



Code-Mixing Used by Vlogger “Tasya Farasya” On TikTok Videos

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Abstract

This study investigates the phenomenon of code-mixing in the TikTok videos of beauty vlogger Tasya Farasya. It aims to identify the types and reasons for code-mixing using the framework proposed by Hoffman (1991), which includes three types: intra-sentential, intra-lexical, and involving a change of pronunciation. The research uses a qualitative descriptive method to analyze 6 utterances selected from 4 of her TikTok videos posted between December 2024 and March 2025. The findings reveal that intra-sentential code-mixing appears in 3 utterances (50%), intra-lexical code-mixing also occurs in 2 utterances (33.33%), while code-mixing involving a change of pronunciation is found in 1 utterance (16.67%). These findings indicate that intra-sentential and intra-lexical code-mixing are used with equal frequency, whereas pronunciation related code-mixing is less common. This study examines the phenomenon of code-mixing in the TikTok videos of beauty vlogger Tasya Farasya. A qualitative descriptive method was employed to provide a systematic and in-depth account of the forms of code-mixing and the contexts in which they occur in real social media interactions. The findings suggest that code-mixing in Tasya Farasya's content represents a strategic linguistic choice a deliberate use of mixed language to achieve specific communicative purposes, such as emphasizing meaning, fostering closeness with the audience, projecting a modern image, and enhancing the overall appeal of the content. Furthermore, this study highlights how English is integrated into Indonesian social media discourse, particularly in the beauty and lifestyle domain.

Keywords: *Code-Mixing, TikTok, Tasya Farasya*

Introduction

Language constitutes a fundamental dimension of human existence and serves as a principal instrument for communication, social interaction, and the articulation of culture. It is commonly defined as a system of arbitrary vocal symbols employed for human communication (Wardhaugh, 2010). Through language, individuals are able to express thoughts, emotions, and intentions,

thereby enabling mutual understanding and social cohesion. Beyond its communicative function, language reflects identity, social organization, and cultural values. From a cognitive standpoint, language is regarded as an innate capacity of the human mind. Chomsky (2006) posits that language forms part of the biological endowment of the human species, proposing the existence of a universal grammar underlying all natural languages. This perspective underscores the inherent human ability to acquire and utilize language, independent of explicit instruction.

Bilingualism represents a widely observed linguistic phenomenon whereby an individual or a speech community employs two languages within the context of everyday communication. Its prevalence has grown significantly in the context of an increasingly globalized world, driven by factors such as migration, international education, and the emergence of multicultural societies. Bloomfield (1933) classically defined bilingualism as the native like command of two languages. However, this stringent definition has since been expanded by contemporary scholars to encompass individuals who exhibit varying degrees of competence in their second language. In today's era of rapid technological advancement, bilingualism has become increasingly prevalent across social media platforms, serving as a dynamic tool for communication, identity expression, and global connectivity.

In Indonesia where English is frequently used alongside Indonesian, bilingual practices are particularly prominent on platforms such as TikTok. This highlights TikTok role as a powerful site for observing contemporary linguistic practices, including code-mixing. TikTok has established itself as a particularly influential social media platform. It is especially popular among younger demographics. Its short-form video format and algorithmically curated content, which tailor's videos to individual user preferences, facilitates rapid and widespread communication across diverse linguistic and cultural communities. Beyond its role as a medium for entertainment and self-expression, TikTok also functions as a dynamic linguistic space where language continuously evolves. This evolution is often characterized by dynamic code-mixing, driven by digital trends, memes, and user generated discourse.

There are have many research have focused on Code Mixing in social media. Alvina (2022) analyse about Code Mixing in a social media Twitter entitled is An Analysis Code-Mixing Found In social media Twitter: Sociolinguistic Approach. She used the theory from Muysken (2000) and found that two categories of code mixing: insertion (4 data) and congruent lexicalization (6 data). congruent lexicalization is the dominant Types of Code Mixing that used in Twitter.

Another research about Analysis of Code Mixing and Code Switching from a YouTube channel is conducted by Manulu (2023). She used data from Qania Fanani on YouTube Channel and examines the types and function of Code Mixing and Code Switching on youtube channel the theory used is Muysken (2000) the types of Code Mixing and Poplack (1980) the types of Code Switching. and she found three types

of code-mixing insertion (42 utterances), alternation (12 utterances), and congruent lexicalization (10 utterances). Additionally, two types of code-switching were observed intra-sentential (28 utterances) and inter-sentential (9 utterances). The dominant types of Code Mixing are Insertion and for types of Code Switching is Intra-Sentential, Code Mixing also often use in Instagram post.

