



Code-Mixing Manifestations in Digital Communication: Types and Functions within “The ALs” YouTube Videos

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Article Info	Abstract
Received: 2026-07-28 Revised: 2026-10-09 Accepted: 2026-10-20 Keywords: code mixing; communicative functions; digital communication; YouTube DOI: 10.24256/ideas.v14i2.12043 Corresponding Author: Ni Luh Made Yuli Anggreni Odeanggreni20@gmail.com Sastra Inggris, Universitas Mahasaraswati Denpasar	<i>This research examines the types and communicative functions of code mixing in selected videos from “The ALs” YouTube channel. Previous studies have examined code mixing in various digital contexts, but the integration of structural and functional perspectives in Indonesian lifestyle and family-oriented YouTube discourse remains limited. Using a descriptive qualitative approach, this study analyzed 104 code-mixed utterances from three selected videos based on Muysken’s (2000) classification of code-mixing types and Appel and Muysken’s (1987) framework of communicative functions. The analysis identified three types of code mixing: insertion (50 occurrences; 48.1%), alternation (35; 33.7%), and congruent lexicalization (19; 18.3%), with insertion occurring most frequently, reflecting the incorporation of English lexical and phrasal elements into predominantly Indonesian utterances. Six communicative functions were identified, namely referential (87 occurrences; 83.7%), directive (5; 4.8%), expressive (3; 2.9%), phatic (5; 4.8%), metalinguistic (2; 1.9%), and poetic (2; 1.9%). The predominance of the referential function reflects the use of code mixing to refer to concepts, objects, activities, and expressions related to the selected content. This study contributes empirical evidence by combining structural and functional analyses of code mixing in Indonesian lifestyle and family-oriented YouTube discourse.</i>

1. Introduction

Language plays an essential role in human communication, enabling individuals to exchange ideas, information, and experiences in various social contexts. In today’s globalized society, advances in education, international communication, technological advancement, and exposure to digital media have contributed to the growing use of multiple languages across various communicative settings. As a result, bilingualism and multilingualism have become prominent linguistic phenomena that influence the way people communicate in both offline and online environments. The increasing prevalence of bilingualism reflects the growing need for individuals to interact across linguistic and

cultural boundaries, making the use of multiple languages an integral part of communication in contemporary society (Djumabaeva & Kengboyeva, 2021).

One of the linguistic phenomena that frequently emerges in bilingual communities is code mixing. In Muysken's (2000) framework, code mixing is characterized by the presence of lexical items and grammatical features from two languages within a single sentence. This phenomenon commonly occurs among bilingual speakers who are able to use more than one language and draw on their linguistic resources according to the social and communicative contexts in which interaction takes place (Wardhaugh & Fuller, 2021). Code mixing represents more than speakers' linguistic competence, as it also reflects their social identities, language preferences, and communicative strategies. In digital communication, bilingual speakers also employ code mixing to express identity, engage broader audiences, and facilitate interaction across multilingual communities (Zebua et al., 2025).

As digital media continues to evolve, code mixing has become increasingly common in contemporary communication (Maghfiroh & Faruk, 2025). Social networking sites, online communities, and digital content platforms provide flexible spaces where speakers can combine multiple languages with greater flexibility in language use. Recent studies indicate that the increasing use of digital platforms has made code mixing widespread practice, with bilingual users combining Indonesian and English to construct identities, foster audience engagement, and enhance online communication. (Tarihoran et al., 2022; Zebua et al., 2025; Wijaya et al., 2025).

Among various digital platforms, YouTube has emerged as one of the most influential media for communication and content creation. Through vlogs, lifestyle content, tutorials, and entertainment videos, content creators frequently employ code mixing as part of their communication style to engage wider audiences and align with global digital communication practices (Maghfiroh & Faruk, 2025). Social media has become an important communication platform that enables interaction among users from diverse linguistic backgrounds, making bilingual language practices such as code mixing increasingly common in online communication (Nordin, 2023).

