

Mixing and Switching in Social Media: Denoting the Indonesian “Keminggris” Language

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Mixing and Switching in Social Media: Denoting the Indonesian “Keminggris” Language

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This article aims to uncover the use of mixing and switching of Keminggris language (speaking and acting like British people) in social media. It reveals types of language switching that Indonesian youth have commonly used, also the features and functions of that switching. The main data was taken from written expressions (of statuses and captions) in social media, particularly from Facebook and Instagram of 15 Indonesian university students. The findings indicated that young people used more inter-sentential code-switching taking place between phrases and sentences. They tended to mix some English words/phrases in Indonesian sentences which is also called “Bahasa Gaul”, or social language, to show their status as educated people mastering the global language, and partly to impress their followers and gain some attention in the social media. This language practice, though it lacks the intelligibility of standard language, shows the fluidity of English and Bahasa Indonesia when they are used side-by-side. Youth seem to enjoy doing it and this became an interesting field for further research.

Key words: *Youth language, code-switching, Keminggris, Bahasa Gaul.*

Background

Youth language reflects social behaviour and attitudes encompassing abundant ‘niches’ and uniqueness. It is not necessarily ²⁵ describing the linguistic behaviour of a specific social group of young people, but it can also **refers to a group of people** contributing **to the** emergence of a new “language”, allowing the speakers to claim a certain legitimation of their language practices (see Feral 2012). It has been common in Indonesia that youth employed ‘Keminggris’ language which means *speaking and acting like British people*. This practice



has been commonly found in social media where people can easily make a connection with people all over the world.

The domination of social media in Indonesia is clear. Statistics state that 56% of the whole population of Indonesia are active in social media (Digital 2019). Further, Indonesia was reported as the fourth world highest number of Facebook users (of the total of three billion users). From the perspective of age and gender, the biggest users of social media in Indonesia are 18-34 years classified as productive youth. Interestingly, the total number of males is slightly higher, compared to females, which accounts for between 3-5% (Digital, 2019).

Regarding the role of English in Indonesia, it is not the language commonly used in casual communication. It is a foreign language learnt in formal education basically for instrumental purposes. It is rare to find Indonesians speak English in the street for communication. However, as connected to the social media use, there is a fast-growing phenomenon these days where English is used by Indonesian youth aka *Keminggris* particularly in social media. *Keminggris* language is also known as *Bahasa Gaul*/social language which has been first popularized by youth in South Jakarta and claimed as *Bahasa Gaul Anak Jaksel* (social language of South Jakarta). In social media, statuses and captions of switching and mixing English, Bahasa Indonesia, and local languages are frequently used and observed. This phenomenon became such a norm in such language practice because the speakers are multilingual. As *Keminggris* language mostly uses mixing and switching words and phrase, this study focuses on this area.

So far, vurrent research of *Keminggris* language mostly displays some linguistic features and semiotic patterns (e.g. Poernamasari 2019) and language identities (e.g. Rahayu 2016). There are some online resources enriching this topic including newspaper, blogs, thesis, and conference papers (See Andapita in Jakarta Post 2018, Tirto.id 2019, Kendinanti 2016, Poernamasari 2019). They have discussed some words and expressions oftentimes used in social media, such as in what contexts they are used and where the words are originally from. In fact, some²¹ search of youth language was done in literary works (See Djenar 2014; Martin 2018). Very little research has been done on the real use of language such as in social media or in other natural settings where the language is genuinely used. Therefore, this research was conducted fill the gap as well as to augment sociolinguistic studies in the growth of social language in Indonesia.

This paper addresses the code-switching types of statuses/captions used by youth in social media, also the functions and features of the switching languages. Even though this research has a limited sample, it should illuminate sociolinguistic research in Indonesia.



Review of Related Literature

The section argues that switching language shows a style and a manner displaying some linguistic features. This section presents some connected topics of types of code-switching, borrowing, language mixing, language use in social media, and *Keminggris* language.

9 ***Types of Code-Switching***

Types of code-switching can be identified from the standpoint of grammatical approach in which the feature is identified from the location of where code-switching occurs. A seminal work by Poplack (1980) categorizes types of grammatical code-switching as: inter-sentential switching, tag-switching and intra-sentential switching.

