

Indoglish Phenomenon: The Adaptation of English into Indonesian Beauty Vlogger's Content

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ABSTRACT

This study examines the phenomenon of “Indoglish” a term describing the adaptation of English into Indonesian language and culture (Saddhono & Hasanah, 2016) as it manifests in the spoken content of Indonesian beauty vloggers on YouTube. The research aims to identify the structural forms of code-mixing present in beauty vlogging discourse and to explain why English elements, rather than their Indonesian equivalents, are consistently favored across different content niches. A descriptive qualitative approach within a case study framework was adopted, drawing on 40 transcribed utterances (eight per channel) from tutorial, product-review, and “get ready with me” videos produced by five purposively selected Indonesian beauty vlogger channels representing distinct content niches ingredient-focused skincare, drugstore makeup, luxury beauty, K-beauty, and Gen Z casual content anonymized as Vlogger A through Vlogger E. The utterances were classified into the structural categories of insertion, alternation, and congruent lexicalization, following the typological approach applied in recent Indonesian code-mixing research (Putri & Putri, 2026; Putri et al., 2022), and interpreted through Hoffmann’s (1991) functional framework, encompassing topical, interjectional, emphatic, and group-identity motivations. The findings show insertion as the most dominant structural form, consistent with patterns reported among Indonesian beauty vloggers generally (Fauziah & Suryani, 2022) and TikTok Gen Z beauty influencers specifically (Putri & Putri, 2026), while congruent lexicalization recurs systematically through the Indonesian suffix -nya and prefix di-, echoing loanword adaptation processes documented for English entering Indonesian (Priyastuti, 2012). Beyond classification, the analysis shows that the choice of English over Indonesian is shaped jointly by lexical gaps in technical beauty vocabulary, the prestige and cosmopolitan positioning associated with the global beauty community, register variation across content niches, and the discourse economy demanded by fast-paced spoken narration. Functionally, English insertions serve topical, interjectional, emphatic, and group-identity purposes, echoing findings from studies of Indonesian university speech (Rakhmawati et al., 2016) and social media communication (Oktavia, 2019; Sudewi et al., 2023). Notably, prior research suggests that English insertion does not necessarily translate into stronger purchase intention among viewers, who instead value variety, humor, and honesty in content (Salikin, Wahyuningsih, & Poerwanta, 2023). The study concludes that Indoglish in Indonesian beauty vlogging content is a deliberate, niche-sensitive communicative resource that allows content creators to project expertise, relatability, and belonging within the online beauty community, even where its persuasive commercial power remains limited.

Keywords: Indoglish, Code-mixing, Beauty vlogger, YouTube, Sociolinguistics

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INTRODUCTION

English increasingly functions as a global lingua franca embedded within everyday Indonesian communication, giving rise to a hybrid variety popularly termed “Indoglish” the adaptation of English into Indonesian language and culture (Saddhono & Hasanah, 2016). This phenomenon is not confined to casual conversation among peers; it has been documented in academic settings at Indonesian universities, where it emerges as a marker of prestige and a response to gaps in the Indonesian lexicon (Rakhmawati, Saddhono, Hastuti, & Devilito, 2016), in the everyday social media practices of teenagers across platforms such as Twitter, Instagram, and TikTok (Sudewi, Muhlisin, & Ardiyati, 2023), and in the broader public space of social media communication more generally (Oktavia, 2019). Beyond casual mixing, English words entering Indonesian frequently undergo systematic morphological and phonological adaptation, taking on Indonesian affixes, spelling conventions, and pronunciation patterns as they become integrated into the host language (Priyastuti, 2012).

Among the domains in which Indoglish is most visible is the beauty vlogging industry. Indonesian beauty vloggers content creators who produce makeup tutorials, skincare reviews, and “get ready with me” (GRWM) videos on YouTube routinely narrate their content using a blend of Indonesian and English. This tendency extends beyond individual creators into commercial content as well: an analysis of beauty product advertisements on the e-commerce platform Shopee found that Indoglish appears at the word, phrase, and abbreviation level, functioning to project a modern image, strengthen persuasive appeal, and build a brand image aligned with global trends (Azzah, Bagiya, & Faizah, 2026). This suggests that Indoglish in the beauty sector is not confined to individual content creators but extends across commercial and user-generated content alike.

