

Code-Mixing as an Expressive Strategy in Digital Spoken: A Case Study of Maudy Ayunda's YouTube Channel

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Abstract

This study investigates the use of expressive code-mixing in Maudy Ayunda's YouTube discourse, focusing on how bilingual language practices function as a medium for emotional expression and reflective storytelling in digital communication. Grounded in sociolinguistic theory, this research employs a qualitative descriptive method and adopts typology of code-mixing, which categorizes code-mixing into Insertion, Alternation, and Congruent Lexicalization. The data were collected from selected reflective videos on Maudy Ayunda's YouTube channel and analyzed through transcription, identification, and contextual interpretation of code-mixed utterances. The findings reveal that Insertion is the most dominant type of code-mixing, accounting for 56.25% of the data, followed by Alternation at 43.75%, while Congruent Lexicalization was not found. These results indicate that Indonesian functions as the matrix language, with English serving as a complementary linguistic resource. Beyond structural patterns, the study demonstrates that code-mixing performs a significant expressive function. English elements are frequently employed to articulate emotions such as stress, relief, self-awareness, motivation, and emotional reassurance. Insertion is commonly used to intensify emotional states and describe complex psychological experiences, whereas Alternation allows the speaker to deliver reflections, evaluations, and conclusions more emphatically. The study concludes that code-mixing in Maudy Ayunda's YouTube discourse extends beyond linguistic variation and operates as a strategic expressive tool that fosters emotional engagement and audience connection. This research contributes to sociolinguistic studies by highlighting the expressive and pragmatic roles of code-mixing in digital bilingual communication.

Keywords: *Sociolinguistic, Expressive Code-Mixing, Bilingualism*

Introduction

Communication has become a crucial activity essential for all living beings. As social creatures, humans rely heavily on communication in their daily lives. This reliance stems from the fact that social activities cannot occur without communication among individuals (Burhanuddin et al, 2017). In contemporary society, various forms of communication have developed, including both face-to-face and online interactions (Kemur et al., 2025). Language serves as the primary medium of communication for all humans. The variety of social activities has led to the evolution of dynamic communication, allowing language to adapt to the subtleties of different contexts and resulting in a rich array of linguistic expressions (Akbar et al., 2025). The interplay between social activities and communication is reciprocal, as communication significantly influences the evolution of social activities (Nugroho et al., 2025).

Sociolinguistics examines the connection between language and society, integrating insights from both linguistics and sociology. Sociolinguistics investigates how social factors, including social class, gender, and ethnicity, affect language usage among individuals. The digital age, sociolinguistics has expanded to encompass the analysis of communication on social media

platforms, where language serves not only to convey messages but also to shape identity and promote social interaction with audiences (Damayanti et al, 2024).

Consequently, sociolinguistics enhances our understanding of language evolution alongside societal changes. It is crucial to explore sociolinguistic topics in today's context to raise awareness about the role of language in people's lives. The worldwide occurrence referred to as Digital Multilingualism represents a significant concern that aims to comprehend how digital platforms indirectly compel users to adopt multilingualism spontaneously in order to stay pertinent amidst the rapidly evolving trends in global communication. The language utilized by individuals within a society typically reflects their environment and habits, as people often communicate in one or multiple languages. The practice of blending languages during conversation is referred to as code mixing (Putri et al., 2025; Meisya et al., 2024).

In recent years, the examination of code mixing and code switching within digital media has garnered increasing interest due to its role in shaping bilingual communication patterns and identities (Nungki et al., 2025). YouTube stands out as one of the leading digital media platforms, offering content creators the chance to engage with both local and global audiences, thereby promoting bilingual communication strategies (Auliah et al, 2024). Code mixing is frequently employed by individuals who concurrently utilize two languages, alternating between them according to their communicative requirements (Davistasya, 2019). Code mixing refers to "the incorporation of multiple languages within a single utterance, where speakers transition between languages during their communication" (Abdulloh, 2021).

Code mixing represents a fascinating area of research within sociolinguistics, focusing on the what, why, and how of language mixing by speakers of two or more languages in both spoken and written forms (Muslihati et al., 2023). It occurs when an individual requires the simultaneous use of two languages, leading to a switch between them (Wulandari et al., 2025). This phenomenon arises when a person needs to employ both languages concurrently. Code refers to a variety or dialect of a language (Hutapea, 2025). The notion of bilingualism suggests that individuals tend to integrate these codes within their discourse. The relevance of Muysken's theory in this specific research is evident in its ability to analyze the morphological composition of the incorporation of the foreign element within the sentence. This allows the researcher to "examine how English components are morphologically and syntactically assimilated into the Indonesian structure, which serves as the foundational language" (Haryati et al, 2020).

