code-mixing, as viewers not only praise her intelligence and humor but also appreciate her way of speaking English, which makes her seem impressive and memorable. This aligns with Myers-Scotton's (1993) theory that code-mixing can create closeness and solidarity with the audience, boosting their engagement. Such responses prove that Livy's use of code-mixing successfully makes viewers feel more connected, interested, and

motivated to give compliments and share positive impressions, ultimately strengthening engagement in the comment section.

## **2) *Showing Identity and Creativity.***

Code-mixing functions as a marker of group identity, such as urban youth, and a form of the creator's creativity. Audiences who recognize this identity tend to give positive responses, like praise or discussions in the comment section. Below is a discussion of some findings the researcher discovered in the comment section data.

### **1.1 @Joanne-h2x : *She soooo smart... I wish my daughter like livy when she talk...***

***Damage abis.***

The comment from @Joanne-h2x highlights the positive impact of code mixing by content creators on audience response, in line with Myers-Scotton's (1993) theory. The use of mixed English and Indonesian, like "Damage abis" in Livy's content, triggers responses that affirm identity and creativity, where viewers not only appreciate Livy's cleverness but also mimic the creative and relatable language style. This reflects how code mixing serves as a tool for building social connections and expressing shared identity, as viewers feel emotionally and culturally connected to the creator's content. Additionally, the positive tone of the comment shows how code mixing can enhance content appeal and boost audience engagement,

supporting Myers-Scotton's idea that code-switching can constructively shape audience perception.

1.2 @pikiiotupack4221 : *Bawaannya kalo ngeliat livy kek enggak ada bosen2nya, cantik lucu polos **speakingnya** bagus berdamage pastinya*

The comment from @pikiiotupack4221 highlights the positive impact of content creator Livy's use of code-mixing on viewers, aligning with Myers-Scotton's (1993) theory that code-mixing can build social connections and express identity. Phrases like "speakingnya bagus" a mix of English and Indonesian and "berdamage" (gaming slang) in an Indonesian context create emotional closeness with audiences who understand this hybrid culture, leading to positive responses such as praise for Livy's charm and skills. This reflects code-mixing's role as a tool to strengthen creative identity (Myers-Scotton, 1993) while attracting like-minded viewers who appreciate linguistic diversity. The comment also confirms that code-mixing successfully boosts engagement by making the content feel relatable and creative.

### 3) *Facilitating Message Delivery.*

Code mixing can make messages more efficient, expressive, or humorous. For example, using English terms for technical concepts that don't yet have a local equivalent. This reduces miscommunication and enhances understanding, making it easier for the audience to respond.



Below is a discussion of some findings the researcher discovered in the comment column data.

1.1 **@agustriana0887** : *Gw seneng kalo denger obrolan bahasa inggris. Bisa buat sMbil belajar..*

The comment from @agustriana0887 highlights the positive impact of code-mixing in content for easier message delivery, aligning with Myers-Scotton's (1993) theory on the practical function of code-switching in communication. Although this comment does not directly contain code-mixing, the audience's response to English-language content using code-mixing reflects the success of this strategy in simplifying understanding marked by the functional phrase "buat sambil belajar", which shows effective information reception. In this case, the use of English mixed with Indonesian facilitates the delivery of specific concepts while maintaining clarity, leading the audience to respond with meaningful interactions like "seneng" and "belajar". This proves that code-mixing not only builds rapport but also optimizes message transmission fitting the Facilitating Message Delivery category.

1,2 **@bybibilali6015** : *Krn seliweran di tiktok akhirnya nonton **full**nya. Dan beneran se nyaman itu dengar mereka ngobrol.*

The comment by @bybibilali6015 highlights the positive impact of code-mixing in content for easier message delivery, aligning with Myers-Scotton's (1993) theory on the practical function of code-switching in communication. The relaxed language structures like "Krn", "seliweran", and "se nyaman" demonstrate the effectiveness of code-mixing in conveying messages naturally and understandably. Viewer responses such as "nonton fullnya" and "se nyaman itu" show the content's success in using informal language patterns to simplify understanding and meaning delivery, in line with Myers-Scotton's concept of code-mixing as a tool to enhance clarity and communication comfort. This proves that code-mixing in content effectively facilitates clearer and more efficient message delivery to the audience

#### **b. Negative Impact**

After analyzing the data in the comment section, the researcher found that the use of code-mixing by Livy Renata in TS Media's YouTube video on TS Talks also has negative effects. The researcher will discuss three negative impacts of Livy Renata's code-mixing on audience responses in the comments.

