Unraveling the Language Play on YouTube: A Sociolinguistic Study of Code Choice in Online Content

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Abstract

The use of code mixing and code switching is one of the exciting phenomena in social media. This research aims to identify the types of code switching and code mixing and to determine the reasons behind code switching and code mixing in this content. The method of this research employed a qualitative descriptive design. The data of this research were taken from the video "Daniel Tetangga Kamu" with Dewi Sandra's guests for parts 1-3, which focused on the code mixing and switching and the reasons for code mixing and switching between them. In collecting the data, the researcher observes the video, makes a transcription of the recorded data and organizes it into written data, and then classifies it based on the categories. The results showed that the most dominant type of code mixing found on the Daniel Mananta Network is the insertion of words. While the most dominant type of code switching was Intra-sententia, the research revealed that the reasons why the speaker uses code mixing and switching in their conversation were to talk about a particular topic, quoting somebody else, being emphatic about something, switching as an interjection, repetition, clarifying and expressing status of group identity. The implication of this research contributes to revealing that code mixing and code switching were not only prevalent but also serve various communicative functions, reflecting the nuanced ways in which language was used in the context of the YouTube Channel. The insights gained from this research offer valuable implications for linguistics, particularly in the realm of bilingualism and language usage on online platforms.

Keywords: code-switching, YouTube discourse, language play, digital linguistics

1. Introduction

Indonesian people are a predominantly bilingual or multilingual society, as they can speak at least two languages, namely, Indonesian and their ethnic language (Wibowo & Hamidah, 2023). The process of adopting a second language is deeply rooted, occurring without conscious intention or deliberate consideration. Sukrisna (2019) argued that bilingualism means being able to speak two languages. In this situation, individuals not only have conversations in their native language, but they also frequently communicate in more than one language. Following Adams' (2003) statement, that bilingualism is the practice of adding different languages optionally. So, bilingualism is interpreted as an individual who employs two or more languages in specific conditions while speaking with others, in which they have mastered two or more languages. Or in a simple way, it refers

to a situation in which a person is capable of speaking or communicating in more than one language. The ability to combine languages is known as code mixing and code switching.

The use of code mixing and code switching can be found in everyday conversations. We often find people who interact in a mix and switch languages, both in reality and through social media (Simatupang & Sunari, 2021). Code switching refers to the application of expressions by a connected language in an utterance of a separate language by bilinguals or multilinguals everywhere in similar discussions (Adi, 2018). From this phenomenon of mix and switch languages, it indicates that improving communication skills in two or more languages allows an individual to express their feelings and thoughts and define their personality as a function of language (Ansar, 2017). It happens when in informal discussions and utilizes different languages running at the same time to the point that they switch between each language in the period of one sentence (Harya, 2018). Most studies identify what types of code-switching occur and where (e.g., intra-sentential), and some touch upon general reasons like audience engagement or humor. However, there's less exploration into the deliberate linguistic reason employed by YouTubers, the specific goals they aim to achieve with each code switch (beyond broad categories like "clarification" or "emphasis"), and how these choices might evolve or differ across various content genres or creator demographics remains largely underexplored.

The phenomenon of Language play, which refers to the creative and often non-literal manipulation of linguistic forms and functions for a variety of purposes, frequently involving enjoyment, exploration, and social bonding (Afryanti et al., 2021). Code switching and code mixing are applied not only during direct conversation but also in online platforms, as well as on media platforms like YouTube. Individuals watch YouTube to get insights or to entertain themselves. YouTube has overtaken emails, messages, and text messages and has become the world's fourth most visited online platform (Lewis, 2018). The practice of blending elements of two or more languages in communication holds significant value for YouTube content creators. It allows creators to connect with diverse audiences by bridging linguistic and cultural gaps, fostering relatability and inclusivity (Nurlianiati, 2019). This technique is particularly effective in engaging bilingual or multilingual viewers, as it reflects their everyday conversational patterns. Code mixing can also enhance content creativity and emotional expression, enabling creators to emphasize ideas or humor in ways that resonate more deeply. By strategically using code mixing, creators can expand their reach, build stronger community bonds, and establish a unique, authentic voice that appeals to a broader spectrum of viewers.

