Sociolinguistic analysis of code mixing and code switching in Nessie Judge and Cinta Laura's "Glitch in the Matrix" YouTube video

Authors	:	Dita S. Qutratu'ain[1], Siti A. Yuliano[2], Moch. Ersa[3], Agwin Degaf[4]
Affiliations	:	[1, 2, 3, 4]Universitas Islam Negeri Maulana Malik Ibrahim Malang, Indonesia
Correspondence	:	220302110206@student.uin-malang.ac.id

Abstract : This research explores the use of code-mixing and code-switching in the YouTube collaboration video "Glitch in the Matrix" by Nessie Judge and Cinta Laura. The study aims to provide a comprehensive examination of these linguistic phenomena within the specific context of the video. Employing qualitative methods and a sociolinguistic approach, the research demonstrates that code-mixing and code-switching are natural occurrences among multilingual speakers. Data were collected through systematic observation, categorization, and analysis of the video content. Nessie Judge and Cinta Laura, both multilingual individuals, serve as the subjects of this study due to their frequent use of code-mixing and code-switching. The findings reveal numerous instances of code-mixing, including the integration of English words into Indonesian phrases and the introduction of English phrases into Indonesian discourse. The study also identified various types of code-mixing: inner code-mixing, outer code-mixing, and hybrid code-mixing. Regarding code-switching, language alternation was observed with specific reasons or purposes, classified based on the direction of the switch, either from English to Indonesian or from Indonesian to English. The analysis utilized the theoretical framework of Criper and Widdowson (1975), which provided a foundation for understanding the sociolinguistic dimensions of these phenomena.

Keywords	:	*code-switching, code-mixing, YouTube*
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1. Introduction

YouTube is a prominent platform offering free online video-sharing services, allowing users to upload and watch videos at no cost (Johnson, 2023). In early 2023, Indonesia ranked fourth globally for the number of YouTube users, with 139 million users, following India, the United States, and Brazil (Databoks, 2023). The majority of these users belong to the Gen Z age group, aged 19 to 25 years (Statista, 2023). Approximately 92% of Indonesians use YouTube to watch videos, encompassing various content types, including conversations that often involve code-switching and code-mixing (Bernas, 2023). This linguistic phenomenon has attracted considerable interest from researchers.

Code-switching and code-mixing frequently occur in YouTube videos, as seen in the video "Glitch in the Matrix" by Nessie Judge and Cinta Laura. Mahootian (2006) describes code-switching as the act of alternating between two languages, which can be categorized into intrasentential, intersentential, and extrasentential switching (Poplack, 1980). Conversely, code-mixing refers to the blending of two languages within a conversation, often occurring in casual settings (Nababan, 1993). According to Muysken (2000), code-mixing can be classified into insertion, alternation, and congruent lexicalization. Criper and Widdowson (1975) further elaborate on code-mixing, describing it as a reflection of the social and cultural identity of the speakers, indicating their bilingual proficiency and sociolinguistic awareness.

The sociolinguistic approach in this study investigates how language is used in various social contexts, such as work environments, communities, and social media (Degaf & Rofiq, 2015). It considers both formal and informal settings, emphasizing how language functions in different social interactions. The qualitative approach employed here involves collecting data from the studied environment and analyzing it to develop theories explaining language use in social situations. This principle is exemplified in the YouTube video "Glitch in the Matrix" by Nessie Judge and Cinta Laura. Additionally, this study employs the theoretical framework of Criper and Widdowson (1975) as its analytical tool to examine code-mixing and code-switching.

Previous studies have explored the phenomenon of code-mixing and code-switching on Indonesian YouTube channels, providing insights into how Indonesian YouTubers blend or switch between languages. For instance, Suastika (2020) discusses code-switching among Indonesian YouTubers, while Fitroh (2023) examines its use by the YouTuber Naila Farhana. Sari (2023) explores code-mixing and code-switching on Maudy Ayunda's YouTube channel, and Yanuardi (2023) investigates these phenomena in Dian Sastrowardoyo's interactions on the Daniel Mananta Network YouTube channel. Mabela (2022) analyzes code-switching and code-mixing in Ustaz Hanan Attaki's dakwah on YouTube and its implications. While these studies focus on individual speakers, the current research distinguishes itself by analyzing two-way communication between YouTube creators, providing a more comprehensive understanding of code-mixing and code-switching.