### ***1) Confusing Unfamiliar Viewers.***

Viewers who do not understand one of the mixed languages may struggle to grasp the content's meaning, leading to disengagement or misinterpretation. For example, using English slang without translation could alienate audiences who only understand Indonesian. Below is a discussion of some findings the researcher observed in the comment section data.

#### **1.1 @chrisnaagusd8006 : *duh gak ngerti basa inggris***

The comment by @chrisnaagusd8006 highlights the negative impact of code-mixing on audience responses in the comment section, as explained in Myers-Scotton's (1993) theory. The audience's lack of understanding of the mixed language leads to confusion and frustration, reflected in complaints like "gak ngerti". This aligns with Myers-Scotton's theory that code-mixing can hinder communication if the audience does not master the languages used, reducing their engagement, such as reluctance to continue watching or interacting. In this case, code-mixing fails to function as a persuasive tool or identity builder, instead creating a gap with viewers unfamiliar with the language.

1.2 **@HapyDari** : *Gua bnyk ga ngerti livy ngmg ingrris tapi ntnsampe slese*

comment from @HapyDari highlights the negative impact of code-mixing on audience responses in the comment section, specifically confusion among viewers who do not understand the mixed language. This aligns with Myers-Scotton's (1993) theory, which states that code-mixing can serve as a communication tool and identity marker but may also create distance with audiences unfamiliar with the language used. In this case, viewers admitted difficulty understanding English conversations "ga ngerti", yet continued watching the content until the end "ntnsampe selesai". This reflects how code-mixing can reduce optimal audience engagement, as language barriers affect their viewing experience.

2) *Creating Social Distance.*

Code-mixing can create an exclusive or even arrogant impression if seen as a form of linguistic gatekeeping. Groups unfamiliar with certain language mixes may feel left out, reducing their sense of belonging. Below is a discussion of some findings the researcher discovered in the comment column data.

1.1 **@rudisuprayogi2681** : *Yah pade ngomong apa yak?? Ane org pinggiran kagak ngerti bahasanya...*

The comment by @rudisuprayogi2681 above highlights the negative impact of code-mixing on audience responses in the comments section, where viewers feel alienated due to their lack of understanding of the language used. This aligns with Myers-Scotton's (1993) theory that code-mixing can create social distance for audiences unfamiliar with the language mix, making them feel excluded from certain linguistic groups. Comments like "Ane org pinggiran kagak ngerti bahasanya" reflect viewer frustration due to linguistic exclusivity, which ultimately reduces the content's appeal for some audiences. Thus, the use of code-mixing in this YouTube video has a negative effect, as it creates a perception of failed communication and alienation for certain viewers.

1.2 @**wayanmeila713** : *Maaf kak..aku orang kampung, BENERAN BANYAK YG GK TAUUU NGOMONG APAA*

The comment from @wayanmeila713 highlights the negative impact of code-mixing on audience responses in the comment section, where viewers feel they do not understand the language used, leading to a sense of alienation. This aligns with Myers-Scotton's (1993) theory that excessive code-mixing can create social distance for audiences unfamiliar with the language mix, reducing the content's appeal. The comment reflects a communication failure due to linguistic exclusivity, where viewers feel

frustrated because they cannot follow the conversation, rather than feeling connected to the content creator.

### **3) *Reducing Language Quality.***

Excessive or inappropriate use, such as replacing base words without necessity, can lead to criticism of language deterioration or the creator's inability to master a language well. This may trigger negative comments from viewers who disagree with the use of code-mixing. Below is a discussion of the findings the researcher discovered in the comment section data.

