Code Mixing Used by Niki Zefanya in Najwa Shihab's Youtube Channel

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Abstract- This study explores the phenomenon of code-mixing as observed in the discourse of Niki Zefanya on Najwa Shihab's YouTube channel, utilizing the theoretical frameworks proposed by Muysken (2000) and Hoffman. The aim is to elucidate Niki Zefanya's motivations behind code-mixing in this context. Through a descriptive qualitative approach, the research delves into code-mixing practices on social media platforms, particularly YouTube, seeking to deepen our understanding of this linguistic phenomenon. Data collection involved meticulous observation and note-taking during the YouTube video "Eksklusif: Apa Adanya Rich Brian & NIKI | Mata Najwa" hosted by Najwa Shihab, focusing on Niki Zefanya's linguistic expressions. The analysis employed a combination of formal and informal methods. The findings highlighted 7 instances of insertion, 6 of alternation, and 8 of congruent lexicalization, showcasing the diverse manifestations of code-mixing. These insights contribute to our understanding of language use in online content, particularly in the realm of sociolinguistics. This study also reflects on the broader implications of the findings for sociolinguistic research, considering the significance of code-mixing in contemporary digital communication. Understanding these implications could offer valuable insights for future research endeavors in sociolinguistics.

Keywords: Code-Mixing, YouTube, Niki Zefanya, Sociolinguistics

I. INTRODUCTION

Code-mixing, a linguistic phenomenon, occurs when a speaker incorporates elements from two or more languages into a single sentence or conversation. Muysken (Ardheva, 2020) defines code-mixing as the use of lexical and syntactic elements from different languages within a sentence, without altering the grammatical structure. Ningsih (2022) further elaborates that it involves the use of multiple languages in speech, with individuals employing code-mixing for various reasons. Speakers

Engaging in code-mixing tend to insert words or phrases from another language, often shorter than a clause (Jendra, 2010). Conversational code-mixing, as described by

Pfaff (1979, cited in Jendra, 2010), blends languages without changing the topic or context. Today, particularly among young people, code-mixing occurs for entertainment or adaptation to bilingual environments. Bilingualism, concurrent use of two languages, is common, allowing individuals to seamlessly switch between languages (Dewi et al., 2023). In bilingual and multilingual communities, code-switching and code-mixing occur when individuals shift between languages, varieties, or dialects (Khadijah & Sudarwati, 2022). Multilingual development processes also contribute to code-mixing (Jimmi & Rafelia Elsa Davistasya, 2019). With the proliferation of the internet, code-mixing has become more prevalent, particularly

on social networking platforms like YouTube.

YouTube is a social media platform that provides a wide range of content from social videos, vlogs, education, music, and many more. A study by Nalantha et al (2021) explained that with around 132 million active users in Indonesia, YouTube is the most-accessed social media platform there as of 2019. Rohman & Husna (2017) argued that the general public may embrace YouTube as a source of knowledge with a variety of content. YouTube may also provide video enthusiasts entertainment as a medium that can engage the mind strongly. Many young people connect with their favorite vloggers (video bloggers), other YouTube users, and celebrities they look up to using video-sharing sites (Ni Putu Sri Widi Adnyani Karang, 2022). With YouTube, the general public is free to select the offerings and programs they want and need. Other than that, one of YouTube's most popular content is the video interview, According to KBBI, an interview is a question-and-answer session conducted to obtain information about a matter that will be published in the media. It can be concluded that an interview is a video that shows the interaction between the speaker and the interviewee visually. Thus, the audience can clearly see the interaction, reactions, expressions, and body language of the interviewee and host. There are many famous Indonesian interviewers, one of them is Najwa Shihab. In one of the videos uploaded on May 25, 2022, she had the opportunity to interview a talented young singer who has made many achievements in the international field, she is Niki Zefanya. Niki Zefanya is a singer who started her career in 2016 with her first single *"Polaroid Boy"*. Because of her expertise in music, Niki Zefanya became the first female artist to successfully join the international label 88rising. Niki Zefanya also released her first EP Album in 2018. In this case, because of the surrounding international environment, Niki Zefanya becomes multilingual. This is the reason that Niki Zefanya was the topic of the study because of her constant use of code-mixing throughout the interview.

