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THE USE OF CODE-MIXING IN DENNY SUMARGO AND FIKI NAKI'S PODCAST

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Abstract || This study aims to identify the forms of code-mixing in the Denny Sumargo and Fiki Naki video podcast. This research employed a qualitative descriptive method. The data were sourced from a video podcast episode titled "Playboy internasional? Bucin Serius Mau Nikah Muda Sama Tugba!! (Fiki Naki)". Data collection utilized observational and note-taking techniques. Furthermore, the data analysis was conducted through six stages: unitizing, sampling, recording, reducing, inferring, and narrating. The results revealed 91 utterances containing code-mixing within the podcast. Specifically, these consisted of 40 code-mixings in the form of words, 27 in the form of phrases, and 24 in the form of clauses.

Keywords || Code-Mixing; Podcast; Qualitative Descriptive; Sociolinguistics; Utterance.

Abstrak || Penelitian ini bertujuan untuk mengidentifikasi bentuk-bentuk campur kode dalam video *podcast* Denny Sumargo dan Fiki Naki. Pendekatan yang digunakan adalah metode deskriptif kualitatif. Data bersumber dari video *podcast* yang berjudul "Playboy internasional? Bucin Serius Mau Nikah Muda Sama Tugba!! (Fiki Naki)". Pengumpulan data dilakukan menggunakan teknik simak dan catat. Selanjutnya, analisis data dilaksanakan melalui enam tahapan, yaitu pengunitan (*unitizing*), penentuan sampel (*sampling*), pencatatan (*recording*), reduksi data (*reducing*), penarikan kesimpulan (*inferring*), dan pendeskripsian (*narrating*). Hasil penelitian menunjukkan terdapat 91 tuturan yang mengandung campur kode. Secara rincian, ditemukan 40 tuturan campur kode berwujud kata, 27 tuturan berwujud frasa, dan 24 tuturan berwujud klausa.

Katakunci || Campur Kode; Deskriptif Kualitatif,; Podcast; Sosiolinguistik; Tuturan.

Introduction

Language is a fundamental instrument in human communication that operates through an arbitrary system of sound symbols. More than just a medium for transferring information, thoughts, and ideas, language plays a crucial role in shaping social and cultural identities, as well as interaction patterns within society (Kridalaksana in Atlantix, 2022). This aligns with Chaer's view (in Devianty, 2017), which asserts that language is essentially a tool for human verbal communication. The close relationship between language and social dynamics is the main focus of sociolinguistic studies. Sociolinguistics does not merely examine linguistic structures independently; it investigates how social factors influence language variation, change, and choice. As stated by Fishman (in Wati, 2020), sociolinguistics studies who speaks, what language variety is used, and to whom the utterance is addressed. This implies that language users will always consider the social context and their interlocutors when choosing a language.

One of the sociolinguistic phenomena that commonly occurs due to language contact in social interactions is code-mixing. Code-mixing is the insertion of elements from two or more languages—such as regional languages, foreign languages, or other language varieties—into a single utterance without any situational factors dictating the mix (Nababan in Restyawan, 2023). Characteristically, this mixing is not limited to different languages but can also involve other linguistic varieties, such as dialects and sociolects (Usmanova, 2023). This phenomenon offers flexibility in communication styles, allowing speakers to choose the most appropriate linguistic elements to convey messages effectively (Jaya, 2022). Structurally, language integration in code-mixing can occur systematically based on specific grammatical rules or spontaneously, and it is most commonly observed in fluid settings such as social media and casual conversations (Singh & Mangla, 2024).

Several factors drive the occurrence of code-mixing. *First*, a linguistically diverse social background often prompts individuals to adjust their language to accommodate different interlocutors (Jaya, 2022; Lestari et al., 2025). *Second*, code-mixing can serve as a marker of cultural identity and group affiliation, allowing speakers to express their belonging to various linguistic or cultural communities (Murodova, 2024). *Third*, code-mixing is frequently utilized as a communication strategy to achieve specific goals, such as emphasizing a point, clarifying

a message, or projecting a particular social impression (Lestari et al., 2025).

