

CODE SWITCHING AND CODE MIXING OF INDRAMAYU DIALECT IN DAUS TERUS'S TIKTOK ACCOUNT

Tisa Mutiah
English Literature Study Program
Institute of Prima Bangsa
tisamutiah3@gmail.com

E-ISSN :

P-ISSN :

Abstract. This study aims to identify the types of code switching and code mixing used in Daus Terus's TikTok content and to examine their role in representing and preserving the local identity of the Indramayu dialect in digital communication. A descriptive qualitative method was employed. Data were collected through observation and documentation of selected TikTok videos uploaded from January 1, 2024, to January 1, 2025. The utterances were transcribed and analyzed using (Hoffman, 1991) framework of code switching and code mixing. The findings reveal 45 instances of code switching, consisting of 23 inter-sentential switching, 16 intra-sentential switching, and 6 tag switching, with inter-sentential switching being the dominant type. In code mixing, intra-sentential mixing appeared most frequently, followed by intra-lexical and phonological mixing. The study demonstrates that code-switching and code-mixing in digital spaces not only serve distinct linguistic functions but also act as a vital mechanism for speakers to represent and preserve their local cultural identity. The findings contribute to sociolinguistics, digital media studies, and regional language preservation efforts by demonstrating how social media can support the maintenance of local dialects among younger audiences.

Keywords: code mixing; code switching; Indramayu dialect; local identity; TikTok

Abstrak. Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis alih kode dan campur kode yang digunakan dalam konten TikTok Daus Terus serta mengkaji perannya dalam merepresentasikan dan melestarikan identitas lokal dialek Indramayu dalam komunikasi digital. Penelitian menggunakan metode deskriptif kualitatif. Data diperoleh melalui observasi dan dokumentasi video TikTok yang dipilih dan diunggah pada periode 1 Januari 2024 hingga 1 Januari 2025. Tuturan dalam video ditranskripsikan dan dianalisis menggunakan teori alih kode dan campur kode dari (Hoffman, 1991). Hasil penelitian menunjukkan terdapat 45 data alih kode yang terdiri atas 23 alih kode antar kalimat, 16 alih kode dalam kalimat, dan 6 alih kode tag, dengan alih kode antar kalimat sebagai jenis yang paling dominan. Pada campur kode, campur kode dalam kalimat muncul paling banyak, diikuti campur kode intra-leksikal dan campur kode fonologis. Penelitian ini menunjukkan bahwa praktik bilingual dalam konten TikTok Daus Terus tidak hanya berfungsi sebagai strategi komunikasi, tetapi juga sebagai penanda identitas lokal dan sarana pelestarian budaya di ruang digital. Temuan ini memberikan kontribusi bagi kajian sociolinguistik, media digital, dan upaya pelestarian bahasa daerah melalui pemanfaatan media sosial.

Kata kunci: alih kode; campur kode; dialek Indramayu; identitas lokal; TikTok

<http://linguabestari.ipbcirebon.ac.id>

INTRODUCTION

In the era of globalization and rapid digital transformation, regional languages are facing increasing challenges, including language shift and the declining use of local dialects among younger generations. Many young people prefer to communicate in Indonesian or global languages such as English, particularly in digital environments and social media platforms. This phenomenon has raised concerns about the sustainability of regional languages as important elements of cultural heritage and local identity (Chaer & Agustina, 2004). The decreasing use of regional dialects in everyday communication may eventually weaken intergenerational language transmission and reduce public awareness of local linguistic traditions.

Despite this trend, digital media also offers new opportunities for preserving regional languages. Social media platforms, especially TikTok, have become spaces where local dialects can be used creatively and shared with wider audiences. Through short videos, humor, storytelling, and everyday conversations, content creators can introduce regional expressions to both local and non-local viewers. One prominent example is the TikTok account of Daus Terus, a content creator from Indramayu who frequently combines Indonesian with the Indramayu dialect in his videos. The use of expressions such as *kejlungup*, *kedungsruk*, and other local vocabulary demonstrates how the dialect is embedded in daily experiences and cultural practices of the Indramayu community. In this context, TikTok functions not only as an entertainment platform but also as a medium for maintaining and promoting local linguistic identity.

From a sociolinguistic perspective, the alternation between two languages or language varieties is commonly discussed through the concepts of code switching and code mixing. Code switching refers to the alternate use of two languages or linguistic varieties within a conversation, while code mixing refers to the insertion of elements from one language into another within a single utterance (Hoffman, 1991). These practices are not merely signs of linguistic interference; they often serve important social and communicative functions, such as expressing solidarity, emphasizing meaning, signaling group membership, and performing cultural identity (Hoffman, 1991). Language choice in bilingual communication is therefore closely related to social context and identity construction.

