

## **English – Indonesian Code Mixing of Fani Rahm Beauty Vlogs: Sociolinguistics Approach**

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### **Abstract**

This research aims to identify the types of code-mixing used in Fani Rahm's YouTube videos and to classify the factors influencing their use in her content. This study employs a qualitative descriptive approach to analyze code-mixing in Fani Rahm's YouTube videos. The research data consists of utterances containing English code-mixing in Indonesian, obtained from three selected videos. Data collection techniques included observation, repeated viewings, and video transcription. The data were then analyzed by classifying code-mixing types according to Hoffman's (1991) theory and identifying the social factors influencing code-mixing use according to Weinreich's (1963) theory. Data analysis was conducted through the stages of data reduction, data presentation, and conclusion drawing, and its validity was tested through source triangulation. The result of this study is that English–Indonesian code-mixing in Fani Rahm's YouTube beauty content appears in three forms: intra-sentential, intra-lexical, and pronunciation change. It is influenced by low-frequency words, audience design, and oversight, where English is used for precision, audience adaptation, and habitual exposure. Overall, code-mixing functions as a purposeful strategy to enhance clarity, engagement, and bilingual identity in digital beauty discourse.

**Keywords:** Code-Mixing, Beauty Vlog, Sociolinguistics

### **Introduction**

Code mixing, in linguistic terms, refers to the use of elements from two or more languages within a single utterance, sentence, or discourse, whether in spoken or written communication (Heredia & Altarriba, 2001). This phenomenon represents a natural linguistic practice in multilingual communities, where speakers draw from their entire linguistic repertoire to convey meaning effectively (Dewi et al., 2022). In sociolinguistic studies, code mixing is not merely seen as random language alternation, but as a strategic and socially meaningful choice influenced by context, identity, audience, and communicative goals (Sukamto & Idayani, 2023).

In the digital era, social media platforms such as YouTube have intensified the visibility of code mixing practices. As an open, interactive platform, YouTube enables content creators to communicate with diverse audiences from diverse linguistic and cultural backgrounds. In

vlog content particularly, language becomes a tool not only for delivering information but also for constructing personal branding, expressing identity, and creating intimacy with viewers (Alawiyyah & Ramadhan, 2024). Beauty vloggers, who frequently discuss globalized topics such as skincare, makeup techniques, and product reviews, often incorporate English terminology into Indonesian discourse. This is largely influenced by the dominance of English in the global beauty industry and digital marketing environment.

This study seeks to investigate the types of code-mixing used in Fani Rahm's YouTube videos and to classify the factors that influence its use. Specifically, it seeks to analyze the forms and underlying motivations of code-mixing as they appear in the content of the Fani Rahm YouTube channel. Fani Rahm is a well-known Indonesian digital influencer, particularly recognized for her beauty-related content. Since launching her channel in July 2016, she has consistently produced engaging and informative videos focusing on makeup and skincare, featuring both local Indonesian products and international brands. Her viewers value her enthusiastic presentation and the overall quality of her productions. Notably, Fani Rahm demonstrates a thoughtful approach to content curation, maintaining a clear boundary between material intended for public viewing and personal content she chooses not to disclose widely.

Fani Rahm, a digital influencer focused on beauty and lifestyle content, frequently employs code-mixing in her YouTube videos, combining Indonesian and English. This practice is particularly evident in product reviews, where English terminology is used to convey technical aspects and brand-related concepts more effectively. The use of code-mixing in her content reflects not only her bilingual proficiency but also the influence of global beauty discourse and audience expectations. As a form of digital communication, this linguistic strategy helps enhance clarity, relatability, and engagement among viewers from diverse linguistic backgrounds.

Code-mixing, particularly intra-lexical, intra-sentential, and pronunciation-based forms, is frequently observed in Fani Rahm's YouTube content. This phenomenon reflects natural bilingual communication, where English and Indonesian elements are combined to convey meaning effectively. In beauty-related discourse, English terms are often incorporated into Indonesian sentences to convey specific concepts that may lack direct equivalents or to create a more modern, relatable impression.

Intra-lexical code-mixing involves the combination of English words with Indonesian grammatical elements, while intra-sentential code-mixing refers to the insertion of English words or phrases within Indonesian sentence structures (Tasya et al., 2022). Additionally, pronunciation adaptation occurs when foreign terms are adjusted to fit local phonological patterns. The use of code-mixing in digital content, particularly in beauty vlogs, is influenced by factors such as the need for precision, audience engagement, and familiarity with global beauty terminology. Overall, code-mixing serves as a communicative strategy that bridges global and local linguistic practices, enhancing clarity and relatability in bilingual digital discourse.

