A Sociolinguistic Analysis of Code-Mixing in YouTube Podcast Discourse: The Case of Naura Ayu

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Code-mixing has become a pervasive linguistic phenomenon in both spoken and digital communication, where speakers combine elements from different languages in a single discourse. In multilingual contexts such as Indonesia, code-mixing reflects speakers' linguistic creativity and social identity. However, despite its increasing occurrence on social media, limited research has examined how code-mixing practices are shaped by situational factors and communicative intentions in online podcast interactions. This study aims to identify the types and factors of code-mixing based on Hoffman's (1991) framework found in a YouTube video podcast on the Puella ID channel, focusing on the speaker Naura Ayu, an Indonesian actress. Employing a qualitative descriptive method following Sudaryanto's (2015) analytical model, data were collected through systematic recording and transcription techniques from a single episode entitled *Masa Lalu Naura yang Gak Kamu Tahu* (aired on May 16, 2021). A total of 45 instances of code-mixing were identified and analyzed through categorization, verification, investigation, and conclusion stages. The findings indicate that intra-sentential code-mixing is the most dominant (31 instances), followed by intra-lexical mixing (4 instances) and pronunciation changes (3 instances), with six complex cases involving overlapping features. The analysis further reveals two main influencing factors: the discussion of particular topics and the speaker's intention to emphasize ideas. These linguistic choices demonstrate how code-mixing functions not merely as a linguistic habit but as a deliberate communicative strategy to enhance rhetorical effect, express identity, and achieve discourse fluency.

Introduction

Language serves not only as a means of communication but also as a reflection of one's culture, identity, and social relationships. According to Holmes (2013), the way people use language in different contexts reveals how they construct social identity and negotiate relationships within their communities. In multilingual societies such as Indonesia, people often mix elements from two or more languages to express ideas that cannot be fully conveyed in just one language. As Kim (2006) notes, bilingual speakers often alternate

between languages for reasons such as topic specificity, emotional emphasis, and identity expression, indicating that code-mixing is both a linguistic and psychological choice rather than a random habit. This phenomenon, known as code-mixing, shows both linguistic creativity and social awareness (Wardhaugh & Fuller, 2021). In today's digital era, where communication happens widely through online platforms, code-mixing has become a visible feature of everyday expression. Platforms such as YouTube, Instagram, and podcasts allow bilingual or multilingual speakers to blend languages naturally as part of their personal and social identity (Crystal, 2011; Wibowo & Hamidah, 2023; Julianti, et al, 2025).

Recent research on Indonesian and English code-mixing has revealed diverse linguistic and social functions across digital platforms. Wibowo and Hamidah (2023) examined Twitter posts and found that users employ code-mixing to express identity, build solidarity, and connect within online communities. Similarly, Putra (2023) analyzed a YouTube podcast and observed that intra-sentential code-mixing was used strategically to sustain audience engagement and create a conversational tone. Fahlefi (2024) also identified code-mixing as a means for public figures such as Maudy Ayunda to project a modern persona and articulate complex or emotional ideas that are difficult to express in one language alone. Complementing these findings, Nur et al. (2023) analyzed an Australian YouTuber, Damian Hoo, and found that intra-sentential code-mixing was overwhelmingly dominant, serving topic clarification and identity-marking functions. Adnyasuari, Pratiwi, and Putra (2024) expanded this discussion by examining intra-lexical code-mixing in the AH Podcast, revealing that hybrid word formations like English roots with Indonesian affixes are common among young speakers on social media. Likewise, Astari and Marantika (2023) explored the Bicara Cinta podcast featuring Cinta Laura, identifying intra-sentential mixing as the most frequent type and emphasizing pronunciation shifts that mirror localized adaptation of English. Collectively, these studies demonstrate that code-mixing in digital Indonesian contexts is not a random linguistic phenomenon but a socially motivated strategy shaped by identity performance, topical precision, and stylistic expression.

