



Code-Switching and Code-Mixing in Windah Basudara's Roblox Gameplay

Artika Shitta Ramadani^{*1} , Destia Puspitawati² , Nur Hanifa Fitri Oktavianti³ ,
Teguh Sarosa⁴

^{1,2,3,4}Sebelas Maret University, Surakarta, 57126, Indonesia

*Corresponding Author: artika11@student.uns.ac.id

ARTICLE INFO

Article history:

Received 7 December 2025

Revised 8 January 2026

Accepted 26 January 2026

Available online

<https://talenta.usu.ac.id/lingpoet>

E-ISSN: 2964-1713

P-ISSN: 2775-5622

How to cite:

Ramadani, A. S., Puspitawati, D., Oktavianti, N. H. F., & Sarosa, T. (2026). Code-Switching and Code-Mixing in Windah Basudara's Roblox Gameplay. LingPoet: Journal of Linguistics and Literary Research, 7(1), 62–78.



This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International.
<http://doi.org/10.26594/register.v6i1.idarticle>

ABSTRACT

This study examines Windah Basudara's multilingual practices in his Roblox gaming livestream, "AKU MENDAKI GUNUNG SUNDA INDONESIA DI ROBLOX... Mount Sunda.". Using a descriptive qualitative approach, the study identifies and analyzes the various types and communication roles of code switching, code mixing, and slang that arise throughout the webcast. The data were gathered through observation, transcription, and contextual note-taking, then evaluated utilizing an interactive model of data reduction, display, and conclusion drawing. The data show that insertion is the most common type of language mixing, demonstrating how English gaming terminology becomes deeply embedded in Indonesian digital communication. Intra-sentential switching and congruent lexicalization are also common, demonstrating Windah's strong bilingual fluency and spontaneous language output. These findings emphasize how Indonesian gamers creatively. These multilingual activities serve number of communicative purposes, such as expressing feelings, keeping viewers interested, organizing group activities, and fostering closer relationships with viewers. The livestream's expressive and participatory qualities are further enhanced with slang and multimodal components, including intonation, visual signals, and sound effects. Overall, the study reveals that multilingualism in gaming livestreams is not random but driven by communicative demands, emotional expressiveness, and the dynamic rhythm of games, blend languages to form identity, build solidarity, and navigate real-time digital interaction.

Keyword: Code Switching, Code Mixing, Slang, Digital Communication, YouTube Gaming Livestreams

1. Introduction

Online communication, which allows people to exchange language quickly and flexibly, has a big impact on social interactions in today's digital world. These virtual interactions not only show how people communicate, but also how they build identity and culture in digital spaces. As a result of previous research, it has been shown that online communication greatly influences identity formation and linguistic behaviour (Wattenhofer, M., Wattenhofer, R., & Zhu, 2012 as cited in (Maheswara, 2022). In addition, over the past fifteen years, meta-analytical evidence has shown an increased interest in online discussions.

In this context, YouTube and online gaming platforms have become important venues for linguistic creativity and identity achievement. Gaming livestreams, in particular, enable lively and spontaneous forms of communication in which players and audiences interact with each other in real time. They are an interesting subject for sociolinguistic study because of their unwritten, humorous, and context-based language.

One phenomenon that is most prominent in this context is code switching and code mixing, where speakers switch between languages, varieties, or registers to help with the performance, entertain the audience, and keep the audience engaged. These practices reflect broader patterns of multilingualism in online

communication. From a sociolinguistic perspective, variations in online language use are influenced by social and contextual factors such as identity, age, and social group (Trudgill, 2000). Code switching, understood as the alternation between two or more languages in a single context (Poplack, 2017); (Auer, 2005), and code mixing, which combines linguistic features from different languages in one utterance, have been widely studied in different contexts. However, online platforms like YouTube gaming livestreams are still rarely studied, particularly in the Indonesian context. According to Jenkins (2006, (Meidina, 2023), online platforms like Roblox act as new interactive environments where global languages influence local expressions. Indonesian streamers like Windah Basudara show this trend by mixing Indonesian, regional languages, and slang during gameplay, reflecting how Indonesia's multilingual identity is reflected online.

(Poplack, 2017) classified three forms of code switching: inter-sentential, intra-sentential, and tag-switching. Meanwhile, (Muysken, 2000) identified code mixing into insertion, alternation, and congruent lexicalization. Previous studies have shown that switching and mixing do not occur randomly; Their use is determined by contextual factors such as interactional goals and individual identity (GUMPERZ, 1982)(GUMPERZ, 1982). These approaches function to make it easier to analyze the language variation present in Windah Basudara's livestreams.

(Auer, 2005) and (GUMPERZ, 1982) explain that code switching serves as a communicative tool to emphasize meaning, express emotional tones, enhance humor, and strengthen the connection between streamers and audiences. Studies on online communication ((Prabowo, n.d.)(Switching et al., n.d.) have found that YouTubers frequently switch languages to attract and engage viewers, highlighting code switching as a strategy for maintaining audience connection. These perspectives help explain the communicative purpose behind Windah's language use.

According to Eble (1996, as cited in (Silalahi et al., 2024), slang reflects social identity and a sense of familiarity among group members. In online contexts, slang also serves to express solidarity and social identity among users (Ayu et al., 2022). Moreover, features in online videos such as visuals, comments, and live chat create interactive spaces that encourage multilingual communication (Alifa & Degaf, 2024).