Larasati (2021) in her article entitled Code Mixing and Switching On 'Jun Bintang' Captions on the Instagram focused on captions in Jun Bintang Instagram account. She used Muysken (2000) and Hoffman (1991) theory. The result of her study is Jun Bintang used insertion, alternation, and congruent lexicalization forms of code mixing. Words such as "endorse", "to post", and "posting" were either directly borrowed or adapted with Indonesian or Balinese affixes. His code switching appeared in both intra-sentential and inter-sentential forms, often serving emphatic, expressive, and identification functions. These practices reflect not only his linguistic repertoire but also his sociocultural identity and communication intentions such as expressing gratitude, promoting products, and showing group affiliation.

And the last research Laila (2022) entitled is Code Mixing Used in Instagram Account's Vj.Daniel. He found the data from captions Vj.Daniel Instagram account, The theory used is Muysken (2000) and the result of he study is the analysis shows that code-mixing occurs in VJ Daniel's Instagram captions. Three types of code-mixing were identified: insertion, alternation, and congruent lexicalization. The use of code-mixing is influenced by factors such as bilingualism, language dominance, and language attitude. These findings highlight how language choice on social media reflects both linguistic variety and social influences.

Research has shown that code-mixing is shaped by both linguistic repertoires and social motivations. However, most existing studies have concentrated on text-based or long-form content, leaving short-form video platforms such as TikTok underexplored. This study seeks to fill that gap by analyzing the TikTok videos of beauty vlogger Tasya Farasya, a leading figure in Indonesia's beauty and lifestyle sector who frequently combines Indonesian and English in her content. Code-mixing, understood as the alternation of two languages within a single utterance (Wardhaugh, 2015), may also indicate a speaker's attempt to establish closeness with a particular audience (Holmes, 2013). In Tasya Farasya's videos, code-mixing is often employed when promoting beauty products and functions to clarify meaning, add emphasis, and project a sense of modernity, thereby making the content more appealing and relatable to young viewers

Method

The data in this study were drawn from nine TikTok videos uploaded by beauty vlogger Tasya Farasya between December 2024 and March 2025. These videos were chosen because they consistently feature spoken content related to beauty product promotion and demonstrate Indonesian-English code-mixing, making them representative of her communicative style on the platform. From these four videos, 6 instances of code-mixing were identified for analysis. The analysis employed Hoffman's (1991) framework, as cited in Pello (2019), which classifies code-mixing into three types: intra-sentential, intra-lexical, and changes in pronunciation. A qualitative descriptive method was applied, following the perspectives of Ngurah (2021) and Roulston (2008), as this approach is particularly suited for examining linguistic practices within their social context.

This method enabled a detailed elaboration of the data, generating findings grounded in relevant theoretical insights. Data collection involved selecting TikTok videos containing code-mixing, transcribing the utterances, categorizing them according to Hoffman's classifications, and interpreting their communicative functions within context. The analyzed videos ranged in duration from approximately 30 seconds to three minutes, reflecting the short-form nature of TikTok content. To strengthen reliability, the data were reviewed repeatedly to ensure consistent coding within Hoffman's framework. Although formal intercoder reliability testing was not carried out, coding decisions were carefully documented to maintain transparency. Ethical considerations were observed by restricting the analysis to publicly available TikTok content without altering or redistributing the original material. In addition, this study is supported by a figure that presents the instances of code-mixing used by Tasya Farasya in her TikTok account.

Results

Based on the analysis, this study applied Hoffman's (1991) code-mixing theory to analyze the types for code-mixing found in Tasya Farasya's TikTok videos. A total of four videos, uploaded between December 2024 and March 2025, were selected six sentefor analysis. The study identified three types of code-mixing: intra-sentential, intra-lexical, and code-mixing involving a change in pronunciation. These findings are presented in a table and chart to visually illustrate the frequency and distribution of the code-mixing types across the selected videos.

