

CODE-SWITCHING AND CODE-MIXING ANALYSIS IN TIKTOK VIDEOS OF @LUTFI_AFANSYAH AS ACTS OF IDENTITY

Fahma Ilma Dian¹, Febri Yansyah², Athya Inaya tula³, Muhammad Alfa Zain⁴,
Shofil fikri⁵

State Islamic University of Maulana Malik Ibrahim Malang¹²³⁴⁵

Corresponding email: fahma.syams@gmail.com

ARTICLE INFO

Article History

Submission: 15 May 2026

Review: 20 May 2026

Revised: 28 May 2026

Accepted: 15 Juni 2026

Published: 16 Juni 2026

Keywords

Acf of Identity,
Code Switching,
Code Mixing, ,
LanguageVideo

ABSTRACT

The rapid expansion of short video-based social media has transformed contemporary linguistic practices, particularly within multilingual societies such as Indonesia, where interactions are shaped by regional, national, and global languages. In this setting, code-switching and code-mixing function not only as communicative strategies but also as symbolic resources for identity construction. This study examines the dominant patterns, social functions, and identity meanings of code-switching and code-mixing in TikTok videos uploaded by @Lutfi_Afansyah. Employing a qualitative descriptive-analytical design, the study collected data through systematic observation and note-taking by repeatedly examining linguistic utterances in selected videos. Data analysis followed an interactive model involving data reduction, data display, and conclusion drawing to interpret the social functions and identity meanings embedded in multilingual language use. The findings reveal that Indonesian serves as the dominant linguistic base, accompanied by insertions of English and regional languages, producing hybrid multilingual discourse. Socially, these linguistic practices function to construct a professional persona, express awareness of mental health issues in digital culture, and signify a global lifestyle orientation. More importantly, code-switching and code-mixing emerge as identity performances, positioning the speaker as socially aware, professionally oriented, and locally rooted yet globally connected youth.

ABSTRAK

Perkembangan pesat media sosial berbasis video pendek telah mentransformasi praktik kebahasaan kontemporer, khususnya dalam masyarakat multilingual seperti Indonesia yang ditandai oleh interaksi bahasa daerah, bahasa nasional, dan bahasa global. Dalam konteks ini, alih kode (*code-switching*) dan campur kode (*code-mixing*) tidak hanya berfungsi sebagai strategi komunikasi, tetapi juga sebagai sumber simbolik dalam konstruksi identitas sosial penutur. Penelitian ini bertujuan untuk mengkaji pola dominan, fungsi sosial, dan makna identitas dari praktik alih kode dan campur kode dalam video TikTok akun @Lutfi_Afansyah. Penelitian menggunakan pendekatan kualitatif dengan desain deskriptif-analitis. Data dikumpulkan melalui observasi sistematis dan teknik pencatatan dengan menyimak video secara berulang untuk mengidentifikasi tuturan yang mengandung alih kode dan

campur kode. Analisis data mengacu pada model interaktif yang meliputi reduksi data, penyajian data, serta penarikan dan verifikasi kesimpulan guna menginterpretasikan fungsi sosial dan makna identitas yang terkandung dalam praktik kebahasaan multilingual tersebut. Hasil penelitian menunjukkan bahwa bahasa Indonesia menjadi bahasa dominan yang disisipi unsur bahasa Inggris dan beberapa bahasa daerah sehingga membentuk wacana multilingual hibrida. Praktik kebahasaan tersebut berfungsi membangun persona profesional, merepresentasikan kesadaran terhadap isu kesehatan mental dalam budaya digital, serta menampilkan orientasi gaya hidup global. Lebih lanjut, alih kode dan campur kode berperan sebagai performansi identitas yang memosisikan penutur sebagai individu yang sadar sosial, berorientasi profesional, serta generasi muda yang berakar pada lokalitas namun tetap terhubung secara global.

Introduction

The development of short-video-based social media platforms such as TikTok has transformed the way speakers use and practice language in everyday life (Dewani et al., 2024). TikTok provides a multimodal space in which audio, text, images, and visual effects are integrated within a single frame, thereby enabling users to creatively combine various linguistic resources (Sembiring et al., 2025). Several recent studies have demonstrated that TikTok has become an important arena for code-switching and code-mixing practices, as well as a space for the construction and expression of the social identities of younger generations in digital environments (Septiani et al., 2025).

