



## CODE SWITCHING & CODE MIXING IN RITSUKI'S VLOG ON DIGITAL MEDIA TIKTOK: A STUDY OF SOCIOLINGUISTICS

Dixy Putri Wardhani<sup>1</sup>, Yanuar Arifin<sup>2</sup>

<sup>1</sup>Universitas Airlangga

<sup>2</sup>Universitas 17 Agustus 1945

Corresponding E-mail : [dixyputrii@gmail.com](mailto:dixyputrii@gmail.com)<sup>1</sup>, [yanuar.ari96@gmail.com](mailto:yanuar.ari96@gmail.com)<sup>2</sup>

Accepted :

10 November 2024

Published :

10 January 2025

Corresponding Author:

Dixy Putri Wardhani

Email Corresponding :

[dixyputrii@gmail.com](mailto:dixyputrii@gmail.com)

### ABSTRACT

In the digital era, multilingualism is increasingly visible on social media platforms like TikTok. This study examines Code Switching and Code Mixing in multilingual communication by analyzing content from the TikTok account Mega Kenichiro Official (Ritsuki's Vlog) through a sociolinguistic perspective. The objective is to understand how speakers use Indonesian, Japanese, and Javanese in daily interactions and its impact on digital communication. Using a qualitative approach, the study analyzed 20 selected vlogs through note-taking, focusing on intra-sentential and intra-lexical code mixing, as well as inter-sentential code switching. The conversations were classified based on speakers and language patterns. The findings show that Japanese words are frequently mixed into Indonesian sentences, while code switching between Indonesian and Javanese occurs mostly in complete sentences. Additionally, the influence of these linguistic patterns extends to audience interactions, as reflected in their comments. This study concludes that multilingualism plays a significant role in shaping online discourse, making digital media a dynamic space for language interaction. Future research should explore the educational implications of code switching and code mixing in language learning.

**Keywords:** *Code Switching, Code Mixing, Sociolinguistics, Ritsuki's TikTok*

### 1. INTRODUCTION

In sociolinguistics, it is recognized that people across different regions of the world often communicate using more than one language. However, multilingual individuals possess varying levels of language proficiency and rely on distinct linguistic repertoires. Wardhaugh (2015) describes multilingual individuals as "flexible", meaning they adapt their language use based on situational and contextual factors. Mohanty, an Indian sociolinguist, illustrates this concept by explaining that he uses English at work, Bengali for communication with household staff, Sanskrit during religious ceremonies and prayers, and Oriya in everyday conversations with family (Wardhaugh, 2015). Based on sociolinguistic theory, it can be concluded that individuals who can speak multiple languages are considered multilingual, and this ability is commonly applied in daily interactions (Fadilah et al., 2023; Rajend, 2019; Sari et al., 2022).

Historically, linguistic phenomena were primarily studied through historical records and books. However, in the digital age, these phenomena are increasingly observable on online platforms such as TikTok, which serves as a digital space offering both entertainment and business opportunities and is accessible to a wide audience, including children (Zulkifli et al., 2022; Anik et al., 2021; Patty & Noiija, 2023; Rama et al., 2023). Users on TikTok exhibit diverse linguistic styles, incorporating distinctive language elements that make their content easily recognizable, forming a unique linguistic phenomenon (Dwipa et al., 2024; Morrel, 2022; Cahyono & Perdhani, 2023). One popular type of content on TikTok is video blogs (vlogs), where creators share their daily activities through recorded videos. One notable content creator in this category is Mega Kenichiro Official, a TikTok account run by a mother from Tulungagung, East Java, Indonesia, who is married to a Japanese man and has a

**Vol 8, No 1 (2025): ESTEEM**

three-year-old child named Ritsuki. This account, commonly known as Ritsuki's Vlog, stands out due to its frequent use of three languages: Indonesian, Japanese, and Javanese. This multilingual practice captures the interest of many viewers, sparking curiosity about language usage. The multilingual exchanges in Ritsuki's Vlog present an intriguing case study of Code Switching and Code Mixing, as speakers frequently alternate between Indonesian, Japanese, and Javanese depending on the conversation and context.