A growing body of research has examined Indonesian–English code-mixing among individual beauty content creators. Aini (2019) analyzed Suhay Salim’s YouTube videos and found that *insertion* was the dominant type of code-mixing, driven primarily by what she terms “low frequency words” Indonesian terms that speakers find harder to recall, less popular, and less stable in meaning compared to their more familiar English counterparts. Sinulingga (2023) examined Tasya Farasya’s beauty vlogs and identified multiple levels of code-mixing, motivated by reasons ranging from topical specificity and emphasis to interjection, repetition for clarification, and the expression of group identity; intra-lexical mixing, particularly through the Indonesian suffix *-nya*, emerged as especially prominent in her data. Putri, Utami, and Ariyaningsih (2022) studied the beauty vlogger Shallow Stuff and confirmed that intra-sentential switching and insertion were the most frequent patterns in her utterances. Fauziah and Suryani (2022) broadened the scope by examining three beauty vlogging videos and found that word-level code-mixing accounted for the large majority of instances, driven by daily habits, prevailing trends, situational adaptation, and prestige. More recently, Putri and Putri (2026) extended this line of inquiry to TikTok, showing that Gen Z beauty influencers also favor insertion as their dominant code-mixing strategy, reflecting a broader generational communication style associated with digital slang and closeness to global culture. Code-mixing in beauty-related digital content is not limited to spoken vlogs either; Fitria (2024) found comparable patterns of Indonesian–English mixing in the written product reviews of the beauty website Female Daily Review.

A limitation shared by most of these studies, however, is their reliance on a single content creator or a small number of videos, which constrains the extent to which their findings can speak to Indoglish as a broader, cross-creator phenomenon. Moreover, existing accounts largely stop at classifying *what* forms of code-mixing occur and *which* function they serve in the abstract, without explaining in depth *why* vloggers

gravitate toward English terms in particular commercial and cultural niches rather than treating Indoglish as a uniform, undifferentiated style. Salikin, Wahyuningsih, and Poerwanta (2023) add a further complication by showing that beauty vloggers' use of English does not significantly influence viewers' purchase intention; viewers instead reported valuing content that is variously performed, humorously presented, honestly delivered, and politely worded. This finding raises an important question that the present study addresses: if English insertion does not straightforwardly drive purchasing behavior, what sociolinguistic work does it actually perform, and does this work vary systematically across different beauty content niches? The present study addresses this gap by investigating the structural types of Indoglish present in the spoken narration of five Indonesian beauty vloggers representing distinct content niches, and by analyzing, in depth, the sociolinguistic motivations beyond narrowly commercial ones that drive the choice of English over Indonesian, drawing on Hoffmann's (1991) classic functional framework of bilingual speech.

METHOD

This study adopts a descriptive qualitative approach within a case study framework, following the precedent set by prior single-creator case studies of Indonesian beauty vloggers such as Aini's (2019) study of Suhay Salim, Sinulingga's (2023) study of Tasya Farasya, and Putri, Utami, and Ariyaningsih's (2022) study of Shallow Stuff. A case study framework is well suited to examining Indoglish as a context-sensitive communicative practice rather than as a phenomenon to be statistically generalized across all Indonesian content creators.

Building on Fauziah and Suryani's (2022) approach of analyzing multiple videos rather than a single one, and Putri and Putri's (2026) cross-video design for TikTok beauty influencers, this study broadens the scope further by sampling five Indonesian beauty vlogger YouTube channels, each representing a distinct and commercially meaningful content niche within the Indonesian beauty vlogging ecosystem: ingredient-focused skincare science, drugstore/everyday makeup, luxury/high-end beauty, K-beauty and glass-skin routines, and Gen Z casual content. To protect individual privacy, these channels are anonymized as *Vlogger A*, *Vlogger B*, *Vlogger C*, *Vlogger D*, and *Vlogger E*. Table 1 summarizes the profile of each channel with respect to subscriber range, content focus, primary video format, and target audience, based on publicly observable channel characteristics rather than private data.

Table 1. Profile of the Five Sampled Indonesian Beauty Vlogger Channels

Vlogger	Approx. Subscriber Range	Content Focus	Primary Format	Target Audience
Vlogger A	1.5–2 million	Ingredient-focused, science-oriented skincare reviews	Long-form review and explainer videos	Skincare-savvy young adults (20–35)
Vlogger B	700,000–900,000	Everyday and drugstore makeup tutorials	Tutorial and product-comparison videos	Budget-conscious teens and young adults (15–25)

Vlogger	Approx. Subscriber Range	Content Focus	Primary Format	Target Audience
Vlogger C	2.5–3 million	Luxury and high-end beauty hauls and GRWM	GRWM and haul videos	Aspirational urban professional women (25–40)
Vlogger D	400,000–600,000	K-beauty and glass-skin routines	Step-by-step routine videos	Young women following Korean beauty trends (18–28)
Vlogger E	1–1.3 million (cross-posted to TikTok)	Gen Z casual reviews, hauls, and trend-following content	Short-form and vlog-style videos	Gen Z viewers (16–24)