According to Pieter Muysken's theory presented in his book, *Bilingual Speech: A Typology of Code Mixing* he categorizes code mixing into three distinct types: Insertion, Alternation, and Congruent Lexicalization (Tumanggor et al., 2025). Insertion involves the integration of individual lexical items into the grammatical framework of another language. This form of code mixing typically reflects the speaker's proficiency in both languages and may also suggest cultural context. Alternation describes the scenario in which speakers switch between substantial portions of discourse. This type of code mixing generally indicates the speaker's comfort with both languages and can also imply cultural context. Congruent lexicalization pertains to instances where the grammatical structures of both languages exhibit similarities, thereby enabling seamless integration. In this category of code mixing, speakers employ the grammatical frameworks of both languages alongside vocabulary from each (Zebua et al., 2025).

A similar study has been conducted by previous research which says to explore the phenomena of code-mixing and code-switching on Maudy Ayunda's YouTube channel. The study primarily focused on bilingual interactions within digital media (Febriany et al., 2025). It was descriptive qualitative in nature. The researchers examined two videos: "My Student Life at

Oxford" and "My Stanford Graduation What I Learned." The research was grounded in Muysken's classification of code-mixing and Poplack's theory of code-mixing. The results indicated that insertion was the predominant feature of code-mixing.

Intra-sentential code-mixing emerged as the most common feature of code-switching. The findings implied that bilingual individuals possess a high degree of fluency. Additionally, the study identified the motivating factors behind code-mixing and code-switching. Discussing a specific topic was highlighted as the primary motivating factor for code-mixing. The results of this research suggest that code-mixing on YouTube is utilized strategically to convey meaning, emphasize particular aspects, and address a diverse audience. The sociolinguistic role of bilingualism was clearly demonstrated in this study (Syaharani et al, 2025).

The provided significant insights into the types and structural patterns of code-mixing and code-switching within Maudy Ayunda's YouTube discourse, the primary emphasis of their study lies on the linguistic classification and situational rationales for code-switching (Lestari et al., 2025). The expressive capabilities of code-mixing, particularly the employment of bilingual language choices to express emotional nuances, personal reflections, and subjective experiences, remain unexamined (Sapar et al., 2025). In the realm of digital discourse, where self-disclosure and reflective narratives are prevalent, code-mixing serves not only to elucidate a topic or address a specific issue but also to generate a meaningful impact (Wardhani et al., 2025; Rofiah et al., 2025).

Consequently, this study focuses on expressive code-mixing, with the objective of addressing the current gap by examining how bilingual individuals utilize mixed language forms to express their emotions, navigate their personal stories, and foster a sense of closeness with their audience. By emphasizing expressive communication rather than structural superiority or topic-specific elements, this research seeks to enhance the comprehension of the pragmatic and expressive functions of code-mixing within YouTube discourse, thereby contributing to the wider domain of sociolinguistics that regards bilingual practices as a means of self-expression.

The selection of Maudy Ayunda's YouTube Channel as the subject of this study is due to her prominence as an Indonesian public figure who frequently employs both Indonesian and English in her storytelling on YouTube. Her verbal discourse is characterized by reflection, personal insights, and emotional depth, rendering it particularly appropriate for examining expressive code-mixing. As a content creator on YouTube, Maudy Ayunda utilizes her bilingual capabilities not merely for conveying information but also for articulating emotions, attitudes, and personal narratives, aligning perfectly with the aims of this research on expressive communication in the digital realm.

Maudy Ayunda, whose full name is Ayunda Faza Maudya, was born on December 19, 1994, in Jakarta. She is recognized as an Indonesian actress, singer-songwriter, and public intellectual. Her educational background is particularly noteworthy, having studied at esteemed international institutions like the University of Oxford and Stanford University. In addition to her thriving career in acting and music, Maudy Ayunda has utilized her YouTube channel to share personal experiences and narratives of self-improvement, showcasing her bilingual abilities that exemplify the practice of bilingualism in Indonesian digital discourse. The novelty in this research is expected to provide an understanding of content creation by considering code-mixing in communication within the entertainment world.