This study analyzes the use of code-mixing and code-switching in the "Glitch in the Matrix" video featuring Nessie Judge and Cinta Laura. It highlights differences in language usage patterns by these celebrities and their impact on communication and audience perception. The video features real-life conversations that naturally involve code-mixing and code-switching, influenced by situational factors such as the topic of conversation and the characteristics of the speakers. This research investigates the frequency, patterns, and sociolinguistic factors underlying language alternation. Additionally, it examines audience perceptions, content creators' intentions, and the impact on language learning, contributing to our understanding of online communication.

2. Methods

The methodology for this study encompassed data collection, compilation, and organization. A systematic approach was adopted, involving the selection of the study subject, research methodology, location, method design, appropriate instruments, data collection, data analysis, and validation. This study analyzed a YouTube video titled "Glitch in the Matrix," featuring Cinta Laura and Nessie Judge. The study employed a qualitative approach aimed at understanding and interpreting the given context and focal point. Qualitative research involves inductive analysis, where researchers gather facts to develop concepts and comprehend phenomena from the participants' viewpoints. A key feature of qualitative research is that researchers are the primary instruments in data collection and analysis, seeking knowledge or meaning (Merriam, 2002). This study focused on the code-switching and code-mixing observed during the conversation between Cinta Laura and Nessie Judge in the mentioned YouTube video.

Purposive sampling was employed as part of the qualitative descriptive strategy. This approach involved the researchers using their judgment to select individuals from the population to include in the study (Rai & Thapa, 2015). Factors for purposive sampling were determined based on the researchers' evaluation to obtain a representative sample. The primary data source was the collaboration YouTube video "Glitch in the Matrix," featuring Cinta Laura and Nessie Judge. Data were collected by watching, analyzing, and documenting the entire 22-minute and 23-second video. The data were gathered individually in a step-by-step manner throughout the research process, followed by an analysis of the code-switching and code-mixing occurrences.

Descriptive qualitative methodologies (Flick, 2013) were employed to analyze the data collected from the YouTube video. This methodology involved categorizing the data into code-mixing and code-switching groups based on the type of inquiry. Various approaches were used to analyze the data. In the classification and organization stage, the researchers organized the data for analysis by classifying and grouping the relevant utterances. The data were then differentiated and grouped into various branches of code-switching and code-mixing. After gathering the necessary data, the researchers analyzed the speakers' utterances based on their format, which included identifying the types of code-switching and code-mixing. This comprehensive approach ensured a detailed and thorough examination of the linguistic phenomena present in the video.

Additionally, this study employed the theoretical framework of Criper and Widdowson (1975) as its analytical tool to examine code-mixing and code-switching. The data were analyzed with reference to Criper and Widdowson's theory, which emphasizes the social and cultural identity reflected in language use, indicating the bilingual proficiency and sociolinguistic awareness of the speakers. This framework allowed for a deeper understanding of how code-mixing and code-switching function in the context of the YouTube video and contributed to the broader sociolinguistic analysis of online communication.

3. Results

In this section, the researchers address the implementation topic of this study: code-mixing and code-switching. The implementation topic presents the data collected from the context of the YouTube video by Nessie Judge and Cinta Laura.

3.1. Code-Mixing in the Form of Inner Code-Mixing, Outer Code-Mixing, and Hybrid Code-Mixing

Code-mixing is a common linguistic phenomenon in multilingual communities, where speakers alternate between two or more languages within a single discourse. This section

explores three forms of code-mixing: inner, outer, and hybrid code-mixing, demonstrating how individuals blend elements from different languages to create coherent and fluid expressions.

a. Inner Code-Mixing

Inner code-mixing occurs when speakers integrate elements from one language into another within the same sentence or phrase. This practice, often seen in informal settings, enhances communication by filling lexical gaps, emphasizing important points, or conveying nuances more effectively (Wulandari, 2016; Novedo, 2018). It reflects the speaker's proficiency and comfort with multiple languages, allowing for flexible and adaptable communication (Hoffmann, 1991).