The frequency of code switching is closely related to the level of bilingual engagement. (Sert, 2001) (Youtube & Selected, 2021) identified that switching is more common in spontaneous or emotional situations. In the same way, because livestreaming occurs in real time, speakers often switch languages more commonly depending on the situation.

From a pragmatic perspective, code switching and code mixing serve functions such as softening speech intentions, generating humor, and expressing solidarity (Oktanur et al., 2022); (Nabila et al., 2022); (Meyerhoff, 2011). In online communities, using multiple languages can create shared humor and strengthen group connection (Nabila et al., 2022); (Androutsopoulos, 2021). These points show how Windah's way of speaking helps his viewers feel included and connected as a community.

Slang is an important part of digital interaction because it contributes to forming online identities and strengthening community solidarity (Eble, 1996, as cited in (Silalahi et al., 2024); (Pangabean & Nabila, 2024). This informal language fosters proximity and a sense of belonging among members of online communities, where slang expressions function to build group identity and solidarity. In digital spaces such as games and live streams, the use of slang often serves as a marker of social closeness and shared identity among players and audiences (Fiyana & Tawami, 2025).

Previous studies have mostly highlighted the phenomenon of code switching in the context of formal education (Ayu et al., 2022), everyday communication (Tutur et al., 2021), or text-based interactions on social media. Several recent studies have also explored language variation in digital entertainment content, such as vlogs or talk shows (Pangabean & Nabila, 2024). However, studies combining code switching, code mixing, and slang in the context of gaming livestreams in Indonesia are still minimal. In fact, international research has shown that live game broadcasts are an important space for language learning, social interaction, and digital identity formation (Fiyana & Tawami, 2025).

Based on this gap, this study focuses on analyzing the types and functions of code switching and code mixing accompanied by the use of slang in a YouTube livestream titled "AKU MENDAKI GUNUNG SUNDA INDONESIA DI ROBLOX... Mount Sunda" by Windah Basudara. This study aims to enrich the understanding of sociolinguistics by presenting gaming livestreams as a new space for digital multilingualism. The novelty of this research lies in the analysis of spontaneous, multimodal, and interactive linguistic behaviour in the context of real-time digital entertainment, which has rarely been discussed in scientific studies (Li et al., 2023).

2. Method

This study employs a qualitative descriptive approach. According to (Corbin & Strauss, 2015) qualitative approaches focus on the process of collecting and interpreting natural language-based data to understand meaning in context. This approach was chosen because it was considered capable of deeply describing the spontaneous use of language in digital interactions. Data collection followed three steps: (1) Observation of Windah Basudara's YouTube gameplay "AKU MENDAKI GUNUNG SUNDA INDONESIA DI ROBLOX... Mount Sunda" to identify spontaneous multilingual interaction; (2) Transcription of utterances to analyze code switching, code mixing, and slang; and (3) Contextual notes on language change, emotion, and audience interaction.

The data analysis in this study was conducted qualitatively following the interactive model proposed by (Miles and Huberman 1994, as cited in (Wulandari et al., 2021), which includes data reduction, data display, and conclusion drawing. After the transcription process, utterances containing code switching, code mixing, and slang were identified and categorized based on (Poplack, 2017) and (Muysken, 2000) frameworks. The data were then presented in tables to show the types and functions of each linguistic phenomenon. Finally, the researcher interpreted the findings to explain how these language features contribute to audience engagement, humor creation, and solidarity in Windah Basudara's livestream.

3. Results and Discussion

Results

The analysis of Windah Basudara's Roblox livestream reveals various occurrences of code switching and code mixing. Each instance was classified based on (Poplack, 2017) and (Muysken, 2000) frameworks. The frequencies and percentages of each type are summarized below.

Table 1. Types of code switching & code mixing on the video "AKU MENDAKI GUNUNG SUNDA INDONESIA DI ROBLOX... Mount Sunda"

Types of code-switching & code-mixing	Number	Percentage
Inter-sentential Switching	8	13%
Intra-sentential Switching	12	19%
Tag Switching	6	10%
Insertion	14	23%
Alternation	10	17%
Congruent Lexicalization	12	18%
Total	62	100%

The findings show that insertion is the most frequent type (23%), followed by intra-sentential switching and congruent lexicalization. This indicates that Windah often embeds English words such as server, viewer, or upload into Indonesian structures. The dominance of insertion reflects how English gaming terms have been naturally integrated into Indonesian digital discourse, making interaction more efficient and relatable to both local and global audiences.

The frequent appearance of intra-sentential switching and congruent lexicalization (18%) demonstrates Windah's high bilingual fluency and flexibility in blending two languages within a single sentence. These types are used to maintain spontaneity, express emotion, and sustain engagement during live interaction.

Meanwhile, inter-sentential and tag switching (10%) occur less frequently, mainly serving expressive or emotional functions such as enthusiasm ('Let's go!') or surprise ('Oh my God!'). Alternation, appearing moderately often, is typically used to emphasize rhythm or dramatic effect in communication.

Overall, these patterns suggest that Windah's code switching and code mixing are functional and stylistic choices rather than random language alternations. The dominance of insertion highlights the strong

influence of English in online gaming contexts and reflects how bilingual speakers employ both languages strategically to enhance clarity, humor, and audience connection in digital communication.

1. Types of Code Switching and Code Mixing

Based on the transcript of Windah Basudara's Roblox livestream, several instances of code switching and code mixing were identified.

Following (Poplack, 2017) classification, code switching is divided into three main types: inter-sentential, intra-sentential, and tag switching.