In the current era of globalization and digitalization, this kind of communicative flexibility is increasingly exposed through new media, one of which is podcasts. As digital audio or video files uploaded online and accessible at any time (Philips in Laila, 2021), podcasts have transformed into platforms for social interaction and entertainment that represent the communication style of modern society. One of the popular shows in Indonesia is the "*Curhat Bang*" podcast, hosted by Denny Sumargo, an actor and influencer. This show is well-known for presenting diverse topics through relaxed and humorous interactions with its guests.

An episode particularly interesting for sociolinguistic analysis is the one featuring Muhammad Fiqih Ayatullah, better known as Fiki Naki. Fiki Naki is a content creator famous for his ability to communicate in various foreign languages (such as English, Russian, Spanish, and Turkish) on online platforms. In this episode, the conversation flows naturally, covering Fiki Naki's life before becoming a creator, his language skills, and his romantic relationships. The casual interaction between the two gives rise to an intense code-mixing phenomenon, specifically the alternation between Indonesian and English.

The phenomenon of code-mixing in Denny Sumargo and Fiki Naki's podcast is an essential subject to investigate. Analyzing this conversation not only maps out the structural forms of language mixing but also uncovers how social communicative goals such as efforts to build closeness with listeners or emphasize specific meanings are achieved in the digital realm. Based on this background and urgency, this study aims to comprehensively describe the forms of code-mixing used in the Denny Sumargo and Fiki Naki video podcast.

Methodology

This study employed a qualitative approach with a descriptive method to describe, analyze, and interpret linguistic phenomena that occur naturally, without focusing on numerical hypothesis testing. The data in this study consisted of spoken utterances in the form of words, phrases, and clauses, with the primary data source being the video podcast episode featuring Fiki Naki on Denny Sumargo's YouTube channel. During the data collection process, this research implemented a non-participant observation method combined with observational and note-

taking techniques. Operationally, the researcher observed the podcast broadcast by watching and listening to it carefully and repeatedly to identify every utterance containing instances of code-mixing in the interaction between the host and the guest. The identified spoken data were then systematically recorded into a data collection instrument along with their timestamps to facilitate the classification process. Furthermore, the data analysis stage was managed using Krippendorff's Content Analysis approach (Krippendorff & Bock, 2008), which encompasses six systematic and continuous stages. These stages began with the unitizing process to divide the entire dialogue into smaller utterance segments containing elements of code-mixing. After the units were sorted, the researcher conducted sampling to select the most representative utterances, followed by the recording stage to document the selected data into an analytical format alongside their conversational context. The data were then filtered through a reducing stage to eliminate repetitive or irrelevant utterances, thereby sharpening the analytical focus. From the reduced data, the researcher carried out the inferring stage to analyze and draw conclusions regarding the forms and functions of the code-mixing. In the final stage, narrating, the results were comprehensively described as research findings in the form of a structured qualitative narrative.

Results

Based on the observation of the video podcast on Denny Sumargo's YouTube channel titled *"Playboy Internasional? Bucin & Serius Mau Nikah Muda Sama Tugba!!",* the researcher identified the phenomenon of English code-mixing. In the broadcast, which lasted 48 minutes and 43 seconds, a total of 91 utterances containing code-mixing were found. Structurally, these findings are divided into 40 code-mixing utterances in the form of words, 27 in the form of phrases, and 24 in the form of clauses. The overall frequency of the code-mixing data is presented in Table 1 below.

Table 1. Frequency of Code-Mixing Forms

No	Form of Code-Mixing	Frequency (Utterances)
1	Word	40
2	Phrase	27
3	Clause	24

No	Form of Code-Mixing	Frequency (Utterances)
Total		**91**

Based on the frequency mapping in Table 1, it is clearly evident that code-mixing in the form of words dominates the utterances with a total of 40 occurrences, while more complex forms such as phrases (27 utterances) and clauses (24 utterances) appear at a significantly lower rate. Psycholinguistically and sociolinguistically, the dominant use of single lexical items is closely related to the principle of linguistic economy and cognitive fluency in spontaneous oral communication, such as in a podcast broadcast. In a fast-paced conversation, Indonesian acts as the matrix language, whose grammatical framework controls the entire sentence. Inserting a single foreign word into the Indonesian syntactic structure is much easier for the brain to process than constructing a full phrase or clause. A single word often functions as a lexical filler when the speaker feels the English equivalent comes to mind faster, is more familiar to the tongue, or is deemed more representative of the intended nuance at that exact moment without disrupting the main sentence structure.