Building on this body of work, the present study situates Naura Ayu's bilingual discourse within the broader framework of code-mixing research in online media. Like previous findings, Naura's use of Indonesian and English reflects a conscious blending of linguistic and social functions, but it extends the inquiry by examining code-mixing within a podcast format, which combines spontaneous conversation with performative communication (Rahardi & Noviance, 2025). Unlike Twitter or short-form videos, podcasts allow speakers to construct longer narratives and emotional appeals, making code-mixing a key tool for emphasis, engagement, and topic management. This study therefore contributes to the growing literature by applying Hoffman's (1991) typology to reveal how code-mixing functions both as a linguistic resource and as a rhetorical strategy in podcast interaction. Through analyzing Naura Ayu's speech on the Puella ID channel, it demonstrates that code-mixing in YouTube podcasts embodies the same patterns identified in prior studies while adding new insights into how bilingual speakers in Indonesia use language to shape identity, enhance expressiveness, and connect with digital audiences in extended spoken discourse.

Further evidence from Purba et al. (2024) and Zebua et al. (2025) also shows that code-mixing has become a communication trend among Indonesian youth influenced by globalization and social media culture. These studies confirm that mixing languages in online settings is common and socially accepted. However, there is still limited research that looks at code-mixing as a deliberate linguistic strategy in podcast discourse, where speakers perform, persuade, and express themselves in front of an audience. This is an important gap because podcasts combine spontaneous conversation with public communication. In this format, speakers may use language intentionally to attract attention, build connection, and strengthen their message that differ from those in written or short-form digital media.

To explore this issue, the present study focuses on how Indonesian actress Naura Ayu uses code-mixing in a video podcast on the Puella ID YouTube channel. The analysis applies Hoffman's (1991) framework to identify the types and motivations of code-mixing. The study also investigates how the use of both Indonesian and English serves specific communicative goals, such as adding emphasis, expressing identity, or appealing to a digital audience. By doing so, it seeks to explain code-mixing not only as a linguistic occurrence but also as a strategy for effective communication in new media.

This study has two main objectives. The first is to identify and classify the types of code-mixing found in Naura Ayu's speech during the selected YouTube podcast episode. The second is to find the reasons or factors that influence her use of mixed languages. In addition, this study explores how code-mixing acts as a rhetorical device and an identity signal in online interaction. The results are expected to contribute to sociolinguistic research on bilingual communication in digital contexts and to provide insights for educators and media practitioners who are interested in understanding modern language use in Indonesian online communities. Based on the objectives of this study, the research is guided by the following questions: (1) What types of Indonesian–English code-mixing are used by Naura Ayu in the Puella ID YouTube podcast based on Hoffman's (1991) framework? (2) What factors motivate the use of code-mixing in the podcast discourse? (3) How does code-mixing function as a strategy for identity performance and audience engagement in podcast-based digital communication?

Research Methods

To address the objectives of this study, a qualitative descriptive approach was employed to explore how Indonesian–English code-mixing functions as a linguistic strategy in digital podcast discourse. According to Creswell (2014), qualitative research is suitable for exploring social or linguistic phenomena in their natural settings, allowing researchers to interpret meanings constructed by participants. This design was chosen because it allows the researcher to describe and interpret language use in its natural context, focusing on meaning and communicative function rather than quantification (Miles, Huberman, & Saldaña, 2014). The research draws on a sociolinguistic framework guided by Hoffman's (1991) classification of code-mixing types and the factors influencing language choice, to examine how the speaker integrates English elements into Indonesian utterances.

The study was conducted in an online media setting, specifically on the Puella ID YouTube channel, which features bilingual and lifestyle-oriented podcast content. The data were obtained from a video podcast episode titled *Masa Lalu Naura yang Gak Kamu Tahu*, uploaded on May 16, 2021. The subject of this study was Naura Ayu, the featured speaker in the podcast. She was selected through purposive sampling because her bilingual communication style represents the increasing use of Indonesian–English code-mixing among young public figures in digital media. The data consisted of 45 instances of code-mixing identified within a 30-minute podcast segment. This scope provided adequate linguistic material for examining both structural patterns and communicative purposes of code-mixing.

Data were collected through a systematic process involving recording, documentation, and transcription. The video was downloaded and transcribed verbatim, preserving pronunciation, pauses, and intonation patterns. Instances of code-mixing were identified, segmented, and categorized according to Hoffman's (1991) typology, which includes intra-sentential, intra-lexical, and pronunciation-based mixing. Each occurrence was timestamped for traceability and verification.