The following tables illustrate each type as found in the data.

Table 1a. Inter-sentential Switching.

Example (Transcript)	Context / Situation	Function / Meaning
<i>Karena kita akan kembali lagi bermain game Roblox naik gunung. Let's go.</i>	The speaker finishes a sentence in Indonesian and continues in English to motivate the audience.	Mark transitions and expresses enthusiasm.
<i>Selamat sore teman-teman dan adik-adik. Oh my God. Satu tahun lalu...</i>	Switches from Indonesian greeting to English exclamation.	Shows emotional shift and spontaneity.
<i>Kita banggakan orang tua kita. Let's go, let's go, let's go!</i>	Switches at sentence boundary to encourage action.	Emphasizes group motivation and excitement.
<i>Kita taklukan dulu ya. Let's go let's go let's go!</i>	Ends Indonesian sentence, then continues in English imperative.	Creates momentum and maintains energy.
<i>Aku Brando Windah pamit undur diri. Bye bye.</i>	Switches from formal Indonesian farewell to English.	Expresses closing remark casually to an international audience.
<i>Kita akan mendaki Gunung Sunda, ya. Let's go, guys.</i>	Alternates between Indonesian and English sentences naturally.	Builds an interactive and friendly tone.
<i>Udah pagi. Oh, I up and down. Up and down.</i>	Switches from Indonesian observation to English description.	Reflects playful tone and engagement.

<i>Kita sudah di puncak dunia, Guys. Let's go!</i>	Finishes a statement in Indonesian, then adds English as emotional reinforcement.	Shows spontaneous excitement.
<i>Eh, bisa voice, bisa voice. Oh my God, guys!</i>	Moves from explanation in Indonesian to emotional reaction in English.	Expresses surprise and engagement.

Inter-sentential switching occurs frequently when Windah finishes an Indonesian sentence and continues in English. This type is used to mark transitions, express enthusiasm, and maintain audience engagement. It demonstrates his bilingual fluency and natural tendency to switch between languages at sentence boundaries to sustain interactional energy.

Table 1b. Intra-sentential Switching.

Example (Transcript)	Context / Situation	Function / Meaning
<i>Let's go guys, kita akan mendaki Gunung Sunda bersama viewer.</i>	Mixes English and Indonesian in one sentence.	Builds intimacy with viewers and casual tone.
<i>Stick together, kapten, stick together.</i>	Uses English phrase within an Indonesian sentence.	Gives instruction and maintains cooperation.
<i>Oh my God, lihat mataharinya guys menyinari wajah kita.</i>	Combines English exclamation and Indonesian description.	Shows emotion and visual emphasis.
<i>Let's go, kita selfie dulu yuk.</i>	Mixes languages within sentences while suggesting activity.	Keeps the mood lively and spontaneous.
<i>Bang, heal aku, Bang.</i>	Inserts English gaming term into Indonesian sentences.	Expresses command using gaming vocabulary.
<i>Please jangan dorong-dorong.</i>	Integrates English polite marker into Indonesian.	Softens imperative and maintains politeness.

Let's go guys. <i>Awas tali hati-hati tali tuh</i> , Oh my God.	Interweaves languages mid-sentence.	Highlights emotional tension and immediacy.
Oh my God, <i>sempit sekali, kapten</i> .	Mixes English interjection and Indonesian description.	Shows situational anxiety and surprise.
Let's go, <i>ayo kita lanjut ke camp berikutnya</i> .	Blends English and Indonesian imperative expressions.	Maintains flow and motivation during gameplay.

Intra-sentential switching appears most frequently in the transcript. Windah seamlessly blends English and Indonesian within a single sentence, showing high bilingual proficiency and spontaneous speech production. This type functions to create a relaxed and inclusive atmosphere, where both Indonesian and English serve communicative and stylistic purposes simultaneously.

Table 1c. Tag Switching.

Example (Transcript)	Context / Situation	Function / Meaning
Oh my God, guys!	Expresses shock or excitement.	Used as emotional tag to intensify feeling.
Whatever, guys.	Indicates resignation or acceptance.	Adds dramatic or humorous tone.
Please, please, <i>sabar</i> guys.	Combines English tag with Indonesian imperative.	Softens requests and maintain engagement.
Nice, nice <i>banget!</i>	Uses English evaluative tag.	Expresses approval or appreciation.
Guys, <i>stop dulu</i> guys.	Inserts tag before and after instruction.	Draws attention and maintains control.
Let's go, guys!	Common recurring tag during action.	Encourages group movement and unity.
Help guys!	Calls for assistance spontaneously.	Serves as urgent, expressive marker.
Nice nice <i>banget, kapten!</i>	Repeats English tag.	Expresses excitement.

Please <i>lah</i> , please please.	for reinforcement. Emphatic repetition.	and teamwork. Conveys pleading tone humorously.
Okay, nice, nice.	Evaluative and supportive tag.	Gives feedback and encourages others.

Tag switching is used extensively in interactive and emotional moments of the stream. Windah repeatedly uses short English tags such as “Guys,” “Please,” “Nice,” and “Oh my God” to express emotion, camaraderie, or urgency. These tags serve pragmatic functions, marking stance, maintaining rhythm, and signaling solidarity within his online community.

While (Poplack, 2017) framework explains how code-switching occurs across or within sentences, (Muysken, 2000) categorizes code-mixing into three structural types: insertion, alternation, and congruent lexicalization.

The following tables illustrate these patterns as found in Windah Basudara’s Roblox livestream.