Several previous studies have examined code switching and code mixing in different contexts. (Harahap et al., 2025) analyzed code switching and code mixing in the Indonesian film *Ngeri-Ngeri Sedap* and found that code mixing occurred more frequently than code switching. Their study showed that language alternation could function as a communicative strategy and could also be used as teaching material in drama learning. However, the research focused on multilingual interactions involving Indonesian, Batak, Sundanese, Javanese, and English, and did not specifically investigate the Indramayu dialect.

Research on the Indramayu dialect itself has been conducted by (Latifah et al., 2022), who examined the aesthetic aspects of the dialect in Minanto's novel *Aib dan Nasib* (Latifah et al., 2022). The study revealed the richness of the dialect through variations of dialect, idiolect, sociolect, and chronolect, showing that the Indramayu dialect reflects the cultural identity of its speakers. Nevertheless, the research concentrated on literary aesthetics and did not explore the dynamics of code switching and code mixing in digital communication.

Other studies have investigated bilingual language practices in digital media. (Perlina & Agustinah, 2022) found that intra-sentential code mixing was the most dominant type used by the content creator Gita Savitri Devi on YouTube, and that code mixing helped strengthen personal style and create closeness with the audience. Similarly, (Armiya & Christina, 2022) reported that code switching and code mixing in the YouTube channel *Bule KW* were used to

emphasize emotions, change topics, and reinforce group identity. These studies indicate that bilingual language practices in digital spaces are closely connected to audience engagement and identity performance.

Although previous research has provided valuable insights, a significant gap remains. Studies on code switching and code mixing have generally focused on films, classrooms, or YouTube content, while studies on the Indramayu dialect have mainly examined literary works. The use of the Indramayu dialect in TikTok content, particularly in relation to code switching, code mixing, and identity representation, has received little scholarly attention. While previous research (Armiya & Christina, 2022) has investigated bilingual language practices on YouTube, this study fills an empirical gap by examining short-form content specifically on TikTok. Unlike YouTube's long form narrative structure, TikTok's fast paced video format and algorithm driven interaction force creators to employ distinct sociolinguistic strategies, offering fresh insights into how code switching and code mixing are utilized to assert local identity within seconds.

The scientific novelty of this research lies in its focus on the Indramayu dialect within TikTok content and its integration of linguistic classification with identity analysis. Unlike previous studies that mainly categorized types of code switching and code mixing, this research investigates how those linguistic choices function as strategies for performing local identity, expressing regional pride, and maintaining cultural continuity in digital spaces. By applying (Hoffman, 1991) framework to authentic TikTok interactions, the study extends sociolinguistic discussion into the context of youth-oriented social media platforms, which remain underexplored in research on regional dialects in Indonesia.

Based on this gap, the study addresses the following research problems: (1) What types of code switching are used in Daus Terus's TikTok account? (2) What types of code mixing are used in Daus Terus's TikTok account? and (3) How does role of language in expressing local identity in Daus Terus's digital content?

Accordingly, the purpose of this study is to identify and analyze the types of code switching and code mixing used in Daus Terus's TikTok videos and to examine the sociolinguistic role of these language practices in representing and preserving the local identity of the Indramayu dialect in digital communication.

METHOD

This study employed a qualitative descriptive design with a sociolinguistic orientation. The research focused on identifying and interpreting the forms of code switching and code mixing in the TikTok content of Daus Terus and examining their role in representing local identity. A qualitative approach was considered appropriate because the study aimed to explore language use in its natural context and to interpret the social and cultural meanings embedded in bilingual communication rather than to measure variables statistically (Creswell, 2018).

The methodological orientation of this study was qualitative content analysis. The analysis concentrated on verbal utterances produced by the content creator, including dialogues, monologues, and spontaneous expressions containing Indonesian and the Indramayu dialect. The classification of code switching and codemixing followed (Hoffman, 1991) framework, which includes inter-sentential switching, intra-sentential switching, and tag switching for code switching, as well as intra-sentential mixing, intra-lexical mixing, and phonological mixing for code mixing.

The primary data source was the TikTok account @dausterus, owned by M.S. Daus, commonly known as Daus Terus, a content creator from Indramayu who consistently uses the local dialect in his videos. The sampling technique used in this study was purposive sampling, in which videos were selected based on their relevance to the research objectives.

The selection criteria were: (1) the video contained verbal interactions or spoken utterances, (2) the utterances included both Indonesian and the Indramayu dialect, (3) the video clearly showed instances of code switching or code mixing, and (4) the video was uploaded during the research period from January 1, 2024, to January 1, 2025. Videos that did not contain bilingual elements or that had unclear audio quality were excluded from the analysis.

