



Exploring Code Mixing Phenomenon by RRQ Lemon Case in Deddy Corbuzier's Channel

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Abstract

In the digital communication era, the phenomenon of code mixing is increasingly common, especially among public figures who interact with a wide and diverse audience. This study aims to explore the types and functions of code mixing used by RRQ Lemon, a well-known Indonesian e-sports player, during his interview on Deddy Corbuzier's YouTube channel. Using a qualitative descriptive method, the data were collected by transcribing and analyzing RRQ Lemon's utterances from the video. The analysis was conducted based on the theories of Muysken (2000) and Suwito (1983), which categorize code mixing into insertion, alternation, and congruent lexicalization. The findings reveal that RRQ Lemon frequently mixes English and Indonesian in his speech, particularly in gaming-related contexts. The dominant type of code mixing found is insertion, with the main reasons being habitual use, the lack of equivalent terms in Indonesian, and audience adaptation. This study highlights how code mixing functions not only as a linguistic phenomenon but also as a strategy to shape identity and relate to a globalized digital audience.

Keywords: *code mixing, sociolinguistics, Youtube channel*

Abstrak

Di era komunikasi digital, fenomena campur kode semakin marak, terutama di kalangan figur publik yang berinteraksi dengan audiens yang luas dan beragam. Penelitian ini bertujuan untuk mengeksplorasi jenis dan fungsi campur kode yang digunakan oleh RRQ Lemon, seorang pemain esports Indonesia terkenal, dalam wawancaranya di kanal YouTube Deddy Corbuzier. Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik pengumpulan data berupa transkripsi dan analisis ujaran RRQ Lemon dalam video tersebut. Analisis dilakukan berdasarkan teori campur kode oleh Muysken (2000) dan Suwito (1983) yang mengklasifikasikan campur kode ke dalam tiga jenis: penyisipan (insertion), peralihan (alternation), dan leksikalisasi kongruen. Hasil penelitian menunjukkan bahwa RRQ Lemon sering mencampurkan bahasa Inggris dan Indonesia, terutama dalam konteks permainan daring. Jenis campur kode yang dominan adalah penyisipan, dengan alasan utama berupa kebiasaan penggunaan, ketiadaan padanan kata dalam bahasa Indonesia, dan penyesuaian terhadap audiens. Studi ini menunjukkan bahwa campur kode tidak hanya merupakan gejala kebahasaan, tetapi juga strategi komunikasi dalam membangun identitas dan menjangkau audiens digital yang global.

Kata kunci: *pencampuran kode, sosiolinguistik, saluran Youtube*

Introduction

Language is a dynamic tool that adapts to social, cultural, and technological changes. In today's digital media landscape, linguistic phenomena such as code mixing are increasingly visible, especially among public figures who frequently communicate with diverse audiences. Code mixing refers to the practice of blending two or more languages within a single utterance or conversation. It is commonly found in bilingual or multilingual communities and is influenced by various social and situational factors. One of the platforms where code mixing frequently occurs is YouTube, a widely-used digital space for communication, entertainment, and self-expression. Public figures, including influencers, celebrities, and professional gamers, often use code mixing as a strategy to connect with their audiences, especially in informal and conversational settings. This phenomenon can be observed in the case of RRQ Lemon, a prominent Indonesian esports athlete, during his interview on Deddy Corbuzier's YouTube channel.

The phenomenon of code-mixing in digital media communication has become increasingly prevalent in multilingual societies, particularly in the context of influencer and celebrity discourse on platforms like YouTube. While existing studies have extensively examined code-mixing in general social media interactions (Androutsopoulos, 2014) and traditional celebrity interviews (Auer, 1999), a significant research gap remains in understanding how this linguistic phenomenon manifests in the unique intersection of esports culture and mainstream digital entertainment.

The case of RRQ Lemon, a prominent Indonesian esports athlete, appearing on Deddy Corbuzier's popular YouTube channel presents a compelling opportunity to explore this understudied area. Previous research on Indonesian code-mixing (Djenar, 2018; Sneddon, 2003) has primarily focused on either casual conversations or scripted entertainment content, largely overlooking the spontaneous language mixing patterns that emerge in unscripted interviews with digital-native public figures like professional gamers. This oversight is particularly noteworthy given the growing cultural influence of esports personalities who operate at the crossroads of global gaming culture and local linguistic norms.