One of the well-known YouTubers in Indonesia is Daniel Mananta. Daniel Mananta created his first YouTube channel in 2020 under the name "Daniel Mananta Network," and until now, that channel has over a thousand videos. "*Daniel Tetangga Kamu*" is one of the four programs on the channel. He became popular on Indonesian YouTube because of the guest stars he invited to share their experiences in his videos on the program "*Daniel Tetangga Kamu*". Many artists and guests spoke about their life experiences, spiritual journey, and shared others' experiences. One of them is Dewi Sandra. When Daniel Mananta requested Dewi Sandra to appear as a guest star on his YouTube video channel, researchers saw something special. In this video, Dewi Sandra always switches and mixes languages. As previously explained above, this unique or interesting thing is called the phenomenon of code switching and code mixing. Because this phenomenon arises in Indonesian society, the researcher believes that it would be highly interesting to

investigate it. To support this research, the researcher also reflects on previous studies that have conducted similar research.

Several studies have examined the occurrence of code-mixing on YouTube channels, providing significant knowledge about the language usage of social media users. First, studies were about the types of code mixing, code switching, and the factors of using code mixing in Instagram: (Hadinata et al., 2022; Wibowo & Hamidah, 2023; Hardini et al., 2019; Hosana et al., 2018; Sutrisno & Ariesta, 2019) have conducted research that focuses on the types and factors that support the usage of code mixing by applying Muysken's and Holmes' theory. The next, studies of using code mixing in Classroom situation: (Abdulloh & Usman, 2021; Auliya et al., 2017; Ezeh et al., 2022; G Purnamasari et al., 2016; Haryati & Prayuana, 2020; Masruroh et al., 2022; Mawuntu et al., 2020; Meigasuri & Soethama, 2020; Moetia et al., 2018; Nur Iman & Surayatika, 2023; Putri et al., 2023; Saeed et al., 2015) the research focus on the form of code mixing utilized by the students, and conducted interviews to ascertain the students' motivations for employing code mixing. The findings indicated that English students employed three distinct forms of code mixing during the learning process: insertion code mixing, alternation code mixing, and congruent lexicalization.

Furthermore, studies of using code mixing in news media: (Lubis, 2021; Silaban & Marpaung, 2020; Silaban & Marpaung, 2020; Hahyesalaemae et al., 2017; Nahak & Bram, 2022; Nur Rahmawati et al., 2020; Sastra et al., 2021; Sugiantari, 2018; Yuanita, 2018), the study revealed that the magazine utilized five different forms of code mixing. Next, studies of using code mixing in literature context: (Afryanti et al., 2021; Sastra et al., 2021; Mawuntu et al., 2020; Meigasuri & Soethama, 2020; Sentana, 2022), the results indicate that the discussion within the novel involves three types of code-mixing: insertion, change, and congruent lexicalization. The code-mixing performed by the characters in the novel is influenced by four main elements: participant roles and connections, situational factors, message intrinsic aspects, and linguistic attitudes, dominance, and security.

Previous studies have examined the phenomenon of code-mixing in different situations, but only a limited number of studies have particularly investigated the distinctive language patterns found on YouTube, especially on Daniel Mananta's YouTube Channel. This research stands out from previous research in multiple ways. While the previous studies only analyze the code mixing without code switching or vice versa. Whereas this study examines both, namely code mixing and code switching. Furthermore, previous research only focused on the dominant type or types and factors. In this current research, it only takes two study focus objects, namely, analyzing the type and reasons for the use of code mixing and code switching. The next different thing is in the application of theory. While in this study, the type of code mixing using Suwito's theory, and for type of code-switching using Romaine's theory, which is different from previous relevant research. Then, for the reason of using switching and mix codes, the researcher used Hoffman's theory. And another thing that is most different is the research data. There have been previous studies that analyzed Instagram, TV, and magazines. But in this study, it was taken from Daniel Mananta's YouTube channel as object data from this study.

