The analysis of code switching and code mixing in the 'Historytelling' *YouTube* segment by Nessie Judge

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Article Info	Abstract
	In recent years, the growth of digital platforms has significantly affected the linguistic practices of the youth, especially in multilingual societies. An important linguistic phenomenon that has emerged in this context is the frequent use of code-switching and code-mixing, especially by online content creators. While many studies have examined these phenomena in everyday conversation and educational contexts, limited focus has been given to their application in educational and entertainment content on *YouTube*. This study aims to fill the gap by analyzing the types, functions, and factors influencing code-switching and code-mixing in ten selected episodes of the 'Historytelling' segment by Nessie Judge, a well-known Indonesian *YouTuber*. A descriptive qualitative method was employed, using Poplack's (1980) and Muysken's (2000) typologies to classify linguistic features, while communicative functions and motivational factors were interpreted using Marasigan's (1983) and Hoffman's (1991) frameworks. The results showed that inter-sentential switching and insertion mixing are the most frequently used types, which serve certain communicative purposes such as message qualification, addressee specification, and facility of expression. The analysis also showed that the most important influencing factor was talking about particular topic, especially when English terms are preferred due to historical accuracy. Nessie's language choices appear consciously and audience-oriented, reflecting digital youth culture and the pedagogical potential of bilingual content. This research concludes that Nessie Judge's strategic bilingualism increases the accessibility, engagement, and educational value of content. The implications suggest that code-switching and code-mixing, when used purposefully, can be powerful tools in digital pedagogy and sociolinguistic engagement, especially for Gen Z audiences that navigate multilingual realities in online spaces.

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INTRODUCTION

In today's world that is increasingly connected, the development of digital communication has greatly influenced the way language is used in society. The shift from conventional to digital communication methods has facilitated linguistic hybridization, especially among new generations living in multilingual and multicultural environments. Among them, Generation Z stands out for its extensive use of digital platforms such as *Instagram*, *Tiktok*, *X* (formerly *Twitter*), and especially *YouTube*. This shift has given rise to sociolinguistic phenomena that have become part of their daily discourse, specifically code-switching and code-mixing. These are no longer strange behaviours, but are standard linguistic strategies that reflect identity, creativity, and adaptability to social and technological contexts.

Sociolinguistics, a branch of linguistics that studies the relationship between language and society, is the basis for analyzing this phenomenon. Adriana & Ratmo (2017) explain that sociolinguistics studies how language varies and changes in social environments and how bilingual or multilingual speakers manage multiple language systems. Code-mixing refers to the insertion of elements from one language into another in a single utterance, which often occurs when speakers do not have equivalent terms in their native language or find foreign terms more effective. Code-switching refers to switching from one language to another at the sentence or utterance level, usually in a more conscious and grammatically structured way (Crystal in Adriana & Ratmo, 2017; Mahootian, 2006).

The growing popularity of code-mixing and code-switching in digital communication environments has created a dynamic space for linguistic experimentation and identity expression. For Generation Z, these practices are not only tools for conveying messages, but also social symbols. Suwito (in Windasari et al., 2020) points out that code-switching is closely related to speakers' communicative roles and functions. Generation Z, who grew up in the era of globalization, has internalized this flexibility and often uses mixed languages which are often called "*Jaklish*" (Jakarta-English) in daily conversations. Expressions such as "*Besok* hangout *yuk?*" or "*Kamu nggak mau* nge-reply chat *saya?*" are common and illustrate bilingual fluency. This language fluency has attracted the attention of researchers. Sintia et al. (2025) argue that code-mixing among Generation Z not only serves to simplify message delivery, but also to assert creativity, build bilingual identity, and strengthen online social connections. Tuan (2021) and Puspita & Ardianto (2024) found that such practices reduce communication stress, speed up interactions, and make communication within peer groups more accessible. Goh & Wu (2024) also observed that cross-country code-switching allows bilingual individuals to adapt language use to social contexts, convey emotions, and build group identity through informal discourse, slang, and innovative language patterns.

Technology plays an important role in accelerating this phenomenon. Platforms such as *YouTube* have emerged not only as entertainment sites, but also as important venues for informal education, digital storytelling, and sociolinguistic performances. Almoaily (2023) shows how the social network's algorithms, which prioritize interesting and relevant content, encourage flexible language use and promote inclusivity among multilingual users. *YouTube*, in particular, provides a space where language mixing becomes a creative resource, allowing content creators to engage with diverse audiences while maintaining authenticity and engagement. In Indonesia, a number of content creators have embraced this trend, but few have done so as prominently and strategically as Nessie Judge. Her fluency in Indonesian, English and French is evident in her videos, making her a living example of code-switching and code-mixing in the digital context in Indonesia.

Despite the growing interest in bilingual discourse in digital media, research on the application of code-switching and code-mixing in educational or semi-educational content on *YouTube* is limited. Most existing research focuses on everyday conversations, classroom interactions, or informal entertainment on platforms such as *Instagram* or *Tiktok*. As a result, there is a gap in the literature on how these language strategies work in structured thematic content that is both entertaining and educational, such as Nessie Judge's 'Historytelling'. This research aimed to fill that gap by investigating the types of code-switching and code-mixing, their communicative functions, and their influencing factors in the 'Historytelling' segment. Understanding this phenomenon has wider implications. The use of bilingual strategies in storytelling not only affects the linguistic structure of the content, but also shapes the way audiences interact with historical narratives. In the era of global education and digital learning, it becomes important to explore how language functions as a pedagogical and cultural communication tool. As Suhardianto & Afriana (2022) and Wahyuni et al. (2023) explain, bilingualism is one of the key factors for code-switching.