From each of the five channels, three videos representing the vlogger’s typical output (a tutorial, a product review, and a GRWM or routine video) were selected and transcribed, and eight utterances containing clear, unambiguous instances of English code-mixing were purposively drawn from across these videos, yielding a total of 40 utterances for analysis. This sample size was chosen to strike a deliberate balance: it is considerably broader than the single-video or single-creator samples used in prior studies (e.g., Aini, 2019; Sinulingga, 2023; Putri et al., 2022), thereby allowing cross-niche comparison that earlier single-case designs could not support, while remaining within the range that a qualitative, discourse-level analysis can examine with genuine interpretive depth rather than superficial coding. Following Fauziah and Suryani’s (2022) precedent of analyzing a bounded set of videos per channel rather than a channel’s entire back-catalog, eight utterances per vlogger were judged sufficient to represent each niche’s characteristic code-mixing style without inflating the dataset to a size that would require the kind of automated, large-scale processing associated with computational approaches such as Chittaranjan, Vyas, Bali, and Choudhury’s (2014) CRF-based word-level identification system, which was designed for corpora far larger than what a manual qualitative case study can responsibly interpret in depth. The resulting 40-utterance dataset is thus intentionally positioned between the narrow single-creator case studies that dominate prior Indoglish research and the large-scale computational corpora used in language-identification tasks, in order to support both structural classification and rich, niche-sensitive functional interpretation.

Data collection was carried out through observation and transcription, following the note-taking and documentation techniques used in previous beauty vlogger code-mixing studies (Aini, 2019; Sinulingga, 2023; Putri et al., 2022). The researcher repeatedly viewed the selected videos and transcribed utterances containing identifiable English elements as they were spoken, focusing on the host’s narration rather than on-screen captions.

The identification of English versus Indonesian elements within mixed utterances follows a logic broadly comparable to the word-level language identification task described by Chittaranjan, Vyas, Bali, and Choudhury (2014), who distinguish tokens belonging to one language, the other, or a morphologically mixed form within code-switched text; in the present study, however, this identification was carried out manually and qualitatively rather than computationally, given the purposively selected, niche-stratified dataset.

The identified English elements were then classified into three structural categories *insertion*, *alternation*, and *congruent lexicalization* following the typological approach used in recent Indonesian

beauty-vlogger code-mixing research (Putri & Putri, 2026; Putri et al., 2022). Morphologically integrated forms were further examined in light of the adaptation processes described for English loanwords entering Indonesian, including phonemic change, monophthongization, and affixation (Priyastuti, 2012). Finally, the communicative functions of the English insertions were interpreted using Hoffmann's (1991) functional framework, which identifies *topical*, *interjectional*, *emphatic*, repetition-for-clarification, and *group-identity* motivations for code-mixing categories that have also been confirmed in prior beauty vlogger research (Sinulingga, 2023) and in studies of Indoglish among university speakers (Rakhmawati et al., 2016). Beyond this classification step, each utterance was also considered in relation to the content niche of the channel from which it was drawn, in order to examine whether the motivation for choosing English over Indonesian varies systematically with a vlogger's market positioning and target audience.

RESULTS AND DISCUSSION

Overview of the Findings

An analysis of 40 utterances drawn from five niche-differentiated Indonesian beauty vlogger channels (Table 1) reveals that Indonesian–English code-mixing is a pervasive and structurally patterned feature of their spoken content, echoing findings across a wide range of Indonesian beauty-related digital content, from individual YouTube vloggers (Aini, 2019; Sinulingga, 2023; Putri et al., 2022) to TikTok influencers (Putri & Putri, 2026) and even written product reviews (Fitria, 2024). Of the 40 utterances, 32 contain *insertion* (either alone or combined with another type), 8 contain *alternation*, and 14 involve *congruent lexicalization*, most often the attachment of the Indonesian suffix *-nya* or prefix *di-* to an English base. This distribution is consistent with Fauziah and Suryani's (2022) observation that word-level code-mixing constitutes the overwhelming majority of code-mixing instances in Indonesian beauty vlogs, and with Aini's (2019) and Putri and Putri's (2026) finding that insertion is the default strategy across both individual YouTube vloggers and TikTok Gen Z influencers.

Results

Table 2 presents the complete set of 40 utterances, organized by vlogger, alongside their code-mixed elements and structural classification. Following the typological categories used in recent Indonesian beauty-vlogger code-mixing research (Putri & Putri, 2026; Putri, Utami, & Ariyaningsih, 2022), each utterance was coded for *insertion*, *alternation*, and *congruent lexicalization*.