Example 1:

> "Covid was already predicted in a book by Orwell, right? Dan literally namanya The One Virus, sudah tertulis tahun 80-an gitu if I'm not mistaken."

Analysis:

> In this sentence, the speaker begins in English, stating, "Covid was already predicted in a book by Orwell, right?" and then transitions to Indonesian with "Dan literally namanya The One Virus, sudah tertulis tahun 80-an gitu if I'm not mistaken." Here, "Dan" (meaning "and") and "namanya" (meaning "its name") are Indonesian, while "literally," "The One Virus," and the final phrase switch back to English. Despite discussing a serious topic, the use of code-mixing indicates a casual conversational style, further emphasized by phrases like "gitu if I'm not mistaken," where "gitu" (an Indonesian filler word) adds to the informal tone. This blend of languages likely reflects a conversational habit or a need to express certain ideas more clearly or emphatically. Inner code-mixing serves various functions such as filling lexical gaps, emphasizing points, or creating a shared identity among speakers. The use of English for referencing Orwell and his book maintains original terminology and clarity, while switching to Indonesian conveys familiarity to an Indonesian-speaking audience. The casual insertion of English terms like "literally" and "if I'm not mistaken" helps maintain conversational flow and informality, even when discussing complex subjects. This practice not only facilitates communication but also reflects the speaker's ability to engage with multiple linguistic communities, signaling education, global awareness, and connectivity to broader cultural trends.

b. Outer Code-Mixing

Outer code-mixing involves incorporating words or phrases from a foreign language into the main language of a sentence. This practice often reflects the speaker's exposure to global media and bilingual proficiency, enhancing clarity and resonance with an audience familiar with the foreign terms.

Example 1:

> "Menurut aku banyak conspiracy theories di luar sana yang sebenarnya berbasis fakta dan kenyataan ya."

Analysis:

> This sentence primarily uses Indonesian but incorporates the English term "conspiracy theories." The phrase "Menurut aku banyak ... di luar sana yang sebenarnya berbasis fakta dan kenyataan ya" is Indonesian, while "conspiracy theories" is inserted as an English term. This insertion suggests that "conspiracy theories" is either more precise

or widely recognized in its English form. It may also reflect the speakers' exposure to global media where the term is commonly used, making it part of their everyday lexicon. The switch to English for specific terms can enhance clarity and resonate better with the intended audience, who might be familiar with the term due to its frequent use in international discourse.

Example 2:

"Honestly menarik banget banyak sekali dokumen-dokumen di luar sana di dunia online yang kalau kita benar-benar selidiki dan telusuri, menceritakan kondisi dunia kita sebenarnya."

Analysis:

This sentence begins with the English adverb "Honestly" and includes the English noun "online" within an otherwise Indonesian sentence. The inclusion of "Honestly" at the beginning sets a tone of sincerity or emphasis, which might not be as effectively conveyed with an Indonesian equivalent. The word "online" is another term commonly used in its English form globally, possibly due to the digital nature of the term lacking a widely accepted Indonesian equivalent. The insertion of these English words within an Indonesian sentence demonstrates a seamless integration of English terms that are more succinct or culturally resonant, indicating the speaker's bilingual proficiency and the influence of English on digital and informal communication in Indonesia.

c. Hybrid Code-Mixing

Hybrid code-mixing involves using multiple languages within a single sentence, often blending regional, national, and global languages to enrich communication.

Example 1:

"Tapi ada juga yang ngawur, jadi at the end of the day kita yang harus kritis dan bisa membedakan apa yang benar dan salah."

Analysis:

This sentence primarily uses Indonesian, with the Javanese word "ngawur" and the English phrase "at the end of the day." The use of "ngawur" adds cultural nuance specific to Javanese speakers, while "at the end of the day" emphasizes the conclusion of the argument. This blend of languages shows how speakers navigate different linguistic resources to enhance communication, drawing on regional language for cultural specificity and English for rhetorical effect. The combination enriches the discourse, making it more relatable and impactful for a multilingual audience.