Data were collected through observation and documentation techniques. Observation was conducted by repeatedly watching the selected TikTok videos without intervening in the communication process. The researcher focused on identifying linguistic elements that indicated code switching and code mixing, such as the insertion of local vocabulary, phrase alternation, clause switching, and phonological adaptation.

The documentation process involved recording and transcribing the utterances from the selected videos. Each utterance was written in its original form to preserve the linguistic characteristics of the Indramayu dialect. The transcribed data were then organized into a classification table containing the following information: video code, utterance, language elements involved, type of code switching or code mixing, and preliminary sociolinguistic interpretation. The study relied on audiovisual materials from TikTok as the main source of data. No interviews or field-note observations were conducted because the research focused on publicly available digital content.

The main research instrument was the researcher as the key instrument in qualitative inquiry. The researcher was responsible for selecting the data, transcribing the utterances, classifying the linguistic phenomena, interpreting the findings, and drawing conclusions.

Data collection was conducted by directly retrieving relevant short form videos from the TikTok mobile application. The collected verbal utterances were then transcribed verbatim and categorized to identify the types and frequencies of code-switching and code mixing based on descriptive qualitative analysis.

The data analysis followed the interactive qualitative analysis model proposed by (Creswell, 2018), consisting of data reduction, data presentation, and conclusion drawing/verification. In the data reduction stage, all transcribed utterances were reviewed, and only the data relevant to the research focus were retained. The utterances were then grouped into categories of code switching and code mixing based on (Hoffman, 1991) classification.

In the data presentation stage, the categorized data were described in a structured narrative and supported by representative examples from the TikTok videos. The analysis explained the linguistic form of each utterance and its communicative and sociocultural functions, such as expressing humor, emphasizing meaning, building solidarity, and signaling regional identity. In the conclusion drawing and verification stage, the researcher interpreted the overall patterns of language use and examined how code switching and code mixing contributed to the representation of the Indramayu dialect in digital spaces. The conclusions were continuously compared with the data to ensure consistency and credibility.

To enhance the trustworthiness of the findings, the researcher conducted repeated viewing and repeated transcription of the selected videos to minimize transcription errors. The classification process was also reviewed several times to ensure that each utterance was placed

in the appropriate category according to (Hoffman, 1991) framework. In addition, representative data excerpts were retained in their original dialectal form to preserve authenticity and allow readers to evaluate the interpretation of the linguistic phenomena.

Through this methodological procedure, the study provides a systematic and replicable description of code switching and code mixing in Daus Terus's TikTok content and offers a sociolinguistic understanding of how the Indramayu dialect is maintained and represented in contemporary digital communication.

RESULTS AND DISCUSSION

Types of Code Switching

Code switching refers to the alternation of two languages or language varieties within a conversation or utterance. In bilingual communication, speakers may switch from one code to another for various communicative and sociolinguistic purposes, such as emphasizing meaning, expressing emotions, adjusting to the audience, or signaling social identity. (Hoffman, 1991) classifies code switching into three major types: intra-sentential switching, inter-sentential switching, and tag switching.

Based on the analysis of Daus Terus's TikTok content, the researcher identified 45 instances of code switching. The frequency of each type is presented in Table 1.

Table 1: Types of Code Switching in Daus Terus's TikTok Account

Type of Code Switching	Frequency
Intra-sentential switching	16
Inter-sentential switching	23
Tag switching	6
Total	45

The table shows that inter-sentential switching was the most dominant type, occurring 23 times. This finding indicates that the speaker frequently switched from Indonesian to the Indramayu dialect between sentences or clauses. Intra-sentential switching appeared 16 times, while tag switching was found 6 times. The dominance of inter-sentential switching suggests that the speaker tended to separate the two language codes into different sentence units, making the shift more noticeable and rhetorically effective.

Based on the analysis of 45 video data, three types of code-switching were identified. Inter-sentential switching emerged as the most dominant type, appearing in 23 videos (51.11%), followed by intra-sentential switching in 16 videos (35.56%), and tag switching in 6 videos (13.33%).

Representative examples of intra-sentential switching found in the data include:

1. *"Lamon bisa mah pemerintah daerah kuh beresi minimal mengawasi agar tidak terjadi monopoli harga padi."*
2. *"Njang mau satu kopi tapi jangan pait leder."*

Inter-sentential switching occurs when the language shift takes place between sentences or clauses. According to (Hoffman, 1991), this type is often used to create emphasis, change the tone of discourse, or provide additional comments. One representative example is:

“Ketika sudah clear, next step adalah diunjai.”