In the context of a multilingual society such as Indonesia, the mixing of Indonesian, regional languages, and foreign languages particularly English is not merely a linguistic phenomenon, but also a socially meaningful practice (Firmansyah, 2021). Recent studies on TikTok content indicate that code-switching and code-mixing are employed for various purposes, including attracting audience attention (Desmiati et al., 2025), adapting to the norms of online communities (Asdah & Safitri, 2025), expressing intimacy and solidarity (Anisa et al., 2025), and negotiating speakers' social positions (Fikri et al., 2025). Nevertheless, many of these studies remain limited to the classification of types of code-switching and general social factors, without critically and conceptually relating them to theories of language identity in a more in-depth manner.

Theoretically, the relationship between language, linguistic variation, and social identity has been discussed within various sociolinguistic and identity-study frameworks. Le Page and Andrée Tabouret-Keller (1985) view every act of language use as *acts of identity*, namely linguistic choices made by speakers to affirm or negotiate their membership within particular social groups (Page & Tabouret-Keller, 1985) (Bucholtz & Hall, 2005) proposed the framework of *sociocultural linguistics*, which emphasizes that identity is emergent,

relational, and indexed through linguistic practices within local interactions. Meanwhile, Aneta Pavlenko and Adrian Blackledge (2004) highlighted identity negotiation in multilingual contexts as a dialogical process involving power relations, language ideologies, and subject positioning (Roy, 2006).

These studies demonstrate that language variation, including code-switching and code-mixing, cannot be understood merely as the transfer from one linguistic code to another, but rather as a context-bound identity practice. Within the realm of social media, language choice is not only adjusted to the topic and interlocutors, but also functions to construct public personas, establish imagined intimacy with followers, and negotiate speakers' positions within local, national, and global discourses. Several studies on TikTok in Indonesia have described the types of code-switching and code-mixing found in particular accounts; however, they remain limited in employing the frameworks of *acts of identity* and identity negotiation to examine in detail how the personas and social identities of content creators are constructed through their multilingual practices (Amiroh et al., 2025).

The TikTok account of Lutfi Afansyah demonstrates a distinctive speaking style that combines humor, social commentary, and closeness with the audience. In one of his videos, which serves as the focus of this study namely a video discussing [the main content of the video, for example: everyday experiences, responses to particular issues, or comedy sketches] Lutfi repeatedly employs a combination of Indonesian and other languages, such as [English/regional languages]. These language choices function not only as a source of humor, but also as a means of constructing a particular public persona before his followers, signaling generational closeness with younger audiences, and positioning himself within both local and global discourses in the digital sphere. This makes the video a relevant point of entry for analyzing how code-switching and code-mixing operate not only as linguistic practices, but also as practices of social identity construction.

Various studies on code-switching and code-mixing on TikTok have been conducted. For example, research on the account @linglinglieanti merely described the types of code-switching and code-mixing as well as socio-pragmatic factors without deeply relating them to theories of language identity (Amiroh et al., 2025). Other studies have examined code-switching in TikTok content to explore its implications for the development of the Indonesian language (Elza L.L Saragih et al., 2025), while research on comment sections on TikTok and Instagram focused primarily on the forms of code-switching and code-mixing and only briefly addressed the identity functions of speakers (Putri & Sulistiyono, 2024). In addition, analyses of code-mixing in the content of other TikTok creators, such as @_sazh, Wanderlearn Eranitri, and Madurese-language TikTok accounts, have tended to emphasize structural patterns and general functions related to intimacy and the representation of local culture, without explicitly applying the framework of *acts of identity* (Zakiyyatussholiha, 2024). In contrast to these previous studies, the present research focuses on Lutfi Afansyah's TikTok videos and integrates the analysis of code-switching and code-mixing with the

theoretical frameworks proposed by Le Page and Tabouret-Keller, Bucholtz and Hall, Joseph, as well as Pavlenko and Blackledge, in order to explain in greater detail how Lutfi's multilingual practices are employed to construct and negotiate his social identity before TikTok audiences.

Departing from this research gap, this article aims to analyze the forms and functions of code-switching and code-mixing in Lutfi Afansyah's TikTok videos, while also interpreting how these linguistic practices contribute to the construction and negotiation of his social identity. Specifically, this study addresses the following questions: (1) what types of code-switching and code-mixing appear in Lutfi Afansyah's TikTok videos, and within what interactional contexts are these forms employed; (2) what social functions are performed by these instances of code-switching and code-mixing in relation to the audience and the discourse context; and (3) how can these practices of code-switching and code-mixing be understood as *acts of identity* and as part of the process of negotiating the social identity of a vlogger within the landscape of multilingual social media.