Several studies related to code-mixing have also been conducted by some researchers. The first related study is from Adawiah et al (2023) titled *"Code Mixing Used By K-Pop Lovers on Social Media"*. The goal of this study was to investigate the types and motives for code-mixing on social media among K-pop lovers. The results of this study showed that the participants who were K-pop lovers spoke three mixed languages, including Indonesian, English, and Korean. This study used qualitative methodology. In addition, data from interviews and observations were collected to learn more about the various types of code mixing utilized by fans. According to the findings of this study, fans prefer to employ code mixing intra-sentential and motivate them to used code mixing to express their sense of identity with the group and to discuss particular topics. The second previous existing study was "Indonesian – English Code-mixing in Novel Touche by Windhy Puspitadewi" were done by Meigasuri & Soethama (2020) in their article. This article aims to examine the various forms of code-mixing utilized by Niki Zefanya in a specific video on Najwa Shihab's YouTube channel. It seeks to identify the types of code-mixing and the word class categories of the mixed words, while also providing an explanation for the factors influencing the usage of mixed languages in the video. The material analyzed is derived from Windhy Puspitadewi's work, "Touché". Through a thorough linguistic analysis of the video's instances of code-mixing, this article offers insights into the literary techniques employed by Zefanya. By scrutinizing the usage of code-mixing throughout the video, it sheds light on how this linguistic phenomenon contributes to character development, cultural representation, and storytelling within the narrative. To achieve these objectives, this study employs a specific analytical framework for categorizing the types of code-mixing present in the video. Data collection involves transcribing the dialogue from the selected video and identifying instances of code-mixing. These instances will then be analyzed according to their linguistic features, such as the languages involved, the grammatical structures used, and the context of the mixing. Through this methodology, the study aims to provide a comprehensive understanding of the role and impact of code-mixing in the video.

Code mixing is one phenomenon that is very interesting to discuss. Choosing code mixing as the topic researched in this study because nowadays many young Indonesians can speak more than one language when talking to others. YouTube is used as a data source for this study because it allows users to share a variety of creative content and because it is widely used. Moreover, Najwa Shihab YouTube channel on video entitled *"Eksklusif: Apa Adanya Rich Brian & NIKI | Mata Najwa"* is a special episode on her YouTube because it can inspire young

generations to be more courageous in their creativity, creation, careers, and many more, especially in music. The goal of this study is to get more knowledge about code mixing and increase readers' knowledge of its use on social media, particularly YouTube. Additionally, this study aims to categorize the kinds and the rationale behind the code-mixing employed in Niki Zefanya's statement from the *"Ekslusif: Apa Adanya Rich Brian & NIKI | Mata Najwa"* episode of the Najwa Shihab YouTube channel.

II. METHODS

The study examined the utilization of code-mixing by Niki Zefanya in Najwa Shihab's YouTube video titled "Ekslusif: Apa Adanya Rich Brian & Niki | Mata Najwa", employing the theoretical framework proposed by Muysken (2000). The research aimed to address two main questions: (1) What types of code-mixing does Niki Zefanya employ in Najwa Shihab's YouTube video? (2) What are the motivations behind Niki Zefanya's code-mixing in Najwa Shihab's YouTube video? Data for the study were sourced from the YouTube video featuring Najwa Shihab and Niki Zefanya, dated May 25th, 2022. Niki Zefanya was chosen as the focus of the study due to her prominence as an Indonesian artist who frequently incorporates English into her speech, influenced by factors such as her education and family background. Moreover, Niki Zefanya's usage of English in her artistic endeavors reflects her diverse cultural and linguistic influences.

The research adopted a descriptive qualitative methodology, following Creswell's (2017) guidelines, to gather and analyze the data. Qualitative methods were favored for their ability to delve into the intricacies of code-mixing, allowing for a nuanced exploration of language usage in context. The data collection process involved several steps. Firstly, the YouTube video featuring Najwa Shihab and Niki Zefanya was observed. Secondly, data were collected from the video, with the researcher taking notes on Niki Zefanya's speech. The researcher then employed a specific categorization system to classify the types of code-mixing present. Finally, each identified type of code-mixing was thoroughly explained based on the data.

The research method employed for data collection from the YouTube video featuring Niki Zefanya's speech necessitates a meticulous approach to ensure the reliability and validity of the obtained data. Initially, it is imperative to clarify whether the entire video was transcribed or if specific segments showcasing Niki Zefanya's speech were selected for transcription and subsequent analysis. Moreover, the involvement of multiple coders in the transcription process should be explicitly addressed to ascertain the reliability and accuracy of the transcribed content.

In discussing the transcription method utilized, it is essential to elaborate on the incorporation of conventions tailored to capture various aspects of spoken language, including pauses, intonation, and non-verbal cues. These conventions play a pivotal role in accurately representing Niki Zefanya's speech patterns and linguistic features, thereby facilitating a comprehensive analysis of code-mixing phenomena. By employing symbols or annotations for pauses, intonation variations, and non-verbal cues, the transcription aims to preserve the subtleties inherent in spoken discourse, enabling researchers to delve deeper into the intricate dynamics of language mixing exhibited by Niki Zefanya.