Cognitive psychology has shown that the brain's ability to process multiple languages naturally facilitates this switching (Hukama et al., 2024).

Additionally, the global dominance of English encouraged Indonesian speakers to integrate English for clarity, accessibility, and global communication. Foster & Welsh (2021) highlighted how digital platforms like *YouTube* had normalized bilingualism as a new standard of expression. Wardhaugh (1986) distinguished code-mixing as simultaneous use of two languages in one utterance, while code-switching referred to language alternation between phrases or clauses, suggesting that such changes were systematic, not random. Based on these considerations, this research seeks to answer the following research questions: 1) What types of code-switching and code-mixing were found in the 'Historytelling' segment by Nessie Judge? 2) What were the communicative functions of code-switching and code-mixing in the segment? 3) What factors caused Nessie Judge to use code-switching and code-mixing in the segment?

Based on these objectives, this research conducted an in-depth analysis of the role of bilingual language use in shaping digital historical narratives in the 'Historytelling' segment by Nessie Judge. The study aimed to explore how code-switching and code-mixing contributed to audience engagement, narrative clarity, and bilingual identity construction. It also highlighted the evolving nature of language in digital youth culture, offering insights into how bilingualism was used as a communicative strategy in the digital age.

METHODS

This study applied a descriptive qualitative design, which was deemed appropriate for analyzing complex sociolinguistic phenomena in their natural digital environment. As Moleong (2009) pointed out, qualitative research makes it possible to investigate human behavior and communication by interpreting meaning in its true context. This study aimed to explore the types, functions, and influencing factors of naturally occurred code-switching and code-mixing in the content of the "Historytelling" *YouTube* segment by Nessie Judge. This method allowed the researcher to provide a rich and contextualized understanding of language use without manipulating the environment or the participants involved. Data was collected from ten selected videos uploaded in 2025 to Nessie Judge's official *YouTube* channel. The videos were selected through purposive sampling, following Patton (1999) principle of selecting information-rich cases that provide meaningful insights into the research questions. Selection criteria included video length (at least 15 minutes), frequency of bilingual use, and thematic relevance of the historical narrative. As the videos are publicly accessible, no interviewees were directly interviewed in the data collection and confidentiality was maintained throughout the research process.

The primary data sources are the verbal statements of Nessie Judge, the only storyteller and content creator in the Historytelling segment. Her role as a bilingual communicator and digital storyteller made her an ideal subject for analyzing code-switching and code-mixing. As Crystal (2003) pointed out, bilingual speakers often switch languages for purposes beyond necessity, including audience engagement and identity construction. Nessie's frequent and natural transitions between English and Indonesian provided a rich data set to examine how bilingualism was employed for narrative purposes. Data were collected through non-participatory observation, in which the researcher systematically observed and transcribed the content of selected videos without interacting with the speaker or changing the communicative context. According to Julmi (2020), this method maintain objectivity and allowed the researcher to document phenomena as they occurred. Verbatim transcription was used, following the approach suggested by Morse (in Haryoko et al., 2020), to ensure that each utterance was recorded exactly as it was uttered, thus maintaining accuracy for later analysis.

To analyze the data, the researcher used textual analysis, a technique described by Alan (2001) as a method for interpreting communicative artifacts, including spoken texts. Hawkins (2017) further explains that textual analysis enables the identification of patterns, intentions, and meanings embedded in speech. The researcher followed Creswell & Creswell (2018) model, which includes organizing and preparing the data, reading the data set, coding specific linguistic features, and interpreting the results according to the theoretical framework. The classification of code-switching and code-mixing types was based on Poplack (1980) and Muysken (2000) typologies. Poplack categorized code-switching into tag-switching, inter-sentential switching, and intra-sentential switching, while Muysken defined three forms of code-mixing: insertion, alternation, and congruent lexicalization. These frameworks enabled the researcher to identify the structural patterns of

language alternation at various discourse levels. To uncover the communicative purposes behind language mixing, the study used Marasigan (1983) framework, which included functions such as quotation, message qualification, interjection, repetition, addressee specification, personalization, and facility of expression. Additionally, Hoffman (1991) model was employed to determine the influencing factors, including talking about particular topic, quoting somebody else, being emphatic about something, taking the form of interjection, using repetition for clarification, expressing group identity, the intention of clarifying the speech content for the interlocutor.

Structured observation tools, such as coding tables and note sheets, were used to document instances of language switching and mixing in the selected episodes. These tools helped to maintain consistency and transparency in categorizing the data. To increase validity, triangulation was applied, combining multiple data sources-verbal transcripts, observation notes and frequency counts-to ensure reliability and minimize bias (Patton, 1999; Polit & Beck, C.T., 2012).

FINDINGS AND DISCUSSION

This section presents and discusses the research findings regarding the types, functions, and influencing factors of code-switching and code-mixing in the *YouTube* segment 'Historytelling' by Nessie Judge. The discussion draws from the ten selected episodes. The findings are systematically categorized based on theoretical frameworks by Poplack (1980) and Muysken (2000) for types, Marasigan (1983) and Hoffman (1991) for communicative functions and the influencing factors.

Types of Code-Switching and Code-mixing in the 'Historytelling' segment

Code-switching

The findings revealed a total of 79 code-switching occurrences across ten selected episodes of Nessie Judge's 'Historytelling'. The types of code-switching were categorized using Poplack's (1980) framework which are tag switching, inter-sentential switching, and intra-sentential switching. Table 1 is a description of each type of code-switching found in the videos along with an analysis.