Method

This study employs a qualitative approach with a descriptive-analytical design (Creswell & Creswell, 2017), aiming to describe the phenomena of code-mixing and code-switching and subsequently interpret them in terms of their social functions and *acts of identity*. The study emphasizes the understanding of meaning, social context, and identity strategies represented through language; therefore, a qualitative approach is considered the most appropriate. The primary data for this research were obtained from a TikTok video uploaded on the account @Lutfi_Afansyah (<https://vt.tiktok.com/ZSf5Ks7dM/>). Data were collected through observation and note-taking techniques by repeatedly watching the video and recording instances of code-switching and code-mixing. This procedure is consistent with data collection methods commonly employed in sociolinguistic research based on audiovisual media, which utilize passive observation, recording, and systematic note-taking techniques (Yanto & Nurzaman, 2022). Meanwhile, the data analysis technique followed the framework proposed by (Miles et al., 2014), which consists of three main stages: data reduction, by selecting and focusing on utterances containing code-switching and code-mixing; data display in the form of classification tables of switching and mixing types; and finally, conclusion drawing and verification through the interpretation of the social functions, contexts, and identity meanings embedded within these linguistic practices.

Results and Discussion

Based on the analysis of code-switching using Poplack's (1980) theory and code-mixing based on Muysken's (2000) framework, the researcher identified numerous instances of code-switching and code-mixing in the utterances contained in the TikTok video uploaded

on the account @lutfi_afansyah, available at <https://vt.tiktok.com/ZSf5Ks7dM/>, as presented below:

Tabel 1 Analysis of code mixing and code switching

No	Utterance	Minute	Type	Explanation
1	Day 1 as a sustainability & culture synergy intern	Video title	Code-mixing	My first day as an intern working in the field of sustainability and corporate culture synergy.
2	Hari ini marks the first day of my internship journey di Pond's	0.01	Code-mixing	Today marks the first day of my internship journey at Pond's.
3	Cuma karena gua nggak achieve KPI waktu live sales	0.04	Code-mixing	Just because I did not achieve the performance target during a live sales session. KPI: Key Performance Indicator. Live sales: live selling activity through e-commerce platforms.
4	Seseorang harus dinilai value-nya dari matrix kapitalis	0.09	Code-mixing	A person's value is determined through a capitalist framework.
5	Gue harus berani untuk keluar dari comfort zone gue	0.15	Code-mixing	I must be brave enough to step out of my comfort zone.
6	And here I am	0.17	Code-switching	And here I am.
7	Aku shio-nya May shiomay	0.21	Code-mixing	Shio refers to Chinese astrology, which uses 12 animals to symbolize a person's birth year. In this conversation, the words shio and May are humorously combined into a wordplay.
8	Dan sign aku	0.24	Code-mixing	And my zodiac sign.
9	Sign bright like diamond	0.26	Code-switching	Shine bright like a diamond. Note: in this context, the sentence is taken from the lyrics of Rihanna's song Diamonds and is used humorously.
10	Eh btw ini safe space nggak sih?	0.28	Code-mixing	By the way, is this a safe space? BTW: by the way. Safe space: emotional comfort and security.
11	Safe space kok	0.29	Code-mixing	It's a safe space.
12	Aku ini we listen we don't judge ya	0.30	Code-mixing	I'm someone who listens and does not judge.
13	Aku minum matcha tapi nggak ceremonial grade gitu	0.32	Code-mixing	I drink matcha, but not the ceremonial grade kind.
14	Sorry, I know I could be better	0.34	Code-switching	Sorry, I know I could be better.
15	Namanya buru-buru tadi aku, jadi matcha sachet gitu loh	0.38	Code-mixing	I was in a hurry earlier, so I just used instant packaged matcha.
16	Kehadiran gue disini itu ada purpose-nya dari tuhan	0.43	Code-mixing	My presence here has a purpose from God.

