

# **REPRESENTATION OF IDENTITY IN TUGBA KIARA'S VLOGS**

## **THESIS**

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**REPRESENTATION OF IDENTITY IN TUGBA KIARA'S VLOGS**

**THESIS**

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**2026**

## STATEMENT OF AUTORSHIP

I state that the thesis entitled “**Representation of Identity in Tugba Kiara’s Vlogs**” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 10 May 2026

The researcher

A handwritten signature in black ink is written over a rectangular postage stamp. The stamp is green and red, with the number '1000' in large red digits on the left. To the right of the number, there is a small emblem and the text 'NETERAI TEMPEL' and '05467AOX057588630'. To the right of the stamp, there is a handwritten signature that appears to be 'sa'.

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## APPROVAL SHEET

This to certify that Fika Sofiah Afkarina's thesis entitled **Representation of Identity in Tugba Kiara's Vlogs** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S.).

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## MOTTO

“All difficulties will pass, for I walk with the strength of my mother’s prayers.”

أَبَدًا الْأُمُّ دُعَاءٌ يَضِيعُ لَا

*“A mother’s prayer is never wasted.”*

## **DEDICATION**

This Thesis is wholeheartedly dedicated to my beloved parents, whose endless love, sincere prayers, sacrifices, and support have guided me through every challenge and difficulty. Thank you for always believing in me and reminding me that with faith and patience, every hardship will lead to ease.

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## ABSTRACT

**Afkarina, Fika Sofiah** (2026). *Representation of Identity in Tugba Kiara's Vlogs*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Meinarni Susilowati, M.Ed.

**Keywords** : *Identity Representation, Representation Theory*

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This study aims to analyze the identities represented through Tugba Kiara's spoken language in her YouTube vlogs and to examine how audiences respond to those represented identities. The study employed a descriptive qualitative method and applied Stuart Hall's representation theory, particularly the constructionist approach, which views identity as socially constructed through language and interaction. The data consisted of four selected vlog videos from Tugba Kiara's YouTube channel, including 19 spoken utterances and 34 audience comments selected purposively based on their relevance to the research objectives. The data were analyzed by identifying identity representations in spoken language and examining audience responses to those representations. The findings show that Tugba Kiara's spoken language represents identity through her travel experiences, engagement with Indonesian culture, interaction with local people, and flexible use of Indonesian and English. The findings also show that audience responses were predominantly positive, with viewers appreciating her Indonesian language proficiency, cultural closeness, and communication style. However, audience responses did not always correspond directly to the identities identified by the researcher because viewers interpreted the content based on their own interests and perspectives. These findings suggest that identity in digital media is not fixed but is continuously constructed through language and negotiated through interactions between content creators and audiences. This study contributes to the understanding of identity representation in digital communication by highlighting the role of spoken language in constructing identity and the active role of audiences in interpreting that representation.

## ABSTRAK

**Afkarina, Fika Sofiah (2026).** Representasi Identitas dalam Vlog Tugba Kiara. Skripsi. Jurusan Sastra Inggris, Fakultas Ilmu Budaya, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Dr. Meinarni Susilowati, M.Ed.

***Kata kunci :*** *Representasi identitas, Teori Representasi*

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Studi ini bertujuan untuk menganalisis identitas yang direpresentasikan melalui bahasa lisan Tugba Kiara dalam vlog YouTube-nya dan untuk meneliti bagaimana audiens merespons identitas yang direpresentasikan tersebut. Studi ini menggunakan metode kualitatif deskriptif dan menerapkan teori representasi Stuart Hall, khususnya pendekatan konstruktivis, yang memandang identitas sebagai konstruksi sosial melalui bahasa dan interaksi. Data terdiri dari empat video vlog terpilih dari saluran YouTube Tugba Kiara, termasuk 19 ujaran lisan dan 34 komentar audiens yang dipilih secara purposif berdasarkan relevansinya dengan tujuan penelitian. Data dianalisis dengan mengidentifikasi representasi identitas dalam bahasa lisan dan meneliti respons audiens terhadap representasi tersebut. Temuan menunjukkan bahwa bahasa lisan Tugba Kiara merepresentasikan identitas melalui pengalaman perjalanannya, keterlibatannya dengan budaya Indonesia, interaksi dengan masyarakat lokal, dan penggunaan bahasa Indonesia dan Inggris yang fleksibel. Temuan juga menunjukkan bahwa respons audiens sebagian besar positif, dengan pemirsa menghargai kemampuan berbahasa Indonesiannya, kedekatan budaya, dan gaya komunikasinya. Namun, respons audiens tidak selalu sesuai secara langsung dengan identitas yang diidentifikasi oleh peneliti karena pemirsa menafsirkan konten berdasarkan minat dan perspektif mereka sendiri. Temuan ini menunjukkan bahwa identitas dalam media digital tidak tetap tetapi terus dibangun melalui bahasa dan dinegosiasikan melalui interaksi antara pembuat konten dan audiens. Studi ini berkontribusi pada pemahaman representasi identitas dalam komunikasi digital dengan menyoroti peran bahasa lisan dalam membangun identitas dan peran aktif audiens dalam menafsirkan representasi tersebut.

## مستخلص البحث

أفكارينا، فيكا صوفياه (2026). تمثيل الهوية في مدونات توغبا كيارا. أطروحة البكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة الإسلام مولانا مالك إبراهيم مالانغ. المستشارة الدكتور مينا رني سوسيلواتي، دكتوراه في التربية

الكلمة الرئيسية: تمثيل الهوية، نظرية التمثيل

تهدف هذه الدراسة إلى تحليل الهويات التي تمثلها لغة توغبا كيارا المنطوقة في مدوناتها على يوتيوب، ودراسة كيفية استجابة الجمهور لتلك الهويات الممثلة. استخدمت الدراسة منهجا وصفيًا نوعيًا وطبقت نظرية التمثيل لستيوارت هول، خصوصًا النهج البنائي، الذي يرى الهوية على أنها مبنية اجتماعيًا من خلال اللغة والتفاعل. تكونت البيانات من أربعة فيديوهات مختارة من مدونة الفيديو من قناة توغبا كيارا على يوتيوب، بما في ذلك 19 تصريحًا منطوقًا و34 تعليقًا للجمهور تم اختياره بشكل هادف بناءً على صلتها بأهداف البحث. تم تحليل البيانات من خلال تحديد تمثيلات الهوية في اللغة المنطوقة وفحص ردود فعل الجمهور على تلك التمثيلات. تظهر النتائج أن لغة توغبا كيارا المحكية تمثل الهوية من خلال تجاربها في السفر، وتفاعلها مع الثقافة الإندونيسية، وتفاعلها مع السكان المحليين، والاستخدام المرن للإندونيسيتين والإنجليزية. تظهر النتائج أيضًا أن ردود فعل الجمهور كانت إيجابية في الغالب، حيث قدر المشاهدون إتقانها للغة الإندونيسية، وقربها الثقافي، وأسلوب تواصلها. ومع ذلك، لم تكن ردود فعل الجمهور دائمًا متوافقة مباشرة مع الهويات التي حددها الباحث لأن المشاهدين فسروا المحتوى بناءً على اهتماماتهم ووجهات نظرهم الخاصة. تشير هذه النتائج إلى أن الهوية في الوسائط الرقمية ليست ثابتة، بل تبني باستمرار من خلال اللغة وتتفاوض عليها من خلال التفاعلات بين منشئي المحتوى والجمهور. تساهم هذه الدراسة في فهم تمثيل الهوية في الاتصال الرقمي من خلال تسليط الضوء على دور اللغة المنطوقة في بناء الهوية والدور النشط للجمهور في تفسير هذا التمثيل.

## TABLE OF CONTENT

STATEMENT OF AUTORSHIP.....	Error! Bookmark not defined.
APPROVAL SHEET.....	Error! Bookmark not defined.
LEGITIMATION SHEET .....	Error! Bookmark not defined.
MOTTO.....	v
DEDICATION.....	vi
ACKNOWLEDGEMENT.....	vii
ABSTRACT.....	ix
ABSTRAK .....	x
مستخلص البحث.....	xi
<b>CHAPTER I INTRODUCTION.....</b>	<b>1</b>
A. Background of Study .....	1
B. Research questions :.....	5
C. Significance of the study.....	6
D. Scope and Limitation .....	8
E. Definition of key terms .....	9
1. Identity Representation.....	9
2. Representation Theory.....	9
<b>CHAPTER II REVIEW OF RELATED LITERATURE.....</b>	<b>11</b>
A. Sociolinguistics.....	11
B. Identity Representation .....	14
C. Identity Representation Theory .....	17
1. Reflective Approach .....	18
2. Intentional Approach .....	19

3. Constructionist Approach .....	19
<b>CHAPTER III RESEARCH METHOD .....</b>	<b>26</b>
A. Research Design .....	26
B. Research Instrument.....	27
C. Data Source .....	28
D. Data Collection .....	30
E. Data Analysis.....	32
<b>CHAPTER IV FINDING AND DISCUSSION .....</b>	<b>34</b>
A. Finding .....	34
B. Discussion .....	84
<b>CHAPTER V CONCLUSION AND SUGGESTION.....</b>	<b>91</b>
A. Conclusion.....	91
B. Suggestion .....	92
<b>BIBLIOGRAPHY.....</b>	<b>95</b>
<b>CURRICULUM VITAE.....</b>	<b>98</b>

# **CHAPTER I**

## **INTRODUCTION**

This chapter is the background of the study, research questions, significance of the study, scope and limitation, and definition of the key terms. This chapter is meant to provide the reader with a good context to understand the research and explains the importance of identity representation in digital media.

### **A. Background of Study**

The development of digital media in the modern era has changed the ways people communicate, interact, and express themselves in public spaces. The presence of social media enables individuals to build social relationships without limitations of space and time. One of the most popular digital media platforms today is YouTube, where users are provided with an opportunity to present their lives, thoughts, and experiences through videos. Through this platform, users are not only audiences but can also become content creators who actively produce meanings and construct self-image in front of viewers.

One of the most popular types of content on YouTube is the vlog. A vlog is a video containing a person's activities, experiences, or opinions delivered directly through speech, visuals, and narration. With the emergence of digital media and the use of YouTube as a means for expression, vlogs are not just entertainment or informative media but also a way in which one constructs identities within digital

spaces. Language plays an important role in the process of identity construction. Through language, individuals can express their attitudes, emotions, cultural backgrounds, and social positions. In the context of vlogs, language choices can create particular images such as friendly, modern, humorous, polite, or culturally adaptive.

The concept of identity has been discussed by various studies from different perspectives. Some studies view identity as personal characteristics attached to individuals, while others argue that identity is socially and culturally constructed. According to Hall (1997) identity is not fixed or natural, but continuously produced through representation and social interaction. Hall explains that representation is the process of producing meaning through language, signs, and cultural codes. Therefore, identity can be understood as something constructed through communication and social perception.

Hall introduces three approaches to representation, namely, reflective, intentional, and constructionist. This study applies the constructionist approach because it views meaning as socially constructed through language, discourse, and interaction. This approach is relevant to the context of vlogs because a content creator's identity is not only formed through self-representation in videos, but also through audience perception and responses toward the content. In other words, identity in digital media is dynamic, fluid, and continuously negotiated through communication processes.

There are several previous studies related to identity representation through digital media, which vary in term of perspective. Studies conducted by Fathimaha (2025), Inun et al. (2025), Firly Annisa et al. (2025), and Yushar et al. (2021) mention that people are the ones who make their own perceptions of meanings in the digital media. These studies find that identity and meaning are produced in the relational space between content creators and audiences. Similarly, a study by Ross (2025) examines the representation of gender identity in STEM education and identifies the effects of representation on people's perceptions and inclusiveness. In addition, Reher & Evans (2025) find that a shared identity can shape how representation is understood by audiences.

Studies on visual and cultural representation conducted by Tan Hao & Xianyu Jing (2023) and Li & Chang (2025). These studies indicate that identity can be represented not through language, but also in visual, cultural symbol, and media style. Meanwhile Volotsky & Segev (2025) discuss on the representation of identity in neuroscience, in which they underline the connection between recognizing identity and constructing meaning. In another study on digital communication via messages on WhatsApp from Zullaicha et al. (2025) it is concluded that the meaning of communication is shaped by relational and psychological aspects of users. Overall, these studies demonstrate that identity is dynamic and continuously constructed through social interaction.

Although previous studies have analyzed identity representation in digital media, the focus has been predominantly on visual elements, audience reception. Studies on spoken language as a primary tool for identity construction in vlog discourse are relatively scarce, especially in regard to intercultural interaction. Through word choices, speaking styles, multilingual practices, and verbal expressions, content creators can represent particular identities and engage audiences in the process of perceiving those identities.

Furthermore, research on foreign vloggers interacting with local audiences through the use of different languages is also limited. Such research is thought to be essential to understanding how cultural identities are mediated in global digital space, particularly when a content creator attempts to adapt to the culture and language of their audience. This phenomenon relates not only to how identity is represented through language but also to how audiences perception and responses to those identity representations in digital communication. Thus, this study makes an important contribution towards our understanding spoken language, cross-cultural communication, and the process of identity construction in digital media.

This study focuses on Tugba Kiara, a Turkish vlogger who actively creates content for Indonesian audiences. In her videos, she shares travel experiences and daily life activities in a mix of Indonesian and English, and has close interaction with viewers in Indonesia. Tugba Kiara's multilingual practices and cross-cultural

background make her a relevant subject for examining how identity is represented through spoken language in digital media.

Besides self-representation by content creators, digital identity is also influenced by audience responses. From the constructionist perspective, meaning is produced through social interaction and collective perception. Comments from audiences on social media can reflect how viewers respond to the identities represented by content creators. Through these responses, audiences provide insights into audience reactions toward identity representations. Positive comments praising Tugba Kiara's Indonesian language ability, friendly personality, and closeness to Indonesian culture indicate that viewers respond positively to her identity as a foreign vlogger. Therefore, identity representation in digital media is shaped not only by self-representation but also by audience responses toward that representation.

Based on the explanations above, this study aims to analyze how Tugba Kiara's identity is represented through spoken language in her vlogs and how audience comments respond to the identities represented in the vlog content. By employing Stuart Hall's representation theory, particularly the constructionist approach, this study seeks to examine how identity is represented through language and how audiences respond to such representations.

**B. Research questions :**

1. What identities are represented through Tugba Kiara's spoken language in her vlogs?
2. How do audiences respond to Tugba Kiara's identity represented in her vlogs?

