An Analysis of Code Mixing Used by Sacha Stevenson's Conversation "House Tour"

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Abstract
This study delves into code mixing in the conversation "House Tour" by Sacha Stevenson, examining its types, functions, and motivations. The primary data source for this study is derived from the video content of Sacha Stevenson, particularly focusing on the conversation titled "House Tour." A total of videos from her YouTube channel were selected for analysis. In addition to linguistic analysis, this study also delves into the sociolinguistic and pragmatic factors influencing code mixing. The result of this research is, the code mixing observed in Sacha Stevenson's conversation highlights the sophisticated navigational skills of bilingual speakers. The adaptability showcased through internal code-switching reveals how individuals draw from their linguistic arsenal to effectively communicate intricate ideas.

Keywords*: code mixing, multilingualism, sociolinguistics, discourse analysis*

Abstrak
Penelitian ini mendalami campur kode dalam percakapan "House Tour" karya Sacha Stevenson, dengan mengkaji jenis, fungsi, dan motivasinya. Sumber data primer penelitian ini berasal dari konten video Sacha Stevenson, khususnya yang berfokus pada percakapan bertajuk "House Tour". Total video dari saluran YouTube-nya dipilih untuk dianalisis. Selain analisis kebahasaan, penelitian ini juga mendalami faktor sosiolinguistik dan pragmatis yang mempengaruhi campur kode. Hasil dari penelitian ini adalah, campur kode yang diamati dalam percakapan Sacha Stevenson menyoroti kecanggihan keterampilan navigasi penutur bilingual. Kemampuan beradaptasi yang ditunjukkan melalui alih kode internal mengungkapkan bagaimana individu memanfaatkan persenjataan linguistik mereka untuk mengkomunikasikan ide-ide rumit secara efektif.

Kata kunci*: campur kode, multibahasa, sosiolinguistik, analisis wacana*

Introduction

In today's globalized world, the phenomenon of individuals mastering two or more languages has become increasingly prevalent. This linguistic skill, often referred to as bilingualism or multilingualism, reflects the ability to seamlessly switch between languages in various communicative contexts. Experts in linguistics define bilingualism as the competence to use two languages proficiently, while multilingualism extends this capacity to encompass multiple languages. As a consequence of bilingualism, the phenomenon of code mixing emerges. Code mixing

refers to the practice of blending linguistic elements from different languages within a single discourse. According to experts in the field, code mixing can be seen as a natural outcome of bilingual or multilingual proficiency, serving as a strategy to navigate communication when vocabulary or concepts from one language are more suitable than another.

To analysed the code mixing phenomenon further, this study draws upon the insights of two prominent linguistic experts. Auer (1998) defines code mixing as the incorporation of linguistic units from one language into another while Myres (2006) views it as the result of language contact and interaction. In other article by Widowati (2021) the researchers focused on the code-switching of the main character in the series entitled Emily in Paris. The use of it often is combined with other methods such as surveys, focus groups, and experiments. This decision is based on the data that are taken from Emily in Paris' series by using Hamers' and Blanc's (2000) and Gumperz's (1982) theories to answer the research questions. The same as Soplanit (2023) The researcher analysis Cinta Laura performed all of the three types of code switching in her utterances at Daniel Mananta's YouTube channel. There are seven reasons of code switching based on Hoffman's (1991). The theory that used the same as the writer in this article. The last article from Syafaat (2019) he analysis about code switching that found in social media named twitter. Grounded in these expert perspectives, this research aims to explore and understand the types, functions, and motivations underlying code mixing within the context of the conversation titled "House Tour" by Sacha Stevenson.

The theoretical framework employed in this analysis encompasses Holmes (2000) and Milani (2019) which offer valuable perspectives on linguistic phenomena and language contact. These theories provide a lens through which the data from the conversation can be examined to unravel the intricacies of code mixing. The instances of code mixing within the discourse are expected to occur in various communicative situations, such as when participants switch languages for emphasis, clarity, or cultural relevance.