One of the YouTube channels that demonstrates frequent use of code mixing is "The ALs," a channel managed by Al Ghazali and Alyssa Daguisse. The channel predominantly features lifestyle-related content, daily activities, conversations, and family-oriented vlogs. Throughout their videos, the speakers frequently combine Indonesian and English within single utterances, making the channel a relevant source for examining code mixing in naturally occurring digital interactions. Such bilingual language practices are commonly observed among digital content creators, who strategically combine local and global linguistic resources to engage broader audiences and align with global digital communication trends (Tasaufy et al., 2025; Maghfiroh & Faruk, 2025). The consistent occurrence of code mixing in their content reflects contemporary bilingual language practices among Indonesian digital content creators.

Previous studies have investigated code mixing across various forms of digital communication. Arisedani & Putri (2024) examined code mixing produced by Niki Zefanya in Najwa Shihab's YouTube Channel through Muysken's (2000) typology of code mixing and Hoffman's (1991) motivational framework. Their findings indicated that congruent lexicalization represented the most frequently occurring type, while the authors reported that talking about particular topic and repetition for clarification were

the principal motivations for employing code mixing. However, the study mainly focused on identifying code-mixing types and speakers' motivations, leaving the communicative functions of code mixing unexplored.

Another study by Aslim et al. (2024) investigated code mixing among beauty influencers on TikTok. Adopting a descriptive qualitative approach, the researchers analyzed data from three TikTok beauty influencers. Their findings identified three types of code mixing and showed habit was the primary reason for the influencers' use of code mixing in their content. Moreover, the study employed Hoffman's framework and focused on TikTok, which limits its applicability to other forms of digital communication such as YouTube.

Similarly, Dewi et al. (2021) explored code-switching in Deddy Corbuzier's Spotify podcast through Poplack's (1980) typology of code-switching and Appel and Muysken's (1987) communicative functions framework. The findings showed that intra-sentential switching accounted for the highest frequency among the identified types, while metalinguistic function occurred most frequently, indicating that code-switching was often used to demonstrate linguistic competence in digital communication.

Muhartoyo and Sharone (2023) examined code-switching and code-mixing practised by K-pop Idols Diaspora using Poplack's framework for code-switching, Muysken's (2000) typology of code-mixing, and Hoffman's (1991) motivations for code-switching and code-mixing. The findings revealed that insertion accounted for the highest frequency among the identified types of code mixing. The study also highlighted the tendency of bilingual public figures to incorporate English lexical items into their primary language in digital communication.

More recently, Rosyidha et al. (2026) investigate code-switching and code-mixing in a bilingual digital narrative on YouTube by applying Gumperz's (1977) classification of code-switching types and Marasigan's (1983) communicative functions framework. Their study identified metaphorical switching as the predominant type of code-switching, whereas the facility of expression emerged as the highest frequency of communicative function. The study also highlighted bilingual discourse as a communicative resource that facilitates identity construction and strengthens audience engagement in digital contexts.

Likewise, Yakob et al. (2026) examined code-mixing in Maudy Ayunda's educational YouTube content through Muysken's (2000) typology of code mixing. The analysis found that insertion occurred more frequently than the other identified types, while alternation and congruent lexicalization appeared less often. The study also emphasized the role of code mixing in shaping an intellectual digital identity within educational online discourse.

Based on the previous studies, research on code mixing in digital communication has examined various aspects of bilingual language use, including structural types, communicative functions, and the motivations underlying code mixing across different digital platforms. However, previous studies have generally examined these aspects separately or employed different theoretical frameworks. In particular, limited attention has been given to integrating Muysken's (2000) classification of code-mixing types with Appel and Muysken's (1987) framework of communicative functions within a single analysis.

In addition, lifestyle and family-oriented content on Indonesian YouTube remains less explored in studies of code mixing compared with other digital contexts such as TikTok, podcasts, educational content, and broader digital narratives. This gap highlights

the need to examine both the structural realization and communicative functions of code mixing in naturally occurring Indonesian lifestyle and family-oriented YouTube interactions.

Based on this research gap, the present study addresses the following research questions:

1. What types of code mixing are found in selected videos from “The ALs” YouTube channel based on Muysken’s (2000) framework?
2. What communicative functions do the code-mixed utterances serve based on Appel and Muysken’s (1987) framework?

By addressing these questions, this study integrates structural and functional analyses of code mixing within a single analytical framework. Furthermore, by examining naturally occurring bilingual interactions in lifestyle and family-oriented YouTube content, this research provides empirical evidence on bilingual language practices in contemporary digital communication.

