A SOCIOLINGUISTIC ANALYSIS OF CODE-SWITCHING IN THE YOUTUBE VLOGS OF SASHA MARISSA

Ni Putu Ardhya Chandra Gayatri Putri[1], I Gusti Agung Istri Aryani[2], Ni Ketut Widhiarcani Matradewi[3], Ketut Santi Indriani[4]

Universitas Udayana[1,2,3,4]

Deacandra03@gmail.com[1], istri_aryani@unud.ac.id[2], ketut.widhiarcani@unud.ac.id[3], kt.santi.indriani@unud.ac.id[4]

ABSTRAK

Alih kode adalah fitur linguistik yang menonjol di media digital, terutama di antara pembuat konten bilingual yang menjangkau audiens yang beragam. Penelitian ini berfokus pada Sasha Marissa, seorang YouTuber asal Indonesia yang tinggal di Amerika Serikat, yang sering berganti-ganti bahasa antara bahasa Indonesia dan bahasa Inggris dalam video-videonya. Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis alih kode yang digunakannya dan menganalisis fungsi komunikatifnya, dengan menggunakan kerangka kerja sosiolinguistik yang diusulkan oleh Holmes (2013). Dengan menggunakan metode deskriptif kualitatif, penelitian ini menganalisis wacana lisan dari empat video terpilih di saluran YouTube Sasha Marissa. Temuan menunjukkan bahwa keempat jenis alih kode - intra-sentensial, inter-sentensial, situasional, dan metaforis - hadir dalam kontennya. Analisis fungsi komunikatif menunjukkan bahwa alih kode digunakan secara referensial untuk ketepatan dengan istilah teknis atau budaya (misalnya, "kode Bushido," "program pertukaran mata uang asing"); secara ekspresif untuk menyampaikan emosi dan sikap (misalnya, membandingkan ketenaran seorang tokoh sejarah dengan "Michael Jackson"); dan secara direktif untuk ajakan bertindak (misalnya, "jangan lupa untuk menyukai, berlangganan"). Selain itu, peralihan fatis digunakan untuk membangun hubungan melalui sapaan, dan peralihan metalinguistik digunakan untuk memperjelas bahasa atau mengelola wacana (misalnya, menggunakan kata "disclaimer"). Penelitian ini menyimpulkan bahwa penggunaan alih kode oleh Sasha Marissa merupakan strategi komunikasi yang disengaja dan memiliki banyak sisi. Hal ini berfungsi sebagai alat penting untuk membangun identitas bikulturalnya, meningkatkan keterlibatan audiens, dan menciptakan persona daring yang autentik dalam lanskap media digital.

Kata Kunci: Peralihan Kode, Sosiolinguistik, Youtube, Bilingualisme, Media Digital, Fungsi Komunikatif.

ABSTRACT

Code-switching is a prominent linguistic feature in digital media, particularly among bilingual content creators who navigate diverse audiences. This study focuses on Sasha Marissa, an Indonesian YouTuber residing in the United States, who frequently alternates between Indonesian and English in her vlogs. This research aims to identify the types of code-

switching she employs and to analyze their communicative functions, utilizing the sociolinguistic framework proposed by Holmes (2013) Employing a qualitative descriptive method , this study analyzes spoken discourse from four selected videos on Sasha Marissa's YouTube channel. The findings reveal that all four types of code-switching—intra-sentential, inter-sentential, situational, and metaphorical—are present in her content. The analysis of communicative functions demonstrates that code-switching is used referentially for precision with technical or cultural terms (e.g., "Bushido code," "foreign exchange program") ; expressively to convey emotion and attitude (e.g., comparing a historical figure's fame to being "Michael Jackson") ; and directively for calls-to-action (e.g., "don't forget to like, subscribe"). Additionally, phatic switching is used to build rapport through greetings , and metalinguistic switching is employed to clarify language or manage discourse (e.g., using the word "disclaimer"). The study concludes that Sasha Marissa's use of code-switching is a deliberate and multifaceted communicative strategy. It serves as a vital tool for constructing her bicultural identity, enhancing audience engagement, and creating an authentic online persona within the digital media landscape.

