

Indonesian–English Code Mixing in Scarlett Ads: A Study of Creative Language Strategy in Digital Marketing

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ABSTRACT

This study examines the use of Indonesian–English code-mixing in digital advertisements for Scarlett Whitening on Instagram, with the aim of identifying the structural types of code-mixing employed and analyzing its function as a creative language strategy in digital marketing. A descriptive qualitative approach was adopted, drawing on eight poster headlines published on the official @scarlettofficial Instagram account between June 2024 and February 2025. The data were analyzed using Muysken's (2000) typology of code-mixing—which comprises insertion, alternation, and congruent lexicalization—and interpreted through Hoffman's (1991) functional framework, which distinguishes topical, interjectional, and emphatic motivations. The findings reveal that insertion is the most dominant structural type, occurring in the majority of advertisements through the embedding of English nouns and adjectives into Indonesian syntactic frames. Alternation appears in two advertisements featuring structurally complete English clauses, while congruent lexicalization is identified in a single instance involving the morphological blending of an English compound noun with an Indonesian suffix. Functionally, English insertions serve three primary purposes: they address topical domains where English terminology is more widely recognized, establish interjectional intimacy through informal address terms, and function emphatically to create exclusivity and rhetorical impact. The study concludes that code-mixing in Scarlett's advertisements is not an incidental linguistic occurrence but a deliberate strategic instrument for projecting modernity, technical credibility, and social relatability, thereby effectively balancing global appeal with local accessibility in the competitive digital beauty market.

Keywords: Code-mixing, Digital marketing, Scarlett Whitening, Instagram advertising, Creative language strategy

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INTRODUCTION

Digital marketing refers to marketing activities that utilize electronic devices and internet-based platforms to promote products and services. It involves various online channels such as search engines, social media, email, and websites to reach both existing and potential consumers. This form of marketing is also known as online marketing or internet marketing, which emphasizes the use of digital technologies to build communication and engagement with customers in the online environment (Desai, 2019). Social advertising has long functioned as an effective means of influencing audiences' perceptions and attitudes. Over time, the topics addressed in social advertising have expanded and become increasingly specific, particularly from a linguistic perspective. Since its emergence in mass media, social advertising has attracted considerable attention from researchers and has been widely studied in the field of linguistics (Devos, 2024).

Code switching refers to the use of two or more languages within a single speech event, where the transition between languages typically occurs at the boundary of a clause or phrase. In contrast, code mixing involves the insertion of linguistic elements from one language into another within a single clause. These phenomena reflect the flexibility and adaptability of language in responding to diverse communicative needs (Zulfaida et al., n.d.). Users frequently switch between languages as a way to express different aspects of their identity and to interact with particular social groups or communities (Zebua et al., 2025).

Language in advertising has an important role in shaping how consumers think, feel, and make purchasing decisions. In today's digital marketing environment, where brands compete strongly for people's attention, advertisers often use creative ways of using language to make their messages more interesting and easy to remember. One common strategy is code mixing, which is widely used in social media advertisements to attract audiences and increase engagement. The use of Indonesian and English together in promotional content is not only about style, but also serves as a persuasive technique that makes brands look more modern, relatable, and globally connected. Previous studies have shown that advertising language is carefully crafted to improve communication effectiveness and influence consumer responses through its language style and practical use (Pareek & Singh, 2017). Because of this, studying code mixing in digital advertising is important, as it shows how language is used as a strategic tool in modern marketing communication.

Several studies have explored Indonesian–English code mixing in Instagram communication, indicating that it is frequently employed to convey identity and enhance audience engagement (Zebua et al., 2025). Other studies also point out that the use of bilingual language in social media captions is shaped by factors like prestige, group identity, and the effectiveness of communication (*Iin Risliyanti et al.*, 2012). In digital advertising, especially in the promotion of beauty products on Instagram, code mixing is identified as a strategy used to attract consumers and create a modern brand image (Literature et al., 2024).

