



Code Mixing Used In “The Indah G Show” Youtube Channel By Indah Gunawan

I Dewa Ayu Dara Agung Laksmi Paramitha, Galuh Febri Putra, Ni Luh Ketut Mas Indrawati

Udayana University

Abstrak

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Fenomena campur kode antara bahasa Indonesia dan Inggris pada kanal YouTube “The Indah G Show” menjadi fokus utama penelitian ini, mengingat semakin populernya media digital dan tren bilingualisme di Indonesia. Tujuan utama dari analisis ini adalah mengidentifikasi jenis campur kode yang paling mendominasi ucapan Indah Gunawan sebagai pembawa acara dalam dua episode podcastnya. Pemahaman mengenai hal ini krusial untuk melihat bagaimana penutur bilingual mengatur pilihan bahasa mereka dalam interaksi digital. Dengan menerapkan metode deskriptif kualitatif, data dikumpulkan melalui teknik observasi dan transkripsi dari ujaran pembawa acara dalam video “Stoicism & Intellectual Integrity In The Reactionary Age of Social Media Ft. Raditya Dika” dan “Indonesia's Academic Dishonesty ('Joki'), Lack of Merit & Moral Integrity ft. Abigail Limuria (WIUI).” Data tersebut kemudian dianalisis menggunakan teori Hoffman yang membagi campur kode menjadi Intra Sentential, Intra Lexical, dan Change of Pronunciation. Hasil analisis menemukan kehadiran ketiga jenis tersebut, di mana Intra Sentential muncul sebagai jenis yang paling dominan. Hal ini mengindikasikan bahwa penggunaan campur kode oleh Indah G merupakan strategi komunikasi yang dilakukan secara sadar, khususnya untuk menjaga kelancaran percakapan spontan dan membahas topik tertentu dengan lebih efisien.

Keywords: campuran kode, sosiolinguistik, YouTube, podcast, teori Hoffman

(*) Corresponding Author:

daraagung618@gmail.com,

galuhfebriputra199002102023211023@unud.ac.id,

mas_indrawati@unud.ac.id

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INTRODUCTION

In the contemporary era of globalization, linguistic boundaries in social interactions have been significantly eroded by the massive phenomenon of bilingualism. Traditionally, bilingualism has often been rigidly defined as the mastery of two languages with a level of fluency equivalent to that of a native speaker (Li, Dewaele, & Housen, 2002). However, in the modern sociolinguistic landscape, this definition has shifted towards a more functional approach. This phenomenon is now more accurately understood as the practice of using two or more languages alternately in response to situational demands and communicative needs (Weinreich in Wijana & Rohmadi, 2006). This adaptive ability shows that language is not merely a static communication tool, but a dynamic entity that continues to evolve following the social mobility of its users.

One of the most complex manifestations of this bilingual competence is code mixing. Unlike code switching, which is often associated with language change at the clause or sentence level, code-mixing involves the integration of linguistic elements at the lexical, morphological, and phonological levels into a single utterance. This practice is no longer viewed as a linguistic deficiency or the speaker's inability to separate two language systems, but rather as a sophisticated discourse strategy to express nuances of meaning that may not be available in a single language.

The current digital transformation has shifted these spaces of interaction from physical spaces to social media platforms, with YouTube emerging as a pioneer of global audiovisual media. YouTube not only functions as an entertainment content provider, but has also transformed into a new public discourse forum, especially through the popularity of the podcast format (Phillips, 2017). The “semi-formal” and spontaneous nature of podcasts creates an ideal ecosystem for the emergence of code-mixing phenomena. In Indonesia, this trend has been popularized by content creators such as Indah Gunawan (Indah G), who represents the profile of a modern urban bilingual speaker. The use of informal language that combines Indonesian and English in her content is not merely a choice of speech style, but has become a prominent linguistic feature that reflects a hybrid identity in the digital age.

Although code mixing has become an integral part of the digital lifestyle of urban communities, research that specifically dissects the mechanical structure and sociolinguistic function behind this language choice is still limited. Often, the use of code mixing is considered a superficial phenomenon, without realizing the complex cognitive and morphological processes involved, such as the formation of neologisms or pronunciation adaptations. Therefore, this research is highly relevant in deconstructing the mechanisms of code mixing in the context of digital podcasts. By mapping these patterns, this study aims to provide theoretical clarification and empirical contributions to the bilingual community, who often practice code mixing intuitively but do not yet deeply understand its linguistic essence and sociocultural implications.