Keywords: *Code-Switching, Sociolinguistics, Youtube, Bilingualism, Digital Media, Communicative Functions.*

A. INTRODUCTION

Communication is the foundation of human beings. Communication by definition is the process of conveying messages verbally from the communicator to the recipient, through which thoughts, ideas, and emotions both verbally and nonverbally are communicated (Davis, 1967:10). In communicating there is a language aspect in the communication such as Linguistic Language is a language that reflects deeper social, psychological, and contextual phenomena. Code switching is not just a linguistic convenience; it is often associated with the identity of the speaker, communicative intent, audience, and situational context.

Holmes (2013:35) states that code switching can have many social and expressive functions such as signaling group membership, building relationships, expressing emotions, or highlighting certain concepts through shifts in context or place, and metaphorical code switching, which expresses symbolic meanings related to emotional intent or impact. The unique ability to document everyday life, together with the availability of very large data sets, makes networks such as YouTube an extraordinary framework in which these linguistic evolutions and changes can be seen as they occur in the most spontaneous and honest form available.

A prime example of this is Sasha Marissa, an Indonesian YouTuber studying and currently living in the United States. In her vlogs, she frequently switches between English and Bahasa Indonesia, discussing personal stories, cultural commentary, and reactions to viral events. This mix of languages reflects her dual cultural identity and allows her to connect with both Indonesian and wider global audiences. Her relaxed, easy-to-understand way of speaking creates an organic space to explore code-switching in an informal, digital, and self-produced environment.

This study aims to examine the forms and functions of code-switching in Sasha Marissa's vlogs on YouTube. In this study, data are taken exclusively from her videos, where she speaks naturally in English and Indonesian. This study focuses on her spoken language to uncover the patterns and rules of code-switching behind the practice in relation to its communicative function during digital media consumption. This study builds on Holmes' (2013) theoretical framework of code-switching, which describes the various ways in which a bilingual speaker switches languages while speaking. This study aims to deepen the understanding of code-switching, its operation in online content, and the reflection of cultural identity and audience involvement in such operations.

B. LITERATURE REVIEW

Literature Review in this study discusses the comparison with previous studies such as in Research that is thematically similar to this study is a national undergraduate thesis entitled "Types of code switching in Nana Mirdad's YouTube vlog", this study is an undergraduate thesis conducted by Suadnyani and Sulatra (2024). The objectives of this study are (1) to determine the types of code switching used by Nana Mirdad in her YouTube vlog, (2) to analyze the patterns and functions of code switching in Indonesian and English. In classifying the nature of the types of code switching identified, Poplack's (1980) qualitative descriptive method is used.

Then there are similarities between this study and the study of Suadnyani and Sulatra (2024) regarding the discussion of code switching in YouTube content and the use of theory to classify types of code switching. However, there are fundamental differences when comparing this study with previous studies. Therefore, this study does not discuss all aspects of code switching, but is more specific with a focus on Sasha Marissa's YouTube vlog. But in fact, the main similarity between this study and the current study is the attention to talk shows as one

type of digital media that uses code switching to entertain viewers. However, the main difference between the two studies is the problem being discussed.

The findings of previous research studies offer new insights into code-switching behavior in Indonesian digital media. However, these studies have focused more on the environment of talk shows or different YouTube content creators. This study takes the form of an analysis of Sasha Marissa's YouTube vlog, in which code-switching is examined in an informal, self-styled, and self-constructed environment that is the digital environment, which contributes to these previous works. Guided by Holmes' (2013) framework, this study aims to facilitate a broader understanding of the motivations and communicative functions behind code-switching practices across digital media. It also seeks to reflect on its own contribution to audience identity and interaction.

Then the concept of code switching is a linguistic phenomenon in which speakers switch between two or more languages or dialects in conversation, speech. This common practice that allows for fluency in conversation is natural for those who are bilingual and multilingual because it reflects the nature of context to language (Poplack, 1980), where speakers mix spoken codes in their everyday experiences.

Then the function of code switching has many purposes depending on the social and communicative context of its use. Holmes (2013:42) lists the following functions of code switching, although there are others: referential, expressive, directive, phatic, and metalinguistic. Their functions are to clarify meaning, express emotion, assert authority, manage social relationships, or signal a change in topic, for example. Two general types of code switching are distinguished (Gumperz 1982:66): situational and metaphorical. Speakers engage in situational code switching when they switch languages depending on changes in social context or the identity of the person they are talking to. In contrast, metaphorical code switching refers to language switching that has social or stylistic meaning.