To address this gap, “The ALs” YouTube Channel was selected as the research context because it provides lifestyle and family-oriented content that represents various aspects of everyday life. Its content covers different topics and activities, including beauty, culinary, and family-oriented content, providing varied communicative contexts in which code mixing can be observed. This variation is particularly relevant to the present study, which examines both the structural types and communicative functions of code mixing. In addition, “The ALs” is a relatively recent YouTube Channel launched in 2025 and has attracted considerable public attention since its emergence. As a relatively new digital platform with varied lifestyle and family-oriented content, the channel provides a contemporary context for examining code-mixing practices in digital communication.

The novelty of this study lies in its integration of structural and functional perspectives to examine code mixing in Indonesian lifestyle and family-oriented YouTube content. While previous studies have examined code-mixing types or communicative functions across various digital contexts, this study combines Muysken’s (2000) framework for identifying code-mixing types with Appel and Muysken’s (1987) framework for examining their communicative functions. By applying these two frameworks to the same dataset, the study provides a more comprehensive description of how code mixing is structurally realized and functionally used in contemporary YouTube interactions. In addition, the study contributes empirical evidence from lifestyle and family-oriented content, represented by beauty, culinary, and family-oriented videos from “The ALs” YouTube Channel.

2. Method

This research adopted a descriptive qualitative approach to examine the types and communicative functions of code mixing found in selected videos uploaded on “The ALs” YouTube Channel. The data were purposively selected from three videos representing different content contexts, namely beauty, culinary, and family-oriented content. The selected videos include “Alyssa’s Everyday Makeup Tutorial,” (uploaded on November 3, 2025; 19 minutes 02 seconds), “Cooking With The ALs,” (uploaded on December 19, 2025; 16 minutes 58 seconds) “Preparing for Our Baby Girl – Unboxing Baby Essentials!,” (uploaded on April 14, 2026; 25 minutes 48 seconds). The total duration of the three selected videos was 61 minutes and 48 seconds. The videos were selected because they

provide different communicative contexts and contain data relevant to the focus of this study.

This variation allows code mixing to be observed across different content contexts and examined in relation to its types and communicative functions. As a relatively recent YouTube Channel launched in 2025, “The ALs” provides a contemporary context for examining bilingual language practices in digital communication. The primary data consisted of code-mixed utterances produced by the speakers, while the unit of analysis was each utterance containing code mixing. A total of 104 utterances constituted the complete dataset, from which representative examples were selected for detailed presentation and discussion in the article.

The data were collected through observation techniques. First, three videos from “The ALs” YouTube Channel were selected as the data sources. Second, the selected videos were watched repeatedly to gain a comprehensive understanding of their content and communicative contexts. Third, utterances containing code mixing were identified during the observation process. Next, the identified utterances were transcribed into written form using the automatic transcript feature provided by YouTube. Finally, the transcribed utterances were organized using the note-taking technique to facilitate subsequent data analysis. Through this data collection process, a total of 104 code-mixed utterances were identified from the three selected videos.

This study used publicly accessible videos from “The ALs” YouTube Channel for academic research purposes. The sources of the analyzed utterances were identified by providing the video titles and timestamps to maintain transparency and allow readers to locate the original contexts. YouTube’s automatic transcripts were used as an aid to data collection, and the selected utterances were checked against the videos to ensure accuracy and contextual appropriateness. The analysis focused on language use in the publicly available content.

The collected data were then analyzed descriptively through several stages. First, the 104 transcribed utterances were examined in their communicative contexts to understand their meaning and linguistic use. The linguistic structure of each utterance was then examined, particularly the relationship between elements from the languages involved, to determine whether it represented insertion, alternation, or congruent lexicalization based on Muysken’s (2000) framework.

Subsequently, each utterance was analyzed to determine its communicative function based on Appel and Muysken’s (1987) framework, which consist of referential, directive, expressive, phatic, metalinguistic, and poetic functions. The communicative function was determined by considering the context of the utterance and, when necessary, the surrounding conversation or broader video context to understand the communicative role of the code-mixed expression. Each datum was assigned one dominant type and one dominant communicative function based on the classification that was considered most appropriate to its linguistic structure and communicative context. This approach was applied consistently across the dataset to ensure that each datum received a single classification for both type and function.