Table 1d. Insertion

Example (Transcript)	Context / Situation	Function / Meaning
<i>Bang, heal aku, Bang.</i>	Uses English gaming term <i>heal</i> within Indonesian sentence.	Expresses in-game action using familiar term from global gaming culture.
<i>Let's go guys, kita akan mendaki Gunung Sunda bersama viewer.</i>	Inserts English noun <i>viewer</i> into Indonesian structure.	Refers to audience using common online terminology.
<i>Oke, gua akan bikin server, Guys.</i> Let's go server Windah.	Incorporates English word <i>server</i> within Indonesian syntax.	Describes technical setup in gaming context.
No one left <i>semua dulu, Bang</i> . No one left behind captain, <i>ayo no</i> one left.	English phrase inserted in Indonesian structure repeatedly.	Reinforces solidarity and inclusion in the group.
<i>Keluarkan snack dari tas kalian dan makan snack-nya.</i>	English noun <i>snack</i> embedded in Indonesian sentence.	Borrowed lexical item for modern, relatable expression.

<i>Sebentar, matiin mic live streaming sebentar.</i>	Uses English term <i>mic</i> as insertion.	Refers to digital tool using loanword.
<i>Aku mau upload sini, gua mau upload sini, guys.</i>	Inserts English verb <i>upload</i> in Indonesian repetition.	Expresses digital activity naturally in gaming context.
<i>Bang, ambil bakso dulu, Bang. Let's go. Oh, ada bakso guys.</i>	Repetition combined with English connector <i>let's go</i> .	Keeps rhythm and emphasizes ongoing activity.
<i>Kick blonde caper, gimana mau di kick, guys?</i>	Inserts English command <i>kick</i> into Indonesian context.	Reflects online moderation terminology.
<i>Cocok jadi supervisor ya?</i>	Uses English occupational term <i>supervisor</i> .	Adds formal nuance while keeping Indonesian syntax.

Insertion occurs when English lexical items are embedded into Indonesian grammatical structures. This type dominates when referring to gaming actions, digital tools, or online terms like “server”, “upload”, “viewer”, “mic”, and “kick”. Windah’s use of insertions illustrates how English has become integrated into Indonesian digital communication, especially within technological and entertainment contexts.

Table 1e. Alternation

Example (Transcript)	Context / Situation	Function / Meaning
Stick together, <i>kapten</i> , stick together.	Alternates between English phrase and Indonesian noun.	Emphasizes teamwork through repetition.
Let's go, <i>ayo kita lanjut ke camp berikutnya</i> .	Alternates between English and Indonesian imperative forms.	Keeps rhythm and motivates progression.
Please <i>lah</i> , please please.	Alternation between English and Indonesian pragmatic markers.	Adds dramatic and humorous emphasis.
<i>Sabar, sabar. Oke</i> , so far so good.	Alternates across clauses	Expresses reassurance

<i>Awas tali hati-hati tali tuh, oh my God.</i>	between languages. Moves between descriptive Indonesian and English exclamation.	and positive feedback. Expresses emotional reaction to gameplay.
<i>Let's go, ayo ayo, let's go.</i>	Repeated alternation maintaining speech flow.	Builds energy and rhythm in interaction.
<i>Kita sudah di camp, Guys. Cewek-cewek mungkin bisa nge-dance.</i>	Alternates between narration and suggestion.	Adds playfulness and humor.
<i>Oke oke enggak apa-apa guys, kita mulai dari basecamp situ.</i>	Alternation of English confirmation and Indonesian instruction.	Manages group behavior in friendly tone.
<i>Please jangan dorong-dorong, please please sabar.</i>	Switches rapidly between English and Indonesian forms.	Reinforces emotional urgency.
<i>Fun aja, fun aja, enggak apa-apa.</i>	Alternates languages to maintain lighthearted tone.	Encourages enjoyment and relaxed atmosphere.

Alternation involves shifting between English and Indonesian phrases in sequence. This pattern frequently appears in interactive commands, humorous remarks, and emotional reactions. Windah alternates languages fluidly to maintain rhythm and emotional balance, showing how bilingual expression serves both communicative and performative functions during livestreams.

Table 1f. Congruent Lexicalization

Example (Transcript)	Context / Situation	Function / Meaning
<i>Let's go guys. Awas tali hati-hati tali tuh, oh my God.</i>	Both languages integrated in one utterance without clear boundary.	Reflects spontaneous bilingual production.
<i>Oh my God, guys, hati-hati di situ ya.</i>	English and Indonesian lexical items coexist naturally.	Expresses care and emotional tone simultaneously.

Stick together <i>kapten</i> stick together.	English structure blended with Indonesian subject.	Shows high bilingual fluency.
Let's go guys. <i>Kapten</i> please <i>lah, sabar</i> guys.	Alternates elements flexibly across clauses.	Maintains rhythm and emotional intensity.
Please <i>lah</i> guys, <i>jangan dorong-dorongan</i> , please.	English lexical items embedded symmetrically.	Creates emphatic and rhythmic effect.
Let's go, <i>ayo ayo</i> let's go, nice nice <i>banget</i> .	Both languages share same syntactic space.	Reinforces group motivation dynamically.
No one left behind <i>kapten ayo</i> , no one left.	English structure fits seamlessly into Indonesian flow.	Highlights inclusion and leadership.
Oh my God, <i>lihat ada rumah</i> guys.	English and Indonesian co-occur spontaneously.	Expresses discovery and excitement.
Please <i>lah sabar</i> guys, stick together.	Fluid mix of imperative forms and interjections.	Reflects expressive multilingual discourse.
Let's go guys, <i>kita sudah di camp</i> , nice nice <i>banget</i> .	Bilingual congruence across sentence.	Marks climax and satisfaction of task completion.