This study focuses on identifying the types of Indonesian–English code mixing used in Scarlett Whitening Instagram advertisements. It also aims to explore the role of code mixing as a creative language strategy in digital marketing communication. Through this analysis, the study is expected to show how mixing languages helps shape brand identity and attract audience attention on social media.

METHOD

This study adopts a descriptive qualitative approach within a case study framework, as its central aim is to examine and interpret the linguistic features and persuasive roles of code-mixing in Scarlett's visual

advertising content. A case study framework was deemed fitting because it enables a thorough, context-sensitive investigation of a single brand's advertising practices as a defined unit of analysis, specifically the official Instagram account of Scarlett Whitening, @scarlettofficial. This approach allows the researcher to explore how English elements are deliberately incorporated into Indonesian advertising texts within a particular digital marketing setting, without relying on frequency measurements or statistical testing. It should be noted that the findings of this study are not meant to be applied broadly to other brands or advertising contexts. Given that case study research values depth of insight over wide-ranging coverage, the results reflect the specific language choices made by Scarlett Whitening in relation to its brand identity and intended audience, which may differ substantially from those of other Indonesian cosmetic brands or social media advertisers. Accordingly, the conclusions of this study are confined to the case being examined and must be understood within that scope.

The case investigated in this study concerns Scarlett Whitening's use of code-mixing in its Instagram promotional materials, delimited by a defined time period and platform. This account was chosen because it functions as one of the brand's primary digital marketing channels and consistently publishes promotional content that blends Indonesian and English expressions. As Yin (2018) notes, a case study is especially well-suited to research that centers on a contemporary phenomenon within its real-world context, which aligns with this study's focus on language use in social media advertising. The dataset comprises eight digital poster advertisements published between June 2024 and February 2025. The analysis is limited to the headline texts visible within the poster visuals, rather than the accompanying captions. This decision was made because headlines typically carry the core persuasive message of an advertisement and most directly reflect the brand's intentional linguistic choices.

The selected advertisements include "Bestie untuk Skin Barrier Kamu" (June 2024), "Me Time Happy Sebelum Meeting Bertubi!" (July 2024), "2 Minggu Wajah Glow Bright" (September 2024), "Calm Your Skin dengan Hidrasi Maksimal" (February 2025), "Try Our First Ever Tinted Lip Balm. Jadi THE LUCKY PEOPLE yang cobain Scarlett Glass Glow Tinted Lipbalm. GRATIS!" (March 2025), "Long Weekend tapi di Rumah? Ini Starter Pack-nya!", "Water Based Sunscreen dengan Proteksi Maksimal," and "Move On ke Kulit Cerah dan Halus." These advertisements were chosen because they contain evident instances of code-mixing between Indonesian and English and offer substantive material for linguistic examination.

Data collection was carried out through observation and documentation. The researcher systematically reviewed the content published on the @scarlettofficial Instagram account to identify advertisements featuring code-mixing elements. Once the relevant posters had been identified, each image was saved and the headline text was transcribed precisely as it appeared in the advertisement. The posting date of each advertisement was also recorded to support data organization and verification throughout the analysis. Since the dataset consisted entirely of written text embedded in visual materials, no transcription of spoken language was necessary.

The data were analyzed using Miles and Huberman's interactive model, which was applied across three stages: data reduction, data display, and conclusion drawing or interpretation. In the data reduction stage, all English words and phrases appearing within Indonesian sentence structures were identified and extracted from the advertisements. Linguistic elements such as *Calm*, *Skin*, *Glow*, *Bestie*, *Starter Pack*, *Water Based*, and *Lip Balm* were treated as the primary units of analysis.

In the second stage, the identified elements were classified according to Muysken's (2000) typology of code-mixing, which encompasses insertion, alternation, and congruent lexicalization. Expressions such

as *Skin Barrier* and *Water Based* were categorized as insertion, as English lexical items were embedded within Indonesian grammatical structures. Alternation was identified in cases where a complete English clause appeared alongside an Indonesian clause, as seen in the advertisement featuring the phrase "Try Our First Ever Tinted Lip Balm." Instances in which linguistic elements from both languages were merged within a shared grammatical framework were classified as congruent lexicalization. The categorized data were subsequently arranged in tables to support comparison and pattern recognition.