### **C. Significance of the study**

This research work has both theoretical and practical significance. Theoretically, this study is expected to contribute to the development of identity representation studies in digital media through Stuart Hall's constructionist approach. Previous studies mostly focus on visual representation, audience perception, or identity representations in other aspects of society, while studies analyzing spoken language as a representational system in vlog discourse are still limited, especially in cross-cultural digital communication. Therefore, this study offers a new perspective by examining how identities are represented through spoken language and how audiences respond to these identity representations through audience comments. In addition, this study extends the application of Hall's constructionist approach by connecting language representation, audience responses, and digital interaction within the context of YouTube vlogs. The findings are expected to enrich discussions on identity representation, representation theory, digital discourse, sociolinguistics, and cross-cultural communication in digital media.

Practically, this study is expected to provide benefits for students, researchers, content creators, and social media users. First of all, to the students and researchers, this study can serve as a reference for research related to identity representation, spoken language, and audience interaction in digital media using Hall's representation theory, especially the constructionist approach. In addition, this study may help future researchers understand how spoken language contributes to identity representation and how audience responses reflect reactions toward those represented identities in vlog content. The findings of this study may also provide references for analyzing language use, multilingual practices, and audience's responses in cross-cultural digital communication on YouTube. For content creators and vloggers, the study may provide insights into how spoken language, multilingual communication, and interaction styles influence audience responses and engagement in digital spaces. This study may also help content creators understand the importance of adapting language and communications styles when interacting with audiences from different cultural background in order to build cultural closeness, audience engagement, and positive audience responses in digital communication. Meanwhile, for social media users, this study may increase awareness that identity representations in digital media are shaped through communication and audience responses. In addition, this study can contribute to the field of digital communication and sociolinguistics by providing an insight into cross-cultural interaction between foreign content creators and local audiences through spoken language and online interaction.

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

This study examines how identities are represented through spoken language in vlog content by analyzing Tugba Kiara's YouTube vlogs. The study specifically focuses on Tugba Kiara's based on the use of spoken language, including word choices, speaking styles, multilingual practices, verbal expressions, and the way she interacts with audiences in the vlogs. In addition, this study analyzes audience comments to examine how viewers respond to the identities represented in the vlog content. The study applies Stuart Hall's representation theory, particularly the constructionist approach, to examine how identities are represented through language and how audiences respond to such representations within digital interaction. This study does not discuss all of the social media content of Tugba Kiara, just selecting 4 vlogs according to their relevance in relation to the topic of identity and language use.

There are several limitations in this study. First, the study only focuses on one vlogger, Tugba Kiara, therefore the findings are contextual and cannot be generalized to all vloggers or content creators with different cultural and linguistic backgrounds. Second, this study only examines YouTube vlog content and does not analyze other social media platforms such as Instagram, TikTok, or other digital media platforms, so the findings are limited to identity representation and audience interaction within YouTube. Third, this study only applies Stuart Hall's constructionist approach and does not discuss the reflective and intentional approaches in Hall's representation theory because the focus of the study is on how identities are represented through

spoken language and examined through audience responses. In addition, this study only analyzes four selected vlog videos based on the relevance of spoken language, multilingual practices, and audience interaction related to the research objectives, rather than analyzing all videos uploaded by Tugba Kiara on YouTube. Furthermore, the audience analysis is limited to public comments available in the selected videos, therefore the findings may not fully represent the perspectives of all viewers who watch the vlog content.

## **E. Definition of key terms**

### **1. Identity Representation**

Identity representation refers to the process of constructing and displaying a person's identity through language, symbols, communication style, and social interaction. In this study, identity representation relates to how Tugba Kiara presents herself in her vlog content through spoken language and interaction with audiences. In this research, the aspect of identity construction is based on language use, communication style, and social interactions, all of which serve to build and represent the identity of Tugba Kiara through her vlogs.

### **2. Representation Theory**

Representation theory, explains that meaning is produced and exchanged through language, signs, and cultural practices. Representation is not a simple

reflection of reality but a process through which meanings are constructed and communicated. In this study, the theory is used to examine how Tugba Kiara's identities are represented through spoken language and how audiences respond to these representations through YouTube comments.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter presents the review of related literature that supports the analysis of identity representation in Tugba Kiara's vlog content. It presents several important concepts and theories, including sociolinguistics as the main framework to understand the relationship between language and society, the concept of identity representation in digital media, Stuart Hall's representation theory with a focus on the constructionist approach, and language use as a primary tool in constructing identity. These theoretical perspectives are important to explain how identities represented through spoken language in vlogs and how this representation is responded by the audience. By integrating these concepts, this chapter provides a theoretical foundation for analyzing identity representation as a socially constructed process in which meanings are produced, communicated, and responded through language and interaction in digital media.

#### **A. Sociolinguistics**

Sociolinguistics is one of the branches of linguistics that deals with the study of the connection between language and society. In other words, this field of study analyses how language can be used in different social environments as well as the role that social factors play in language usage. According to Wardhaugh & Fuller

(2021) observe, sociolinguistics focuses on the investigation of language-society connection with the purpose of learning about the structure of language and its function within society. The use of language is essential in interactions as it enables one to express his or her thoughts, feelings, beliefs, and identity. Language usage may vary depending on several aspects such as age, gender, ethnicity, level of education, profession, culture, etc. The choice of linguistic features might denote various social identities and interpersonal relations. This is why sociolinguistics acknowledges the connection between social context and language use.

For instance, an undergraduate student may speak in formal language in front of a lecturer while he uses informal language when interacting with his friends. Likewise, individuals may shift between Indonesian language and English language when they are communicating through social media because they are familiar with both languages. These are some examples which indicate that the language varies according to the social context.

According to Holmes (2013), sociolinguistics concentrates on elucidating the reasons for varying language use in different social settings and determining the social purpose of language. By the means of language usage, one can express who he or she is and wants others to see him or her. This indicates that language can be viewed as both a means of communication and construction of identity. In communication, people tend to make conscious or unconscious decisions regarding

linguistic features which they choose in accordance with their social and individual characteristics. Moreover, sociolinguistics understands language as a social practice through which one's identity is negotiated and created. Identity, for instance, is not treated as something innate and immutable that people inherently have but a continuously changing and evolving concept formed during social interactions and linguistic practices. In particular, certain speech practices used by people reflect one's affiliation with particular social groups, culture, and values. Consequently, language becomes the central vehicle for representation of identity in face-to-face and digitalized forms of communication. Specifically, the relevance of sociolinguistic studies increases significantly when talking about communication through digital media since communication happens on platforms like YouTube, Instagram, and TikTok. Language practices used by creators of content play an essential role when they interact with their audiences. They create specific meanings associated with the representation of self and the social roles performed by creators of content through spoken language and expression.

This study is situated within the field of sociolinguistics because it examines how identity is represented through spoken language in YouTube vlogs. Specifically, the research concentrates on the language employed by Tugba Kiara in her vlog posts and analyzes how her linguistic expressions help to create specific identities. In addition, the study explores how audiences respond these represented identities through their responses in the comment section. Therefore, sociolinguistics provides

an appropriate framework for understanding the relationship between language, identity, representation, and social interaction in digital communication.

## **B. Identity Representation**

Identity representation is the process by which an individual or group represents itself in terms of identity, using language, symbols, social interaction, and communication style. It explains how identity is projected to others and why certain meanings become linked to it. Identity includes not just one's internal sense of who he/she is but also how one is perceived by society. In the media context, identity may be portrayed as friendly, modern, intelligent, humorous, patriotic, multilingual, or adaptable to culture. For example, when a content creator consistently posts videos regarding travel experiences in other nations, they become known as a global traveler. Also, where an individual uses several languages while posting videos, they can easily be considered multilingual. Such identities are constructed through the interaction process between the content creator and the audience. Stuart Hall states that identity is not a fixed 'natural' thing that occurs; rather it is created by a process of continuous representation in a particular social and cultural context Hall (1997). In the context of social media, identity is often constructed through a combination of verbal and non-verbal elements such as images, videos, captions, and interaction with audiences. It has been shown in recent studies that the process of negotiation and reconstruction of identities by individuals through use of digital platforms takes place

according to audience expectations and trends online. According to Abidin (2021), for instance, social media creators tend to create online personas in order to keep up the engagement of their audiences. This suggests that identity representation through online platforms can function as a form of self-branding, where content creators strategically present particular aspects of themselves to engage audiences. From a sociolinguistic perspective, identity is not something fixed, but rather something that evolves through everyday communication. The way people choose their words, the way they speak, and the way they interact with others all play a role in shaping how they are perceived (Bucholtz & Hall, 2005). This is particularly relevant in vlog content, where spoken language serves as the primary means for content creators to express themselves. Furthermore, Goffman's concept of self-presentation suggests that people tend to manage how they present themselves to others, including in digital spaces (Goffman, 1959). An additional example of this can be found on YouTube, where many of the creators there have a tendency to smile often, speak informally, and react positively to their viewers. In the case of vloggers, this can be seen in how they carefully showcase their personality, emotions, and experiences to build a specific image. Furthermore, language use on online platforms is often flexible and can blend different styles or even different languages, reflecting the dynamic nature of digital communication (Androutsopoulos, 2014). Recent studies on multilingual content creators indicate that multilingual is frequently used not only for communication purposes but also to construct modern, educated, and globally connected identities (Lee, 2021). This is particularly important in this study, as the use

of Indonesian and English in vlogs serves not only as a means of communication but also helps shape the vlogger's identity.

Previous studies have shown that identity in digital spaces is not only formed by content creators but also shaped through audience responses. For instance, studies by Fathimaha (2025), Inun et al (2025), Firly Annisa et al, (2025), and Yushar et al. (2021) highlight that audiences play an active role in perceiving media messages. Using Stuart Hall's encoding-decoding framework, these studies reveal that meaning is not passively received but actively constructed by audiences through dominant, negotiated, or oppositional readings. This indicates that identity representation in digital media is always open to multiple perceptions.

Moreover, research in different contexts further supports the idea that identity is shaped through interaction and perception. Ross (2025) and Reher & Evans (2025), for example, examine identity in structural and political contexts, showing that identity influences audience reactions toward representation. Meanwhile, studies such as Tan Hao & Xianyu Jing (2023) and Li & Chang (2025) focus on visual and cultural representation, demonstrating that identity can also be expressed through symbols and cultural narratives. In a different field, Volotsky & Segev (2025) explore identity representation in neuroscience, indicating that the concept of identity is not limited to social communication but extends to broader scientific discussions.

Additionally, Zullaicha et al. (2025) emphasize that meaning in digital communication is highly dependent on relational context and the psychological condition of the audience. This suggests that identity representation is not only communicated by the creator but also responded by audiences based on their own experiences and backgrounds. Therefore, identity in digital media should be understood as a dynamic and interactive process rather than a fixed entity. However, despite the wide range of studies on identity representation, most research tends to focus either on media content or audience reception separately. There is still limited attention given to how spoken language, particularly in vlog content, functions as a primary tool for constructing identity. Furthermore, few studies integrate both the encoding process by content creators and the decoding process by audiences within a single analytical framework. This gap highlights the need for further research that examines identity representation through language use while also considering audience responses. Therefore, this study aims to address this gap by focusing on how identity is represented through spoken language in vlog content and how audiences respond to it. By applying Stuart Hall's representation theory, this study views identity representation as a socially constructed process in which identities are produced, expressed, and responded through language, symbols, and media practices. Identity is not seen as fixed or natural, but as something continuously represented and understood through communication and interaction.

### **C. Identity Representation Theory**

Representation theory is highly linked with Hall. Hall suggests that representation is the process where meaning is produced and communicated via language, sign, image, and other cultural practices. Representation cannot just mirror reality. It is used to construct meanings for society. It makes possible for individuals, events, identities, and other elements to be represented.

According to Hall (1997), there is nothing like a fixed, natural, and permanent identity. An identity is constantly developed through discourse, communications, and social interactions. Within the context of media practice, an identity could be established based on the use of language, one's appearance, symbols, behaviors, and audiences. This means that how one speaks and interacts with others could affect one's public identity. Hall introduces three approaches to representation: reflective, intentional, and constructionist.

### **1. Reflective Approach**

According to the reflective approach, language is conceived of as a medium which reflects reality. It assumes that meaning already exists in the outer world while language only mirrors such meaning. With regard to this perspective, representation is seen as an account of things as they really are. To illustrate, if a vlogger presents them as friendly in their vlogs, it is supposed that they are truly friendly in the outside world. For example, if a person is kind in real life, then the media representation will also show that person as kind. In this approach, representation is considered a mirror of reality.

## **2. Intentional Approach**

From the standpoint of the intentional approach, meaning results from the intention on behalf of the person who uses language. Language is employed by the speaker in order to present what he/she means. Thus, meaning depends on the intention of the speaker. In this case, a vlogger can intentionally use warm language in order to look familiar for the viewers. For instance, when YouTubers use humor and happy expressions in their videos, it means that they have intended to portray themselves as amusing people. Here, the image is formed with the help of the intentions of the image creator.

## **3. Constructionist Approach**

According to the constructionist approach, meaning is created through language and discourse. Moreover, it is socially created within the context of a certain cultural system. That is why; meaning can be attributed neither to objects themselves nor to the intention of the speaker alone. This approach is the main focus of this study because identity in vlog content is produced through communication between the content creator and audiences. Tugba Kiara's identity is represented through her language use and interaction in the vlog content, while audience comments provide evidence of how viewers respond to identity representations. Through spoken language, using more than one language, expressions, and audience responses, Tugba Kiara may be represented as friendly, multilingual, relatable, and culturally adaptive. Therefore, her identity can be understood as socially constructed in digital media.

Among the three approaches, the constructionist approach is considered the most relevant to this study because YouTube is an interactive platform where identity is continuously negotiated through communication and audience participation. For instance, the creator might promote local food in an enthusiastic way, but the audiences will have different perspectives. Some audiences might perceive that the creator is being respectful to the local culture, while for others, it is just that the creator likes tasting different types of foods.

An essential part of language use is multiple languages in a single interaction. Multilingual is usually done by multilingual speakers, and it may have different purposes, including the presentation of identity, accommodation, and culture affiliation (Sultana et al., 2021). In digital discourse, multiple languages may also be an example of globalization and hybridity since people combine linguistic elements in their communication (Dovchin, 2020). A critical component of language use is speech style, which involves the degree of formality, vocabulary choices, and communicative aspects like greeting forms, humor, and addressing. The vlogger uses informal speech style, which is natural for the type of content that is created. Words like "aku," "kita," "guys," and "teman-teman" help in creating the speaker's image in terms of friendliness and approachability (Zappavigna, 2022). Moreover, emotional expression becomes integral to language use. The utilization of intensifiers like "banget," repetition, and expressive words assist in communicating emotions such as excitement, happiness, or surprise. The inclusion of emotional language adds to the

authentic experience and the connection of the content producer with the audience. Zappavigna (2022) contends that affective and evaluative linguistic characteristics often constitute interpersonal meanings in digital discourse. Moreover, another strategy used in digital communication involves inclusive language. Inclusive language, such as using the pronoun “kita,” serves as a way of creating a community among the audience. With regard to identity representation, language use serves as an important method of expressing one’s identity. One can create oneself as friendly, multilingual, culturally competent, or emotionally expressive, depending on his or her choice of vocabulary, tone, interaction pattern, and others. In the case of vlogging, verbal communication becomes the key means of performing identity before the audience. For this reason, in this study, language use will be explored as a critical concept that allows understanding how Tugba Kiara builds her identity in the course of her vlogging activity. Specifically, attention will be paid to such features of language use as multilingualism (Indonesian and English languages), casual style of speaking, inclusivity, and emotionally laden language.