On code switching in digital media The use of code switching is increasingly prominent on digital media platforms such as YouTube, Instagram, and TikTok. As Androutsopoulos (2006) states, code switching in these spaces reflects not only linguistic diversity but also identity construction. For content creators like Sasha Marissa, switching between Indonesian and English helps her express her identity, stay connected to her local audience, and reach a wider international audience. This analysis explores its function in constructing her online

identity and connecting with her audience, and shows how language use in digital spaces reflects broader social and cultural dynamics.

The types of code switching according to Holmes (2013:42–46) categorize code switching into four main types: intra-sentence, inter-sentence, situational, and metaphorical code switching. These types describe how and why bilingual or multilingual speakers switch between languages in different contexts, such as intra-sentence switching, inter-sentence switching, situational switching, metaphorical switching. Then the function of this code switching Holmes (2013:275–277) describes five main functions of code switching that help explain why speakers switch between languages in conversation. These functions include referential, directive, expressive, phatic, and metalinguistic functions.

C. RESEARCH METHODS

This study focuses on the types and functions of code switching in selected vlogs by Sasha Marissa. This study is qualitative in nature, meaning that it pays close attention to the speaker's natural language in the original setting of her YouTube videos where she often switches between Indonesian and English during her storytelling. While Holmes (2013) also categorizes types of code switching as inter-sentence, intra-sentence, situational code switching, and metaphorical, this study focuses on her explanation of the functions of code switching.

Research methodology is a basic principle that guides the entire research process. This methodology consists of four main components: data sources, data collection methods and techniques, data analysis methods and techniques, and data analysis presentation methods and techniques. The data sources for this study are Primary data for this qualitative study consists of naturally occurring spoken language taken from selected YouTube content produced by Sasha Marissa. These videos were chosen because of Sasha Marissa's distinctive linguistic profile as an Indonesian living and studying in America, whose vlogs consistently feature code switching between Indonesian and English

Purposeful sampling was used to select four specific content videos from Sasha Marissa's YouTube channel, each approximately 15–20 minutes long, to ensure a manageable yet representative corpus for in-depth analysis. The selected videos were as follows: 1) Urban Legend The Origin of Cinderella – Rhodopis, 2) The Michigan Triangle Mysterious Death Spot Or Belonging to "World Leaders", 3) Sandra Indonesian: Anderson This Side is Dark

Corpse Tracking Dog, 4) African People Counted as Dropping Gods from Japanese History These videos were selected for their rich linguistic content, consistently displaying examples of code-switching that are directly relevant to the theoretical framework of this study.

Methods and Techniques of Data Collection in This Study This study uses qualitative research to analyze the types of code switching and the functions of code switching in Sasha Marissa's YouTube vlog. Structured methodology is used for data collection, which involves documentation and observation techniques. While the methods and techniques of data analysis Data analysis in this study follows a systematic qualitative approach based on Holmes' (2013) theoretical framework to classify the types and functions of code switching and methods Data presentation techniques The data in this study are presented through qualitative and descriptive methods, in line with the sociolinguistic approach suggested by Holmes (2013). Each example of code switching identified in Sasha Marissa's vlog is explained contextually to highlight its types and communicative functions.

D.   RESULTS AND DISCUSSION

In the types of code switching and sasha marissa youtube content identified in Sasha Marissa's YouTube videos. Holmes (2013) classifies code switching into four main types: intra-sentence code switching, inter-sentence code switching, situational code switching, and metaphorical code switching. Each type is analyzed with examples from selected videos. Such as Sentence switching Inter-sentence code switching refers to the inter-language switch that occurs between two different sentences or clauses. According to Holmes (2013), this type of switching usually involves switching from one language to another at a sentence boundary, and is common among speakers who are less fluent in both languages—or those who use the switch for emphasis, structural separation, or rhetorical effect. In Sasha Marissa's content, inter-sentence switching often occursserves to emphasize the narrative flow, mark transitions, or provide emphasis.