The research gap becomes even more apparent when considering that most studies on gaming-related communication (Benson, 2019; Lee, 2020) have concentrated on Western contexts or in-game interactions, paying little attention to how professional gamers navigate bilingual communication when transitioning into mainstream media appearances. Furthermore, while some studies have examined code-mixing in Deddy Corbuzier's interviews (Hidayati, 2021), none have specifically analyzed how esports athletes like RRQ Lemon employ this linguistic strategy to construct their professional identity, bridge cultural divides, and engage with diverse audiences.

This study aims to address these gaps by examining: (1) the distinctive patterns of code-mixing employed by an esports athlete in a mainstream talk show setting, (2) how these patterns differ from conventional code-mixing in Indonesian digital content, and (3) the strategic functions this mixing serves in negotiating between local and global identities within Indonesia's evolving digital entertainment

landscape. By applying Myers-Scotton's Markedness Model (1993) and Poplack's (1980) classification system to this unique context, the research will provide new insights into the dynamic relationship between language, digital culture, and professional identity formation in Southeast Asia's growing esports industry. The findings will contribute not only to sociolinguistic theory but also to our understanding of how emerging forms of digital celebrity are reshaping language practices in multilingual societies

Method

This study employs a qualitative approach to examine code-mixing patterns in RRQ Lemon's speech during his appearance on Deddy Corbuzier's YouTube channel. For data collection, the primary source is the complete video transcript of RRQ Lemon's interview, which was carefully transcribed verbatim to capture all linguistic features. Additional data includes viewer comments and engagement metrics to provide contextual understanding of audience reception. The video was selected based on three criteria: (1) high viewership indicating significant public impact, (2) natural conversational flow without scripted dialogue, and (3) evident frequency of code-mixing occurrences between Indonesian and English.

For data analysis, the study applies two complementary theoretical frameworks. First, Poplack's (1980) typology categorizes each code-mixing instance into three types: intra-sentential (within sentence boundaries), inter-sentential (between sentences), and tag-switching (standalone foreign phrases). Second, Myers-Scotton's (1993) Markedness Model examines the social functions and motivations behind each mixing occurrence. The analytical process involves: (1) identifying and coding all mixing instances with timestamps, (2) classifying them according to linguistic structure, (3) analyzing their pragmatic functions in context, and (4) interpreting patterns in relation to RRQ Lemon's public persona and audience dynamics. To ensure reliability, 20% of the coded data undergoes peer verification by a second linguist, with intercoder reliability measured using Cohen's Kappa coefficient. This dual-method approach provides both structural and functional understanding of code-mixing in digital celebrity discourse, while maintaining rigorous qualitative research standards through systematic data collection and analytical triangulation.

The analysis was conducted based on the theories of Muysken (2000) and Suwito (1983), which categorize code mixing into insertion, alternation, and congruent lexicalization. The findings reveal that RRQ Lemon frequently mixes English and Indonesian in his speech, particularly in gaming-related contexts. The dominant type of code mixing found is insertion, with the main reasons being habitual use, the lack of equivalent terms in Indonesian, and audience adaptation

Result and Discussion

This study identifies **seven types of code mixing** based on linguistic theories (Muysken, 2000; Poplack, 1980) in RRQ Lemon's digital media communications, including social media posts, livestreams, and interviews. The data was collected from **100 instances** of mixed-language utterances.

Table 1. Frequency and Percentage of Code Mixing Types in RRQ Lemon's Communication

No	Type Of Code Mixing	Definition	Data Found	Percentage (%)
1	Lexical Insertion	Inserting single foreign words into a sentence (e.g., English in Indonesian).	35 instances	35%
2	Phrasal Insertion	Inserting short phrases or expressions from another language.	22 instances	22%
3	Intra-Sentential Switching	Switching languages within a single sentence.	18 instances	18%
4	Inter-Sentential Switching	Switching languages between sentences.	12 instances	12%
5	Tag Mixing	Using tags or interjections from another language (e.g., "bro," "yo").	7 instances	7%
6	Loanword Blending	Adapting foreign words into local pronunciation/spelling (e.g., "geim" → game).	4 instances	4%
7	Congruent Lexicalization	Merging grammatical structures from two languages seamlessly.	2 instances	2%
			100 instances	100%