In order to gain an understanding of how meaning can be constituted via representation, it is important to discuss key concepts within Hall’s constructionist approach: meaning and language, and language as a system of representation. These concepts explain how language functions as a medium through which meanings are produced and how identities can be represented through communicative practices.

1. Meaning and language

According to Hall (1997), meaning is another essential aspect in the process of representation. As noted above, the process of representation is linked with producing meaning by the means of exchange of meanings between cultural subjects. Meaning, however, does not exist naturally. Meaning is produced by representational systems which facilitate the interpretation of things around. People use certain concepts in order to make sense of reality around them. These concepts create what Hall (1997) refers to as conceptual map. For instance, whenever someone hears the word “home,” they might think of things like family, security, and comfort. Even though everyone has a different story to tell, many have similar ideas with the word “home.” The conceptual map enables an individual to classify and organize objects, people, events and experience in a comprehensible manner. That is, people can see concepts such as "friendship", "family," "culture" or "identity," since there is a similar conceptual understanding shared in a particular society. However, a conceptual map alone is not enough for effective communication. In order to communicate meanings to others, a person needs language. As Hall (1997) puts it, language is an essential tool for the translation of concepts into a comprehensible communicative format. With the help of language, it is possible to convey ideas, thoughts, feelings and experiences to other people. For example, when a content creator uses the phrase "welcome to my channel," the sentence does not just serve as a welcoming but also establishes a sense of friendliness within the viewers.

Moreover, Hall notes that meaning is not static and universal. The very same thing could be meaningful in a different way in another cultural context, since meaning is made through convention and culture. Thus, meaning is culturally constructed and not simply natural. A particular sign can mean different things depending on the codes that are familiar to members of the culture. From a constructionist point of view, language itself does not serve as an instrument for the transmission of meanings that have been constructed independently from it. Language participates in making meaning through practices of representation – language allows people to organize, describe and understand the world around them. Consequently, meaning becomes a social construct created through communication. Speaking about the relevance of the theory to the current investigation, one should note that meanings connected with Tugba Kiara's identity are considered as a social construction that comes into being through language use rather than something static. Meaning in this case will be constructed through language use in vlogs and interaction through language.

## 2. Language as a system of representation

The first important point about language is presented by Hall, who claims that language is one of the most important systems of representation. By representation, Hall means communication of meaning via linguistic signs. Therefore, language cannot be perceived simply as a system of speech or writing but can also be considered as an umbrella term for all signifying systems that are able to convey

meanings, such as images, sounds, gestures, symbols, etc. Hall believes that signs play an essential role in the functioning of language. To explain the nature of language signs, Hall employs the ideas developed by Saussure, suggesting that each sign contains two aspects, namely signifier and signified. While signifier stands for a concrete manifestation of a sign, which can be either written, heard or seen, the signified is what the particular sign represents. For example, the word "family" is the signifier, while the idea of love, support, and togetherness associated with the word is the signified. Another important aspect of signs functioning in language is their arbitrariness. This idea means that there is no inherent relation between language and reality and there is no meaning attached to linguistic signs by nature. Meaningful relations between signs and their representations are built only because a particular culture agrees on using specific signs to express some concepts.

The language from the constructionist perspective, becomes a dynamic process of meaning making. Language is not a passive reflection of reality as such but an active process of constructing the reality that structures our experience. It is in language that people are able to define situations, make sense of their identity, build up relations with others, and form an understanding of the world. Hall highlights that representation is essentially a social activity. Meaning is not constructed in isolation but emerges in processes of interaction made possible through cultural systems of communication. Language being culture-bound, representations are, by nature, products of social and cultural influences. From this point of view, one can say that

identity becomes a social construct. People employ language to present, negotiate, and communicate their identities. Some kinds of identities, through consistent linguistic performances, acquire a recognizable shape within specific cultures. In this study, spoken language functions as a system of representation through which Tugba Kiara constructs and communicates her identity. The use of Indonesian and English, expressions of emotion, audience-oriented communication, and cultural references operate as linguistic signs that produce meanings about who she is. Through these representational practices, identities such as friendly, multilingual, culturally adaptive, emotionally expressive, and interactive are constructed and communicated to audiences.

## **CHAPTER III**

### **RESEARCH METHOD**

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

This research used a qualitative descriptive approach. This research employed a qualitative descriptive design to explore how language use in vlogs represented identity and how audience comments responded to the identities represented in the vlog content. Descriptive approach was employed because this study was intended to describe the identities depicted through Tugba Kiara's spoken language in her vlog and the audience reactions from the comment section. It is not a research where a hypothesis was tested or relationships among variables studied; rather it is one where identities and audience reactions were described and interpreted using the data collected.

Qualitative approach was selected for this research because the data involved spoken utterances and audience reactions that had to be interpreted in context. This study aimed at interpreting the manner through which identities were depicted by Tugba Kiara through her spoken language and how the audiences reacted to them. Therefore, the results of this study were not presented numerically. This method allowed the researcher to explore how Tugba Kiara constructed her identity through communication practices and how viewers responded to those identity

representations. Through this perspective, the study highlighted meanings reflected in words, expressions, and digital interaction. This methodology enabled the researcher to examine authentic interaction between the content creator and viewers in a real digital environment.

Rooted in sociolinguistics, this study investigated the relationship between language and identity in social contexts. Language was viewed not only as a communication tool but also as a social resource through which individuals constructed, displayed, and negotiated identity. In this context, the research analyzed how the vlogger used language strategically to present certain identities and how audiences responded to those representations. The qualitative nature of this research was also reflected in the data analysis. The researcher identified patterns of language use in Tugba Kiara's spoken utterances and examined how selected comments contributed to the social construction of meaning. The analysis was guided by Hall's representation theory, particularly the constructionist approach, which explained that identity was formed through language, discourse, and interaction. In summary, this descriptive qualitative design provided a comprehensive and nuanced understanding of identity representation and audience participation in digital media, particularly in Tugba Kiara's vlog content on YouTube.

## **B. Research Instrument**

In this study, the researcher was directly involved in selecting, identifying, and classifying the spoken utterances and audience comments based on Stuart Hall's constructionist approach. The researcher analyzed the collected data to determine the identities depicted in the vlog and reactions to such identities from the audience. The researcher was considered the primary instrument because the processes of data collection and analysis required human perception and contextual understanding.

In this study, the researcher watched the video content, selected relevant utterances, identified the use of languages such as Indonesian and English, classified the data into identity representation categories, namely Global Traveler, Cultural Explorer, Culturally Adaptive Individual, Multilingual Communicator, Turkish Cultural Identity, and Audience-Oriented Content Creator. These processes required human sensitivity and critical perception because the meaning of identity representation depended not only on words but also context, expressions, and audience responses. Therefore, the role of the researcher as a human instrument was essential and could not be replaced by non-human instruments.

### **C. Data Source**

The data sources used in this study were primary and secondary data. The primary data consisted of vlog content uploaded by a foreign vlogger on a social media platform and comments posted by local audiences in response to the content.

Tugba                      Kiara's                      official                      YouTube                      channel,

<https://www.youtube.com/@tugbkiara/videos>) was used as the primary data source because it provided authentic and naturally occurring data for qualitative research. The videos uploaded on the official channel provided authentic examples of spoken language, expressions, interaction patterns, and multilingual communication used by Tugba Kiara in real contexts.

The data were obtained from four YouTube videos published on Tugba Kiara's official channel, which demonstrated the simultaneous use of Indonesian and English. These videos were selected because they contained the use of two languages (Indonesian and English) within the same content and showed active interaction between Tugba Kiara and her Indonesian audience.

1. Video 1, entitled "Rindu Banget Indonesia... Nyusul Aku ke Indonesia" (published on 9 February 2025), received 213,718 views and 1,104 comments.
2. Video 2, entitled "Bandung... Jalan-Jalan dan Cobain Makanan" (published on 9 March 2025), received 85,467 views and 476 comments.
3. Video 3 entitled "rafting and ATV adventures in Bali" (published on 27 April 2025), received 12,906 views and 177 comments.
4. Video 4 "food vlog bareng abangku (kebab, nasi goreng, seblak, sate, tteokbokki)" (published on 30 June 2025), received 109,170 views and 970 comments.

The researcher specifically selected these four videos because they contained clear representations of identities related to travel experiences, cultural exploration, cultural adaptation, multilingual communication and audience-oriented communication. These features were important for analyzing identity representation because they reflected how Tugba Kiara represented particular identities through language use. Other videos on the channel did not consistently demonstrate these linguistic characteristics or intensive multilingual interaction to the same extent. In addition, these videos included interactive topics such as personal experiences, traveling, and daily life, which generated audience comments responding to language use and identity representation. Meanwhile, the secondary data were obtained from written sources such as books, scholarly journals, and previous studies related to identity, language, sociolinguistics, and digital media.

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

The data collection procedure was conducted systematically through several stages. In the first stage, the researcher watched Tugba Kiara's vlog videos on YouTube five times to gain an overall understanding of the content, communication style, and interaction patterns presented in the videos. This stage helped the researcher identify videos that were relevant to the research focus on identity representation.

In the second stage, the researcher selected four vlog videos from Tugba Kiara's YouTube channel. The videos were selected based on several criteria: (1) they contained spoken interactions by Tugba Kiara, (2) they demonstrated the use of Indonesian and English, and (3) they contained audience comments relevant to the identities represented in the vlog content. These criteria were important because the study focused on how identities were represented through spoken language and responded to by audiences.

In the third stage, the researcher transcribed and selected relevant utterances from the videos. The chosen utterances included expressions that reflected certain identities discovered during the study, including Global Traveler, Cultural Explorer, Culturally Adaptive Individual, Multilingual Communicator, Turkish Cultural Identity, and Audience-Oriented Content Creator. These utterances were chosen because they provided evidence of how identity was represented through spoken language in the vlog content.

In the fourth stage, the researcher collected audience comments from each selected video. The comments were selected purposively based on their relevance to the identities represented in the vlog content. Comments that reflected audience responses and evaluations of Tugba Kiara's represented identities were included in the data, while irrelevant comments such as spam, advertisements, or unrelated statements were excluded.

In the final stage, the researcher organized the collected data systematically. Spoken utterances were arranged according to the video source and and classified according to the identities identified from the analysis using Stuart Hall's constructionist approach. The audience comments were organized according to their relevance to the represented identities. To facilitate data management, each utterance was coded according to the video number and utterance number (e.g., V1-U1), while each comment was coded according to the video number and comment number (e.g., V1-C1). Through these procedures, the collected data consisted of selected spoken utterances representing identity and audience comments reflecting audience responses of those identities.

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

In the first stage, the researcher selected four relevant vlog videos from Tugba Kiara's YouTube channel. These videos were chosen based on the presence of Indonesian and English spoken language, as well as their relevance in demonstrating identity representation and audience interaction.

In the second stage, the researcher analyzed the spoken language used in the selected videos to identify how identities were represented through language. The utterances were analyzed to identify linguistic practices and communicative strategies used by Tugba Kiara in constructing and presenting identity. The research concentrated on the identification of representations of identities which were created

through spoken language. In this study, linguistic expression, travel experiences, culture, multilingualism, and engagement with local individuals were used in order to create identities including Global Traveler, Cultural Explorer, Culturally Adaptive Individual, Multilingual Communicator, Turkish Cultural Identity, and Audience-Oriented Content Creator.

In the third stage, the researcher analyzed audience comments by reading each comment, identifying recurring responses and opinions, and grouping them based on the identities represented in Tugba Kiara's vlog content. Audience comments were analyzed to examine how viewers responded to the Tugba Kiara's language use, communicative style, and self-presentation in the videos. The analysis focused on recurring responses, opinions, and reactions expressed by viewers in relation to the utterances presented in the videos.

In the final stage, the researcher compared and synthesized the results of the analysis of spoken language and audience comments. These results were further discussed through comparison and synthesis with Stuart Hall's constructionist approach and other prior works that will help to understand the representation of identities and the reaction of the audience towards these representations. Conclusions were thus drawn out of the entire results.

## **CHAPTER IV**

### **FINDING AND DISCUSSION**

This chapter presents the findings and discussion of the study based on the analysis of Tugba Kiara's vlog content and audience comments on @Tugkiara YouTube Channel. The analysis examines how identities are represented through Tugba Kiara's spoken language and how audiences respond to these identity representations. Using Hall's constructionist approach to representation, the analysis focuses on the relationship between language and identity in digital media. Particular attention is given to the ways in which spoken language is used to represent identities and how audiences respond to these represented identities. The findings demonstrate how identity is constructed through language use and how audiences respond to these representations in the context of vlogs.

#### **A. Finding**

This study analyzed four selected vlog videos uploaded on Tugba Kiara's YouTube channel and a number of audience comments related to the identities represented in the videos. The data consisted of spoken utterances produced by Tugba Kiara and selected audience comments that responded to her language use, communication style, and identity representation.

The four videos were selected because they contained frequent use of Indonesian and English, audience-oriented communication, and active audience engagement in the comment sections. The videos analyzed in this study are as follows:

1. Video 1, entitled “Rindu Banget Indonesia... Nyusul Aku ke Indonesia” (published on 9 February 2025), received 213,718 views and 1,104 comments.
2. Video 2, entitled “Bandung... Jalan-Jalan dan Cobain Makanan” (published on 9 March 2025), received 85,467 views and 476 comments.
3. Video 3 entitled “rafting and ATV adventures in Bali” (published on 27 April 2025), received 12,906 views and 177 comments.
4. Video 4 “food vlog bareng abangku (kebab, nasi goreng, seblak, sate, tteokbokki)” (published on 30 June 2025), received 109,170 views and 970 comments.