Inter-sentential switching occurs at a clause or a sentence level, where each clause or sentence is in one language or another, as in the example below:

Sometimes I'll start a sentence in Spanish Y TERMINO EN ESPAÑOL (Sometimes I'll start a sentence in Spanish and finish it in Spanish) (Poplack, 1980, p. 581).

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Tag-switching is the insertion of a tag phrase from one language into an utterance from another language, such as the words: 'you know, I mean, well, etc.'

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O nee hier's 'n paargodjies, sorry
Oh no here-are (truncated) a few thing-diminutive-plural (truncated) sorry
(Oh no, there are a few things here, sorry) (Van Dulm, 2002, p. 64).

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Intra-sentential switching takes place within the clause or sentence, regarded as the most complex one. The following example is Punjabi English bilingual in Britain in Romaine 1995 which is presented in Hamers and Blanc:

3
Kio ke six, seven hoursteschool de vic spend karde ne, they are speaking English all the time.

(Because they spend six or seven hours a day at school they are speaking English all the time) (Hamers& Blanc, 2000, p. 260).

Code-switching in some senses is involved borrowing and code-mixing. Next discussion therefore is about those topics and how they are different from code-switching.



Borrowing

Poplack (1980) believes that the constraints occur not because the speakers are dealing with code-switching but because they are related to *borrowing*. Some scholars suggest that borrowing should be separated from code-switching since it can affect all aspects of language (Gumperz, 1982; Gardner-Chloros, 2009). In definitional terms, Gumperz explains *borrowing* as 'the introduction of single words or short, frozen, idiomatic phrases from one variety into the other' (1982, p. 66), whereas code-switching is a series of meaningful combinations of languages having two distinct grammatical systems which speakers must consciously or subconsciously process. Borrowing is 'the adaptation of lexical material to the morphological, syntactic and usually phonological patterns of the recipient language' (Hamers & Blanc, 2000, p. 259). Put simply, code-switching deals with two languages with two grammatical systems while borrowing only involves the grammar of one language (Poplack, Sankoff & Miller, 1988).

Code-mixing

Another feature of language use which is seen as similar but different from code-switching is code-mixing. Ritchie and Bhatia identify code-mixing as:

The mixing of various linguistic units (morphemes, words, modifiers, phrases, clauses, and sentences) primarily from two participating grammatical systems within a sentence. In other words, code-mixing is intra-sentential and is constrained by grammatical principles and may also be motivated by social psychological motivation (Ritchie & Bhatia, 2013, p. 376).

Bokamba (1988) explained that code-switching is language alternation which occurs inter-sententially or beyond sentence borders whereas code-mixing occurs intra-sententially or within a sentence. However all these explanations are still controversial, and sometimes they are just terminological. Some scholars choose the term code-mixing to refer to both mixing and borrowing phenomenon with the reason that the term is more neutral, on the other hand some use this term to refer to other linguistic phenomena such as: code-switching, interference, etc. (Ritchie & Bhatia, 2013).

Language in Social Media

Communication conveys 'phatic' function in which Jakobson (1960) explained that it serves a particular purpose for carrying 'content' of communication (Van & Blommaert 2015). Language in social media has this characteristic of expressing a *phatic mood*. Take, for example, a status posted in Facebook sometimes is deliberately to express a message of sadness. However the writer of the status may go beyond the literal purpose in the way he/she is actually keeping a hidden purpose and attitude behind that. In youth community, there is a



tendency to pick some words, known as viral words, as they are emotionally playful and inherently creative.

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A study of adolescent social media interaction in two Indonesian teen novels (Djenar 2014) to demonstrate how their communication styles are symbolized. The study argues two registers found in the novels –*Gaul* and *Alay* evoke different stances towards certain behaviour and styles of communication. *Gaul* register is associated as ‘the standard, preferred style for adolescent social media interaction’ (p.166). *Gaul* represents a register chosen by young people of ‘sound’ character. On the other hand, *Alay* is used by minor characters of indulgent and lazy. *Alay* is regarded as *dibuat buat* or ‘being phoney’ (Mann 2010, p.71). Overall, these two registers display different linguistic typification.