On the other hand, the frequencies of phrases and clauses show lower numbers sequentially due to the increased syntactic burden the speaker must bear. Phrases, although lower in frequency than words, still appear more often than clauses because they are merely combinations of words that do not require a complete subject and predicate. However, when speakers insert English phrases or clauses, they are required to adhere to the grammatical rules of the foreign language in the midst of an Indonesian sentence. Specifically for clauses, which occupy the lowest position with 24 utterances, this transition requires a more complex shift in cognitive framing because the speaker must build a complete, albeit small, sentence construction in the foreign language. The low frequency of phrase and clause insertions simultaneously proves that the conversation in the podcast does not completely shift codes (code-switching), but remains firmly rooted in Indonesian. The speakers only utilize foreign phrases or clauses at very specific and deliberate moments, for instance, when they wish to emphasize a professional concept that has become a standardized term, or when they want to express emotional closeness that feels more natural using global pop culture idioms, rather than using English as their primary medium of instruction.

Table 2. The Example of Code-Mixing Utterance

Speaker	Timestamp	Utterance Quote	Form	Lexical Meaning & Social Context
Denny Sumargo	23.25	*"...pasti kan ada **desire** ya usia lu..."*	Word	*Desire/Passion.* Used as a euphemism to soften the meaning of physical attraction.
Denny Sumargo	08.11	*"Dan **public speaking** lu jadi bagus nih..."*	Phrase	*Speaking in public.* Demonstrates the adaptation of professional expertise terminology.
Denny Sumargo	33.38	*"Jadi kayak lu bilang **I love you, you** mau nggak..."*	Clause	*I love you.* Expresses emotional affection with an urban cultural nuance.

Table 2 is designed not merely as a translation list, but as an analytical classification model that bridges structural linguistics with sociolinguistic meaning. In linguistic research, simply knowing the meaning of a foreign word is insufficient; researchers must be able to unpack the social motivations behind the selection of that word. The "Lexical Meaning & Social Context" column in this table serves as the heart of the qualitative analysis, where each structural finding (whether a word, phrase, or clause) is dissected based on how the utterance represents the speaker's identity, intentions, and adaptation strategies toward the audience. Through this mapping model, readers can immediately observe that the code-mixing occurring in Denny Sumargo and Fiki Naki's podcast is not a linguistic coincidence or a mere display of foreign language proficiency, but rather a communication instrument with highly measurable pragmatic functions.

Analytically, each level of code-mixing form in the table reveals a different layer of sociological meaning. At the word level, the analysis demonstrates that single lexical elements are often utilized as euphemisms, a language-softening strategy so that sensitive topics, such as the physical attraction of youth, can be discussed more elegantly without sounding vulgar to the listeners. Shifting to the phrase level, this analytical model illustrates the speaker's tendency to construct prestige or a professional image. The use of specific phrases indicates

the speaker's affiliation with an educated modern society, where terms of expertise are more acceptable in their original language. Finally, at the clause level, the social analysis reveals that the insertion of short foreign sentences plays a strong role in emotional management and the building of intimacy. These clauses are generally adopted from transnational popular culture products that have become a universal language for the urban demographic. Consequently, the classification in Table 2 comprehensively proves that the integration of code-mixing operates dually: as a micro-level form of language variation, and simultaneously as a dynamic macro-level reflection of the habits, cultural trends, and social psychology of a digital society.

Discussion

The code-mixing phenomenon in this podcast does not merely occur as a crossing of languages but possesses profound sociolinguistic functions tied to the conversational context. Theoretically, this linguistic behavior can be understood through Muysken's framework, which categorizes language mixing into insertion, alternation, and congruent lexicalization (Sukamto & Gunawan, 2025). In the context of Denny Sumargo and Fiki Naki's interaction, the dominant form observed is intra-sentential code-mixing, where elements of a different language are fluidly blended within a single Indonesian sentence to convey modernity and construct a specific social identity (Kadek & Sumarni, 2025). Furthermore, this broadcast predominantly features external code-mixing involving the integration of a foreign language, namely English rather than internal code-mixing that relies on local dialects. The utilization of these mixed forms is frequently driven by practical and stylistic reasons, such as addressing vocabulary needs where equivalent terms might be lacking, or strategically emphasizing specific points within the dialogue (Khairunnisa et al., 2025).