1.1 *@campurcampurvideo7551 : bisa gak ngomong Indonesia aja gak campur campur gitu norak banget. ngerusak tata Bahasa*

The comment from @campurcampurvideo7551 highlights the negative impact of code-mixing on audience reactions in the comment section, where viewers feel annoyed because the mixed language use is considered "tacky" and disrupts grammar. According to Myers-Scotton's (1993) theory, this reflects how code-mixing can create social distance with some viewers who feel linguistically uncomfortable or alienated, even triggering negative perceptions of content quality. Such reactions reinforce

that excessive code-mixing may reduce the appeal of content for audiences who prioritize language purity or are unaccustomed to code-mixing practices.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTIONS**

#### **1. Conclusion**

Based on the research findings, the researcher concludes that Livy Renata actively mixes English and Indonesian in her conversations in the YouTube video TS Media's TS Talks session. According to Hoffman's (1991) theory, there are three types of code-mixing. The first and most dominant type is intra-sentential code-mixing, recorded in 44 instances. This type shows the blending of English and Indonesian within full sentence structures, whether at the word, phrase, clause, or sentence level. The dominance of this type indicates Livy's tendency to maintain a natural flow of conversation while incorporating foreign elements to enrich expression. The second type is intra-lexical code-mixing, with 9 instances, where mixing occurs at the lexical level, such as adding affixes like "di," "an," and "nge" to English words within Indonesian sentences. The third type, involving a change of pronunciation, was found in only 5 instances, showing that Livy rarely modifies the pronunciation of foreign words to match local accents. These findings suggest that code-mixing in Livy Renata's content serves more as a communicative tool to clarify meaning or add an informal tone rather than just a speech style.



The researcher also concludes the impact of code-mixing on viewer responses, analyzed using Myers-Scotton's (1993) theory on the effects of code-mixing. Data was taken from the comment section, and out of 60 comments analyzed, 46 showed positive effects. Viewers highlighted three main benefits: (1) increased engagement (41 comments), as Livy's conversations were seen as more dynamic and easy to understand, making viewers feel interested and pleased with her code-mixing; (2) expression of identity and creativity (3 comments), since language mixing reflects the bilingual background typical of younger generations; and (3) easier message delivery (2 comments), especially for concepts more easily expressed in English.

On the other hand, 14 comments pointed out negative effects of Livy Renata's code-mixing, such as (1) confusion among viewers unfamiliar with code-mixing (11 comments), making it difficult for them to understand Livy's messages; (2) social gaps due to perceptions of elitism (2 comments), where some viewers felt excluded because of their lack of understanding; and (3) concerns about declining Indonesian language quality (1 comment), with one viewer worrying that code-mixing could harm the integrity of the Indonesian language. However, these negative responses were in the minority and mostly came from viewers with more monolingual language preferences.

## **2. Suggestions**

The researcher suggests that future studies interested in further exploring code-mixing should expand the scope of research by analyzing social factors influencing the choice of code-mixing types, such as conversational context, educational background, or the setting and situation in which the conversation takes place. Additionally, in-depth research on the speaker's motivation for using code-mixing—whether for pragmatic purposes, stylistic expression, or cultural identity—could provide a more comprehensive understanding. Research methods could also be developed using a quantitative approach to measure the frequency and tendencies of code-mixing usage in various communication contexts, such as podcasts, advertisements, or educational content.

Meanwhile, for researchers focusing on the impact of code-mixing on audience responses, the researcher suggests to conduct comparative studies across different social media platforms YouTube, TikTok, and Twitter to observe variations in audience perception. Research could also consider audience demographics, such as geographic location or bilingual proficiency, to understand how these factors influence the reception of code-mixing. Furthermore, experiments with controlled content like the same video with and without code-mixing could provide more objective data on its effects on engagement and message comprehension.

Additionally, the researcher suggests that the use of code-mixing on social media or in public spaces should consider the target audience. If the goal is to reach younger generations or multilingual communities, code-mixing can be an effective strategy to enhance relatability and engagement. However, in formal contexts or with more conservative audiences, potential miscommunication or resistance to language mixing should be considered. Education on language flexibility and awareness of communication contexts is key to ensuring that code-mixing is not viewed as a threat to linguistic purity but rather as a form of linguistic adaptation in a dynamic society. Thus, the choice to use code-mixing should be situational and adjusted based on communication goals and audience characteristics.

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## CURRICULUM VITAE



Syahrul Nizam was born in Bedaro on April 28, 2000. He completed his junior and senior high school education at Islamic Boarding School AN-NUR Tangkit. During his high school years, he was actively involved in various boarding school organizations, such as OPPN (Organisasi Pondok Pesantren AN-NUR), where he served as the Head of the Language Division. He also participated in various sports activities, including football and badminton.