Example 2:

"¿Quién apago las vellas? Oh, it's a Spanish video… Kaya video jaman dulu."

Analysis:

This sentence includes Spanish, English, and Indonesian, starting with the Spanish question "¿Quién apago las vellas?" (Who blew out the candles?), followed by the English phrase "Oh, it's a Spanish video," and concluding with the Indonesian phrase "Kaya video jaman dulu" (Like an old video). The use of Spanish captures the essence of the content being discussed, possibly quoting or mimicking the source material. The switch to English provides an immediate, universally accessible explanation, while the shift to Indonesian contextualizes the observation for the local audience. This

multilayered code-mixing demonstrates the speaker's linguistic agility and the intricate process of making content accessible and engaging for a diverse audience. It highlights how language choices are strategically made to maintain authenticity, provide clarity, and ensure relatability.

In both types of code-mixing, the speaker's choice to switch languages serves multiple functions: it can emphasize particular points, convey specific cultural or contextual nuances, and engage the audience more effectively by drawing on their shared linguistic repertoire. This practice underscores the richness and complexity of bilingual or multilingual communication, illustrating how speakers skillfully blend languages to enhance their message and connect with their audience on multiple levels.

3.2 The Form and Usage of Code-Switching (Eng to Ind, Ind to Eng)

Code-switching refers to the practice of alternating between two or more languages within a single conversation. According to Gardner-Chloros (2009), code-switching involves the employment of multiple languages by a bilingual speaker in a single discussion. Greer (2007) further clarifies that code-switching occurs when bilingual speakers switch languages within a conversation or even within a single sentence. Bilingual speakers tend to code-switch when they identify specific connections between their first and second languages. Roni (2008) adds that multilingual speakers often engage in code-switching when they blend their second language with the grammatical structure of their mother tongue.

In this research study, we identified an informal pattern of code-switching, where speakers begin a conversation in one language and switch to another language within the same conversation. This can be observed when a speaker starts a sentence in Indonesian and then switches to English in the next sentence. Below are the findings of our analysis of code-switching patterns (Eng to Ind / Ind to Eng).

Example 1:

"Cuman aku rasa kita aja yang males benar-benar menganalisa. There are so many public documents out there that literally is telling us what's happening."

Analysis:

This example illustrates Indonesian to English code-switching. The sentence starts in Indonesian with "Cuman aku rasa kita aja yang males benar-benar menganalisa," which translates to "But I think we are just too lazy to really analyze." The speaker then switches to English, saying, "There are so many public documents out there that literally is telling us what's happening." This shift not only marks a change in language but also emphasizes the importance of the information being conveyed. The use of English, particularly in the latter part of the sentence, might be intended to highlight the availability and credibility of public documents, often published in English. This switch can make the information seem more authoritative or global. Additionally, the informal conversational style, characterized by casual expressions like "Cuman" (but) and "aja" (just), indicates that the speaker is engaging in a relaxed, everyday conversation rather than a formal discourse. This informal style makes the content more relatable and approachable, enhancing its accessibility to a broader audience.

Example 2:

"I wish there were more videos, yang dia coba pake hal lain."

Analysis:

This example demonstrates English to Indonesian code-switching. The sentence begins in English with "I wish there were more videos," expressing a desire for more content. The speaker then switches to Indonesian with "yang dia coba pake hal lain," which translates to "that he/she tries to use something else." This switch to Indonesian serves to specify the context or condition of the wish expressed in English. The use of code-switching here might reflect the speaker's attempt to clarify or add detail in a language that feels more natural or precise for that particular thought. The inclusion of the Indonesian phrase "yang dia coba pake hal lain" adds a layer of specificity that might be more easily understood or culturally relevant to an Indonesian-speaking audience. Like the first example, the conversational style remains informal, evident in the straightforward and colloquial phrasing. This informal tone helps to maintain a natural and fluid conversation, making the communication more engaging and personal for the listeners.