III. RESULT AND DISCUSSION

Out of 21 data analysed in this study, 7 data were found as insertion type, alternation as 6 data, and congruent lexicalization types were 8 data. The study displayed all the information related to Niki Zefanya's explanation of the meaning of code-mixing and used Muysken's theory to categorize all three kinds of code-mixing. Table 1 below the three kinds of code-mixing that have been argued by Muysken (2000).

Table 1. The Percentage of Most Frequently

Types	Frequencies	Percentage
Insertion	7	33,3%
Alternation	6	28,5%
Congruent Lexicalisation	8	38%
Total	21	100%

Used Code Mixing

Based on the findings, the table proved that the congruent lexicalization type, which was utilized by Niki Zefanya in her utterance on the YouTube video with a total percentage of 38%,

was the most frequently used code mixing. During Niki Zefanya spoke, she frequently mixed English words with Indonesian sentences, using this form of code mixing as the standard for congruent lexicalization. It is firmed up by Muysken's idea, which put out three various kinds of code mixing, one of which was congruent lexicalization and a total percentage of 32%, insertion was Niki Zefanya's second most used code-mixing type. Additionally, Niki Zefanya used alternation, the lowest level of code-mixing in her speech, with a total percentage of 20%. In addition, the alternation type was the least frequently used code-mixing by Niki Zefanya in Najwa Shihab's YouTube video.

In this section, the researcher explained the meaning and reason of some code-mixing found in Niki Zefanya's utterances on the YouTube video. The explanation is as follows:

Insertion Code Mixing

The condition needed for adding a word or phrase into a sentence, speech, or statement is known as insertion code-mixing. Insertional code-mixing occurs when a speaker adds a single word or phrase from one language to a sentence that is otherwise written or spoken completely in a different one. As defined by Muysken (2000) code-mixing can be thought of as the process of inserting a foreign lexical or phrase category into a particular structure, which is identical to borrowing.

Data 7

Najwa : "Kamu engga sadar itu mic-nya engga nyala?"

Niki : "Engga sadar. Karena di kuping aku masih kedengeran semuanya, musiknya ada, my voice ada."

(Najwa : "You didn't realize that the mic didn't work?"

Niki : "No, I didn't. I could still hear everything, the music was there, my voice was there too.")

(7:08 – 7:15)

In the data proven above, Niki Zefanya's utterance can be categorized as insertion code-mixing because in her utterance she inserted an English word in an Indonesian sentence. Based on Muysken's theory, insertion code-mixing is a method of code-mixing in which one word from one language is placed into utterances in different languages. According to Niki Zefanya's utterance, the English word "My voice" in Bahasa Indonesia means "suaraku" was inserted

in her utterance. The word "suaraku" was changed to "my voice" in the Indonesian sentence above by Niki Zefanya. This phenomenon of insertion in Niki Zefanya's utterance was caused by her tendency to sputter-change words from one language into another (English) without altering the sentence's overall structure. In line to the theory from Charlotte Hoffmann (1991) the reason for Niki Zefanya's code mixing was talking about a particular topic because in the data above, Niki Zefanya's utterance was focused on informing Najwa, the host of the video, about the situation in the Coachella day one that she still heard her voice but in reality, the audience in the Coachella did not hear her voice at all.

Data 12

Najwa : "Aku engga tau kamu bakal nyanyi lagu sempurna. Aku gatau kamu bakal nyanyi Bahasa Indonesia."

Niki : "Masa sih?"

Najwa : "Aku kaya, "Ini lagu Bahasa Indonesia ya?", "eh beneran Bahasa Indonesia ya?"

Niki : "Pas itu pas intro-nya udah ketahuan."

Najwa : "Langsung tau sih."

(Najwa : "I didn't know you would sing Sempurna, I didn't know if you wanted to sing in Indonesian."

Niki : "Really?"

Najwa : "I was like, "Is this an Indonesian song?"

Niki : "When the intro was played, will know right away."

Najwa : "I know right away.")