In 2018, he began his higher education in the English Literature program at UIN Maulana Malik Ibrahim Malang and graduated in 2025. Throughout his university years, he was active in both intra-campus and extra-campus organizations. In intra-campus organizations, he served as Chair of the 2018 English Literature Student Cohort, was involved in the English Literature Student Association, and participated in the Islamic Student Movement. For extra-campus activities, he joined H.A Pecinta Yatim (an organization dedicated to supporting orphans) and Persaudaraan Setia Hati Terate (a martial arts and brotherhood organization).

## APPENDIX

### Datum of Code-mixing Used by Livy Renata

Speaker	Datum	Utterances	Timestap	CM Type
Livy renata	Datum 1	<b>Really</b> ,apatuh?	02:05	intra sentential
Livy renata	Datum 2	Kadang kayak kalo yu Ke PIK itu lautan cici cici PIK kan <b>obviously</b> .	02:35	intra sentential
Livy renata	Datum 3	Disana tuh <b>I feel like</b> mereka tuh ada <b>highlights</b> hmm you tau ga si rambut coklat.	02:47	intra sentential
Livy renata	Datum 4	Trus kalo ditanya <b>you after graduate</b> mau ngapain,ngga tau ya <b>maybe</b> lanjutin bisnis papi i.	03:10	intra sentential
Livy renata	Datum 5	Kak dia udah <b>taken</b> cui ganteng lagi.	04:43	intra sentential
Livy renata	Datum 6	Kayaknya ngga deh, kalau ngga dia ngga mungkin <b>single</b> umur 33.	05:38	intra sentential
Livy renata	Datum 7	Ngga boleh juga si mending <b>I single</b> .	06:28	intra sentential
Livy renata	Datum 8	iya biasanya pakai baju sama sama terus ga si kayak <b>life work</b> .	08:14	intra sentential
Livy renata	Datum 9	Dan tanya <b>university</b> dimana Sydney Melbourne aman singapura juga aman.	08:29	intra sentential

Livy renata	Datum 10	I ga suka orang yang ketemu <b>waiter</b> ga bilang <b>thank you</b> .	09:59	intra sentential
Livy renata	Datum 11	Kalau semisalnya <b>splitbill</b> .	10:24	intra sentential
Livy renata	Datum 12	Tapi I tau pasti dia kayak, pi <b>please</b> pi <b>please</b> pasti gitu.	11:09	intra sentential
Livy renata	Datum 13	I ga pernah naik <b>private jet</b> si tapi pernah mau di- <b>arrange</b> gitu dari Sydney ke bali.	11:34	Intra lexical
Livy renata	Datum 14	Kalo kamu nikah sama aku semua <b>properti</b> aku jadi kamu punya.	12:04	Involving a change of pronunciation
Livy renata	Datum 15	Iya si itu <b>according to my mom</b> sebelum ada yang menghujat ya <b>guys</b> .	13:03	intra sentential
Livy renata	Datum 16	<b>My first date</b> naik kapalnya dia kan.	13:32	intra sentential
Livy renata	Datum 17	Berarti you <b>expect someone</b> yang se-level or <b>something</b> -kan.	15:05	Intra lexical
Livy renata	Datum 18	<b>So like</b> dulu I pernah di katain matrekan <b>so like</b> dari pada dikatain mendingan I katain diri sendiri <b>I want rich and handsome</b> .	16:15	intra sentential
Livy renata	Datum 19	Jadi banyak yang komen yang kayak gila livy <b>standar</b> -nya tinggi banget	16:21	Involving a change of pronunciation
Livy renata	Datum 20	<b>I was sixteen</b> jadi kayak <b>easily impressed</b> I waktu 16 gituloh.	17:03	intra sentential



