

THE USE OF CODE MIXING IN THE FASHION TIKTOK ACCOUNT @JOYBASIC.ID

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Abstract: This study investigates the use of code-mixing in the promotional content of the TikTok fashion account @joybasic.id. It aims to identify the types, linguistic forms, and reasons for code-mixing found in both spoken utterances and on-screen written texts. This study employed a descriptive qualitative approach using observation and documentation techniques. The data consisted of 90 instances of code-mixing collected from 51 TikTok videos uploaded between February and May 2025 and were analyzed using Hoffman's (1991) theory of code-mixing. The findings reveal that intra-sentential code-mixing is the dominant type (78 occurrences), followed by intra-lexical code-mixing (10 occurrences) and code-mixing involving a change of pronunciation (2 occurrences). Word-level insertions are the most frequent linguistic form, followed by phrases and sentences. The primary reason for code-mixing is talking about a particular topic, especially fashion-related concepts, while expressing group identity and expressing feelings occur less frequently. These findings indicate that code-mixing functions as a strategic linguistic resource in TikTok fashion promotion, enabling content creators to communicate product information more effectively while presenting a modern and engaging promotional style. This study contributes to sociolinguistic research by demonstrating how bilingual language practices are strategically employed in digital fashion marketing through the integration of spoken and written promotional discourse.

Keywords: Code-mixing, digital marketing, sociolinguistics, TikTok

INTRODUCTION

The rapid growth of social media has transformed the way businesses communicate with consumers, making digital platforms an essential component of contemporary marketing strategies. Among these platforms, TikTok has emerged as one of the most influential social media applications due to its short-form audiovisual content and highly interactive features. According to DataReportal (2025), Indonesia is the second-largest TikTok market worldwide, demonstrating the platform's significant role in shaping digital consumer behavior. Consequently, TikTok has become an effective promotional medium through which businesses can communicate product information, establish brand presence, and engage audiences in more creative and interactive ways.

Within this digital environment, language serves not only as a means of communication but also as a strategic marketing resource. To capture the attention of predominantly young and digitally literate users, content creators frequently combine Indonesian and English in promotional messages. This bilingual practice, commonly referred to as code-mixing, enables marketers to present information in a style that appears modern, relatable, and consistent with global communication trends. Therefore, code-mixing extends beyond everyday bilingual interaction and functions as a persuasive

strategy for delivering promotional messages in digital marketing. One example of this phenomenon can be observed in the TikTok account @joybasic.id, a fashion brand that consistently incorporates Indonesian and English into its promotional content. Code-mixing appears in both spoken utterances and on-screen written texts to describe products, highlight fashion features, and encourage audience interaction. The integration of these two communication modes demonstrates how language is strategically employed to support promotional objectives while adapting to the communication style of TikTok users.

Code-mixing has been extensively discussed within sociolinguistic studies. Hoffman (1991) explains that speakers employ code-mixing for various communicative purposes, including discussing particular topics, expressing feelings, clarifying messages, quoting others, using interjections, expressing group identity, and repeating information for emphasis. These motivations suggest that code-mixing is a purposeful linguistic choice rather than a random alternation between languages. In digital promotional contexts, these communicative purposes may also contribute to the effectiveness of marketing messages by making them more engaging and accessible to bilingual audiences.

Previous studies have demonstrated the widespread use of code-mixing across digital communication platforms. Restyawan et al. (2023) reported that intra-sentential code-mixing was the dominant type in the Deddy Corbuzier podcast on YouTube. Alvina and Handayani (2022) found that bilingual Twitter users frequently inserted English lexical items into Indonesian discourse during online interaction. In TikTok-based research, Aslim et al. (2024) revealed that intra-sentential code-mixing predominated in beauty influencer content, while Wulandari et al. (2025) identified word-level insertions as the most common linguistic form in TikTok videos. Balqis (2023) further emphasized that code-mixing practices are influenced by speakers' educational backgrounds, social environments, and communicative purposes. Collectively, these studies confirm that code-mixing has become a prominent feature of digital communication.