The data were analyzed using a qualitative descriptive procedure based on Sudaryanto's (2015) methodological framework. The process consisted of four stages: (1) data categorization, (2) verification, (3) interpretation, and (4) conclusion drawing. During categorization, each example was grouped according to linguistic type and function. Verification involved checking the consistency of classification against Hoffman's framework. In the interpretation stage, the researcher analyzed contextual factors such as topic, emphasis, and social meaning behind each instance. Finally, conclusions were drawn to summarize the dominant patterns and sociolinguistic functions of code-mixing observed in the podcast.

To enhance the credibility and validity of the findings, peer validation was conducted by two linguistics lecturers experienced in sociolinguistic research. Their feedback ensured that the interpretations were grounded in linguistic evidence and aligned with theoretical principles. These methodological steps were designed to address the research questions concerning the types and functions of code-mixing used by Naura Ayu, providing reliable data to answer the study's objectives.

Findings

The analysis of the podcast transcript revealed 45 instances of Indonesian–English code-mixing used by Naura Ayu throughout the Puella ID episode "Masa Lalu Naura yang Gak Kamu Tahu". The findings show that code-mixing appeared as a natural part of the conversation, reflecting the speaker's bilingual fluency and her attempt to engage a young, digitally literate audience. Each occurrence was classified according to Hoffman's (1991) typology, which includes intra-sentential, intra-lexical, and pronunciation-based code-mixing.

Table 1. Types of Code-Mixing Found in the Podcast

Type of Code-Mixing	Frequency	Percentage (%)	Example from Data
Intra-sentential	31	68.9	"Eumm, *I don't think* aku bakal ngubah apa pun, *cause I'm grateful for what I have now*."
Intra-lexical	4	8.9	"Itu lebih berarti buat aku ketimbang berapa banyak viewer-nya, berapa yang *nge-like*."
involving change of pronunciation	3	6.7	"Aku cuma pingin jadi orang yang lebih *normal*."
Complex (combined types)	7	15.5	"*Same like you*, aku *shoot-ing* film baru bareng temen-temen."
Total	45	100	

As shown in Table 1, the intra-sentential type was the most dominant form of code-mixing in Naura Ayu's podcast speech. This type occurred when Naura inserted English clauses or phrases within Indonesian sentences to clarify opinions, express feelings, or emphasize key points. Examples such as "*Eumm, I don't think aku bakal ngubah apa pun, cause I'm grateful for what I have now*" illustrate how English is used to express introspective and reflective thoughts naturally. These insertions did not disrupt grammatical flow; rather, they contributed to a smooth bilingual rhythm, showing Naura's high familiarity with both linguistic systems. The predominance of this type suggests that English serves as a tool for meaning precision and emotional nuance in her discourse.

The intra-lexical type appeared less frequently but showed important examples of morphological adaptation. Intra-lexical mixing is a unique and linguistically advanced form of code alternation that happens at the word-building level, where affixes from one language are added to root words from another language to form mixed words. Unlike other kinds of code-mixing that keep each language's grammar separate at the phrase or clause level, intra-lexical mixing creates new word forms through morphological blending. This process reflects what Muysken (2000, p. 221) calls as "congruent lexicalization." It represents a high level of integration between languages because speakers must understand the word-building rules of both languages. The data in this study show this pattern clearly, where Indonesian affixes are regularly combined with English words, such as *nge-like*, *di-upload*, and *nge-post*. These mixed forms show how bilingual speakers use their full language knowledge creatively to fill vocabulary gaps, especially for ideas that have no exact match in Indonesian or that carry more specific cultural or emotional meaning in English.

Meanwhile, pronunciation-based and complex code-mixing types showed how Naura adjusted pronunciation or combined multiple types in a single utterance. In pronunciation-based mixing, she used English words like *normal* and *perfect* but with localized stress and

intonation, reflecting the influence of Indonesian phonological habits. Complex mixing occurred when different types overlapped in one sentence. For example, in "*Same like you, aku shoot-ing film baru*," Naura simultaneously used an English phrase (*same like you*) and an affixed English verb (*shoot-ing*), blending syntactic and morphological mixing. These cases illustrate her bilingual fluency and ability to alternate between languages creatively, resulting in speech that is both expressive and accessible to her Indonesian audience.