The first part of the utterance combines Indonesian and English (*clear* and *next step*), while the word *diunjai* from the Indramayu dialect appears in a separate clause. The shift creates a humorous and conversational tone, which is typical of Daus Terus's storytelling style. Another example is: *“Pilkada kemarin bikin pusing kepala. Wis kaya drakor, cah!”*

The first sentence is in Indonesian, while the second sentence contains regional elements: *wis* (“already”), *drakor* (“Korean drama”), and *cah* (“kid” or “mate”). The second sentence functions as a humorous commentary on the previous statement, showing how the speaker uses the local dialect to strengthen emotional expression and audience engagement. Tag switching involves the insertion of a short expression or discourse marker from another language into an utterance. Although it occurred less frequently, this type still appeared in several videos. For example: *“Kamu ngerti maksudku, right?”*

The English tag “right?” is added at the end of an Indonesian sentence to seek confirmation and involve the listener in the conversation. This type of switching is usually spontaneous and serves an interactional function rather than conveying new information. The findings indicate that Daus Terus employs all three types of code switching proposed by Hoffmann (1991). The frequent use of inter-sentential switching highlights the speaker's tendency to use the Indramayu dialect as a rhetorical device for humor, emphasis, and identity expression, while intra-sentential and tag switching contribute to a more natural and interactive bilingual communication style.

Types of Code Mixing

Code mixing is the insertion of linguistic elements from one language into another language within a single utterance. Unlike code switching, which involves a shift from one language to another, code mixing occurs when the speaker maintains one dominant language while embedding words, phrases, or phonological forms from another language. According to (Hoffman, 1991), code mixing can be classified into three forms: intra-sentential mixing, intra-lexical mixing, and phonological mixing.

Based on the analysis of Daus Terus's TikTok videos, the researcher identified 42 instances of code mixing. The distribution of each type is presented in Table 2.

Table 2: Types of Code Mixing in Daus Terus's TikTok Account

Type of Code Mixing	Frequency
Intra-sentential mixing	28
Intra-lexical mixing	9
Phonological mixing	5
Total	42

The table indicates that intra-sentential mixing was the most dominant type, occurring 28 times. This result shows that Daus Terus frequently inserted local dialect expressions into Indonesian sentence structures while maintaining the overall grammatical pattern of Indonesian.

Intra-lexical mixing was found 9 times, whereas phonological mixing appeared 5 times. Intra-sentential mixing occurs when words or phrases from another language are embedded within a single sentence. This form of mixing is commonly found in informal bilingual communication and reflects the speaker's ability to integrate two linguistic systems smoothly. One example found in the data is: "*Jujur aku tuh keder, karena banyak yang ngrasa dadi jeger.*"

The phrase *dadi jeger* comes from the Indramayu dialect and means "becoming cool or trendy." It is inserted into an Indonesian sentence without changing the sentence structure. The expression adds a cultural nuance that is difficult to convey through standard Indonesian vocabulary. The use of this phrase also creates a humorous and relatable tone for local audiences. Another example is: "*Karena kalau malam itu peteng rubet.*"

The phrase *peteng rubet* literally means "dark and chaotic." Although the sentence begins in Indonesian, the local phrase is used to intensify the description and express a stronger emotional atmosphere. The insertion of this phrase demonstrates how code mixing can provide expressive value and cultural specificity. A further example is: "*Umurku 27, bentar lagi 30, endase abot.*"

The phrase *endase abot* is a local expression meaning "my head feels heavy" or "I feel mentally burdened." In this context, the speaker uses the phrase to express anxiety about getting older. The emotional meaning becomes more vivid when delivered in the local dialect than it would in a fully Indonesian sentence.

Intra-lexical mixing occurs when elements from two languages are combined within a single word, usually through the attachment of Indonesian affixes to foreign or local lexical roots. One example is: "*Aku lagi nge-laundry sekalian nyetrika juga.*"

The word *nge-laundry* combines the Indonesian colloquial prefix *nge-* with the English word *laundry*, forming a hybrid verb that is commonly used in informal speech. This form illustrates the morphological integration of English vocabulary into Indonesian. Another example is: "*Tugasnya udah di-submit dari tadi.*"

The word *di-submit* contains the Indonesian passive prefix *di-* attached to the English verb *submit*. The combination functions as a passive verb in Indonesian grammar and reflects the influence of English in everyday digital communication.

Phonological mixing occurs when a foreign word is pronounced according to the phonological system of the speaker's first language or local dialect. One example identified in the data is: "Thank you *dibaca tenkyu*." The English expression 'thank you' is pronounced *tenkyu*, following Indonesian and local phonological patterns. This pronunciation is widely recognized in informal speech and often carries a humorous or playful effect. Another example is: "Online jadi *onlen*." The word *online* is pronounced *onlen*, showing a phonological adaptation that simplifies the pronunciation according to local speech habits. Although the lexical source remains English, the pronunciation reflects the influence of Indonesian and the Indramayu dialect.