Table 1: *Types of Code-Mixing*

No	Type of Code-Mixing	Frequency	Percentage %
1	Intra-Sentential	3	50 %
2	Intra-Lexical	2	33.33 %
3	Involving a change of pronunciation	1	16.67 %
Total		6	100 %

The table presents the frequency and percentage of each type of code-mixing observed in the data. Intra-sentential code-mixing is the most prevalent, accounting for 50% of all instances. This suggests that speakers frequently insert words or phrases from another language within a single sentence, reflecting fluency and ease in bilingual communication. Intra-lexical code-mixing follows at 33.33%, indicating occasional blending of elements from different languages within single words. The least common type is code-mixing involving a change of pronunciation, which appears in only 16.67% of cases, showing that phonological adaptations are relatively rare. Overall, these results highlight a strong preference for intra-sentential code-mixing as a dominant linguistic strategy among speakers.

Discussion

This research explored different forms of code-mixing present in TikTok videos posted by Tasya Farasya, guided by Hoffman's (1991) theoretical perspective. A total of 6 data samples were analyzed, revealing three main types of code-mixing: intra-sentential (3 instances), intra-lexical (2 instances), and code-mixing involving changes in pronunciation (1 instances). The intra-sentential type emerged as the most dominant, suggesting that English words or expressions are frequently embedded within Indonesian sentence structures in her content. As Hoffman (1991) notes, this form of mixing indicates strong bilingual abilities and is often used to enhance the appeal and effectiveness of communication. Intra-lexical code-mixing, which fuses elements from both languages into a single word or

phrase, also appeared, typically showing adaptation to Indonesian grammar while retaining English roots. On the other hand, code-mixing that alters pronunciation was less common, indicating that phonological integration plays a minor role in Tasya Farasya’s language use.

Intra-Sentential

Based on Hoffman (1991), intra-sentential code-mixing refers to the insertion of words or phrases from one language into the sentence structure of another, without altering the original grammatical pattern. This type of code-mixing demonstrates a high level of bilingual proficiency, as speakers can switch between languages fluidly within a single sentence. It is often used to make communication more engaging, expressive, and dynamic, and it reflects a speaker’s linguistic flexibility in various social contexts.



Figure 1. Videos posted on Tasya Farasya’s TikTok account

Data 1

“Langsung bilas dan langsung cuci muka pakai **facial wash**”

“Rinse it off right away and wash your face using a facial wash”

[Videos posted on Tasya Farasya’s TikTok, 10 December 2024]

The sentence "*Langsung bilas dan langsung cuci muka pakai facial wash*" serves as an example of intra-sentential code-mixing, where the English term "*facial wash*" is smoothly embedded within an Indonesian sentence structure. This reflects the speaker's ability to alternate between two languages without disrupting the grammatical flow of the main language. According to Hoffman (1991), this type of code-mixing typically occurs when bilingual speakers incorporate foreign words or phrases into a sentence to enhance clarity, precision, or appeal. In this case, the use of the term "*facial wash*" commonly used in skincare discourse demonstrates the speaker's intention to refer to a specific product category that may not have a direct or equally familiar equivalent in Indonesian. This choice also reflects how English terms are often perceived as more trendy, professional, or authoritative in certain contexts, particularly in industries such as beauty and lifestyle.

Data 2

"Kenapa aku ambil banyak banget karena aku percaya diri banget jelas jelas ini **easy to blend**"

"I took a lot of it because I was very confident it's clearly easy to blend"

[Videos posted on Tasya Farasya's TikTok, 25 December 2024]

This sentence demonstrates intra-sentential code-mixing, where elements of English and Indonesian are used within a single sentence. In this case, the speaker employs the phrase "easy to blend," a complete English expression naturally embedded into an otherwise Indonesian sentence. According to Hoffman (1991), this type of code-mixing commonly occurs when a bilingual speaker switches languages mid-sentence to highlight a specific idea or term, especially one that feels more familiar or relevant in another language. Here, supported by the phrase "easy to blend," Tasya Farasya also seeks to assure the audience that the makeup does not crack and blends quickly into the skin. This phrase is widely used in beauty related discussions, particularly within global or online beauty communities, making its inclusion both functional and stylistically appropriate. The use of this phrase not only enhances clarity but also reflects a stylistic choice consistent with modern, trend-conscious communication typical of beauty influencers on platforms such as TikTok.