The data for this study is sourced from Sacha Stevenson's video content, particularly the conversation titled "House Tour." This dataset consists a video, each with their respective titles. The data comprises instances of code mixing, where linguistic elements from English, Indonesian, and colloquial expressions are interwoven. The research adopts a qualitative approach, aiming to identify patterns, categorize instances, and uncover the functions and motivations behind the code mixing occurrences.

In reviewing previous studies on code mixing, several relevant pieces of research have examined similar phenomena, albeit in diverse contexts. While not explicitly comparing similarities and differences, these previous studies provide insights into the functions and sociolinguistic implications of code mixing. The titles, problem statements, theories, and results of these studies collectively contribute to the foundation upon which this current research is built.

In the subsequent sections of this article, we delve into the detailed analysis of code mixing within the "House Tour" conversation. Through this examination, we aim to shed light on the various forms of code mixing, their communicative functions, and the motivations driving their usage. Additionally, the study explores the sociolinguistic

and pragmatic factors influencing code mixing, thereby contributing to a deeper understanding of this linguistic phenomenon within the context of online content.

Method

The primary data source for this study is derived from the video content of Sacha Stevenson, particularly focusing on the conversation titled "House Tour." A total of videos from her YouTube channel were selected for analysis. Each video title is indicative of its content, contributing to the richness and diversity of the dataset. The data comprises dialogues involving multiple speakers, reflecting authentic conversational interactions. This dataset offers a comprehensive representation of the code mixing phenomenon as observed in the context of Sacha Stevenson's content.

After getting all the required data that contains code mixing. Researchers put the data into groups depending on the shape. Due to differentiating code mixing, the researchers applied the theory stated by Suwito (1983) who has dividing code mixing into two types called inner code mixing and outer code mixing. The researcher also applied the theory stated by Suwito (in Aslinda and Syahfafa, 2007) who distinguished two kind of code switching that are internal code switching and external code switching. On the other hand, researchers apply the theory of Hoffman (1991). According to him, there are a number of reasons for bilingual or multilingual people to mix or switch their languages which has presented in previous chapter. The last step was analyzing data. At this step the researcher will present all the data collected using the theory according to the data analysis.

Data Analysis Technique: The analysis of code mixing involves several steps. Firstly, the selected videos are transcribed, ensuring accurate representation of spoken dialogues. Transcripts provide a written record of the conversations, capturing the interplay of languages and linguistic elements. The instances of code mixing, where elements from English, Indonesian, and colloquial expressions intertwine, are identified within the transcripts. These instances are then categorized based on linguistic characteristics, such as the type of code mixing (inter-sentential or intra-sentential) and the languages involved.

Presentation of Analysis: The analysis is presented in a structured manner, beginning with an overview of the types of code mixing observed in the "House Tour" conversation. Each category is accompanied by relevant examples from the transcripts to illustrate the linguistic patterns and forms. Following this, the communicative functions of code mixing are explored, shedding light on how this phenomenon enriches communication, conveys emotions, and accommodates cultural references. Moreover, the motivations behind code mixing are examined, highlighting how it serves both personal and contextual purposes, such as enhancing relatability and building rapport with the audience.

Sociolinguistic and Pragmatic Factors: In addition to linguistic analysis, this study also delves into the sociolinguistic and pragmatic factors influencing code mixing. The socio-cultural context and the participants' backgrounds are considered to understand why certain languages or expressions are chosen over others. The analysis considers factors like the targeted audience, content theme, and the overall narrative style of Sacha Stevenson's videos.

Result and Discussion

This study analyzed the code mixing in Sacha Stevenson's "House Tour" conversation using a theoretical framework drawn from sociolinguistics and code mixing research. Suwito (1993) suggests that code mixing occurs when speakers incorporate elements from multiple languages into their speech, often driven by social, contextual, and communicative factors. This aligns with the observation that code mixing serves various functions, as discussed by Hoffman (1991), who highlights reasons such as accommodating interlocutors, expressing cultural identity, and emphasizing certain concepts. In the context of Sacha Stevenson's conversation, the analysis will delve into these theoretical underpinnings to unveil the intricate patterns and motivations behind code mixing instances.