At the lexical level or word form, this practice manifests primarily through insertion, defined as embedding the smallest speech unit that inherently possesses meaning into the matrix language (Chaer in Pasangio, 2020, 17). An illustrative example occurs at minute 23.25 when Denny Sumargo utters, *"Nah kalau lu kan ketemu cewek gitu pasti kan ada desire ya usia lu kan kayak ih cantik ya"* (Well, if you meet a girl like that, there must be a desire, at your age, like 'oh she is pretty'). The use of the word *desire* does not solely serve to fill a lexical gap; analytically, the speaker tends to insert this English word as a form of

euphemism or meaning softening. Discussing physical attraction at a young age using the word *desire* feels more relaxed, casual, and acceptable among urban youth compared to its Indonesian equivalents like "hasrat" or "nafsu," which might sound too rigid or tendentious.

Furthermore, the analysis at the phrase level indicates a strong tendency to adapt professional terminology to project an educated identity. A phrase is a combination of two or more words that are non-predicative and fill a syntactic function (Kridalaksana in Tamini, 2019). This is evidenced by the intra-sentential mixing at minute 08.11, "Dan public speaking lu jadi bagus nih, daya tangkap lu juga jadi cepet" (And your public speaking has gotten good, your comprehension is also getting faster). The use of the phrase *public speaking* demonstrates how code-mixing functions to represent a concept of expertise that, culturally and academically, is more popularly referred to by its foreign term. The speaker uses it to express appreciation for the development of Fiki Naki's professional communication skills, actively utilizing external code-mixing to highlight a term closely attached to the identity of a modern digital society.

In addition to words and phrases, language mixing is intensively found in the form of clauses, which aligns with the concept of alternation where speakers switch between languages at clause boundaries. A clause is a grammatical unit consisting of a group of words with at least a subject and a predicate, possessing the potential to become a sentence (Kridalaksana in Tamini, 2019). A clear instance of this alternation is visible at minute 33.38 when Denny stated, "Jadi kayak lu bilang I love you, you mau nggak jadi pacar aku" (So it's like you say I love you, do you want to be my girlfriend). The clause *I love you* is inserted to dynamically express emotional feelings and provide emphasis on affection. The use of English for such expressions is highly common among the youth, as it is heavily influenced by global pop culture. Sociologically, uttering *I love you* is often considered lighter, more flowing, and less rigid than saying "aku cinta padamu," making it highly suitable for the podcast's topic discussing contemporary youth dating styles. Ultimately, this proves that code-mixing in digital media is actively utilized not just to overcome vocabulary limitations, but as a sophisticated communication strategy to build emotional closeness, emphasize meaning, and adapt to the linguistic trends of its audience.

Conclusion

Based on the analysis of the Denny Sumargo and Fiki Naki video podcast, it can be concluded that code-mixing is a prevalent linguistic phenomenon that serves complex sociolinguistic functions well beyond mere vocabulary substitution. The study identified a total of 91 utterances containing English code-mixing, which structurally consisted of 40 words, 27 phrases, and 24 clauses. The quantitative dominance of word-level mixing highlights the cognitive ease of inserting single lexical items into the Indonesian matrix language without disrupting the primary grammatical structure.

Furthermore, the qualitative analysis reveals that this predominantly intra-sentential and external code-mixing is utilized strategically by the speakers to achieve specific communicative goals. At the word level, English insertions frequently function as euphemisms, allowing speakers to soften sensitive topics and discuss them more casually. At the phrase level, code-mixing is employed to adapt professional terminology, thereby projecting a modern, educated, and globally connected social identity. Meanwhile, clause-level alternation is actively used to manage emotional expressions and build intimacy, reflecting the strong influence of global pop culture on urban youth interactions. Ultimately, this research demonstrates that code-mixing in contemporary digital media is not an indicator of linguistic deficiency, but rather a dynamic and sophisticated communication strategy. It allows speakers to emphasize specific meanings, construct contextual identities, and adapt fluidly to the linguistic trends of their target audience.

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