The analysis of RRQ Lemon's code-mixing patterns reveals a dynamic and strategic use of multilingual elements in his digital communication. Lexical insertion emerges as the most dominant type (35%), particularly in the form of English gaming terms embedded within Indonesian sentences, reflecting the strong influence of gaming culture on his linguistic choices. Phrasal insertion (22%) and intra-sentential switching (18%) further demonstrate his bilingual fluency, allowing for natural and expressive communication, often to emphasize key points or maintain conversational flow. Inter-sentential switching (12%) serves as a tool for topic shifts or dramatic effect, while tag mixing (7%) adds an informal and engaging tone, making his speech more relatable to his audience. Loanword blending (4%) and congruent lexicalization (2%), though less frequent, indicate a deeper level of language integration, showcasing how global gaming slang adapts to local linguistic contexts. Overall, RRQ Lemon's code-mixing patterns not only highlight his bilingual proficiency but also reflect broader trends in digital communication, where language blending enhances expressiveness, strengthens audience connection, and reinforces cultural identity within the gaming community.

DATA 1

Lexical Insertion (35%) - The Dominant Code-Mixing Pattern

Lexical Insertion refers to a linguistic phenomenon in *code-mixing/ code-switching* where individual words or short phrases (typically *content words* such as nouns, verbs, or adjectives) from one language (*embedded language*) are integrated into the grammatical structure of another language (*matrix language*). This concept is primarily analyzed within Myers-Scotton's Matrix Language Frame (MLF) Model (1993) and Poplack's Code-Switching Theory (1980).

The analysis reveals lexical insertion as the most prevalent code-mixing type in RRQ Lemon's digital communications, accounting for 35% of all instances. This dominant pattern manifests through the frequent incorporation of English gaming terminology into Indonesian sentence structures, with terms like "play," "farm," and "OP" appearing regularly in his speech. A characteristic example, "Aku harus farm dulu biar strong," demonstrates this seamless integration where core gaming verbs and adjectives from English are embedded within an otherwise Indonesian syntactic framework. This linguistic phenomenon directly mirrors the pervasive influence of international gaming culture on local esports communities. The preference for English gaming lexicon persists even when equivalent Indonesian terms exist, suggesting that these borrowed terms have become standardized jargon within the gaming subculture. Several factors contribute to this pattern: the English-language dominance in game interfaces and mechanics, the international nature of esports competitions, and the community's desire to align with global gaming discourse.

DATA 2

Phrasal Insertion (22%) - Expressive Bilingual Communication

Phrasal Insertion refers to a linguistic phenomenon in code-mixing where *multi-word phrases or short clauses* from one language (the *embedded language*) are inserted into a sentence structured by another language (the *matrix language*). Unlike lexical insertion (single words), this involves longer, phrasal units that maintain their original syntactic structure from the source language.

The second most frequent code-mixing pattern in RRQ Lemon's speech is phrasal insertion, comprising 22% of instances. This phenomenon involves the incorporation of complete English phrases such as "no problem," "let's go," and "too easy" into predominantly Indonesian discourse. A representative example, "*No problem, kita bisa menang kok!*" demonstrates how these fixed expressions function as ready-made linguistic units within his communication.

DATA 3

Intra-Sentential Switching (18%) - Mark of Advanced Bilingual Fluency

Intra-Sentential Switching refers to a type of code-switching where language alternation occurs *within a single sentence or clause boundary*, blending grammatical structures and vocabulary from two languages seamlessly. This phenomenon is considered the most complex form of code-mixing, requiring high bilingual proficiency to maintain syntactic coherence.

The third most prevalent code-mixing pattern in RRQ Lemon's speech is intra-sentential switching, accounting for 18% of instances. This sophisticated form of language alternation, exemplified by utterances like "*Kalau early game kita lose, susah comeback-nya,*" demonstrates seamless transitions between English and Indonesian within a single syntactic unit.

DATA 4

Inter-Sentential (12%) - Strategic Discourse Management

Inter-Sentential Switching refers to a type of code-switching where language alternation occurs *between complete sentences or independent clauses*, with each segment grammatically complete in its respective language. This form of switching maintains clear boundaries between languages at sentence/clause level.

The analysis identifies inter-sentential switching as a significant code-mixing pattern in RRQ Lemon's communication, comprising 12% of all instances. This phenomenon, exemplified by utterances like *"Kita menang tadi! That was a good game,"* demonstrates a deliberate alternation between complete Indonesian and English sentences within the same discourse.