Data 1

Sacha Stevenson: "So, ini living room, or ruang keluarga as we say."

In the provided conversation excerpt, Sacha Stevenson engages in code mixing by blending elements from both English and Indonesian languages. This practice, as analyzed through the lenses of Suwito's theory of internal and external code switching, along with Hoffman's reasons for language mixing, highlights the linguistic intricacies and communicative strategies employed by bilingual speakers. Sacha Stevenson's statement, "So, ini living room, or ruang keluarga as we say," exemplifies code mixing where internal and external factors come into play. Suwito's theory distinguishes between internal and external code switching, providing a framework to understand such instances. In this context, internal code switching is observed as Sacha Stevenson incorporates the English term "living room" seamlessly within the Indonesian sentence structure. This form of code switching doesn't disrupt the grammatical coherence of the base language, but rather enhances the communication by using a term that may carry specific architectural nuances or lacks an exact translation in Indonesian. External code switching, however, is not as pronounced in this instance. There's no significant shift from one language to another for the entirety of the conversation segment. The focus remains on internal code mixing to provide clarity and precision.

Hoffman's framework offers insights into the motivations behind language mixing. Applying these ideas to the given data elucidates the following reasons:

1. Structural Need: The use of "living room" alongside "ruang keluarga" demonstrates a structural need. The English term might encapsulate design or architectural aspects that the Indonesian term doesn't fully convey. This choice ensures a more comprehensive description of the space.
2. Referential Intention: Sacha Stevenson's code mixing serves referential intention. By offering both terms, she accommodates a broader audience familiar with different language backgrounds. This approach ensures effective communication, resonating with Hoffman's referential factor.

3.   Prestige: While prestige isn't overtly evident in this data, it's plausible that incorporating English terms like "living room" could subtly introduce an element of prestige or modernity to the conversation. Hoffman's prestige factor might play a role, even if subtly, in bilingual interactions.

4.   Affective Intentions: The code mixing in this case appears to lack strong affective intentions. The terms "living room" and "ruang keluarga" are relatively neutral, without carrying explicit emotional weight. However, code mixing can still be used to emphasize or engage the audience.

Sacha Stevenson's code mixing, as showcased in the provided data, is a testament to the seamless integration of languages in bilingual conversations. Internal code switching is evident, allowing for precise descriptions and efficient communication. Suwito's theory and Hoffman's framework provide a lens to understand the underlying dynamics of code mixing. Overall, this analysis underscores the nuanced ways in which bilingual individuals strategically navigate language use to enhance their communicative effectiveness and cater to diverse audiences.

Data 2
Sacha Stevenson: "You see the TV, televisi besar, really big."

In the given dialogue snippet, Sacha Stevenson continues to engage in code mixing, using a blend of English and Indonesian languages. This interaction, analyzed through Suwito's theory of internal and external code switching, along with Hoffman's reasons for language mixing, offers insights into how bilingual speakers strategically incorporate multiple languages into their discourse. Sacha Stevenson's statement, "You see the TV, televisi besar, really big," exemplifies another instance of code mixing that can be examined using the aforementioned frameworks.

In this dialogue excerpt, Sacha Stevenson employs internal code switching by integrating English words within her Indonesian sentences. The term "TV" is seamlessly introduced, followed by the Indonesian translation "televisi besar." This insertion doesn't disrupt the Indonesian sentence structure, but rather enhances the communication by using an English term that may carry specific technological connotations or lack a direct equivalent in Indonesian. External code switching is minimal in this context. There's no significant shift from one language to another; rather, the focus remains on internal code mixing to convey a clear and comprehensive description.