Data 3

"Buat di **dry skin** ini enak banget cepet juga meresap ke muka"

"For dry skin, this feels really nice and absorbs quickly into the face"

[Videos posted on Tasya Farasya’s TikTok, 5 March 2025]

The sentence “Buat di dry skin ini enak banget cepat juga meresap ke muka” falls under the category of intra-sentential code-mixing as defined by Hoffman (1991), since the speaker employs Indonesian as the main syntactic structure while inserting the English phrase “dry skin” within the sentence without altering its grammatical pattern. The use of this expression serves to convey information about a beauty product, specifically that it is suitable for dry skin and absorbs quickly into the face. Thus, the choice of the term “dry skin” not only reflects the speaker’s tendency to mix languages but also reinforces a sense of professionalism and aligns with terminology commonly used in the beauty and skincare domain.

Intra-Lexical

Based on Hoffman (1991), Intra-Lexical code-mixing occurs when elements from two different languages are combined within a single word. This typically happens when an English word root is attached to an Indonesian affix, or vice versa. Such blending reflects not only creativity in language use but also a speaker’s comfort and fluency in both languages. It is commonly found in informal communication and often used to convey a sense of modernity, cultural identity, or relatability especially among bilingual speakers who navigate between languages in daily life.



Figure 2. Videos posted on Tasya Farasya’s TikTok account

Data 4

“Kalau yang Lumina itu ga sebanyak itu **falloutnya** hampir ngga ada”

“As for the Lumina one, the fallout is minimal almost none at all”

[Videos posted on Tasya Farasya’s TikTok, 15 January 2025]

The sentence “*Kalau yang Lumina itu ga sebanyak itu falloutnya, hampir ga ada*” exemplifies intra-lexical code-mixing, where the English noun “*fallout*” is modified with the Indonesian suffix “*-nya*”, effectively localizing the term within the grammatical structure of the Indonesian language. This linguistic fusion demonstrates more than just bilingual proficiency it reflects a nuanced and adaptive command of both languages, allowing the speaker to switch fluidly between them for expressive and communicative effect. According to Hoffman (1991), intra-lexical code-mixing involves the merging of linguistic elements from different languages within a single lexical unit, and is often found in informal or conversational discourse. This form of code-mixing highlights the speaker’s ability to tailor language in a way that aligns with the cultural and linguistic expectations of their audience.

In this instance, Tasya Farasya, a prominent beauty influencer, utilizes intra-lexical code-mixing as a stylistic and strategic communication tool. By integrating English terminology into her Indonesian speech, she not only leverages the familiarity and modern connotation of English words in the beauty community but also maintains the conversational ease of her native language. The use of “*falloutnya*” allows her to describe a specific beauty-related phenomenon product fallout in a way that is both accurate and accessible to her followers, many of whom are likely accustomed to bilingual expressions in online beauty discourse. This blending ultimately enhances the relatability, clarity, and impact of her message. It shows how influencers like Tasya Farasya bridge linguistic boundaries to connect more effectively with their diverse audiences on platforms like TikTok. Her use of intra-lexical code-mixing is not only a reflection of linguistic creativity, but also a marker of identity, modernity, and cultural relevance in the digital communication landscape.

Data 5

“setelah aku **mereview** produknya Ginza, sumpah benar-benar kaget”

“After I reviewed the Ginza product, I swear I was seriously shocked.”

[Videos posted on Tasya Farasya’s TikTok, 22 February 2025]

The sentence “setelah aku mereview produknya Ginza, sumpah benar-benar kaget” is a clear example of intra-lexical code-mixing, as defined by Hoffman (1991). Intra-lexical code-mixing occurs when elements from two different languages are combined within a single word. In this case, the Indonesian verbal prefix “me-” is attached to the English word “review”, forming “merieview”. This blending illustrates a creative and natural integration of English into Indonesian morphology, demonstrating the speaker’s fluency and linguistic flexibility. In the context of this example, Tasya Farasya, a well-known beauty influencer, uses such code-mixing not only as a stylistic choice but also as a communicative strategy.

By incorporating English elements into Indonesian grammar, she creates a relatable and modern tone that resonates with her predominantly young, bilingual audience on social media platforms. makes the message more engaging, and mirrors the dynamic language practices of digital communities. The use of “mereview” signals both her bilingual competence and her awareness of the casual, expressive style that appeals to her followers, making the communication feel more personal and authentic.