This study aimed to find out the types of code switching, code mixing, and the reasons behind them on the Daniel Mananta Network YouTube channel. Hence, using code mixing strategically can position the creator or channel as cosmopolitan, modern, and inclusive, attracting diverse brand partnerships and collaborations. Code mixing and code switching are interesting phenomena in sociolinguistic studies because they offer

insights into how language is used as a tool for communication, identity construction, and social interaction. The significance of this research seeks to uncover the unique layer of engagement, creativity, and relatability in YouTube content, making it stand out in the highly competitive landscape of online media.

Analyzing code switching and code mixing in a YouTube setting provides a uniquely rich lens into contemporary digital sociolinguistic practices (Sastra et al., 2021). While traditionally, code switching often implies a more distinct shift between two languages, and code mixing refers to a more integrated blend within a single utterance or the informal and often spontaneous nature of YouTube content blurs these lines considerably. This combined analysis on YouTube allows researchers to observe how digital affordances influence language choice and hybridity. It illuminates how users strategically leverage both distinct switches and integrated mixes to build community, express identity, and navigate complex multilingual interactions in a globalized digital space. Furthermore, it offers insights into the evolving perceptions of linguistic purity versus hybridity among digital natives, revealing how these practices contribute to the dynamic formation of new digital vernaculars and sociolinguistic norms that might not be as apparent in more formal or traditional communication contexts.

2. Method

This study employed a descriptive qualitative design. Furthermore, Moleong (2019) defines a qualitative approach as a method of investigation that gathers data that is descriptive in either written or spoken terms by people and discovered actions. The researcher took the theory based on Suzanne Romaine (2009) in identifying various types of code switching on the Daniel Mananta Network YouTube Channel, since this theory mentioned the type of code switching completely. Then, the researcher applied theory from Suwito (1982) to analyze the type of code mixing since Suwito's theory classifies the full spectrum of code mixing, provides a robust framework for understanding the nuances of language alternation, and also offers exhaustive references concerning code choice. Meanwhile, the researcher applied Hoffmann's (2014) theory to determine the reason for code mixing and switching on the Daniel Mananta Network YouTube Channel, since this theory can represent the reason for code mixing and code switching properly.

The researcher collected the data through observation and documentation. The data was gathered by observing the utterances used by Daniel Mananta and Sandra Dewi. After that, the researcher identified the data in order to achieve the research's results. The overall processes were applied to data analysis; pay attention to the video, make a transcription, classify the data based on the categories, as well as the reasons for code switching and code mixing, and give codes to every data. The code's goal is to make data identification and analysis manageable. Last but not least, describe the data to answer the research questions. In this stage, the researcher begins to analyze every data set using code-switching and code-mixing theories. Romaine's theory gave the information for the kind of code switching and for code mixing use Suwito's, whereas Hoffman's theory gave the information for the reason for code switching and code mixing.

3. Results

In this section, the findings data will be described in more detail to provide answers to the problem statement, such as the types and reasons of code switching and code mixing on Daniel Mananta's YouTube channel:

3.1. Findings

3.1.1. Code Switching

The three videos from Daniel Mananta Network's YouTube Channel were analyzed and classified according to Suzanne Romaine (2009), and the following are the final results:

Table 1: The Total Percentage of Code Switching

The type	Frequency	Percentage
TS	25	12%
Intra-SS	137	63%
Inter-SS	54	25%
Total	216	100%

It could be observed based on Table 1 that intra-sentential forms dominated the data since the percentage of their appearance is 63% or 137 data points. Then, inter-sentential appears as the second most appearance with a percentage of 25% or 54 data. Whereas, the least one is tag switching with the percentage of its appearance only 12% or 25 data. It can be concluded that intra-sentential found by the researcher is the type of code switching that is often used by the speaker.