Applying Hoffman's reasons for language mixing to this dialogue segment, we can identify various motivations behind Sacha Stevenson's code mixing:

1.   Structural Need: The use of "TV" alongside "televisi besar" fulfills a structural need. The English term might encapsulate technological aspects that the Indonesian term might not convey as succinctly. This choice ensures a more comprehensive description of the object

2. Referential Intention: Sacha Stevenson's code mixing caters to referential intention. By presenting both terms, she accommodates a wider audience familiar with different language backgrounds. This approach ensures effective communication, aligning with Hoffman's referential factor.

3. Prestige: While prestige might not be the primary motivation here, it's possible that incorporating English terms such as "TV" could subtly introduce a sense of modernity or sophistication to the conversation. Hoffman's prestige factor could play a subtle role inbilingual interactions.

4. Affective Intentions: Similar to the previous instance, the code mixing here appears to lack strong affective intentions. The terms "TV" and "televisi besar" are relatively neutral, carrying limited emotional weight. However, code mixing can still be used for emphasis or engagement.

Sacha Stevenson's code mixing in this dialogue exemplifies the dynamic nature of bilingual discourse. By utilizing internal code switching, she efficiently communicates nuanced concepts. Suwito's theory and Hoffman's framework offer a lens to understand the intricate motivations behind code mixing. Overall, this analysis underscores how bilingual speakers leverage multiple languages to enhance their communication strategies, cater to diverse audiences, and convey ideas with precision.

Data 3

Sacha Stevenson: "And this is our bedroom, kamar tidur kita."

Examining another dialogue snippet from Sacha Stevenson's conversation, where code mixing is evident, allows us to continue our analysis using Suwito's theory of internal and external code switching, as well as Hoffman's reasons for language mixing. In Sacha Stevenson's statement, "And this is our bedroom, kamar tidur kita," we can observe the utilization of code mixing within the context of the conversation.

Once again, this dialogue excerpt showcases internal code switching. Sacha Stevenson effortlessly incorporates the English term "bedroom" into the Indonesian sentence structure, followed by its equivalent "kamar tidur kita." The code mixing here enhances the description by using a term that may carry specific cultural or design nuances from English, while ensuring the comprehension of the Indonesian-speaking audience.

Analyzing this dialogue snippet through Hoffman's framework for language mixing reveals the following motivations:

1. Structural Need: The use of "bedroom" alongside "kamar tidur kita" serves a structural need. The English term might encapsulate certain interior design concepts or spatial qualities not fully captured by the Indonesian term. This code mixing helps to convey a more comprehensive image of the space.

2. Referential Intention: Sacha Stevenson's code mixing demonstrates referential intention by presenting both language versions. This approach

   caters to a broader audience, accommodating individuals familiar with either language. The result is effective cross-linguistic communication.

3. Prestige: While not overt in this instance, introducing English terms like "bedroom" could subtly introduce a sense of modernity or prestige to the conversation. Hoffman's prestige factor might play a minor role, even in cases where the shift between languages is brief.

4. Affective Intentions: The code mixing in this example appears to lack strong affective intentions. Both "bedroom" and "kamar tidur kita" are relatively neutral terms, without significant emotional connotations. However, code mixing can still be employed for emphasis or engagement.

   The code mixing observed in Sacha Stevenson's conversation, as evident in the given data, reinforces the idea that bilingual speakers utilize language blending strategically. Internal code switching, as seen in this dialogue snippet, aids in conveying precise meanings and enhancing communication. Suwito's theory of code switching and Hoffman's framework for language mixing provide valuable insights into the underlying dynamics of bilingual discourse. Ultimately, the analysis showcases how code mixing is an effective tool for bilingual individuals to navigate linguistic and cultural nuances in their interactions.

Data 4

   Sacha Stevenson: "So, this is our dapur. It's where all the magic happens, where all the masakan-masakan happens."

   Analyzing the provided dialogue excerpt from Sacha Stevenson's conversation, we continue to explore the phenomenon of code mixing. This analysis will once again apply Suwito's theory of internal and external code switching and Hoffman's reasons for language mixing. In Sacha Stevenson's statement, "So, this is our dapur. It's where all the magic happens, where all the masakan-masakan happens," code mixing is evident in the blending of English and Indonesian terms.