Table 1 Types of Code-switching Found in Nessie Judge's 'Historytelling' *YouTube* Segment

No.	Types of code-switching	Frequency	Percentages
1.	Tag switching	13	16,46%
2.	Inter-sentential switching	43	54,43%
3.	Intra-sentential switching	23	29,11%
Total		79	100%

Based on the data above, there are three types of code-switching that researchers found in Nessie's speech. The results show that the type of code-switching found in the ten videos is code-switching between sentences 43 times with a percentage of (54.43%) which is the most frequent code-switching. Nessie uses or creates code-switching between sentences because there is a language switch in many sentence boundaries.

Data 1
"Sergio juga berkontribusi lebih dari 104 artikel ilmiah di berbagai publikasi jurnal ilmiah, damn son*!"* (Sergio also contributed more than 104 scientific articles in various scientific journal publications, damn son!).
Data 2
"Dan untuk membuat jembatan ini, pemerintah harus mengeluarkan biaya sampai 10 juta poundsterling atau sekitar 213,3 miliar rupiah. Huh? Wow.*"* (And to make this bridge, the government had to spend up to 10 million pounds or around 213.3 billion rupiah. Huh? Wow.)

The utterances above are examples of data where tag switching type is found. This type of code-switching involves the insertion of language-specific tags, exclamations, and phrases into non-English statements. In the three reported utterances, the speaker mainly used Indonesian to convey informational or narrative content, but added short English phrases at the end such as, "Damn son!" and "Huh? Wow." which served as interjections to express shock, surprise or disbelief. This is a

clear example of tag switching, as defined by Poplack (1980), in which fixed expressions of the second language are inserted at sentence boundaries without disturbing the grammatical structure. In such cases, English tags add dramatic or emphatic effect to serious or shocking content, creating a relaxed but still impactful tone. In addition, the use of popular English expressions reflects the speaker's alignment with informal digital culture, particularly the language style of Generation Z.

Data 3
"*Kalau ukuran segitu, kan kita mau enggak mau meringkuk, kan?* <u>Ah, I hate it so much</u>." (If it's that size, we don't want to curl up, right? Ah, I hate it so much.)
Data 4
"*Intinya, mereka kayak, "Ih, apaan sih? Kita kan semua pecahan dari Guadalajara, kok jadi kayak gini?* <u>We are brothers, my friends, we are supposed to be brothers.</u>" (Basically, they're be like, "What the hell? We're all from Guadalajara, how come it's like this? We are brothers, my friends, we are supposed to be brothers.")

Data 3 and Data 4 above are examples of data where inter-sentential switching type is found. This type of code-switching involved switching between sentences or sentence boundaries, where each sentence or sentence boundary was in one language or the other. In these utterances, the speaker switches from Indonesian to English between complete sentences or independent clauses, which is a clear example of inter-sentential switching. In Data 3, the speaker begins with a statement in Indonesian expressing his discomfort in an enclosed space, after which he adds an emotional sentence in English: "Ah, I hate it so much." Similarly, in Data 4, the transition occurs in the middle of the story, from a paraphrased Indonesian response to a direct and emotional English utterance, "We are brothers, my friends, we are supposed to be brothers."

Data 5
"<u>But please educate me</u>, *karena seram banget, kan?*" (But please educate me, because that's really scary, right?)
Data 6
"*Atau mungkin* <u>he is still somewhere enjoying life</u> *dengan 60 jet pribadinya?*" (Or maybe he is still somewhere enjoying life in his 60 private jets?)

Data 5 and Data 6 are examples of data where intra-sentential switching type is found. Intra-sentential switchin is a type of code-switching that contains switches that occur within the boundaries of phrases or phrases, where each phrase or phrase is in one language or another. In the utterance above, the speaker mixes Indonesian and English in the same sentence or sub-sentence, which shows the characteristics of intra-sentential code-switching. In Data 5, the sentence starts in English with "But please educate me" and continues smoothly in Indonesian with *"karena seram banget, kan?"*, thus expressing one thought in two languages. Meanwhile, in Data 6, the speaker constructs a hybrid sentence that flows naturally between English "he is still somewhere enjoying life" and Indonesian *"dengan 60 jet pribadinya?"*, without messing up the grammatical structure.

Code-mixing

The findings revealed a total of 500 code-mixing instances across ten selected episode of Nessie Judge's 'Hitorytelling'. The types of code-mixing followed Muysken's (2000) typology which classifies code-mixing into three main types: insertion, alternation, and congruent lexicalization. Table 2 is a description of each type of code-mixing found in the videos along with an analysis.

Table 2 Types of Code-switching Found in Nessie Judge's 'Historytelling' YouTube Segment

No.	Types of code-mixing	Frequency	Percentages
1.	Insertion	347	69,40%
2.	Alternation	104	20,80%
3.	Congruent Lexicalization	49	9,80%
Total		500	100%

The types of code-mixing detected in the ten videos in Nessie Judge's 'Historytelling' *YouTube* segment are shown in the table above. Based on the classification table above, it can be seen that insertion, which occurred 347 times and accounted for 69.40% of the code-mixing in Nessie's utterances. Alternation occurred 104 times with percentage of 20.80%. The less type of code-mixing is congruent lexicalization which occurred only 49 times and accounted for only 9.80% of code-mixing in Nessie's utterances. Thus, insertion is the highest type of code-mixing.

Data 7
"*Paling keren, paling inovatif, paling cantik, paling* <u>timeless</u>." (The coolest, the most innovative, the most beautiful, the most timeless.)
Data 8
"*Apakah kalian* <u>convinced</u> b*ahwa dia benar-benar kehilangan nyawanya karena operasi plastik yang gagal?*" (Are you convinced that he really lost his life due to a failed plastic surgery?)