Keminggris Language

The term ‘*Keminggris*’ as has previously been discussed means ‘speaking/acting like English people’ referring to those who are acting like Westerners (see Martin 2018). *Keminggris* is one of the variations of youth language. Djenar (2015) articulates that youth language describes “urban vernacular” (referring to Rampton 2010) which is often associated with a linguistically incompetent social group. She gave an example of street language in Dutch, called *straattaal*, a mixed-language spoken by Amsterdam youth originally used in academic purpose to define urban language varieties combining immigrant languages and American English. This practice is similar to *Keminggris*.

Keminggris, from the word *kem+Inggris*, means that the speaker is pretending to be able to speak English fluently while he/she is not that competent. Young people who write/speak in *Keminggris* way like to spice their language (in this case in their statuses and captions) in English but they are influenced by the linguistic features and vocabulary of their L1. This term has a similar sense to the word *kemlondo* which means speaking like Dutch. The term was common in Indonesia back then in the Indonesian Dutch colonization where it was found that local people liked imitating the way Dutch spoke aka *kemlondo*. However, this term is not merely imitating the speaking style but also lifestyle.

Word	Source	Notes
<i>Keminggris</i> (people)	kem + inggris	pretending to speak like English
<i>Kemlondo</i> (people)	kem + londo	pretending to speak like Dutch
<i>Kemeruh</i> (something)	kem+ eruh	pretending to know a lot about things



Keminggris language has become popular since the users have the appreciative attitudes towards English and American popular culture – as music, movies, books and novels in English. The feature of this language can easily be spotted using code-switching and mixing language where some English words (adopted or adapted) are placed in phrases or sentences in Bahasa Indonesia. Martin argues that *Keminggris* is somehow betraying Indonesia-ness (Martin 2018, p.9). The dominance of English, as Phillipson (1992) states as linguistic imperialism, is another factor contributing *Keminggris* language which has been ordinarily used by Indonesian youth. The power of social media in spreading Western style and culture is obviously inevitable.

Methods

This research used qualitative approaches. This data was gained from texts taken from 500 captions and statuses taken from the social media of some university students based in Malang, East Java in Indonesia with the age of 15-24 for four months from January to April, 2019. This age group (referring to UNESCO 2014) was selected as the participant with the reason that students of that age are active to be university students. The age limit was selected in that group to define the scope i.e. the practice of mixing and switching of *Keminggris* language in young social group. This study used a small size corpus since the focus is not quantitative corpus analysis, yet it also has a focus on identifying the patterns and meanings where mixing and switching were used in the language practice.

The textual data of code-switching was analyzed quantitatively to identify the types of code-switching, in what situations they were used, and the reasons why the participants did such code-switch. Furthermore, the quantitative analysis was conducted using small corpus with the help Antconc software in identifying patterns and concordance. Small scale corpus analysis was done by first sorting the textual data which contained switching and mixing *Keminggris* language and texts comprising *Keminggris* captions/statuses. All data was then saved in text format(.txt) to be further analysed using AntConc –a corpus software. The analysis was then done qualitatively by closely studying the characters, word-form, part of speech and sentences.

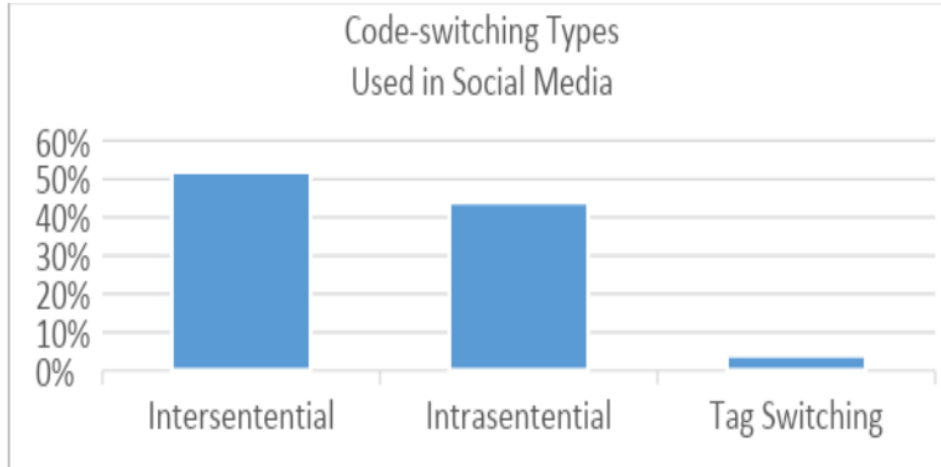
Results and Discussion

The results of data analysis are presented to describe the types of code-switching, also functions and features of the switching languages by youth in social media.