The phenomenon of code-mixing in Fani Rahm's YouTube content reflects the integration of English and Indonesian at multiple linguistic levels, including words, phrases, and clauses. This linguistic practice demonstrates how bilingual speakers naturally combine elements from different languages within a single utterance. Code-mixing in this context not only facilitates

clearer communication of beauty-related concepts but also enhances the fluency and naturalness of expression. Furthermore, it reflects the influence of global beauty discourse and the adaptation of international terminology into local linguistic practices.

Social factors influence this phenomenon towards the use of code mixing is to convey clearer and more effective communication (Auliabella, 2022). Words such as “*coverage*” or “*hydrating*” are often preferred because they express the idea more precisely for a bilingual audience (Dewi & Ekalaya, 2015). In addition, the use of English can project a modern, sophisticated, and globally connected image, which is well-suited to younger viewers and those influenced by international beauty trends. On platforms such as YouTube, which tend to be informal and conversational, code mixing becomes a natural and acceptable choice. Furthermore, the limited availability of equivalent terms in Indonesian, especially for technical or product-specific vocabulary, often causes speakers to rely on English to ensure the message is accurate and easy to understand.

The study section presents previous research related to this topic. This review helps researchers understand the extent to which code-mixing has been studied across various YouTube channels and other digital contexts. This review also serves as a reference for determining the theory, methods, and research focus that will be applied in this study. By comparing the findings, methods, and objects of previous studies, researchers can identify research gaps that need to be addressed. In the context of this research, to strengthen the rationale for selecting Hoffman's (1991) theory to identify types of code-mixing and Weinreich's (1963) theory to analyze the social factors influencing its use in Fani Rahm's YouTube content.

The first study, conducted by Dewi et al (2022) at Universitas Warmadewa, aimed to identify the types of code mixing and contributing factors in the vlogs of Sacha Stevenson's YouTube channel. Data were collected using the observation method by closely watching and listening to each vlog to capture relevant information. A note-taking technique was used throughout the process, and instances of code mixing were summarized in tables for easier analysis. The data were then categorized and analyzed using Muysken (2000) framework from *Bilingual Speech: A Typology of Code-Mixing*. An informal descriptive approach was used to explain and interpret the identified code-mixing patterns. The study revealed three main types of code mixing in the vlogs: insertion, alternation, and congruent lexicalization. Nine contributing factors were identified, including the interlocutor's language background, language dominance, language attitude, psycholinguistic motivation, accessible words or phrases, participant roles and relationships, social context, topic, and emotional factors.

The second study by Siahaan and Johan (2020) at Putera Batam focused on identifying the types of code mixing and the dominant categories in Melaney's YouTube content. Using Hoffman's (1991) framework, the research employed a qualitative descriptive method to examine different forms of code mixing and determine the most frequently occurring types. Data collection involved watching Melaney's videos to identify instances of code-mixing. The researchers transcribed and recorded her speech from selected video clips, isolating specific phrases and utterances for analysis. The data were then translated, categorized, and examined according to the identified types of code mixing. The findings revealed three primary types of code mixing in Melaney's speech: intra-sentential, intra-lexical, and pronunciation shifts. The

study highlighted the dominant patterns in her videos, aiming to classify and understand the forms of code mixing most commonly featured in her content.

The third study, conducted by Sari et al. (2022) at the English Study Program, Faculty of Foreign Languages, Mahasaraswati Denpasar University, aimed to identify the types and reasons for code-mixing in the Wardah Beauty YouTube channel. The analysis was based on Hoffman's (1991) theory and used a descriptive qualitative method to meet the research goals. Data collection involved note-taking to sort and classify the types and causes of code mixing. The process included watching the Heart to Heart with Dewi Sandra videos, taking notes, transcribing the utterances, reviewing the transcripts to identify relevant data, and categorizing them accordingly. The analysis focused on three types of code mixing: intra-sentential, intra-lexical, and pronunciation shifts. The study also explored the reasons for code mixing and identified four primary factors: discussing specific topics, expressing group identity, showing enthusiasm, and using interjections and repetition for clarification. Eight instances of code mixing were analyzed in total four intra-sentential, two intra-lexical, and two involving pronunciation changes. The research provided an in-depth examination of both the types and motivations for code mixing in the selected YouTube content.

Code-mixing, in which individuals alternate between two or more languages during conversation, is widespread in bilingual environments. It is commonly found in various communication channels, including social media, where content creators often engage with multilingual and diverse viewers (Pratiwi, 2019). YouTube, a popular platform for content creation, offers a fascinating environment for exploring linguistic practices such as code-mixing. In addition to analyzing the use of code-mixing in Fani Rahm YouTube videos, this study focuses on the social factors that might affect its use.

Based on the problem statement, this research aims to identify the types of code-mixing used in Fani Rahm's YouTube videos and to classify the factors influencing their use in her content.