The findings show that Daus Terus actively employs all three forms of code mixing proposed by Hoffmann (1991). The dominance of intra-sentential mixing indicates that local dialect expressions have become an integrated part of the speaker's bilingual communication style. Through these linguistic choices, the speaker is able to maintain conversational fluency while simultaneously highlighting regional identity and cultural familiarity in digital interaction.

The Role of Language in Expressing Local Identity

One of the main objectives of this study was to examine how language functions in expressing local identity in Daus Terus's TikTok content. The analysis shows that the use of the Indramayu dialect is not merely a linguistic variation but also a symbolic resource for representing regional identity, cultural values, and social belonging. Through code switching and code mixing, the speaker continuously positions himself as a member of the Indramayu community and creates a strong sense of authenticity in digital interaction.

The findings indicate that local dialect expressions are frequently used in humorous situations, emotional statements, and everyday social commentary. For example, the expression "*Dalan kosi peteng rubet gel kenen*" is used to describe a dark and chaotic situation. Similarly, the expression "endase abot" is used to express mental burden or anxiety, especially in relation to aging and life pressure. Another important example is the clause: "*Ora papa orah lamon dewek ngupai pendapat.*"

This utterance, which roughly means "It is okay if we want to express our own opinion" was delivered in the Indramayu dialect during a discussion about local political issues. The use of the local language in this context functions as a marker of solidarity with ordinary people (*rakyat cilik*) and emphasizes the speaker's alignment with the local community. Rather than using formal Indonesian, the speaker chooses a dialect that sounds more personal, familiar, and socially inclusive. The researcher also found that place names and regional references were often combined with local expressions to strengthen the sense of locality. For instance: "*Cantigi, cantik sih tapi seleranya tinggi. Cikedung, cintae kakang ora kebendung.*"

This utterance contains playful word associations involving the names of districts in Indramayu. The phrase "cintae kakang ora kebendung" (my love cannot be contained) reflects a romantic expression delivered in a distinctly regional style. The humor and emotional appeal of the utterance depend heavily on the audience's familiarity with the dialect and local geography. This shows that language is used not only to communicate information but also to evoke shared cultural knowledge.

In many videos, the shift from Indonesian to the Indramayu dialect occurs at the climax of a joke or emotional statement. This pattern suggests that the dialect is used strategically to create stronger audience engagement. Local viewers are likely to feel represented by the speech style, while non-local viewers are introduced to the uniqueness of Indramayu linguistic culture. The dialect therefore serves both an internal function (strengthening community identity) and an external function (promoting regional culture to a wider audience).

From a sociolinguistic perspective, these findings demonstrate that bilingual language practices can operate as forms of identity performance. The speaker does not simply alternate between Indonesian and the Indramayu dialect for convenience; he uses the dialect to perform regional pride, signal membership in a local speech community, and maintain cultural continuity in a digital environment. The repeated use of local vocabulary, phrases, and pronunciation patterns helps preserve linguistic features that might otherwise become less visible among younger generations.

Furthermore, the findings reveal that TikTok can function as a space for digital language preservation. By consistently incorporating the Indramayu dialect into popular and entertaining content, Daus Terus contributes to keeping the dialect relevant in contemporary communication. Younger audiences who consume TikTok content are exposed to local expressions in a context that feels modern and accessible. This exposure may encourage continued recognition and use of the dialect in everyday interaction.

The analysis shows that language plays a significant role in expressing local identity in Daus Terus's TikTok content. The Indramayu dialect functions as a marker of cultural authenticity, social solidarity, emotional expression, and regional pride. Through code switching and code mixing, the speaker is able to maintain a close connection with local audiences while simultaneously promoting the visibility of Indramayu linguistic and cultural identity in the broader digital sphere.

DISCUSSION

Dominance of Inter-Sentential Switching

The high prevalence of inter-sentential switching in Daus Terus's TikTok content (51.11%) reveals a deliberate rhetorical strategy tailored to short-form video discourse. Switching languages between complete sentences allows the creator to establish a clear narrative boundary, separating setup from punchlines or switching between standard commentary and localized humor. Unlike longer video formats where intra-sentential blending often dominates to maintain smooth conversational flow, the fast-paced nature of TikTok requires distinct clause-level shifts to immediately capture viewer attention and signal shifts in tone.

This finding both aligns with and expands upon previous digital discourse studies. While (Armiya & Christina, 2022) observed that code-switching in longer social media videos primarily serves conversational continuity, the dominance of inter-sentential switching in this study highlights how TikTok's structural constraints compel creators to use sentence-boundary switches for rhetorical emphasis. By alternating complete sentences between standard Indonesian and the regional dialect, the speaker effectively balances broad accessibility for a general audience with localized authenticity for Indramayu viewers (Hoffman, 1991).