17	Lo belum isi form yang kemarin	0.53	Code-mixing	You still have not filled out yesterday's form.
18	Really? Kertas kak?	0.58	Code-mixing	Really? A paper form?
19	Di 2025? Put that down	1.00	Code-switching	In 2025? Put that down.
20	Lo tuh harus lebih eco-conscious sih kak	1.02	Code-mixing	You should be more environmentally conscious.
21	Nanti lo submit ini aja	1.08	Code-mixing	Just submit this later.
22	Udah kk please	1.12	Code-mixing	Please stop, sis/bro.
23	Lu triggering gue banget	1.13	Code-mixing	You are really triggering me. Triggering refers to provoking negative emotional reactions such as anxiety, anger, restlessness, or trauma. In the video, the term is used hyperbolically.
24	Gue harus journaling nih	1.14	Code-mixing	I need to do some journaling.
25	Kenapa sorry?	1.19	Code-mixing	Why are you apologizing?
26	Can we have a talk?	1.22	Code-switching	Can we have a talk?
27	Menurut gue, tadi itu too much sih	1.28	Code-mixing	In my opinion, that was too much.
28	Itu triggering banget	1.33	Code-mixing	That was really triggering.
29	Ada orang yang lagi intermittent fasting	1.37	Code-mixing	Someone is currently doing intermittent fasting.
30	Agak shallow sih jujur	1.41	Code-mixing	Honestly, it feels rather shallow. In this context, shallow implies a lack of empathy.
31	Be better ya kak	1.41	Code-mixing	Please be better.
32	Next be kind, ga ada salahnya kok jadi orang baik	1.42	Code-switching	Next time, be kind. There is nothing wrong with being a good person.
33	Gimana performance internship aku?	1.47	Code-mixing	How was my internship performance?
34	Nggak ke emphasize sih kak	1.55	Code-mixing	It was not really emphasized. In this context, emphasize means the point was not highlighted clearly.
35	Mungkin review dari aku	2.02	Code-mixing	Perhaps this is my review.
36	Karena ini shade-nya kayak agak salah gitu	2.04	Code-mixing	The cosmetic shade does not really match the skin tone.
37	Kayak agak whitecast	2.05	Code-mixing	It leaves a slight white cast. White cast: a white residue caused by sunscreen.
38	Masa muka ada whitecast	2.06	Code-mixing	How could there be a white cast on the face?
39	Ini juga whitecast	2.07	Code-mixing	This also leaves a white cast.
40	Jangan sampai jadi korban sunscreen ya kak	2.10	Code-mixing	Don't become a victim of sunscreen.

41	Jangan sampai whitecast lagi kak	2.12	Code-mixing	Don't let there be another white cast.
42	Aku mungkin punten, aku izin submit ya kak	2.14	Code-mixing	Excuse me, I would like permission to submit this.
43	Pond's UV Miracle ya kak ya	2.15	Code-mixing	Pond's UV Miracle is the name of a sunscreen product.
44	Punkten ya dipakai ya kak ya	2.17	Code-mixing	Please use it, okay?
45	Kapan dia selesai internship-nya?	2.21	Code-mixing	When will the internship end?
46	Mau langsung di mark di kalender	2.23	Code-mixing	I want to mark it directly on the calendar.
47	Lutfi done	2.24	Code-mixing	Lutfi is done.
48	Ini hadiah buat kamu karena udah selesai intern	2.27	Code-mixing	This is a gift for you because you have completed your internship.
49	Enggak ini hadiah buat kamu karena udah selesai intern	2.30	Code-mixing	No, this is a gift for you because you have completed your internship.
50	Hanupis ya kak	2.40	Code-mixing	Thank you very much. Hanupis comes from the Sundanese expression hatur nuhun pisan.
51	Hari terakhir gue untuk jadi intern	2.43	Code-mixing	My last day as an intern.
52	Mereka tuh nggak bisa handle excellency dan mental capacity yang gue punya sih	2.45	Code-mixing	They cannot handle the excellence and mental capacity that I possess.
53	The world is not ready for me yet	2.49	Code-switching	The world is not ready for me yet.
54	Tapi I'm ready for the world, world wide web, we are the world we are the children	2.51	Code-switching	But I'm ready for the world, the World Wide Web, "We are the world, we are the children." In this context, World Wide Web is used humorously. The phrase We are the world, we are the children is taken from Michael Jackson's song We Are the World as a form of dramatization.

Based on the findings above, the researcher identified 47 instances of code-mixing and 7 instances of code-switching in Lutfi Afansyah's utterances. The dominance of code-mixing (87%) compared to code-switching (7%) in the analyzed TikTok video can be explained through cognitive, pragmatic, and sociolinguistic considerations. From a cognitive perspective, code-mixing requires a lower processing burden because it does not involve a complete shift between grammatical systems, making it more suitable for spontaneous and rapid speech in digital discourse (Ninsi & Rahim, 2020). Pragmatically, code-mixing functions as an economical communicative strategy because it enables speakers to convey dense and precise meanings through the insertion of English lexical elements into Indonesian sentence structures (Zusandra et al., 2024).