To ensure the consistency and appropriateness of the analysis, the coding and selected representative data were reviewed by the co-researcher. The review included the classification of code mixing types and communicative functions, as well as the explanations and interpretations of the selected data. When the co-researcher identified

a classification, explanation, or representative example that required reconsideration, the researchers discussed the issue and referred back to the relevant theoretical framework and the context of the utterance. Suggestions were incorporated when considered appropriate, and the final classification and interpretation were established through agreement between the researchers.

Finally, the findings were interpreted according to the context of each utterance and presented descriptively in the form of numbered datum of code-mixed utterances taken from the selected videos. Each datum is accompanied by its classification according to the type and communicative function of code mixing, followed by an explanation based on the context of the utterance.

3. Results

This section presents the findings of the study concerning the types and communicative functions of code mixing identified in the selected videos from “The ALs” YouTube Channel. Based on the analysis of 104 utterances containing code mixing, three types of code mixing were identified according to Muysken’s (2000) theory. Insertion represented the largest proportion of the identified types, with 50 occurrences. Alternation ranked second with 35 occurrences, while congruent lexicalization was the least frequent, appearing 19 times. This finding indicates that the speakers tended to insert English lexical items to Indonesian utterances rather than switching completely between languages.

In addition, six communicative functions were identified based on Appel and Muysken’s (1987) theory. A total of 104 utterances containing code mixing were classified into these six communicative functions: 87 referential, 5 directive, 3 expressive, 5 phatic, 2 metalinguistic, 2 poetic. Among these functions, referential function was the most dominant, indicating that the speakers predominantly used code mixing to refer to particular concepts, objects, or expressions throughout the selected videos. Representative excerpts illustrating each type of code mixing and communicative function are presented and discussed in the following section.

Table 1. Frequency Types of Code Mixing

Types	Frequency	Percentage
Insertion	50	48.1%
Alternation	35	33.7%
Congruent Lexicalization	19	18.3%
Total	104	100%

Table 2. Frequency of Communicative Functions

Functions	Frequency	Percentage
Referential	87	83.7%
Directive	5	4.8%
Expressive	3	2.9%
Phatic	5	4.8%
Metalinguistic	2	1.9%

Functions	Frequency	Percentage
Poetic	2	1.9%
Total	104	100%

Table 3. Distribution of Code-Mixing Types across the Selected Videos

Video	Insertion	Alternation	Congruent Lexicalization	Total
Alyssa's Everyday Makeup Tutorial	8	18	13	39
Cooking With The ALs	17	7	1	25
Preparing For Our Baby Girl – Unboxing Baby Essentials!	25	10	5	40
Total	50	35	19	104

The distribution of code-mixing types varied across the three selected videos. In Alyssa's Everyday Makeup Tutorial, alternation was the most frequent type, with 18 occurrences, followed by congruent lexicalization (13) and insertion (8). In contrast, insertion predominated in Cooking With The ALs, with 17 occurrences and in Preparing For Our Baby Girl - Unboxing Baby Essentials!, with 25 occurrences. These findings indicate that the dominant type of code mixing differed across the selected content contexts. While alternation was the most frequent in the makeup tutorial, insertion was more common in the culinary and family-oriented videos.

Table 4. Distribution of Communicative Functions across the Selected Videos

Video	Referential	Directive	Expressive	Phatic	Metalinguistic	Poetic	Total
Alyssa's Everyday Makeup Tutorial	36			2		1	39
Cooking With The ALs	16	4	2	3			25
Preparing For Our Baby Girl – Unboxing Baby Essentials!	35	1	1		2	1	40
Total	87	5	3	5	2	2	104

The Tables above show the distribution of Code-Mixing types and communicative functions across the three selected videos. The following representative excerpts illustrate how these types and functions are realized in the data.

Table 5. Distribution of Communicative Functions by Code-Mixing Type

Video	Referential	Directive	Expressive	Phatic	Metalinguistic	Poetic	Total
Insertion	42	1	2	4		1	50
Alternation	26	4	1	1	2	1	35
Congruent Lexicalization	19						19
Total	87	5	3	5	2	2	104

To provide a deeper understanding of these findings, representative excerpts were selected from the 104 identified code-mixed utterances and are discussed below to illustrate each type of code mixing and communicative function.