Based on the utterances above, the speaker adds a single English word or short phrase to the sentence composed in Indonesian, which illustrates the use of insertion, as classified by Muysken (2000). Insertion refers to the insertion of lexical items or short phrases of one language into the sentence structure of another language. In Data 7, the adjective "timeless" inserted into a repeated Indonesian sentence structure "*Paling keren, paling inovatif, paling cantik, …*", with "timeless" inserted as a final adjective. In Data 8, the English word "convinced" inserted into the Indonesian sentence, which functions as a verb that harmonizes with the rest of the grammatical structure without the need to make a transition to English.

Data 9
"*Senang banget ngelihatin orang-orang yang* <u>nge-tweet</u>, <u>enjoying historytelling</u>, *terutama Historytelling 'Jas Merah' kemarin sempat ramai di Twitter.*" (It's really nice to see people tweeting, enjoying Historytelling, especially the Historytelling of 'Jas Merah' yesterday which was trending on Twitter.)
Data 10
"*Kalau misalkan kalian datang ke* <u>Tower of london</u>, *kalian bisa melihat banyak pameran dari* <u>The Crown Jewels, The White tower, Battlements, Bloody Tower, Torture at the Tower exhibitions, Fusilier Museum</u>, *dan juga* <u>Royal Mint exhibition</u>." (If you come to the Tower of London, you can see many exhibitions from The Crown Jewels, The White tower, Battlements, Bloody Tower, Torture at the Tower exhibitions, Fusilier Museum, and also the Royal Mint exhibition.)

In the utterances above, the speaker alternates between Indonesian and English in longer, coordinated chunks of speech, from sentence to clause, indicating the alternation type of code-mixing. Alternation involves switching between larger components of different languages, often at sentence boundaries. In Data 9, the Indonesian sentence "*Senang banget ngelihatin orang-orang yang* nge-tweet," is followed by the English sentence "enjoying Historytelling", before returning to Indonesian and then referring to the English noun "*Historytelling 'Jas Merah'*". This passage illustrates that the speaker switches from one grammatical system to another within the context of the sentence. Similarly, in Data 10, the speaker starts with Indonesian, but then switches to a series of English nouns: "The Crown Jewels, White Tower, Battlements..." and so on. These are not interjections, but a series of content-rich lexical items presented in English within the Indonesian narrative flow.

Data 11
"*Udah* <u>claustrophobic</u>, <u>asma</u> *pula, pengin nangis.*" (Already claustrophobic, having asthma, I wanted to cry.)
Data 12
"<u>Psychopath</u> *sih, kalau menurut aku.*" (A psychopath, if you ask me.)

Based on the utterances above, the speaker combines elements of English and Indonesian into a common grammatical structure, illustrating the kind of congruent lexicalization defined by Muysken (2000). In Data 11, the word "claustrophobic" is embedded in an Indonesian sentence that

maintains a conversational structure and is emotionally expressive showed by "*Udah* claustrophobic, *asma pula, pengin nangis.*" The English adjective matches the rhythm and grammar of the Indonesian sentence, showing syntactic congruence. Similarly, the phrase "Psychopath *sih, kalau menurut aku.*" combines the English noun with the Indonesian pragmatic particle "psychopath", showing how the lexical elements of both languages can coexist within the same grammatical framework.

Functions of Code-switching and Code-mixing

This section is intended to determine the communicative functions of code-switching and code-mixing in the five selected videos from Nessie Judge's 'Historytelling' segment. The analysis of these functions is based on the theoretical framework proposed by Marasigan (1983). In the Table 3 below, provides a description of each communicative function identified in the selected videos, along with supporting examples and analysis.

Table 3 Functions of Code-switching and Code-mixing in Nessie Judge's 'Historytelling' *YouTube* Segment

No.	Functions	Frequency	Percentages
1.	Quotation	64	11,05%
2.	Addressee specification	110	19,00%
3.	Repetition	11	1,90%
4.	Interjections	53	9,15%
5.	Message qualification	255	44,04%
6.	Personalization and objectification	25	4,32%
7.	Facility of expression	61	10,54%
Total		579	100%

Based on Table 3, the most dominant communicative function found in Nessie's speech is message qualification with 255 occurrences (44.04%). This shows that Nessie often uses bilingual elements to clarify or elaborate historical information. Addressee specification appears 110 times (19.00%), showing her way of directly addressing viewers. Facility of expression (10.54%), interjections (9.15%), and quotations (11.05%) also occur frequently to express emotion and maintain authenticity. Less frequent functions like personalization/objectification (4.32%) and repetition (1.90%) are used to show stance or emphasize key points.

Data 13
"Amado juga dilaporkan menyuap kepala National Institute to Combat Drugs*, badan anti-narkoba Meksiko, …"* (Amado also reportedly bribed the head of the National Institute to Combat Drugs, Mexico's anti-drug agency, ...)
Data 14
"… kalian ngelihat komen-komen atau kata-kata kayak "that's my Roman Empire," *itu artinya kayak itu sesuatu yang kita sering pikirkan."* (... you see comments or words like "that's my Roman Empire," it means that it's something that we often think about.)

In the utterances above, the speaker includes an English phrase or name as a direct reference or quotation from the original source, making it a clear example of the communicative function of quotation. In Data 13, the nickname 'El Doctor' and the name 'Miguel Gallardo' are retained in their original form to maintain the authenticity and historical accuracy of the figures discussed. In Data 14, the phrase 'that's my Roman Empire' was mentioned by a viral social media trend and incorporated into an Indonesian news story, followed by an explanation. These examples show that speakers strive to maintain the exact wording, meaning and nuances of the original expression, which is the primary function of quotation.