From a sociolinguistic perspective, the use of code-mixing reflects the symbolic function of English as a marker of modernity, professionalism, and global literacy in digital interaction (Rohmat et al., 2025). The insertion of English elements into Indonesian utterances allows speakers to construct a particular social image without fully shifting from one language to another. This strategy is considered more effective and adaptive within social media contexts such as TikTok, which demand fast, informal, and expressive communication. Therefore, code-mixing becomes the dominant choice because it is capable of maintaining discourse fluency while simultaneously enriching meaning. In contrast, code-switching is used more selectively and in a limited manner, primarily for stylistic purposes such as emphasizing meaning, creating dramatization, intensifying emotions, or quoting particular expressions.

Based on the research findings presented in the previous section, the researcher subsequently examined and analyzed the forms of code-switching and code-mixing that appeared in Lutfi Afansyah's TikTok videos. The analysis was directed toward three main focuses: the general patterns of code-switching and code-mixing, the social functions underlying their occurrence, and the manifestation of code-switching and code-mixing as *acts of identity* within language practices.

1. General Patterns of Code-Switching and Code-Mixing

Overall, Lutfi's utterances in the video demonstrate that the primary language used is Indonesian, with the insertion of English elements at the level of words, phrases, and short clauses. Nearly all of the collected data consist of intra-sentential code-mixing, as illustrated in utterances such as "Cuma karena gua nggak achieve KPI waktu live sales," "Lo tuh harus lebih eco-conscious sih kak," "Gimana performance internship aku?" and "Nggak ke emphasize sih kak."

In addition, several examples of full code-switching into English were identified, such as "And here I am," "Sign bright like diamond," "Sorry, I know I could be better," "Can we have a talk?" "Di 2025? Put that down," "Next be kind, ga ada salahnya kok jadi orang baik," and "Tapi I'm ready for the world, world wide web, we are the world we are the children." These utterances appear as relatively complete units and frequently function as emphatic statements or punch lines within the flow of the video.

From a lexical perspective, the English elements that appear are highly consistent across several semantic domains: the world of work and corporate culture (KPI, performance, internship, review, purpose), mental health discourse and youth activism (safe space, triggering, eco-conscious, be better, be kind, shallow), and beauty/skincare discourse (shade, whitecast, sunscreen, Pond's UV Miracle). This pattern can be explained by the fact that, in the video serving as the primary data source, Lutfi Afansyah was promoting a beauty endorsement product. On the other hand, local linguistic elements were also identified, such as "hanupis" (derived from *hatur nuhun pisan*), "punten," and the address term "kak," all of which reinforce a

sense of intimacy and politeness characteristic of Indonesian interactional culture. This combination indicates that the language variation employed by Lutfi is not random, but rather follows consistent thematic patterns related to work and capitalism, mental health, and self-care.

2. Social Functions of Code-Switching and Code-Mixing.

a. Constructing a Professional–Corporate Persona

A group of utterances directly refers to the world of internships, work evaluation, and corporate culture, such as *“Hari ini marks the first day of my internship journey di Pond’s,” “Cuma karena gua nggak achieve KPI waktu live sales,” “Seseorang harus dinilai value-nya dari matrix kapitalis,” “Gimana performance internship aku?”* and *“Mau langsung di mark di kalender.”* In this context, Indonesian–English code-mixing functions to:

- 1) Imitate the language commonly used in office and human resource settings (*KPI, performance, value, matrix, mark*).
- 2) Portray the reality faced by interns who must negotiate with capitalist standards and workplace expectations.
- 3) Create an ironic effect when serious corporate terminology is delivered through a casual and humorous speaking style.

It can therefore be concluded that code-switching and code-mixing within this domain function as linguistic strategies through which Lutfi constructs the persona of a “professional yet humorous intern.” He utilizes his familiarity with corporate terminology while simultaneously embedding criticism and satire through humor, allowing the conveyed messages to remain light-hearted and non-controversial for audiences.

b. The Persona of Being “Woke” and Concerned with Mental Health

Utterances such as *“Eh btw ini safe space nggak sih?” “Safe space kok,” “Aku ini we listen we don’t judge ya,” “Lu triggering gue banget,” “Menurut gue, tadi itu too much sih,” “Itu triggering banget,” “Be better ya kak,”* and *“Next be kind, ga ada salahnya kok jadi orang baik”* employ key expressions associated with mental health discourse and “woke” culture. These expressions indicate that Lutfi, as a speaker, seeks to present himself as someone who is attentive to both social environments and the psychological well-being of his audience.

Terms such as safe space, triggering, too much, be better, and be kind are strongly associated with the language of online communities that are sensitive to psychological issues, trauma, and ethical communication. The use of these expressions serves several functions:

- 1) Positioning Lutfi as part of a digital community that is highly aware of mental health issues.
- 2) Encoding his identity as a reflective and supportive figure, while still maintaining a sarcastic tone.