4. Discussion

This discussion is organized according to Muysken's (2000) classification of code-mixing types, namely insertion, alternation, and congruent lexicalization. Although the representative utterances are grouped based on their structural characteristics, each type may realize different communicative functions depending on the communicative and the interactional context. Therefore, each representative datum is analyzed from both structural and functional perspectives using Muysken's (2000) and Appel and Muysken's (1987) frameworks.

Insertion

Insertion was the most frequently occurring type of code mixing, accounting for 50 of the 104 utterances analyzed. According to Muysken (2000), insertion refers to the incorporation of lexical items or phrases from one language into the grammatical structure of another language while maintaining the matrix language. In this type of code mixing, the base language provides the syntactic framework, whereas elements from another language are inserted into the utterance. The inserted elements may consist of various lexical or phrasal categories, while the grammatical structure remains dominated by the base language. Insertion is widely recognized as the predominant form of code mixing in bilingual speech because only specific linguistics are transferred without altering the overall sentence structure. The representative data of insertion identified in this study are discussed below.

Datum 1

Alyssa: "So, my tips and tricks kalau mau makeup yang natural menurut aku kalian you have to do like focus ke skincare-nya, karena less is more." (Alyssa's Everyday Makeup Tutorial, 1:44–1:56)

[So, my tips and tricks if you want a natural makeup look, I think you should focus on your skincare because less is more.]

The utterance presents the speaker's advice on how to achieve a natural makeup look. The speaker explains that a natural appearance can be achieved by placing greater emphasis on skincare rather than relying on excessive makeup products. The utterance begins with the speaker introducing her makeup tips, continues with an explanation of the recommended approach, and concludes with the idiomatic expression *less is more* to reinforce the main message.

From a structural perspective, the utterance demonstrates insertion through the incorporation of several English elements, namely the noun phrase *So, my tips and tricks*, the verb phrase *you have to do*, the verb *focus*, and the idiomatic expression *less is more*. Although these English elements are embedded within an utterance in which Indonesian remains the predominant grammatical framework. Rather than forming a separate English segment that constitutes an independent clause, the English elements are incorporated into the speaker's Indonesian-dominant utterance. Therefore, based on Muysken's (2000) framework, the utterance is classified as insertion.

In terms of communicative function, this utterance serves the poetic function, particularly through the use of the idiomatic expression *less is more*. According to Appel and Muysken (1987), the poetic function occurs when bilingual language use is employed for stylistic or creative purposes, such as puns, jokes, or idiomatic expressions. In this context, *less is more* is used to create a stylistic effect while emphasizing the idea that a natural makeup look can be achieved by using fewer makeup products. By employing this idiom, the speaker not only provides makeup advice but also highlights the principle that minimal product application can produce a more natural appearance. The use of this idiomatic expression makes the message more concise, engaging, and memorable.

Datum 2

Alyssa: "Okay, next kita mau eyebrows." (Alyssa's Everyday Makeup Tutorial, 8:31– 8:36)
[Okay, next we're going to do the eyebrows.]

The utterance indicates the transition to the next stage of the makeup tutorial. After completing the previous step, the speaker directs the audience to move on to the next procedure, namely applying makeup to the eyebrows. The utterance begins with transition markers and is followed by the introduction of the next stage in the tutorial.

Based on its structural characteristics, the utterance is dominated by Indonesian, which functions as the matrix language. Within this grammatical framework, several English elements are embedded into the Indonesian sentence structure "... kita mau ...", including the interjection *okay*, the adverb *next*, and the noun *eyebrows*. The utterance maintains its Indonesian grammatical structure despite the insertion of English lexical items, indicating that Indonesian remains the dominant structural framework. Therefore, this utterance is classified as insertion, in which lexical items or phrases from one language are incorporated into the grammatical framework of another language (Muysken, 2000).