The final stage involved interpreting the findings by examining the communicative and persuasive functions of the English expressions used in the advertisements. Particular emphasis was placed on how code-mixing contributed to constructing associations with modernity, trendiness, exclusivity, and product appeal. By situating the linguistic findings within broader discussions of digital advertising and brand identity, the analysis sought to offer a well-rounded understanding of Scarlett's use of code-mixing as a strategic marketing tool on social media.

RESULTS AND DISCUSSION

Overview of the Findings

An analysis of the eight Scarlett Whitening advertisement posters reveals that Indonesian-English code-mixing is a consistent feature across all data, albeit varying in intensity and form. The English insertions are predominantly nouns and adjectives used to describe the products, highlight their benefits, and cultivate a specific brand image. These findings align with previous research, which indicates that social media advertisements for local beauty products frequently integrate English elements into Indonesian linguistic structures (Aisyah, 2025). Among the eight data sets, Data 6 exhibits the most complex form of code-mixing, whereas the remaining advertisements are predominantly characterized by short words or phrases. This pattern suggests that code-mixing is not a random occurrence; rather, it is a deliberate linguistic strategy employed by Scarlett's creative team to craft a distinct appeal for digital consumers (Aisyah, 2025). To examine these forms and functions in a structured manner, this study draws on the theoretical framework developed by Hoffman (1991). Hoffman distinguishes three primary categories of code-mixing: (1) intra-sentential code-mixing, which takes place when English elements are embedded within an Indonesian clause or sentence; (2) intra-lexical code-mixing, which refers to the morphological fusion of English words with Indonesian affixes (for instance, the attachment of the suffix *-nya* to English nouns); and (3) shifts in pronunciation, wherein borrowed words are phonetically adapted to conform to Indonesian sound patterns. In addition, Hoffman outlines three core motivations that drive the use of code-mixing: addressing a specific topic (in cases where the English term is more widely known or semantically precise), functioning as an interjection (to convey emotion or engage the audience in an informal manner), and serving an emphatic purpose (to reinforce a particular message or produce a desired impression).

When this framework is applied to the eight Scarlett advertisements, a discernible pattern emerges in both the types and functions of code-mixing. With respect to form, intra-sentential mixing—especially at the word level—proves to be the most prevalent, as seen in the incorporation of English nouns such as "*Bestie*" (Data 3), "*Meeting*" (Data 5), and "*Sunscreen*" (Data 8), alongside adjectives like "*Glow*" (Data 2) and "*Happy*" (Data 5). A particularly noteworthy case of intra-lexical mixing is found in Data 4, where the English compound noun "*Starter Pack*" is combined with the Indonesian possessive suffix *-nya*, yielding "*Starter Pack-nya*". Data 6, meanwhile, stands as the only advertisement to feature a complete English

imperative clause ("*Try Our First Ever Tinted Lip Balm*"), representing the most structurally complex instance of intra-sentential mixing across the dataset.

From a functional standpoint, the English insertions present in these advertisements fulfill all three of Hoffman's identified motivations. The topical function is the most conspicuous, given that the majority of English terms relate directly to skincare ingredients, product classifications, or digital lifestyle concepts—such as "*Skin Barrier*" (Data 3) and "*Water Based Sunscreen*" (Data 8)—for which well-established Indonesian equivalents are largely absent. The interjectional function is reflected in the use of informal, friendly expressions such as "*Bestie*" (Data 3) and "*Me Time*" (Data 5), which cultivate a sense of closeness between the brand and its young, urban consumer base. The emphatic function, meanwhile, is deliberately deployed in Data 6, where the English imperative construction and the capitalized phrase "*THE LUCKY PEOPLE*" work together to evoke an exclusive and premium brand image, while the word "*GRATIS!*" is intentionally preserved in Indonesian to heighten its promotional impact.