- 3) Creating closeness with audiences who share similar cultural references, particularly viewers familiar with mental health discourse on the internet.

In this context, code-switching does not merely function to create a “trendy” or “cool” impression, but rather becomes a linguistic strategy that enables Lutfi to align himself with the identity of younger generations who demonstrate heightened awareness of psychological issues and social ethics.

c. Global Lifestyle and Beauty Culture

In another domain, code-mixing appears within the context of lifestyle and self-care discourse, as reflected in utterances such as “Aku minum matcha tapi nggak ceremonial grade gitu,” “Namanya buru-buru tadi aku jadi matcha sachet gitu loh,” “Karena ini shade-nya kayak agak salah,” “Kayak agak whitecast,” “Jangan sampai jadi korban sunscreen ya kak,” and “Pond’s UV Miracle ya kak ya.”

Terms such as ceremonial grade, shade, whitecast, and sunscreen represent technical vocabulary associated with global matcha culture and beauty/skincare discourse. Their functions include:

- 1) Demonstrating that Lutfi is familiar with the language used within international beauty and lifestyle communities.
- 2) Representing his identity as both a conscious consumer and a product reviewer.
- 3) Incorporating humor, for instance when he refers to someone as a “korban sunscreen” (“a victim of sunscreen”) and repeatedly comments on whitecast.

In this context, code-mixing functions to construct Lutfi’s identity as an urban young individual who is closely connected to global trends, while simultaneously reflecting a critical attitude toward beauty standards and product marketing strategies. Through flexible and humorous language choices, Lutfi not only appears relevant to contemporary digital culture, but also subtly inserts satire toward social constructions that are often normalized within society.

3. Code-Switching as Acts of Identity

When interpreted through the perspective of Le Page and Andrée Tabouret-Keller, Lutfi’s language choices can be understood as a series of acts of identity: every time he switches languages or inserts English elements, he performs an “identity act.”

As a critical corporate intern, Lutfi demonstrates a deep understanding of corporate culture when he says, “Cuma karena gua nggak achieve KPI waktu live sales” and “Seseorang harus dinilai value-nya dari matrix kapitalis.” These utterances indicate that he understands the logic of KPI, value, and performance

evaluation mechanisms, while simultaneously taking a critical stance toward what he refers to as the “capitalist matrix.” In this context, Lutfi positions himself as both inside and outside the corporate world: sufficiently an insider to employ its technical terminology, yet maintaining enough distance as an outsider capable of mocking the structures and values surrounding it.

As part of the digital “woke” community, Lutfi uses expressions such as *safe space*, *triggering*, *be better*, and *be kind* as identity acts signaling his alignment with the linguistic norms of online communities that emphasize non-judgmental attitudes, boundary awareness, and sensitivity toward psychological issues. He adopts this discourse fluently while still incorporating humor and hyperbole, thereby not merely imitating the speaking style of such communities, but also constructing his own distinctive linguistic character.

As a local–global young individual, Lutfi combines code-mixing with local linguistic elements such as “hanupis,” “punten,” and the address term “kak,” all of which reflect his closeness to Indonesian culture and norms of politeness. At the same time, he inserts global references such as the lyric “Shine bright like a diamond” from Rihanna and “We are the world, we are the children,” thereby presenting a broader spectrum of identity. This combination indexes a persona that does not choose between the local and the global, but instead blends both into a fluid, flexible, and culturally relevant identity within today’s digital ecosystem.

Thus, the code-switching and code-mixing identified by the researcher in Lutfi Afansyah’s TikTok video do not occur coincidentally, but rather constitute part of an identity strategy. Lutfi performs his multiple identities simultaneously: as an intern, content creator, “woke” youth, and global beauty consumer. As emphasized by Le Page in his work, speakers use language freely as a means of displaying their identities to others during interaction. In this case, Lutfi Afansyah, as a content creator, seeks to demonstrate both his personal qualities and his social identity to his viewers and online audiences.

Conclusion

This study demonstrates that the code-switching and code-mixing practices found in the TikTok videos of @lutfi_afansyah do not occur randomly, but instead form consistent patterns and serve particular social functions. The observed patterns of code-switching include full shifts into English, lexical insertions, and creative forms of code-mixing employed to emphasize meaning, humor, and specific communicative intentions. From the perspective of social function, the use of corporate-related terms such as *KPI*, *performance*, and *value* contributes to the construction of a professional persona and represents the working life of contemporary youth. Meanwhile, expressions such as *safe space*, *triggering*, and *be kind* construct a “woke” identity associated with awareness of mental health issues.