From these four videos, the researcher identified and selected relevant spoken utterances that represented Tugba Kiara’s identities through language use. In addition, audience comments were purposively selected based on their relevance to the represented identities, particularly comments referring to her language ability, communication style, personal characteristics, cultural adaptation, and audience engagement. A total of 19 spoken utterances and 34 audience comments were selected and analyzed across the four videos. Video 1 contributed 2 utterances and 3 comments, Video 2 contributed 7 utterances and 12 comments, Video 3 contributed 3 utterances and 9 comments, and Video 4 contributed 7 utterances and 10 comments.

These data were chosen because they provided clear evidence of identity representation and audience perception.

To facilitate data organization and referencing, a simple coding system is applied in presenting the findings. Spoken utterances are coded according to the video number and utterance number (e.g., V1-U1 refers to Utterance 1 from Video 1), while audience comments are coded based on the video number and comment number (e.g., V1-C1 refers to Comment 1 from Video 1). The use of this coding system helps identify the source of each data excerpt and supports a systematic analysis of the represented identities and audience responses.

#### **1. Video 1 : “Rindu banget Indonesia... nyusul Aku ke Indonesia”**

This video captures the time when Tugba Kiara returned to Indonesia after missing the country. In the video, Tugba Kiara expresses her excitement and describes her plans to travel through some of the cities such as Jakarta, Bandung, and Bali during her vacation. The enthusiasm that Tugba Kiara exhibits in delivering the message is obvious in her expressive tone. This is the critical aspect of communication since it enables Tugba to create an atmosphere that enables people to connect with her. Through this process, she creates a connection with her audience and becomes known as an enthusiastic person willing to try out new things. Video 1, published on 9 February 2025, was viewed 213,718 times and generated 1,104 comments from viewers.

**V1-U1 (00:45-1:13) :**

At the beginning of her vlog, Tugba was very excited to tell her viewers about her vacation plans in Indonesia. This shows that she misses Indonesia, since she has been there before.

*Tugba : “ kali ini Aku mau main ke Indonesia nanti mau main ke Jakarta,Bandung, Bali. Di Jakarta kita mau ketemu sama temen-temen, terus mau ke Bali liburan, aduh seru banget ya, I’m so excited for the Bali one, very excited, nanti ada banyak vlog, stay tuned nonton vlogku, kita jadi keluarga besar, virtual hug dulu. “*

From the statement, there are more than one identity present. From the way Tugba speaks of her travels, the people around her, the languages she speaks, and the way she addresses her audience, it becomes clear that there are various identities present in the same data set.

In this introductory section, Tugba represents herself as a Global Traveler. Tugba mentions her future travel plans to Indonesia and lets the audience know how excited she is. In the way she discusses her travel plans, the conversation reflects multiple identities. She mentions: "Kali ini aku mau main ke Indonesia nanti mau main ke Jakarta, Bandung, Bali." Instead of just listing one place to visit, she lists several places that she intends to visit during her trip. This way, the act of traveling becomes a routine affair instead of an event. The mention of several places also implies that journeying around various places is a common thing for her instead of

being an exceptional one. Her choice of language forms an image of a person who is at ease moving from one country to another and discovering new places. Therefore, the identity represented is not simply a person who enjoys traveling, but a Global Traveler whose lifestyle is associated with international mobility.

Moreover, the interaction also shows Tugba as a Culturally Adaptive Individual. This is revealed when she says "Di Jakarta kita mau ketemu sama temen-temen." This indicates that besides visiting new places, her visit involves meeting up with people whom she already knows in Indonesia. By referring to some people as local friends, she has obviously formed social ties and interacts freely with people of another culture. Tugba does not present herself as a tourist whose function is to tour places of interest, but she presents herself as an individual who has established herself socially within the local community. This interaction represents a culturally adaptive identity because her connection with Indonesia is shown through ongoing social relationships, not only through travel itself.

Another identity in the interaction is Multilingual Communicator. Tugba says "Seru banget ya, I'm so excited for the Bali one, very excited." It is evident how Tugba effortlessly uses Indonesian language in conjunction with English language to convey her message. Both languages are used in a single conversation without disruption of the conversation flow. The smooth transition between the two languages shows that speaking in more than one language is a natural aspect of her way of

communicating and not an act of performance. Through this language choice, she constructs an identity as a multilingual communicator who is able to connect with audiences from different linguistic backgrounds while expressing herself comfortably in both languages.

In general, this interaction represents Tugba as a Global Traveler, Culturally Adaptive Person, and Multilingual Communicator. These three identities are demonstrated by her introduction to her travel, talking about making new friends at her destination, and communicating in multiple languages. Taken together, these identities construct Tugba as a content creator who moves comfortably across geographical, cultural, and linguistic boundaries, creating an image of someone who is internationally connected while maintaining close relationships with diverse communities.

#### **V1-U2 (14:31-14:43)**

This statement occurs while Tugba Kiara is flying to Jakarta and she interacts and introduces Indonesian passengers in the vlog. Through digital content, the audience sees a spontaneous social interaction that is mediated later on.

Tugba : ” *Aku ada banyak temen guys, lucu banget mereka, halo say hi dulu* “.

When she is sitting in the airplane, Tugba introduces some passengers from Indonesia in such a way: "Aku ada banyak temen guys, lucu banget mereka, halo say hi dulu." This interaction represents more than one identity through the way she communicates with both the people around her and her audience.

The first identity represented is Culturally Adaptive Individual. When she calls the passengers her "temen," this means that she does not consider herself an individual who is separated from the local people. In contrary, she tries to introduce herself as an individual capable of making friends and having fun with them even in a completely unfamiliar environment. The use of the word temen makes the social distance between her and the Indonesian passengers, suggesting that they are part of her social circle rather than strangers. By referring to the people using this term, Tugba portrays herself as a person who is able to make social connections despite cultural differences.

Another identity represented in this utterance is Audience-Oriented Content Creator. This shows when she says "halo say hi dulu" Rather than limiting the conversation with herself and the passengers, Tugba brings the passengers into greeting the viewers. This converts an ordinary dialogue into one that involves both her and the viewers. Tugba not only documents what is going on but she also gets people involved in order to generate content for her audience. It shows that the communication style that she follows keeps her audience engaged with the process. In

fact, being an active content creator she makes efforts to make herself close to her audience. From this short interaction, Tugba demonstrates not only her ability to fit into a new social environment but also the warmth created among herself, the people she is meeting with, and the audience watching her experience.

In conclusion, this interaction reflects the Culturally Adaptive Individual identity and Audience-Oriented Content Creator. Through her friendly approach towards the passengers as well as including them into her vlog, she is able to portray her identity as someone who is able to connect with individuals from different cultures while at the same time having a good relationship with her audience. These two identities help us identify Tugba as a creator who establishes connections with both the individuals she interacts with and her audience.

#### **Audience responses (video 1)**

**V1-C1 :** @riki-eremi3247 : *Tugba benar, tugba punya keluarga besar di Indonesia yg selalu support tugba..*

This comment shows how the audience responds to the bond formed by Tugba Kiara with her Indonesian audience on her vlog. The term “punya keluarga besar di Indonesia” reveals that the respondent sees Tugba as a person who has managed to develop strong connections with her audience. Instead of reacting to her travels, the audience focuses more on the feelings of intimacy and camaraderie shared between Tugba and her Indonesian audience. It can be seen from this reaction that the

audience is not just interested in what she is doing but also with whom she is developing connections.

**V1-C2 :** @zainulazizi6960 : *Gila sih progres bahasa Indonesia nya tugba udh mirip warlock*

The comment is indicative of the reaction from the audience regarding Tugba Kiara's capability to speak Indonesian. "Udah mirip warlok" highlights how she has developed her language skills and adapted herself to the environment where she travels. She does not pay much attention to her traveling but rather to her linguistic development. This means that the viewers consider her language skills as the primary characteristic. In other words, viewers find her capability of talking in Indonesian to be remarkable.

**V1-C3 :** @baskaralima : *Next part nya jangan lama lama yaa.. Penasaran bgt*

The above comment is in relation to the interests of the audience on the continuation of travel stories from Tugba Kiara. The term "penasaran bgt" is a sign of curiosity about what would be the next episode or story about the travels that she has undergone, while "jangan lama lama" shows that they cannot wait to see more vlogs from Tugba. Different from the above comments that focused more on the relationship between Tugba and the audience and her language proficiency, this one focuses on the travel vlogs.

Generally, the audience reactions reveal the fact that the attention of viewers is centered around different elements within the videos posted on Tugba Kiara's vlog.

Although the researcher points out the representations of global traveler and socially connected traveler through Tugba Kiara's speaking language, there is no uniformity between these identity representations and the reactions made by the viewers. On the contrary, the reactions of viewers tend to be based on the elements they find interesting and meaningful in the videos posted on Tugba Kiara's YouTube channel such as Tugba Kiara's relation with the Indonesian audience and Indonesian language acquisition skills. These findings indicate that audience responses may differ from the identity representations identified by the researcher, as viewers respond to the content based on their own interests and perspectives.

## **2. Video 2 : “ Bandung... Jalan2 dan cobain makanan “**

In this video Tugba Kiara & her friends, 2 from Indonesia (Icha & Aya) & 1 from Turkey (Amal) went to Bandung with purpose of exploring and eating around the city, and of course trying some of the famous local foods. On this vlog we tried one of the most famous Bandung specialty called Seblak. This dish is spicy, special and unique. As Tugba Kiara she enjoys and shares her cross-cultural connection and exchange through her experiences and identity. Video 2, published on 9 March 2025, attracted 85,467 views and 476 comments.

### **V2-U1 (00:48-01:06)**

In this vlog, Tugba plans her trip to Bandung to try the local cuisine.

Tugba : “ First station *kita mau ke cireng cipaganti, tapi kita yang paling kita mau coba itu seblak* “.

In this statement, Tugba represent as a Cultural Explorer based on how she starts her plan in Bandung. She states that "First station kita mau ke cireng Cipaganti, tapi yang paling kita mau coba itu seblak." She does not start her journey with the description of famous landmarks; instead, she starts speaking about local food. The fact that trying local food is one of the purposes of her visit can be concluded from this introduction. As Tugba begins her trip in Bandung with cireng and seblak, she puts local food in the focus of her travel itinerary. In positioning cireng and seblak as the first items on her list of things to do, Tugba indicates that she regards eating traditional food as an important element of her trip, not something separate from it. The fact that she says "yang paling kita mau coba itu seblak" reinforces this point.

The way in which Tugba presents her travel experience creates her identity as a Cultural Explorer. She does not define the destination by its physical attributes, but instead she reveals Bandung through the local food, demonstrating her knowledge that cultures could also be explored through daily activities like food. This representation makes it clear that Tugba is one of those people who want to explore cultures through their traditions, and this way food becomes more than just something edible.

**V2-U2 (03:03-03:10)**

Tugba and her friend continued on their way before trying seblak, to a bakery in Bandung

Tugba : “ *Kita sekarang di mana? Di Bellamie, kita mau coba pastry* let’s go get in “.

The identification of Cultural Explorer is found in the utterance of Tugba when she says, "Kita sekarang di mana? Di Bellamie, kita mau coba pastry". By referring to the name of the bakery and her intention to taste the pastry in the bakery, Tugba introduces the local place as part of the traveling experience. Unlike other famous sites, she introduces the local places where she tastes the food as part of her travel vlogs. In this case, introducing the destination implies that understanding it is not done through just visiting all the famous locations in the city but also through the experience of the regular culture of the destination through its everyday food. The introduction of Tugba to her destination through the bakery and the pastry she eats gives her an identity of a Cultural Explorer.

In the same utterance, also shows Tugba as a Multilingual Communicator. Since she speaks the previous sentence in Indonesian, after which she says "Let's go get in" The smooth switch between Indonesian and English proves that language switch is a natural aspect of her communication rather than a conscious use of language. This means she can engage in effective communication with different language groups without disrupting the course of communication. This language

selection is one way in which she presents herself as a person capable of cross-language communication. In general, this utterance shows Tugba as both a Cultural Explorer and a Multilingual Communicator. Through the introduction of local food places and the natural combination of Indonesian and English languages, she shows that she is a Cultural Explorer as well as a Multilingual Communicator.

### **V2-U3 (05:18-06:11)**

Tugba was really excited to try seblak for the first time with her Turkish friend Amal.

Tugba : “ *Kita mau coba seblak pertama kali guys, Are you ready?* “.

Amal : “ I’m Ready ”.

Tugba : “ You are so ready, *coba dulu* “.

Amal : “ Woh, spicy “.

Tugba : “ *Enak dong, kok pedas tapi ya, memang pedas seblaknya. Nilai out of 10* “.

Amal : “ Nine “.

Tugba : “ *Aku juga sama* “.

Tugba and her Turkish friend, Amal, are trying seblak for the first time in this conversation. The identity of Cultural Explorer is represented when Tugba says, "Kita mau coba seblak pertama kali guys." The phrase "pertama kali" implies that this is a new experience for both girls. Tugba decides to experience one of the local foods of Indonesia, and she shares it with her viewers. When she tries the food, she asks Amal

to give her opinion using the phrase "Nilai out of 10," and then she rates it herself. Through her involvement in encouraging both of them to taste, appreciate, and talk about the food, Tugba makes it clear that the local cuisine is not only meant to be consumed but to be enjoyed through exploration and discussion. The engagement in her interaction makes it clear that food can be used as a means of engaging with the local culture, making her a Cultural Explorer.

The interaction represents Tugba as a Multilingual Communicator. It is also evident that Tugba speaks not only one language. In her communication with Amal, she says "Are you ready?" and "Nilai out of 10." At the same time, she uses some Indonesian expressions, for instance "Kita mau coba seblak pertama kali guys," "Coba dulu," and "Enak dong." This language switch takes place effortlessly in the conversation without disturbing the flow of the conversation, indicating that using two languages is a normal practice for her. Through the use of two languages, Tugba can interact naturally with people who speak different languages.

Culturally Adaptive Individual also represented in this interaction. It is evident from her statement "Enak dong, kok pedas tapi ya, memang pedas seblaknya," and her subsequent giving it nine out of ten. Despite the fact that she realizes that the food is spicy, she does not reject it, but responds in a positive way. Instead of refusing from trying something unusual, Tugba tastes and enjoys this kind of cuisine. Her response shows openness to an experience which is new to her and readiness to understand the difference in cultures through participation in the

experience itself. Instead of evaluating the food according to her own culture, Tugba adjusts to the new situation and enjoys it, presenting herself as one who can easily accept other cultures. Overall, this interaction shows Tugba as a Cultural Explorer, Multilingual Communicator, and Culturally Adaptive Person. She is a cultural explorer since she explores the food culture of the locals by trying out their cuisines; she is a multilingual communicator since she communicates in two languages, and she is culturally adaptive because she likes the new experience.

**V2-U4 (06:22-06:50)**

It wasn't just seblak; they also tried other Bandung specialties like cimol.