Involving a change of pronunciation

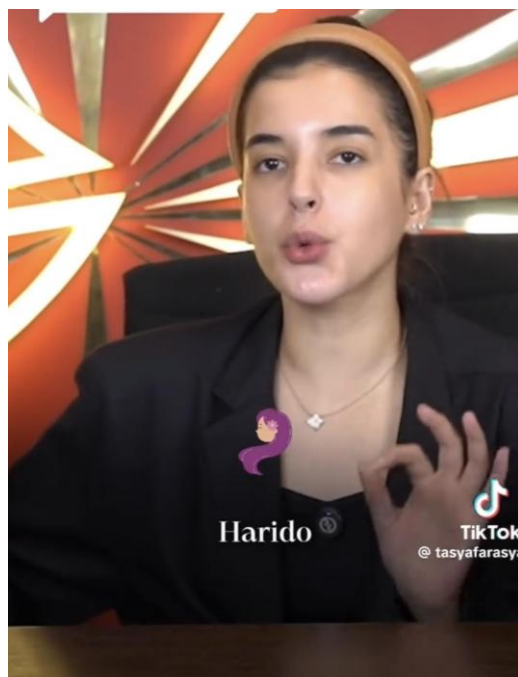


Figure 3. Videos posted on Tasya Farasya’s TikTok account

Data 6

“Karena kak Priscilla sampai bawa tukang foto, harido, dan baju sendiri emang seniat itu iya!”

"Because Kak Priscilla even brought her own photographer, hairdo, and outfits that's how dedicated she was!"

[Videos posted on Tasya Farasya's TikTok, 31 March 2025]

This data is taken from the utterance "Because Kak Priscilla even brought her own photographer, harido, and outfits that's how dedicated she was!" In this example, there is an instance of involving a change of spelling as described by Hoffman (1991), namely the use of the English word *hairdo* spelled as *harido*. Phonetically, *harido* follows the Indonesian-influenced pattern /harido/ with a clear separation of syllables and the vowel /i/, which differs from the correct English pronunciation /'her.du:/ (AmE/BrE). This change occurs because the speaker adapts the foreign spelling to fit Indonesian phonotactic patterns, which typically reflect pronunciation more directly in orthography. According to Hoffman (1991), such adaptation represents a form of code-mixing where borrowed words are adjusted orthographically or phonetically while still retaining their original meaning in this case, *hairdo*, referring to a particular hairstyle or hair arrangement.

Conclusion

Based on the findings discussed in this study explored the phenomenon of code-mixing in a selection of TikTok videos by prominent Indonesian beauty influencer Tasya Farasya, using Hoffman's (1991) classification framework. A total of 6 instances of code-mixing were identified and categorized into three types: intra-sentential, intra-lexical, and code-mixing involving a change of spelling or pronunciation. The most prevalent form was intra-sentential code-mixing, which accounted for 3 instances (50%). This type involves the insertion of English words or phrases into Indonesian sentences while maintaining grammatical coherence. Its frequency suggests that Tasya Farasya often blends languages fluidly within a single utterance, a reflection of her high bilingual proficiency and an intentional strategy to create engaging, relatable content.

The second most frequent type was intra-lexical code-mixing (2 instances or 33.33%), which involves merging elements from two languages within a single word typically combining English roots with Indonesian affixes. This reflects creative, adaptive language use and demonstrates how bilingual speakers innovate linguistically to meet both stylistic and communicative needs. The least observed form, code-mixing involving a change of pronunciation, occurred 1 time (16.67%). Though less frequent, this type shows how borrowed words may be phonetically or orthographically adapted to fit local language norms, illustrating a form of cultural and linguistic integration that is especially relevant in digital communication.

Overall, this study highlights that code-mixing in social media functions not only as a linguistic phenomenon but also as a deliberate cultural strategy. It enables influencers like Tasya Farasya to preserve authenticity, project a modern and trend-conscious image, and build relatability with a bilingual audience. Furthermore, the

findings underscore the evolving role of English as both a functional tool and a symbolic asset in Indonesian digital discourse, particularly within lifestyle and beauty related content. This suggests that code-mixing, especially in the context of social media influencers, serves as a powerful medium for bridging cultural contexts, enhancing engagement, and shaping the communicative norms of Indonesia's digitally savvy generation.

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