Types of Code-Switching

The study found that three types of code-switching were identified recapitulated in this following graph:

Chart 1. Code-switching types used in social media



The result indicated that intersentential code-switching (52%) was prominent than the other two types –intrasentential (44%) and tag switching (4%)²³ Tag switching appears to be the least frequent. The next discussion pinpoints each type of code-switching and gives some examples of each.

Intersentential Code-Switching

¹¹ This type of code-switching occurs after a sentence in the first language has been completed and the next sentence starts with a new language (e.g. Appel & Muysken 1987:118) at ph²⁹ al, sentence, or discourse boundaries. The data is presented into two types: from English to Bahasa Indonesia, and from Bahasa Indonesia to English. The data is written in bold to easily locate the code-switching part.

Data 1

I don't need your wealth, I just need your loyalty. ***Makin tembem aja.***

The above example indicates that the interlocutor finished one sentence in English then shifting to a new sentence in Bahasa Indonesia, *makin tembem aja* which means he got chubbier. The English sentence was about the writer (indicating the subject “I”) whereas the Indonesian sentence was describing about his/her boyfriend. The English sentences, in this case, seem to work as an expression of the writer’s feelings while Bahasa Indonesia works as to describe the photo shown.



Data 2

Never underestimates ur age, but ur faith, *yang artinya: ojek keganjenan wae buk ibuk, sadar umur.*

Another example of intersentential code-switching above informs us that the writer gives advice to audience about age and faith. He/she then switches to Indonesian, *yang artinya*, and Javanese, *ojok keganjenan wae buk ibuk, sadar umur* which means do not get too flirty ladies, think about your age. The way he/she switches to Bahasa Indonesia and Javanese remains to give advice, yet it sounds informal, and as if he/she gave a comment on the photo. In addition, the writer uses texting abbreviation in the word *your* into *ur* to make it more practical.

Intrasentential Code-Switching

This switching involves a language shift ¹⁹ in the middle of a sentence, commonly performed without interruption or pause. The data found in this study ordinarily occurs in switching back and forth of one language (e.g. English) into another (e.g. Bahasa Indonesia) and shifts back to English. The two examples are presented below.

Data 1

Everything that I have which is *milik Tuhan* and if I lost what I have literally *harus ikhlas dong.*

²² It is interesting to note that the use of adjective clause “which is” for continuing the sentence. This is the famous example that is commonly used to connect phrases and sentence. It is assumed that “which”, as relative pronoun, is only used for things and animals. However, it is used for explaining situation referring to any relative pronoun in Bahasa Indonesia, such as explaining persons, animal, and things. We can see that there is an expanding function of relative pronoun “which” in social language. Switching to Bahasa Indonesia “*milik Tuhan* (belongs to God)” is simply done to sharpen the power of God in this case was expressed in L1. Further, the speaker switched back to English by expressing a conditional sentence i.e. “and if I lost what I have literally” to make a contradiction from the previous phrase. Moreover, the word “literally” in this context is not appropriate to be used. Yet it seems that the word “literally” also indicates Gaul language in social media. The speaker then switched to Indonesian again by saying *harus ikhlas dong* which means to take it sincerely. The example of intrasentential code-switching above expresses the speaker’s self-reminder to be a sincere person.



Data 2:

Don't expect happiness in others, *karena bisa jadi* someone *yang kamu harapkan untuk bisa membahagiakan dirimu adalah* the first people *yang ingin melihat hidupmu lebih sengsara dari sebelumnya*.