An illustrative example of pronunciation-based code-mixing appears when the speaker says, *"And you know with everything, yang kaya ya she as a teenager, dia bisa equal between in herself and her friends."* This utterance demonstrates a pattern involving change of pronunciation within intra-sentential code-mixing. The English word *equal* is articulated as /ikwal/ instead of the American English /ˈiːkwəl/, showing how English vowels are adapted to Indonesian sound patterns. The long vowel /iː/ is shortened to /i/, and the weak vowel /ə/ is replaced with /a/. In addition, the entire phrase follows Indonesian intonation and rhythm, forming a hybrid phonological structure in which English words maintain their meaning but conform to Indonesian pronunciation norms. This finding supports Grosjean's (2010) observation that bilingual speakers often adjust the phonology of inserted words to fit the prosodic system of their dominant language, allowing for smoother and more natural speech production.

The predominance of intra-sentential code-mixing aligns with previous findings by Putra (2023) and Wibowo and Hamidah (2023), who noted that Indonesian content creators on YouTube frequently use this type to enhance speech fluidity and social connection. However, unlike those studies, which focused mainly on general social media interaction, the present finding highlights podcast conversation as a distinct context where code-mixing occurs spontaneously yet purposefully.

Sub Findings

The analysis of Naura Ayu's podcast discourse revealed that her code-mixing choices were guided by two main factors based on Hoffman (1991): a particular topic and emphatic about something. These factors highlight the relationship between linguistic form and communicative function, demonstrating that Naura's language alternation was purposeful rather than random. English served as a strategic resource to articulate modern concepts and convey personal emotion, illustrating how bilingual speakers manage identity and meaning in digital conversations.

Table 2. Factors Influencing Code-Mixing

Motivating Factor	Frequency	Percentage (%)	Example
Topic specification	27	60%	"Aku belajar tentang *self-growth* dan *comfort zone*."
Emphasis/focus	18	40%	"Aku bener-bener *so proud of myself* waktu itu."
Total	45	100%	

A Particular Topic

The first and most frequent factor was a particular topic, which appeared when Naura used English vocabulary to discuss specific subjects that are more accurately or commonly described in English. This factor was evident when she addressed self-development, relationships, or psychological and lifestyle themes. For instance, she said, "*Relationship goals is gak melulu tentang hal romantis, tapi lebih ke equal dan komunikasi*," where English phrases such as relationship goals and equal represent globalized expressions familiar to Indonesian youth. Similarly, utterances like "*Aku lagi ngerasa insecure banget karena overthinking*," and "*Aku belajar buat jadi someone who's a risk taker*," show that English terms such as insecure, overthinking, and risk taker provide precision unavailable in direct Indonesian equivalents. These examples demonstrate that English items are used referentially, offering lexical efficiency and stylistic modernity when discussing abstract or internationally influenced topics.

Table 3. Occurrences of Code-Mixing for a Particular Topic

Example Data	Code-Mixing Type	Function in Context
"*Relationship goals* is gak melulu tentang hal romantis …"	Intra-sentential	Expresses relational concept from global discourse
"Aku lagi ngerasa *insecure* banget karena *overthinking*."	Intra-sentential	Describes psychological condition with familiar English terms
"Aku belajar buat jadi *someone who's a risk taker*."	Complex	Combines Indonesian and English elements to discuss self-growth
"Ngomongin *beauty standards* itu gak ada habisnya."	Intra-sentential	Refers to lifestyle topic using English nominal phrase

Through these topical insertions, Naura aligns her language with the vocabulary of global self-expression and social media culture. English enables her to connect conceptually with a younger audience who often consume bilingual content online, thereby bridging linguistic and cultural frames.