## **Method**

The author analyzes the various forms and social aspects of code mixing across YouTube channels using a qualitative descriptive approach. This method is used to explore and describe a particular phenomenon, process, or perspective from others' viewpoints. In this context, the qualitative descriptive strategy enables the researcher to gain a deeper understanding of how and why code mixing occurs in YouTube content. By observing language use in a natural setting, such as beauty or lifestyle videos, this approach helps reveal the communicative functions and social motivations behind the integration of multiple languages.

The object of this research is code-mixing in the videos on Fani Rahm's YouTube channel, a well-known Indonesian beauty vlogger. This study aims to describe the types of code mixing based on Hoffman's (1991) theory, including intra-sentential code mixing within a single sentence, intra-lexical code mixing within word boundaries, often involving affixation, and changes in pronunciation that modify pronunciation patterns to conform to another language. In addition, this research seeks to examine the social elements affecting the use of code mixing by applying Weinreich's (1963) theory, which analyzes internal factors such as new information and cultural activities, social values, and oversight, as well as external factors including low frequency

words, synonym usage, and the avoidance of pernicious homonyms.

The data of this research are all utterances containing of code mixing English in Indonesian expressions found in Three video clips chose from Fani Rahm work provide the data for this study, with the utterances presented in the form of sentences taken directly from the video on YouTube. The issue of code-mixing is explored using Fani Rahm's YouTube channel as the primary source. To conduct a content analysis, the author examines transcriptions of dialogue from Fani Rahm's videos, identifying the forms of code-mixing and analyzing the social and linguistic factors that influence their use.

The steps of data collection techniques for code mixing research on Fani Rahm videos are as follows:

1. Watching videos on various YouTube Beauty Vlogger accounts and selecting three videos entitled “5 LIP PRODUK FAVORIT” cocok dikulit sawo matang, “Honest Review New Brightening Line from SKIN1004,” and “PARFUM LOKAL FAVORIT REVIEW ONIX” on Fani Rahm YouTube account.
2. To understand the context and content of code mixing usage, watch all three videos repeatedly.
3. Transcribe every conversation in the video that contains examples of code mixing.
4. Analyzing the preset categories (intra-sentential, intra-lexical, and pronunciation changes), mark every instance of code mixing.
5. Reference a theoretical book for each example (e.g., Weinreich, Holmes, or Fishman for social factors, or Hoffmann, Muysken, or Wardhaugh for code mixing types).
6. Collect data into tables on the types of code mixing and social factors identified.
7. Collecting data by comparing the results of three different videos' observations, transcriptions, and analysis.

After completing all data collection steps, the researcher will assess data validity to ensure the accuracy and credibility of the findings. This study applies two types of triangulation. In data source triangulation, the researcher uses documents from Fani Rahm's YouTube account as the primary data source and supports the analysis with expert opinions to strengthen the validity of the research results.

## **Results and Discussion**

### **Result**

This phenomenon often occurs in bilingual communities, where two or more languages are mixed within a single sentence or phrase without fully switching to another language. This study analyzes the types of code mixing found in Fani Rahm's YouTube channel, which often combines Indonesian and English in her video content, thereby attracting a wide audience. The purpose of this research is to describe the types of code mixing used and to identify the social factors that influence the use of code mixing in her videos. The findings of this study indicate that code mixing in YouTube content may contribute to the development of viewers' communicative skills, particularly their ability to use mixed language in everyday conversations. It is expected

that future researchers will further examine and identify the underlying factors that encourage code mixing in YouTube videos.

### **Types of Code Mixing Used by Fani Rahm in YouTube**

In Fani Rahm's YouTube videos, several types of English–Indonesian code-mixing were identified according to the typology proposed by Hoffmann (1991) and Muysken (2000). The analysis identified four main types of code mixing used by the speaker, namely intra-sentential code mixing, intra-lexical code mixing and pronunciation change. Each type appears with different linguistic patterns and social functions, depending on the context and purpose of Fani Rahm's utterances. The following sections describe each type in detail with examples taken from the video transcripts.

#### **Intra-sentential Code Mixing**

Intra-sentential code mixing occurs within a single sentence or clause, where words or phrases from another language are inserted into the main grammatical structure (Bokamba, 1989, p. 278). It is the most complex form because it requires speakers to have high proficiency in both languages to maintain grammatical coherence. This involves inserting foreign-language words or phrases into a single sentence. For example, in the phrase “*Aromanya, ini tuh sweet vanilla plus coconut yang soft,*” the English words *sweet*, *vanilla*, *coconut*, and *soft* are embedded into an Indonesian sentence. Similarly, expressions like “*Beet Beauty Lip Blank-it, shade Linen. Suka banget warnanya! Nude dengan hint pink, my lips but better. Lip oil, melembapkan, finish cantik, tapi pigmen sheer, tak cover bibir gelap. Formula ringan dan tak lengket*” or “*Teksturnya watery dan cepat meresap ke kulit*” show how Fani Rahm seamlessly mixes English and Indonesian elements within sentence structures.