Within this context, this utterance serves the phatic function, as indicated by the expression *Okay, next*. According to Appel and Muysken (1987), the phatic function is used to mark a change in the tone or flow of a conversation. In this context, the discourse markers *okay* and *next* do not introduce new information about the makeup tutorial; rather, they signal the transition from one stage of the tutorial to the next. In tutorial discourse, such transitions play an important role in maintaining the continuity and organization of the presentation. Therefore, the expression *Okay, next* functions as a transitional marker that helps the audience follow each step of the makeup tutorial more easily.

Datum 3

Alyssa: "Jadi pas nursery udah jadi, kita bisa juga masukin semuanya dan aku juga bisa take you guys with me for all the preps before birth." (Preparing for Our Baby Girl – Unboxing Baby Essentials!, 25:05–25:17)

[So once the nursery is finished, we can put everything in there, and I can also take you guys with me through all the preparations before the baby is born.]

The utterance explains the speaker's plan after the nursery has been fully prepared. She states that all of the baby items can be arranged in the room and that she will also take the audience along throughout the preparations before the baby's birth. The utterance begins by describing the condition of the completed nursery and is followed by the

speaker's intention to involve the audience in the preparation process leading up to the birth.

In this utterance, insertion is realized through the use of the English noun *nursery*, the verb phrase *take you guys with me*, and the prepositional phrase *for all the preps before birth*. These English elements are integrated into the Indonesian grammatical structure without altering its overall framework. Therefore, this utterance is classified as insertion, in which lexical items or phrases from one language are inserted while the grammatical structure of the other language is maintained (Muysken, 2000).

The inserted expression serves a directive function, as reflected in the expression *take you guys with me*, which directly addresses and involves the audience in the speaker's message. According to Appel and Muysken (1987), the directive function involves the hearer directly and may include the involvement of particular participants in communication. In this context, the speaker addresses her viewers as *you guys* and invites them to follow the preparations before the baby's birth through her upcoming content. Thus, the expression can be interpreted as involving the audience in the speaker's planned activities, rather than simply referring to the preparations themselves.

Alternation

Following insertion, alternation accounted for the second-highest frequency among the identified code mixing types, occurring 35 times. Muysken (2000) explains alternation occurs when speakers switch from one grammatical structure to another within the same utterance or discourse. Alternation involves a shift between two linguistic systems, in which each language contributes its own grammatical structure. As a result, alternation demonstrates a clearer separation between the two languages without violating the grammatical structures of either language. The following representative examples illustrate how alternation is realized in the analyzed utterances.

Datum 4

Alyssa: "Oh My God, *lucu banget*." (Preparing for Our Baby Girl – Unboxing Baby Essentials!, 1:18–1:19)
[Oh My God, it's so cute!]

The utterance expresses the speaker's admiration for one of the baby items being unboxed. It reflects a spontaneous reaction, indicating that the item is perceived as particularly cute and visually appealing. The utterance begins with an expression of admiration and is followed by a positive evaluation of the baby clothing.

At the structural level, the utterance consists of two parts that employ different languages, the English interjection *Oh My God* and followed by the Indonesian adjective phrase *lucu banget*. The English expression does not function as a lexical item embedded within an Indonesian grammatical structure, it occurs as a clause-peripheral interjection before the Indonesian phrase. Thus, the two language segments remain relatively separate, with each retaining its own linguistic structure. This pattern corresponds to Muysken's (2000) concept of alternation, in which elements from different languages occur in relatively separate structures within the same utterance.

From a communicative perspective, this utterance serves the expressive function, as indicated by the use of the English expression *Oh My God* when the speaker responds spontaneously to the baby item. According to Appel and Muysken (1987), the expressive function involves the expression of the speaker's feelings, attitudes, or emotions. In this

context, the speaker expresses her spontaneous reaction by naturally combining English and Indonesian. The combination of *Oh My God* and *lucu banget* illustrates how both languages are employed simultaneously as part of the speaker's self-expression.

Datum 5

Alyssa: "Ada tulisannya Je t'aime, means 'I Love You' in French." (Preparing for Our Baby Girl – Unboxing Baby Essentials!, 1:19–1:24)

[It says 'Je t'aime', which means 'I Love You' in French.]

The utterance explains the text printed on one of the baby items being presented. The speaker first mentions the French expression *Je t'aime* and then explains its meaning by stating that it means *I Love You*. The utterance begins by identifying the text displayed on the item and is followed by an explanation of its meaning.