3.1.2. Code Mixing

In line with code switching there are three videos from the Daniel Mananta Network YouTube Channel were analyzed to find out the type of code mixing through the theories from Suwito (1982). Furthermore, the researcher set out the data in figures, and the following are the final results:

Table 2: The Total Percentage of Code Mixing

No	The Type	Frequency	Percentage
1	IOW	143	65%
2	IOP	21	10%
3	IOH	11	5%
4	IOI	1	1%
5	IORW	4	2%
6	IOC	41	19%
Total		221	100%

Based on Table 2 above, it can be seen that the dominant type of code mixing was the insertion of word 65% or 143 data. Meanwhile, the insertion of the clause was 19% or 41 data points. Then, the insertion of the phrase was 10% or 21 data. After that, the insertion of the hybrid was 4.98% or 11 data points. For insertion of reduplication word was 2% or 4 data. Finally, the researcher found that the type of code mixing that is rarely used on the Daniel Mananta Network YouTube channel is the insertion of an idiom was 1% or 1 data point.

3.1.3. The reason for using Code Switching and Code Mixing

The researcher uses Hoffmann's (2014) theory in classifying the type of reason for code switching and code mixing on the Daniel Mananta Network YouTube channel. Furthermore, the researcher set out the data in a figure, and the following are the final results:

Table 3: The Total Percentage of the Reasons using Code Switching and Code Mixing

No	The reason	Frequency	Percentage
1	TAPT	209	81%
2	QSE	7	3%
3	BE	2	1%
4	SAI	6	2%
5	RUFC	17	7%
6	CSCI	14	5%
7	ESGI	4	2%
Total		259	100%

Based on Table 3 above, it can be inferred that the dominant reason for code switching and code mixing on the Daniel Mananta Network YouTube channel is talking about a particular topic, 80.69% or 209 data points. Then, repetition used for clarification reasons is 6.56% or 17 data points. Next, the clarifying speech content for the interlocutor's reason is 5.41% or 14 data points. After that, quoting somebody else is 2.70% or 7 data, and switching as an interjection is 2.32% or 5 data. Then, for the reason of expressing the status of group identity is 1.54% or 4 data points. Finally, the researcher found that the reason for code switching and code mixing that is rarely used on the Daniel Mananta Network YouTube channel is being emphatic about something, as based on the chart above, for this type is only 0.77% or 1 data point.

3.2. Discussion

In this section, the data presented above will be discussed in more detail to provide answers to the problem statement, such as the types and reasons for code switching and code mixing on Daniel Mananta's YouTube channel.

3.2.1 Code switching

Intra-sentential switching

      1) Data: 19/Intra-SS/00:07:44

Dewi: "***cause we went back and forth then***, jadi kalau ke Indonesia tuh gue seneng banget" (cause we went back and forth then, so when I go to Indonesia I'm really happy)

The data above claimed the shift from English ("cause we went back and forth then") to Indonesian ("*jadi kalau ke Indonesia tuh gue seneng banget*") illustrates a natural and seamless transition (Wibowo et al., 2024). This switching appears motivated by contextual relevance and ease of expression. Comparable studies suggest that intra-sentential switching is common in bilingual communities as it allows speakers to utilize the strengths of both languages to convey nuanced ideas (Hamidah, 2023). However, potential biases could arise from the subjective interpretation of language switches and their functional roles in a given context.