Livy renata	Datum 21	<b>Because, I know my parents</b> bakalan nanya pas ketemu kalua misalnya jadi pacar.	18:04	intra sentential
Livy renata	Datum 22	Yang penting tuh <b>my parents</b> punya <b>pproval</b> jadi kalau misalnya udah tau mereka pengennya gimana.	18:48	intra sentential
Livy renata	Datum 23	Tergantung <b>like</b> alasannya kenapa, <b>because I have been through that face</b> yang kayak “ <b>oh this is my life you can’t control me</b> ” cuman ternyata <b>my mom’s right</b> .	19:14	intra sentential
Livy renata	Datum 24	Ngga apa-apa lagi buat <b>connection</b> .	19:56	intra sentential
Livy renata	Datum 25	Jadi <b>I have a friend</b> anak tukang <b>like construction</b> jadi kemarin ini atap rumah I bolong jadi I suruh dia hm betulin gratis.	20:02	intra sentential
Livy renata	Datum 26	<b>I feel like</b> setiap I peluk orang pasti <b>viral</b> deh.	21:17	Involving a change of pronunciation
Livy renata	Datum 27	<b>Behind the scene</b> dia beneran nangis woi.	22:01	intra sentential
Livy renata	Datum 28	Iyaha gara gara di- <b>scouting agency</b> kemaren	22:54	Intra lexical
Livy renata	Datum 29	<b>Because</b> mantan dia gilak woi.	24:03	intra sentential

Livy renata	Datum 30	Ngga tau ya <b>some of my fans</b> suka <b>texting</b> sama I kan, dan mereka tuh udah tau <b>about this guy</b> .	24:47	intra sentential
Livy renata	Datum 31	I pernah nge- <b>post as like one of my dums</b> gitu.	24:55	Intra lexical
Livy renata	Datum 32	Bulan depan akhir bulan depan <b>or like</b> September awal.	25:13	intra sentential
Livy renata	Datum 33	Pasti <b>thankyou</b> , You kan suka <b>travelling</b> naik <b>privat jet</b> aja ntar you ya.	25:55	intra sentential
Livy renata	Datum 34	<b>Recently</b> , ini lagi ada <b>talk show in discussion</b> sih, Cuman <b>like movies</b> belum ada, Katanya ada <b>next month</b> .	26:34	intra sentential
Livy renata	Datum 35	I kepengen jadi <b>talk show host</b> sih, I kepengen <b>interview</b> orang juga	27:04	intra sentential
Livy renata	Datum 36	halo semuanya <b>welcomeback to the talk show</b> Ini sekarang lagi <b>hot news</b> luna maya lagi pacarana sama kak maxim boutier.	01:01	intra sentential
Livy renata	Datum 37	<b>You follow-follow-an</b> atau <b>did he like your stories</b> .	01:17	Intra lexical
Livy renata	Datum 38	Tapikan iyu bisa di- <b>interpret friendly</b> , <b>right</b> .	02:43	Intra lexical
Livy renata	Datum 39	<b>tapi like I've been curious</b> juga tiba-tiba kan <b>you publish</b> padahal I itu pernah dikasih tau sama ka luna <b>one sentence</b> yang I ingat sampai mati.	02:55	intra sentential

Livy renata	Datum 40	Kalau misalnya you pacaran jangan <b>expose</b> karena kalau you putus bakal di omongin 10 tahun kedepan.	03:11	intra sentential
Livy renata	Datum 41	Kemaren I jemput orang di <b>airport</b> itu ngga boleh nunggu lebih dari 30 menit kan.	06:20	intra sentential
Livy renata	Datum 42	<b>but I feel it's good</b> ngomong sama <b>people who older than me</b> Jadi I mau tau <b>your insight</b> jadi kalau I salah bisa di benerin gitu loh.	07:03	intra sentential
Livy renata	Datum 43	<b>he dosesn't has to be rich rich</b> Yang penting dia bisa kerja <b>right</b> ?	08:15	intra sentential
Livy renata	Datum 44	Tapi kayak <b>you know</b> kak luna zaman Instagram <b>it's to easy to like get close to someone, Like you</b> nge-like mereka punya <b>post</b> bisa jadi langsung di-followback.	08:45	Intra lexical
Livy renata	Datum 45	<b>it's not easier</b> Kalau you punya <b>like famous boyfriend</b> missal you lupa ulang tahun kak max <b>you like let me just google it.</b>	09:08	intra sentential
Livy renata	Datum 46	<b>I mean</b> kalau misalnya.	09:27	intra sentential
Livy renata	Datum 47	nggalah <b>im kidding</b> pak.	09:51	intra sentential