Method

The methodology applied in this study is predicated on the assumption that a qualitative descriptive research design will be utilized, with the objective of gaining a comprehensive understanding of the phenomenon of code-mixing within the YouTube discourse of Maudy Ayunda. As noted, The purpose of qualitative research is to investigate and interpret the significance of a phenomenon as it is experienced and understood by individuals or social groups within specific contexts (Creswell et al, 2016).

Rather than seeking generalization, qualitative inquiry emphasizes depth of understanding and meaning-making. Consequently, this study aims to delve into the meaning of the phenomenon by closely analyzing the content creator's adaptive use of language, particularly how linguistic choices are flexibly employed to negotiate identity, engage audiences, and respond to varying communicative contexts in social media discourse. Through this interpretive approach, the research seeks to provide a nuanced understanding of language use as a socially situated practice. The primary data source for this research is video content obtained from Maudy Ayunda's YouTube channel, which was selected due to the frequent occurrence of code-mixing features commonly found in bilingual language use within social media discourse.

The unit of analysis in this study consists of individual instances of code-mixing, specifically words, phrases, or clauses in which two or more languages are combined within a single utterance. To analyze and classify these code-mixing features, this research employs typology, which categorizes code-mixing into Insertion, Alternation, and Congruent Lexicalization (Muysken, 2000). In this qualitative study, the researcher serves as the primary research instrument, responsible for selecting the data, identifying code-mixing instances, categorizing them according to the theoretical framework, and interpreting their structural and functional characteristics. This framework facilitates a systematic examination of code-mixing practices in social interaction.

The data collection and analysis procedures were conducted through a series of systematic stages. First, the researcher accessed and observed selected videos from Maudy Ayunda's YouTube channel that were relevant to the research focus. Second, instances of code-mixing were identified within the videos. Third, utterances containing code-mixing were transcribed verbatim and organized into a data corpus. The data analysis followed qualitative analytical stages, beginning with data reduction, in which irrelevant segments were excluded and only utterances containing code-mixing were retained. This was followed by data display, where the reduced data were categorized according to researcher typology of code-mixing (Muysken, 2000). Finally, conclusion drawing and verification were carried out by interpreting the linguistic features and contextual functions of the identified code-mixing instances.

To enhance the trustworthiness of the data, several methodological strategies were systematically employed. First, theoretical triangulation was applied by interpreting the findings through established sociolinguistic frameworks, allowing the data to be examined from multiple theoretical perspectives. Second, repeated reading and reanalysis of the transcripts were conducted to ensure accuracy and consistency in identifying and categorizing instances of code-mixing. This process helped reduce misinterpretation and increase analytical reliability. In addition, peer debriefing was carried out by discussing preliminary analyses with fellow researchers, enabling critical reflection and minimizing potential researcher bias. Collectively, these strategies enhance methodological rigor and contribute to the credibility and dependability of the research findings.

Overall, the research methodology utilized in this study aims to identify the various forms of code-mixing while also examining their roles within digital discourse. This methodology is designed to investigate how code-mixing serves as an expressive tool for content creators, enabling them to convey emotions, personal reflections, and subjective experiences. In this context, code-mixing transcends being merely a linguistic occurrence; it functions as a communication strategy that enhances emotional expression, fosters identity development, and cultivates social intimacy between content creators and their audiences.

Results

This section presents the results of a qualitative study that focuses on the analysis of expressive code-mixing found in Maudy Ayunda's YouTube video content. The primary objective of this study was to investigate how Indonesian-English code-mixing is employed to express emotions, reflective thoughts, and personal experiences within digital spoken discourse. The materials for this study were gathered from the researcher's curated selection of YouTube videos that featured reflective content, where Maudy Ayunda frequently utilizes code-mixing to engage with her audience. The researcher conducted an analysis of the video materials to determine the instances of code-mixing and its various functions.

Table 1. Presentage of Code-Mixing

Type	Total	Presentage
Insertion	9	56.25%
Alternation	7	43.75%
Congruent Lexicalization	0	0%
Total	16	100%

The frequency distribution of the analyzed data clearly indicates that the predominant code-mixing strategy identified is Insertion. This is evidenced by Insertion appearing in 9 instances, which corresponds to 56.25%. This demonstrates that insertion is a crucial characteristic of code-mixing within the discourse. It illustrates that the speaker primarily employs English words or phrases within Indonesian sentence structures, maintaining Indonesian as the matrix language without altering its grammatical system. Furthermore, the findings indicate that the frequency count for Alternation is 7, representing 43.75%. This suggests that the speaker employs language switching at the clause level, where both Indonesian and English maintain their distinct grammatical structures. Additionally, the results revealed that the speaker did not engage in Congruent Lexicalization. The frequency count stands at 0%, signifying that the speaker does not utilize a blend of the grammatical systems from both languages.