Data 15
"Jadi bisa kita bilang ini kawasan benteng yang lumayan megah, guys*."* (So, we can say this is a pretty magnificent fort area, guys.)
Data 16
"Hei guys, it's Nessie and welcome back!"

Data 15 and 16 illustrate the use of bilingual expressions to directly engage or address the audience, reflecting the communicative function of addressee specifications. In Data 15 the word "guys" is inserted at the end of the Indonesian sentence, as an informal and inclusive term to engage the audience. Similarly, in Data 16, the speaker greets the audience with "Hei guys, it's Nessie and welcome back!", a typical *YouTube* video opening line that aims to create familiarity and establish an informal atmosphere. These examples show how code-switching or code-mixing is used to attract attention, generate engagement, and personalize interactions. This choice of language is particularly effective in digital storytelling, where building relationships with viewers is crucial to maintaining interest and bonding.

Data 17
"And that lack of information *atau ketidakadaan informasi itulah yang membuat orang orang percaya bahwa sesuatu yang misterius terjadi di sana.*" (And that lack of information leads people to believe that something mysterious is happening there.)
Data 18
"What do you guys think of the horror tales? *Gimana menurut kalian cerita-cerita horor dari sana?*" (What do you guys think of the horror tales?)

Data 17 and 18 illustrate the use of repetition as a communicative function of code-switching and code-mixing, where the speaker repeats the same information in English and Indonesian to provide clarity, emphasize key points, or enhance understanding. In Data 17, the phrase "lack of information" is immediately followed by its Indonesian equivalent "*atau ketidakadaan informasi*", to reinforce the idea and make the meaning accessible to all listeners, regardless of their language preference. Similarly, in Data 18, the speaker first asks the question in English "What do you guys think of the horror tales?" and then repeats the same question in Bahasa Indonesia "*Gimana menurut kalian cerita-cerita horor dari sana?*", which encourages inclusivity and ensures that the message reaches a wider bilingual audience.

Data 19
"*Jadi ketika diinjak sama musuh, dia bukan cuman menusuk ya.* Oh my God, I saw this one." (So, when the enemy steps on it, it doesn't just stab. Oh my God, I saw this one.)
Data 20
"... *pemerintah harus mengeluarkan biaya sampai 10 juta poundsterling atau sekitar 213,3 miliar rupiah.* Huh? Wow." (... the government has to spend up to 10 million pounds or around 213.3 billion rupiah. Huh? Wow.)

The utterances above demonstrate the communicative function of interjections in code-switching and code-mixing, where speakers insert emotionally charged sentences, often in English, to respond spontaneously to shocking or intense content. In Data 19, the exclamation "Oh my God" marks a graphic description in Indonesian, reflecting genuine shock or surprise, while in Data 20 "Huh? Wow." follows a factual statement about government spending, reflecting the speaker's surprise. These interjections act as affective markers that express immediate personal reactions. In Nessie Judge's video, these English interjections help to enhance the dramatic effect of the story, increase viewer engagement, and reflect the informal and expressive style characteristic of contemporary digital storytelling.

Data 21
"Colosseum *adalah sebuah* amphitheater *kuno berbentuk lingkaran terbesar di dunia yang terletak di pusat kota Roma, Italia, ...*" (The Colosseum is the world's largest circular ancient amphitheater located in the center of Rome, Italy, ...)
Data 22
"... *Romawi dengan menerapkan sistem pajak yang sudah lama enggak aktif, yaitu* Vectigal Urinae." (... Rome by implementing a tax system that had long been inactive, namely Vectigal Urinae.)

The utterances above clearly illustrate the communicative function of message qualification, in which bilingual expressions are used to elaborate or provide further details to the speaker's initial explanation. In Data 21, the speaker begins with an Indonesian explanation of the "Colosseum",

then qualifies her explanation with the English term "amphitheatre," a word that has specific cultural and architectural connotations. In Data 22, the speaker uses the Latin-derived phrase "Vectigal Urinae" followed by an Indonesian phrase to give the original name of the historic Roman tax system, to increase the specificity and authenticity of the information. These examples show how code-mixing is used to clarify, emphasize, or supplement a thought, consistent with Marasigan's (1983) explanation of message qualification as a way to enrich or reinforce a message in bilingual discourse.

Data 23
"*Dan John menang.* I guess that's true, 'It's not over until it's over.'" (And John won. I guess that's true, 'It's not over until it's over.')
Data 24
"*Waktu aku ke sana*, I barely could see anything." (When I went there, I barely could see anything.)

The utterances above exemplify the communicative functions of personalization and objectification, where the speaker inserts bilingual expressions to project personal feelings, internal thoughts, or subjective experiences. In Data 23, the speaker reflects personally on an outcome with "I guess that's true", followed by the quoted statement in English, "It's not over until it's over", which adds an emotional and self-reflective feel to the story. Similarly, in Data 24, the use of "I barely could see anything" highlights the speaker's past experiences, reinforcing the subjectivity of the utterance.

Data 25
"*Kota yang menjadi pusat dari negara Prancis itu* basically *penuh sama jasad, penuh sama mayat.*" (The city that is the capital of France is basically full of bodies, full of corpses.)
Data 26
"So fascinating, I hope it is as much fun for you guys as it is for me."