Livy renata	Datum 48	<b>I don't wanna be stupid</b> kan banyak yang komen kayak ah livy polos <b>which is another word for stupid I know</b> , tapi kayak <b>did you graduate from university of mcraay</b> .	11:06	intra sentential
Livy renata	Datum 49	<b>And that is my parents dream</b> mereka mau I lulus dari <b>like well established university</b> .	11:24	intra sentential
Livy renata	Datum 50	<b>I think</b> , biasanya kalau mau buka bisnis atau kayak lagi mau ngomong sama <b>the clients they would be like</b> oh ternyata <b>you can actually speak</b> ya, <b>like we are on the same level</b> .	11:37	intra sentential
Livy renata	Datum 51	<b>It must be hard</b> ya buat kayak ke <b>podcast and you start talking</b> takut di-cancel ga si sometimes.	13:40	Intra lexical
Livy renata	Datum 52	hmm Apalagi sama om dedi si ga bisa di- <b>cut</b> soalnya.	13:50	Intra lexical

Livy renata	Datum 53	Kayaknya ya <b>stress</b> juga si udah pasti.	16:30	Involving a change of pronunciation
Livy renata	Datum 54	<b>please help me</b> , karena kalau misalnya bagus you juga bagus gitu.	16:41	intra sentential
Livy renata	Datum 55	<b>well</b> , amin amin Selama ini belum pernah kayak <b>completely no jobs</b> ya.	17:22	intra sentential
Livy renata	Datum 56	Jadinya kayak <b>I trust him</b> .	17:29	intra sentential
Livy renata	Datum 57	I pernah ketemu <b>hatters</b> trus I tabok dia.	21:14	intra sentential
Livy renata	Datum 58	<b>oh my god</b> , giman ya rasanya.	26:05	intra sentential

## APPENDIX

### Datum of Viewer Responses

Speaker	Datum	Comment	Impact of code mixing	Reason for code mixing usege
@nurulutrujah	Datum 1	Aku bukan fans livy tapi aku suka liat dia dan speakingnya keren.. and livy tu ga kosong cuma dia berusaha membaur dan menyesuaikan diri dg lawan bicaranya.. definisi cewek kelas tu gininii...	Positif Impact	Increasing Viewer Engagement
@zaskialisdawati1079	Datum 2	_livy keren bgt..candu bgt denger dia ngmong inggris	Positif Impact	Increasing Viewer Engagement
@suhadi2741	Datum 3	_livy itu orang y sy jamin cerdas,lucu,polos apa ada y yg paling ngangenin livy itu cara ngomong english y	Positif Impact	Increasing Viewer Engagement
@pikiiotupack4221	Datum 4	_Bawaannya kalo ngeliat livy kek enggak ada bosen2nya,cantik lucu polos speakingnya bagus berdamage pastinya	Positif Impact	Showing Identity and Creativity
@Joanne-h2x	Datum 5	_She soooo smarttr... I wish my daughter like livy when she talk... Damage abis	Positif Impact	Showing Identity and Creativity
@johnana	Datum 6	_Living a life live Livy it's every girls dream!!	Positif Impact	Increasing Viewer Engagement

@aeni312	_Datum 7	Seru bngt obrolannya,,lucuu	Positif Impact	Increasing Viewer Engagement
@sriramah10	_Datum 8	seruu ya..makanya suka nonton hee..	Positif Impact	Increasing Viewer Engagement
@LunaMaxime	_Datum 9	Seru nih, Sukses selalu kak	Positif Impact	Increasing Viewer Engagement
@mercymaya77	_Datum 10	Serasa ntn netflix klo denger livi ngomong	Positif Impact	Increasing Viewer Engagement
@musyarrofah7564	Datum 11	_Sneng banget dnger livy cerita	Positif Impact	Increasing Viewer Engagement
@coconutmilk-lz9sh	Datum 12	_Livi tuh pintar berbicara jadi sukaaa	Positif Impact	Increasing Viewer Engagement
@widyaharyani5838	Datum 13	_Kalau denger Livy ngomong tu, kayaknya asik aja gitu..	Positif Impact	Increasing Viewer Engagement
@GadisKalimantanDa yakborneo	_Datum 14	Host ny bisa ngimbangi nymbung bngt gobrl ma livy	Positif Impact	Increasing Viewer Engagement
@viviandrea6300	_Datum 15	keren bngt livy	Positif Impact	Increasing Viewer Engagement
@Joanne-h2xLivyyyyyyy	Datum 16	gokilll..... Menguasai bahasa asingnya itu loh hh yg bikin seksi	Positif Impact	Increasing Viewer Engagement