Taken together, the overview of these eight data points confirms that Scarlett Whitening employs code-mixing not as an unintentional or incidental linguistic tendency, but as a deliberate and strategic creative tool. The range of forms observed—from individual word insertions to complete clausal constructions—reflects the adaptability of this approach, while the consistent correspondence between English elements and their respective functions (topical, interjectional, and emphatic) attests to the purposeful role of language in constructing the brand's identity. Building on this general analysis, the subsections that follow will provide a thorough, data-by-data examination, systematically categorizing each advertisement within Hoffman's typological framework before interpreting the underlying marketing rationale that informs Scarlett's linguistic decisions.

Results

The analysis of eight Scarlett Whitening Instagram advertisement headlines reveals that Indonesian–English code-mixing appears consistently across the dataset, reflecting a deliberate linguistic strategy rather than incidental language use. Drawing on Muysken's (2000) typology, three types of code-mixing were identified: insertion, alternation, and congruent lexicalization. Among these, insertion emerges as the most dominant pattern, followed by alternation, while congruent lexicalization appears in a limited yet notable capacity.

Table 1. Types of Code-Mixing in Scarlett Whitening Instagram Advertisements

No	Data	Headline	Code-Mixed Element	Type
1	Data 1	Bestie untuk Skin Barrier Kamu	Bestie, Skin Barrier	Insertion
2	Data 2	2 Minggu Wajah Glow Bright	Glow Bright	Insertion
3	Data 3	Me Time Happy Sebelum Meeting Bertubi!	Me Time, Happy, Meeting	Insertion
4	Data 4	Long Weekend tapi di Rumah? Ini Starter Pack-nya!	Long Weekend, Starter Pack-nya	Insertion, Congruent Lexicalization

5	Data 5	Calm Your Skin dengan Hidrasi Maksimal	Calm Your Skin	Alternation
6	Data 6	Try Our First Ever Tinted Lip Balm. Jadi THE LUCKY PEOPLE yang 7374obain Scarlett Glass Glow Tinted Lipbalm. GRATIS!	Try Our First Ever Tinted Lip Balm, THE LUCKY PEOPLE	Alternation
7	Data 7	Water Based Sunscreen dengan Proteksi Maksimal	Water Based Sunscreen	Insertion
8	Data 8	Move On ke Kulit Cerah dan Halus	Move On	Insertion

As shown in the table, insertion is the most dominant type, occurring in all eight advertisements either exclusively or in combination with another type. Alternation appears in two advertisements (Data 5 and Data 6), while congruent lexicalization is identified in one instance (Data 4). The following subsections discuss each type in detail.

Insertion

Data 1



Data 2



Data 3



Data 4



Data 5



Data 6



Data 7



Data 8



Insertion, defined by Muysken (2000) as the embedding of lexical items or entire constituents from one language into the structure of another, is the most prevalent form of code-mixing in this dataset. It appears across six advertisements in the form of single English words, compound nouns, and short English phrases that are embedded within Indonesian syntactic structures.

In Data 1, the English noun *"Bestie"* and the compound noun *"Skin Barrier"* are inserted into the Indonesian sentence *"Bestie untuk Skin Barrier Kamu,"* in which the possessive pronoun *kamu* (you) and the preposition *untuk* (for) remain Indonesian. The English elements occupy content-word positions within the sentence while the grammatical framework remains anchored in Indonesian. A similar pattern is observed in Data 2, where the adjectival compound *"Glow Bright"* is inserted into an otherwise Indonesian clause, functioning as a predicate that describes the desired skin condition.

Data 3 presents the most extensive instance of insertion in the dataset, with three English elements—*"Me Time," "Happy,"* and *"Meeting"*—embedded within a single Indonesian headline: *"Me Time Happy Sebelum Meeting Bertubi!"* Here, *sebelum* (before) and *bertubi* serve as the Indonesian structural anchors, while the English insertions carry the primary semantic and lifestyle-oriented content of the message. Data 7 and Data 8 demonstrate further instances of insertion, with *"Water Based Sunscreen"* and *"Move On"* respectively functioning as the thematic focus of their headlines, both positioned at the head of the sentence to maximize reader attention.