Despite these valuable contributions, several gaps remain. Existing studies have primarily examined code-mixing in general social media interactions, influencer discourse, or a single communication mode, focusing exclusively on either spoken language or written texts. Furthermore, relatively little attention has been paid to audiovisual promotional discourse in the fashion industry, where spoken utterances and on-screen written texts operate simultaneously to deliver marketing messages. Previous research has also largely emphasized identifying the types of code-mixing, with limited discussion of how its linguistic forms and underlying motivations function within digital fashion marketing. Unlike previous studies, the present study simultaneously analyzes spoken utterances and on-screen written texts in TikTok fashion promotional videos, providing a more comprehensive understanding of how code-mixing operates as a strategic linguistic resource in audiovisual digital marketing.

Accordingly, this study investigates the use of code-mixing in the TikTok fashion account @joybasic.id by analyzing its types, linguistic forms, and underlying reasons based on Hoffman's (1991) framework. The analysis focuses on promotional videos uploaded between February and May 2025. The findings are expected to contribute to sociolinguistic research on bilingual language practices in digital communication while offering practical insights for fashion marketers and content creators regarding the strategic use of code-mixing in promotional content.

METHOD

This study employed a descriptive qualitative design to investigate the use of code-mixing in the promotional content of the TikTok account @joybasic.id. A descriptive qualitative approach was chosen because it enables researchers to examine linguistic phenomena in their natural context and provide detailed descriptions of language use (Sandelowski, 2000).

The data source consisted of promotional videos uploaded on the TikTok account @joybasic.id between February and May 2025. The videos were selected using purposive sampling (Sugiyono, 2019) based on four criteria: (1) the videos were uploaded during the specified period, (2) they promoted fashion products, (3) they contained spoken utterances and/or on-screen written texts, and (4) they included Indonesian-English code-mixing. Based on these criteria, 51 videos were selected for analysis. Audience comments, replies, and live-stream interactions were excluded to ensure that the analysis focused exclusively on the promotional discourse produced by the content creator.

Data were collected through non-participant observation and documentation (Sugiyono, 2019). The researcher repeatedly observed each selected video to identify instances of code-mixing in spoken utterances and on-screen written texts. The videos were then recorded using a screen-recording application, and all relevant utterances were transcribed verbatim into written form. Following transcription, each code-mixing instance was assigned a data code according to the video number and order of occurrence. The coded data were subsequently classified based on Hoffman's (1991) categories of code-mixing types, linguistic forms, and reasons.

The data were analyzed using the interactive model of Miles, Huberman, and Saldaña (2014), which consists of data reduction, data display, and conclusion drawing. During data reduction, utterances unrelated to the research objectives were excluded, while relevant data containing code-mixing were selected. The remaining data were organized into analytical tables and categorized according to Hoffman's (1991) framework. Conclusions were drawn through continuous comparison between the coded data and the original video sources to ensure consistency throughout the analysis. To enhance the trustworthiness of the findings, theory triangulation, source triangulation, peer debriefing, and regular consultations with academic supervisors were conducted throughout the research process.

FINDINGS AND DISCUSSION

Types of Code Mixing Used in Account @Joybasic.Id

This section presents and discusses the findings on the types, linguistic forms, and reasons for code mixing used in the TikTok promotional content of the fashion account @joybasic.id. The data were obtained from 51 video posts uploaded between February and May 2025, from which 90 instances of code mixing were identified in both spoken utterances and written on screen text.

Table 1. Frequency of Types of Code Mixing

No	Types of Code-Mixing	Frequency
1.	Intra-sentential code-mixing	78
2.	Intra-lexical code-mixing	10
3.	Involving a change of pronunciation	2
Total		90

Intra-sentential Code-mixing

The analysis shows that all three types of code mixing proposed by Hoffman were found in the data, namely intra sentential code mixing, intra lexical code mixing, and code mixing involving a change of pronunciation. Among these, intra sentential code mixing was the most dominant type, occurring in 78 out of 90 data. This finding indicates that the content creator frequently inserts English words, phrases, or clauses into Indonesian sentences without disrupting their grammatical structure. Such usage reflects fluent bilingual competence and allows promotional messages to be delivered naturally and persuasively.

Excerpt 1: *Stretchy tapi gak gampang melar.*

This utterance represents intra-sentential code-mixing because the English adjective *stretchy* is inserted into an Indonesian sentence without altering its grammatical structure (Hoffman, 1991). The use of **stretchy**, rather than its Indonesian equivalent *elastis*, reflects the preference for English fashion terminology that is widely recognized in contemporary digital marketing. In the context of fashion promotion, English lexical choices often convey a more modern, professional, and trend-oriented image, making product descriptions more appealing to consumers who are familiar with global fashion discourse. The adjective **stretchy** communicates the product's flexibility in a concise and commercially recognizable manner, allowing the promotional message to remain informative while maintaining its persuasive appeal.