According to Mckinney et al. (2024) and Long (1985), multilingualism is an idea about a paradigm shift that is practiced in everyday communication. Rajend (2019) explains that the essence of the study of multilingualism arises from questions such as why someone learns more than one language, whether language diversity is spread worldwide, and how many languages exist globally. Linguists argue that understanding multilingualism requires classifying certain speech forms as separate languages based on structural similarity, mutual clarity, and pronunciation, which are essential for interaction. Multilingualism also focuses on social and cultural changes influenced by capitalism and neoliberal governments, leading to the commodification of language and the transformation of the subjectivity of speakers (Mckinney et al., 2024). Multilingual speakers acquire and apply at least one language in childhood, known as their first language, which is inherited from the family even without formal education (Hoffman, 2014; Tanjung, 2020; Cohn et al., 2022). Therefore, people who can speak more than one language are generally more proficient in language learning compared to monolinguals.

Code Switching and Code Mixing are natural linguistic phenomena that occur in multilingual communities. Maftukhin (2020) and Sulianur et al. (2022) categorize these into two types: intra-sentential, where words or phrases from another language are added within a sentence in the primary language, and inter-sentential, where a statement in one language is followed by another statement in a different language. Holmes (1994) explains that code switching depends on the situation, as observed in the use of different languages for family, school, and informal interactions in various communities.

In digital media, Code Switching and Code Mixing are prevalent. Astri et al. (2020) analyzed Gita Savitri Devi's YouTube channel and found that intra-sentential code mixing between Indonesian and English was common. Similarly, Adawiah et al. (2023) studied K-pop enthusiasts on digital media, revealing that they frequently switch between Korean, English, and Indonesian. Rahma (2023) examined the Twitter account @KuntoAjiW and found that multilingualism in digital spaces is influenced by speaker habits, interlocutor presence, and popular language trends. These studies indicate that Code Switching and Code Mixing attract audiences, with English often serving as the universal medium for communication.

In educational settings, Code Switching and Code Mixing facilitate language learning. Fanani et al. (2018) studied English teachers at MA Khas Kempek Cirebon and identified different types of code mixing, such as alternating, insertion, and congruent lexicalization. Maftukhin et al. (2020) examined the use of Indonesian and English in elementary schools, showing that teachers switch codes at different stages of a lesson to enhance student comprehension. Sulianur et al. (2022) explored code switching in Islamic public speaking at higher education institutions, revealing that lecturers use this strategy to avoid misunderstandings and improve public speaking quality.

Based on previous studies, Code Switching and Code Mixing are widely studied in digital media platforms such as YouTube and Twitter, where they attract audiences. Additionally, their role in education highlights their effectiveness in facilitating language learning. Therefore, this study aims to analyze Code Switching and Code Mixing in selected Ritsuki video blogs (vlogs) on TikTok, as well as gain insights into the impact of multilingualism on other TikTok users.

**2. METHODS**

This study employs a qualitative approach by observing 20 selected vlogs from the Mega Kenichiro Official TikTok account, known as Ritsuki's Vlog. The data consist of multilingual conversations involving Ritsuki, Uma (mother), Papa (father), and Natsuki (brother), using Bahasa Indonesia, Japanese, and Javanese. Data collection was conducted through note-taking, documenting language use across different vlog themes. The analysis focuses on Code Switching and Code Mixing, specifically intra-sentential code mixing,

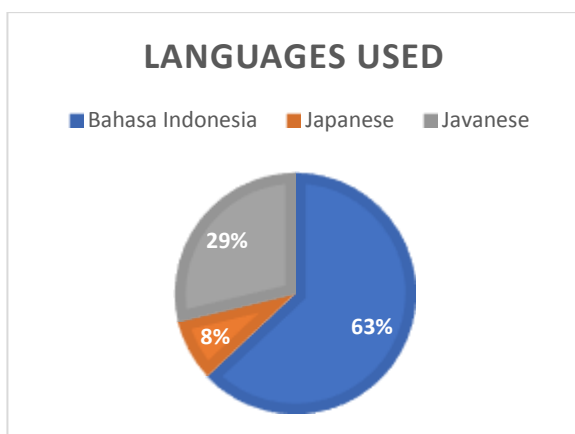
**Vol 8, No 1 (2025): ESTEEM**

which occurs within sentences and words, and intra-lexical code mixing, which involves prefixes and suffixes.