RESEARCH METHOD

This study used a qualitative descriptive approach to analyze linguistic phenomenon in the digital context. In line with Kothari's (1990) perspective, the research method is viewed as a series of systematic techniques applied to collect data in order to solve research problems. The choice of qualitative methods is based on the researcher's need to obtain a holistic and in-depth understanding of spontaneous linguistic behavior, where the data produced is in the form of textual descriptions of speakers' utterances, rather than numbers or formal statistics.

The main data source in this study is audiovisual material sourced from the official YouTube channel “The Indah G Show”. Specifically, the researcher focused on observing episodes that showed a high intensity of bilingual interaction. The data collection process was implemented through non-participant observation combined with note-taking and transcription techniques. The researcher carefully observed each segment of interaction to identify the emergence of code mixing elements. Next, transcription techniques were used to transform the spoken

(audiovisual) data into accurate written text representations. This transcription process was crucial to ensure that every linguistic unit, including particles and phonetic changes, was documented with precision before entering the analysis stage.

In analyzing the collected data, the researcher applied descriptive content analysis techniques. The analysis procedure began with an identification stage, in which the researcher filtered out utterances containing code-mixing elements from the transcription results. The filtered data is then classified into Hoffman's (1991) theoretical taxonomy, which includes three main categories: intra-sentential code-mixing, intra-lexical code-mixing, and involving a change in pronunciation. To ensure the validity of the research results, the data were analyzed in depth with attention to their syntactic and morphological structure. The findings were presented using descriptive techniques, in which each category was accompanied by empirical data and comprehensive linguistic interpretations. This approach aimed to provide a transparent and systematic overview of how language mixing is functionally operated in a digital podcast.

RESULT AND DISCUSSION

The manifestation of code mixing in this study explicitly indicates the strategic use of language to articulate specific conceptual and pragmatic meanings. Based on the data collected, it appears that the presenters consistently transition between Indonesian and English in an effort to bridge the discrepancy between specific local cultural nuances and global academic or popular terminology. This section will examine how this linguistic shift functions not only as a communication tool but also as a bridging mechanism that allows speakers to maintain a smooth flow of conversation without losing the essence of the intended message. Within the constellation of contemporary digital media, the linguistic patterns observed in the program 'The Indah G Show' represent a broader and more significant trend among the younger generation of bilinguals in Indonesia. The code mixing phenomenon identified in the following analysis is not a chance incident or a random linguistic error. Rather, it is a structured phenomenon closely correlated with the construction of speakers' digital identities in the virtual public space. Through the integration of these two languages, speakers position themselves in a hybrid cultural space, where foreign language mastery and the maintenance of local language roots interact dynamically. The following details the data and classification of findings based on the established theoretical framework:

Based on data analysis, the first and most dominant type in podcasts on "The Indah G Show" channel is intra sentential code mixing. Conceptually, this phenomenon manifests itself when Indah G simultaneously inserts linguistic elements in the form of single English lexicons, phrases, or clauses into Indonesian sentence structures, or vice versa. The dominance of this type in the research findings indicates that speakers possess high cognitive flexibility in integrating two different grammatical systems without disrupting the coherence of the message.

Data 1: Sorry, what is *bijaksana* mean in English? (12.32-12.33)

The data demonstrated how Indah G inserted the Indonesian adjective 'bijaksana' into an interrogative sentence that was conducted almost entirely in English. This phenomenon served as a clear illustration of intra sentential code

mixing. According to Hoffman's (1991) framework, this occurred when a linguistic fragment was integrated directly into the grammatical structure of another language. The term 'bijaksana' was placed at the core of the question, indicating that this word was the primary focus of the inquiry. Because the linguistic transition occurred seamlessly without any pauses or hesitation, it proved that the speaker was highly accustomed to combining two languages spontaneously in her daily discourse.