This finding supports Restyawan et al. (2023), who reported that intra-sentential code-mixing is the dominant type in digital communication because it enables speakers to incorporate English lexical items naturally into Indonesian discourse. In the present study, however, the insertion of English is not merely a bilingual communication practice but also serves a promotional function. By integrating English fashion terminology into product descriptions, @joybasic.id presents its products in a way that aligns with contemporary consumer preferences and the communication style commonly found on TikTok, thereby enhancing the effectiveness of its promotional discourse.

Excerpt 2: *Udah dapet strap juga!*

This utterance represents intra-sentential code-mixing because the English noun **strap** is inserted into an Indonesian sentence without altering its grammatical structure (Hoffman, 1991). Rather than using the Indonesian equivalent *tali*, the speaker chooses *strap* because it is a widely recognized term in the fashion industry and more specifically refers to a component of clothing or accessories. The use of this English lexical item provides greater precision in describing the product while reflecting the specialized vocabulary commonly employed in fashion marketing. Consequently, the promotional message sounds more natural and aligns with the terminology familiar to consumers who frequently engage with fashion-related content on digital platforms.

This finding is consistent with Harman, Sulatra, and Jendra (2022), who reported that intra-sentential code-mixing is the dominant type in bilingual discourse because English lexical items can be naturally integrated into Indonesian sentences. However, in the present study, the insertion of **strap** serves not only as a linguistic choice but also as a promotional strategy. The use of internationally recognized fashion terminology contributes to a modern and professional brand image while making product descriptions more relevant to TikTok's predominantly young and digitally connected audience.

This finding demonstrates that intra-sentential code-mixing functions as both an effective communication strategy and a persuasive marketing resource in digital fashion promotion.

Intra-lexical code-mixing

Intra lexical code mixing appeared in 10 data and was realized through hybrid word formations created by combining Indonesian affixes with English root words. This type demonstrates linguistic creativity and shows how foreign lexical items are adapted into the Indonesian morphological system to suit local usage.

Excerpt 3: *Dan kalian bisa liat sendiri tuh flarenya tuh pas banget.*

This This utterance represents intra-lexical code-mixing because the English lexical item *flare* is combined with the Indonesian possessive suffix *-nya*, forming the hybrid word **flarenya** (Hoffman, 1991). The attachment of the Indonesian suffix allows the English fashion term to function naturally within an Indonesian sentence while preserving its original meaning. Rather than replacing *flare* with an Indonesian equivalent, the speaker retains the English term because it is widely recognized in the fashion industry, particularly to describe a garment design that widens toward the bottom. This hybrid form enables the speaker to communicate product features more precisely while maintaining linguistic fluency in Indonesian.

This finding is consistent with Restyawan et al. (2023), who identified lexical-level code-mixing as a common strategy in digital communication. However, in the present study, the hybrid form **flarenya** demonstrates not only morphological integration but also a marketing strategy. Retaining established English fashion terminology helps preserve the authenticity of product descriptions while making the promotional content more familiar to consumers who regularly encounter English fashion vocabulary on social media. This suggests that intra-lexical code-mixing functions not only as a bilingual linguistic practice but also as a persuasive strategy that strengthens the effectiveness of fashion promotion on TikTok.

Excerpt 4: *Cuttingan leher model oval.*

This utterance represents intra-lexical code-mixing because the English lexical item *cutting* is combined with the Indonesian suffix *-an*, forming the hybrid word **cuttingan** (Hoffman, 1991). The addition of the Indonesian suffix enables the English fashion term to be morphologically integrated into Indonesian while preserving its original meaning. Rather than using the Indonesian equivalent *potongan*, the speaker chooses **cuttingan** because it is a familiar term in the fashion industry that specifically refers to the design or shape of a garment. This lexical choice provides greater precision in describing the product and reflects the specialized vocabulary commonly used by fashion sellers and consumers in Indonesia.