Congruent lexicalization represents the most fluid and hybrid form of mixing, where English and Indonesian elements coexist without syntactic disruption. This pattern demonstrates how Windah's speech operates on a shared bilingual grammar, typical of spontaneous online communication. It highlights how linguistic creativity emerges naturally when speakers interact in bilingual, digital spaces.

2. Communicative Functions of Code Switching and Code Mixing

In online communication, code-switching and code-mixing do not merely represent a shift in language but also function as communicative strategies carrying social and pragmatic value. According to (GUMPERZ, 1982) code switching serves to create interactional meaning, such as signaling solidarity, social contrast, or topic change. (Poplack, 2017) adds that this phenomenon naturally occurs in bilingual situations when speakers adjust their speech style according to the context and their interlocutors.

In the context of Indonesian streamers such as Windah Basudara, the use of code-switching and code-mixing in Roblox gameplay demonstrates complex communicative functions, including meaning clarification, spontaneous emotional expression, reinforcement of solidarity with the audience (viewers), and the construction of personal identity and style. Consistent with (Agustina, 2019), these functions can be categorized into clarification, emphasis, social intimacy, and self-expression.

Table 2a. Alternation Data on Communicative Use and Functions

Example (Transcript)	Context / Situation	/ Function / Meaning
Let's go, <i>kita akan mendaki Gunung Sunda bersama viewer teman-teman ya.</i>	Inviting the audience to start the game	Expressing enthusiasm and solidarity with the audience
Guys, <i>hati-hati tali tuh</i> , oh my God.	Warning other players about danger	Expressing spontaneous emotion and alertness
<i>Bang, heal aku bang!</i>	Asking for help when the character is injured	Showing cooperation and social interaction
Oh my God, <i>kenapa kalian pada jatuh sih?</i>	Spontaneous reaction when players fail	Expressing negative emotions (shock or panic)
Please <i>jangan dorong-dorong</i> .	Regulating player behavior	Regulative function, maintaining order in interaction
Let's go, let's go, let's go, server Windah.	Directing viewers to join the game	Building enthusiasm and collective participation
<i>Awas guys, Gunung Sunda ada pocong, guys!</i>	Commenting on a tense moment in the game	Enhancing atmosphere and dramatic effect
No one left behind, <i>Kapten, ayo</i> no one left.	Motivating players to stay together	Expressing solidarity and teamwork
Please <i>lah, sabar</i> guys.	Facing chaotic situations during the game	Calming function, maintaining composure
Let's go guys, <i>awas guys</i> .	Transitioning between activities	Reinforcing motivation and maintaining engagement

Table 2b. Examples of Code-Switching and Code-Mixing on Social and identity Functions

Example (Transcript)	Context / Situation	Function / Meaning
----------------------	---------------------	--------------------

<i>Cewek-cewek mungkin bisa nge-dance. Ya udah aku aja nge-dance deh ya.</i>	Responding to a relaxed moment in the game	Humor and social closeness
<i>Harus tetap fun biar moral kita makin semangat ya.</i>	Encouraging the team	Creating a positive atmosphere and motivation
<i>Aku make sure yang lain aman ya.</i>	Managing the group of players	Showing responsibility and leadership
<i>Bangga punya gunung Indonesia, pakai emote!</i>	Encouraging national pride among viewers	Expressing national identity and cultural affiliation
<i>Let's go, kita selfie dulu ya.</i>	Inviting players to interact casually	Creating intimacy and emotional closeness
<i>Next gunung lagi ya, next gunung lagi.</i>	Ending the game session	Indicating continuity and connection with the audience
<i>Fun aja, fun aja, enggak apa-apa.</i>	Reducing tension during the game	Affective function and emotional control
<i>Sabar, stick together, stick together.</i>	Directing team coordination	Collective function to maintain togetherness
<i>Kasih warning, kapten.</i>	Managing other players' actions	Authoritative function in group communication
<i>Ah gua mau upload sini, gua mau upload sini, guys.</i>	Ending the gameplay while interacting	Expressing personal identity as a content creator

3. Influence of Slang and Multimodal Elements

Slang and multimodal elements such as intonation, gestures, on-screen text, and sound effects play an important role for enhancing meaning and showing emotions in online interactions, particularly YouTube livestreams. Slang, code mixing, and multimodal elements combine to generate a unique communicating style on Windah Basudara's channel that strengthens relations with a young audience.

Most of Windah's slang comes from English phrases that have been adapted for use in Indonesian online culture. The following data shows how often words like "GG", "cuy", "mabar", "W Indonesia", "bocil", and "caper" appear throughout the dialogue.

Data 1

“Bocil link menyerang, Guys.”

This casual expression blends an English connective element with the Indonesian slang term “*bocil*,” an acronym for “*bocah kecil*,” meaning “little kid”. The statement is delivered in a playful tone, frequently with laughing. This statement demonstrates how Windah employs tone and slang to make his audience laugh and feel connected. For his community, the word “*bocil link menyerang*” has gained popularity and serves as an inside joke that strengthens group identification.

Data 2

“Kick blonde caper. Gimana mau di-kick, guys?”