From a structural perspective, the utterance contains Indonesian, French, and English elements. However, the French expression *Je t'aime* functions as the linguistic expression being mentioned and explained rather than as a language being analyzed as part of the Indonesian-English code-mixing pattern. The Indonesian phrase *Ada tulisannya* provides the initial structure, followed by the English clause *means 'I Love You' in French*, which explains the meaning of the French expression. The shift between the Indonesian structure and the English explanatory clause represents alternation, as the two languages occur in relatively separate grammatical structures within the same utterance (Muysken, 2000). Therefore, *Je t'aime* is treated as quoted or mentioned French material, while the Indonesian-English alternation is the code-mixing pattern analyzed in this study.

Alternation is evident in this utterance as the speaker moves from the Indonesian clause *Ada tulisannya Je t'aime* and the English clause *means "I Love You" in French*. Each clause retains its own grammatical structure. After identifying the text on the item in Indonesian, the speaker shifts to an English grammatical structure to explain the meaning of the French expression. This alternation between two grammatical systems characterizes alternation, which refers to the shift between the grammatical structures of two different languages within a single utterance (Muysken, 2000).

The utterance realizes a metalinguistic function, as the speaker explicitly explains the meaning of the French expression *Je t'aime* by stating that it means *I Love You*. According to Appel and Muysken (1987), the metalinguistic function occurs when code mixing is used to comment directly or indirectly on language itself. In this context, the speaker comments directly on language by explaining the meaning of a French expression through English. The use of multiple languages in this utterance therefore demonstrates the speaker's awareness of language use while simultaneously providing the audience with an explanation of the meaning of the expression.

Congruent Lexicalization

Congruent lexicalization was the least frequent type observed in this study, with 19 occurrences. Congruent lexicalization refers to a situation where the two languages share a grammatical structure, allowing lexical elements from different languages to be combined within the same utterance. In this pattern, neither language clearly functions as the dominant or matrix language because the grammatical structure is jointly shared. As a result, congruent lexicalization represents the most integrated form of code mixing. The

following representative example illustrates how Indonesian and English lexical elements are accommodated within the same syntactic framework.

Datum 6

Alyssa: “*Dia itu breadcrumbs nya consist of butter, a square butter with breadcrumbs in, dia akan kayak melting dan dia akan kayak jadi crispy but also very enak.*” (Cooking With The ALs, 12.37 – 12.51)

[The breadcrumbs actually consist of little cubes of butter coated in breadcrumbs. They melt while cooking, making them crispy but still really delicious.]

The utterance occurs when the speaker explains the ingredients and texture of the food being prepared during the cooking session. She describes the composition of the breadcrumbs and explains how they will melt during the cooking process, resulting in a crispy texture. Throughout the explanation, the speaker combines Indonesian and English to describe the ingredients as well as the expected characteristics of the dish.

Structurally, the utterance demonstrates congruent lexicalization through the integration of lexical elements from Indonesian and English within partially shared grammatical patterns. A particularly clear example occurs in the sequence *but also very enak*, where the English conjunction *but* and additive element *also* are followed by the English degree modifier *very* and the Indonesian adjective *enak*. This sequence corresponds to a grammatical pattern that can be expressed in both languages, as in *but also very delicious* in English and *tapi juga sangat enak* in Indonesian. Thus, lexical elements from both languages occupy corresponding grammatical positions within the same construction. Other mixed sequences, such as *dia akan kayak melting dan dia akan kayak jadi crispy*, further demonstrate the integration of English lexical material into constructions that share compatible ordering patterns with Indonesian. Therefore, the classification as congruent lexicalization is based on the presence of partially shared grammatical structures that allow lexical elements from both Indonesian and English to be combined, rather than merely on the presence of multiple English words (Muysken, 2000).

The communication purpose of the code mixing is the referential function, as reflected in the use of lexical items such as *breadcrumbs*, *butter*, *melting* and *crispy*, which are used to refer to specific ingredients, cooking processes, and food characteristics. According to Appel and Muysken (1987), the referential function occurs when a particular language is selected because it is considered more appropriate for expressing a specific topic or concept. In this context, the mixed lexical items contribute to the speaker’s description of the ingredients, cooking process, and expected texture of the dish.