Examples above show the facility of expression function in code-switching and code-mixing, in which the speaker chooses English words or phrases to express thoughts more naturally, efficiently or clearly than in Indonesian. In Data 25, the word "basically" is inserted to summarize or emphasize the shocking nature of the situation described, serving as a stylistic bridge between factual explanation and dramatic tone. Data 26, entirely in English, includes the phrase "So fascinating, I hope it is as much fun for you guys as it is for me." which conveys excitement and personal involvement with a level of fluency and familiarity that is more difficult to achieve in formal Indonesian.

Influencing Factors of Code-switching and Code-mixing

In addition to analyzing the types and functions of code-switching and code-mixing, this research also answers the third research question by identifying the factors that influence the use of code-switching and code-mixing in the five videos selected from Nessie Judge's 'Historytelling' segment. The analysis of these factors is based on the theoretical framework proposed by Hoffman (1991). These factors help explain why speakers, like Nessie, speak Indonesian and English alternately in certain contexts. Table 4 below summarizes each influence factor in the videos, with its frequency, percentage, and interpretive analysis.

Table 4 The Influencing Factors of Code-mixing in Nessie Judge's 'Historytelling' *YouTube* Segment

No.	The Influencing Factors	Frequency	Percentages
1.	Talking about a particular topic	267	46,11%
2.	Quoting somebody else	44	7,60%
3.	Being emphatic about something	37	6,39%
4.	Taking the form of an interjection	33	5,70%
5.	Using repetition for clarification	6	1,04%
6.	Expressing group identity	141	24,35%
7.	The intention of clarifying the speech content	51	8,81%

for the interlocutor		
Total	579	100%

The results show that the most dominant factor influencing code-switching and code-mixing in Nessie's speech is talking about a particular topic (267 times or 46.11%). This occurs when historical terms or names are better expressed in English. Another frequent factor is expressing group identity (24.35%), where informal English helps Nessie connect with viewers. Other influencing factors include clarification (8.81%), quoting others (7.60%), emphasis (6.39%), interjection (5.70%), and repetition (1.04%), all showing how bilingual language is used strategically in her storytelling.

Data 27
"*Dilansir dari sebuah <u>YouTube</u> channel yang bernama Clarin, dikatakan bahwa Amado itu anak kedua dari delapan bersaudara.*" (According to a *YouTube* channel called Clarin, Amado is the second of eight children.)
Data 28
"*Ada juga alat yang bernama <u>The Maze</u> atau ayunan bola logam mematikan.*" (There is also a tool called The Maze or a deadly metal ball swing.)

The utterances above show how talking about a particular topic is a key factor that triggers code-switching and code-mixing in Nessie Judge's Historytelling content. In Data 27, the phrase "*YouTube* channel *yang bernama Clarin*" contains the English term "*YouTube* channel," which is retained in English because it is familiar and in standard use in digital contexts. In Data 28, the tool under discussion is called "The Maze," a name that is not translated to maintain authenticity and topic recognition. These examples show that speakers resort to English when discussing topics that are best represented by the use of specialized terms in English, especially when there is no appropriate or natural equivalent in Indonesian.

Data 29
"*… kalau dalam Alkitab itu ditulis sebagai <u>Prince of All Demons</u>.*" (… in the Bible it is written as Prince of All Demons.)
Data 30
"'<u>If this were the true story, I wouldn't be here, but the story is plenty different. I welcome you to Heaven, the Head Anastomosis Venture, and the world will never be the same again.</u>'"

In utterances above, it is clearly reflected the factor of quoting somebody else as the underlying reason for code-switching and code-mixing. In Data 29, the phrase "Prince of All Demons" is quoted directly from the Bible and remains in English, to maintain a theological tone and formal expression. Data 30 is entirely an English quoted utterance: "If this were the true story, I wouldn't be here...", as a direct quote from a character or written source. By switching to English during the quoted passage, Nessie not only honors the authenticity of the source but also enhances the dramatic and emotional resonance of her narrative, allowing the audience to experience the quote as it was originally intended.

Data 31
"*Tapi kenapa kakak beradik ini mainnya curang banget, enggak etis,* <u>not mindful, not very demure</u>?" (But why are these siblings so cheating, unethical, not mindful, not very demure?)
Data 32
"*Itu kayak, hmm,* <u>crazy</u>!" (It's like, hmm, crazy!)

Data 31 and 32 show that being emphatic about something is one of the reasons for code-switching and code-mixing. In Data 31, the speaker intensifies the criticism of unethical behavior by combining an Indonesian phrase with a series of English descriptors "not mindful, not very demure" which adds a stronger emphasis of style and tone. In Data 32, the interjection "hmm" is used followed by the emphatic English word "crazy!", creating a concise yet expressive response that accentuates the speaker's emotional reaction.

Data 33
"Oh my God, *aku udah merinding baru pertama.*" (Oh my God, I'm already getting goosebumps from the first one.)
Data 34
"Okay, this is where it gets crazy. *Ini poin di mana cerita sejarah ini bakal rada buff!*" (Okay, this is where it gets crazy. This is the point where the history gets buff!)

The utterances above illustrate taking the form of an interjections as a factor that influenced code-switching and code-mixing, using short English expressions to convey spontaneous emotional reactions. In Data 33, "Oh my God" is inserted at the beginning of the sentence to express sudden amazement or shock, marking the speaker's emotional reaction to a horrible historical fact. In Data 34, however, "Okay, this is where it gets crazy" is uttered entirely in English as an introduction to a dramatic part of the story, serving as an interjection and transition that heightens anticipation. This utterance is a typical example of emotional and performative enunciation, often punctuated by emphasis and tone.