Table 2. Types of Code-Mixing across 40 Utterances from Five Indonesian Beauty Vlogger Channels

No	Vlogger	Utterance	Code-Mixed Element(s)	Type
1	Vlogger A	Kandungan <i>niacinamide</i> di sini cukup tinggi, jadi bagus buat yang punya masalah <i>hyperpigmentation</i> .	<i>niacinamide</i> , <i>hyperpigmentation</i>	Insertion
2	Vlogger A	<i>Barrier</i> kulit kita itu penting banget buat dijaga, apalagi kalau kalian punya <i>sensitive skin</i> .	<i>barrier</i> , <i>sensitive skin</i>	Insertion

No	Vlogger	Utterance	Code-Mixed Element(s)	Type
3	Vlogger A	Teksturnya <i>lightweight</i> , jadi gampang banget <i>di-absorb</i> sama kulit.	<i>lightweight, di-absorb</i>	Insertion, Congruent Lexicalization
4	Vlogger A	<i>PH level</i> produk ini di angka lima, jadi cukup <i>gentle</i> buat <i>daily use</i> .	<i>PH level, gentle, daily use</i>	Insertion
5	Vlogger A	Kalau kalian <i>breakout</i> terus, coba deh cek lagi apakah produknya <i>comedogenic</i> atau nggak.	<i>breakout, comedogenic</i>	Insertion
6	Vlogger A	Aku selalu bilang, <i>skin barrier</i> itu nggak bisa <i>instant</i> , butuh proses buat <i>repair</i> .	<i>skin barrier, instant, repair</i>	Insertion
7	Vlogger A	Formulanya <i>non-comedogenic</i> dan <i>fragrance-free</i> , aman buat <i>acne-prone skin</i> .	<i>non-comedogenic, fragrance-free, acne-prone skin</i>	Insertion
8	Vlogger A	<i>This is basically a holy grail</i> buat kulit yang gampang iritasi kayak aku.	<i>This is basically a holy grail</i>	Alternation
9	Vlogger B	Produk <i>drugstore</i> ini <i>finish</i> -nya matte tapi nggak bikin kulit kering.	<i>drugstore, finish-nya</i>	Insertion, Congruent Lexicalization
10	Vlogger B	<i>Coverage</i> -nya <i>medium to full</i> , cocok banget buat sehari-hari.	<i>coverage-nya, medium to full</i>	Insertion, Congruent Lexicalization
11	Vlogger B	Harganya <i>affordable</i> banget, <i>worth it</i> deh buat dicoba.	<i>affordable, worth it</i>	Insertion
12	Vlogger B	<i>Blending</i> -nya gampang, nggak perlu banyak <i>effort</i> .	<i>blending-nya, effort</i>	Insertion, Congruent Lexicalization
13	Vlogger B	<i>Shade range</i> -nya lumayan lengkap buat ukuran produk lokal.	<i>shade range-nya</i>	Insertion, Congruent Lexicalization
14	Vlogger B	Jujur ini <i>best dupe</i> buat produk yang harganya lebih mahal.	<i>best dupe</i>	Insertion
15	Vlogger B	Aku suka banget <i>long wear</i> -nya, dari pagi sampai malam nggak <i>fading</i> .	<i>long wear-nya, fading</i>	Insertion, Congruent Lexicalization
16	Vlogger B	Buat pemula, ini <i>starter kit</i> yang oke banget buat belajar makeup.	<i>starter kit</i>	Insertion
17	Vlogger C	<i>Packaging</i> -nya <i>luxurious</i> banget, langsung kerasa premium waktu dibuka.	<i>packaging-nya, luxurious</i>	Insertion, Congruent Lexicalization
18	Vlogger C	<i>It's so worth the splurge</i> , apalagi kalau kalian suka <i>long-lasting formula</i> .	<i>It's so worth the splurge, long-lasting formula</i>	Alternation
19	Vlogger C	<i>Finish</i> -nya itu dewy tapi tetap terkesan <i>elegant</i> .	<i>finish-nya, dewy, elegant</i>	Insertion, Congruent Lexicalization
20	Vlogger C	Aku pribadi suka banget sama <i>scent</i> -nya, <i>subtle</i> tapi <i>classy</i> .	<i>scent-nya, subtle, classy</i>	Insertion, Congruent Lexicalization
21	Vlogger C	<i>So today I wanna do a full glam look</i> pakai produk-produk <i>high-end</i> favoritku.	<i>So today I wanna do a full glam look, high-end</i>	Alternation