According to (Hoffman, 1991), inter-sentential switching occurs when a speaker completes a sentence in one language and continues the next sentence in another language. This form of switching is often associated with discourse management, topic shift, emphasis, and audience orientation. Because the switch occurs at sentence boundaries, it does not require the speaker to maintain the grammatical structure of two languages simultaneously, making it one of the most flexible forms of bilingual communication.

In Daus Terus's videos, the shift from Indonesian to the Indramayu dialect frequently appeared after an explanatory or narrative sentence and was followed by a humorous or emotionally expressive comment. For example: "*Pilkada kemarin bikin pusing kepala. Wis kaya drakor, cah!*"

The first sentence is delivered in Indonesian and provides the main information, while the second sentence switches to the Indramayu dialect and functions as a humorous evaluation of the situation. The expression "*wis kaya drakor, cah*" (it is already like a Korean drama, mate) intensifies the speaker's emotional reaction and creates a more engaging interaction with the audience.

This pattern demonstrates that the dialect is used as a rhetorical resource to create a punchline and strengthen audience engagement. The switch is not random; it occurs at the point where the speaker wants to maximize humor, emphasize emotion, or establish closeness with viewers. Such usage supports the sociolinguistic view that bilingual speakers choose language codes according to communicative goals and social context (Hoffman, 1991).

The present finding is consistent with the study by (Saida & Rahman, 2022), who found that inter-sentential switching in multilingual film dialogue was often used to create dramatic emphasis and emotional expression. However, the current study differs in terms of linguistic

and cultural context. (Saida & Rahman, 2022) examined alternation between national and foreign languages in a cinematic setting, whereas Daus Terus alternates between Indonesian and a regional dialect in short-form digital content. The use of the Indramayu dialect therefore carries a stronger function of local identity representation and cultural familiarity.

The dominance of inter-sentential switching may also be influenced by the nature of TikTok as a platform. TikTok videos are typically short, fast-paced, and designed to capture audience attention quickly. Switching languages between sentences allows the speaker to maintain clarity while still introducing local expressions that stand out and become memorable. The dialectal sentence often becomes the most quoted or recognizable part of the video, increasing its potential for audience recall and social sharing.

From a sociolinguistic perspective, this finding indicates that inter-sentential switching serves multiple functions simultaneously: emphasis, humor, discourse organization, and identity marking. By placing the Indramayu dialect in separate sentence units, the speaker highlights the dialect as a meaningful and culturally significant code rather than merely a supplementary linguistic element. This strategy helps preserve the visibility of the dialect in digital communication and reinforces the speaker's identity as a representative of the Indramayu speech community.

The dominance of inter-sentential switching in Daus Terus's TikTok content reflects a conscious bilingual communication strategy that combines entertainment with cultural representation. The findings confirm (Hoffman, 1991) theory that language alternation is closely related to communicative intention and social identity, and they show how regional dialects can remain active and expressive in contemporary digital media.

Intra-Sentential Mixing as a Communication Strategy

The findings reveal that intra-sentential mixing was the most frequent type of code mixing, with 28 occurrences out of 42 identified instances. This indicates that Daus Terus commonly inserted words and phrases from the Indramayu dialect into Indonesian sentence structures while maintaining the grammatical pattern of Indonesian. The high frequency of this form suggests that local dialect expressions have become an integrated part of the speaker's everyday bilingual repertoire.

According to (Hoffman, 1991), intra-sentential mixing occurs when elements from another language are embedded within a single sentence. This type of mixing requires relatively high bilingual competence because speakers must maintain grammatical coherence while inserting foreign or local linguistic elements. The speaker's ability to combine Indonesian and Indramayu expressions smoothly demonstrates a natural and fluent bilingual communication style rather than a random alternation of codes. One representative example is: "*Jujur aku tuh keder, karena banyak yang ngrasa dadi jeger.*"

The phrase "dadi jeger" (becoming cool or trendy) is inserted into an Indonesian sentence without changing the overall structure. The expression carries a cultural nuance that is difficult to express through standard Indonesian vocabulary. By using the local phrase, the speaker creates a more authentic and relatable message for viewers who are familiar with the Indramayu dialect. Another example is: "*Karena kalau malam itu peteng rubet.*" The phrase "peteng rubet" (dark and chaotic) functions as an intensifier that strengthens the emotional tone of the utterance. Although the sentence begins in Indonesian, the insertion of the local phrase provides a stronger expressive effect and reflects the speaker's cultural background.

These findings support the study by (Perlina & Agustinah, 2022), who found that intra-sentential mixing was the dominant form of code mixing in YouTube content and was used to

build intimacy with audiences. In both studies, local or foreign expressions were inserted into the dominant language to create a conversational and engaging style. However, the present study differs because the inserted elements are primarily derived from a regional dialect rather than from English. This indicates that local dialects can function as powerful resources for audience engagement in digital communication.