Overall, the analysis of the 104 code-mixed utterances revealed that insertion was the most frequently occurring type of code mixing, followed by alternation and congruent lexicalization. In terms of communicative functions, the referential function emerged as the most dominant, indicating that code mixing was primarily used to express concepts, objects, activities, and expressions associated with everyday lifestyle and family-related interactions.

These findings of the present study are consistent with several previous studies on code mixing in digital communication. The finding that insertion was the most frequently occurring type, with 50 occurrences (48.1%), is consistent with Muhartoyo and Sharone

(2023) and Yakob et al. (2026), who also found insertion to be the most frequent type of code mixing in their respective digital communication contexts.

However, this finding differs from Arisedani and Putri (2024), who identified congruent lexicalization as the most frequently occurring type in their study of Niki Zefanya's YouTube content. This difference suggests that the distribution of code-mixing types may vary across content and communicative contexts. In terms of communicative functions, the present study found the referential function to be the most frequent, with 87 occurrences (83.7%), which differs from Dewi et al. (2021), who identified the metalinguistic function as the predominant function in Deddy Corbuzier's podcast. The difference may be related to the different content contexts examined in the two studies, as the present study focuses on beauty, culinary, and family-oriented YouTube content.

The distribution of code-mixing types across the selected videos also suggests a relationship between content context and linguistic patterns. Alternation occurred most frequently in the makeup tutorial, whereas insertion predominated in the culinary and family-oriented videos. This variation may reflect differences in the topics and communicative contexts of the videos. The makeup tutorial contains instructional discourse in which speakers move between Indonesian and English expressions, while the cooking and baby-preparation videos include descriptions of ingredients, objects, and everyday activities. In these contexts, English lexical items may be incorporated into Indonesian utterances to refer to specific objects, processes, or concepts. However, these observations describe patterns in the selected videos and do not establish that content context directly causes particular code-mixing types.

The findings show that code mixing occurs across different communicative contexts in lifestyle and family-oriented YouTube content. The identified code-mixing utterances serve various communicative functions, including referential, directive, expressive, phatic, metalinguistic, and poetic functions. The predominance of the referential function indicates that code mixing frequently occurs when the speakers refer to particular concepts, objects, activities, and expressions related to the content being discussed. The findings therefore demonstrate that code mixing is used in varied communicative contexts and can perform different functions within naturally occurring bilingual interactions.

5. Conclusion

This study examined the types and communicative functions of code mixing in selected videos from "The ALs" YouTube Channel. Based on Muysken's (2000) framework, three types of code mixing were identified: insertion, alternation, and congruent lexicalization. Insertion was the most frequently occurring type, with 50 occurrences (48.1%), followed by alternation with 35 occurrences (33.7%), and congruent lexicalization with 19 occurrences (18.3%). These findings indicate that English lexical and phrasal elements were frequently incorporated into predominantly Indonesian utterances in the selected videos.

Based on Appel and Muysken's (1987) framework, six communicative functions were identified: referential, directive, expressive, phatic, metalinguistic, and poetic. The referential function was the most frequent, occurring in 87 utterances (83.7%). This finding indicates that code mixing predominantly occurred when the speakers referred to concepts, objects, activities, and expressions related to the beauty, culinary, and family-oriented content of the selected videos. The other functions occurred less frequently but

demonstrate that code mixing also served different communicative roles within the analyzed interactions.

Overall, the findings demonstrate that combining structural and functional perspectives provides a more comprehensive description of code mixing in digital communication. The study contributes empirical evidence from Indonesian lifestyle and family-oriented YouTube content by showing both how code mixing is structurally realized and what communicative functions the identified forms perform within the selected interactions.

The scope of this study is limited to three selected videos from a single YouTube Channel and focuses specifically on the types and communicative functions of code mixing. Therefore, the findings should be understood within the context of the selected videos and content domains. Future research may examine a wider range of content creators, content genres, and digital platforms to provide a broader understanding of code-mixing practices in different bilingual contexts. Future studies may also employ different theoretical perspectives to examine other aspects of bilingual communication, such as the factors influencing code mixing, audience perceptions, or code-mixing practices across different digital contexts.

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