In conclusion, the practice of code-switching, as evidenced in the conversations analyzed in this study, highlights the linguistic flexibility and adaptability of bilingual and multilingual speakers. The examples provided illustrate how speakers seamlessly switch between Indonesian and English to enhance communication, emphasize key points, and make their discourse more relatable to a diverse audience. This phenomenon reflects broader sociolinguistic patterns where language alternation serves not only as a communicative strategy but also as a means of navigating different cultural and contextual nuances. The informal conversational style observed in the examples underscores the naturalness of code-switching in everyday interactions, making the content more accessible and engaging for the audience. Through this analysis, we gain deeper insights into the intricate ways in which bilingual individuals manage their linguistic resources to convey their messages effectively and connect with their listeners on multiple levels.

3.3 Code Switching in the Form of Inter-sentential, Intra-sentential, and Extra-sentential

In multilingual communities, speakers often switch between languages within their conversations. This phenomenon, known as code-switching, can be categorized into inter-sentential, intra-sentential, and extra-sentential switching. Each type represents different levels and instances of language alternation, reflecting the speaker's linguistic proficiency and the contextual demands of the conversation.

a. Inter-sentential switching

Inter-sentential code-switching occurs at the boundaries of sentences, where a speaker completes a sentence in one language and starts the next in another. This type of switching is common among proficient multilingual speakers. For example: "Kamu gak bisa masuk if you are late for the job interview," meaning "You can't get in if you are late for the job interview." Below are examples of inter-sentential switching from the context of the YouTube video.

Example 1:

"Cuman aku rasa kita aja yang males benar-benar menganalisa. There are so many public documents out there that literally is telling us what's happening."

Analysis:

In this example, the speaker starts with an Indonesian sentence, "Cuman aku rasa kita aja yang males benar-benar menganalisa," which translates to "But I think we are just

too lazy to really analyze." This sentence is followed by a complete English sentence, "There are so many public documents out there that literally is telling us what's happening." The switch from Indonesian to English at the sentence boundary exemplifies inter-sentential switching. This transition not only demonstrates the speaker's bilingual ability but also emphasizes the credibility and importance of the information presented in English. By switching to English, the speaker may be leveraging the perceived authority and universality of English-language documents, thus enhancing the argument's weight and appeal to a broader audience.

Example 2:

"I wish there were more videos, yang dia coba pake hal lain."

Analysis:

In this case, the speaker begins with an English sentence, "I wish there were more videos," expressing a desire for additional content. This is followed by an Indonesian phrase, "yang dia coba pake hal lain," meaning "that he/she tries to use something else." The switch from English to Indonesian mid-sentence underscores the speaker's intent to clarify or specify the context in a language that feels more natural or precise. This inter-sentential switch highlights the speaker's ability to navigate between languages fluidly, tailoring their language use to effectively communicate specific ideas to an audience that understands both languages. The informal style further indicates a relaxed and accessible conversation, making the content relatable and engaging.

b. Intra-sentential switching

Intra-sentential switching occurs within a single sentence without any pauses or interruptions to signal the change. Speakers often switch languages mid-sentence, reflecting their comfort and proficiency with both languages. For example: "You spend a lot of time in bed, which is why you are tired all the time." This type of switching is often seen as a sign of high linguistic competence. Below are examples of intra-sentential switching from the YouTube video.

Example 1:

"Langsung aja without any further we do stop senyum-senyum shit's about to go down."

Analysis:

In this example, the speaker fluidly switches between Indonesian and English within the same sentence, demonstrating intra-sentential switching. The sentence starts with "Langsung aja," which translates to "Let's just" in Indonesian, transitions to English with "without any further we do stop," and then back to Indonesian with "senyum-senyum," meaning "smiling," before concluding with the English phrase "shit's about to go down." This seamless language alternation indicates a high level of bilingual proficiency and a comfort with integrating elements from both languages to convey the message more effectively.

The use of intra-sentential switching here serves several communicative functions. By switching to English for phrases like "without any further we do stop," the speaker adds formality and emphasis to the instruction, while the final English phrase "shit's about to go down" injects a sense of drama and urgency. The informal conversational style, marked by casual expressions and the intermingling of languages, enhances the relatability and engagement of the communication. This example highlights how intra-sentential switching can

enrich the expressiveness of speech, allowing the speaker to draw on the cultural and emotional nuances of both languages to create a more impactful and engaging dialogue.