No	Vlogger	Utterance	Code-Mixed Element(s)	Type
22	Vlogger C	Ini <i>limited edition</i> , jadi buru-buru kalau mau punya <i>before sold out</i> .	<i>limited edition, before sold out</i>	Insertion
23	Vlogger C	<i>Blush</i> -nya itu <i>buildable</i> , jadi nggak takut <i>over-apply</i> .	<i>blush-nya, buildable, over-apply</i>	Insertion, Congruent Lexicalization
24	Vlogger C	Kalian yang suka <i>mature skin, coverage</i> -nya ini bagus banget buat menyamarkan <i>fine lines</i> .	<i>mature skin, coverage-nya, fine lines</i>	Insertion, Congruent Lexicalization
25	Vlogger D	Ini step penting banget dalam <i>Korean skincare routine</i> , namanya <i>double cleansing</i> .	<i>Korean skincare routine, double cleansing</i>	Insertion
26	Vlogger D	<i>Glass skin</i> itu tujuan utama dari rutinitas ini, jadi banyak <i>hydrating steps</i> .	<i>glass skin, hydrating steps</i>	Insertion
27	Vlogger D	<i>Essence</i> -nya ringan banget, beda sama serum biasa.	<i>essence-nya</i>	Insertion, Congruent Lexicalization
28	Vlogger D	<i>Sheet mask</i> ini bikin kulit langsung dewy dan <i>plump</i> .	<i>sheet mask, dewy, plump</i>	Insertion
29	Vlogger D	Coba deh <i>glass skin routine</i> ini kalau kalian mau kulit terlihat <i>glowing</i> .	<i>glass skin routine, glowing</i>	Insertion
30	Vlogger D	<i>Ampoule</i> ini <i>high concentration</i> , jadi pakainya jangan kebanyakan.	<i>ampoule, high concentration</i>	Insertion
31	Vlogger D	<i>It's basically a game changer</i> buat yang punya <i>dull skin</i> kayak aku.	<i>It's basically a game changer, dull skin</i>	Alternation
32	Vlogger D	Aku suka banget konsep <i>skin cycling</i> , jadi kulit nggak <i>overwhelmed</i> .	<i>skin cycling, overwhelmed</i>	Insertion
33	Vlogger E	<i>Oke guys, we're gonna start with prepping the skin</i> dulu ya.	<i>we're gonna start with prepping the skin</i>	Alternation
34	Vlogger E	So today I wanna share my everyday makeup routine, ya guys.	<i>So today I wanna share my everyday makeup routine</i>	Alternation
35	Vlogger E	Ini <i>underrated</i> banget sih menurutku, kalian harus coba.	<i>underrated</i>	Insertion
36	Vlogger E	<i>It's giving clean girl aesthetic</i> banget, aku suka.	<i>It's giving clean girl aesthetic</i>	Alternation
37	Vlogger E	Produk ini <i>viral</i> banget di FYP, jadi penasaran nyoba.	<i>viral, FYP</i>	Insertion
38	Vlogger E	<i>Vibes</i> -nya beda banget kalau pakai ini dibanding produk biasa.	<i>vibes-nya</i>	Insertion, Congruent Lexicalization
39	Vlogger E	<i>Literally life saver</i> buat aku yang suka males <i>skincare-an</i> .	<i>Literally life saver, skincare-an</i>	Alternation, Congruent Lexicalization
40	Vlogger E	Aku <i>spill</i> sedikit rahasia, ini produk favorit aku sepanjang tahun ini.	<i>spill</i>	Insertion

As shown in Table 2, *insertion* is the dominant type across all five vloggers regardless of content niche, appearing either independently or combined with *congruent lexicalization*. *Alternation*, involving structurally complete English clauses, is comparatively more frequent in Vlogger C's (luxury) and Vlogger E's (Gen Z casual) utterances than in Vlogger A's (skincare science) or Vlogger D's (K-beauty) data, where insertion of technical vocabulary predominates almost exclusively. *Congruent lexicalization*, marked by the suffix *-nya* or prefix *di-*, recurs across every vlogger but is most concentrated in Vlogger B (drugstore makeup) and Vlogger C (luxury), where English product-attribute nouns such as *coverage*, *finish*, and *packaging* are routinely nativized with *-nya*. Rather than restate each row individually, the following subsections interpret these patterns structurally, before turning to a deeper sociolinguistic account of why English rather than Indonesian is consistently selected.

Insertion

Insertion, the embedding of lexical items from one language into the structure of another, is the most prevalent form of code-mixing across all five vloggers, mirroring the dominance of insertion reported for individual Indonesian beauty vloggers such as Suhay Salim (Aini, 2019) and for beauty vlogging content more broadly (Fauziah & Suryani, 2022), as well as for TikTok Gen Z beauty influencers (Putri & Putri, 2026). Across the dataset, insertion clusters around two broad semantic domains: technical or scientific skincare vocabulary (e.g., *niacinamide*, *hyperpigmentation*, *comedogenic*, *PH level* in Vlogger A's data; *essence*, *ampoule*, *glass skin* in Vlogger D's) and evaluative product-attribute vocabulary (e.g., *affordable*, *best dupe*, *shade range* in Vlogger B's data; *luxurious*, *limited edition* in Vlogger C's).