Emphatic About Something

The second major factor, emphatic about something, appeared when Naura employed English to heighten emotional tone, dramatize statements, or reinforce points. This usage emphasizes rhetorical and affective functions rather than lexical need. In "*Yes yes please, catet ya, take a note yaa, ok*!", Naura alternated between Indonesian and English for repetition and humor, effectively engaging listeners. Likewise, "*What I have you don't have, what you have I don't have*" exemplifies how English parallelism creates rhythm and persuasive balance, while "*Aku bener-bener completely Indonesian*" uses the English

intensifier completely to emphasize sincerity and identity. These examples confirm that Naura's code-mixing functions as a discourse strategy for emotional resonance and emphasis.

Another example illustrating the function of emphasis appears in the utterance, *"I mean kalo kita ngerasa sesuatu itu buruk pasti ada meaning yang besar dibaliknya."* The use of the English phrase *I mean* functions as a discourse marker signaling clarification and drawing the listener's attention to the following statement. It highlights the importance of what the speaker is about to express. Meanwhile, the insertion of the English noun *meaning* emphasizes the philosophical concept behind the message, giving stronger emotional and reflective weight than its Indonesian equivalent *arti*. This pattern shows how bilingual speakers strategically employ English expressions to create emphasis, enhance clarity, and convey abstract or evaluative ideas more effectively.

Table 4. Occurrences of Code-Mixing for Emphatic About Something

Example Data	Code-Mixing Type	Function in Context
"*Yes yes please*, catet ya, *take a note* yaa, ok!"	Intra-sentential	Repetition and bilingual rhythm for emphasis and engagement
"*What I have you don't have, what you have I don't have.*"	Intra-sentential	Parallel English structure emphasizes contrastive meaning
"Aku bener-bener *completely Indonesian*."	Complex	English adverb intensifies expression of identity

Across these examples, English operates as a stylistic amplifier that enhances message strength and interactivity. The emphatic function demonstrates Naura's awareness of her audience and her ability to blend languages for persuasive and expressive purposes. Together, the two factors, a particular topic and emphatic about something, reveal that Naura Ayu's bilingual performance is contextually motivated, reflecting the pragmatic flexibility typical of young Indonesian speakers in online communication.

Discussion

The findings of this study show that code-mixing is an intentional and meaningful linguistic strategy in bilingual communication, especially in Indonesian digital spaces. Naura Ayu's use of Indonesian and English in the *Puella ID* podcast demonstrates how bilingual speakers use both languages to share ideas, emotions, and identity in a natural and engaging way. The dominance of intra-sentential code-mixing, with 31 cases, reflects what Hoffman (1991) describes as the insertion of second-language elements into the structure of the first language. This structural pattern is also consistent with Muysken's (2000) explanation that intra-sentential mixing involves "the grammatical integration of material from one language into the structure of another language" (p. 3), resulting in hybrid yet coherent constructions.

These patterns demonstrate how intra-sentential mixing serves not merely as a communication strategy but as a creative linguistic resource that expands the expressive potential available to multilingual speakers (Auer, 2019). Such integration can be seen in Naura Ayu's utterances where English words are embedded seamlessly into Indonesian syntax, demonstrating grammatical and communicative fluency across both linguistic systems. This process allows speakers to express complex or abstract meanings clearly and fluently. Similar findings were reported by Putra (2023) and by Wibowo and Hamidah (2023), who found that young Indonesians on social media also use intra-sentential mixing to sound more fluent, modern, and relatable in conversation.

The findings of this study are further supported by recent research on bilingual communication in online media. Adnyasuari, Pratiwi, and Putra (2024) found that speakers in YouTube podcasts often produce hybrid word forms by attaching Indonesian affixes to English roots, such as *nge-* or *di-*, to create verbs like *nge-like* or *di-upload*. This pattern parallels the intra-lexical mixing observed in Naura Ayu's speech, confirming that such forms represent creative and systematic linguistic integration rather than random borrowing. Similarly, Nur, Taufik, and Al Munawara (2023) reported that intra-sentential code-mixing was the most frequent type in an Australian YouTuber's discourse, functioning to clarify meaning and express identity. These consistent findings across different cultural and linguistic contexts indicate that both intra-sentential and intra-lexical mixing serve as deliberate strategies for enhancing clarity, expressiveness, and identity construction in digital spoken interaction.