**3. RESULTS AND DISCUSSION**

Based on 20 Ritsuki's vlogs on Tiktok that were taken, researchers found code switching and code mixing in conversations. The conversations used Bahasa Indonesia, Japanese and Javanese in 20 Ritsuki's vlogs. Based on Ritsuki as the first speaker, Uma (Ritsuki's mother) as the second speaker, Papa (Ritsuki's father) as the third speaker and Natsuki (Ritsuki's brother) as the fourth speaker. Researcher classified them in the form of (word) consisting of Bahasa Indonesia, Japanese and Javanese.

**Chart 4.1 Languages found in Ritsuki's vlog on TikTok**



Based on 20 Ritsuki's selected vlogs, researchers found the words in three different languages including Bahasa Indonesia, Japanese and Javanese. Based on these findings, there are 160 words in bahasa Indonesia, 21 words in Japanese and 73 words in Javanese. Then, researchers analyzed Code Switching and Code Mixing based conversations in the words found using Code Switching and Code Mixing types.

**1. Intra Sentential Code Mixing**

A type of code mixing, where the speaker adds words or phrases in another language combined in one sentence

**a. Word**

The analysis of Code Switching and Code Mixing in Ritsuki's vlogs highlights the integration of Bahasa Indonesia, Japanese, and Javanese in daily

conversations. In the first vlog, while traveling by train, Uma asks, "*Adik naik apa sekarang?*", to which Ritsuki responds, "*Naik densha*", mixing Japanese ("*densha*" - train) into the sentence. Similarly, Ritsuki says "*Maem ini*", incorporating Javanese ("*maem*" - eating). In the second vlog, during a birthday gift unboxing, Uma greets with, "*Ohayou, Rit besti nya di sapa dulu*" and Ritsuki replies, "*Halo besti online, Ohayou*". Later, Ritsuki expresses gratitude using Japanese ("*arigatou*" - thank you).

In the third vlog, while cooking, Papa says, "*Selamat pagi besti, papa mau masak, masak apa kita?*", and after a brief exchange, he exclaims, "*Hmmm sugoi*", incorporating Japanese ("*sugoi*" - cool/great). The fourth vlog features morning interactions where Uma greets, "*Ohayou Gozaimasu bes*" and Ritsuki responds, "*Ohayou mama*" both using Japanese ("*ohayou gozaimasu*" - good morning). In the fifth vlog, while making *Kue Cubit*, Uma asks about ingredients, and Ritsuki lists, "*Ada meses, gula, sama endog*", blending Javanese ("*endog*" - egg) into Bahasa Indonesia. Lastly, in the sixth vlog, while playing outside, Uma greets with, "*Konnichiwa*", and Ritsuki echoes, "*Konnichiwa*". When asked what they are searching for, Natsuki replies, "*Zarigani*", using Japanese ("*zarigani*" - small shrimp).

These instances illustrate intra-sentential code mixing, where foreign words are seamlessly integrated into Indonesian sentences, demonstrating multilingual interaction in everyday life.

**b. Sentence**

The analysis of Code Switching and Code Mixing in Ritsuki's vlogs continues to highlight the seamless integration of Bahasa Indonesia, Japanese, and Javanese in daily conversations.

In the seventh vlog, while swimming, Uma says, "*Isuk isuk arep renang bes, ati ati iku jeru opo ora?*", a complete Javanese sentence meaning "They want to swim in the morning, be careful if the pool is deep". Natsuki responds in Bahasa Indonesia, "*Boleh masuk ya*", showing an instance of inter-sentential code switching.

In the eighth vlog, when Ritsuki asks, "*Papa mana?*" (Indonesian: Where's Papa?), Uma responds in Javanese, "*Tangi turu seng di goleki bapak e*", meaning "Just woke up, and the first thing you ask for is your father". She then adds a humorous Javanese expression, "*Bapakmu digondol kucing garon*",

**Vol 8, No 1 (2025): ESTEEM**

meaning "Your father was taken by a stray cat", demonstrating cultural language play.

In the ninth vlog, during a shopping trip, Uma uses Javanese in, "*Belanjaan e sak ipet, jajan e seng akeh*", meaning "Planned to buy vegetables but ended up with lots of snacks". Ritsuki responds in Japanese, "*Daijobu desu*", meaning "It's okay", illustrating intra-sentential code mixing. Uma then warns, "*Nanti gak boleh beli omocha ya*", mixing Japanese ("omocha" - toys). Ritsuki replies, "*Otanjoubi desu ne*", meaning "On my birthday", showcasing multilingual comprehension.