@Mar_zhiltenMereka	Datum 17	bertiga generasi muda yg sdh ho internasional pergaulan dan hidupnya, jd nyambung banget bicara apapun. Aplg 50% bhs Inggris jd nyaman krnkn bahasa utama mrk mmg Inggris krn lingkungannya.	Positif Impact	Increasing Viewer Engagement
@mamaduor4033	Datum 18	Suka banget sama livy disini...kayak malah dia yg mewawancarai kak Luna ....obrolan ringan santai bisa saya cerna dengan baik pelajarannya...	Positif Impact	Increasing Viewer Engagement
@yayukfatkhiyatussan iyah8931	Datum 19	Whooo....., Daging puoll transfer ilmu dan pengalaman antara senior dan junior, tapi nggak julid,bully. Terima kasih banget.	Positif Impact	Increasing Viewer Engagement
@agustriana0887	Datum 20	Gw seneng kalo denger obrolan bahasa inggris. Bisa buat sMbil belajar..	Positif Impact	Facilitating Message Delivery
@dybala-kunLivy	Datum 21	ini emg pinter sih aslinya. Ngobrol sama org yg jauh di atas generasi bisa nyambung dan enak. Di ajak ngomong serius juga bisa nyambung, wlopun ada beberapa poin yg mungkin livy blm rasain sendiri mkanya sedikit gak setuju. Cuman soal pengalaman hidup. Tapi kalo soal realitas, masa depan emg udah pinter. Kereen livy. Baru ini gw nonton obrolan cewek, ngerasa tertarik jadi liat sampe abis. Hee	Positif Impact	Increasing Viewer Engagement
@calvfinka	Datum 22	obrolan yang menyenangkan, ringan dan menghibur	Positif Impact	Increasing Viewer Engagement



@septilh7637	<u>D</u> atum 23	Sukaaa bgt obrolan ini dri awal sampai akhir...dan nggak terasa ... kurang lamaa ini sih...sukses buat semua ya	Positif Impact	Increasing Viewer Engagement
@anInnocentAlien24.2	<u>D</u> atum 24	ga expect bgt livy nyambung bgt ngobrol sm hostnyaaaa kerennn	Positif Impact	Increasing Viewer Engagement
@rislathan	Datum 25	<u>E</u> njoy banget sama obrolannya, menarik dan seru	Positif Impact	Increasing Viewer Engagement
@gistradust	<u>D</u> atum 26	Livy renata is such a pure and clever person, kerennn livy	Positif Impact	Increasing Viewer Engagement
@SagitaUrus-n5t	Datum 27	<u>S</u> eruu obrolannya	Positif Impact	Increasing Viewer Engagement
@darwanti4509	Datum 28	<u>S</u> uka bgt SMA livy, kocak lu	Positif Impact	Increasing Viewer Engagement
@KhallisaStyle	<u>D</u> atum 29	kereeeenn banget... baru ini podcast yg Gw tonton sampe tamat...	Positif Impact	Increasing Viewer Engagement
@Memermeramera	Datum 30	<u>M</u> antaaab niiihhh.. ngga skip part 1 dan 2..	Positif Impact	Increasing Viewer Engagement
@esthermochannel6500	<u>D</u> atum 31	Seru ya ngobrolna	Positif Impact	Increasing Viewer Engagement