Alternation

Alternation, which Muysken (2000) describes as the juxtaposition of clauses or phrases from two different languages at their boundaries, is identified in Data 5 and Data 6. Unlike insertion, alternation involves structurally complete units from each language placed alongside one another rather than embedded within a single host-language structure.

In Data 5, *"Calm Your Skin dengan Hidrasi Maksimal,"* the English imperative clause *"Calm Your Skin"* is joined to the Indonesian prepositional phrase *"dengan Hidrasi Maksimal"* (with maximum hydration) through the Indonesian preposition *dengan*. Each component retains its distinct grammatical identity, making this a clear instance of clausal alternation at the boundary between English and Indonesian.

The most structurally complex instance of alternation appears in Data 6: *"Try Our First Ever Tinted Lip Balm. Jadi THE LUCKY PEOPLE yang cobain Scarlett Glass Glow Tinted Lipbalm. GRATIS!"* This advertisement contains a complete English imperative sentence (*"Try Our First Ever Tinted Lip Balm"*) alongside a predominantly Indonesian declarative clause (*"Jadi THE LUCKY PEOPLE yang cobain..."*), with the capitalized English noun phrase *"THE LUCKY PEOPLE"* embedded within the Indonesian sentence as a nominalized subject. The structural complexity of this advertisement, involving both alternation at the sentential level and partial insertion within an Indonesian clause, renders it the most linguistically elaborate example in the dataset.

Congruent Lexicalization

Congruent lexicalization, which Muysken (2000) characterizes as the blending of lexical material from two languages within a shared or compatible grammatical structure, is identified in one instance in this dataset. In Data 4, *"Long Weekend tapi di Rumah? Ini Starter Pack-nya!"* the English compound noun *"Starter Pack"* is morphologically integrated with the Indonesian enclitic suffix *-nya*, producing the hybrid form *"Starter Pack-nya."*

In Indonesian, *-nya* functions as a third-person possessive marker or definiteness enclitic, and its attachment to an English base form creates a lexical unit that simultaneously conforms to Indonesian morphological conventions while retaining its English lexical identity. This morphological fusion exemplifies congruent lexicalization, as the resulting form cannot be attributed exclusively to either language's grammatical system. The naturalness with which *-nya* attaches to the English compound

suggests that *"Starter Pack"* has been sufficiently integrated into the informal Indonesian lexicon to permit morphological modification—a finding consistent with broader patterns of English loanword adaptation in colloquial Indonesian usage.

Discussion

Having established the structural types of code-mixing present in Scarlett Whitening's Instagram advertisements, this section examines the communicative and persuasive functions that motivate these linguistic choices. Drawing on Hoffman's (1991) three motivational categories—the topical function, the interjectional function, and the emphatic function—the following analysis demonstrates that code-mixing in these advertisements serves strategically differentiated purposes that collectively support the brand's digital marketing objectives.

Topical Function

Hoffman (1991) identifies the topical function as occurring when a speaker or writer employs a term from another language because it is more precise, more familiar, or more widely recognized within a particular subject domain. This function is the most consistently operative across the dataset and is particularly evident in advertisements that foreground skincare-specific terminology.

Terms such as *"Skin Barrier"* (Data 1), *"Glow Bright"* (Data 2), *"Water Based Sunscreen"* (Data 7), and *"Tinted Lip Balm"* (Data 6) belong to the specialized lexicon of the contemporary skincare and beauty industry, in which English has emerged as the dominant international language of product classification and ingredient description. For these terms, widely recognized Indonesian equivalents are largely absent from everyday consumer discourse, making their retention in English a communicatively motivated choice rather than a purely stylistic one. By employing these English terms, Scarlett effectively positions its products within a globally standardized beauty framework, signaling technical credibility and alignment with international skincare standards. This finding is consistent with prior research indicating that English insertions in Indonesian advertising tend to cluster in domains where English terminology has achieved broad recognition among target consumers.