#### **004/FR/Youtube**

##### **Parfum Lokal Favorit: Review ONIX - (00.14)**

*“karena wanginya yang enak, terus tahan lama, harganya **affordable** dan produk lokal”.*

In the first data, the speaker mixes the English adjective “*affordable*” into an Indonesian sentence: “*Karena wanginya yang enak, terus tahan lama, harganya **affordable** dan produk lokal.*” This utterance illustrates intra-lexical code mixing because the English lexical item “*affordable*” is inserted directly into an Indonesian clause, maintaining the sentence's grammatical integrity. The speaker uses “*affordable*” instead of the Indonesian equivalent “*terjangkau*” to emphasize modernity and familiarity with English marketing language. The use of this word also signals a persuasive strategy, making the review sound more appealing and relatable to a bilingual audience.

#### **0012/FR/Youtube**

##### **Parfum Lokal Favorit: Review ONIX - (00.54)**

*“aromanya, ini tuh **sweet vanilla plus coconut yang soft**”*

In the first data, the speaker mixes several English words—*sweet*, *vanilla*, *coconut*, and *soft* into an Indonesian sentence: “*Aromanya, ini tuh **sweet vanilla plus coconut yang soft.***” This

utterance demonstrates the insertion of English lexical items within an Indonesian syntactic frame. The words function as descriptive adjectives and nouns borrowed from English, while the sentence structure (subject, predicate, and modifiers) remains Indonesian. The use of English vocabulary adds expressiveness and stylistic appeal, making the description sound more modern and relatable to her audience. Therefore, this sentence exemplifies intra-sentential code mixing, as it blends local and foreign linguistic resources within a single, grammatically coherent clause.

#### **0016/FR/Youtube**

##### **Parfum Lokal Favorit: Review ONIX - (01.12)**

*“kayak **Friends with Benefits**”*

In the third data, the utterance “*Kayak **Friends with Benefits**”* combines an Indonesian word “*kayak*” (meaning “like” or “similar to”) with an English noun phrase “*Friends with Benefits*.” This example also represents intra-lexical code mixing at the phrase level, where the Indonesian and English components are blended within the same sentence. The phrase “***Friends with Benefits***” is borrowed entirely from English and serves as a cultural reference commonly understood in globalized media contexts. The mixture demonstrates how the speaker uses English expressions to add humor, familiarity, or stylistic emphasis to her Indonesian speech.

#### **0083/FR/Youtube**

##### **5 Lip Produk Favorit : Cocok di Kulit Sawo Matang - (01.04)**

*“**Beet Beauty Lip Blank-it, shade Linen. Suka banget warnanya! Nude dengan hint pink, my lips but better. Lip oil, melembapkan, finish cantik, tapi pigmen sheer, tak cover bibir gelap. Formula ringan dan tak lengket.**”*

In the second data, the speaker inserts multiple English expressions such as shade Linen, nude, hint pink, my lips but better, lip oil, finish, and sheer into predominantly Indonesian sentences: “*Beet Beauty Lip Blank-it, shade Linen. Suka banget warnanya! Nude dengan hint pink, my lips but better. Lip oil, melembapkan, finish cantik, tapi pigmen sheer, tak cover bibir gelap. Formula ringan dan tak lengket.*” This sentence sequence combines Indonesian grammar with numerous English lexical insertions. The English words function as technical beauty terms, reflecting her awareness of international product terminology and appealing to bilingual viewers familiar with such expressions. This data clearly demonstrates intra-sentential code-mixing, where English and Indonesian are intertwined within a cohesive, fluent linguistic structure.

#### **0092/FR/Youtube**

##### **Honest Review: New Brightening Line from SKIN1004 (01.15)**

*“**Teksturnya watery dan cepat meresap ke kulit.**”*

In the third data, the speaker mixes the English adjective “*watery*” into the Indonesian sentence “*Teksturnya watery dan cepat meresap ke kulit.*” The insertion of *watery* within an Indonesian clause exemplifies intra-sentential code mixing at the word level. The sentence maintains an Indonesian syntactic framework while borrowing an English descriptive term to express product texture more precisely. The use of this English adjective demonstrates linguistic

flexibility and shows how bilingual speakers select foreign words to convey meanings that are more accurate or stylistically appropriate. Hence, this utterance is another clear example of intra-sentential code mixing, combining English and Indonesian elements within a single sentence to enhance clarity and expressiveness.