The phrase "You know semua orang itu punya kayak zero to hero story mereka sendiri-sendiri" is categorized as an Insertion because the English expressions "You know" and "zero to hero story" are seamlessly incorporated into the Indonesian sentence without disrupting the grammatical integrity of the primary language. However, beyond the structural aspects of code-mixing, the code-mixing present in this sentence serves a significant purpose in the interaction. The phrase "You know" acts as an engagement marker that actively involves the audience. The term "zero to hero story" serves as a metaphor frequently utilized by individuals. This metaphor resonates with the experiences of the audience. In contrast to earlier instances of code-mixing that emphasized self-acceptance, the code-mixing in this sentence aims to engage the audience in the shared experience. The speaker does not experience this alone; rather, the speaker is integrated into the experience. The speaker is also a member of the audience. The code-mixing in this sentence exemplifies a form of digital storytelling intended to inspire the audience.

Regarding the Alternation type, the research indicated that code-mixing occurs at the clause or sentence level, where Indonesian and English clauses are placed side by side to form a sentence or utterance. For instance, the phrases “I just want it to chill,” “I’m not saying that I’m a confident person,” and “I feel a little bit more settled” demonstrate a distinct code-mixing pattern between two grammatical systems, showcasing the speaker’s bilingual proficiency and employing it as a rhetorical tool to convey specific meanings, such as expressing a particular evaluation or reflection, which is typically linked to English in digital reflective discourse.

It is important to note, however, that the absence of Congruent Lexicalization indicates that the speaker maintains clear grammatical distinctions between Indonesian and English. There was no indication of hybridization, which would involve Indonesian affixes being applied to English words. This demonstrates that code-mixing occurs at the lexical and clause levels within the data, without impacting the grammatical frameworks of either language. The findings reveal a trend of expressive digital bilingualism, wherein English is utilized to amplify emotional expression, self-reflection, and audience interaction in contemporary social media communication.

Discussion

Insertion

Insertion occurs when lexical elements or constituents from one language, in this case English, are embedded into the syntactic structure of another language, Indonesian. This type of code mixing involves the integration of individual lexical items into the grammatical framework of the matrix language and reflects the speaker’s ability to manage both linguistic systems effectively. The findings indicate that insertion is the most dominant type identified in the data, suggesting that speakers tend to maintain Indonesian as the primary structural base while selectively incorporating English elements. In addition to demonstrating bilingual proficiency, the frequent use of insertion also implies sociocultural influences, such as exposure to global discourse and contemporary communication practices. The following section presents a detailed analysis of insertion as observed in the data.

“Aku sendiri suka sadar ya, Oh My God, ternyata yang suka mengambil waktu aku banget itu kalo misalnya sore-sore aku sudah mulai bosen itu aku main sosmed.” The statement is categorized as an Insertion due to the incorporation of the English expression “Oh My God” within an Indonesian sentence that predominantly retains its grammatical framework. The English segment of the code-mixed sentence functions as an interjection rather than an independent clause, and it does not alter the syntactic structure of the discourse. Regarding its expressive role, the English phrase “Oh My God” conveys a moment of abrupt awareness and mild astonishment as the speaker acknowledges her own behaviors. In the context of Maudy Ayunda’s introspective narrative, the integration of the English phrase into the Indonesian sentence serves to emphasize the speaker’s moment of self-awareness and provides the speaker with an opportunity to articulate surprise and contemplation in a more expressive manner.

“Ini adalah sesuatu yang aku coba lakuin , to be honest, aku ngga lakuin ini setiap hari karena ini meleihkan, tapi kayak misalnya mungkin per 3 bulan atau perbulan, aku coba terapin ini, especially when I feel super super overwhelmed.” The sentence is categorized as Insertion due to the incorporation of the English phrases “to be honest” and “especially when I feel super super overwhelmed” within an Indonesian sentence structure that predominantly governs the

overall grammatical framework. The English phrases present in this sentence do not form an independent sentence that alters the grammatical system; instead, they are integrated as parenthetical and emphatic components of the narrative conveyed by the speaker. From an expressive standpoint, the phrase "to be honest" signifies honesty and self-disclosure, reflecting the speaker's emotional transparency as Maudy contemplates her personal habits. Conversely, the phrase "super super overwhelmed" serves as an expression that underscores the emotional condition being articulated, providing a more vivid description of an individual who is fatigued and mentally burdened compared to the equivalent Indonesian expression.