This finding demonstrates that intra-lexical code-mixing serves not only as a process of morphological adaptation but also as a communicative strategy in digital fashion promotion. The use of **cuttingan** allows the promotional message to sound more authentic and consistent with the terminology frequently encountered in fashion-related content on social media. Consequently, the hybrid form facilitates product description while enhancing the promotional appeal of the content for audiences familiar with contemporary fashion discourse.

Involving a change of pronunciation

Code mixing involving a change of pronunciation was found in only 2 data, indicating that phonological adaptation of English words into Indonesian pronunciation occurred less frequently compared to lexical and sentential insertions.

Excerpt 6: Outfit yang cocok buat semua wanita.

This utterance is categorized as code-mixing involving a change of pronunciation because the English word **outfit** is pronounced according to Indonesian phonological patterns rather than its original English pronunciation (Hoffman, 1991). Instead of being articulated as /'aʊtfɪt/, the word is commonly pronounced by Indonesian speakers as /otfit/ or /aufit/, reflecting the natural adaptation of borrowed vocabulary into the local sound system. This phonological adjustment enables speakers to incorporate English lexical items into everyday communication while maintaining fluency and ease of pronunciation.

This finding is consistent with Sari, Sulatra, and Suastini (2022), who reported similar pronunciation adaptations in English loanwords such as **okay** and **event**. However, in the present study, the pronunciation shift serves not only as evidence of bilingual language practice but also as a strategic communicative choice in fashion promotion. The word **outfit** has become a widely recognized fashion term among Indonesian consumers, making it more effective than its Indonesian equivalents in describing clothing products. Pronouncing the word according to Indonesian phonological conventions preserves its accessibility while retaining its association with global fashion discourse. Consequently, this pronunciation-based adaptation allows promotional content to sound modern and trend-oriented without reducing audience comprehension. This finding suggests that code-mixing involving a change of pronunciation functions as both a natural linguistic adaptation and an effective strategy for communicating fashion-related concepts to TikTok's predominantly young and digitally connected audience.

Excerpt 7: Check keranjang kuning!

This This utterance represents code-mixing involving a change of pronunciation because the English verb **check** is pronounced as *cek* according to Indonesian phonological conventions while retaining its original lexical meaning (Hoffman, 1991). This phonological adaptation enables the English term to be integrated naturally into Indonesian speech, making it easier to pronounce and more familiar to local audiences without changing its communicative function. The use of **check** in this context also reflects the influence of digital commerce on contemporary language use. On TikTok Shop, the expression *check keranjang kuning* has become a conventional call-to-action that directs viewers to the product link displayed on the platform. Rather than using the Indonesian equivalent *periksa* or *lihat*, the English-derived term **check**, pronounced as *cek*, sounds more natural and is widely recognized by Indonesian social media users.

This lexical choice creates promotional messages that are concise, persuasive, and consistent with the communication style commonly found in e-commerce and social media marketing. This finding supports Sari, Sulatra, and Suastini (2022), who found that English loanwords are frequently adapted to Indonesian pronunciation while preserving their original meanings. However, the present study further demonstrates that pronunciation-based code-mixing serves not only as a natural bilingual adaptation but also as a strategic marketing practice. By employing localized English expressions that audiences already associate with

online shopping, content creators can deliver promotional messages that are both accessible and engaging, thereby strengthening audience interaction within TikTok's digital marketplace.

Overall, the findings indicate that intra-sentential code-mixing is the predominant type used in the promotional content of the TikTok account @joybasic.id. The frequent insertion of English lexical items into Indonesian sentences suggests that this form of code-mixing enables content creators to introduce fashion-related terminology while maintaining the clarity and comprehensibility of promotional messages. Rather than disrupting communication, the integration of English and Indonesian creates a bilingual promotional style that aligns with the communication practices of TikTok users. This finding demonstrates that code-mixing is employed not only as a linguistic phenomenon but also as a strategic communication resource that enhances promotional appeal and supports the delivery of fashion-related content in contemporary digital marketing.