Table 1 Intra-sentential Switching Data 1 – "Urban Legend of the Origin of Cinderella"

Timestamp	Quotes from Video 1 "Urban Legend The Origin of Cinderella"

1:21	"ya kalau gua baru bisa ke Disneyland umur 25 gimana terus lu mau apa **What can I do?**"
4:27	"biar kena matahari **to the point**, kulitnya ini yang tadinya putih di pucat menjadi merah..."
5:00	"...menarinya itu bukan menari biasa, **she actually k move and dance** sampai si yang punyanya dia ini...tertarik gitu loh"
5:34	"dia terpesona kan tetapi **at the same time** dia juga enggak mau tuh memberikan kebebasan lah kepada rodopis..."
16:19	**"So those are the origin stories** dari Cinderella"

Sasha's table may be using this type of transition to employ a common English discourse-structuring phrase ("So that's...") that effectively frames a conclusion, a practice often heard in international media, thus giving a familiar narrative structure to her closing statement.

Table 2. Intra-sentential Switching In Data 2 – "The Michigan Triangle: Mysterious Death Spot or Belonging to 'World Leaders'"

Timestamp	Quoted Utterance from Video 2 "The Michigan Triangle: Mysterious Death Point or Belonging to 'World Leaders'
1:16	"exposure-nya itu enggak sebesar Bermuda Triangle makanya **I'm sure to say you all don't really know about this**"
3:07	"dia bentukannya masih sama di hari terakhir sebelum dia menghilang **as if nothing happen** bentukannya ya enggak ada yang aneh..."
5:22	"belum ditemuin jadi masih ketemu barang-barangnya doang tuh **but then** mereka menemukan satu **clue** lagi nih yaitu jejak kaki..."
6:02	"...ketika masyarakat lokal bilang kayak begitu **the search party say like no** kita nyatakan aja L ya di surat keterangannya..."

10:06	"ketinggian pesawat ke 4.000 kaki **everything was fine** Mereka baik-baik aja dan masih memungkinkan untuk melanjuti penerbangan..."

The table This juxtaposition occurs in a single descriptive moment, possibly forming a compound sentence in which two clauses from different languages are combined. This type of transition allows him to emphasize the subject matter and connect with the audience on multiple linguistic levels simultaneously.

Table 3.Intra-sentential Switching in Video 3 – "Sandra Anderson: The Dark Side of Corpse Sniffer Dogs"

Timestamp	Quoted Utterance from Video 2 "Sandra Anderson: The Dark Side of Corpse Sniffer Dogs"
0:35	"**Hei guys wie geht** apa kabar **how are you** hari ini **welcome back** to Paranor..."
1:07	"...seorang dog trainer asal Amerika beserta anjingnya yang bertugas sebagai **search and rescue** selama bertahun-tahun"
1:28	"tetapi di balik itu semua ada rahasia gelapnya **so let's just get into it** langsung aja simak baik-baik"
1:48	"...sengaja dilatih sama pelatih profesional gitu untuk jadi **search and rescue dog now in this case** kita bakal ngebahas satu anjing jantan..."
2:26	"...gabung grup **Search and Rescue Dog** atau bahasa gampangnya selain **Ken Cadver Dog**"

The table, This complicated English phrase is inserted between Indonesian segments in one sentence. 2:26 – "...Search and Rescue Dog or simply Ken Cadver Dog" Sasha combines two English technical terms, "Search and Rescue Dog" and "Ken Cadver Dog" (Canine Cadaver Dog), in an Indonesian explanatory structure. This English noun phrase is embedded directly into an Indonesian sentence.

Table 4 Intra-sentential Switching in Video 4 – "Africans Were Thought to be Incarnations of Gods in Japanese History"

Timestamp	Quoted Utterance from Video 4 "Africans Were Thought to be Incarnations of Gods in Japanese History"
0:00	"…**foreign exchange program** yaitu adalah program orang asing…"
2:20	"Gua pengen **cosplay** jadi **Blackbeard** gitu sih"
5:12	"…kelompok **Jesuit Missionary**-nya si Yasuke ini…"
6:03	"**Bushido code** adalah kode etik Samurai…"
6:14	"Pasal sanggahan **disclaimer**: **Bushido code** adalah kode etik…"

The table First, a "disclaimer" is inserted, serving as a pragmatic and stylistic signal to the audience of the upcoming warning. Second, the "Bushido Code" is used again. Both are integrated into the sentence structure, which is an example of intra-sentence transition. Then sentence transition.