Beyond identifying structural patterns, these findings invite a broader interpretation of how code-mixing operates within podcast discourse as a site of identity performance and public communication. Recent sociolinguistic studies of bilingual digital communication demonstrate that code-mixing in podcast discourse is not merely a structural alternation but functions as a strategic resource for meaning-making and identity performance. Research on conversational podcasts shows that hosts and guests employ bilingual alternation to frame narratives, clarify meanings, and enhance audience engagement, highlighting the pragmatic value of code-mixing in extended spoken interaction rather than in micro-text genres such as Instagram captions or short videos (Tarigan & Girsang, 2025; Chaniago, et al. 2025). Moreover, analysis of bilingual podcast episodes such as *Rahasia Gadis* featuring Naura Ayu reveals that code-switching and code-mixing contribute to relaxed listener rapport and reflect deliberate strategies for expressing social identity and cultural positioning, suggesting that prolonged spoken discourse offers a richer space for identity negotiation than static or short-form platforms (Daulay et al., 2025). In contrast, studies on social media discourse indicate that code-mixing often functions to foreground message salience or identity markers within brief textual exchanges, whereas podcast communication enables sustained identity performance across longer stretches of interaction, thereby extending sociolinguistic understandings of bilingual performance in contemporary digital public discourse (Zebua et al., 2025).

Moreover, beyond structural classification, the findings extend sociolinguistic theories of code-mixing by demonstrating how bilingual resources are mobilized for identity performance in digital public discourse. While earlier studies on social media platforms such as Twitter and Instagram (e.g., Wibowo & Hamidah, 2023; Zebua et al., 2025) emphasize brevity and textual stylization, podcast communication enables extended narrative construction and emotional elaboration. In this context, code-mixing operates not only as a marker of bilingual competence but also as a performative strategy through which speakers negotiate authenticity, relatability, and public persona. This supports Auer's (2019) view that code-mixing functions interactionally to index identity, but it further nuances the theory by showing how such identity work is sustained across longer stretches of spoken discourse rather than momentary switches.

The presence of intra-lexical, pronunciation-based, and complex types of code-mixing further shows the flexibility and creativity of bilingual speakers. In Naura's speech, forms such as *nge-like* and *di-upload* illustrate what Hoffman (1991) explains as the combination of morphemes from two different languages, where an affix from one language is attached to the base of another. This finding is consistent with Fahlefi (2024), who observed that Indonesian speakers modify English words to fit local grammar for convenience and familiarity. Pronunciation-based code-mixing also appears in Naura's speech and highlights how bilingual speakers reshape foreign sounds to align with local pronunciation norms. As Grosjean (2010) notes, bilinguals frequently adapt borrowed or inserted words to the phonological system of their base language while preserving recognizability in the embedded language. The pronunciation of *equal* as /ikwal/ exemplifies this adaptation, where English phonemes are modified according to Indonesian vowel and stress patterns. Such adaptation demonstrates that code-mixing operates beyond syntax and vocabulary, extending into the phonological domain as a means of maintaining fluency, clarity, and listener comprehension in bilingual communication. Complex code-mixing, where several types occur together, demonstrates Naura's fluency in shifting between languages for expressiveness and rhythm. These results support Hoffman's view that code-mixing is not a random error but a systematic and rule-based way of communicating.

The two main motivational factors in this study, *a particular topic* and *emphatic about something*, explain why Naura Ayu switches between Indonesian and English in her speech. These results resonate with Kim's (2006) findings that speakers may alternate languages to enhance communicative clarity, intensify affective content, or align with social groups, suggesting that Naura Ayu's code-mixing acts as both a linguistic and interpersonal choice. English words were used when she talked about modern or abstract topics such as self-growth, psychology, and social awareness, as seen in terms like *relationship goals*, *insecure*, and *beauty standards*. Hoffman (1991) explains that this kind of mixing happens when speakers need more precise or familiar terms that the first language cannot easily provide. The emphatic use of English, as in *"Yes yes please, take a note yaa!"* or *"I'm completely Indonesian,"* serves to attract attention, show emotion, or add emphasis. This pattern illustrates what Hoffman (1991) identifies as being emphatic about something, in which a

speaker switches language to express stronger emotion or emphasis. These functions show that Naura uses code-mixing not only to share information but also to connect emotionally with her listeners and express her personality.