The Reason of Code Mixing Used in Account @Joybasic.Id

From 51 TikTok videos posted by the @joybasic.id account, a total of 90 occurrences of code-mixing were identified. The most dominant reason identified is talking about a particular topic, which appears in 85 out of 90 instances, accounting for 94.4% of the total data. This indicates that the use of English lexical items primarily serves to facilitate discussions within the fashion domain, where such terminology is commonly adopted. Furthermore, expressing feelings about something appears in 2 data items (2.2%), showing that code mixing is also occasionally used to convey emotions more naturally or effectively. Lastly, expressing group identity is found in 3 data items (3.3%), reflecting a desire to align with a particular social or cultural community, especially within the context of youth and online fashion trends. Meanwhile, expressing group identity was found in 3 instances, reflecting the speakers' intention to associate themselves with a particular social group or community, especially within the fashion industry. The other four categories are quoting someone's words, interjection, repetition used for clarification, and clarifying the speech content for interlocutors did not occur in the data. These results suggest that code mixing in @joybasic.id's videos is primarily driven by the relevance of the topic and audience engagement, rather than interactional or explanatory purposes. A detailed analysis of each reason is discussed in the following subsections.

Talking about a particular topic

Among these, talking about a particular topic was overwhelmingly dominant, occurring in 85 out of 90 data. This finding indicates that English is primarily used when discussing fashion related concepts, product names, and promotional terminology that are more familiar or precisely expressed in English. In the fashion industry, many terms originate from English and are widely adopted without translation, making code mixing a natural and effective communicative choice.

Excerpt 8: Bestselling *dan suka cepet* sold out loh!

According to Hoffman (1991), the primary reason for the code-mixing found in this utterance is talking about a particular topic, namely product promotion in the context of digital marketing. The use of English expressions such as **bestselling** and **sold out** reflects a deliberate linguistic choice because these terms are widely recognized in e-commerce and fashion marketing. Rather than simply replacing their Indonesian equivalents, *terlaris* and *habis terjual*, the English expressions convey stronger commercial associations related to

product popularity, exclusivity, and consumer demand. Consequently, these lexical choices enable the speaker to communicate promotional messages more effectively while adopting the discourse conventions commonly used in digital commerce. This finding is consistent with Sari, Sulatra, and Suastini (2022), who found that talking about a particular topic was the dominant reason for code-mixing in promotional discourse. Similarly, the promotional content of @joybasic.id demonstrates that English terminology is strategically employed because it is closely associated with contemporary fashion marketing and digital commerce. The frequent use of these expressions also reflects the influence of globalization on promotional language, where English has become the dominant medium for communicating fashion trends and commercial value. Consequently, code-mixing functions not only as a bilingual communication practice but also as a persuasive marketing strategy that strengthens product appeal and resonates with the linguistic preferences of TikTok's predominantly young and digitally connected audience.

Expressing feelings about something

This reason found in 2 data. In these cases, English phrases were used to convey emotional nuances such as friendliness, reassurance, or enthusiasm that might sound more natural or persuasive in English than in Indonesian. This supports Hoffman's argument that bilingual speakers often switch languages to better express personal emotions or attitudes.

Excerpt 9: *Yang punya kulit sensitif* are very welcome.

According to Hoffman (1991), the reason for the code-mixing in this utterance is expressing feelings about something. The English expression **are very welcome** conveys warmth, friendliness, and inclusiveness, creating a positive emotional connection between the speaker and the audience. Rather than using a literal Indonesian equivalent such as *sangat diterima* or *dipersilakan*, the English phrase sounds more natural in contemporary digital communication and carries a more welcoming tone that aligns with the interaction style commonly found on social media. This linguistic choice enables the speaker to communicate not only information but also a sense of openness and appreciation toward potential customers.

This finding supports Noviasi et al. (2022), who argued that code-mixing in online promotional discourse contributes to building a modern brand image and strengthening persuasive communication with consumers. While the present study classifies the utterance as **expressing feelings about something** based on Hoffman's framework, the emotional expression also serves a broader promotional function. By using the phrase **are very welcome**, @joybasic.id creates an inclusive and approachable brand identity that encourages audience engagement and makes consumers feel valued regardless of their background. This finding suggests that emotionally motivated code-mixing functions not only as a bilingual communication practice but also as a persuasive strategy for establishing trust and strengthening customer relationships in digital fashion marketing.

Expressing group identity

Expressing group identity appeared in 3 data and was marked by the use of informal English terms commonly associated with youth culture and digital communities. Such usage functions to create closeness, solidarity, and shared identity between the content creator and the audience. In the context of TikTok, this strategy helps brands position themselves as relatable, modern, and aligned with the communication style of younger users.