### **Intra-lexical Code Mixing**

According to Muysken (2000) and Bokamba (1989), intra-lexical code mixing occurs when elements from two different languages such as roots, affixes, or morphemes are combined within a single word. This type of code mixing shows morphological integration, where one language's grammatical or affixal structure merges with another language's lexical base. It reflects the speaker's bilingual competence and creativity in blending linguistic systems to produce a smooth, hybrid form.

#### **0011/FR/Youtube**

##### **Parfum Lokal Favorit Review ONIX (00.47)**

*"Spray-nya benar-benar halus banget."*

In the second data, the utterance "*Spray-nya benar-benar halus banget.*" shows intra-lexical code mixing through the combination of the English root word "*spray*" with the Indonesian possessive suffix "*-nya.*" This hybrid form demonstrates morphological integration between English and Indonesian, resulting in a natural and fluent mixed construction. The sentence retains Indonesian grammar while adopting an English root, reflecting the speaker's bilingual proficiency. The use of "*spray-nya*" instead of a fully Indonesian equivalent highlights linguistic economy and the influence of English in everyday product-related vocabulary.

### **Pronunciation Change**

Change of Pronunciation code mixing occurs when a speaker uses words from another language but adapts their pronunciation to fit the phonological rules or accent of the native language (Hoffmann, 1991; Muysken, 2000). This type of code-mixing does not necessarily involve grammatical blending or structural insertion, but rather phonological adaptation, in which English words are pronounced according to Indonesian speech patterns. It reflects a natural process of language assimilation among bilingual speakers, allowing foreign terms to sound more familiar and easier to articulate.

#### **0097/FR/Youtube**

##### **Honest Review: New Brightening Line from SKIN1004 - (02.10)**

*"Serum ini bikin kulit lebih calm."*

In the first data, the utterance "*Serum ini bikin kulit lebih calm.*" illustrates change of pronunciation code mixing because the English adjective "*calm*" is pronounced following Indonesian phonological patterns rather than the standard English pronunciation /ka:m/. The word *calm* is used to describe the skin condition after using the product, and its inclusion reflects the speaker's preference for using popular English beauty related terms. The adaptation in pronunciation makes the word blend naturally into the Indonesian sentence, showing bilingual influence at the level of sound rather than grammar.

**00103/FR/Youtube**

**Honest Review: New Brightening Line from SKIN1004 - (03.15)**

*“Ada juga niacinamide untuk mencerahkan.”*

In the second data, the sentence *“Ada juga niacinamide untuk mencerahkan.”* shows the same phenomenon. The word **“niacinamide”**, an English scientific term used in skincare, is pronounced in Indonesian. This pronunciation adjustment allows the speaker to integrate a complex English word into fluent Indonesian speech. The term remains English in origin but is localized in pronunciation, making it accessible for Indonesian viewers who are familiar with beauty related vocabulary. This demonstrates how English technical terms are assimilated into Indonesian pronunciation patterns while maintaining their original meaning.

**0090/FR/Youtube**

**Honest Review: New Brightening Line from SKIN1004 - (00.39)**

*“Fani tuh hampir tiap hari makeupan”*

In the third data, the utterance *“Fani tuh hampir tiap hari makeupan.”* represents pronunciation change code mixing. The English base word *“makeup”* is pronounced using an Indonesian phonological pattern, producing the localized form *“makeupan.”* Although the segment appears morphologically integrated, the key feature is the shift in pronunciation: English vowels and consonants are adapted to Indonesian speech norms, making the word sound more Indonesian than English. This phonological assimilation reflects the widespread use of beauty related English terms in Indonesian daily conversation. The speaker employs this adapted pronunciation to maintain a casual and relatable tone while ensuring the term remains easily understood within her Indonesian viewers.

**Factors influence the use of code-mixing**

The use of code-mixing is influenced by several linguistic and social factors. Weinreich (1963) explains that bilingual speakers mix languages to fill lexical gaps or to use terms that are clearer and more efficient. Hoffman (1991) adds that code-mixing may occur for lexical reasons or stylistic preference. Meanwhile, Holmes (1992) states that language choice is shaped by audience design, meaning speakers adjust their speech to match the expectations and proficiency of their listeners. Fishman (1972) also emphasizes that informal domains such as YouTube encourage flexible language use, making code-mixing common and acceptable. Based on these theories, the factors that influence Fani Rahm's code-mixing are categorized into Low-Frequency Words, Audience Design, and Oversight.

**Low- Frequency Words.**

Low-Frequency Words are English lexical items used because Indonesian does not provide precise, concise, or commonly recognized equivalents for certain concepts. According to Weinreich (1963), bilingual speakers borrow foreign terms to fill lexical gaps, especially when the native language lacks an exact expression. Hoffman (1991) further explains that foreign words are often preferred when they are already standardized and widely used within a specific field, such as beauty and cosmetics. Therefore, Low-Frequency Words appear because English terms offer clearer and more efficient meaning within the beauty domain.