Inter-sentential switching

      2) Data: 96/Inter-SS/00:05:24

Dewi: "***so, I was like, I 'd like told her one day, "I have enough"***. Gue ngerasa buang masa kecil gue, temen-temen gue main" (so, I was like, I'd like enough told her one day, "I have". I feel like I wasted my childhood, my friends played together)

      The data above revealed that Dewi's speech, switching languages across sentences provides clear segmentation between thoughts. This supports findings in previous studies (Anggraini, 2024) that inter-sentential switching often emphasizes contrasting ideas or segments in discourse. The sequential use of Indonesian and English sentences reflects cultural and emotional duality in communication (Putri et al., 2023). This study affirms that inter-sentential switches are highly context-dependent and influenced by the speaker's cognitive processing of language boundaries.

Tag switching

      3) Data: 82/TS/00:26:08

Daniel: *"oh my Goodness! Oke-oke. Lo ngomong barusan itu jadi, memberikan gue harapan, kalau gue sendiri sebenarnya bisa nyanyi"* (oh my God! Okay, okay. What you said just now gave me hope that I could actually sing)

      Based on the data above, the speaker attaches a tag from one language to another language in the phrase "oh my Goodness!" The data highlights instances where tags, like "oh my Goodness!", act as emotional or emphatic expressions. These findings align with prior research (Nurul Laili et al., n.d.), which positions tag switching as a linguistic tool for drawing attention or injecting emotion into speech. Tag switching tends to carry cultural connotations, allowing speakers to build rapport or emphasize shared understanding (Afryanti et al., 2021).

3.2.2. Code Mixing

Insertion of a word

4) Data: 48/IOW/00:11:02

Dewi: *"daripada lo shoot kaki gue udah suruh shoot itu tuh siapa yang bule tuh kaki gue lebih… lebih putih jadinya yaudah pakai yang itu aja"* (Instead of shooting my feet, I've told you to shoot them, whoever is white, my feet are... whiter, so I'll just use that one)

Dewi Sandra used the data expression mentioned above and analyzes it to insert a word. Because she threw the word "shoot" into an English sentence. Since Indonesians frequently used the word "shoot" in English, the researcher concluded that she was speaking in that language. If "shoot" is translated to *"menembak"* in Indonesian, the connotation also becomes ambiguous or fuzzy.

Insertion of a phrase

5) Data: 165/IOP/00:15:45

Daniel: *"tapi di otak dia feeling gue nih "lo kan public figure, ketika gue udah minta lo untuk kasih selamat ulang tahun masa gitu aja lo sombong kalau gak mau"* (but in his mind I felt like, "You are public figure, when I ask you to give me a happy birthday, that's how arrogant you are if you don't want to)

The expression "public figure" has its meaning; people who influence society, or in other words, can be said to be that public figure, are someone who holds a position in a certain environment and has great influence. These findings resonate with Ezeh et al.'s (2022) work, which attributes word insertions to the lexical dominance of one language in certain domains. The speaker's preference for English terms like "public figure" demonstrates the influence of global culture on localized contexts.

Insertion of a hybrid

6) Data: 14/IOH/00:02:43

Daniel: *"tapi sempet di-ignore, yes"* (but it was ignored, yes)

The data above is classified as another type of insertion of hybrid, since the speakers utilized a language that combined Indonesian and English. The use of hybrids such as "di-ignore" combines Indonesian grammatical structures with English lexicon. This blending illustrates how bilingual speakers creatively adapt languages to fit their communicative needs. The findings are consistent with (Haryati & Prayuana, 2020) observations of hybridization in Philippine English, showing parallels in other multilingual societies.

Insertion of idiom

7) Data: 147/IOI/00:10:13

Dewi: *"satu sisi lo juga paham how would if like if you were in our shoes? tapi satu sisi lagi lo adalah orang yang nyecer, which is your job"* (On the one hand you also understand how would it be like if you were in our shoes? but on the other hand you are the one who keeps asking what is your job)

The data above was classified as an idiom insertion phrase that refers to being in someone else's situation, state, or position. This phrase is employed when we feel or even

experience the same circumstances, situations as other individuals. So "shoes" does not mean *"sepatu"* in Indonesian, but the objective was to be in someone else's situation, condition, or position. Because the speaker employed an idiom in her statement, the data above was added as an idiom insertion.