Table 5 Inter-sentential Switching in Video 1 – "Urban Legend Asal Muasal Cinderela

Timestamp	Quotes from Video 1 "Urban Legend The Origin of Cinderella"
0:59	"...gua akan membahas Cinderella. **Why her?** Emangnya dia mitos?"
2:19	"...sekitar tahun 6 sampai 7 BC. **Before Christ. What do you mean?**"
6:14	""...lebih cantik daripada sepatunya perempuan lain, **so she was really special.**""
8:24	"Ia adalah utusan Dewa Horus. **Horus. That was Horus.**"
11:18	"...menuruti buku Strabo: **For her eyes are as green as the Nile…**"

| 14:04 | "Mak cuma itu kan gu—**That's not it.**" |

This transition occurs after the abandoned Indonesian clause and before the full English sentence, marking a clear change and shift in language at what is effectively a sentence boundary. This transition between sentences signals a revision of discourse or a sharp change in the correction of his own thought process. The use of clear English sentences provides a clear and forceful way to retract or reject his previous incomplete thought, adding a layer of spontaneous conversational realism.

Table 6 Inter-sentential Switching In Data 2 – "The Michigan Triangle: Mysterious Death Spot or Belonging to 'World Leaders"

Timestamp	Quote from Video 2 "Michigan Triangle: Point Mysterious Deaths or Belongings of 'World Leaders'
2:14	"...ditemukan kembali pada tahun 2006 dalam keadaan utuh di dasar Lake Michigan. **So this is unsolved mystery the Michigan triangle.**"
5:41	"...seolah-olah si Steve itu diangkat atau disedot sama UFO. **UFO. I know you all this Sounds crazy.**"
9:15	"gua merinding loh kayak gini-gini. **No one really knows What's down there** di alam permukaan air."
12:23	"Sebenarnya dia juga gak ingat apa-apa sih. **What happen what what** dia itu tiba-tiba kebangun di suatu Padang rumput..."
10:06	"**Everything was fine** mereka baik-baik aja"

In the table, there is a core change between sentences: from an expression of feeling in Indonesian to a complete English sentence that captures the mystery. The English sentence is a grammatically independent unit. The subsequent Indonesian phrase then specifies the location. This change to a different English sentence allows Sasha to use a common and evocative English idiom to describe the unknown, creating a mysterious tone before grounding it geographically in Indonesian. This change at the sentence boundary allows the English exclamation to stand out as a distinct emotional reaction, punctuating the narrative with a sense

of spontaneity and surprise, characteristic of how changes between sentences can be used for dramatic effect.

Table 7 Inter-sentential Switching in Video 3 – "Sandra Anderson: The Dark Side of Corpse Sniffer Dogs"

Timestamp	Quoted Utterance from Video 3 – "Sandra Anderson: The Dark Side of Corpse Sniffer Dogs"
4:32	"ada kasus orang hilang yang namanya Cerita Thomas kayaknya gua salah pronunciation-nya kalau enggak Cerita... Kerita... **That's not it.**"
7:08	"bukan kalian aja yang bingung gua pun bingung petugasnya juga bingung. **Everybody and the mama**pada saat itu bingung."

In the table the predicate is in Indonesian, the English phrase is a complete everyday nominative unit. This can be seen as a transition between sentences if the English idiom is considered a stand-alone assertive statement that prepares the Indonesian confirmation, or a very clear phrase transition at the beginning of a new sentence. The separation in language for such a lively idiom allows it to stand out for humorous and assertive effect, highlighting the universality of confusion.

Table 8 Inter-sentential Switching in Video 4 – "Africans Were Thought to be Incarnations of Gods in Japanese History"

Timestamp	Quotes from Video 4 "Africans Count" "The Incarnation of Gods in Japanese History"
3:02	"Nah karena yasuke ini gua jadinya tertariklah untuk membahas dia lebih dalam. **Here goes Black museum.**"
9:24	"...setiap dia bertamu ke mana-mana dia itu dianggap suci atau kayak titisan dewa. **Again, ini menurut bukunya Thomas lock.**"
9:56	"[Tepuk tangan] **So that's yasuke.** Belum gua belum Kel."