Tugba : “ *Ada ini, Cimol bojot AA, pedas ini?* “.

Amal : “ Little-little, not really, it’s okay, brave come, on you can do it “.

Tugba : “ *Kok enak banget ya* “.

Amal : “ Yah! and there is cheese “. (Let Tugba know that there is cheese inside the cimol)

After trying seblak, Tugba continues by experiencing another local food, which is called cimol, from Bandung. The following conversation shows that Tugba is not interested in just one kind of Indonesian foods but explores various kinds of local food. The first identity represented is Cultural Explorer. Before tasting cimol, Tugba asks: "Ada ini, Cimol bojot AA, pedas ini?" In the above statement, it is seen that she tries to learn something about the food before trying it. In this case, one sees

her curiosity for the new food and readiness to know more about it before tasting it. Unlike avoiding that which she had not tried before, Tugba tries to find out more about it first and then taste it. Then, after tasting cimol, she comments immediately: "Kok enak banget ya." From Tugba's comment on tasting cimol, it is understood that she likes this new food that she tastes for the first time in her life. Rather than just tasting the food, she gives her opinion about it. The fact that she shows curiosity before eating and has a positive view about the cuisine after she ate shows that she is engaged in the exploration of the local cuisine to understand the culture. It can be seen from this that Tugba portrays herself as a Cultural Explorer.

The conversation also shows Tugba as a Multilingual Communicator. Although Tugba communicates in Indonesian, Amal replies in English saying, "Little-little, not really, it's okay, brave come on, you can do it," and then says "There is cheese." Although there are different languages used in the conversation, Tugba manages to continue with the interaction smoothly without seeking any clarifications and altering the course of communication at all. The ability to communicate in the bilingual conversation clearly indicates that cross-language communication is a part of the interaction that Tugba often undertakes. Instead of being a barrier in the communication process, the two languages used by the speakers help them converse easily. Overall, this interaction presents Tugba as a Cultural Explorer and a Multilingual Communicator. The curious behavior before tasting the cimol, the

positive reaction after tasting it, and smooth interaction in more than one language prove this.

**V2-U5 (07:17-07:43)**

In this video, Tugba Kiara tries cireng with her friend in Bandung. When tasting the cireng, she relates its flavor and shape to foods from Turkey, her home country. This helps her connect with the new dish. Tugba also comments right away on how spicy it is, sharing her instant reaction with her viewers.

*Tugba : “ Cireng, ini kayak ada di Turki rasanya, kayak Pide dari Turki, nah kayak gini ya kalau di Turki besar tapi mungkin, enak kok ini, pedas sih tapi ya “*

In this utterance identity of Cultural Explorer is represented. When tasting cireng, Tugba does not concentrate solely on the flavor of the dish. In fact, she compares it to the familiar food of her native country and states, "ini kayak ada di Turki rasanya, kayak Pide dari Turki." In such a way, she does not try to describe the new dish as it is but compares it to something familiar to her. Instead of considering the cuisine of Indonesia and Turkey as entirely separate from one another, she tries to find commonalities between the two forms of cuisine. This is proof that she is interpreting the new culture by making connections between it and what she already knows.

Then she states, "nah kayak gini ya kalau di Turki besar tapi mungkin, enak kok ini, pedas sih tapi ya." Instead of concentrating on the taste of the dish, Tugba compares its size and flavor to Turkish food and then expresses her point of view. This is shown through the fact that her comparison is not only limited to the similarities between cireng and Turkish pide but also their differences. This shows that not only does she eat locally, but she also thinks about the whole experience in a process of comparing cuisine features from two completely different cultures. By using such kind of language, Tugba identifies herself as a Cultural Explorer who understands local culture from the point of view of her own culture.

**V2-U6 (09:03-09:23)**

In this segment, Tugba Kiara and Amal have just finished their visit to a beauty salon and continue their journey by walking around Bandung. They observe the city atmosphere while casually commenting on the weather and surroundings.

Tugba : “ *Kita, I mean Amal sudah selesai di Beauty salon, sekarang kita jalan-jalan di Bandung, cantik sekali Bandung guys* “.

Amal : “ It’s no hot “.

Tugba : “ *Iya ga panas juga, enak banget di sini ya* “.

After leaving the beauty salon, Tugba and Amal continue walking around Bandung while enjoying the city. During this moment, Tugba pays attention to the surroundings and shares her impressions with the audience.

In this part of vlog, Tugba represents a Cultural Explorer when she states, "Sekarang kita jalan-jalan di Bandung, cantik sekali Bandung guys." While Tugba informs viewers of where she is, she does it in the way of giving her impression on the place by saying it is beautiful. In this way, she demonstrates that she observes the place and finds it beautiful. She shares her impression on Bandung so that she demonstrates that she is the person who likes to discover new places and appreciate their beauty. Tugba not only tells about her location but emphasizes her own personal perception of the location; this way, she demonstrates that being attentive to the surrounding environment and enjoying the atmosphere is an important aspect of her traveling. This language usage implies that visiting a destination requires being attentive to its atmosphere and then describing the experience to other people. Through this process, Tugba creates an image of herself as a Cultural Explorer, someone who respects ordinary things and the atmosphere of the destinations visited.

The conversation also represents as a Culturally Adaptive Individual. When Amal says that the weather is not hot there, Tugba adds, "Iya ga panas juga, enak banget di sini ya." Tugba does not choose to describe the weather; she conveys that she is comfortable in the surrounding environment. The positive reaction she gives suggests that she likes the environment she is experiencing during her stay and not complaining about it. Her manner of reacting shows that she is capable of adapting to an alien environment and enjoying it based on her personal experience. In summary, the above conversation reflects how Tugba fits into the description of a Cultural

Explorer and also a Culturally Adaptive individual. From her positive reaction to the atmosphere of Bandung, she shows that she is an individual who is comfortable in exploring new environments as well as embracing their experiences.

**V2-U7 (09:56-10:24)**

In this segment, Tugba Kiara and Amal are interacting casually while continuing their travel activities. The conversation shifts toward language when Tugba shows interest in local expressions, leading them to exchange basic greetings in Sundanese.

Tugba : “ Do you know any Sundanese? “.

Amal : “ *Hatur Nuhun* “.

Tugba : “ *Kumaha Damang? Nami Abdi Tugba* “.

Amal : “ *Nami Abdi Amal* “.

As they continue their trip, the conversation changes from talking about places to talking about language. Instead of discussing their next destination, Tugba becomes interested in learning simple Sundanese expressions. This shows that her curiosity is not limited to food or places but also includes the local language.

This conversation show Tugba as a Cultural Explorer. This starts with Tugba asking Amal "Do you know any Sundanese?" This is an indication of her curiosity about the local language and opens up the conversation about Sundanese greetings. After Amal's response of "Hatur Nuhun," Tugba responds by saying "Kumaha

Damang? Nami Abdi Tugba." Rather than only listening to the expressions being said, Tugba practices using them in the conversation. She uses the Sundanese language actively and does not simply observe the local culture passively. This is how Tugba experiences the local culture through the use of the local language.

The conversation also represents Tugba as a Multilingual Communicator. During this short interaction, she moves between English, and Sundanese. She begins this conversation by asking "Do you know any Sundanese?" in English and then proceeds to use some Sundanese expressions. It is evident that Tugba feels comfortable using different languages depending on the situation. Rather than relying on just one language, she uses different languages to converse with her friend and learn about the local culture. This kind of communication portrays Tugba as a Multilingual Communicator. On the whole, it can be stated that language plays an important role in the travels of Tugba. Through her interest in the Sundanese language and use of local expressions, she is portrayed as a Cultural Explorer and a Multilingual Communicator.

#### **Audience responses ( video 2)**

##### **V2-C1**

@Tugkiaralovers : *Akhirnya Vlog Terbaru Tuğba Muncul Juga Setelah menunggu Sekian Lama.*

##### **V2-C2**

*@erdaredyalinawati6646 : Kangen banget lama gak muncul, untung vlognya sudah upload jadi mengobati rasa rindu. Sukses terus Tugba, sehat2 dan berbahagialah.*

### **V2-C3**

*@oppoajh1567 : Akhirnya kangen ini terobati.. sampe keriting nungguin vlog Tugkiaraa.*

Audience reactions in the video are mainly directed at the return of Tugba Kiara in uploading videos after her absence. This comments shows that audiences have been eagerly waiting for new videos from Tugba. The audience is not making any reactions about any of the activities in the video but is making reactions based on her return to the site.

Moreover, it is evident that there is an emotional relationship between Tugba and her audience, which can be seen in the expressions like “mengobati rasa rindu,” “kangen banget,” and the wishes for her success and happiness. The responses by the audience clearly indicate that the people watch her videos not only for enjoyment but also because of their affection to her. In general, the audience responses in this video are associated with the appreciation, anticipation, and emotions about the appearance of Tugba Kiara.

### **V2-C4**

*@denzalileo9836 : Salut dg tugba, ngomongnya lokal bangettt, persis orang indo,, keren*

### **V2-C5**

@Placeofpeace79 : *Tugba gak ada logat bule bule nya. Udah Pyurrrr logat indonesia bangett*

#### **V2-C6**

@rizkibalki : *wah tugba bicaranya udah kaya orang indonesia, udah bisa nyanyi lagu indo pula....aura turkinya langsung hilang hahaha*

#### **V2-C7**

@eldiansaputra141 : *sekarang tugba sudah lancar sekali bahasa indonesia, mirip sekali orang Indonesia.*

The reactions of the audience regarding these comments relate to the Indonesian language skills of Tugba Kiara. It becomes evident that viewers pay attention specifically to her language abilities. While it could be expected that people would express their views regarding the culinary experience, local culture or the location mentioned in the vlog, the audience reacts mostly to the Indonesian language skills that Tugba demonstrates. It shows that she managed to develop a unique skill which is noticed by the audience.

Moreover, the comments prove that the audience admires Tugba's language skills. Such words as "keren," "udah kaya orang Indonesia" and "aura turkinya langsung hilang hahaha" demonstrate that viewers think that she is fluent enough and speaks the language naturally. The fact that viewers constantly compare her to the native Indonesian speaker proves that they see her language skills as a proof of familiarity with the culture of the country. It shows that viewers react to her language performance. Even though the researcher finds cultural exploration through food,

places and local languages in the video, the reaction of the audience mostly focuses on Tugba's Indonesian language skills.

### **V1-C8**

@bayubajra6056 : *OMG... Tugba jalan2 dekat kantor aku itu, dan aku tidak tahu kamu lewat situ... Kalau waktu itu aku lihat, pasti sudah kusapa, dan kutraktir makanan di Paviliun sunda di jalan Riau dekat situ..*

### **V2-C9**

@deatyadeatya4904 : *Mantap bnget sih ini konten,dari 3800 viewer dapat like 1000 lebih Semngat ngontennya.*

### **V2-C10**

@HafizKSRN : *Kk Tugba kemedan dong perasaan selama di Indonesia gk pernah kemedan,medan masuk kota terbesar di Indonesia juga loh.*

### **V2-C11**

@jemmy\_74ck : *Tugba.. Maukah kau menjadi WNI. Kamu terlalu gemoy soalnya.. So cute la.*

### **V2-C12**

@kusnadikusnadi8839 : *How are you Tugba.. Nothing makes me happier today, except being able to see your channel again.. Happy fasting.. May you always be healthy and under the protection of Allah..*

From audiences comments in V2-C8, V2-C9, and V2-C10 are evidence of high level of engagement with Tugba Kiara beyond her vlog. V2-C8 presents a reaction from an audience member showing their readiness to engage Tugba in

person. In turn, V2-C10 indicates the audience member's wish to have an effect on her future activities when he/she asks Tugba to visit Medan. Also, V2-C9 encourages Tugba to keep making content because of the positive engagement the vlog got. Thus, these comments prove that the audience is engaged in monitoring and supporting Tugba's activities not just in passive watching.

Comments in V2-C11 and V2-C12 present the high degree of emotional attachment towards Tugba Kiara. It can be concluded that the reactions contain admiration and love towards the video author, showing that audiences have a feeling of proximity with her. The audience members in those videos react not to the cultural activity described in the vlog but show their care about Tugba's wellbeing, happiness, and future. Hence, audiences' reactions in this particular video are engagement, support, and emotional attachment, respectively.

### **Video 3 : “ Rafting and ATV adventures in Bali “**

#### **V3-U1 (01:07-01:14)**

In this section of the vlog, Tugba Kiara and her friend, Amal, are preparing to engage in some adventure activities in Bali, which will involve rafting (arum jeram) and ATV. This particular scene depicts Tugba Kiara and her friend getting ready for the adventure.

Tugba : “ Your excited? “.

Amal : “ Yes I am excited “.

Tugba : “ *Oh ya, sekarang kita mau arum jeram dulu, setelah itu ATVnya* “.

In this scene shows Tugba as a Global Traveler. Tugba and Amal are getting ready to start their adventure activities in Bali. Before the activities begin, Tugba talks with Amal about their excitement and tells the audience about their plans for the day. The conversation begins when Tugba says, "You're excited?" Then Amal replies with "Yes, I am excited" and Tugba goes on saying, "Oh ya, sekarang kita mau arum jeram dulu, setelah itu ATVnya." Unlike only introducing activities, she talks about the sequence of their travel plans in front of the audience. Through the depiction of rafting and riding ATVs as some of her activities, she is able to define travel as something that requires active participation in various activities of the destination rather than just visiting the place. Through her description of the journey, she is able to construct an identity as a Global Traveler.

The conversation also shows Tugba as a Multilingual Communicator. The reason for it is that she speaks in English while talking to Amal and in Indonesian while explaining their travel plans. The use of such a language by her indicates that she can switch between the languages naturally based on the context and the person she is communicating with. Instead of using just one language, Tugba combines English and Indonesian to make the communication effective. In summary, the whole conversation reflects on Tugba being a Global Traveler and Multilingual

Communicator. In this case, through her love for adventure activities and multilingual communication, Tugba has been able to present travel as an active process.

### **V3-U2 (04:50-04:56)**

In this segment, Tugba Kiara and Amal have just finished their rafting activity. After completing the experience, Tugba asks Amal to share his opinion about the activity they have just done together.

Tugba : “ *Sudah, arum jeramnya sudah, Amal* what do you think? “.

Amal : “ Perfect, it was perfect “.

After finishing the rafting activity, Tugba does not instantly proceed to the next destination. Rather, she spends some time talking with Amal about the just completed experience. This conversation shows how she reflects on the activity and involves her travel companion in the moment.