This pattern is also evident in the speaker's use of *I mean* and *meaning* in the sentence *"I mean kalo kita ngerasa sesuatu itu buruk pasti ada meaning yang besar dibaliknya."* Here, *I mean* operates as a pragmatic marker to signal elaboration, while *meaning* emphasizes the reflective or philosophical point of the statement. The deliberate use of English for these elements supports Hoffman's (1991) concept of *emphatic code-mixing*, where switching languages serves to stress the importance or emotional tone of a message. Similar findings have been reported by Fraser (2009), who noted that English discourse markers such as *I mean* and *you know* often function as attention-getters or emphasis cues in bilingual interactions. In this context, the speaker's lexical choices show that English not only adds stylistic variety but also serves as a resource for precision and affective expression.

The use of *completely Indonesian* in the sentence *"Jadi aku bener-bener completely Indonesian, jadi hidung aku tuh pesek"* further illustrates how code-mixing can express emphasis, particularly in terms of identity. Hoffman (1991) explains that one of the primary motivations for code-mixing is to highlight or stress specific information. In this case, the English phrase amplifies the intensity of *bener-bener* while marking the speaker's self-identification in a distinctive and memorable way. Using English to assert Indonesian identity also creates a deliberate contrast that reinforces the speaker's self-awareness as a bilingual individual. This supports Auer's (2019) perspective that bilinguals often use code-mixing creatively to negotiate meaning and construct identity through linguistic choices, showing that emphasis can extend beyond emotion to include cultural and personal positioning.

This study is distinct from earlier research because it examines code-mixing in a celebrity podcast, which combines casual conversation with public performance. Previous studies by Putra (2023), Wibowo and Hamidah (2023), and Fahlefi (2024) focused on code-mixing in classroom or social-media interactions. In contrast, this study highlights how public figures use bilingual speech as part of their self-presentation. For Naura Ayu, mixing English and Indonesian represents confidence, modern identity, and sincerity in communication. This reflects Hoffman's (1991) view that speakers often use language choice to express aspects of their social identity as well as to convey meaning. Unlike short-form digital genres, podcasts allow speakers to combine spontaneity with self-monitoring, making code-mixing a strategic semi-planned resource rather than purely spontaneous alternation, **thereby** positioning podcast discourse as a hybrid genre between private conversation and public performance.

These findings confirm Hoffman's (1991) proposition that code-mixing functions as a structured and identity-based process rather than random interference, particularly in informal bilingual contexts. In addition to its theoretical value, the study offers practical

implications for language use in Indonesia. It suggests that educators and media practitioners should view bilingual expression as a creative and natural form of communication rather than as an error or deviation from monolingual norms. Recognizing bilingual speech as part of real-world linguistic competence can help promote more inclusive perspectives on English use and linguistic diversity in Indonesia. Therefore, English in digital communication can be understood not as a foreign influence but as a meaningful part of how young Indonesians express ideas, build connections, and represent their identities.

Conclusion

This study demonstrates that Indonesian–English code-mixing in YouTube podcast discourse functions as a strategic and identity-driven communicative practice rather than random linguistic alternation. The dominance of intra-sentential mixing, alongside intra-lexical and pronunciation-based forms, reflects bilingual speakers' ability to integrate linguistic resources fluidly to express stance, emotion, and social positioning. In the podcast context, code-mixing enables extended identity performance and rhetorical emphasis that differ from short-form digital genres, highlighting podcasts as a distinct site of bilingual meaning-making. These findings contribute to sociolinguistic theory by reinforcing code-mixing as a context-sensitive, performative practice in digital public discourse, while also offering pedagogical implications for recognizing bilingualism as communicative competence rather than deviation. Future research may expand to comparative podcast genres, cross-celebrity analyses, or audience reception studies to further understand how bilingual practices shape meaning, identity, and engagement in contemporary digital communication.

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