Insertion of a reduplication word

8) Data: 128/IORW/00:04:46

Daniel: *"tapi gue posting-nya cuma di ending-ending aja"* (but I'm just posting the ending)

As we can see from the data above, the speaker blended English and Indonesian and reduplicated several words in his speech; because of that, the data above was labeled as an insertion of a reduplication word. The word "ending" is an English word, but the speaker doubled it to become "ending-ending". The speaker assumed that the speaker chose to use the word "ending-ending" rather than *"diakhir-akhir"* in Indonesian since the word ending was commonly used in Indonesian speech.

Insertion of Clause

9) Data: *130/IOC/00:04:58*

Dewi: *"itulah orang-orang selalu merasa bahwa segala sesuatu itu shortcut, but in real life we know there is no shortcut process"* (that's why people always feel that everything is a shortcut, but in real life we know there is no shortcut process)

The data above expressed the clause insertion to give strong or serious information, or the expression she wanted to say. Idiomatic expressions, "but in real life we know there is no shortcut process," highlight the incorporation of idioms that reflect cultural borrowing, while reduplication and clause insertions indicate linguistic creativity. This study aligns with the (Hosana et al., 2018) framework, which emphasizes how code mixing enhances expressive capabilities.

3.2.3. Reasons for Using Code Switching and Code Mixing

Taking a particular topic

10) Data: 69/TAPT/00:23:01

Dewi: *"so, I started into music, jadi sinetron gue pernah main lupus sekali, tapi gue gak tertarik disitu ya"* (So, I started into music, so I played Lupus in a soap opera once, but I wasn't interested in that)

This statement indicates that she has begun to discuss a new issue in her speech. Furthermore, this data includes talking about a particular topic. Dewi's use of English for specific topics ("so, I started into music") and quoting others ("you don't, you shouldn't be singing") reveals that English serves as a medium of formality or precision. Similar trends have been noted by (Syafryadin & Haryani, 2020), who identified code switching as a strategy to manage domain-specific discourse and authenticity in quotations.

Quoting somebody else

11) Data: 81/QSE/00:26:14

Dewi: *"terus yang tadinya gue punya album dengan salah satu produser yang just degrading, you know? yang, "wi, kayaknya you know? You don't, you shouldn't be singing"* (then I had an album with a producer who was just degrading, you know? who, "wi, it seems like you know? You don't, you shouldn't be singing)

In the data above, the speaker talked about when she was making an album, but one of the producers belittled her album. In the data above, the speaker used code switching to quote what one of the producers said, "you know? You don't, you shouldn't be singing". With that expression, the speaker wanted to pointed out producer utterance.

Being emphatic about something

12) Data: 220/BE/00:13:51

Daniel: *"wow! bener-bener gak pengen nyusahin bokap, ketika dia udah bersusah payah di luar sana mencari nafkah buat keluarga. Sehingga, pas dia pulang justru saatnya apa ya… saatnya kita sebagai keluarga itu memberikan yang terbaik juga buat ayah, kayak gitu, Wow!"* (Wow! I really don't want to burden my father, when he's working hard out there to earn a living for the family. So, when he comes home, it's time for what... it's time for us as a family to give our best to our father, like that, Wow)

Based on the data above, being emphatic about someone else was done by the speaker. The researcher claimed that the speaker showed empathy about the explanation from Dewi Sandra. Switching languages to express emotions reflects the speaker's intention to engage their audience more deeply. These findings (Mabela et al., 2022) provide insights into how bilinguals use code switching to navigate emotional landscapes.