"Aku ada pressure bahwa harus cepet cepet keluar dari crisis itu atau feeling like i'm alone in this and I shouldn't be feeling it." The statement can be categorized as an Insertion due to the presence of English words integrated into a grammatically dominant Indonesian sentence structure. The English terms "pressure," "crisis," and "feeling like I'm alone in this and I shouldn't be feeling it" do not belong to a distinct syntactic structure; rather, they serve as lexical elements that enhance the Indonesian sentences. From an expressive perspective, incorporating English into the sentence allows the speaker to articulate intricate psychological conditions with greater accuracy. Regarding Maudy Ayunda's personal reflective writing on stress and emotional experiences, code-mixing is employed to convey emotions with heightened intensity.

"Sebelumnya aku mungkin lebih pemalu, lebih insecure gitu, aku ngerasa lebih settled, sedikit lebih nyaman dengan diri aku sendiri." The sentence is categorized as an Insertion due to the incorporation of English words within the sentence structure of the Indonesian language, which predominates the entire sentence. Furthermore, the English words included do not alter the grammatical framework of the sentence. From an expressive perspective, the inclusion of English words allows the speaker to succinctly convey their emotional condition regarding their self-image and stability. Regarding Maudy Ayunda's reflective commentary on personal growth, the integration of English words in the sentence exemplifies the speaker's evolution from a state of emotional insecurity to one of self-acceptance, demonstrating how code-mixing serves to articulate one's emotional state in a natural way.

"You know semua orang itu punya kayak zero to hero story mereka sendiri sendiri." The sentence is categorized as an Insertion due to the incorporation of English words within the sentence structure of the Indonesian language, which predominates throughout the entire sentence. Furthermore, the inclusion of English words does not alter the grammatical framework of the sentence. From an expressive perspective, the integration of English words allows the speaker to succinctly convey their emotional condition regarding their self-image and stability. Regarding Maudy Ayunda's reflective commentary on personal growth, the incorporation of English words in the sentence exemplifies the speaker's transition from an emotionally insecure position to one of self-acceptance, demonstrating how code-mixing serves as a means to articulate one's emotional state in a natural way.

"Kita itu jadi percaya bahwa anything that life throws at us will be able to deal with it begitu." The statement can be categorized as Insertion due to the presence of the English phrase "anything that life throws at us will be able to deal with it," which is integrated into an Indonesian sentence. Despite being a longer English phrase, it qualifies as inserted because it does not trigger a new syntactic shift in the discourse. From another viewpoint, the English phrase can be regarded as having expressive significance as it communicates optimism and emotional reassurance. Furthermore, it can be seen as motivational since it delivers a message of self-empowerment. In connection with Maudy Ayunda's reflective discourse on personal development, it can be viewed as underscoring a universal life philosophy and enhancing

emotional resonance, as it enables the speaker to convey confidence and emotional preparedness succinctly.

“Itu seru sih, tapi juga disatu sisi bikin stress karena proyek yang berjalan secara paralel.” The sentence has been classified as an Insertion since the word “stress” in the English language has been incorporated within the grammatical structure of the Indonesian sentence. The word does not introduce a clause or significantly alter the sentence structure. From the expressive perspective, the word “stress” has enabled the speaker to identify the emotional condition in a more precise and effective way since the word has come to be associated with work conditions in the contemporary world. From the perspective of Maudy Ayunda’s reflective statement on working on multiple projects simultaneously, the word has enabled the speaker to convey the emotional experience in a precise way and demonstrates the expressive function of the English language in the articulation of emotional experience in the digital age.

“Hal yang membuat aku menjadi lebih stress adalah losing sense of control of the situations.” The statement is categorized as an Insertion because it includes the English phrase “losing sense of control of the situations” within an Indonesian sentence, which primarily adheres to its grammatical framework. Regarding expressiveness, the phrase “losing sense of control of the situations” signifies an emotional condition linked to anxiety and pertains to a multifaceted emotional state, which is articulated more clearly in English than in Indonesian. Pertaining to Maudy Ayunda’s discourse on stress management, the incorporation of English in the code-mixed sentence enables the speaker to convey their emotional state with greater accuracy, thereby illustrating that code-mixing serves as a means to articulate emotional states in reflective digital communication.