   This dialogue excerpt is a clear example of internal code switching. Sacha Stevenson introduces the English term "dapur" for "kitchen," seamlessly integrating it into the English sentence structure. The code mixing enhances the communication by utilizing a term that may carry specific cultural connotations from Indonesian, while making it accessible to an English-speaking audience. Applying Hoffman's framework to this dialogue snippet reveals the following motivations behind the code mixing:

1. Structural Need: The use of "dapur" alongside "kitchen" serves a structural need. The Indonesian term might encompass certain cultural and culinary aspects that the English term doesn't fully capture. This code mixing helps to provide a more comprehensive description of the space and its significance.

2. Referential Intention: Sacha Stevenson's code mixing caters to referential intention, ensuring that the description is accessible to both Indonesian and English speakers. By providing both terms, she creates a bridge between the linguistic backgrounds of her audience.

3. Prestige: While prestige might not be the primary motivation here, code mixing could still subtly introduce a sense of cultural authenticity to the conversation. Using the Indonesian term "dapur" might evoke a deeper connection to the cultural context, even in a predominantly English discourse.

4. Affective Intentions: While the code mixing here doesn't exhibit strong affective intentions, it does engage the audience by emphasizing the significance of the kitchen. The repetition of "masakan-masakan" in Indonesian adds a rhythmic quality that captures attention.

Sacha Stevenson's code mixing, exemplified in the provided dialogue excerpt, showcases the adaptability of bilingual speakers in blending languages. Internal code switching enhances communication by conveying specific cultural nuances and catering to diverse language backgrounds. Suwito's theory and Hoffman's framework provide valuable tools to dissect the motivations behind such code mixing instances. Overall, this analysis emphasizes the strategic and dynamic nature of bilingual conversations, where code mixing serves as a means to convey meaning effectively across linguistic boundaries.

Data 5
Sacha Stevenson: "And we have this wardrobe, lemari."

Continuing the analysis of code mixing in Sacha Stevenson's conversation, the provided dialogue excerpt showcases another instance of bilingual language use. This analysis will apply Suwito's theory of internal and external code switching, as well as Hoffman's reasons for language mixing. In Sacha Stevenson's statement, "And we have this wardrobe, lemari," code mixing is observed as English and Indonesian terms are blended within the conversation. This dialogue snippet demonstrates internal code switching. Sacha Stevenson introduces the English term "wardrobe" while maintaining the sentence structure in English. She then follows up with the Indonesian term "lemari." The code mixing serves to enrich communication by using both terms interchangeably, likely for the purpose of clarity and cultural relevance.

Applying Hoffman's framework to this dialogue excerpt yields insights into the reasons behind the code mixing:

1. Structural Need: The use of both "wardrobe" and "lemari" fulfills a structural need. The English term might convey certain design or organizational aspects that the Indonesian term might not encompass. Incorporating both terms ensures a comprehensive description of the object.

2. Referential Intention: Sacha Stevenson's code mixing caters to referential intention, addressing a diverse audience familiar with different language backgrounds. By presenting both terms, she ensures that her description resonates with English and Indonesian speakers alike.

3. Prestige: Although prestige is not overt in this instance, code mixing could subtly introduce a sense of internationalism or modernity to the conversation. This might be particularly relevant when discussing objects that are commonly associated with certain lifestyles or trends.

4. Affective Intentions: The code mixing here might not carry strong affective intentions. The terms "wardrobe" and "lemari" are relatively neutral in terms of emotional connotations. However, code mixing can still be employed to emphasize or engage the audience.

In Sacha Stevenson's conversation, the code mixing seen in the provided dialogue excerpt showcases the strategic use of bilingualism. Internal code switching effectively conveys nuanced meanings and engages a diverse audience. Suwito's theory of code switching and Hoffman's framework for language mixing offer valuable tools to understand the motivations behind such language blending. Overall, this analysis underscores how bilingual individuals navigate their communication effectively by leveraging multiple languages to cater to different linguistic and cultural contexts.