Example 2:

> "I don't know I just feel like zaman sekarang orang tuh capable melakukan editing bagaimanapun."

Analysis:

> This sentence showcases the speaker's ability to switch languages mid-sentence, starting in English with "I don't know I just feel like" and transitioning to Indonesian with "zaman sekarang orang tuh capable melakukan editing bagaimanapun," which translates to "people nowadays are capable of doing any kind of editing." This intra-sentential switching demonstrates a seamless integration of English and Indonesian, reflecting the speaker's fluency in both languages and their ability to navigate different linguistic contexts effortlessly.

The switch to Indonesian in the latter part of the sentence serves to contextualize the speaker's thoughts within a familiar cultural and social framework. The phrase "zaman sekarang" (nowadays) situates the observation in a contemporary setting, resonating with Indonesian listeners. The blend of English and Indonesian terms, such as "capable" and "melakukan editing bagaimanapun," highlights the speaker's technical proficiency and local relevance. This strategic use of intra-sentential switching enhances the clarity and relatability of the message, allowing the speaker to connect with their audience on multiple levels. The example underscores how intra-sentential switching can facilitate more nuanced and effective communication by leveraging the strengths of both languages.

c. Extra-sentential switching

Extra-sentential switching involves the insertion of a single word or a tag phrase from one language into an utterance in another language. This type of switching is common in intra-sentential switches and often includes expressions or filler phrases. For example: "Dia dari Jakarta dan dibesarkan dengan cara yang berbeda, if you know what I mean." Below are examples of extra-sentential switching from the YouTube video.

Example 1:

> "I definitely heard of it. Karena ya dengan film nya 'The Matrix' dulu tahun 2000-an kayaknya kan banyak orang berpikir 'Oh my God, apakah kita hidup dalam sebuah game atau simulasi?"

Analysis:

> In this example, the speaker begins with the English phrase "I definitely heard of it" and then transitions to Indonesian with "Karena ya dengan film nya 'The Matrix' dulu tahun 2000-an kayaknya kan banyak orang berpikir," which means "Because with the movie 'The Matrix' back in the 2000s, many people thought." The speaker inserts English expressions like "The Matrix" and "Oh my God" within the Indonesian sentence. This demonstrates extra-sentential switching, where single words or phrases from one language are inserted into the main discourse of another language.

The insertion of "The Matrix" retains the original title of the film, which might not have a direct translation in Indonesian, thus maintaining clarity and authenticity. The phrase "Oh my God" is a common exclamation that conveys surprise or amazement, adding emotional emphasis to the statement. This switch to English for certain expressions enhances the communicative

impact by drawing on widely recognized cultural references and idiomatic expressions. The use of extra-sentential switching in this context not only underscores the speaker's bilingual proficiency but also reflects a deliberate choice to utilize the expressive power of both languages to connect with the audience more effectively.

Example 2:

> "Thank you for having me, dan atas komentar-komentarnya yang mungkin agak grim dan dark."

Analysis:

> In this example, the speaker starts with the English phrase "Thank you for having me" and then continues in Indonesian with "dan atas komentar-komentarnya yang mungkin agak grim dan dark," which translates to "and for the comments that might be somewhat grim and dark." The insertion of the English words "grim" and "dark" within the Indonesian sentence demonstrates extra-sentential switching.

The use of English terms "grim" and "dark" in an otherwise Indonesian sentence allows the speaker to convey specific nuances that might not be as effectively expressed in Indonesian. These English adjectives are often used in a particular context to describe something sinister or bleak, and their inclusion adds a layer of sophistication and precision to the description. This form of code-switching reflects the speaker's ability to navigate and merge linguistic resources from both languages to enhance the richness of the communication. By incorporating extra-sentential switching, the speaker can tap into the cultural and emotional connotations associated with the English terms, thereby making the message more impactful and relatable to a bilingual audience.