Here, the words “kick” and “caper” are derived from the youth slang of Indonesia and English. When paired with Windah’s lively tone and laughter, the combination of these words in a single sentence enhances their humorous appeal. The multimodal delivery, characterized by his expressive vocal intonation and the playful expression on screen, enhances the humor of the moment and provides deeper feelings of connection with viewers.

Data 3

“W Indonesia, W viewer!”

The letter “W” comes from gaming slang that stands for “win” or “victory.” In this context, Windah uses it to celebrate a success or to show pride toward his Indonesian viewers. The utterance is frequently spoken with enthusiasm, accompanied by cheering sound effects and bright on-screen captions that raise the audience’s sense of pride and emotional impact

Data 4

“Nice, GG banget, guys!”

In gaming communities, the acronym “GG”, which stands for “good game”, is frequently used to express respect or praise. By pairing nice with the Indonesian gaming slang “GG”, Windah creates a mixed English Indonesian expression that sounds more natural and expressive. His intonation rises sharply reinforcing the enthusiastic and supportive atmosphere of his stream.

Data 5

“Mabar dulu yuk, guys.”

The slangiword “*mabar*”, which comes from “*main bareng*” or “play together,” is a common expression in Indonesian gaming communities. When Windah sends an invitation to his audience to join him, he usually does so in a positive manner and occasionally includes on-screen visual effects like emojis or gaming icons. This combination of verbal and visual elements strengthens the sense of inclusion and participation among viewers.

These examples show how Windah uses slang to create a casual, expressive, and joyful tone that appeals to his gaming audience. According to (Wardhaugh, n.d.) the irregular linguistic patterns function as in-group indicators, indicating solidarity and shared identity among community members.

According to (GUMPERZ, 1982) spoken words and multimodal factors like laughing, pitch variation, and visual text serve as contextualization indications to support listeners in understanding emotional meaning. The passionate tone of the stream is shaped by Windah’s rising intonation, laughter, and dramatic on-screen captions, which amplify the emotional impact of statements like “Oh my God, guys!” and “Let’s go!”

In the same manner (Auer, n.d.) emphasizes how verbal and nonverbal elements collaborate to co-create meaning. Windah combines slang, bilingual components, and performance aspects to create fun and promote engagement when he yells, “*Bocil link menyerang, guys!*” with a dramatic tone.

This supports (Hoffmann, n.d.) assertion that language mixing in casual settings is primarily motivated by relationship and solidarity. Therefore, slang and multimodality are not just spontaneous expressions, but also serve as purposeful communicative strategies. They support Windah to establish an emotional connection with his audience and creating a unique online character that sets his streaming approach apart from others.

4. Frequency and Patterns of Switching/Mixing

Based on the transcription, code switching and code mixing appear often during the livestream. The language shifts happen spontaneously in reaction to emotional expressions, audience participation, and game-

related moments. These changes happen for contextual reasons, showing how Windah communicates in an expressive and interactive way.

While many examples of switching and mixing appear in the transcript, the following parts show the most frequent and relevant patterns found in the data.

Data 1 (Code-Switching)

“*Kita taklukan dulu ya. Let's go, let's go, let's go!*”

This data presents a switch from Indonesian to English within the same sentence. The phrase “Let's go” is repeated several times to boost motivation and excitement among both players and viewers. The switch reflects an emotional response and promotes engagement with the audience.

Data 2 (Code Switching)

“*Selamat sore teman-teman dan adik-adik. Oh my God. Satu tahun lalu...*”

In this part, Windah moves from Indonesian to English to express surprise and nostalgia. The utterance “Oh my God” reveals a natural emotional reaction, showing that code-switching often appears when expressing surprise or affection.

Data 3 (Code Mixing)

“*Gunung Sunda real, guys.*”

In this example, English words like “real” and “guys” are blended into an Indonesian sentence. The mix gives the utterance a fun and expressive tone, making it sound natural and familiar to the audience. It shows how bilingual language use often appears in everyday online conversations.

Data 4 (Code Mixing)

“*Please jangan dorong-dorongan.*”

The use of “please” at the beginning of an Indonesian sentence helps soften the command and make it sound more polite. This code mixing highlights how Windah uses English intentionally to keep his interaction friendly and engaging.

Data 5 (Code Mixing)

“*Bang, heal aku, Bang.*”

In this example, Windah uses the English gaming term “heal” within an Indonesian sentence, showing how gaming expressions have naturally blended into his spontaneous bilingual style, reflecting the impact of gaming culture on his communication style.

According to the data, code switching usually occurs in moments of emotional expression, spontaneous response, or direct engagement with viewers. Meanwhile, code mixing appears more naturally within sentences, particularly in casual or humorous situations.

This highlights how his use of two languages is intentional and expressive, illustrating how gaming culture shapes his way of communicating.

5. Pragmatic Effects of Multilingual Practices

Pragmatically, Windah Basudara's live broadcasts use several languages, which is more than just a change of language. This demonstrates his ability to use language as a social and emotional instrument. Windah uses a combination of Indonesian, English, and gaming terms to communicate in a way that stimulates engagement, conveys emotion, and strengthens community cohesion. His use of language is not merely a style of speech; rather, it is a purposeful effort to create friendly and fair interactions with his audience. The examples below show how the use of different languages has practical meaning and function in such interactions.