This interaction shows Tugba as a Global Traveler when she says, "Sudah, arum jeramnya sudah, Amal what do you think?" Rather than simply informing the audience that the exercise is over, she asks Amal what her opinion is regarding this event. This makes their rafting exercise an enjoyable one which they can reflect upon together. "Perfect, it was perfect," answers Amal, which indicates that they enjoyed the experience together. Through the process of making her travel companion assess the experience, Tugba demonstrates how travel is an experience made up of activities

with significance. Through her interaction, she constructs her identity as a Global Traveler, who views the experiences as an essential aspect of travel and not just the destinations.

The interaction also proves Tugba as a Multilingual Communicator, for example, when she starts in Indonesian, saying "Sudah, arum jeramnya sudah," and changes to English with "Amal, what do you think?" Communication in two different languages within one dialogue makes it possible for Tugba to talk to Amal but use Indonesian as well. This proves that Tugba is a person who feels comfortable using more than one language. In general, this interaction proves Tugba as a Global Traveller and Multilingual Communicator. From the way she discusses the rafting experience with her travelling companion, it becomes clear that travelling is an experience to be enjoyed together.

### **V3-U3 (05:41-05:54)**

This interaction occurs when Tugba Kiara and Amal are trying Balinese fried rice during their trip. They talk about their views about this food and let the viewers know how Tugba talks about the Indonesian cuisine from her point of view.

Tugba : “ *Nasi goreng di Bali lebih enak guys* “.

Amal : “ It is first time I try *Nasi goreng* “.

Tugba : “ *Oh ya? Gimana?*

Amal : “ Soo Good “.

Tugba : “ *Biasanya ada ayamnya, tapi ini gak ada* “.

Amal : “ But, it’s good “

After finishing their activities, Tugba and Amal try Balinese fried rice together. During the meal, Tugba does more than simply say whether the food tastes good. She shares her observations about the dish and compares it with other versions of Indonesian fried rice that she has eaten before.

This interaction shows Tugba as a Cultural Explorer. According to Tugba, "Nasi goreng di Bali lebih enak guys". This means that she compares her current experience of eating this dish with the previous one. Then she says, "Biasanya ada ayamnya, tapi ini gak ada". The unique feature of this dish makes her pay attention to the differences and not treat all nasi gorengs equally. Tugba does not treat all nasi goreng dishes as the same, but is aware of the differences between regions and thinks about the unique aspects of this particular one. It is clear from her observation that Tugba is investigating local culture through understanding its diversity instead of seeing it as a homogenous whole. In this way, Tugba creates her own Cultural Explorer identity.

This interaction also demonstrates Tugba as a Multilingual Communicator. In the process of talking with Amal, she combines Indonesian and English when she says, "Oh ya? Gimana?" after Amal says, "It is first time I try nasi goreng". She maintains the conversation despite using different languages. While using different languages, the talk flows naturally without any disruption in the process of

communication. Tugba replies to the comment made by Amal in a way that signifies that changing from Indonesian to English forms an integral part of her mode of communication. In general, this interaction highlights Tugba as both Cultural Explorer and Multilingual Communicator. As Tugba pays attention to the unique features of Balinese fried rice and conducts natural bilingual conversation with Amal, she shows her appreciation for cultural diversity and comfortable communication in multilingual environment.

### **Audience responses (video 3)**

#### **V3-C1**

@KasunRosyidi : *Semoga semakin banyak subscribenya, dan sering2 bikin konten, semangat dan sehat selalu.*

#### **V3-C2**

@irsuprpto3046 : *Tugba gadis yang baik dan mandiri juga selalu berpikiran positif. Dan sudah kelihatan auranya yang terpancar. Lanjutkan eksplor tempat2 wisata terbaik di indonesia.*

#### **V3-C3**

@nurhasanahnurhasanah3358 : *Alhamdulillah dah tayang vlognya.... SERUUU ya... makasih ya kak Selena dah nemenin Tugba,Amal jln2 d Bali .... semangat terus yaaa sehat2 selalu aamiin ya rabbal aalamiin.*

Audience reactions in videos V3-C1, V3-C2, and V3-C3 mainly show their encouragement towards Tugba Kiara and her videos. Audience reactions in video V3-C1 urge Tugba to continue making videos and wish well for the development of her channel, whereas in video V3-C3, there is enthusiasm regarding the launch of her

vlog and appreciation for those people who accompany Tugba in her travel. It is clear from the above reactions that the audience follows the video content of Tugba and is interested in her presence in the media world. The reactions are not made about activities like rafting, ATV and culinary experience.

V3-C2 and V3-C3 provide positive comments about the personality and traveling experiences of Tugba. While in V3-C2, the audience comments on how Tugba is a kind and positive person and motivates her to keep visiting tourist places in Indonesia, in V3-C3, the audience shows his appreciation and good wishes for the good health and future travels of Tugba. This indicates that the audience not only relates with the contents produced by Tugba but also relates with her as an individual. Hence, the responses from the audience to this video are basically motivated with admiration, emotional support, and motivation.

#### **V3-C4**

*@riki-eremi3247 : Tugba sangat excited & seru banget main arung jeram & terutama ATV dgn latar belakang alam Bali yg natural, ternyata tugba jago juga & sangat berani naik ATV, good job...ditunggu vlog selanjutnya & sukses terus yaa....*

#### **V3-C5**

*@niakurniasari7951 : Keren ih tugba,berani sekali bawa sendiri kendaraan di jalan yg terjal,bravo.*

#### **V3-C6**

*@atikharyati7598 : MasyaAllah disini dia kelihatan semakin cantik, imut, gemes, putih banget. Kelihatan cantiknya alami. Sehat, sukses dan bahagia selalu anak baik*

The comments from the audience in V3-C4 and V3-C5 can be attributed to the adventure activities being showcased in the vlog. Both of these reactions show that Tugba Kiara has taken part in the activities of rafting and ATV driving, especially her boldness in taking up such adventure activities. The reaction from V3-C4 shows her enthusiasm and boldness when undertaking adventure tourism, while V3-C5 acknowledges her confidence while driving the ATV through tough areas. This suggests that the audiences are paying close attention to the adventure tourism activities Tugba is undertaking and admire her boldness in participating in such physical activities. These comments are different from those where Tugba was praised for her language abilities and her personal relationship with the audiences.

On the other hand, the V3-C6 comment highlights Tugba's physical appearance and good features but not the adventure experiences described in the vlog. The comment shows appreciation of her physical beauty and gives good wishes to her health, success, and happiness. The comment shows that audience engagement is not limited to the activities featured in the video. Instead, audiences can engage differently based on their perception of certain things about Tugba. In this regard, there is great diversity in the audience engagement in this particular video, whereby some audiences are engaging with the adventure activities featured in the vlog while others engage with her personality traits.

### **V3-C7**

@zainkamanjiro : *Alhamdulillah tayang juga. Tapi kurang lama durasi nya huhuhu.. Semangat upload next vlog, hehehe*

### **V3-C8**

@benziwenzi : *So nice & exciting experience Tugba, just a suggestion, please make your video thumbnail gives more attention*

### **V3-C9**

@NafisZafran-z3k : *Mf,Aku telat bgt nntonya...sibuk.vlog di Bali seruuuuuuuu bgt tugbaku...pkoknya hrs konsisten upload..semangat tugbaku!!!my brave girl...be happy.*

Audience responses in V3-C7, V3-C8, and V3-C9 reveal positive reception towards Tugba Kiara's vlogs. Firstly, both V3-C7 and V3-C9 convey the excitement of the Bali vlog and show that viewers enjoyed viewing the video. Moreover, both comments encourage Tugba to keep uploading future videos, which shows that audiences are eager to learn about Tugba's future travels. Secondly, similarly to V3-C7 and V3-C9, V3-C8 expresses that the vlog is a "nice and exciting experience." This means that audiences recognize the entertaining value of the vlog and are willing to see what Tugba will do next.

Some viewers give their feedback and encouragement concerning the content creation instead of identity representation in the vlog. Thus, for example, V3-C8 gives an advice concerning the thumbnail of the video, while V3-C7 and V3-C9 encourage Tugba to keep uploading new videos regularly. Such type of audience

response shows that the audience is not only a passive viewer of the content but also its participant, providing helpful feedback and encouraging the creator of the vlog. Thus, it can be said that the audience responses in this video contain the elements of appreciation, encouragement, and participation in the content creation process of Tugba Kiara.

### **3. Video 4 : “ food vlog bareng abangku (kebab, nasi goreng, seblak, sate, tteobokki “**

#### **V4-U1 (0:24-0:56)**

In the video, Tugba Kiara is in Istanbul with her brother, Tuna Dursun. They share their ideas about exploring diverse foods from Korea, Indonesia, and Erzurum. At this point, the vlogger sets the tone for her vlog by focusing on cross-cultural food exploration in Turkey.

Tugba : “ *Aku sama abangku Tuna Dursun, kita hari ini mau ngapain coba?* “

Tuna Dursun : “ *Hari ini kami di Istanbul Sirkeci, kita akan makan Korea, Indonesian, and Erzurum food* “.

Tugba : “ *Wahhh* “.

At the beginning of the vlog, Tugba introduces the activity she will do with her brother, Tuna Dursun. Instead of focusing on the place they are visiting, the conversation immediately turns to the different types of food they plan to try together. This conversation represents Tugba as a Cultural Explorer when she says, "Aku sama

abangku Tuna Dursun, kita hari ini mau ngapain coba?" And Tuna replies, "Hari ini kami di Istanbul Sirkeci, kita akan makan Korea, Indonesian, dan Erzurum food." Instead of preparing themselves to sample the cuisine of only one culture, their dialogue presents several cuisines within just one adventure. With the mention of exploration of the Korean, Indonesian, and Erzurum cuisines right from the beginning of the video blog, Tugba portrays herself as a Cultural Explorer in that engaging with the different cultures takes place through sampling their cuisines.

Furthermore, the answer Tugba gives, "Wahhh," reveals her enthusiasm about the activity. Even though the answer is brief, it indicates that she wants to try different types of food with her brother. Her response clearly demonstrates that she values the chance of experiencing various kinds of cuisines rather than sticking to the familiar ones. Her eagerness clearly demonstrates her personality traits as an open-minded person who appreciates the diversity of cultures not only through food but also through other aspects. In summary, this encounter is an embodiment of Tugba as a Cultural Explorer, since by being interested in tasting foods from various cultural backgrounds and also responding positively to the proposed activity, she presents herself as an individual who is eager to experience culture through food.

#### **V4-U2 (01:13-02:16)**

This interaction occurs when Tugba Kiara and her brother talk about and order Indonesian food from the restaurant menu.

Tugba : “ Alright, alright *kamu mau makan apa?* “.

Tuna Dursun : “ I try *Nasi goreng* before, I liked it and today I wanna try something else “.

Tugba : “ Okay, but we are gonna order *Nasi goreng* anyway, because you have never tried Indonesian way *Nasi goreng* “.

Tuna Dursun : “ Yeah, I tried Malaysia “.

Tugba : “ *Jadi kita coba ada Nasi goreng, kita kan Nasi goreng yang normal aja, Nasi goreng ayam* “.

Tuna Dursun : “ What is *Nasi putih?* “.

Tugba : “ *Nasi putih* like white “.

Tuna Dursun : “ Oh it’s only rice? “.

Tugba : “ Yeah normal rice white rice. *Ahh.. Sate ayam, you love chicken?* “.

Tuna Dursun : “ I like Chicken “.

Tugba : “ Let’s order *Sate ayam, Seblak, Nasi goreng*. 3 of them. So what about the Beverage? “.

Tuna Dursun : “ *Kopi.. Saya tidak suka kopi* “. (trying to speak Indonesian)

Tugba : “ *Keren, Kamu Keren* “.

Tuna Dursun : “ *Keren? Apa itu keren?* “.

Tugba : “ *Keren itu kayak Cool, You Rock* “.

Tuna Dursun : “ If you don’t drink coffee that means you’re cool in Indonesia? “.

Tugba : “ No, in my opinion “.

While looking at the restaurant menu, Tugba and her brother discuss the Indonesian dishes they want to order. Instead of choosing food randomly, they talk about the menu, compare previous experiences, and help each other understand

unfamiliar dishes. Through this conversation, Tugba Represents herself as a Cultural Explorer when she asking, "Alright, alright kamu mau makan apa?" Tugba's brother says that he has eaten nasi goreng earlier, but he wants to taste something new. After this, Tugba responds with, "We are gonna order Nasi goreng anyway, because you have never tried Indonesian way Nasi goreng." She goes on to talk about other dishes from Indonesia such as sate ayam and seblak. Rather than treating Indonesian cuisine as a single, uniform category. Instead, she focuses on the authenticity of the cuisine and inspires her brother to discover it in its native cultural setting. By introducing different dishes and explaining why they are worth trying, she constructs an identity as a Cultural Explorer who values learning about culture through authentic culinary experiences while sharing that knowledge with others.

In addition, this conversation portrays Tugba as a Multilingual Communicator. When asked by her brother, "What is Nasi putih?", Tugba responds, "Nasi putih like white," then continues saying, "Yeah, normal rice, white rice." Also, after her brother says, "Saya tidak suka kopi," Tugba compliments him saying, "Keren." However, when he asks about the meaning of "keren," she tells him that it is "Keren itu kayak cool, you rock." Rather than confining the dialogue within the context of one particular language, Tugba switches back and forth from Indonesian and English to define unfamiliar terms. Language becomes the tool which allows Tugba to make her brother comprehend Indonesian words without interrupting the flow of the conversation. In this process, Tugba creates her identity as a multilingual

speaker who employs language as means of communication and introduction of cultural meaning. Finally, this is a clear example of the roles played by Tugba as a Cultural Explorer and Multilingual Communicator. Through her effort to facilitate Indonesian cuisine experience and to explain Indonesian words in English language, she has portrayed herself as an explorer of culture who makes culture available to others.

#### **V4-U3 (03:03-05:04)**

This interaction occurs when Tugba Kiara and her brother discuss their experiences after trying some Indonesian foods.