“Itu ngga berhubungan sama hal yang membuat aku stress, tapi cuma dengan menjadwalkan sesuatu, take an action yang membuat aku semacam berdaya dan punya kendali terhadap hidup aku, itu tuh langsung relieving gitu.” The statement can be categorized as an Insertion due to the presence of the English phrases “take an action” and “relieving” within a predominantly Indonesian sentence structure. From an expressive perspective, “take an action” conveys a sense of empowerment, whereas “relieving” communicates a sense of comfort. Regarding the content, Maudy Ayunda’s reflective writing addresses coping strategies and methods for managing stress, and the code-mixing in this statement effectively conveys a sense of relief.

Alternation

The sentence is categorized as alternation because it involves a shift in language structure that occurs at the clause boundary, specifically through the use of a discourse marker at the beginning of the utterance. As alternation involves switching between larger units of discourse, its occurrence reflects the speaker’s fluency and comfort in both languages, while also signaling sociocultural influences embedded in bilingual media practices.

“Aku biasanya jam segini itu nonton TV, padahal sebenarnya aku ngga terlalu ingin nonton TV, tapi I just want it to chill.” The type of sentence is categorized as Alternation due to the evident transition from one language, Indonesian, to another, English, at the clause level, where both sentences adhere to the grammatical conventions of their respective languages. The sentence begins with Indonesian phrases that denote habitual actions, followed by the English sentence “I just want it to chill,” which stands independently without adhering to Indonesian grammatical structures. From an expressive standpoint, the English sentence conveys a sense of emotional comfort and permission, as articulated by the speaker. Regarding Maudy Ayunda’s

personal expression, the incorporation of English serves to communicate feelings of ease and permission in a more natural manner, indicating that the speaker employed code-mixing to convey the nuanced sensation of relaxation and emotional comfort, which might not have been as effortlessly expressed if conveyed in Indonesian.

“Biasanya I forced myself untuk coba tengok lagi and evaluate semua aktivitas yang mau aku kerjakan.” The statement is categorized as Alternation due to the observed language switching between Indonesian and English at the clause level. Each language possesses its own grammatical framework. The sentence begins with the Indonesian adverb “Biasanya” and continues with the English phrase “I forced myself,” which constitutes a complete verbal clause. Subsequently, the sentence continues in Indonesian, incorporating additional English terms such as “and evaluate.” From the perspective of expressive function, the phrase “I forced myself” conveys a sense of self-discipline. The speaker aims to communicate that the processes of self-evaluation and time management are challenging endeavors. Maudy Ayunda is sharing a reflective experience through this sentence. The language alternation present in the analyzed sentence serves to highlight instances of self-control.

“Kopi aku sudah hampir habis, so nice to taste it.” The sentence is categorized as Alternation due to the shift from an Indonesian sentence to an English sentence, with each maintaining its distinct grammatical structure. The initial sentence, “Kopi aku sudah hampir habis,” is completely in Indonesian, whereas “so nice to taste it” stands as an independent English sentence that evaluates the preceding statement. Regarding its expressive function, the English sentence conveys a sense of enjoyment and appreciation, reflecting a light and positive emotional experience in response to a typical situation. In the framework of Maudy Ayunda’s reflective and informal storytelling, the blending of these two sentences allows the speaker to frame a shared experience with a more expressive and laid-back tone.

“Dan krisis-krisis itu akhirnya jadi kesempatan atau tempat buat aku tumbuh juga, I learned a lot.” The type of sentence is categorized as Alternation due to the transition between clauses from Indonesian to English at the sentence level, with each clause maintaining its own grammatical integrity. The Indonesian clause sets the context for a reflective understanding of personal development, whereas the English clause “I learned a lot” is independent and functions as a concluding evaluative remark. From an expressive perspective, the sentence in Alternation form emphasizes a positive emotional transition from hardship to personal growth. In the context of Maudy Ayunda’s narrative regarding life lessons, the incorporation of English within the sentence fosters a sense of clarity and affirmation, allowing the speaker to convey personal insights and emotional resolution more effectively than could have been achieved in Indonesian.