In the tenth vlog, at a playground, Uma says, "*Konnichiwa bes, akhirnya aku nemu taman bermain dekat apato bes, ada prosotan, ada ayunan, ada jeding juga di sana*". She mixes Japanese ("*apato*" - apartment) and Javanese ("*jeding*" - toilet). Later, she warns Ritsuki in Javanese, "*Ati ati loh rit, ceblok kowe*", meaning "Be careful, don't fall", and praises Natsuki in Japanese, "*Sugoi ne oni chan*", meaning "That's great, big brother".

These interactions illustrate fluid multilingual communication, with intra-sentential and inter-sentential code mixing enhancing natural conversations across languages.

**2. Intra Lexical Code Mixing**

A type of code mixing, where speakers add prefixes and suffixes between words or phrases in different languages.

**a. Prefix**

In the eleventh vlog, while cleaning the room, Uma uses Javanese in, "*Deloken iki, wes eroh nggosok klambi malah di turoni. Mas mu loh anteng*", meaning "Look at this, I was about to iron the clothes, but you sat on them. Your brother is calmly reading". She mixes Japanese with "hon", meaning book. The prefix "ng-" in "*nggosok*" (from *sikat* in Indonesian) emphasizes the verb "ironing". Uma also uses "*dame*", a Japanese prohibition, and equates "*mas*" (Javanese for older brother) with "*oni-chan*" (Japanese for older brother), highlighting semantic similarity across languages.

In the twelfth vlog, Uma scolds the children in Bahasa Indonesia, "*Astaghfirullah hal adziim, ngapain kalian? Nanti jatuh*". (What are you doing? You'll fall.) Ritsuki responds with confusion, "*Haahh...*" Uma

uses the Javanese reduplication "*plonga plongo*", meaning "dazed/confused". The word "*mbuka*" (from *buka* - open) includes the Javanese prefix "m-", illustrating morphological adaptation between the languages.

In the thirteenth vlog, while playing outside, Ritsuki greets, "*Konnichiwa bes*", in Japanese, and Uma responds similarly. When Natsuki throws stones into the river, Uma switches to Javanese, "*Ojok njukuk i krikil dicemplungno, kowe ngkok diseneni uwong*". meaning "Don't throw the gravel into the river, or you'll be scolded". The verbs "*njukuk*" (taking) and "*dicemplungno*" (dropped into the water) include Javanese affixes, showcasing structural blending. At the end, Uma mixes "*cilik cilik*" (small) and "*gede*" (big) in Javanese, blending them naturally into Bahasa Indonesia.

These vlogs continue to demonstrate fluid multilingualism, with code-switching and code-mixing occurring through affixation, reduplication, and direct word integration across Bahasa Indonesia, Javanese, and Japanese.

**b. Suffix**

In the 14th vlog, there is code-mixing between Indonesian, Japanese, and Javanese. Uma uses the Japanese greeting "*Konbanwa*" (good evening), and Ritsuki responds with "Aku makan Gohan" (Japanese: rice). Uma adds the -e suffix in "*gohan e*", which is Javanese, meaning "the rice".

In the 15th vlog, the conversation takes place while making meatballs. Uma greets with "*Konnichiwa*", then adds the -e suffix in "oni chan-e", a mix of Japanese and Javanese, meaning "her/his brother". She also uses "*oishi*", the Japanese word for delicious.

In the 16th vlog, Uma says "gomine", derived from Japanese "*gomi*" (trash) with the Javanese -ne suffix, meaning "the trash". She also uses "nemal nemil", a Javanese phrase for snacking.

In the 17th vlog, Uma says "*weduse*", from the Javanese word "*wedus*" (goat) with the -e suffix, meaning "that goat". Both Uma and Papa use "*Sugoi ne*", a Japanese phrase meaning "cool".

In the 18th vlog, Uma switches from Indonesian to Javanese with "*mlayu*" (running) and "*sepedaan*" (riding a bicycle). She also uses "*ditabrakne*", a



**Vol 8, No 1 (2025): ESTEEM**

Javanese word meaning "crash". At the end, Natsuki uses the Japanese word "dame", meaning "no".