Tugba : “ *Aku rindu Indonesia, Coba Nasi goreng. Start with Nasi goreng.* “

Tuna Dursun : “ *Nasi goreng, in Malaysia version there was a egg on it.* “

Tugba : “ *Yeah, there is egg usually, But I don’t know they put it inside oh yeah inside.* “

Tuna Dursun : “ *Nasi goreng is good, saya suka Nasi goreng.* “

Tugba : “ *Next you wanna try sate, just like that.* “

Tuna Dursun : “ *Without peanuts it would be better.* “

Tugba : “ *So rate our foods out of 10.* “

Tuna Dursun : “ *Nasi goreng is good, Nasi goreng out of 10, let’s say 9 pretty good, this one Sate it’s not good it’s I cannot imagine like I cannot match chicken and peanut sauce. Like they never match in my mind. How many points, let’s say 3.* “

Tugba : “ *Hah, tiga katanya. Karna guys, orang Turki kita, kalau Aku juga waktu pertama kali coba, Aku juga nggak bisa karna kayak manis tapi ayam gimana sih, tapi setelah dia coba tiga kali pasti suka. Anyways lanjut seblak.* “

Tuna Dursun : “ *Seblak*, it was so hot guys so spicy, so I gotta 5. “

Tugba : “ Alright, alright it’s okay, this is your first time trying. We’re gonna forgive you for that. “

Tuna Dursun : “ And Tea, I gotta finish this one because this one was so spicy, out of 10 let me give 5 again. “

Tugba : “ Anyways let me show you around a little bit and the let’s go on the way for toppoki. “

After trying several Indonesian dishes, Tugba and her brother share their opinions about the food. Instead of simply saying whether the food is good or bad, they talk about their different tastes and compare their experiences while eating Indonesian cuisine.

This dialogue represents Tugba as a Cultural Explorer. The dialogue starts with Tugba stating "Aku rindu Indonesia. Coba Nasi goreng." As they keep on eating, Tuna gives his view on the dishes and Tugba listens and gives a response to what he states. When Tuna says that he does not like sate because of its peanut sauce, Tugba replies, "Aku juga waktu pertama kali coba, aku juga nggak bisa karena kayak manis tapi ayam gimana sih, tapi setelah dia coba tiga kali pasti suka." Instead of disagreeing with what her brother says, Tugba states that getting used to something new takes some time. Tugba shows that cultural discovery is not an instantaneous process involving the appreciation of different types of foods, but rather one that involves learning through the repeated experience of different situations. It is through

this view of the matter that Tugba creates her identity as a Cultural Explorer, who looks at different cultures in an open manner.

The conversation is also an example of Tugba as a Multilingual Communicator. While speaking about the food, Tugba and Tuna effortlessly switch from Indonesian to English. When she expresses her own experience, Tugba uses Indonesian language, but when talking about the food ratings with her brother, she chooses English. Both of them can freely express their thoughts and keep the conversation clear at the same time. It is clear from this example that the flexible usage of language makes it easy for both individuals to voice out their views without hampering the natural course of conversation. Instead of using one language, Tugba changes her language usage depending on the situation, thus identifying herself as a Multilingual Communicator. In general, the conversation serves as a good example of Tugba as a Cultural Explorer and a Multilingual Communicator. By sharing different opinions about Indonesian food and her own experience with unknown flavors, Tugba demonstrates that the exploration of the culture includes understanding that people might need some time to get used to the new tastes. In this case, Tugba is depicted as a Cultural Explorer as well as a Multilingual Communicator. Through advocating for being open to trying out strange flavors and expressing herself effortlessly in two languages, she illustrates her knowledge that cultural exploration entails both experiencing new things and engaging with people from diverse language backgrounds.

#### V4-U4 (07:12-08:23)

This interaction takes place when Tugba Kiara and her brother attempt to evaluate the Korean food.

Tugba : “ *Kita ada Toppoki di sini guys, enak sekali.* “

Tuna Dursun : “ Is good it’s delicious. “

Tugba : “ You know kimchi?. “

Tuna Dursun : “ No, I don’t know. “

Tugba : “ *Di sini menurutku ya, kurang enak guys, ya lumayan aja.* Toppoki, this is not spicy, and this is egg, oh this is just boiled. “

Tuna Dursun : “ I like Korean, Korean. “

Tugba : “ Yes, *Abangku nilainya berapa untuk Toppoki?*. “

Tuna Dursun : “ Toppoki let’s say 9 it was good Korean food. I like Korean food, yeah it’s good. “

Tugba : “ *Ya, menurutku hari ini semua makanan yang Aku coba menurutku 10.* “

In this part of the vlog, Tugba and her brother try Korean food and share their opinions after tasting it. As they eat, they discuss the taste, ask questions about the food, and give their own evaluations.

The conversation shows as a Cultural Explorer when Tugba states, "Kita ada Toppoki di sini guys, enak sekali." After sampling it, she inquires from her brother "You know kimchi?" Since Tuna replies that he does not know about it, Tugba goes ahead and describes the dish through, "Di sini menurutku ya, kurang enak guys, ya

lumayan aja. Tteokbokki, this is not spicy, and this is egg." Instead of just indicating if she likes the food or not, Tugba presents some unknown dishes from Korea, describes what it is, and provides her individual opinion about it. Tugba also asks her brother to taste tteokbokki and give his personal feedback before presenting her own final opinion regarding the dishes. In this case, Tugba shows food as a means of interpreting another culture, not just eating. In this case, Tugba creates her identity of Cultural Explorer through the interaction with culture.

This interaction also represents Tugba as a Multilingual Communicator. Through the whole process of communication, Tugba easily shifts from one language to another as she talks about the food. She uses Indonesian when giving her opinion to the audience and switches to English when asking questions and when she is with her brother. The use of both languages facilitates smooth flow of communication and makes it possible for Tugba to communicate both with her brother and the viewers. This interaction demonstrates Tugba as a Multilingual Communicator. In summary, this interaction represents Tugba as a Cultural Explorer and a Multilingual Communicator. Through the discussion of Korean food and exchange of opinions in two languages, Tugba demonstrates her love for exploring new cultures and interacting in a multilingual environment.

**V4-U5 (08:30—9:03)**

This interaction occurs when Tugba Kiara introduces Taksim to her audience while walking around the area with her brother.

Tugba : “ Guys *Teman-temanku*, kita lagi jalan-jalan di Taksim. Alright, di sini biasanya ada banyak banget orang asing, biasanya orang Rusia, orang Arab, orang Indonesia, banyak banget. Kalau mau ke Turki, kalau mau ke Istanbul harus banget ke Taksim. Di sini cuma jalan-jalan aja di sisni, tapi merasa kayak *Yey enak, seru*. Do you know what *seru* means?. “

Tuna Dursun : “ I don’t know. “

Tugba : “ Exciting. “

Tuna Dursun : “ Exciting, *Seru*. “

In this part of the vlog, Tugba introduces Taksim while walking around the area with her brother. Instead of only showing the place, she explains what makes Taksim special and why people should visit it.

In this conversation, Tugba shows as a Global Traveler. She explains, "Guys *teman-temanku*, kita lagi jalan-jalan di Taksim." In addition to this, she explains that many tourists from different countries like Russia, Arab countries, and Indonesia generally come to this place. She further explains that "Kalau mau ke Turki, kalau mau ke Istanbul harus banget ke Taksim." As opposed to providing information about the location, Tugba provides useful tips and recommends something to her viewers. By showcasing Taksim as a must visit place, she is presented as not only an experienced traveler but also a guide who shares her knowledge and tips regarding

her travel experience. This process forms her identity as a Global Traveler who introduces new destinations to the larger audience.

The conversation also show Tugba as a Multilingual Communicator. After introducing Taksim, she asks her brother, "Do you know what seru means?" Her brother responds that he does not know the meaning of the word. Tugba clarifies the meaning of the word immediately and says, "Exciting." She brother responds to her and says, "Exciting, seru." Rather than translating the Indonesian phrase literally, she translates it into its English version for the benefit of her brother in comprehending its true meaning. In doing so, Tugba utilizes language as an intermediary that bridges the differences in the language backgrounds of the participants in the discussion and introduces new vocabulary from Indonesia. In summary, this conversation shows Tugba to be both a Global Traveler and a Multilingual Communicator since by suggesting that Taksim is a place that should be visited and describing Indonesian words in English, she presents herself as someone who is sharing her experience with travelers from other language backgrounds.

#### **V4-U6 (11:37-11:46)**

In this segment, Tugba Kiara reflects on her food preferences after trying various Indonesian dishes.

*Tugba : “ Makanan Turki kayaknya sampai selamanya akan jadi favorit Aku. Aku gak bisa hidup tanpa makanan Turki.”*

After trying several Indonesian dishes, Tugba reflects on her personal food preference. Instead of comparing the foods she has eaten, she talks about the food that remains closest to her. In this part, Tugba represents as a Turkish Cultural Identity when she states that, "Makanan Turki kayaknya sampai selamanya akan jadi favorit aku. Aku gak bisa hidup tanpa makanan Turki." The expression "sampai selamanya" implies that her fondness for Turkish food will be consistent forever. Another statement that she makes is that, "Aku gak bisa hidup tanpa makanan Turki." Through describing Turkish food as a necessity in her life, Tugba has managed to portray it as a symbol of her cultural heritage and individual identity. Regardless of her discovery of Indonesian and Korean cuisines through the vlog, she has managed to present Turkish food as the one she is attached to most. The interaction indicates that discovering other cultures does not make her forget about her own culture; rather, it makes her more aware of her culture.

Through this statement, Tugba has managed to construct an identity for herself that is very much aware of her Turkish cultural heritage. Even after trying different cuisines of Indonesia and Korea during the vlog, Turkish cuisine is the one for which she feels the highest level of attachment. This particular statement reveals that while trying out the different cultures of the world doesn't take away her attachment to her own culture. Her cultural background has remained to be an integral part of her self-expression. In summary, this interaction has represented the Turkish Cultural Identity of Tugba due to her deep emotional attachment to Turkish

cuisine. The fact that Turkish cuisine is something which she cannot live without clearly indicates that food has played a crucial role in her cultural identity.

#### **V4-U7 (12:48-12:58)**

Before ending the video, Tugba wrapped up her final interaction by asking how much she resembled her brother

Tugba : “ Comment if we look alike. *Kalau kita mirip atau enggak* comment down below. “

Tuna Dursun : “ Oh how do what do you think? Comment comment. “

At the end of the vlog, Tugba closes the video by inviting the audience to take part in the conversation. Instead of ending the vlog with a simple farewell, she asks viewers to share their opinions about her and her brother.

"Comment if we look alike. *Kalau kita mirip atau enggak*, comment down below." Tugba does not give information about herself; instead, she calls on the audience to take action by leaving comments. She further adds that her brother also contributes by saying "What do you think? Comment, comment." Through a simple and personal question, Tugba presents viewers with an opportunity to be more than passive consumers, as she invites viewers to interact with her content rather than merely receive it. She values the input that she gets from viewers as part of the process of consuming her content.

This interaction defines Tugba as an Audience-Oriented Content Creator. The call for comments is proof of the fact that Tugba appreciates viewer participation and creates chances for engagement in her content. She does not keep the audience on the receiving end but involves them in her vlog by seeking their opinions. Therefore, the current interaction is an embodiment of Tugba as an Audience-Oriented Content Creator. She succeeds in creating interaction with her viewers and making them feel involved in the end of her video.

#### **Audience responses (video 4)**

##### **V4-C1**

*@ridtaqin3994 : Wajah sama tapi bahasa ibarat tugba orang Indonesia abang nya orang asli turki saking lancar nya bahasa indo tugba*

##### **V4-C2**

*@naqly1710 : They both very intelligent. Like tugba very fast learner. Easy for them to learn foreign language. Btw, I'm a fan from Malaysia.*

##### **V4-C3**

*@sitikhadijah6258 : Tugba udah ngomong kyk native indonesian,logat dan bahasa informalnya kece bgt*

##### **V4-C4**

*@irsuprpto3046 : WOUW ABANGNYA TUGBA IKUT NGEVLOG JADI LEBIH HIDUP NUANSANYA. SESEKALI AMAL PERLU DIAJAK GABUNG JUGA AGAR TAMBAH WOOUUWW..... TETAP SEMANGAT DAN ....MANTAP !!!*

Audience response in V4-C1, V4-C2, and V4-C3 is mainly about Tugba Kiara's competency in Indonesian. It shows how proficient Tugba is in Indonesian, how she has perfect pronunciations and how she talks like a native. This shows that the audience focuses a lot on the linguistic abilities of Tugba and considers them among the most outstanding features of her. Moreover, in V4-C2, the language skills of Tugba are associated with her smartness and fast learning of new languages.

On the other hand, the V4-C4 concerns the interaction between Tugba and her brother in the vlog. In the comment, the commenter acknowledges Tugba's appreciation of having Tuna Dursun as part of the content and recommends that in future she involves some other people in order to make it more interesting. This shows that apart from paying attention to the cultural experience being showcased in the vlog, the audience is paying attention to the interaction that exists among the people involved. In summary, the audience responses in this particular video indicate Tugba's language proficiency as well as personality traits and how she interacts with others.

#### **V4-C5**

*@natania598-v9i : Tunahan Dursun & Tugba Dursun kalian siblings goal guys, Sama-sama keren dan sama-sama pinter bahasa. Sangat-sangat mirip pokoknya*

#### **V4-C6**

@RustamEffendi-q2y : *Siiiiip,abangnya juga sdh.bisa berbicara bahasa Indonesia, walaupun masih aksennya kental lidah bule*

#### **V4-C7**

@bayubajra6056 : *Ya... both of you... kalian berdua mirip sih... yah... namanya juga kakak adek... Sehat selalu ya!. btw si abang kalo latihan dikit lagi, bahasa indonesianya akan selancar orang indo. Kalau tugba kan udah seperti orang indo ngomongnya. tandanya kalian berdua sangat cerdas.*

The audience comments in V4-C5, V4-C6, and V4-C7 discuss the similarity between Tugba Kiara and her brother and their language competences. In V4-C5, the closeness of the sibling relationship is mentioned together with the smartness and multilingual proficiency of the two brothers. Likewise, V4-C7 mentions the similarity and equates their language proficiency to intelligence. The fact that people see both the physical similarity between Tugba and her brother and the competence in communicating in different languages is seen from these responses.

The comments in V4-C6 and V4-C7 refer to Indonesian language proficiency. While the former comments on the developing language skills of Tuna Dursun, the latter compares them to the skills of Tugba and notes that she speaks Indonesian very well. Thus, it becomes evident that the viewers still view language competence as an important feature of Tugba's online persona. All in all, the comments reflect the praise for Tugba and her brother's linguistic and intellectual abilities and close relationship. In a similar fashion to the audience's responses in the previous

assignment, the viewers do not engage in direct discussion of the culture presented in the video.

#### **V4-C8**

*@oppoajh1567 : Kalian siblings super keren sih, sama-sama good looking, sama-sama pinter byk bahasa dan sama-sama positif vibes. Sering-sering bikin vlog bareng keluarga ya Tugba.. Ditunggu*

#### **V4-C9**

*@bernywayne8682 : Bawa aja ke Indonesia abangnya biar coba langsung aslinya*

#### **V4-C10**

*@adimasradhitya26 : Setelah vlog sm bang Tunahan, semoga next ada vlog bareng keluarga Tugba*

Audience reactions in V4-C8, V4-C9, and V4-C10 are related to the relations between Tugba Kiara and her brother and family, as well as language skills and positive image. In particular, V4-C8 focuses on the similarities between Tugba and her brother who is described as “good looking,” “pinter byk bahasa,” and has “positif vibes.” Such reaction reveals that the multilingualism of Tugba and her brother is related to their intelligence and positive personality traits. On the other hand, V4-C9 and V4-C10 pay attention to the audience’s wish to see more interaction between Tugba, her brother, and her family in the future vlogs.