**0084/FR/Youtube**

**5 Lip Produk Favorit : Cocok di Kulit Sawo Matang – (01.04)**

***BLP Lip Vinyl, shade Glam. Coverage oke! Warna cantik, orange dengan hint “cokelat, cocok untuk kulit sawo matang, coverage bagus, finish glossy, Formula ringan”***

In the first data, the speaker uses several English terms shade, coverage, orange, hint, finish, glossy, and formula which clearly fall into the Low-Frequency Words category. These words carry highly specific meanings within beauty discourse that Indonesian equivalents cannot express precisely. For instance, shade is more accurate than simply saying “warna”, “coverage” is a technical term describing pigmentation or opacity, and finish glossy captures a cosmetic surface appearance more effectively than “mengilap”. According to Weinreich (1963), such borrowing occurs to fulfill lexical needs, while Hoffman (1991) emphasizes that speakers adopt foreign terminology when it aligns with established conventions in a specialized field. Therefore, these English terms are used to ensure accuracy and maintain alignment with global beauty standards.

**0081/FR/Youtube**

**5 Lip Produk Favorit : Cocok di Kulit Sawo Matang – (00.09)**

***“Lima lipstik peach orange untuk kulit sawo matang”***

In the second data, the term peach orange represents another Low-Frequency Word. Indonesian lacks a concise term to describe this specific shade, and color terms like “jingga” or “oranye” fail to convey the blended nuance between peach and orange. Following Weinreich’s (1963) idea of lexical gaps, the use of peach orange fills a semantic need by providing a clearer, more widely recognized description. Similarly, Hoffman (1991) explains that speakers use foreign terms when they better reflect the specialized and standardized vocabulary of a domain. Thus, peach orange is chosen because it communicates a precise color concept familiar to global beauty communities.

**00100/FR/Youtube**

**Honest Review: New Brightening Line from SKIN1004 – (02.40)**

***“Cream ini memberikan efek tone up yang natural dan tidak terlalu putih”***

In the third data set, the use of tone-up also fits the Low-Frequency Words category. This term is widely used in K-beauty and global skincare marketing to describe a subtle brightening effect that enhances skin tone. Indonesian does not have a single-word equivalent that can express this meaning; instead, it would require a longer phrase such as 'memberikan efek mencerahkan ringan'. According to Weinreich (1963), such borrowing occurs because the foreign term expresses a concept more precisely than available native-language alternatives. Hoffman (1991) supports this by stating that foreign vocabulary becomes preferred when it is standardized in product labels and reviews. Therefore, tone up is used because it efficiently conveys a specific beauty-related function already recognized by skincare consumers.

## **Audience Design.**

Audience Design, as proposed by Holmes (1992), refers to how speakers adjust their language choices based on their audience. Speakers intentionally mix languages to match their listeners' linguistic style, preferences, and identity. If the audience is bilingual, familiar with English terminology, or part of a social group where English expressions are common, the speaker will naturally include English words to align with the audience's expectations. In beauty and lifestyle contexts, content creators often use English terms because their viewers are accustomed to international beauty vocabulary and social media language. Thus, code-mixing becomes a strategic way to sound relatable, modern, and aligned with the audience's linguistic habits.

### **0035/FR/Youtube**

#### **Parfum Lokal Favorit: Review ONIX – (02.06)**

*“Cowok diam **kloral** tapi ada **sweetnya**”*

In the first data, the word “*sweetnya*” represents a strategic English insertion chosen to resonate with the target audience. Indonesian viewers, especially younger, bilingual social media users, commonly use English descriptors like 'sweet' to describe personality or scent. According to Holmes (1992), speakers adapt to their audience's linguistic expectations; therefore, the use of sweet creates a friendly and relatable tone that mirrors how the audience typically communicates. This mixing is not about lexical necessity but about strengthening social connections and aligning with the audience's casual bilingual style.

### **0086/FR/Youtube**

#### **5 Lip Produk Favorit : Cocok di Kulit Sawo Matang – (02.36)**

*“After Beaute Moist Matte Lip Cream, shade Velvet Waffle. **Matte**, tapi nyaman dan ringan. Coverage bagus, warna **orange** dengan **hint** coklat cocok untuk kulit sawo matang”*

In the second data, several English cosmetic terms, shade, matte, coverage, orange, and hint, are used not only for clarity but also because they are part of the shared linguistic environment of beauty enthusiasts. Following Holmes' (1992) concept of audience design, the speaker uses English to reflect the vocabulary commonly found in beauty reviews, product packaging, and international makeup tutorials. The audience consuming this content is familiar with global cosmetic language, so using these English terms helps the speaker appear knowledgeable and relatable. The code-mixing here is intentional, aiming to meet audience expectations and maintain stylistic consistency within the beauty community.