Data 1

“*Let's go, kita akan mendaki Gunung Sunda bersama viewer teman-teman ya.*”

This statement conveys an inclusive invitation. The phrase “Come on” in English encourages listeners to join in on an imaginary journey. On the other hand, the Indonesian part uses a familiar and intimate tone. The use of two languages demonstrates Windah's understanding of the diversity of her audience. From a practical point of view, this expression helps bridge the emotional distance between the speaker and the

audience, making Windah feel like an enthusiastic playmate rather than a distant figure. In addition, this word emphasises the spirit of cooperation that distinguishes the online gaming community.

Data 2

“*Kasih space yuk, kasih space yuk, no one left behind, Kapten.*”

In this example, Windah gives commands in a light tone using a combination of two languages. The repetition of the phrase “*kasih space yuk*” sounds more like a friendly and pleasant request than a command. On the other hand, the phrase “no one is left behind” conveys an emotional tone and a sense of togetherness. From a pragmatic point of view, this statement shows how Windah keeps the game running smoothly while maintaining a sense of familiarity. She exemplifies a caring and polite leadership style, rather than an authoritarian one. This linguistic diversity helps to balance firmness and warmth, ensuring that the atmosphere of the game remains friendly and inclusive for all participants.

Data 3

“*Cewek-cewek mungkin bisa nge-dance. Ya udah aku aja nge-dance deh ya. Jangan malu-malu, udah guys, enjoy aja.*”

This example shows language that contains elements of humor and empathy. The combination of casual Indonesian with the addition of “*enjoy aja*” in English creates a relaxed and open impression. Pragmatically, Windah uses humor to foster a sense of comfort among her audience, especially when discussing sensitive topics such as gender interaction. When he offers to dance, it shows humility and an intention to lighten the mood. In this way, Windah shows empathy and warmth that make his audience feel safe and accepted. Laughter and fun become a means of building emotional closeness and strengthening a sense of togetherness in her community.

Data 4

“We can do this together we can do this together!”

This phrase serves as motivational language that fosters a sense of unity. The repetition of the sentence in English reinforces the emotional drive and solidifies team solidarity. From a practical point of view, this sentence not only encourages in the context of the game, but also reflects a shared spirit of not giving up. By choosing English, Windah uses a universal expression that can reach viewers from various cultural backgrounds. This expression makes the broadcast space feel like a place to share support, where language serves as a bridge of feelings and togetherness between diverse community members.

Discussion

The overall findings show that both structural patterns and functional motivations influenced by the digital gaming environment are reflected in multilingual activities in the livestream.

To begin with, when it comes to the different kinds of code switching and code mixing, insertion stands out as the most common pattern, making up about 23% of all cases. This is followed by intra-sentential switching (19%), inter-sentential switching (13%), and tag switching (10%). Because English lexical words like heal, server, viewer, upload, and kick are already well ingrained in Indonesian gaming terminology, insertion is the most common. These phrases are simpler to incorporate into Indonesian grammar since they are brief, effective, and often accepted in online groups. Due to the fast-paced nature of livestream commentary, which promotes fluid blending of Indonesian and English inside the same clause, intra-sentential switching is also widespread.

Moving on, linguistic alternation is strategically employed to convey emotion, direct group activities, sustain contact, and increase entertainment value, according to the communicative functions of switching. While Indonesian offers contextual clarity and elaboration, English imperatives (let's go, stick together, please) serve as powerful statements that excite the audience. Efficiency and engagement are guaranteed by the combination.

In addition, the discourse's multilingual nature is reinforced by its influence of slang and multimodal components. Exaggerated intonation, gaming jargon, internet slang, and viewer-chat replies all add to a highly expressive situation where English can be used both grammatically and stylistically. The emotional functions of switching, like excitement, urgency, or humor, are reinforced by these multimodal cues.

Furthermore, there is also a noticeable pattern toward mixing rather than complete clause shifting in the frequency and patterns of switching. This reflects both the speaker's ease with two languages and the usage of online gaming culture, where English phrases are often used as repetitive markers (e.g., great nice banget,

let's go folks, oh my God). It appears that bilingual terms have become conventional and widely used in Indonesian gaming discourse based on the repeated use of mixed forms.

Lastly, the practical outcomes of multilingual practices demonstrate that switching is a tool for controlling interactions with viewers, forming identities, and strengthening solidarity. The speaker creates a warm, funny, and expressive approach that appeals to both local Indonesian audiences and the larger global gaming culture by spontaneously switching between languages. In terms of language, Indonesian keeps the conversation approachable and natural, but English helps in expressing emotions such as surprise, excitement, and displeasure.

When combined, the five elements show that multilingual conduct in the livestream is motivated by structural habits, effective communication, social alignment with the culture of digital teenagers, and practical needs related to interactive entertainment rather than being random.

4. Conclusion

The study's findings demonstrate how multilingual language habits in Roblox Windah Basudara livestreams are influenced by linguistic patterns and the participatory element of digital gaming. The most prevalent kind of language substitution seen in transcripts is insertion. English-related keywords frequently mix into Indonesian speech, indicating that these words have become commonplace and accepted in online gaming communities. Additionally, congruent lexicalization and intra-sentential switching frequently take place, suggesting a smooth and natural blending of Indonesian and English within the same utterance.

From a functional standpoint, using many languages facilitates communication in number of ways. Instructions, player motivation, group movement coordination, and the expressing of impulsive emotions are all common uses of English expressions. The main language used for storytelling, clarifying and preserving intimacy with the audience is still Indonesian. Windah's livestreaming approach is characterized by an energetic, humorous, and highly engaging atmosphere that is facilitated by interchange between the two languages.