This example also starts in English to give advice to people to expect happiness from other people. Then the speaker switched to Bahasa Indonesia to give a further comment, shifting back and forth to give some explanation from the advice. The phrases *karena bisa jadi* means because it could be, *yang kamu harapkan untuk bisa membahagiakan dirimu adalah* means (someone) whom you expect to make you happy is, and *yang ingin melihat hidupmu lebih sengsara dari sebelumnya* means who really want to see you more suffered in life. In addition, the words “someone” and “the first people” were inserted in the phrase:

...*karena bisa jadi* **someone** *yang kamu harapkan untuk bisa membahagiakan dirimu adalah* **the first people** *yang ingin melihat hidupmu lebih sengsara dari sebelumnya*.

It seems that the pieces of words used as intra-sentential switching only take a small part in the sentence and the words were chosen to create *Keminggris* sentence in which the writer intended to do.

³ **Tag Switching**

This type of code-switching occurs when a speaker puts a tag statement of one language as insertion between one sentence in another language as in the examples below.

Data 1

Maafkan aku yang kadang menyebalkan dan jahat. Tapi so far sayang banget sama kalian.

The above example shows the writer's love expression to his/her friends. The Indonesian phrases *maafkan aku yang kadang menyebalkan dan jahat* means I am sorry sometimes I am annoying and mean whereas *tapi so far sayang banget sama kalian* means but so far, I love you all. The data above inform us that tag switching functioning as a discourse marker, e.g. so far, does not really affect the message. They smoothen the readability of the message.

Data 2

Iya, jujur kadang saya depresi sama fisik saya. Bukan menyalahkan, as you know guys orang tu beda-beda nangepin jokes, atau bercandaan.

The English translation of the above example is honestly, sometimes I am depressed with my physical appearance, I don't blame you, as you know guys, different people have a different way to respond jokes. It expresses the writer's opinion. The tag switching functioning as



filler, as you know, used by the writer does not affect the message. Tag switching is normally found in the middle of sentences/phrases, however, sometimes it does not change the meaning if the position of discourse marker is changed/moved to the first or final position of the sentence. The data only showed tag switching in English.

Next, the findings present the functions of switching languages in social media. It is vital to also demonstrate the functions in order to understand the phatic purpose of this switching language.

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Functions of the Switching Language

It is important to further identify the functions of this switching languages describing some uniqueness i.e. for giving motivation, expressing gratitude, praying, and expressing feelings.

Giving Motivation

The data tells us that speakers were desired to pass encouragement to the audience, such as in these following examples:

1. *Generasi muda adalah* (young generation is) **agent of change, not agent of game**
2. *Hidup butuh* (life needs) **action bukan hanya sekedar nulis** (not just write) **caption**.

The two examples above show us the function of switching to English in order to give motivation. The writer used some words which have similar sound, such as: 1) agent of chance, not agent of game 2) action, and caption. The writer picked certain words that best fit the intended message.

Expressing gratitude

It was very common to find in the data that the writer switched to Bahasa Indonesia in order to say thank you, presented in the following data:

Saya bisa belajar bagaimana karakter orang dari tempat yang berbeda dari saya, belajar mengelola keuangan, belajar sabar (I learn to understand people's character from a different place, learn to manage my finance, learnt to be patient). **Thanks Jesus for this amazing chance.**

Expressing gratitude is done by switching to English and particularly dedicated to God and parents. The data showed that the writer first stated the message in Bahasa Indonesia which is about the lesson he/she gained in life, then he/she switched to English to thank God for passing his/her gratitude.



Praying

I love them, thanks God for these cute nephews. *Semoga Tuhan selalu memberkati tumbuh kembang mereka dalam iman dan jasmani* (May God bless these two kids in faith and health).

The data is different from the previous data i.e. expressing gratitude in the way switching was done from English to Bahasa Indonesia, while this example is in Bahasa Indonesia to English. It shows that praying was executed in Bahasa Indonesia. This may create a sense that praying is more fluid to be done in L2.

Expressing Feelings

The following data states that switching is done to express feelings. In Indonesia, this purpose is often called *curcol* which stands for *curhat colongan*, meaning expressing feelings freely, without a plan. The person who does *curcol* loves stating his/her feelings in a simultaneous response, such as in the following data:

Ga pernah pacaran > ga punya mantan > ga perlu move on>ga galau >hidup tenang bahagia #eaaaa (never have a girl/boyfriend. Never have an ex. No need to move on. Never feel anxious. Live peacefully and happily #eaaa)

The word *move on* has a meaning to carry on life which the writer means that he needs to continue his life even though he has no boyfriend. The status comprises five sentences in which each sentence has the Indonesian word *ga* or *gak* meaning *not*. The writer intentionally uses the word *ga* in the four sentences in order to keep the rhyme and to sound more playful.