In the 19th vlog, Ritsuki switches from Indonesian to Javanese with "*panggih macak ae isuk isuk*" (still putting on makeup in the morning). Uma also uses "*gincu*", a Javanese word for lipstick.

In the 20th vlog, Uma greets with "*Konnichiwa*" and uses the Javanese phrase "*deloken anakku sregep tenan kora kora*", meaning "look, my children are very diligent". She also uses "deloken", derived from the Javanese word "*delok*" (look) with the -en suffix. Throughout the conversations, speakers switch between Indonesian, Japanese, and Javanese, demonstrating an understanding of mixed-language contexts.

Based on the data analysis of code switching and code mixing above, in intra sentential code mixing, speakers mixed more Japanese words into bahasa Indonesia. However, in the form of sentences, speakers use Javanese in complete sentences. As we can see, in Intra lexical code mixing, speakers insert more preffixes and suffixes in Javanese, then compared with Japanese and bahasa Indonesia.

In the analysis of Code Switching and Code Mixing in conversations, speakers always insert Japanese and Javanese into bahasa Indonesia. This also causes viewers to be affected by Code Switching and Code Mixing in every Ritsuki's vlog. This can be proven by the comments on 20 Ritsuki's vlogs on TikTok by several TikTok accounts such as,

@fajarfy respond "*Ya Allah lucune dandanammu rit, koyok obake*"

@intan\_12 asking "*Apato itu apa guys ?*" >

@nataliaa99 respond "*apato itu apart kak*"

@araaaa "*Senengnya Ritsuki dan Uma, baru pertama kali naik densha kah kalo ke Indo?*"

@utomoprayoga "*Seng eling rit, iki lagi endorse haha*"

@nurhalizah\_284 "*Lucunya anak ini, sering sering diajak nyari Zarigani biar bisa dimasak hehe*"

@fillahilda\_ "*Uma gak ngerti aku kowe ngomong opo, tapi terhibur soale Ritsuki lucu wkwkw.*"

There are various comments found in various TikTok users, most of them also use Code Switching and Code Mixing in commenting. They also tend to mix Japanese and Javanese words. Therefore, the

existence of Code Switching and Code Mixing that occurs in digital media is one of the positive impacts that can be taken. In addition, this is one of the new knowledge about multilingualism.

**4. CONCLUSION**

Based on the analysis of 20 video blogs (vlogs) on TikTok, particularly in Ritsuki's vlog, it was found that the use of three different languages involved both code-switching and code-mixing. The study revealed that the first speaker (Ritsuki) and the fourth speaker (Ritsuki's brother) predominantly used Indonesian, incorporating Japanese words through code-mixing. Meanwhile, the second speaker (Ritsuki's mother) frequently engaged in code-switching between Indonesian and Javanese, occasionally inserting Japanese words into her speech. The third speaker (Ritsuki's father) mainly spoke Indonesian, occasionally incorporating Japanese words. Despite the mix of languages in questions, commands, and responses, all speakers understood the context and meaning of the conversations.

The presence of multilingualism in daily life is evident, as seen in Ritsuki's vlog, where speakers naturally switch between languages and fully comprehend their conversations. Multilingualism plays a crucial role in broadening knowledge, fostering curiosity about different cultures, and enhancing language skills. Furthermore, as observed in previous research, code-switching and code-mixing are commonly used in education to facilitate language learning. This study provides new insights into multilingualism within the framework of Sociolinguistic theory, emphasizing the role of code-switching and code-mixing in everyday communication.

**5. REFERENCES**

- Adawiah, R., Nasrah, N., Zamzam, N., AR, T., & S., M. (2023). Code Mixing Used By K-Pop Lovers on Social Media. *Inspiring: English Education Journal*, 6(1), 36–45. <https://doi.org/10.35905/inspiring.v6i1.4351>
- Anik, J., Noodiana, & Wahyuning, E. (2021). TikTok Function in the Millennial Era. *International Joint Conference on Arts and Humanities*.
- Astri, Z., & Fian, A. (2020). The Sociolinguistics udy