Slang expressions and multimodal elements such as intonation, facial reactions, on-screen text, and sound effects play an important role in strengthening the social meaning of his utterances. These features contribute to the playful and collaborative nature of the livestream, making the communication more engaging and relatable for viewers. They also reinforce the sense of belonging and shared identity within the gaming community.

Overall, the findings show that multilingual behaviour in this livestream is driven by communication objectives, emotional expressiveness, and the dynamic gameplay rhythm rather than being random. A unique digital communication style that reflects modern language use among young Indonesian gamers is created by combining Indonesian, English, slang, and multimodal clues. This demonstrates how linguistic innovation, social interaction, and digital identification come together on online platforms to produce new and developing forms of communication.

References

- Alifa, A. R., & Degaf, A. (2024). *MULTILINGUAL COMMUNICATION IN K-POP: A TRANSLANGUAGING EXPLORATION OF WAYV 'S YOUTUBE CONTENT*. 8(1), 256–269. <https://doi.org/10.30743/ll.v8i1.9191>
- Androutsopoulos, J. (2021). *Networked Multilingualism: Some Language Practices on Facebook and Their Networked multilingualism: Some language practices on Facebook and their implications*. (April 2013). <https://doi.org/10.1177/1367006913489198>
- Auer, P. *Code-switching Between Structural and Sosiolinguistic Perspective*.
- Auer, P. (2005). *Code-switching Between Structural and Sociolinguistic Perspectives*.
- Ayu, I., Putri, A., Eka, P., & Suputra, D. (2022). *The Analysis of Code Switching and Code Mixing Used by Indonesian Youtubers*. 5(1), 18–27.
- Corbin, J., & Strauss, A. (2015). *Basics of qualitative research: Techniques and procedures for developing grounded theory*.
- Fiyana, C. N., & Tawami, T. (2025). English Slang in Windah Basudara Live Stream Gaming. *International Journal of Computer in Humanities*, 5(1), 41–48. <https://doi.org/10.34010/injuchum.v5i1.16149>
- GUMPERZ, J. J. (1982). *Studies in Interactional Sociolinguistics 1*.
- Hoffmann, C. (1991). *I. to B. (1st ed.)*. Routledge. <https://doi.org/10.4324/9781315842035>. (n.d.). *Introduction to Bilingualism (1st ed.)*. Routledge. <https://doi.org/10.4324/9781315842035>. <https://doi.org/10.4324/9781315842035>

- Li, M., Cheng, M., Quintal, V., & Cheah, I. (2023). From live streamer to viewer: Exploring travel live streamer persuasive linguistic styles and their impacts on travel intentions. *Journal of Travel & Tourism Marketing*, 40(8), 764–777. <https://doi.org/10.1080/10548408.2023.2294071>
- Maheswara, M. R. S. (2022). Analysis of Code-Switching and Code-Mixing Used in Rintik Sedu Youtube Channel'S Video. *PRASASTI: Journal of Linguistics*, 7(2), 173. <https://doi.org/10.20961/prasasti.v7i2.58890>
- Meidina, A. P. (2023). Analyzing Media Convergence in the Hijaber Community for Disseminating Religious Values in Indonesia. *Jurnal Sosiologi Reflektif*, 18(1), 217. <https://doi.org/10.14421/jsr.v18i1.2776>
- Meyerhoff, M. (2011). *Introducing Sociolinguistics* (2nd ed.). Routledge.
- Muysken, P. (2000). *Bilingual Speech A Typology of Code-Mixing*.
- Nabila, C., Idayani, A., & Riau, U. I. (2022). *An Analysis of Indonesian-English Code Mixing Used in Social Media (Twitter)*. 9(1), 1–12.
- Oktanur, O. D., Sari, T. Y., & Zaini, N. (2022). *Analysis of Code-Mixing and Code-Switching of Twk Season 2 Game Show of Naration Youtube Account*. 10, 71–77.
- Pangabean, D. S., & Nabila, P. (2024). Perkembangan Bahasa Indonesia pada Kalangan Remaja (Bahasa Gaul). *Jurnal Pendidikan Dan Kependidikan*, 9(1), 42–51.
- Poplack, S. (2017). *Codeswitching (Linguistic)*. (January 2015).
- Prabowo, Y. A. *The Patterns of Code Switching Among Youtubers*. 1–8.
- Sert, O. (2001). *The Functions of Code Switching in ELT Classrooms*.
- Silalahi, I. A., Netra, I. M., Primahadi, G., & Rajeg, W. (2024). *Examining Social Dynamics by Using Slang Expressions in The Movie Scripts Entitled Barbie*. 2(5), 148–162.
- Switching, C., By, U., & Youtube, S. (n.d.). *Dewi Rahmawati Email* :
- Trudgill, P. (2000). *An introduction to language and society*.
- Tutur, T., Campur, D., Pada, K., Limpapeh, N., & Rizal, K. A. R. (2021). *Journal of Pragmatics and Discourse Research Journal of Pragmatics and Discourse Research*. 1(1), 26–33.
- Wardhaugh, R. *An Introduction to Sociolinguistics SIXTH EDITION*.
- Wulandari, T., Valiantien, N. M., & Asanti, C. (2021). Code Mixing in Seleb English Video Content on YouTube. *Ilmu Budaya; Jurnal Bahasa, Sastra, Seni, Dan Budaya*, 5(3), 503–517.
- Youtube, C. S., & Selected, C. (2021). *Jurnal jilp*. 2(2), 41–45.