Language Features

Some language features found cover the use of *pun words*, *abbreviation*, *the use of Javanese and Arabic*.

Using Pun Words

Pun word is a play of words where the two or more different words have similar sound/phonemic function. The following example indicates the use of pun words:

Makan bakwan, naik motor (eating Bakwan while riding a motor bike). **Are you the one, I'm looking for?**

The above example is the example of a traditional poetry, called *pantun* in Bahasa Indonesia. This switching is showing the rhyme of the words (phonetic transcription):



Bakwan /baʔwan/ and one /wʌn/
Motor / mətətə / and for / fɔ: /

The followings are other data featured pun words:

1. Mahasiswa bukan **agent of game** tapi **agent of change**.
2. **Mizone** apa **friendzone**?
3. Menabur fitnah? You play **drama** and you will get **karma**
4. **Happiness** until **ngeness**.

Table 1: Pun words in sentences

Word 1	Word 2
game /geɪm/ (Eng)	change / ʧeɪndʒ/ (Eng)
mizone /maɪzəʊn/ (Eng)	friend-zone /frɛnd-zəʊn / (Eng)
drama /dra:mə/ (Eng)	Karma /'kɑ:mə/ (Eng)
happiness /'hæpɪnɪs/ (Eng)	ngeness /ŋɜnɜs/(Javanese)

The examples of pun words above show language creativity in which the writer picks some words deliberately to match the sentence he/she created.

Abbreviation

Some abbreviations were frequently used and recapitulated in these tables:

In a Messy Way

Abbreviation	Meaning	Abbreviation	Meaning	Abbreviation	Meaning
Ngfly (Eng)	flying	KnfrmX (Eng)	Confirmation	Hpy (Eng)	Happy
Hlday (Eng)	Holiday	HBD (Eng)	Happy Birthday	DM (Eng)	Direct Message

Adoption

Adopted word	Meaning	Adopted word	Meaning	Adopted word	Meaning
Gaess (Eng)	Guys	Aplut (Eng)	Upload	Syp (Ind)	Siapa(who)
Friendshit (Eng)	Friend+Shit	Ter-love (Ind-Eng)	Ter+Love (most loved)	Bray (Eng)	Brother
Hay (Eng)	Hi	Yaps (Eng)	Yes	Kuy (Ind)	Yuk (let's)



Typographical

Typo word	Correct word	Typo word	Correct word	Typo word	Correct word
Caching up	Catching up	Verry	Very	Naice	nice
Importent	Important	Missyu	Miss you	Scull	School
Thnks God	Thanks God	ngfly	flying		

Using Javanese

1. Taken by *syp embuh ga inget* (who, I cannot remember).
2. Sorry from now, slowly giving up on you, *mboh bener opo ora* (I don't know whether it is correct or not)
3. I am not afraid, *aku ra phopho* (I am fine)

Some Javanese sentences above have characteristics of having negative such as: *embuh, mboh, ora, mboten* which means 'no'. However, the Javanese expression of *akurapopo* means that the speaker is fine. This following data demonstrate a switching using *Walikan* language i.e. Javanese reverse words:

Trims confirmnya Sob (Thanks for the confirmation Boss)

The word *Sob* came from the word Boss

Sob/sɔb/ boss/bɔs/

In Bahasa Walikan double -s in the word boss was dropped into the word sob.

Using Arabic

The data also found some Arabic words were sometimes used.

1. Hay guys? (Hello Guys) Au hy mo ucapin mt pagi n aktivitas mga sll bw berkah (I just want to say Good Morning and have a great day) **amien amien** lam knal dari maray (Greeting from Maray) Good lucks.
2. Warning! Sorry if I use Sundanese regional language, because this is the language that I use when playing with team members, if you like **Alhamdulillah**, *if nothing is fine* (If you don't, it's fine). Thank you

Discussion

Switching is linguistic option for social media users in communicating their thoughts and making meanings. The data of code-switching types reveal that inter-sentential code-switching was the most prominent among the three types. This could be because finishing a phrase/sentence in one language and continued shifting to another language is less complex



rather than inserting words/phrase in the middle of sentence as in intra-sentential code-switching.