In conclusion, the analysis of inter-sentential, intra-sentential, and extra-sentential code-switching in the YouTube video demonstrates the speakers' linguistic flexibility and their ability to navigate multiple languages within a single conversation. This practice not only reflects their bilingual proficiency but also enhances communication by allowing them to express ideas more clearly and effectively. The findings contribute to our understanding of how multilingual individuals use language in various social contexts, highlighting the intricate interplay between language, identity, and cultural expression.

4. Discussion

This section provides a detailed explanation of the findings and their relationship to the hypotheses presented earlier. The focus of this discussion is on the use of code-mixing and code-switching by Nessie Judge and Cinta Laura in their YouTube video titled "Glitch in the Matrix." Code-mixing and code-switching involve the transfer of language from one language to another within a conversation. The research aims to answer three key questions: the specific forms of code-mixing employed by the subjects, the specific forms of code-switching observed, and the factors that influence these phenomena in the video.

The first research question investigates the specific forms of code-mixing employed by Nessie Judge and Cinta Laura. Code-mixing can be categorized into inner, outer, and hybrid forms. Inner code-mixing involves blending elements from the same language family, such as inserting Indonesian terms into an Indonesian sentence. An example from the video is when Nessie says, "Dan literally namanya The One Virus, sudah tertulis tahun 80-an gitu if I'm not mistaken," blending Indonesian with English. Outer code-mixing occurs when elements from different language families are mixed, as seen when Cinta says, "Menurut aku banyak conspiracy theories di luar sana yang sebenarnya berbasis fakta dan kenyataan ya," integrating the English term "conspiracy theories" into an Indonesian sentence. Hybrid code-mixing

involves mixing elements from three or more languages within a single conversation or sentence, like "¿Quién apago las vellas? Oh, it's a Spanish video… Kaya video jaman dulu," blending Spanish, English, and Indonesian.

The second research question focuses on the specific forms of code-switching observed. Code-switching can occur inter-sententially, intra-sententially, or extra-sententially. Inter-sentential switching occurs at sentence boundaries, such as "Cuman aku rasa kita aja yang males benar-benar menganalisa. There are so many public documents out there that literally is telling us what's happening," where the speaker starts with Indonesian and switches to English in the next sentence. Intra-sentential switching happens within a single sentence, like "Langsung aja without any further we do stop senyum-senyum shit's about to go down," where the speaker fluidly switches between Indonesian and English within the same sentence. Extra-sentential switching involves inserting tags or phrases from one language into an utterance in another language, exemplified by "Thank you for having me, dan atas komentar-komentarnya yang mungkin agak grim dan dark," where English tags are inserted into an Indonesian sentence.

The third research question addresses the factors influencing code-mixing and code-switching in the video. Several factors contribute to these phenomena, including the speakers' bilingual or multilingual proficiency, the context of the conversation, and the intended audience. Nessie Judge and Cinta Laura, both proficient in multiple languages, naturally switch languages to enhance clarity, emphasize points, and engage their audience. The informal and conversational style of their YouTube video encourages a relaxed language use, allowing for frequent switching to maintain a natural flow of conversation. Additionally, the mixed-language audience on YouTube, familiar with both Indonesian and English, influences the speakers to switch languages to ensure broader understanding and relatability.

The findings highlight how Nessie Judge and Cinta Laura utilize code-mixing and code-switching as strategic tools to navigate their bilingual or multilingual environment. Their ability to fluidly switch between languages not only reflects their linguistic proficiency but also their awareness of the sociolinguistic context of their audience. The analysis demonstrates that these linguistic practices are not random but are employed purposefully to enhance communication, clarify meaning, and create a connection with their viewers. This study provides valuable insights into the intricate dynamics of bilingual communication in digital media, contributing to the broader understanding of sociolinguistics and language use in contemporary online platforms. The investigation into the forms of code-mixing used by Nessie Judge and Cinta Laura in "Glitch in the Matrix" adopts a sociolinguistic approach, providing a comprehensive analysis of these linguistic practices. This study builds upon the work of Suastika (2020), who examined code-switching among Indonesian YouTubers, and Fitroh (2023), who investigated the use of code-switching by YouTuber Naila Farhana. Additionally, Sari (2023) explored code-mixing and code-switching on Maudy Ayunda's YouTube channel. While these previous studies offered insights into the general use of these phenomena, the current research distinguishes itself by focusing specifically on the nuanced use of code-mixing and code-switching by Indonesian YouTubers. This detailed approach provides a deeper understanding of the complexities of communication on YouTube in Indonesia and highlights how these linguistic strategies enhance bilateral communication.