In Vlogger A's utterance "Kandungan *niacinamide* di sini cukup tinggi, jadi bagus buat yang punya masalah *hyperpigmentation*," the English terms occupy content-word positions within an otherwise Indonesian clause, while the surrounding grammatical frame *kandungan* (content), *di sini* (here), *cukup tinggi* (quite high) remains anchored in Indonesian. As Aini (2019) suggests for comparable cases, such terms are likely retained because their precise Indonesian equivalents are either unavailable, more technical-sounding, or less recognizable to the intended audience of skincare-literate viewers. A comparable pattern occurs in Vlogger E's casual register, where *underrated*, *viral*, and *FYP* are inserted into otherwise Indonesian sentences to index platform-specific, trend-oriented meanings that have no single-word Indonesian equivalent capturing the same connotation of algorithmic virality.

Alternation

Alternation, the juxtaposition of structurally complete clauses from two different languages at their boundaries, appears with noticeably higher frequency in the luxury (Vlogger C) and Gen Z casual (Vlogger E) niches than in the skincare-science (Vlogger A) or K-beauty (Vlogger D) niches, where insertion of technical vocabulary dominates almost to the exclusion of full-clause switching. This distributional asymmetry is itself an interpretively important finding: it suggests that alternation is favored specifically in registers where an entire evaluative or aspirational stance rather than a single technical term needs to be voiced in English, a pattern broadly consistent with the clause-level code-mixing documented by Sinulingga (2023) in Tasya Farasya's beauty vlogs.

In Vlogger C's utterance "*It's so worth the splurge*, apalagi kalau kalian suka *long-lasting formula*," the complete English evaluative clause carries the vlogger's central persuasive claim, while the

following Indonesian clause supplies supporting elaboration. A parallel pattern appears in Vlogger E's "It's giving clean girl aesthetic banget, aku suka," where the trend-specific English clause encapsulates an entire aesthetic category that circulates primarily in English-language social media discourse and would lose its indexical precision if translated into Indonesian.

Congruent Lexicalization

Congruent lexicalization, the blending of lexical material from two languages within a shared or compatible grammatical structure, recurs throughout the dataset, most systematically through the attachment of the Indonesian enclitic suffix *-nya* to English nouns (e.g., *finish-nya*, *coverage-nya*, *packaging-nya*, *scent-nya*, *blush-nya*, *vibes-nya*) and, less frequently, the passive prefix *di-* to an English verb (e.g., *di-absorb*). This pattern directly parallels Sinulingga's (2023) finding that intra-lexical mixing through the suffix *-nya* used to mark that the referent has already been mentioned or is implied in context was especially prominent in Tasya Farasya's beauty vlogs.

This morphological integration parallels the broader process of English loanword adaptation into Indonesian described by Priyastuti (2012), in which borrowed vocabulary is assimilated into Indonesian phonological and morphological patterns through affixation and spelling adjustment. The productivity of *-nya* attachment across nearly every product-attribute noun in the dataset (*finish*, *coverage*, *packaging*, *scent*, *blush*, *shade range*, *long wear*, *vibes*) suggests that these English beauty-industry terms have become so thoroughly integrated into informal Indonesian beauty discourse that they are treated, morphologically, as native nouns rather than foreign borrowings a stronger degree of integration than isolated insertion alone would indicate.

Why English, Not Indonesian? A Deeper Sociolinguistic Account

Classifying utterances into insertion, alternation, and congruent lexicalization describes *what* form Indoglish takes, but it does not by itself explain *why* vloggers repeatedly reach for English rather than Indonesian. Reading the 40 utterances against the niche profiles in Table 1 suggests that at least four overlapping motivations are at work, and that their relative weight shifts systematically across content niches rather than being uniform across the sample.

A genuine lexical gap motivates much of the insertion observed in the ingredient-focused and K-beauty niches (Vloggers A and D). Terms such as *niacinamide*, *hyperpigmentation*, *comedogenic*, *ampoule*, and *essence* denote specific chemical compounds, dermatological conditions, or product categories that either lack an established single-word Indonesian equivalent or whose Indonesian translations are markedly less precise and less recognized by the target audience than the English original precisely the "low frequency word" pattern that Aini (2019) identifies as the dominant motivation for Suhay Salim's code-mixing. In these niches, English is less a stylistic flourish than the *de facto* technical register of the international skincare and dermatology literature from which vlogger knowledge is ultimately drawn.

Prestige and alignment with a global, cosmopolitan beauty community motivate much of the alternation and evaluative insertion observed in the luxury niche (Vlogger C). Phrases such as *It's so worth the splurge*, *luxurious*, and *high-end* do not merely describe a product; they position the vlogger and her products within an international, aspirational beauty discourse in which English functions as the prestige code, a pattern consistent with Rakhmawati et al.'s (2016) observation that Indoglish among Indonesian university speakers is frequently deployed as a marker of prestige, and with the persuasive, image-building

role that English insertion plays in Indonesian beauty advertising more broadly, as documented for Shopee beauty product advertisements (Azzah, Bagiya, & Faizah, 2026). Tellingly, the same underlying motivation alignment with a global community manifests differently in the drugstore niche (Vlogger B), where English terms such as *affordable*, *best dupe*, and *worth it* borrow the register of international beauty-community vocabulary (“dupe culture”) while remaining tethered to a value-for-money frame rather than a prestige frame, illustrating that English code-mixing is not a single homogeneous style but is calibrated to each niche’s market positioning.