The findings are also in line with (Armiya & Christina, 2022), who reported that bilingual language practices in digital media help strengthen social interaction and group identity. In Daus Terus's content, the use of local expressions allows viewers to recognize shared cultural references, which can increase their sense of belonging and participation in the interaction.

From a communicative perspective, intra-sentential mixing serves several functions. First, it helps the speaker express meanings that are more culturally specific and emotionally precise. Second, it creates a casual and humorous atmosphere that matches the entertainment-oriented nature of TikTok. Third, it allows the speaker to maintain accessibility for Indonesian-speaking audiences while still preserving the distinctive flavor of the Indramayu dialect.

The dominance of intra-sentential mixing may also be related to the linguistic habits of bilingual speakers in Indramayu. In everyday conversation, speakers often insert local vocabulary into Indonesian utterances without perceiving it as a complete language shift. This habitual practice is reflected in Daus Terus's digital content, where local expressions appear naturally and repeatedly across different topics.

Overall, the findings indicate that intra-sentential mixing is not merely a linguistic phenomenon but a strategic communication tool. By embedding Indramayu expressions within Indonesian sentences, Daus Terus is able to create humorous, expressive, and culturally resonant content while simultaneously maintaining the visibility of the local dialect in contemporary digital media.

Language Choice and Local Identity Performance

One of the most significant findings of this study is that code switching and code mixing function as strategies for performing local identity in digital communication. The use of the Indramayu dialect in Daus Terus's TikTok content is not limited to conveying information; it also serves as a symbolic marker of regional belonging, cultural authenticity, and social solidarity.

(Hoffman, 1991) argues that language and dialect are closely connected to group identity. Speakers often choose particular language codes to position themselves socially and culturally within a community. In multilingual societies, language choice becomes a way of expressing membership, maintaining group boundaries, and signaling shared cultural values. The findings of the present study strongly support this perspective. Several utterances illustrate how the speaker uses the Indramayu dialect to express identity and emotional closeness. For example: "*Ora papa orah lamon dewek ngupai pendapat.*"

This expression was used in the context of discussing local political issues. Instead of using formal Indonesian, the speaker chose the local dialect to create a more personal and inclusive tone. The phrase positions the speaker as part of the *rakyat cilik* (ordinary people) and emphasizes solidarity with the local community. The dialect here functions as a social equalizer, reducing the distance between the content creator and the audience. Another example is: "*Cantigi, cantik sih tapi seleranya tinggi. Cikedung, cinta kakang ora kebendung.*"

This utterance combines place names from Indramayu with a local romantic expression. The humor and emotional appeal depend heavily on the audience's familiarity with the dialect

and regional geography. Such expressions create a shared cultural space where local viewers can recognize references that may not be fully understood by outsiders. This demonstrates that the dialect is used not only for communication but also for activating collective cultural memory.

The findings of the present study are also relevant to previous research on code switching and code mixing in digital and multilingual contexts. (Harahap et al., 2025), for example, examined both code switching and code mixing in the film *Ngeri-Ngeri Sedap* and found that both forms of language alternation were used as communicative strategies. Similarly, (Armiya & Christina, 2022) found that code switching and code mixing in digital content could be used to emphasize emotions, change topics, and reinforce group identity. These findings support the present study in showing that both code switching and code mixing are not random linguistic choices, but can serve communicative and social functions. In Daus Terus's TikTok content, code switching, particularly inter-sentential switching, is frequently used to create emphasis and humor, while code mixing, particularly intra-sentential mixing, allows local expressions to be naturally embedded in Indonesian utterances. Thus, both forms of bilingual language practice contribute to the representation of the Indramayu dialect in digital communication.

The results also support (Dr. Nuryani et al., 2014), who argued that language choice in bilingual communities reflects identity negotiation and cultural continuity. In Daus Terus's content, the repeated alternation between Indonesian and the Indramayu dialect allows the speaker to address a broader audience while still maintaining a strong regional identity. Indonesian provides accessibility and wider comprehensibility, whereas the Indramayu dialect provides authenticity and emotional resonance.

An important aspect of these findings is the role of TikTok as a space for digital language preservation. Regional dialects are often considered vulnerable because younger generations tend to use Indonesian or English in online communication. However, Daus Terus demonstrates that local dialects can remain relevant when they are integrated into entertaining and relatable digital content. The dialect becomes associated with humor, creativity, and modern social interaction rather than being viewed as outdated or limited to rural settings.