The findings support the sociolinguistic theory applied in this study, illustrating the nuanced ways individuals navigate language in social interactions. The identification of various forms of code-mixing, including inner, outer, and hybrid, showcases how speakers blend languages to enhance communication, address lexical gaps, emphasize important points, or convey nuances more effectively. The instances of code-switching between Indonesian and English highlight the flexible nature of language use in different contexts, whether in informal

conversations or online discourse. This study underscores the relevance of sociolinguistics in understanding the complexities of language usage across various social settings and media platforms.

Furthermore, the analysis employs the theoretical framework of Criper and Widdowson (1975) as its analytical tool, emphasizing the social and cultural identity reflected in language use. Criper and Widdowson's theory posits that code-mixing and code-switching are not merely random linguistic occurrences but are deeply rooted in the social and cultural identities of the speakers. This framework allowed the researchers to delve into the sociocultural factors influencing language alternation, revealing how Nessie Judge and Cinta Laura's bilingual proficiency and sociolinguistic awareness shape their communication strategies. Their strategic use of code-mixing and code-switching reflects their intention to connect with a diverse audience, showcasing their adaptability and cultural competence.

Code-mixing and code-switching among Indonesian YouTubers confirm findings from previous research on language alternation in online content creation. Studies by Suastika (2020), Fitroh (2023), and Sari (2023) have examined the linguistic practices of YouTube content creators such as Naila Farhana and Maudy Ayunda, providing valuable insights into how creators navigate linguistic boundaries in their videos. These studies highlight the evolving nature of communication on Indonesian YouTube and how creators blend languages to engage their audience.

However, this study sets itself apart by concentrating on the specific nuances of code-mixing and code-switching displayed by Nessie Judge and Cinta Laura in their "Glitch in The Matrix" video. Unlike previous research that generally addresses language alternation patterns, this study delves into the intricacies of real-life conversations featured in the video. It underscores how these celebrities' language choices impact audience perception and communication. Examining situational factors and sociolinguistic variables, such as the topic of conversation and speaker characteristics, this research provides a deeper understanding of language alternation on YouTube and its broader implications for online communication and language learning. This critical analysis offers a more nuanced perspective on the strategic use of language in digital media, enriching the broader field of sociolinguistics and media studies.

5. Conclusions and Recommendations

The findings of this study reveal three types of code-mixing: inner, outer, and hybrid. These variations illustrate how individuals seamlessly blend elements from different languages during social interactions. The study also identified instances of code-switching between Indonesian and English in various contexts, including informal conversations and online dialogues. Applying the sociolinguistic approach proposed by Criper and Widdowson provided insights into how language conventions are interwoven with social behavior, as demonstrated in the "Glitch in the Matrix" video featuring Nessie Judge and Cinta Laura.

One limitation of this study is that all data were gathered from a single YouTube video, which restricts the ability to compare findings across different contexts or content creators. The specificity of the "Glitch in the Matrix" video limits the generalizability of the results, making it difficult to draw broader conclusions about code-mixing and code-switching practices among other YouTube creators or in different situational contexts. For more robust and generalizable results, future research should incorporate data from multiple YouTube videos featuring various speakers and contexts. Expanding the dataset to include a diverse range of videos allows researchers to compare and contrast linguistic strategies used in different settings, thus obtaining a more comprehensive understanding of code-mixing and code-switching phenomena.

Incorporating a broader dataset and employing a mixed-method approach would enable a deeper analysis of how different factors, such as the topic of discussion, audience demographics, and the linguistic background of the speakers, influence language choices. This approach would provide insights into the sociolinguistic practices on online platforms and offer targeted recommendations for content creators on utilizing code-mixing and code-switching to enhance communication and audience engagement. Additionally, exploring the implications of these linguistic practices for language learning and cultural exchange on digital platforms could further contribute to the field of sociolinguistics and media studies.

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