Interjectional Function

The interjectional function, as defined by Hoffman (1991), involves the use of a linguistic element from another language to address the audience informally, express emotion, or establish a conversational and relatable tone. This function operates through the use of English expressions that carry strong social and affective connotations within contemporary Indonesian youth culture.

The most salient example of this function is the use of *"Bestie"* in Data 1. As an informal English address term denoting a close friend, *"Bestie"* has been widely adopted in Indonesian social media discourse as a marker of warmth, peer solidarity, and youthful familiarity. Its use at the opening of the headline *"Bestie untuk Skin Barrier Kamu"* immediately establishes a tone of friendly intimacy, positioning the brand as a peer rather than a commercial entity. This strategy of using informal direct address to reduce communicative distance between brand and consumer is consistent with findings by Zebua et al. (2025), who note that English terms in Indonesian Instagram communication frequently serve as signals of social identity and group belonging.

The interjectional function is also evident in Data 3, where the expressions *"Me Time"* and *"Happy"* invoke lifestyle concepts and emotional states widely recognized among urban Indonesian millennials and

Generation Z consumers. By embedding these affectively charged English terms within the advertisement, Scarlett constructs a brand persona that is not merely selling a product but speaking directly to the lived experiences and aspirations of its target audience. This positions code-mixing not simply as a linguistic feature but as a relational strategy through which the brand cultivates consumer loyalty and engagement.

Emphatic Function

The emphatic function, according to Hoffman (1991), occurs when a linguistic element is selected from another language in order to stress a particular message, heighten its rhetorical impact, or create a specific impression in the audience's mind. This function is most conspicuously and strategically deployed in Data 6, which represents the most rhetorically sophisticated advertisement in the dataset.

In *"Try Our First Ever Tinted Lip Balm. Jadi THE LUCKY PEOPLE yang cobain Scarlett Glass Glow Tinted Lipbalm. GRATIS!"*, the phrase *"THE LUCKY PEOPLE"* is rendered entirely in English and in full capital letters. This orthographic and linguistic choice serves a clear emphatic purpose: by capitalizing the phrase and selecting English over Indonesian, the advertisement elevates the designated consumer group to a position of special status, constructing an aura of exclusivity and desirability around the promotional offer. The emphatic force of *"THE LUCKY PEOPLE"* is further reinforced by its structural positioning as the grammatical subject of the Indonesian clause that follows, ensuring that it functions as the semantic apex of the entire advertisement.

Significantly, the same advertisement employs *"GRATIS!"*—the Indonesian word for free—with equal orthographic emphasis. This deliberate bilingual contrast reflects a sophisticated understanding of the distinct communicative registers that English and Indonesian occupy in the minds of the target audience: English is deployed to construct premium aspiration and brand prestige, while Indonesian is strategically preserved at the moment of maximum promotional impact to ensure that the core message—the product is free—is communicated with the greatest possible directness and clarity. This finding supports Iin Risliyanti et al.'s (2012) observation that bilingual choices in Indonesian social media communication are simultaneously shaped by considerations of prestige, group identity, and communicative effectiveness.

The Interplay of Structure and Function

A cross-analysis of the structural and functional findings reveals a meaningful correspondence between the type of code-mixing employed and the communicative function it serves. Insertion, the most structurally minimal form of code-mixing, predominantly serves the topical and interjectional functions: individual English words and compound nouns are inserted precisely because they carry domain-specific meanings or socially resonant connotations that Indonesian equivalents cannot fully replicate. Alternation, by contrast, operates primarily at the level of the emphatic function, as the juxtaposition of structurally complete English and Indonesian clauses generates a more pronounced rhetorical contrast and a stronger cumulative communicative effect. Congruent lexicalization, meanwhile, reflects the deepest level of linguistic integration, suggesting that certain English expressions—such as *"Starter Pack"*—have been sufficiently absorbed into informal Indonesian usage to undergo productive morphological modification.