(9:15 – 9:26)

Based on the theory by Muysken, Niki Zefanya's speech above can be said an insertion type of code-mixing. According to him, in Niki Zefanya's speech, she inserted one English word in the main sentence which is the Indonesian language. She is borrowing the English word "intro" which means "pengenalan lagu" in Indonesia, Niki Zefanya used the word "intro" probably because she had some difficulty finding a suitable word to use in this sentence and the word "intro" in Indonesia is more commonly used than the word "perkenalan lagu" itself. Niki Zefanya's statement can be said to be Insertion code mixing because it can be seen from the language order which is more inclined to the Indonesian structure, and in this sentence, she only inserted one English word, which was the word "intro". Charlotte Hoffmann (1991) argued

the motivation behind for using code mixing in Niki Zefanya's utterance can be identified as repetition used for clarification. In this situation, Niki Zefanya explained again about the Indonesian song she performed at Coachella, which was a song from the band Andra and the backbone "Sempurna" and she explained about the iconic intro of the song to Najwa as the host of the YouTube video and Najwa immediately knew the song was an Indonesian song because of the iconic intro of the song.

Alternation Code Mixing

Alternation code-mixing is the process when two languages with different grammatical structures and lexical items alternate appearing in one sentence. The theory by Muysken stated that alternation code mixing refers to the speaker's ability to smoothly combine two different languages and consciously use the grammatical features of each language to convey meaning effectively.

Data 1
Niki   : "Akhirnya kita bisa ngeteh"
Najwa : "Terakhir kita ngobrol kan, itu kan?"
Niki   : "Iya kemaren, we said we would drink tea and eat fried bananas"

(Niki   : "Finally, we can have tea."
Najwa : "We talked about this, right?"
Niki   : "Right, we said we would drink tea and eat fried bananas.")

(3:54 – 4:05)
According to the given information, Niki Zefanya mixed her language with English at the end of her speech. Rooted in the theoretical framework proposed by Muysken, this engaging linguistic phenomenon finds its expression in the dynamic fusion of distinct languages. Niki Zefanya, through her speech, artfully wove together the grammatical structures of both Indonesian and English, each language maintaining its grammatical rules of each language, the phrase "Iya kemaren" in Indonesian, then followed by the English sentence "We said we would drink tea and eat pisang goreng". It's clear that Niki Zefanya's utterance can be said alternation code mixing because of the rules of this code-mixing type where the speaker alternatively interacts in two or more different languages. In this strategy, various languages are frequently spoken in a conversation or text (Muysken, 2000). In this

situation, the reason Niki Zefanya used code mixing was talking about a particular topic (Charlotte Hoffmann, 1991). The topic she talked about was the past event that Niki Zefanya and Najwa Shihab had promised before which was that when they met, they would drink while eating fried bananas together.

Data 2
Niki   : "tadi aku pas mau duduk, with my corner of my eyes, I was like…"
Najwa   : "Iya, kamu udah ngincer ini kan?"
Niki   : "Iya udah liat."

(Niki   : "Just when I was about to sit down, with the corner of my eyes, I was like…"
Najwa   : "Yeah, you've been eyeing then, haven't you?"
Niki   : "Yeah, right.")

(4:09 – 4:15)
The data proved by Niki Zefanya's utterance, employed alternation code mixing as a tool of expression. The Indonesian clause "tadi saat aku mau duduk" introduces a sense of temporal context in a specific moment. Subsequently, the shift to the English sentence "With the corner of my eyes, I was like" lends expression, drawing attention to her reaction and emotional response. Niki Zefanya's speech exemplifies alternation code mixing in action. Her seamless fusion of Indonesian and English, distinct yet harmonious, encapsulates the essence of Muysken's theory. Niki Zefanya changed her language from Indonesian to English probably happened because maybe she felt more effective in conveying her message to her interlocutor, Najwa Shihab and this alternation code mixing allows Niki Zefanya to combine two languages in one utterance. In this situation, the reason Niki Zefanya uses code-mixing is talking about a particular topic based on the theory by Hoffman. The topic here Niki Zefanya talked about the fried bananas that had been prepared by Najwa Shihab to accompany their conversation during the interview.

Congruent lexicalisation Code Mixing

According to Muysken, argued that congruent lexicalisaition is a code-mixing phenomenon that occurs when a word or phrase from one language is used in another yet retains the same or very similar characteristics to its original form in the target language in terms of appearance and form. In addition, congruent lexicalisation code-mixing is the mixing of words

from the source language in the target language without changing their meaning or form.

Data 5

Niki : "Aku kemaren belom sempet cek social media sih. Karena aku my family lagi in town, jadi aku spent time sama mereka."

Najwa : "Social media itu meledak tau."

Niki : "Oh really? Okay, good good then."

(Niki : "Yesterday I didn't get to see social media. My family was in town, so I spent time with them."

Najwa : "You were trending yesterday!"

Niki : "Oh really? Okay, good good then.")