Excerpt 10: *Aslinya gak segampang itu guys.*

According to Hoffman (1991), the use of the English word *guys* in this utterance reflects the reason of expressing group identity. Rather than functioning merely as a form of address, *guys* creates a sense of familiarity, inclusiveness, and solidarity between the content creator and the audience. The expression is widely used in contemporary digital communication, particularly among young social media users, making it an effective linguistic choice for establishing an informal and approachable interaction. By selecting *guys* instead of its Indonesian equivalents such as *teman-teman* or *kalian*, the speaker aligns the promotional message with the communication style commonly found in TikTok communities and contemporary youth culture.

This finding differs from Harman et al. (2022), who identified clarifying the speech content as the dominant reason for code-mixing in podcast discourse. The difference can be attributed to the distinct communicative purposes of the two platforms. While podcasts primarily emphasize information delivery and explanation, TikTok promotional content focuses on attracting attention, building audience engagement, and strengthening brand identity. Consequently, expressions such as *guys* function not only as markers of group identity but also as strategic tools for fostering a sense of community between the brand and its consumers. The findings further demonstrate that code-mixing contributes to the construction of a modern and relatable brand identity. The use of English expressions that are familiar within global digital culture reflects the influence of globalization on online promotional discourse and resonates with the linguistic preferences of TikTok's predominantly young audience.

Therefore, the use of *guys* fulfills multiple communicative functions by expressing group identity, encouraging audience interaction, and strengthening the brand's positioning within the contemporary digital fashion market, consistent with Hoffman's (1991) framework and Bhatia and Ritchie's perspective on the relationship between language choice and social context. Overall, the findings reveal that code mixing in the TikTok account @joybasic.id is not used randomly, but serves clear communicative and strategic purposes. The dominant use of topic based code mixing highlights the role of English as a key linguistic resource in fashion marketing, while emotional and identity driven code mixing enhances audience engagement and brand relatability. These results confirm that code mixing functions as both a sociolinguistic phenomenon and an effective digital marketing strategy in contemporary social media environments.

Overall, the findings demonstrate that code-mixing in the promotional content of @joybasic.id is employed as a deliberate communicative and marketing strategy rather than as a random bilingual practice. The predominance of talking about a particular topic reflects the widespread use of English terminology in the fashion industry, where English lexical items are perceived as more precise, recognizable, and commercially appealing than their Indonesian equivalents. Meanwhile, code-mixing motivated by expressing feelings about something and expressing group identity enables the brand to establish emotional connections with consumers and foster a sense of community among its predominantly young digital audience. These findings suggest that code-mixing extends beyond its sociolinguistic function by contributing to brand positioning, audience engagement, and persuasive communication. Furthermore, the results illustrate how globalization and

contemporary digital culture have influenced language practices in online fashion marketing, where English has become an integral component of branding and consumer interaction on social media platforms such as TikTok.

CONCLUSION

This study investigated the use of code-mixing in the promotional content of the TikTok account @joybasic.id by applying Hoffman's (1991) framework to analyze its types, linguistic forms, and underlying reasons. The analysis of 90 instances of code-mixing identified from 51 promotional videos revealed three types of code-mixing: intra-sentential (71 data), intra-lexical (13 data), and code-mixing involving a change of pronunciation (6 data), with intra-sentential code-mixing emerging as the dominant type. In terms of linguistic forms, word-level insertions (78 data) occurred most frequently, followed by phrases (10 data) and sentences (2 data). Regarding the reasons for code-mixing, talking about a particular topic (77 data) was the dominant motivation, followed by expressing group identity (7 data) and expressing feelings about something (6 data). These findings indicate that English is strategically incorporated into Indonesian promotional discourse to communicate fashion-related concepts, strengthen brand identity, and increase the promotional appeal of digital content.

This study contributes to sociolinguistic research by demonstrating that code-mixing in digital promotional discourse extends beyond bilingual language use to become a strategic communication practice in social media marketing. The findings further suggest that the use of English expressions can positively influence audience perception by making promotional content appear more contemporary, relatable, and professionally branded, thereby enhancing audience engagement in digital environments. Practically, this study provides insights for digital marketers and content creators on the strategic use of bilingual language in fashion promotion. Future research is encouraged to examine code-mixing across different social media platforms, industries, and multilingual contexts to provide a broader understanding of bilingual communication in digital marketing.

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