Although the conversation took place within an English context, the speaker felt the necessity to employ the Indonesian term to ensure a clearer definition for the listener. This illustrated that in a bilingual environment, one language is sometimes perceived as being more expressive or 'stronger' in explaining specific concepts than the other. The integration of two distinct language systems into a single sentence remained a key characteristic of the code-mixing practices frequently observed in contemporary social media.

Data 2: Mine is vindictiveness, *dendam* (14.58-15.00)

This data revealed a unique phenomenon where the speaker placed the Indonesian term 'dendam' immediately after the English word 'vindictiveness.' This practice of presenting synonymous terms side by side manifested a carefully measured intra sentential code mixing. Within this sentence structure, 'dendam' functioned as an instant synonym or appositive explanation, intended to clarify the meaning without disrupting the conversational flow. In accordance with Hoffman's theory (1991), integrating such explanatory terms into a single clause demonstrated that the second language had been fully incorporated into the speaker's cognitive logic, allowing both languages to work harmoniously to convey a unified message.

This seamless transition further indicated that the speaker did not perceive Indonesian as a linguistic barrier, but rather as a cognitive aid to ensure the message was accurately conveyed. By articulating both terms, the speaker intended to bridge the nuances of 'vindictiveness', which might have been unfamiliar to some people, with the more culturally resonant term 'dendam.' This strategy illustrated that in bilingual communication, employing two languages within a single sentence often served as an automatic clarification technique to maintain semantic precision.

Data 3: I mean if your parents also told you to *copet ya* (25.47-25.49)

In this data, the speaker demonstrated high bilingual proficiency by incorporating two Indonesian linguistic elements simultaneously, the verb "copet" and the particle "ya," into a single English sentence construction. This phenomenon clearly represents intra sentential code mixing. In line with Hoffman's (1991) theory, this mechanism occurred through organic integration, where Indonesian language units naturally integrated into the English grammatical framework. Technically, the word "copet" was placed immediately after the infinitive marker "to," effectively functioning as the main verb within the speaker's English grammatical system.

The presence of the particle "ya" at the end of the sentence reflected the use of pragmatic markers that was highly typical in everyday Indonesian conversation. Although the main sentence was in English, the speaker retained this particle to maintain the rhythm of speech or as a form of confirmation to the interlocutor. This transition occurred very smoothly without any linguistic interruption, confirming the speaker's flexibility in combining two different language systems into a coherent flow of communication.

The second type found in the data analysis is intra-lexical code mixing. Unlike the previous type, which operates at the sentence level, this phenomenon occurs at the smallest unit of language, namely the word level. Speakers perform morphological integration by combining affixes from one language with the base morpheme (root word) of another language. This creates what are known as hybrid neologisms, in which the resulting word structure has no formal existence in any source-language dictionary but has a clear functional meaning in social interactions. The use of words such as “jaimness” or “munafikness” represents linguistic hybridity unique to Indonesia's bilingual culture. Technically, speakers apply English grammatical rules (such as the suffix -ness) to very specific Indonesian social concepts. This shows that speakers are not simply “borrowing” words but also experimenting linguistically to create new terms that are considered to better represent certain feelings or conditions.

Data 1: I hate **jaimness** (24.51-24.52)

Analysis of this data reveals the formation of hybrid words through the term ‘jaimness’, which combines Indonesian word roots with English morphological elements. This phenomenon is a specific representation of intra lexical code mixing. In line with Hoffman's conceptual framework (1991), this category includes language mixing that occurs within a single word unit, usually through the combination of affixes from one language with the base morpheme of another language. In this case, the local slang term ‘jaim’ (an acronym for ‘jaga image’, meaning ‘maintain your image’) was adopted as the lexical base, which was then attached to the English suffix ‘-ness’. The addition of this suffix functionally transforms the behavioral concept of ‘jaim’ into an abstract noun that refers to a specific condition or quality. The construction of neologisms involving cross linguistic morphological modification is a strong indicator of code mixing mechanisms at the intra lexical level.