### **0094/FR/Youtube**

#### **Honest Review: New Brightening Line from SKIN1004 – (01.40)**

*“Selanjutnya adalah **Brightening Ampoule Serum**”*

In the third data, the phrase “*Brightening Ampoule Serum*” is kept entirely in English, reflecting the terminology used in skincare branding. According to Holmes (1992), audience design influences speakers to adjust their language so it aligns with what the audience already encounters product labels, advertisements, and international K-beauty trends. Using the English

product name makes the information immediately recognizable to the audience, who are familiar with such terms from skincare packaging. The mixing here is deliberate and functions to maintain authenticity, clarity, and relatability for an audience accustomed to English skincare terminology.

### **Oversight**

Oversight refers to unintentional or unconscious code-mixing that occurs because certain foreign words have become deeply habitual in a speaker's everyday language use. According to Gumperz (1982), some code-mixing happens automatically when speakers are not consciously monitoring their language choice. Fishman (1972) also explains that repeated exposure in a specific social domain, such as beauty, lifestyle, or social media, can make certain English words feel more natural than their local-language equivalents. This Oversight happens not because the speaker is intentionally switching languages, but because English terms have become routinized and embedded in their mental lexicon.

#### **0013/FR/Youtube**

##### **Parfum Lokal Favorit: Review ONIX – (01.00)**

*“Soft tapi nyegerin gitu loh”*

In the first data, the word “*soft*” is used unconsciously to describe a mild or gentle scent or feeling. Indonesian equivalents like *lembut* or *ringan* exist, but the speaker still uses *soft* automatically. This aligns with Gumperz's (1982) idea of habitual mixing, where certain foreign words have become so commonly used in daily speech that speakers no longer perceive them as code-switching. Fishman (1972) explains that frequent exposure to English terms in lifestyle content, especially in beauty reviews, normalizes the word 'soft,' making its use unintentional. Therefore, this utterance reflects Oversight because the mixing happens naturally, without deliberate stylistic intention.

#### **0065/FR/Youtube**

##### **Parfum Lokal Favorit: Review ONIX – (03.34)**

*“Senoparty ini dan kalau Meksiko ini”*

In the data above, the speaker uses place names (“*Senoparty*,” “*Meksiko*”), which are proper nouns borrowed directly from English pronunciation rather than translated into Indonesian. The speaker says “*Meksiko*” with English-like usage instead of the fully Indonesian descriptive form. According to Gumperz (1982), this reflects “routine lexical borrowing,” where certain foreignized forms become habitual. Because proper nouns from global contexts appear frequently in media and conversation, speakers incorporate them unconsciously. This, the mixing here is not a deliberate stylistic choice but a natural, automatic insertion typical of oversight.

#### **0076/FR/Youtube**

##### **Parfum Lokal Favorit: Review ONIX – (04.01)**

*“Itu aja review-nya dari Fani”*

In the third data, the term “*review-nya*” clearly demonstrates Oversight. The English noun *review* has been integrated into Indonesian morphology through the suffix “*-nya*”, showing what Gumperz (1982) calls “morphological assimilation,” where loanwords become part of the

speaker's habitual lexicon. Fishman (1972) explains that repeated exposure to English media, especially YouTube, normalizes the word “review” to the point where speakers use it automatically instead of “ulasan”. This indicates habitual code-mixing oversight because the English term is used without conscious decision-making.

## **Discussion**

From a sociolinguistic perspective, code-mixing cannot be understood solely as a structural linguistic phenomenon; it must also be examined as a socially motivated communicative strategy. The interaction between linguistic forms and sociolinguistic factors in Fani Rahm's beauty vlogs reflects Einar Haugen's description of bilingual competence, in which speakers actively draw on two linguistic systems within a single communicative event. This competence enables speakers to select lexical items that best fit semantic precision, pragmatic goals, and audience expectations.

The classification of intra-sentential and intra-lexical mixing follows the framework proposed by Charlotte Hoffman (1991), who argues that code-mixing occurs at multiple structural levels: within clauses, within words, and at the phonological level. However, Hoffman emphasizes that structural classification alone does not explain why mixing occurs. To understand motivation, the sociolinguistic context must be taken into account. In Fani Rahm's content, intra-sentential mixing demonstrates functional borrowing, which aligns with Uriel Weinreich's (1963) theory of lexical borrowing due to lexical gaps. Weinreich explains that bilingual speakers often adopt foreign lexical items when equivalent terms in the native language are either unavailable, less precise, or less socially valued. In beauty discourse, terms such as “coverage,” “shade,” and “finish” are internationally standardized and carry technical specificity that Indonesian equivalents may not fully capture. Therefore, intra-sentential mixing reflects the combination of lexical necessity and domain-specific precision.