Semantic and connotative shift plays a role that pure translation cannot easily replicate. Terms such as *glowing*, *dewy*, and *glass skin* carry a specific, idealized aesthetic connotation cultivated by the global K-beauty and Western clean-girl beauty movements; their closest Indonesian translations (e.g., *berkilau*, *lembap*) denote physical properties but do not carry the same aspirational, trend-linked association that the English term evokes for an audience steeped in international beauty media. This is especially visible in Vlogger E’s Gen Z register, where expressions such as *It’s giving clean girl aesthetic* and *underrated* index micro-trends that circulate primarily through English-language social media discourse (Sudewi, Muhlisin, & Ardiyati, 2023; Putri & Putri, 2026); an Indonesian paraphrase would flatten the precise trend-reference that the English phrase carries for viewers embedded in the same digital culture.

Discourse economy and the fast pace of spoken tutorial narration favor English insertion when the English term is shorter or more readily available in the vlogger’s working vocabulary than its Indonesian counterpart, particularly for compact evaluative adjectives (*affordable*, *buildable*, *underrated*) that would otherwise require a longer Indonesian paraphrase. This economy motivation intersects with congruent lexicalization: attaching *-nya* or *di-* directly to an English base (*finish-nya*, *di-blend*) is often the fastest way to integrate an English term into a grammatically well-formed Indonesian clause without pausing to retrieve or construct a full Indonesian equivalent, which may explain why congruent lexicalization is so pervasive precisely in the niches drugstore and luxury where vloggers narrate rapidly through many product attributes in a single video.

These four motivations are not mutually exclusive but co-occur and interact: a single insertion such as *coverage-nya* in Vlogger B’s data simultaneously reflects a lexical gap (no equally concise Indonesian term), an economy motivation (avoiding a longer paraphrase), and a modest alignment with global beauty-community vocabulary. What the niche-based comparison across Table 1 and Table 2 makes visible, however, is that the *relative weighting* of these motivations is not random: technical, lexical-gap-driven insertion dominates in expertise-oriented niches (Vloggers A and D), while prestige- and identity-driven alternation and evaluative insertion are comparatively more prominent in commercially and socially oriented niches (Vloggers C and E), with Vlogger B occupying an intermediate position that borrows global beauty-community vocabulary while remaining anchored in a value-conscious frame.

Functional Analysis

Having examined the structural patterns and their underlying sociolinguistic motivations, this section maps the data onto Hoffmann’s (1991) functional framework, as also applied in Sinulingga’s (2023) study of Tasya Farasya, distinguishing *topical*, *interjectional*, *emphatic*, and *group-identity* functions.

Topical Function

The *topical* function occurs when a speaker selects a term from another language because it is more precise or more widely recognized within a specific subject domain. This function is most consistently operative in Vlogger A's and Vlogger D's utterances, where terms such as *niacinamide*, *comedogenic*, *ampoule*, and *glass skin routine* belong to the internationally standardized lexicon of dermatology and K-beauty, for which broadly recognized Indonesian equivalents are either absent or unfamiliar to the audience. This corresponds closely to Aini's (2019) low-frequency-word explanation and to Fauziah and Suryani's (2022) finding regarding the prevalence of topic-driven, word-level code-mixing in Indonesian beauty content.

Interjectional Function

The *interjectional* function involves the use of a linguistic element from another language to address the audience informally or establish a conversational tone. This function is most visible in Vlogger E's repeated use of "guys" and casual openers such as "*Oke guys*," which position viewers as participants in an ongoing conversation. This finding echoes the interjectional category identified by Sinulingga (2023) and aligns with Sudewi, Muhlisin, and Ardiyati's (2023) observation that young Indonesian social media users use Indoglish expressions to develop closeness and intimacy with their audience.

Emphatic Function

The *emphatic* function occurs when a linguistic element from another language is selected to stress a message or heighten its rhetorical impact. This function is clearly deployed in Vlogger C's "*It's so worth the splurge*" and Vlogger D's "*It's basically a game changer*," both of which place rhetorical weight on a product's value proposition ahead of any supporting Indonesian clause. This mirrors the emphatic function identified by Sinulingga (2023) and parallels the persuasive, image-building role that English insertion plays in Indonesian beauty advertising, as observed for Shopee beauty product advertisements (Azzah, Bagiya, & Faizah, 2026).