Switching as an interjection

13) Data: 128/SAI/00:18:05

Dewi:*" … I feel marah, gue gak ikhlas, gue gak ini tapi karena terpaksa mengatakan tidak untuk sesuatu yang lo percaya itu benar. Itu adalah hak lo"* (I feel angry, I am not okay with it, I do not want this but because I am forced to say no to something you believe is right. That is your right)

Daniel: *"Hmm…that's good."*

The next data that the researcher found was data 128. In this data, the researcher detected that the speaker used switching as an interjection because the speaker used the expression "that's good" in his utterance. The researcher believed the reason that the speaker used switching as an interjection because he wanted to express his feelings and his thoughts, and give a response to the interlocutor's story.

Repetition is used for clarification

14) Data: 125/RUFC/00:17:30

Dewi: *"so where that's stop? Dimana berhentinya?"* (So where that's stop? Where is the end?)

The term "so where that's stop?" in italics is translated into *"dimana berhentinya?"* in Indonesian. Therefore, the motivating aspect for the speaker was code switching is the repetition of something for clarity.

Clarifying speech content for the interlocutor

15) Data: 169/CSCI/00:09:33

Dewi: *"Jadi pernikahan itu adalah sesuatu yang pasti akan naik turun naik turun, you gonna find problems, you gonna find…have all these issues."* (So, marriage is something that will definitely have its ups and downs, you gonna find problems, you gonna find…have all these issues)

Based on the data above, Dewi clarified her speech "jadi pernikahan itu adalah sesuatu yang pasti akan naik turun naik turun" with more explanation in English: "you gonna find problems, you gonna find…have all these issues." She switched to speaking in English when she wanted the other person to fully comprehend what she was saying. Therefore, this information is intended to clarify speech content for the interlocutor.

Expressing the status of group identity

16) Data: 33/ESGI/00:12:00

Dewi: *"she was… Nina waktu itu preparing herself untuk masuk ANEKA, dia cover girl."*

(She was… Nina, at that time, preparing herself to join ANEKA, she was a cover girl)

Based on the data above, the word ANEKA referred to Aneka magazine that was distributed by PT ANEKA YESS in 1990. Only those who were born in a particular year could know about ANEKA magazine because the magazine is bankrupt. From this situation, the speaker presumes a level of cultural literacy in her audience, indicating that she is speaking to, and identifying with, a group that shares this specific historical and cultural context.

4. Conclusion

This study embarked on an exploration of the intricate landscape of bilingual communication on the Daniel Mananta Network YouTube channel, addressing two core issues: the specific types of code switching and code mixing employed, and the underlying reasons driving these linguistic choices. This research offers profoundly meaningful insights into the dynamic interplay of Indonesian and English within a prominent digital media platform, pushing beyond superficial observations of language contact. The findings imply that meticulously examining code switching and code mixing on the Daniel Mananta Network YouTube channel, is poised to serve as a foundational source of empirical data and methodological insight for future researchers. It offers a crucial snapshot of contemporary digital bilingual practices, thereby enriching the existing literature on language alternation in online environments. To further advance this vital field, subsequent studies are encouraged to diversify the research scope significantly. This could involve exploring code switching and code mixing phenomena across other digital media platforms beyond YouTube (e.g., TikTok, Instagram, podcasts, online gaming communities, or even corporate webinars) to uncover platform-specific linguistic adaptations.

Furthermore, future researchers could innovate theoretically by applying alternative or complementary frameworks to analyze these phenomena, potentially revealing different facets or deeper complexities than those explored herein. This could include, for instance, perspectives from critical discourse analysis, interactional sociolinguistics, or theories focusing on digital identity construction. Beyond the types and reasons, a particularly fruitful avenue for future inquiry would be to delve into the functions of code switching and code mixing, exploring how these linguistic strategies contribute to humor, solidarity, power dynamics, or the construction of specific online personas. By broadening both the empirical contexts and theoretical lenses, subsequent research can build upon this study's findings to achieve a more comprehensive and nuanced understanding of bilingual discourse in the existence of an evolving digital landscape.

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