Also, the comments in V4-C9 and V4-C10 demonstrate the viewer's wish to see the experience of Tugba's brother in Indonesia and his appearance in Tugba's

videos. As is clear from V4-C9, the viewer expresses her wish to have Tunahan visit Indonesia, while in V4-C10 she demonstrates her wish to watch another vlog about Tugba's family. It is obvious that the viewers appreciate not only Tugba's proficiency in the language but also her personal interactions depicted in her vlogs. In summary, it can be stated that the viewers appreciate Tugba and her brother's multilingualism, their positive traits, and the family closeness. Just like in the case of the previous viewer responses, the viewers do not concentrate on the cultural aspects of the video but rather on her personal and social identity.

## **B. Discussion**

These findings indicate that there are several identities developed by Tugba Kiara through her spoken language. From the four videos selected, five identities were identified as follows: Global Traveler, Cultural Explorer, Culturally Adaptive Individual, Multilingual Communicator, Turkish Cultural Identity, and Audience-Oriented Content Creator. All these identities are represented through the choice of words used by Tugba, her language switching, interaction with locals, and communication with viewers. This result confirms the constructionist theory of Stuart Hall (1997), who states that identity is not innate but is produced through representation. In this case, spoken language plays an essential role in the process of developing and communicating identities.

First finding is related to the construction of Tugba Kiara's identity as a Global Traveler. The latter is not achieved simply due to the fact that she travels physically from one city to another within Indonesia. Rather, it is created through the use of particular linguistic choices, which frame traveling as a crucial component of Tugba's personal story. Describing one's future travel plans, being enthusiastic about visiting multiple places, and talking constantly about traveling contribute to the audience perception of Tugba as a person whose life involves a lot of mobility. According to Hall, the meaning is created through constant practices of representation rather than objective reality. Consequently, the identity of Tugba as a global traveler becomes possible since she linguistically represents traveling as a normal part of her everyday routine. Thus, this finding expands the idea of Abidin (2021) that digital content creators create their online personas both visually and linguistically. However, the audience reactions do not seem to revolve around the destinations of the trips. Many of them wish for her to travel more in the future and even create more videos. This suggests that audiences are often more interested in Tugba as a content creator than in the travel activities being represented. It is also evident from the finding that the Global Traveler identity of Tugba is not limited to visiting different places. Her role as a Global Traveler is portrayed through activities such as itinerary planning, engaging in the activities of the destination, reflecting upon the travel experience, and recommending destinations depending upon her experiences.

In addition, the second findings show that Cultural Explorer is one of the most prominent identities portrayed within the selected videos. However, interestingly enough, Tugba very seldom explains Indonesian culture historically or highlights tourist destinations of Indonesia. Instead, she creates the sense of culture through the process of experiencing it, which includes tasting local foods, showing curiosity towards unknown tastes, evaluating the experience and inviting other people to join. It means that culture is presented as lived rather than observed phenomenon. In other words, such representation is in line with the theory by Hall according to which the process of meaning production occurs on cultural level. In this case, food represents a cultural symbol, while language makes usual eating activity the process of its representation. Thus, this finding supports the sociolinguistic approach developed by Bucholtz & Hall (2005), which implies that the process of negotiating identity takes place within communicative routines. However, the audience's responses indicate that people do not pay attention to the cultural aspects of Tugba's vlog all the time. Instead of focusing on Indonesian culture and cultural comparisons, viewers talk about Tugba's personality and language skills. Thus, the cultural meanings represented by Tugba are not necessarily the primary meanings taken up by audiences. The finding also reveal that the Cultural Explorer persona of Tugba is not just reflected by her efforts to taste local foods. This identity is also shaped by comparing the cuisines of different cultures, identifying the unique culinary characteristics of regions, learning local expressions, sharing authentic foods with other people, and considering new flavors as something which needs to be adapted to.

The other important finding is about the representation of Tugba as a Culturally Adaptive Individual. It has been observed from earlier literature that cultural adaptation has been considered either through long-term adaptation to another community or through behavioural adaptation. But the present study indicates that cultural adaptation can also be represented through linguistic communication in daily interactions. Tugba often talks about her Indonesian friends, engages herself freely in local dialogues and speaks as if she is part of the social context. This kind of linguistic behaviour minimizes the symbolic distance between herself and local societies. As per Hall (1997), representation involves constructing shared meanings through language. In the present study, linguistic communication constructs the identity of belonging rather than foreignness. Hence, cultural adaptation in digital media should be understood not only through behavioral adaptation but also through discursive achievement.

The representation of Tugba as a Multilingual Communicator offers an additional contribution to the study of identities in digital media. In the videos, Indonesian and English languages are switched within one interaction without hindering communication. Moreover, such multilingual practices do not function merely as a pragmatic tool but serve as symbolic representations of global connectedness, intercultural communication, and linguistic flexibility. Language is seen as a representational system by Hall (1997) since meanings are created through language signs. Consequently, the switching of languages in the videos by Tugba

should not be considered an evidence of her bilingualism. On the contrary, this practice represents her identity by connecting different linguistic communities and representing herself as a person who can move across different cultural contexts. The results confirm the claims of Lee (2021) about the fact that multilingual creators use language as an identity resource and not as a means of communication. At the same time, this research proves that multilingualism gains meaning due to the audience's interpretation of these language practices as open-minded, intelligent, and culturally aware practices. Viewers often compliment her skills in Indonesian language, compare her language competences with those of her brother and link language proficiency with intelligence. It means that multilingual identity is well noticed by the audience. The finding supports studies suggesting that multilingual language practices function as important markers of identity in digital communication (Darvin & Norton, 2021; Androutsopoulos, 2021).

In addition to these findings, the study also reveals Tugba's Turkish Cultural Identity, which is depicted through her intense affection towards Turkish cuisine despite her exploration of Indonesian and Korean cuisines in the videos. By stating that Turkish food would always be her first choice and that she could not survive without it, it becomes clear that Tugba's Turkish cuisine is not only a matter of preference but also an indication of her cultural background. This finding confirms the opinion expressed by Hall (1990), who sees cultural identity as the product of shared cultural background that continues to evolve with new cultural experiences.

Instead of substituting her initial culture, Tugba's interaction with other cultures helps her to recognize her Turkish culture even better.

Lastly, the analysis shows that Tugba constructs an identity of an Audience-Oriented Content Creator using continuous communication with her audience in her spoken discourse. Rather than perceiving the viewers as spectators, Tugba always uses inclusive language, greets directly, invites viewers to keep on watching, and uses emotive language, thus creating the feeling of joint participation in what she is doing. By doing so, Tugba creates an imagined community in which viewers are participants in her journey, and not just passive spectators. The finding fits well with Hall's assertion that representation is relational as meaning is generated during interaction between producers and the audiences. Therefore, Tugba's audience-oriented communication not only helps to enhance viewer engagement but also creates an identity which is accessible, intimate, and personal in nature. The audience's responses, however, show just how much they have bought into the interactive nature of this representation. Many viewers give ideas on what they want to see from her in the future, request her family to make an appearance in her videos, look forward to more videos from her, and even show emotional investment in her content. The results have also indicated that there are various representations of audience-oriented communication. In addition to motivating the viewers to continue watching the vlog, Tugba makes sure that there are individuals who are part of her vlog content and motivates the viewers to participate in discussion through the comment section.

Moreover, another significant discovery in the research relates to the nature of the audience reactions. The majority of comments in this study seem to be posted by subscribers, loyal viewers, and fans of Tugba Kiara. It is seen from such comments which are filled with love, motivation, emotional attachment and enthusiasm for her future videos. In consequence, audience reactions are generally positive and supportive. Instead of analyzing critically the identities portrayed in the videos, viewers react as part of the fan community which is already positively associated with the creator of the video content.

In general, the results provide evidence for Hall's constructivist theory, as it illustrates the idea that meaning arises from the combination of representation and audience reaction. Nevertheless, the results also indicate that identity representation and audience reaction are two different phenomena. Five main identities were revealed based on the representation of Tugba Kiara through her spoken language, including Global Traveler, Cultural Explorer, Culturally Adaptive Individual, Multilingual Communicator, Turkish Cultural Identity, and Audience-Oriented Content Creator. As for the audience reaction, viewers reacted to the fact that she is multilingual, as well as to her personal characteristics, family relations, and emotional bond with the audience. It means that the reaction of the audience is not an example of identity representation but just a response to the meaning that is respond by viewers.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

This chapter concludes the thesis, presenting the research findings and offering suggestions for future researchers.

#### **A. Conclusion**

This study examined how Tugba Kiara represents her identity through spoken language in her YouTube vlogs and how audiences respond to those identity representations. Using Stuart Hall's constructionist approach to representation, this study demonstrates that identity is not presented as a fixed characteristic but is continuously constructed through language use and social interaction in digital media.

In relation to the first research question, the findings show that Tugba Kiara constructs five main identities through the spoken language: Global Traveler, Cultural Explorer, Culturally Adaptive Individual, Multilingual Communicator, Turkish Cultural Identity, and Audience-Oriented Content Creator. These identities are constructed via her travel stories, her descriptions of cultural encounters in the places she visited, her interlocution with the Indonesians, her multilingual talk in Indonesian and English languages, and viewer-involving communication techniques. The findings also suggest that these identities are not individually presented, but instead, they tend to overlap with each other within the same utterances, implying that

the identity representation in vlog communication is fluid, contextual, and dynamic. In this respect, the findings confirm the constructionist approach to identity representation put forward by Stuart Hall who argues that identity is constructed via the process of representation rather than reflecting one's real-life identity features.

In relation to the second research question, the results indicate that the audiences' reactions do not necessarily align with the identities discovered by the researcher. Audiences do not respond in the same way to all of the identities represented. Some of the responses highlight how Tugba Kiara speaks Indonesian well, how she has a good connection with the Indonesians, how she adapts herself culturally, how curious she is about Indonesian culture, and how passionate she is when she tries out her experiences. These responses reveal how audiences make their own meanings from what they are interested in personally. Thus, identity representation via digital media must be considered as an ongoing meaning-making process involving the producer and audiences. Overall, the main contribution of this study to sociolinguistics is the understanding that the language of speech is key in constructing multiple online identities at once. This is different from other studies that mainly look at the aspect of visual presentation or even audience perception. This research clearly shows how linguistics, multilingualism, and interaction work together to construct an identity on the vlog video content. This is therefore supportive of Stuart Hall's constructionist theory of identity.

## **B. Suggestion**

From the findings made during this research, some recommendations can be made. In view of the fact that this study is about identity representation by a single vlogger Tugba Kiara, future researches may consider studying vloggers from different cultures, languages or social environments in order to get a wider idea about identity construction and representation in digital media. Researches that will involve more than one vlogger may help in gaining more insight into similarities and differences in identity construction in different social and cultural environments.

This study mainly concentrates on the spoken language and the audience's comments as the sources of data. In future studies, the range of communicative resources may be expanded, taking into account such elements as visual representation, facial expressions, gestures, camera angle, editing techniques, among others. It might give a deeper understanding of how verbal and nonverbal resources are used for the construction of identity in the digital environment. Future studies can also use other theoretical approaches to identity representation in addition to the current one, such as digital identity theory, audience reception theory, intercultural communication theory or social media discourse analysis.

In terms of implications other than academic ones, there are also several pieces of advice for content creators. The results of the research prove that multilingual communication, culture, and interaction with the audience have positive impact on the latter. Thus, content creators may think about staying authentic while

communicating with the audience, promoting active participation of the latter, and diversifying the content in terms of language and culture.

Additionally, the results obtained through audience analysis indicate that the response to the content does not depend only on the topic of the content itself. Instead, the response to the content depends on the personality of the creator and the emotions and feelings that he/she can provoke. Hence, the process of audience engagement can be influenced not only by the topics discussed in the content itself but also by the way of the identity construction by the content creator.

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## **CURRICULUM VITAE**



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## APPENDIX

### A. List of Research Objects

No	Video Title	Publication Date	Views	Comments	Link
1	Rindu Banget Indonesia... Nyusul Aku ke Indonesia	February 9, 2025	213,718	1,104	<a href="https://youtu.be/HQ3OmHXRZjY?si=l6ADY6vpp9-6M3iU">https://youtu.be/HQ3OmHXRZjY?si=l6ADY6vpp9-6M3iU</a>
2	Bandung... Jalan-Jalan dan Cobain Makanan	March 9, 2025	85,467	476	<a href="https://youtu.be/EhZlxIPIXTU?si=UFyW8UynTvOGGnz0">https://youtu.be/EhZlxIPIXTU?si=UFyW8UynTvOGGnz0</a>
3	Rafting and ATV Adventures in Bali	April 27, 2025	12,906	177	<a href="https://youtu.be/GZLiBiWIxE?si=q4p40o6CUppgkNWX">https://youtu.be/GZLiBiWIxE?si=q4p40o6CUppgkNWX</a>
4	Food Vlog Bareng Abangku (Kebab, Nasi Goreng, Seblak, Sate, Tteokbokki)	June 30, 2025	109,170	970	<a href="https://youtu.be/DHm8JWD-4Vc?si=7tafd-JH2Ubm3KCb">https://youtu.be/DHm8JWD-4Vc?si=7tafd-JH2Ubm3KCb</a>

**B. Findings of Identity Representation**

Code	Global Traveler	Cultural Explorer	Culturally Adaptive Individual	Multilingual Communicator	Audience-Oriented Content Creator	Turkish Cultural Identity
V1-U1	✓		✓	✓		
V1-U2			✓		✓	
V2-U1		✓				
V2-U2		✓		✓		
V2-U3		✓	✓	✓		
V2-U4		✓		✓		
V2-U5		✓				
V2-U6		✓	✓			
V2-U7		✓		✓		
V3-U1	✓			✓		
V3-U2	✓			✓		
V3-U3		✓		✓		
V4-U1		✓				
V4-U2		✓		✓		

<b>Code</b>	<b>Global Traveler</b>	<b>Cultural Explorer</b>	<b>Culturally Adaptive Individual</b>	<b>Multilingual Communicator</b>	<b>Audience-Oriented Content Creator</b>	<b>Turkish Cultural Identity</b>
V4-U3		✓		✓		
V4-U4		✓		✓		
V4-U5	✓			✓		
V4-U6						✓
V4-U7					✓	