11:01	"gua kira si ee e siapa namanya tuh Tok Gawa iasunya yang hidup sampai ratusan tahun. **I was wrong. I'm sorry.**"
6:14	"Pasal sanggahan **disclaimer**: **Bushido code** adalah kode etik…"

The change from Indonesian to English, and then between the two English sentences, occurs at a clear sentence boundary, which is an example of a transition between sentences. Choosing to use separate English sentences for the self-correction and apology allows these different speech acts to be conveyed clearly and with emphasis. The structural separation gives each statement its own weight, effectively highlighting her admission of error and subsequent apology.

As for situational switching Situational code switching refers to language changes triggered by changes in the context of an interaction, such as the role of the speaker, topic, or participant. In Sasha Marissa's vlogs, situational code switching often occurs during transitions between segments, such as from greeting the audience to delivering a formal narrative or ending the video.

Table 9 Situational Switching in Video 1 – "Urban Legend The Origin of Cinderella"

Timestamp	Quotes from Video 1 "Urban Legend The Origin of Cinderella"
at 0:23	"[Music] here**Hey guys how are you? How are you today? Welcome back to madusa**"
at 17.16	"...So I wanted to talk about it more and I think this is it. Friends **Thank you so much for watching Medusa today. Don't forget to like and subscribe...**"

The table illustrates the situational shift as it marks the transition from the role of storyteller back to the role of content creator engaging with the conventions of the platform. Holmes (2013) explains that situational shift involves adapting language to the setting and role of the speaker. The use of English for the closing statement and call to action is consistent with global YouTube practice. The situation changes from delivering content to performing

platform-specific interactive tasks (thanking viewers, asking for likes/subscriptions), and the language choices reflect this new, more transactional context.

Table 10 Situational Switching in Video 3 – "Sandra Anderson: The Dark Side of Corpse Sniffer Dogs"

Timestamp	Quoted Utterance from Video 3 – "Sandra Anderson: The Dark Side of Corpse Sniffer Dogs"
0:35	"apakah kasusnya bakal jadi lebih besar daripada sebelumnya **hei guys wie geht apa kabar how are you hari ini welcome back to Paranor**"

In the table to provide further instructions or promote other content, a common YouTube outro situation. Each of these language (or style, to use conventional English phrases) changes corresponds to the changing communicative role and the developing context at the end of the video, which is in line with Holmes' (2013) concept of situational shifts.

Then metaphorical switching Metaphorical code switching occurs when a speaker changes language not because the situation has changed, but because they want to signal a change in meaning, topic, tone, or attitude. According to Holmes (2013), metaphorical switching allows speakers to use language symbolically to evoke identity, humor, sarcasm, formality, or intimacy.

Table 11. Metaphorical Switching in Video 1 – "Urban Legend of the Origin of Cinderella"

Timestamp	Quotes from Video 1 "Urban Legend The Origin of Cinderella"
1:21	"ya kalau gua baru bisa ke Disneyland umur 25 gimana terus lu mau apa **What can I do?**"
5:00	"...menarinya itu bukan menari biasa **she actually k move and dance** sampai si yang punyanya dia ini...tertarik gitu loh"

The table explains aboutThe change is metaphorical because it is not determined by a change in external circumstances, but by a change in one's internal state and communicative intent. Holmes (2013, p. 45) explains that such a change can convey subtle meanings about the

speaker's stance. Here, the change to a firm English phrase signals frustration, self-correction, and a humorous exasperation with one's own efforts. The English phrase contains a directness and finality that effectively communicates this change in attitude and brings a moment of humorous self-awareness to the forefront.

Table 11 Metaphorical Switching in Video 4 – "Africans Were Thought to be Incarnations of Gods in Japanese History"

Timestamp	Quoted Utterance from Video 4 "Africans Were Thought to be Incarnations of Gods in Japanese History"
09.51	"There were so many people that they had to scramble up and down just to see Yasuke.**He is Michael Jackson, England.**[Clap]"

Here, the switch to English and the specific cultural reference to "Michael Jackson" serve to metaphorically equate Yasuke's historical impact and celebrity status with something his modern international audience can immediately relate to. The change powerfully conveys the magnitude of Yasuke's presence and popularity through a vivid contemporary analogy, adding layers of awe and humor.