Data 2: It's the **munafikness** of that just the double standartness of that too (01.03.04-1.03.06)

The next finding shows the linguistic creativity of speakers in constructing hybrid neologisms, namely the term ‘munafikness’. This process involves combining morphological elements from two different language systems into a single word unit, which explicitly represents the phenomenon of intra lexical code mixing. Based on Hoffman's (1991) proposition, this type of code mixing operates at the intra word level, where affixes from one language are attached to the base morpheme of another language. In this context, the Indonesian lexicon ‘munafik’ is used as the basis, which is then modified with the English suffix ‘-ness’. The addition of this suffix functions as a noun-forming suffix to express a certain quality or state. Through this mechanism, speakers successfully create a new word entity that semantically means ‘hypocritical character or behavior’, which also emphasizes the strong character of code mixing at the morphological level.

The last type identified in this analysis is Involving a change of Pronunciation code mixing. Linguistically, this phenomenon operates at the phonological level, where speakers modify the sound system of a word to conform to the accent or phonetics of a particular language. In the context of Indah G's speech, this manifests itself when the speaker pronounces English lexicon using the Indonesian phonological system, or vice versa, performs “phonetic correction”

towards the original English pronunciation in the middle of an Indonesian sentence. The occurrence of this phonetic shift, especially in words commonly used in daily interactions such as the term “blog,” indicates a process of sound assimilation. Bilingual speakers are often caught in an articulation dilemma; between following the Indonesianized sound or sticking to the original pronunciation in order to maintain an intellectual image. This change in pronunciation is not merely an unintentional variation in sound, but a form of phonological adaptation that reflects the speaker's educational background and social environment. This phenomenon emphasizes that code mixing does not only occur at the level of sentence and word structure, but also extends to the smallest sound units.

Data 1: *Ngeblog?* Oh Blog (39.55-39.56)

This data highlights a significant phonetic shift in the pronunciation of the lexicon ‘blog’ by speakers. This transformation in pronunciation is a clear manifestation of code mixing, which involves changes in prosody or accent. Referring to Hoffman's theory (1991), this type of code mixing is identified when a foreign term is adapted into the local articulation system or vice versa. Initially, when pronouncing ‘ngeblog’, speakers use Indonesian phonology with the characteristic short, closed vowel /ɔ/. In contrast, however, speakers immediately correct their articulation when saying ‘Oh, Blog’, where the word is pronounced with a thick English accent using a longer, open vowel such as /bla:ɡ/. The contrasting auditory transition from Indonesian-based pronunciation to native English pronunciation in the same speech context provides a strong empirical illustration of the mechanism of code-mixing at the phonological level.

CONCLUSION

This study concludes that code mixing is a complex communication strategy with various functions, rather than a single linguistic phenomenon. The results are based on a comprehensive analysis of Indah G's speech in podcast media. According to the results of the study, the three categories of code mixing proposed by Hoffman's theory (1991) appear significantly with different functions. The use of terms such as “bijaksana” “dendam” and “copet” in English sentence structures indicates that Indonesian plays an important semantic anchoring role at the intra-sentential level. To emphasize moral or cultural concepts that are considered to have greater emotional value, speakers often use local vocabulary. Although the sentence structure is dominated by English, the integration of the particle “ya” shows that Indonesian sociolinguistic identity is still maintained as a tool for building familiarity with the audience.

In addition, intra-lexical phenomenon such as hybrid words like “jaimness” and “munafikness” demonstrate a highly flexible morphological creativity process. The combination of English affixes with Indonesian root words shows that bilingual speakers no longer view them as two separate languages, but as a single word that has been modified to produce a new, more expressive term. Overall, Indah G's style reflects the “hybrid” cultural identity of Indonesia's modern urban generation, which used code as a tool to demonstrate global skills while maintaining local roots. This method enriches language in the modern digital ecosystem and challenges conventional ideas about linguistic purity.

The phenomenon of Involving a Change of Pronunciation was also a crucial finding in this study. One example of this was when Indah G spontaneously pronounced the word “nge-blog” with a local pronunciation, but immediately corrected it to “blog” with a more standard English phonetic pronunciation. This change in pronunciation, which occurred in a matter of seconds, demonstrates a process of self-correction and awareness of the prestige of language. Speakers negotiate sounds between assimilated Indonesian dialects and original English pronunciation in order to maintain their image of bilingual competence. This phonetic shift proves that code-mixing extends to the smallest sound units in order to adjust to the rhythm of speech while maintaining pronunciation standards that are considered more professional in the context of digital media.

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