@yulianaanna8803	_Datum 32	nyambung bngettt livi pinterr beda ma bocah 2 kosong	Positif Impact	Increasing Viewer Engagement
@ajengpalupi7747	Datum 33	_Ts jdi fresh obrolannya krn livy	Positif Impact	Increasing Viewer Engagement
@bybibilali6015	_Datum 34	Krn seliweran di tiktok akhirnya nonton fullnya. Dan beneran se nyaman itu dengar mereka ngobrol.	Positif Impact	Increasing Viewer Engagement
@tommy1-eh3zk	_Datum 35	Livy renata you are so cool and so beautiful and excelente	Positif Impact	Increasing Viewer Engagement
@rya3691	_Datum 36	Like livy so much	Positif Impact	Increasing Viewer Engagement
@nirwanaebfat9840	_Datum 37	Lansung translate „belajar bahasa inggris nya „,terima kasih	Positif Impact	Facilitating Message Delivery
@gracedocumennt9378	Datum 38	_Menarik Bintang tamunya livi ,kalo bs model <sup>2</sup> gini lbh hidup podcast nya	Positif Impact	Increasing Viewer Engagement
@luvrth	_Datum 39	Livy you so fun and your way of speaking is very good	Positif Impact	Showing Identity and Creativity
@Mineitsminee	Datum 40	_Gak sabarrrr.. pasti lucu. Obrolan livy nyambung sama luna n mariane	Positif Impact	Increasing Viewer Engagement
@tutwan	_Datum 41	Dengerin mereka ngomong jadi dibawa, atau cuma merasa pinter aja gitu	Positif Impact	Increasing Viewer Engagement

@AssyuraMahendraA be	_Datum 42	Seru sih asli ... episode vareng livy ....	Positif Impact	Increasing Viewer Engagement
@LiisnaSilagalaga- to5sg	_Datum 43	aku happy dengar curhatan livy, waiting so badly. Cepatij jam 8	Positif Impact	Increasing Viewer Engagement
@LOVES95	Datum 44	_suka bget Dr sini Livy bisa belajar banyak Hal .thankyou kak Luna,kak Marianne & TS media udah undang Livy..next LIVY & PRINCE yaaaa..hehe	Positif Impact	Increasing Viewer Engagement
@Ulakoepoe	Datum 45	_Ah.. yu kita belajar bahasa inggris.	Positif Impact	Increasing Viewer Engagement
@nurharina3949	Datum 46	_Berasa lagi bljr bhsa inggris	Positif Impact	Increasing Viewer Engagement
@HapyDariGua	Datum 47	bnvk ga ngerti livy ngmg ingrris tapi ntnsampe slese .	Negative Impact	Confusing Unfamiliar Viewers
@chrisnaagusd8006	_Datum 48	duh gak ngerti basa inggris	Negative Impact	Confusing Unfamiliar Viewers
@sitianisaanis2619	_Datum 49	Tolooooong aku gk bisa bhsa inggris	Negative Impact	Confusing Unfamiliar Viewers
@rudisuprayogi2681	_Datum 50	Yah pade ngomong apa yak?? Ane org pinggiran kagak ngerti bahasanya...	Negative Impact	Creating Social Distance

@campurcampurvideo7551	Datum 51	_bisa gak ngomong Indonesia aja gak campur campur gitu norak banget. ngerusak tata Bahasa	Negative Impact	Reducing Language Quality
@miftahj3105	Datum 52	_Nekat nonton.. Walaupun gabisa bhs Inggris	Negative Impact	Confusing Unfamiliar Viewers
@BakulGemblong-z2x	Datum 53	_Padahal banyak yang tidak tau apa yg di omongin tapi suka nonton nya yah gue	Negative Impact	Confusing Unfamiliar Viewers
@NikiNiki-t1j	_Datum 54	Ga ngerti apa yg diomongin. Pada pake bahasa apaan sih??	Negative Impact	Confusing Unfamiliar Viewers
@AkunMobile-ie6zn	_Datum 55	Butuh subtitle huhu	Negative Impact	Confusing Unfamiliar Viewers
@wayanmeila713	Datum 56	_Maaf kak..aku orang kampung, BENERAN BANYAK YG GK TAUUU NGOMONG APAA.	Negative Impact	Creating Social Distance
@RiskaAmelia-p9e	Datum 57	_Meskipun banyak b.inggris nya ga tau kenapa seabodoh aku ini ke paham pembahasan mereka gitu	Negative Impact	Confusing Unfamiliar Viewers
@Agung-PSTB	_Datum 58	Gk bisa bahasa inggriess	Negative Impact	Confusing Unfamiliar Viewers
@HartutiSariPutri	_Datum 59	Sebenarnya pengen nonton tp !ivy nya ngomong English terus jd nya skip aja	Negative Impact	Confusing Unfamiliar Viewers
@yonicozta5368	_Datum 60	ngomong nya jangan di campur dong,ga semua orang ngerti bahasa campuran	Negative Impact	Confusing Unfamiliar Viewers