The function of code switching in sasha marissa's content on the referential function The referential function of code switching occurs when a speaker changes code to express a concept more precisely, accurately, or when a term is more culturally appropriate or known in another language. This often occurs due to lexical gaps, technical terms, or to ensure clarity. referential function

then the expressive function involves code switching to convey feelings, emotions, or a sense of personal identity. A speaker may use emotionally charged words or culturally meaningful terms to express himself or herself more clearly. The phatic function of code switching supports the maintenance of social relationships and conversational flow, rather than the delivery of information. This includes greetings, small talk, and expressions of solidarity and the metalinguistic function is used when a speaker switches codes to comment on the language itself, clarify meaning, quote another speaker, or manage discourse structure.

D. CONCLUSION

This study closely examines Sasha Marissa's code-switching practices in her YouTube content. Through a detailed contextual analysis of her utterances in selected vlogs, this study investigates how her code-switching is structured (its types) and its communicative purposes (its functions), using Holmes' (2013) sociolinguistic framework. This investigation provides a comprehensive understanding of how she uses language as a bilingual content creator.

The analysis shows that Sasha Marissa frequently uses intra-sentence and inter-sentence code-switching. In this case, she fluently blends English elements into her Indonesian speech or uses complete English sentences that emphasize her Indonesian narrative. This code-switching helps her express subtle emotions, add rhetorical emphasis, or set a certain tone. Furthermore, her strategic use of situational code-switching, where her language choices correspond to changes in the situation or common practices in digital media, and metaphorical code-switching, which adds a layer of irony, sarcasm, or deeper feelings, highlight how adept she is at using both languages.

This code-switching serves multiple purposes: She uses it as a reference for clarity and precision; as a directive to build a sense of community with multiple viewers and guide how her viewers interact with her content; and as an expressive way to show a range of personal feelings and attitudes. Physiologically, it helps her connect socially and keep the conversation flowing; and metalinguistically, it helps her communicate effectively. Overall, these findings suggest that Sasha Marissa's skillful and varied use of code-switching is more than just changing language.

REFERENCE

Auer, P. 1998. Peralihan Kode dalam Percakapan: Bahasa, Interaksi, dan Identitas,http://www.udc.es/dep/lx/cac/c-s/diaksespada tanggal 1 Agustus 2019.

Bhatia, T. K. dan Ritchie, W. C. (2006).*Buku Pegangan Bilingualisme*Inggris Raya: Blackwell Publishing Ltd.

Bista, K. (2010). Faktor-faktor alih kode di kalangan mahasiswa bahasa Inggris bilingual di ruang kelas universitas: Sebuah survei.*Bahasa Inggris untuk Tujuan Tertentu Dunia, 9*(29), 1-19.

Creswell, J. W. dan Creswell, J. D. (2018).*Qualitative, Quantitative, and Mixed Methods Research Design*United States: SAGE Publications, Inc.United Kingdom: Blackwell

Publishing Ltd.

J.Holmes, J.H. (2001).*Introduction to Sociolinguistics*Limited Private Education. Romaine, S. (1995).*Bilingualism*(second). Basil Blackwell.

Journal of Management and Entrepreneurship.*Introduction to Sociolinguistics*(4th ed.). New York, USA: Routledge.

Journal of Management and Entrepreneurship.*Introduction to Sociolinguistics*.

Journal of Management and Entrepreneurship.*Introduction to Sociolinguistics*Jakarta: Journal of Communication Science.

Journal of Obstetrics and Gynecology (1991).*Bilingualism*United Kingdom: Longman Inc.

Laksono, P., & Novita, A. (2021). Code switching analysis in Boy William's vlog on YouTube.*CLLiENT (Culture, Literature, Linguistics and English Language Teaching)*Indonesian:*2*(02), 33–51. https://doi.org/10.32699/cllient.v2i02.1882

Llamas, Carmen., Mullany, Louise., & Stockwell, Peter. 2007. The Routledge Companion to Sociolinguistics. Routledge. Amerika Serikat.

London:Penguin

Made, N., Suadnyani, L., & Sulatra, K. (2024). Types of Code Substitution Found in Nana Mirdad's Video Blog.*In other words:English Language Education Journal*

Trudgill, Peter. 2000.*Sociolinguistics: An introduction to language and society*.Puspitasari, R. D., & Dewanti, A. (2020). Code switching in sarah sechan talk show on NET TV. Utopia dan Praksis Amerika LatinBahasa Indonesia:25(Ekstra1), 462- 472. https://doi.org/10.5281/zenodo.3784888