Data 35
"What's your Roman Empire? *Apa yang sering banget kalian pikirkan?*" (What's your Roman Empire? What do you think about so often?)
Data 36
"*Beberapa orang bahkan melaporkan merasakan tiba-tiba suhu di sekitarnya itu jatuh atau nge-*drop *secara tiba-tiba.*" (Some people have even reported feeling a sudden drop in temperature around them.)

The data found above is a factor of using repetition for clarification, where the speaker repeats an idea using two different languages - usually English and Indonesian - to ensure that the message is clearly understood by a bilingual audience. In Data 35, the phrase "What's your Roman Empire?" is immediately followed by its Indonesian equivalent, "*Apa yang sering banget kalian pikirkan?*", thus helping viewers unfamiliar with internet slang to understand the intended meaning. In Data 36, the word "*jatuh*" is clarified with the mixed-code equivalent "*nge-*drop *secara tiba-tiba*", which reinforces the concept by using a more colloquial or emotionally resonant expression.

Data 37
"Hey guys, it's Nessie and welcome back!"
Data 38
"*Entah apa maksud dan juga tujuannya, pesta di kuburan,* very Nerror-esque, *tapi kayaknya enggak bener deh, gimana menurut kalian?*" (I don't know what the purpose is, a party in a cemetery, very Nerror-esque, but it doesn't seem right, what do you think?)

Data 37 and 38 illustrate the factor of expressing group identity as a reason behind the use of code-switching and code-mixing in Nessie Judge's Historytelling content. In Data 37, the phrase "Hey guys, it's Nessie and welcome back!" uses English expressions common in *YouTube* culture to establish familiarity and a sense of belonging with its audience. In Data 38, the speaker uses the phrase "very Nerror-esque," a playful adaptation of an English stylistic suffix, to describe something unique in the Historytelling universe, thus reinforcing the shared group identity among regular viewers.

Data 39
"What do you think?"
Data 40
"At that point, *mereka udah 6 tahun* partner-*an. Amado itu jadi semakin ambisius.*" (At that point, they had been partners for six years. Amado was becoming more and more ambitious.)

The utterances above show how the intention of clarifying the speech content for the interlocutor serves as the factor for code-switching and code-mixing in Nessie Judge's storytelling. In Data 39, the direct English question "What do you think?" is used in isolation, functioning as a universal question that requires minimal contextualization and invites reflection or direct

engagement from the audience. In Data 40, the phrase "At that point" serves as a temporal transition that guides the listener into the shifting focus of the narrative, increasing clarity in the unfolding timeline before switching back to Indonesian. These phrases serve to make the message more accessible and understandable, especially for bilingual listeners who are used to mixed language structures.

Discussion

The dominance of inter-sentential code-switching (54.43%) confirmed Poplack's (1980) proposition that fluent bilinguals tended to switch languages between sentences to preserve grammatical boundaries. This pattern corresponded with the study by Meisya et al. (2025), who reported similar findings. In both cases, the speakers shifted codes not only for ease but also for stylistic and cognitive management, especially when transitioning between explanations, arguments, or commentary. However, unlike Sukarto & Parlianti (2022), who observed that intra-sentential switching was more dominant in the comedic and casual content, this study found that Nessie favored clearer sentence boundaries when switching. This suggested that the genre and communicative purpose. In this case, historical storytelling, required a more formal and organized linguistic approach. It highlighted that digital code-switching practices were not homogeneous but depended heavily on the speaker's intent and content structure.

The majority of code-mixing found in the 'Historytelling' videos was insertion (69.4%), consistent with Muysken's (2000) typology. Nessie often inserted English lexical items such as "claustrophobic," "psychopath," or "versus" into Indonesian sentences to enhance accuracy, avoid ambiguity, or because no suitable Indonesian equivalent existed. This mirrored Wijayanto et al. (2022), who also observed dominant insertion type of code-mixing in the content of one Indonesian *YouTuber*, but in a more humorous, youth-oriented context. However, while the research subject often used English for modern or trendy phrases, Nessie's lexical insertions were mostly discipline-specific, indicating pedagogical intent. Her word choices reflected her global exposure and educational background and aligned with Foster & Welsh's (2021) assertion that digital bilingualism facilitated access to global knowledge and terminology. The lower occurrences of alternation and congruent lexicalization in this study, compared to those found in Mabela et al. (2022) among Dakwah *YouTubers*, also emphasized how content topic shaped language choice. In religious discourse, Arabic terms were often seamlessly integrated with Indonesian (i.e., congruent lexicalization), while Nessie's more secular, global content required clearer alternations between full clauses or sentence-level insertions.

Using Marasigan's (1983) framework, this study identified message qualification as the most common function of code-switching and code-mixing (44.04%). Nessie often uses English expressions to qualify, strengthen or add details to her Indonesian utterances. This is in line with Maheswara (2022), who found that such qualifiers were used to deepen the emotional tone. However, in Nessie's case, it also serves to increase intellectual clarity, especially when explaining controversial or unfamiliar topics. The use of addressee specification also supports Sari & Hartanti's (2023) findings on code-switching style, where English pronouns and discourse markers are used to foster familiarity with viewers. Nessie's use of "guys" and similar terms indicates a shared cultural familiarity with her audience, most of whom are Gen Z.