DATA 5

Tag Mixing (7%) - Cultivating Relatable Gaming Persona

Tag Mixing refers to a specific type of code-mixing where short, formulaic words or phrases (typically interjections, discourse markers, or stand-alone expressions) from one language are inserted into speech primarily conducted in another language. These "tags" often serve pragmatic functions rather than contributing to propositional content.

The analysis reveals tag mixing as a distinct yet strategic code-mixing pattern in RRQ Lemon's communication, constituting 7% of observed instances. Characteristic examples like *"Bro, ini musuhnya terlalu fed!"* demonstrate the insertion of English discourse markers ("bro," "yo," "man") into Indonesian gaming commentary, serving crucial interpersonal functions. This pattern suggests RRQ Lemon's conscious adaptation of global streaming conventions to local audience expectations, using tag mixing as a linguistic tool to bridge cultural divides while maintaining authentic self-presentation. The tags' phonological integration (e.g., "bro" pronounced with Indonesian articulation) further illustrates the hybrid nature of contemporary gamer speak.

DATA 6

Loanword Blending (4%) - Linguistic Hybridization in Digital Spaces

Loanword Blending refers to the linguistic phenomenon where borrowed words (loanwords) from one language are phonologically, morphologically, or syntactically adapted to better integrate with the matrix language. In RRQ Lemon's speech on Deddy Corbuzier's channel, this manifests through creative hybridization of English gaming terminology with Indonesian linguistic structures.

The analysis identifies loanword blending as a distinctive yet less frequent code-mixing pattern in RRQ Lemon's speech, accounting for 4% of instances. Examples like *"Aku nge-grind rank semalaman"*. This pattern reflects an advanced

stage of linguistic borrowing where foreign lexicon becomes fully integrated into the phonological and grammatical systems of the base language. The relatively lower frequency (4%) compared to other mixing types suggests these blended forms are still evolving within the gaming community's vernacular. The creative respelling and morphological adaptation of English terms demonstrate how digital gaming communities develop their own linguistic norms, blending global gaming culture with local language practices. This phenomenon goes beyond simple borrowing to represent true lexical innovation within Indonesia's digital youth language.

DATA 7

Congruent Lexicalization (2%) - The Pinnacle of Bilingual Fusion

Congruent Lexicalization refers to a type of code-mixing where elements from two languages blend seamlessly within the same utterance due to shared grammatical structures, resulting in syntactically harmonious bilingual speech. This phenomenon is particularly prominent in RRQ Lemon's interviews, where Indonesian and English gaming terminology frequently interweave without syntactic conflict.

The rarest yet most linguistically sophisticated code-mixing pattern in RRQ Lemon's speech is congruent lexicalization, representing just 2% of instances but demonstrating profound bilingual integration. Exemplified by utterances like "*Kita push jangan reckless!*". The effortless blending of grammatical structures from both languages in these instances demonstrates how prolonged participation in multilingual gaming environments can lead to the development of a truly hybrid linguistic competence, where language boundaries become functionally irrelevant for expert communication. This phenomenon mirrors the cognitive-linguistic adaptations observed in other intense bilingual professional domains like simultaneous interpretation or diplomatic negotiation.

Conclusion

This study analyzed the use of code mixing in the digital content of RRQ Lemon, a well-known Indonesian e-sports public figure. The results revealed three main types of code mixing used in his speech: insertion, alternation, and congruent lexicalization, based on Muysken's (2000) theory. Among these types, insertion appeared most frequently. RRQ Lemon often inserted English gaming terms into Indonesian sentences, such as "Cooldown-nya belum ready" or "Ulti-nya jangan dipake dulu." This reflects how the digital gaming environment and bilingualism

influence language use. His audience, mostly teenagers familiar with gaming jargon, easily understands this kind of mixing.

The use of alternation and congruent lexicalization also shows his flexibility in switching between languages depending on the situation, expression, or emphasis needed. This communication style is not only natural in the gaming context, but also functions as a way to build identity and connect socially with his viewers. In conclusion, code mixing in RRQ Lemon's content is not random it is shaped by context, audience, and culture. It serves as a communication strategy and identity marker in the digital age, especially in bilingual communities like Indonesia.

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