Looking at code-switching function and feature (e.g. for thanking people, expressing feelings, giving motivation etc.; Javanese and Arabic code-switching), we see that those language users are loyal to their local attributes, as the data occasionally showed the use of Javanese, Arabic words and Malangese reverse words. English might be the primary choice, however, language users seem to use some words connecting to their identity as Javanese (or Malangese) and Moslem. This finding reflects to Sharma's study (2012) reported that switching and mixing between English and Nepalese in social media helped the users construct their bilingual identities of English and other language speakers. The linguistic practice was embedded and contextualized with the local and global content. The finding suggests that it is the reason for cultural change in a place.

This also pinpoints Yanuar et al's argument (2017) that what has been going on in natural use of language (e.g. in social media posts) is displaying socio-cultural values of the speakers in which demonstrates the social change and structure. We can see that youth language users in social media are keen to use various words when they think that the language fits them and represents themselves. It appears that these language users seemed to pick up words or expression which have some impression of *kekinian/modern*).

Obviously, English is associated with the language of educated people, therefore, they have a positive attitude towards it. Further, as multilingual users, they also embrace other languages which exhibit their uniqueness. Take for example, pun words reveal the creativity of linguistic dictions in picking some pair words in a nice piece of sentence/phrase such as the words: *Bakwan* – one, motor – for. The use of pun word also identifies the use of popular words e.g. friendzone, karma, endorse etc. Even some words such as: friend-zone, kepo etc. did not exist before.

Language choice is a liberated action as what Mann (2010) put on his example of Indonesian homosexuals have a register embarking rich and lexical creativity in order to be 'anti-mainstream' and unique. From observing the data in switching language behaviour of Indonesian youth, we can also see that they have a similar mindset of being creative and unique language users, such as in pun words, abbreviation, and adoption. Many of those examples are evidence of linguistic creativity of youth. However, the difference between them is in the language register (such the concept of Gaul and Alay, Djenar 2014) in which *Keminggris* language seems to be a bit more 'gaul' rather than 'alay' as compared to the homosexual language.



Conclusion and Recommendation

What takes place in the practice of switching languages in social media suggests Indonesian youth culture expressing identity as young and modern people. The practice of *Keminggris* as reflected in mixing and switching language demonstrates the linguistic hybridity in Indonesia. As reflected in the data that some English words have been expanded into Bahasa Indonesia (e.g. the words *Bray*, *Kepo* etc) which become the youth sociolinguistic style of *bahasa Gaul*. This language practice showcases that *Keminggris* code-switching to show modernity and cosmopolitanism (Martin 2018) has been characterized in the youth language of social media. However, further research needs to address this issue to find out the connection between them, even some research has been evidently showing that speaking different language brings different attitudes to the speakers (See Dewaele & Nakano 2012). We argue that *Keminggris* is not simply a reflection of losing identity because the speakers intentionally switched and mixed words of Bahasa Indonesia and some local languages.

In conclusion, a code is a sign. Mixing and switching in this context delivers message embedded in a specific context, brought by certain interlocutors, knowledge and culture. Code is more than a juxtaposition of words and phrases. This practice of language will continue growing with the positive attitude of the users. This study offers a small coverage for not just understanding code-switching practice in social media youth practice, it also presents some linguistic forms of some words and phrases employed in this context. This study therefore provides some ideas for further research to adapt similar methodology for mixing qualitative and quantitative consideration. The reason is mainly for gaining richer data and a more comprehensive analysis to investigate wider aspects of sociolinguistic practice.

The study also bears some limitation as it was conducted in a small scope of area in East Java i.e. some universities in Malang, which may not represent Indonesian youth in general. The social media taken were only limited to Facebook and Instagram whereas others such as Twitter and WhatsApp are also popular. Thus, more studies in this field are needed to investigate deeper phenomena in *Keminggris* Language.

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