Beyond lexical gaps, code-mixing also functions as an identity marker. According to John J. Gumperz (1982), in Sisca (2024) Language alternation in discourse signals social meaning, including group membership, modernity, and alignment with certain communities. In digital beauty culture, English functions as a symbolic marker of global affiliation. When Fani integrates English terminology into Indonesian sentences, she indexes participation in a transnational beauty community shaped by global brands, trends, and influencers. Thus, code-mixing becomes an act of identity construction rather than merely linguistic convenience.

The concept of Audience Design, introduced by Allan Bell (1984), further explains the adaptive dimension of intra-lexical mixing. Bell argues that speakers adjust their linguistic choices based on their audience's expectations, knowledge, and social background (Dewi & Ekalaya, 2015). In the context of YouTube beauty vlogs, viewers are typically exposed to English-dominated beauty marketing, product packaging, and online reviews. Hybrid forms such as “review-nya” or “ingredients-nya” illustrate morphological integration that maintains Indonesian grammatical structure while retaining English lexical familiarity (Fitri & Kurniawan, 2017). This blending allows the speaker to achieve communicative efficiency while strengthening audience relatability.

Phonological adaptation, categorized as pronunciation change, can be further explained through language contact theory (Pradinta et al., 2022). Repeated exposure to English terminology in media environments fosters what Weinreich describes as interference, where elements of one

language influence another. Moreover, Rosana (2024) suggests that habitual contact leads to unconscious switching, which corresponds to the Oversight factor identified in this study. When English terms like “niacinamide” or “calm” are pronounced according to Indonesian phonological rules, the adaptation reflects natural assimilation rather than deliberate stylistic performance. This indicates that bilingual speakers internalize foreign lexicon to the extent that it becomes embedded in everyday speech patterns.

Additionally, within contemporary digital discourse, code-mixing can be viewed through the lens of globalization and linguistic commodification. English, as a global lingua franca, holds symbolic capital in media communication. Its use in beauty vlogging enhances perceptions of professionalism, expertise, and trend awareness (Wiyanto, 2021). Therefore, code-mixing serves both communicative and socio-economic functions: it conveys technical accuracy while simultaneously enhancing the speaker’s credibility in a competitive digital environment.

The interdependence between structural forms (intra-sentential, intra-lexical, and pronunciation change) and sociolinguistic motivations (low-frequency vocabulary, audience design, and oversight) demonstrates that code-mixing operates at the intersection of linguistic necessity and social intention (Istiara et al., 2022). Structural patterns provide the grammatical mechanism, while sociolinguistic factors supply the pragmatic rationale (Bokamba, 1989). This supports the broader sociolinguistic principle that language variation is socially meaningful and contextually conditioned.

In conclusion, the English–Indonesian code-mixing found in Fani Rahm’s beauty vlogs illustrates a dynamic integration of bilingual competence, lexical borrowing, audience accommodation, identity construction, and habitual language contact. The phenomenon is both systematic and socially embedded, confirming that digital beauty discourse constitutes a contemporary site of multilingual negotiation in which linguistic structure and social function continuously interact.

## **Conclusion**

Based on the analysis, this study concludes that English–Indonesian code-mixing in Fani Rahm’s YouTube beauty content appears in three main forms: intra-sentential mixing, intra-lexical mixing, and pronunciation change. Intra-sentential mixing involves inserting English words into Indonesian sentences to describe product attributes more effectively. Intra-lexical mixing occurs in hybrid forms such as *spray-nya* and *review-nya*, combining English roots with Indonesian affixes. Pronunciation changes reflect the adaptation of English beauty terms to Indonesian phonological patterns.

The use of code-mixing is influenced by Low-Frequency Words, Audience Design, and Oversight. English terms are chosen for precision and familiarity in a beauty context, are adjusted for bilingual audiences, and are often used unconsciously due to frequent exposure in digital media. Overall, code-mixing functions as a systematic and purposeful communicative strategy that enhances clarity, engagement, and bilingual identity in digital beauty discourse.

For future research, it is recommended to broaden the data by analyzing more videos or involving multiple content creators to obtain more comprehensive findings on code-mixing practices in digital media. Future studies could also examine audience perceptions to understand

how code-mixing influences engagement, credibility, and relatability. Additionally, applying different theoretical frameworks or combining qualitative and quantitative approaches may provide deeper insights into language use in online contexts. It is expected that this study contributes to sociolinguistic research by highlighting code-mixing as a purposeful communicative strategy that reflects bilingual identity and supports effective communication in contemporary digital discourse.

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