From a sociolinguistic perspective, this phenomenon can be understood as identity performance. The speaker deliberately uses linguistic resources associated with Indramayu to construct a recognizable public persona. Through repeated use of local vocabulary, phrases, and pronunciation patterns, Daus Terus presents himself as an authentic representative of Indramayu culture. The audience, in turn, responds not only to the content of the message but also to the identity that the language represents.

The findings suggest that code switching and code mixing have a dual function in digital media. On the one hand, they serve communicative purposes such as humor, emphasis, and audience engagement. On the other hand, they function as cultural strategies that help maintain the visibility of regional languages in contemporary online environments. This dual role is particularly important in the context of language preservation, as it shows that local dialects can survive and even gain new vitality through creative use on social media platforms.

The study demonstrates that the Indramayu dialect in Daus Terus's TikTok content operates as a powerful marker of local identity. The speaker's linguistic choices reflect regional pride, strengthen social solidarity, and contribute to the preservation of cultural heritage in digital spaces. These findings extend (Hoffman, 1991) theory by showing how bilingual language practices can be used not only in face-to-face interaction but also in short-form social media content as a means of performing and sustaining local identity in the digital era.

CONCLUSION

This study investigated the use of code switching and code mixing of the Indramayu dialect in Daus Terus's TikTok account and examined their role in expressing local identity in digital communication. The research objectives were successfully achieved through a descriptive qualitative analysis of selected TikTok videos using (Hoffman, 1991) sociolinguistic framework.

The first objective, identifying the types of code switching, revealed three forms of code switching: inter-sentential switching, intra-sentential switching, and tag switching. Among these, inter-sentential switching was the most dominant type, indicating that the speaker frequently alternated between Indonesian and the Indramayu dialect across sentence boundaries. This type of switching was also used to create emphasis and humor, particularly when local expressions were used to strengthen the speaker's emotional or humorous statements.

The second objective, identifying the types of code mixing, showed that intra-sentential mixing occurred most frequently, followed by intra-lexical mixing and phonological mixing. The findings demonstrate that local dialect expressions were naturally embedded within Indonesian sentence structures, reflecting the speaker's fluent bilingual repertoire and habitual use of the Indramayu dialect in everyday communication.

The third objective, examining the role of language in expressing local identity, showed that code switching and code mixing functioned not only as communicative strategies but also as markers of regional identity, cultural authenticity, and social solidarity. The consistent use of the Indramayu dialect enabled the speaker to maintain a close connection with local audiences, represent the cultural values of the Indramayu community, and strengthen regional pride in digital spaces.

In conclusion, the study demonstrates that the Indramayu dialect remains actively used and socially meaningful in contemporary digital media. Through creative and entertaining TikTok content, Daus Terus contributes to the preservation and promotion of the dialect among younger audiences. These findings highlight the important role of social media platforms in supporting regional language maintenance and in providing new spaces for the performance and preservation of local cultural identity in the digital era.

REFERENCES

- Armiya, H., & Christina. (2022). Code Switching and Code Mixing in Youtube's "Bule KW" Channel. *METAPHOR*, 5(1).
- Chaer, A., & Agustina, L. (2004). *Sociolinguistik Perkenalan Awal*. Rineka Cipta.
- Creswell, J. W. (2018). Research Design. In *Writing Center Talk over Time* (Fifth). <https://doi.org/10.4324/9780429469237-3>
- Nuryani, Isnaniah, S., & Eliya, I. (2014). *SOSIOLINGUISTIK DALAM PENGAJARAN BAHASA BERBASIS MULTIKULTURAL: Teori dan Praktik Penelitian* (S. Hudaa, Ed.). IN MEDIA.

- Harahap, N. F., Ningsih, W., Ginting, H. I. B., & Gresselly, M. S. (2025). *ANALISIS CAMPUR KODE PADA FILM NGERI NGERI SEDAP DAN IMPLIKASINYA PADA PEMBELAJARAN BAHASA INDONESIA*.
- Hoffman, C. (1991). *An Introduction to BILINGUALISM*. British Library Cataloguing in Publication Data.
- Latifah, S. A., Utami, S., & Widayati, W. (2022). Estetika Bahasa Indramayu pada Novel Aib dan Nasib Karya Minanto (Kajian Sociolinguistik). *Jurnal Ilmiah FONEMA*, 4(2), 162–172. <https://doi.org/10.25139/fn.v4i2.4492>
- Perlina, M., & Agustinah, M. (2022). Code-mixing by a content creator Gita Savitri Devi: How and why? *Rainbow: Journal of Literature, Linguistics and Culture Studies*, 11(2), 1–8. <https://doi.org/10.15294/rainbow.v11i2.54913>
- Saida, R. S., & Rahman, Y. (2022). ALIH KODE DAN CAMPUR KODE PADA FILM WHO AM I-KEIN SYSTEM IST SICHER. *E-Journal Identitaet*, (2).