In addition, the use of terms such as *ceremonial grade*, *shade*, *whitecast*, and *sunscreen* reflects a global lifestyle and beauty culture. These findings confirm that language choice functions as *acts of identity*, through which Lutfi negotiates his identity as a local–global digital youth who is reflective, aware of mental health issues, and closely connected to his audience.

This study also has several limitations that should be acknowledged. First, the data were derived only from a limited number of videos from a single TikTok account; therefore, the findings cannot yet be generalized to the broader linguistic practices of other content creators on the platform. Second, the analysis focused primarily on linguistic aspects and social functions without triangulation through in-depth interviews with the creator to explore the subjective motivations underlying language choice. Third, the study did not comprehensively examine how audiences interpret the content, meaning that the dynamics of audience reception and interpretation remain underexplored. Furthermore, limitations in time and analytical scope prevented a deeper investigation of other identity dimensions such as gender, social class, and cultural background. These limitations provide opportunities for broader and more integrated future research.

Based on these findings and limitations, future studies are expected to expand the scope of analysis by involving more creators, platforms, and content types in order to achieve a more holistic understanding of digital language practices. Future research may also combine linguistic analysis with interviews, audience comment analysis, or digital ethnographic approaches to capture identity dynamics in a more comprehensive and reflective manner. In addition, examining how audiences interpret the linguistic personas of content creators may provide an important contribution to the study of digital identity. The author would like to express sincere gratitude to lecturers, colleagues, and all parties who provided feedback, support, and references that enriched the preparation of this article. Appreciation is also extended to readers and the academic community who continue to encourage the development of studies on language, identity, and digital media in Indonesia.

DECLARATIONS

Author Contributions: Fahma Ilma Dian conceptualized the study. Athya Inayatullah collected the data. Shofil Fikri analyzed the data. Febri Yansyah wrote the manuscript. Muhammad Alfa Zain revised and edited the manuscript. All authors have read and approved the final version of the manuscript.

Funding statement : The authors received no external funding for this research

Conflict of interest : The authors declare no conflict of interest.

Additional information : No additional information is available for this paper.

REFERENCES

- Amiroh, P. D., Ulfyiani, S., Mukhlis, M., & Utami, H. R. (2025). Code-Switching And Code-Mixing In The Language Use Of Influencer @Linglinglieanti On Tiktok. *JURNAL KONFIKS*, 12(1), 199–211. <https://doi.org/10.26618/rhp8xg03>
- Anisa, A. S., Nadyatunnisa, G., Agustin, L., & Lisnawati, I. (2025). Analisis Faktor Alih Kode Dan Campur Kode Pada Video Youtube Merry Riana Dengan Maudy Ayunda. *Variable Research Journal*, 2(02), 631–644. <https://doi.org/https://variablejournal.my.id/index.php/VRJ/article/view/224>
- Asdah, A. N., & Safitri, N. A. S. (2025). Praktik Campur Kode dalam Interaksi Digital Mahasiswa Pendidikan Bahasa dan Sastra Indonesia di Media Sosial: Kajian Sociolinguistik. *DEIKTIS: Jurnal Pendidikan Bahasa Dan Sastra*, 5(2), 906–918. <https://doi.org/10.53769/deiktis.v5i2.1590>
- Bucholtz, M., & Hall, K. (2005). Identity and interaction: A sociocultural linguistic approach. *Discourse Studies*, 7(4–5), 585–614. <https://doi.org/10.1177/1461445605054407>
- Creswell, J. W., & Creswell, J. D. (2017). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE Publications. <https://books.google.co.id/books?id=335ZDwAAQBAJ>
- Desmiati, F. S., Fitrah, Y., & Rahmawati. (2025). Penggunaan Alih Kode Dalam Komunikasi Di Aplikasi Tiktok. *Pendas : Jurnal Ilmiah Pendidikan Dasar*, 10(04), 280–290. <https://doi.org/10.23969/jp.v10i04.34654>
- Dewani, S. L., Presida, S. B., Saputra, A. F., & Putri, C. S. (2024). Realitas Penggunaan Bahasa Indonesia dalam Media Sosial TikTok Mahasiswa. *Pubmedia Social Sciences and Humanities*, 1(3), 14–14. <https://doi.org/10.47134/pssh.v1i3.165>
- Elza L.L Saragih, Mira Natasia Novela Sinurat, Jemima Flora Indah Malau, & Rinaldi Nahampun. (2025). Implikasi Penggunaan Alih Kode dalam Konten Tiktok terhadap Perencanaan dan Pembinaan Bahasa Indonesia di Era Digital. *Jurnal Motivasi Pendidikan dan Bahasa*, 3(3), 71–88. <https://doi.org/10.59581/jmpb-widyakarya.v3i3.5366>
- Fikri, S., Asror, A. G., & Rahmawati, O. I. (2025). Analisis Alih Kode dan Campur Kode Pada Interaksi Masyarakat di Pasar Tumenggungan Kebumen. *Seminar Nasional Inovasi Pendidikan Dan Pembelajaran*, 1(1), 1320–1329. <https://doi.org/http://prosiding.ikipgribojonegoro.ac.id/index.php/Smpipp/article/view/3626>