“I’m not saying that i’m confident person, Cuma mungkin aku ngerasa di 20an, inner confidence aku cukup tumbuh.” The statement is classified as Alternation because it begins with the English clause “I’m not saying that I’m a confident person,” which adheres to English grammatical rules, followed by an Indonesian clause that conforms to Indonesian grammatical norms. This alternation takes place at the clause level, indicating a transition from one grammatical framework to another, rather than merely a shift in vocabulary. From an expressive standpoint, the English clause serves as a gentle disclaimer that conveys humility, while the Indonesian clause offers additional insights into personal growth experienced during her twenties. In the context of Maudy Ayunda’s reflective narrative, this Alternation creates a harmonious interplay between self-doubt and emotional maturity, thereby enriching the statement with profound emotion.

“The early 30 or at least 30 in my case, I feel a little bit more settled kayak it’s a lot harder for me to feel pressured by peers atau kayak membuat aku ngerasa terlalu FOMO atau membuat aku ngerasa terlalu kayak ingin ikutin tren banget begitu.” The sentence has been classified as Alternation due to its incorporation of a transition between two languages, each possessing its distinct grammatical framework. It commences with the English clause, “The early 30 or at least 30 in my case, I feel a little bit more settled,” which is subsequently followed by Indonesian clauses that elucidate the speaker’s experience. The presence of the term “FOMO” within the sentence further signifies a transition to the English language. Therefore, the Alternation is evidently illustrated in the provided sentence. From an expressive perspective, the addition of the English clause has afforded the speaker a reflective and evaluative viewpoint regarding the experience of aging and attaining greater maturity. Meanwhile, the Indonesian clause has enabled the speaker to articulate the experience and context. Furthermore, the Alternation has highlighted the significance of emotional stability and the absence of social pressure in Maudy Ayunda’s life through the utilization of the code-mixing characteristic of the language.

“Kalau dipikir pikir dulu ya waktu aku SMA, aku itu kayak sibuk banget kerja begitu misalnya and I didn’t get to like, hang out as much dan lain lain, you know but ternyata in the end of the day that’s kinda fine too.” The sentence is categorized as Alternation due to the evident transitions between Indonesian and English at the clause level, with each language maintaining its distinct grammatical framework. The discourse initiates in Indonesian, subsequently transitioning to English clauses such as “and I didn’t get to like, hang out as much” and “in the end of the day that’s kinda fine too,” before reverting to Indonesian discourse markers like “you know.” From an aesthetic perspective, the code-mixing in this case illustrates reflective storytelling, where English is employed to express evaluation and acceptance of previous experiences. In the context of Maudy Ayunda’s narrative regarding her high school years, code-mixing allows her to express maturity and emotional acceptance of past sacrifices while still adopting a casual and conversational tone characteristic of digital self-disclosure.

Conclusion

This research aimed to investigate the expressive use of code-mixing in Maudy Ayunda’s discourse on YouTube by applying Pieter Muysken’s theory of code-mixing typology. The findings reveal that Insertion is the most dominant type of code-mixing, followed by Alternation, while Congruent Lexicalization was not identified. The absence of Congruent Lexicalization indicates that Indonesian functions as the matrix language of the discourse, with English serving as an embedded linguistic resource. Beyond structural classification, the findings demonstrate that code-mixing in Maudy Ayunda’s YouTube videos performs important expressive and pragmatic functions. English expressions are frequently employed to convey emotions such as stress, relief, self-reflection, motivation, and emotional reassurance. Insertion is commonly used to intensify emotional expression and articulate complex psychological states, while Alternation allows the speaker to frame reflective statements, emphasize key points, and deliver impactful conclusions. These patterns indicate that code-mixing functions not merely as a linguistic phenomenon but also as an expressive resource in reflective digital storytelling, enabling the content creator to establish emotional intimacy and authenticity with the audience.

This study contributes to sociolinguistic research by shifting the analytical focus from structural dominance and topic-based motivations to the expressive and interpersonal functions of code-mixing in digital communication. Unlike earlier studies that emphasize formal or situational factors, this research highlights the role of bilingual language use in identity

construction, experience sharing, and emotional engagement on YouTube. However, the study is limited by its focus on a single content creator and a specific genre of reflective content, which restricts the generalizability of the findings. Future research is encouraged to examine a wider range of content creators and digital genres to determine whether similar expressive functions of code-mixing emerge in other contexts. Additionally, incorporating audience reception analysis and multimodal elements such as gesture, facial expression, and intonation may provide a more comprehensive understanding of emotional expression in digital bilingual discourse.

Acknowledgment

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