(5:05 – 5:18)

The data above show the congruent lexicalisation code mixing in Niki Zefanya's speech. Based on the theory from Muysken (2000) congruent lexicalisation happened when words or phrase shares the same characteristic as the target language. In addition, data 3 showed that Niki Zefanya used the word "social media", in the middle of an Indonesian sentence it can be seen as the characteristic of congruent lexicalisation the sentence shares a similar meaning in the source and targeted language. Then she put some English language such as "my family", "town" and "spent" without changing the meaning or form in the target language, her message was still understandable as the characteristic of congruent lexicalisation based on the theory by Muysken (2000). According to the theory (Hoffman, 1991), in this situation, the reason Niki Zefanya used code mixing is called talking about a particular topic. At this time, the topic Niki Zefanya was talking about was how she didn't check her social media after her Coachella performance and only spent time with her family who visited her.

Data 8

Najwa : "What happened sih itu?"

Niki : "Powernya tiba-tiba ke cut aja. Kemarin juga pas yang hari kedua kayanya ada juga deh si BIBI kan tiba-tiba layarnya mati juga yak an."

Najwa : "Oh ya. Bener."

(Najwa : "What happened?"

Niki : "The power was cut down. On the second day, when BIBI performed, suddenly her screen turned off too."

Najwa : "Right.")

(6:16 – 6:26)

Some English words above "power" and "cut" used by Niki Zefanya can be classified as congruent lexicalisation code-mixing. According to the data provided, she shifted English lexical into an Indonesian phrase according to Muysken's (2000) theory. The data given showed that Niki Zefanya mixed her language with some English words' "power" means "daya" and "cut" means "terputus". Niki's utterance fulfils the requirements of the congruent lexicalization type since it has shared grammatical structures that can be lexically filled with words from either of the two languages. In this situation, Niki Zefanya chose the English words because maybe she had difficulty determining the right Indonesian words to use in her sentence, and in the end, she preferred to use English vocabulary to complete her sentence above. Based on the data above, as the theory argued by Charlotte Hoffmann (1991) the reason Niki Zefanya used code mixing is called talking about a particular topic. The topic meaning of Niki Zefanya's speech she talked about technical issues that occurred when she performed at Coachella where the mic, she was using lost power without her realizing it.

IV. CONCLUSION

The researcher can conclude that Niki Zefanya used code-mixing in her speech on Najwa Shihab's YouTube video "Eksklusif: Apa Adanya Rich Brian & Niki | Mata Najwa" based on the information that has been discussed above. There were three main kinds of code-mixing, in Muysken's theory. Furthermore, there are instances of Insertion, Alternation, and Congruent Lexicalization in Najwa Shihab's YouTube video. With a total of 8 data found, the researcher discovered that the congruent lexicalization type was the most frequently kind utilized by Niki Zefanya. She often combined English words with Indonesian words in her speech. The second most frequently used by her was insertion with 7 data found and only 7 data found of the alternation type of Code-Mixing was rarely used by her. Based on the discussion above there were two reasons found Niki Zefanya used code mixing according to theory from Hoffman, which were Talking about a particular topic and Repetition used for clarification.

Other than that, the real purpose of Code-Mixing is determined by the individual's attitude, vocabulary skills, and the surrounding environment. Every person communicates in their language with different styles and accents. Anyone especially multilingual families like Niki Zafenya's where she is in an environment that requires her to speak English using Code Mixing is commonplace and there is nothing wrong with

it. Through time, individuals and other communities can use a foreign language by using Code-Mixing. It will not cost anything while using Code-Mixing habitually and it will not have a negative influence on users. In addition, as long as it is good for you and those around you, then just keep using it.

The study presented sheds light on the acceptance and utility of Code-Mixing in specific contexts; however, it also uncovers avenues for further exploration. Future research could delve deeper into the motivations underlying Niki Zefanya's Code-Mixing practices, investigating whether they arise from linguistic convenience, cultural identity assertion, or other influencing factors. Additionally, understanding the reception of Niki Zefanya's Code-Mixing by various audiences may provide valuable insights into its perceived authenticity and effectiveness in communication. Moreover, there is a need to examine the broader impact of Niki Zefanya's Code-Mixing on language attitudes within diverse linguistic communities, which could offer significant findings. These areas represent promising directions for future studies, enriching our understanding of Code-Mixing dynamics and their implications in contemporary communication contexts. Furthermore, given the increasing prevalence of code-mixing in contemporary communication, it would be beneficial for future research to explore its implications for language policy and education, providing a comprehensive understanding of its role and significance in today's linguistic landscape.

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