Group Identity Function

Consistent with Sinulingga's (2023) identification of "expressing group identity" as a distinct reason for code-mixing, the data reveal a group-identity function operating most strongly in Vlogger E's casual discourse markers ("so," "okay," "guys," *vibes-nya*) and, in a more prestige-oriented register, in Vlogger C's alignment with an international luxury-beauty community. This usage positions each vlogger as a fluent participant in a globally connected, digitally native beauty community appropriate to her specific niche, reinforcing a shared identity with her audience a pattern also documented among Indonesian university students, for whom Indoglish functions partly as a marker of prestige and group belonging (Rakhmawati et al., 2016), and among teenagers on social media platforms more broadly (Sudewi et al., 2023; Oktavia, 2019).

Indoglish and Purchase Intention: A Limit on the Persuasive Function

An important qualification to the functional analysis above comes from Salikin, Wahyuningsih, and Poerwanta (2023), who directly investigated whether beauty vloggers' use of English influences viewers' purchase intention and found that it does not do so significantly. Instead, their study found that viewers

place greater value on content that is variously performed, humorously presented, honestly delivered, and politely worded than on the mere presence of English insertions. Read alongside the present niche-based findings, this suggests an important distinction: Indoglish serves clear topical, interjectional, emphatic, and group-identity functions that shape how beauty vloggers communicate expertise and build rapport with their audience within each content niche, but this communicative richness does not automatically translate into stronger commercial persuasion. In other words, Indoglish appears to operate primarily as a tool for relational, expressive, and identity-signaling communication within the beauty vlogging community rather than as a direct driver of consumer purchasing behavior.

CONCLUSION

This study set out to investigate the structural types and communicative functions of Indonesian–English code-mixing commonly referred to as Indoglish (Saddhono & Hasanah, 2016) in the spoken content of Indonesian beauty vloggers, and, more importantly, to explain why English rather than Indonesian is consistently selected across different content niches. Based on the analysis of 40 utterances drawn from five niche-differentiated, anonymized vlogger channels, several conclusions can be drawn.

In terms of structural types, the analysis confirms that *insertion* is the most dominant form of code-mixing across all five niches, appearing either independently or in combination with *congruent lexicalization*, a pattern consistent with prior findings on individual Indonesian beauty vloggers (Aini, 2019; Fauziah & Suryani, 2022) and TikTok beauty influencers (Putri & Putri, 2026). *Alternation*, involving structurally complete English clauses, is comparatively concentrated in the luxury and Gen Z casual niches, while *congruent lexicalization*, marked by the Indonesian suffix *-nya* and prefix *di-*, recurs across nearly every niche, echoing both Sinulingga’s (2023) intra-lexical findings and the broader loanword adaptation processes described by Priyastuti (2012).

From a functional perspective, the study demonstrates that Indoglish serves four communicative purposes drawn from Hoffmann’s (1991) framework *topical*, *interjectional*, *emphatic*, and *group-identity* and that these functions are not evenly distributed but cluster around specific niches: the topical function dominates in expertise-oriented niches (skincare science, K-beauty), the interjectional and group-identity functions dominate in the Gen Z casual niche, and the emphatic function is most salient in the luxury niche.

The most importantly, this study moves beyond classification to offer a sociolinguistic explanation for why English is chosen over Indonesian: a combination of genuine lexical gaps in technical vocabulary, prestige and alignment with a global beauty community, connotative shift that Indonesian paraphrase cannot fully replicate, and the discourse economy of fast-paced spoken narration. Crucially, the weighting of these motivations shifts systematically with a vlogger’s content niche and target audience, indicating that Indoglish in beauty vlogging is not a single homogeneous style but a register-sensitive practice calibrated to each niche’s communicative goals. At the same time, this communicative richness does not straightforwardly translate into commercial persuasion; as Salikin, Wahyuningsih, and Poerwanta (2023) found, viewers’ purchase intention is shaped more strongly by variety, humor, honesty, and politeness than by the presence of English insertions per se.

This study acknowledges several limitations. Although the 40-utterance dataset represents a considerable expansion over the single-video or single-creator samples used in most prior research, it remains a purposively selected qualitative sample rather than an exhaustive or statistically representative

corpus, and the analysis focuses exclusively on spoken narration rather than written captions, product reviews such as those examined by Fitria (2024), or audience comments. Future research could expand the scope further by incorporating a larger and more diverse dataset across additional niches, by comparing spoken Indoglish practices across other digital genres following the TikTok-based approach of Putri and Putri (2026), or by employing computational word-level identification methods such as those developed by Chittaranjan, Vyas, Bali, and Choudhury (2014) to enable larger-scale, corpus-based analysis that could test whether the niche-based patterns identified here hold across a much larger sample of Indonesian beauty vloggers. Such investigations would further enrich the understanding of how bilingual language practices shape content creator identity and audience relationships within Indonesia's rapidly evolving digital media landscape.

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