**Vol 8, No 1 (2025): ESTEEM**

- on the Use of Code Mixing in Gita Savitri Devi's Youtube Channel Video. *Scope of English Language Teaching, Literature and Linguistics*, 3(2), 83–92.
- Cahyono, A. O. maharani, & Perdhani, W. C. (2023). Using TikToken EFL Class: Students' Perceptions. *Journal of English Education and Teaching (JEET)*.
- Cohn, A. C., Vogel, R. C., & Abtahian, M. R. (2022). Patterns of Variation in Jakarta Indonesian: Linguistic and Social Dimensions. *Nusa*, 73, 1–28. <https://doi.org/10.15026/122194>
- Dwipa, E., Khoirunisa, R. A. N., Al-Haqq, F. G., Aqilah, aghna turhah, & Maulidya, R. A. (2024). The Implementation of TikTok as Medium for Learning of English Vocabulary: The Perspective of Department English Education Students. *Jurnal Onoma: Pendidikan, Bahasa Dan Sastra*.
- Fadilah, I. A., Jaya, A., & Uzer, Y. (2023). Visual Representation and Comprehension: the Exploration of Multimodal Text To Energize Reading of the Tenth Grade Students' At State Vocational High School 5 of Palembang. *Esteem Journal of English Education Study Programme*, 6(1), 125–130. <https://doi.org/10.31851/esteem.v6i1.10226>
- Fanani, A., & Ma'u, J. A. R. Z. (2018). Code switching and code mixing in English learning process. *LingTera*, 5(1), 68–77. <https://doi.org/10.21831/lt.v5i1.14438>
- Hoffman, C. (2014). *An Introduction to Bilingualism*. Routledge.
- Holmes, J. (1994). An Introduction to Sociolinguistics. In *Routledge* (Vol. 70, Issue 3). <https://doi.org/10.2307/416511>
- Long, M. (1985). *A role for instruction in second language acquisition: task-based language teaching*. Multilingual Matters.
- Maftukhin. (2020). *The Use of Code Switching and Code Mixing in EFL Classes*. 3(1), 245–258.
- Mckinney, C., Zavala, V., & Makoe, P. (2024). Introduction: Critical and decolonial approaches to multilingualism in global perspective. In *The Routledge Handbook of Multilingualism*.
- Morrel, C. C. (2022). *TikTok as Art: Visual Culture Art Education in an Afterschool ArtTikTok as Art: Visual Culture Art Education in an Afterschool Art ProgramProgram*.
- Patty, J., & Noiija, L. F. . (2023). Social Media Revolution: Tiktoks Impact On English Language Learning. *Jurnal Review Pendidikan Dan Pengajaran*.
- Rahma, N. (2023). Analisis Alih Kode dan Campur Kode dalam Media Sosial Twitter Akun @KuntoAjiW. *Ranah Research: Journal of Multidisciplinary Research and Development*, 5(2), 156–161. <https://doi.org/10.38035/rrj.v5i2.402>
- Rajend, M. (2019). Sociolinguistics. In *Sustainability (Switzerland)* (Vol. 11, Issue 1). Cambridge University Press (CUP).
- Rama, M. A., Hamdani, Z., & Prihatini, C. (2023). Students' Perception On The Use Of Tiktok As An Effective Learning Media In Improving Students' Vocabulary. *Journal on Education*. <https://doi.org/https://doi.org/10.31004/joe.v5i4.4047>
- Sari, A., Jaya, A., Hermansyah, H., & Mortini, A. V. (2022). Using Mixidea Online Debating Strategy To Promote the Students' Speaking Ability. *Esteem Journal of English Education Study Programme*, 5(2), 298–303. <https://doi.org/10.31851/esteem.v5i2.8591>
- Sulianur, S., Qalyubi, I., & Sabarun, S. (2022). the Use of Code-Switching and Code-Mixing in Public Speaking Class At Higher Education Islamic. *PROJECT (Professional Journal of English Education)*, 5(4), 806–816.
- Tanjung, F. Z. (2020). Teachers' Views on the Integration of Technology in Efl Classroom. *IJIET (International Journal of Indonesian Education and Teaching)*, 4(2), 208–215. <https://doi.org/10.24071/ijiet.v4i2.2344>
- Wardhaugh, R. (2015). *An Introduction To Sociolinguistics* (7th ed.). Blackwell.
- Zulkifli, N. N., Letchumanan, M., Kamarudin, S., Halim, N. D. A., & Hashim, S. (2022). A Review: The Effectiveness of Using TikTok in Teaching and Learning. *International Conference on Computers in Education*.