In addition, the quotation function often appears when Nessie quotes dialogue, official statements, or text fragments. This is in line with Dasion et al. (2025), who noted that multilingual *YouTubers* maintain the source language in quotations to increase authenticity and credibility. Nessie does the same, especially when quoting English-language material, so that his story retains its original tone and authority. The facility of expressions, preferring English to Indonesian for lexical ease, reinforce Tuan (2021) and Goh & Wu's (2024) observations that Gen Z bilinguals often choose "faster" or more expressive words. Nessie's use of expressions such as "convinced" or "basically" not only demonstrates fluency but also reflects the performative style often found in digital narratives.

Using Hoffman's (1991) framework, the study revealed that all seven influencing factors were relevant to Nessie's code-switching behavior. The most significant was talking about a particular topic, which triggered frequent switches when discussing technical, historical, or psychological concepts. This mirrored findings from Meisya et al. (2025) and Suastika et al. (2020), who also found content-specific triggers in their respective studies. The factor of expressing group identity emerged through Nessie's alignment with youth culture. Her use of casual English expressions,

cultural references, and tone resembled what Sari & Hartanti (2023) described as bilingual persona construction, balancing global awareness with local relatability. It also echoed Sintia et al. (2025), who found that such language use fostered digital belonging among peers. Emotional emphasis and interjection were also notable factors, especially in moments of shock, suspense, or horror. Phrases like "Oh my God," "Damn, son!" or "Like, insane!" helped dramatize the story, as also noted by Maheswara (2022) in emotionally driven *YouTube* content. Another prominent factor was clarifying the speech content for the interlocutor, for examples, "What do you think?" Such repetition in both languages aligned with Mabela et al. (2022), who identified bilingual clarification as a pedagogical tool in religious storytelling. Nessie's use, however, emphasized not moral clarity but cognitive accessibility, especially when addressing abstract or foreign topics.

The findings have important pedagogical implications for higher education, particularly language and communication studies. Nessie Judge's strategic use of code-switching and code-mixing in Historytelling illustrates how bilingual digital discourse can be used as authentic and engaging teaching material. For EFL learners and trainee teachers, this content analysis offers real-world examples of functional bilingualism, sociolinguistic awareness and pragmatic competence. Using *YouTube* segments like Nessie, it is possible for teachers to explore discourse strategies, identity construction, and gendered language variation. In addition, the presence of different linguistic patterns, such as qualifying messages or switching topics, supports metalinguistic discussions about audience adaptation, cultural references, and gender choices. Incorporating these media materials into curriculum design not only makes language learning more accessible to Generation Z students, but also fosters critical thinking about how language works on different platforms, in different cultures, and for different purposes. Therefore, this study not only contributes to research on bilingualism, but also to the development of digital and applied linguistics in higher education.

CONCLUSION

This research examines the strategic use of code-switching and code-mixing in ten selected episodes of Nessie Judge's 'Historytelling' *YouTube* segment. Using the frameworks of Muysken (2000) and Poplack (1980), as well as Marasigan (1983) and Hoffman (1991), this study shows that bilingualism in digital narratives is structurally systematic and contextually purposeful. Rather than randomly switching languages, Nessie Judge's bilingual discourse reflects a careful decision to enhance the narrative's clarity, emotional resonance and connection with the audience. The dominant use of code-switching between sentences and code-mixing with insertion suggests that her language use is aligned with the demands of a structured narrative and content specificity. The results show how bilingualism is shaped not only by language ability, but also by narrative goals, genre expectations, and audience engagement strategies on digital platforms.

Furthermore, this study found that communicative features such as message qualification, addressee specification, facility of expression, and quotation were consistently used to enrich meaning and convey content with greater rhetorical impact. Influencing factors such as topic relevance, group identity, and clarification strategies highlight that Nessie's language shift was designed for a Gen Z bilingual audience used to navigating between language codes. By synthesizing these functions and factors, it is clear that code-switching and code-mixing simultaneously serve pedagogical, affective, and social purposes. The interplay between linguistic strategies, narrative techniques, and audience awareness reveals a broader sociolinguistic trend: bilingualism in digital spaces is performative, audience-aware, and shaped by local and global cultural currents.

These findings offer some practical implications. Educators and curriculum developers should consider including bilingual media content such as storytelling in EFL and sociolinguistics lessons. The natural blend of languages provides an opportunity to discuss discourse functions, pragmatic choices, and identity performances. For content creators, this research confirms the value of strategic bilingualism to address diverse audiences while maintaining authenticity and relativity. On the other hand, language learners can use this digital content to develop pragmatic awareness and sociolinguistic sensitivity. Finally, institutions should see bilingual digital practices not as a language disorder, but as a valuable and creative resource for creating meaning and audience interaction in online communication.

Despite its contributions, this research is not without its limitations. Firstly, this study only focuses on ten videos selected by one content creator, which may not fully represent the wider landscape of bilingual practices across different genres, content creators, or digital platforms.

Secondly, the study is based on qualitative descriptive methods without triangulation: no supporting methods such as interviews, surveys, or audience analysis were used to validate the interpretation of the data. Third, while the analysis focuses on linguistic structure and communicative function, it does not address how bilingual choices construct broader social meanings, such as identity, power, or language ideology. Additionally, this study does not take into account the multimodal nature of *YouTube* content as important semiotic resources such as gestures, facial expressions, editing techniques, and visual elements are not examined, even though they can influence the interpretation of language. Future research should consider a more interdisciplinary and comprehensive approach, such as incorporating audience reception studies, multimodal discourse analysis, or comparative studies between different content creators and types. Research on how bilingual content is received and used in real educational contexts may also offer richer pedagogical insights. Overall, this study provides a detailed picture of language use in historical narratives, but also paves the way for deeper investigations into how bilingualism functions as a communicative, social, and pedagogical tool in today's media-immersed environment.

FUNDING STATEMENT

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