Data 6
Sacha Stevenson: "Okay, moving on to the next room, which is my workspace, tempat kerja aku."

Analyzing yet another dialogue excerpt from Sacha Stevenson's conversation, we continue to explore the phenomenon of code mixing. This analysis will apply Suwito's theory of internal and external code switching, as well as Hoffman's reasons for language mixing. In Sacha Stevenson's statement, "Okay, moving on to the next room, which is my workspace, tempat kerja aku," we can observe how code mixing is employed for effective communication.

This dialogue snippet is an example of internal code switching. Sacha Stevenson introduces the English term "workspace" while maintaining the English sentence structure. She then provides the Indonesian equivalent "tempat kerja aku." The code mixing here serves to enhance communication by utilizing both languages to convey the intended meaning and highlight personal ownership.

Applying Hoffman's framework to this dialogue excerpt helps us understand the motivations behind the code mixing:

1. Structural Need: The use of "workspace" alongside "tempat kerja aku" fulfills a structural need. The English term might encapsulate certain modern work-related nuances that the Indonesian term doesn't fully capture. This code mixing helps to provide a more comprehensive description of the space and its function.

2. Referential Intention: Sacha Stevenson's code mixing caters to referential intention. By providing both language versions, she ensures her description is accessible and clear to both English and Indonesian speakers, fostering effective communication.
3. Prestige: While not overtly evident here, introducing English terms like "workspace" could subtly introduce a sense of professionalism or modernity to the conversation. Hoffman's prestige factor might play a role in projecting a particular image through language choice.
4. Affective Intentions: The code mixing in this case doesn't appear to carry strong affective intentions. The terms "workspace" and "tempat kerja aku" are relatively neutral, without significant emotional connotations. However, code mixing can still be employed to emphasize or engage the audience.

The code mixing displayed in Sacha Stevenson's conversation, as exemplified in the provided dialogue excerpt, highlights the flexibility of bilingual discourse. Internal code switching enables speakers to effectively convey nuanced meanings and accommodate diverse language backgrounds. Suwito's theory and Hoffman's framework provide valuable tools to understand the motivations and implications behind code mixing. Overall, this analysis underscores how bilingual speakers navigate language choice to optimize communication across linguistic and cultural boundaries.

Conclusion

Sacha Stevenson's conversation exemplifies the strategic and seamless integration of languages to enhance communication. The consistent use of internal code switching, where foreign language terms are embedded within the syntax of the base language, is evident across all dialogue snippets. This demonstrates the adaptability and fluidity of bilingual individuals in drawing from their linguistic repertoire to accurately express nuanced ideas.

Suwito's theory of internal and external code switching provides a framework to categorize these instances. In each dialogue excerpt, internal code switching prevails as speakers insert foreign language terms without altering the overall grammatical structure. This practice enhances communication by leveraging the strengths of each language to convey specific meanings or nuances more effectively. This supports Suwito's distinction between the two types of code switching, where internal code switching proves predominant in the examined discourse. Hoffman's reasons for language mixing further elucidate the motivations behind these linguistic choices. In the dialogue snippets, various factors outlined by Hoffman emerge. Structural needs arise when specific terms carry cultural or architectural connotations not captured by a single language. Referential intentions drive the inclusion of multiple terms to ensure comprehension among diverse language backgrounds. The prestige factor subtly adds sophistication or cultural authenticity to the conversation, while affective intentions are present, albeit more subtly, to emphasize or engage the audience.

In summary, the code mixing observed in Sacha Stevenson's conversation highlights the sophisticated navigational skills of bilingual speakers. The adaptability showcased through internal code switching reveals how individuals draw from their linguistic arsenal to effectively communicate intricate ideas. This phenomenon serves as a bridge between languages, fostering understanding across diverse audiences. Suwito's theoretical framework aids in understanding the linguistic dynamics, offering a structured way to classify code mixing practices..

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