This structural-functional correspondence demonstrates that Scarlett Whitening's code-mixing practices are not random or incidental but represent a carefully calibrated linguistic strategy in which form and function are mutually reinforcing. As Pareek and Singh (2017) observe, advertising language is purposefully crafted to maximize communicative effectiveness and shape consumer responses. In the context of Indonesian digital marketing, code-mixing serves as a particularly powerful tool for achieving

this goal, enabling Scarlett to project modernity and technical expertise through English while maintaining cultural accessibility and emotional resonance through Indonesian—a balance that is essential for effective brand communication in the competitive social media landscape.

CONCLUSION

This study set out to investigate the types and functions of Indonesian–English code-mixing in the Instagram advertisements of Scarlett Whitening, as well as to explore its role as a creative language strategy in digital marketing communication. Based on the analysis of eight poster headlines, several conclusions can be drawn.

First, in terms of structural types, the analysis confirms that **insertion** is the most dominant form of code-mixing, appearing either exclusively or in combination with other types across all eight advertisements. English lexical items—predominantly nouns such as "*Skin Barrier*," "*Sunscreen*," and "*Meeting*," as well as adjectives like "*Glow*" and "*Happy*"—are consistently embedded within Indonesian grammatical structures. **Alternation** is identified in two advertisements (Data 5 and Data 6), where complete English clauses are juxtaposed with Indonesian clauses at structural boundaries. **Congruent lexicalization** occurs in one instance (Data 4), marked by the morphological fusion of the English compound noun "*Starter Pack*" with the Indonesian enclitic suffix *-nya*, producing the hybrid form "*Starter Pack-nya*."

Second, from a functional perspective, the study demonstrates that code-mixing in these advertisements serves all three of Hoffman's (1991) motivational categories. The **topical function** is the most consistently operative, as English terms related to skincare ingredients and product categories are employed precisely because they are more precise and widely recognized within the contemporary beauty industry. The **interjectional function** operates through affectively charged terms such as "*Bestie*" and "*Me Time*," which cultivate intimacy and peer solidarity with the brand's young, urban consumer base. The **emphatic function** is most strategically deployed in Data 6, where the capitalized English phrase "*THE LUCKY PEOPLE*" constructs exclusivity and brand prestige, while "*GRATIS!*" is deliberately preserved in Indonesian to maximize promotional clarity and directness.

Third, the interplay between structural type and communicative function reveals a meaningful correspondence: insertion predominantly serves topical and interjectional purposes; alternation operates primarily at the emphatic level; and congruent lexicalization reflects the deepest level of linguistic integration, suggesting that certain English expressions have been sufficiently absorbed into informal Indonesian usage to undergo productive morphological modification. This structural-functional alignment confirms that Scarlett Whitening's code-mixing practices are not random or incidental but represent a carefully calibrated linguistic strategy in which form and function mutually reinforce one another.

In conclusion, code-mixing in Scarlett Whitening's Instagram advertisements functions as a deliberate creative strategy that enables the brand to project modernity, technical expertise, and international credibility through English while simultaneously maintaining cultural accessibility, emotional resonance, and communicative effectiveness through Indonesian. This bilingual approach allows Scarlett to construct a distinctive brand identity that appeals to the digitally native, generationally aware consumer segment, positioning the brand as both globally aspirational and locally relatable within the competitive landscape of Indonesian digital marketing.

Finally, this study acknowledges several limitations. The dataset is limited to eight poster headlines from a single social media platform, and the analysis focuses exclusively on written headline texts rather than accompanying captions or consumer responses. Future research could expand the scope by incorporating a larger and more diverse dataset, comparing code-mixing practices across multiple local beauty brands, or employing quantitative methods to measure the impact of code-mixing on consumer engagement and purchasing decisions. Such investigations would further enrich the understanding of how bilingual language strategies shape brand communication and consumer behavior in Indonesia's rapidly evolving digital marketing ecosystem.

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