- Firmansyah, M. A. (2021). Interferensi Dan Integrasi Bahasa. *Paramasastra : Jurnal Ilmiah Bahasa Sastra Dan Pembelajarannya*, 8(1), 46–59. <https://doi.org/10.26740/paramasastra.v8n1.p46-59>
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis: A methods sourcebook* (Edition 3). Sage. <https://www.metodos.work/wp-content/uploads/2024/01/Qualitative-Data-Analysis.pdf>
- Ninsi, R. A., & Rahim, R. A. (2020). Alih Kode dan Campur Kode pada Peristiwa Tutor Guru dan Siswa Kelas X SMA Insan Cendekia Syech Yusuf. *Jurnal Idiomatik: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 3(1), 35–46. <https://doi.org/10.46918/idiomatik.v3i1.646>
- Page, R. B. le, & Tabouret-Keller, A. (1985). *Acts of Identity: Creole-Based Approaches to Language and Ethnicity*. CUP Archive. <https://books.google.co.id/books?id=cbQ8AAAAIAAJ&printsec=frontcover&hl=id>
- Putri, M. R., & Sulistiyono, Y. (2024). Code Switching and Code Mixing in TikTok Comment Columns and Its Implications for Indonesian Language Learning at High Schools. *Proceeding ISETH (International Summit on Science, Technology, and Humanity)*, 232–245. <https://doi.org/10.23917/iseth.3824>
- Rohmat, R., Anshori, D. S., & Kusumah, E. (2025). Xenoglosofilia dalam Ragam Bahasa Tulis Generasi Z pada Komunitas Belajar Studygram: Analisis Interpretasi Fenomenologi. *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra*, 11(2), 1869–1887. <https://doi.org/10.30605/onoma.v11i2.5641>
- Roy, S. (2006). Aneta Pavlenko & Adrian Blackledge (eds.), Negotiation of identities in multilingual contexts. *Language in Society*, 35, 735–738. <https://doi.org/10.1017/S0047404506230343>
- Sembiring, M. E. B., Hutabarat, S., Sinaga, D. A. C., & Wulan, E. P. S. (2025). VARIASI Bahasa Dalam Komunikasi Digital: Studi Sociolinguistik Pada Platform Media Sosial. *Jurnal Ilmu Pengetahuan Naratif*, 6(1). <https://ijurnal.com/1/index.php/jipn/article/view/491>
- Septiani, A. D., Maheltra, A. N., Heryanti, D., Adawiyah, S. N., Suherman, S. M., & Lisnawati, I. (2025). Fenomena Alih Kode dan Campur Kode dalam Interaksi Keluarga Melalui Konten TikTok Metha Armelita. *Innovative: Journal Of Social Science Research*, 5(3), 1313–1322. <https://doi.org/10.31004/innovative.v5i3.19124>
- Yanto, Y. B., & Nurzaman, B. (2022). Kajian Sociolinguistik Alih Kode Dan Campur Kode Pada Video Pembelajaran Teks Deskripsi Yang Disajikan Dalam Media Youtube. *Triangulasi: Jurnal Pendidikan Kebahasaan, Kesastraan, Dan Pembelajaran*, 2(1), 29. <https://doi.org/10.55215/triangulasi.v2i1.5331>
- Zakiyyatussholihah, Z. (2024). Proses Alih Kode dan Campur Kode di Akun TikTok @_sazh. *Jurnal Guru Indonesia*, 4(2), 169–181. <https://doi.org/10.51817/jgi.v4i2.1171>
- Zusandra, C. M., Akhyaruddin, A., Yusra, H., & Harahap, E. P. (2024). CAMPUR KODE DALAM PENGGUNAAN BAHASA MELAYU JAMBI DI PASAR RAKYAT

MERLUNG KABUPATEN TANJUNG JABUNG BARAT. *Lingua Rima: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 13(2).
<https://doi.org/10.31000/lgrm.v13i2.11907>