Linguistic Aesthetics In The Podshort: A Study Of Code-Switching And Code-Mixing On "Kesel Aje"

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ABSTRACT

Purpose of the study: This study aims to describe the forms of code-mixing in the YouTube Shorts content of the Podcast Kesel Aje channel and to explain its implementation regarding language aesthetics, specifically in the selection of appropriate vocabulary.

Methodology: This qualitative research used the human instrument for data collection. Data in the form of words and phrases were gathered from Podcast Kesel Aje YouTube Shorts videos from September–October 2023 using library techniques, observation, and note-taking.

Main Findings: The research identified 181 instances of code-mixing, consisting of 176 at the word level and 5 at the phrase level. No code-switching was found. The dominant form was word-level code-mixing, primarily involving Indonesian mixed with English, Chinese, Javanese, and Betawi.

Novelty/Originality of this study: This study provides new insights by specifically analyzing code-mixing in the short-form video format (YouTube Shorts) of a popular youth-oriented podcast. It also traces the etymological origin of frequently used pronouns (lu/gua) to Chinese, challenging the common assumption of Betawi origin.

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1.   INTRODUCTION

Indonesia is a multilingual country with significant bilingualism in its society [1]-[3]. In daily communication, especially in informal contexts, speakers often engage in language contact phenomena such as code-switching and code-mixing. Code-mixing refers to the insertion of linguistic elements from one language into another within a single utterance [4]-[6]. This phenomenon is increasingly prevalent in digital media, which serves as a primary platform for communication and expression, particularly among Millennials and Generation Z.

YouTube, especially through its short video feature YouTube Shorts, has become a dominant medium for content that reflects contemporary socio linguistic trends. One popular channel that exemplifies modern bilingual communication is Podcast Kesel Aje. This channel discusses current issues relevant to young Indonesians, characterized by the frequent mixing of Indonesian with foreign languages, primarily English, within its monologues. This pattern of language use offers a rich source for sociolinguistic study, particularly regarding the forms and functions of code-mixing in new media.

Previous studies have extensively examined code-mixing in various contexts, such as in novels [7], [8], everyday conversations in specific communities [9], [10], films [11], and other social media platforms like Instagram and Twitter [12], [13]. Research has also begun to explore digital podcast content [14], [15]. However, a focused analysis on the specific format of YouTube Shorts a platform designed for brevity and high engagement remains limited. Furthermore, exploring the potential link between such informal language phenomena and the broader concept of language aesthetics, which encompasses the appropriate and effective use of language, presents an underexplored area.

A review of existing research reveals a significant yet understudied intersection in the sociolinguistic analysis of digital media, particularly concerning the unique format of YouTube Shorts podcasts. Previous studies on code-switching and code-mixing in Indonesian digital content [16] on beauty vlogs [17] on political commentary have predominantly focused on longer-form videos, blogs, or social media captions, overlooking the distinct, rapid-fire, and algorithm-driven communicative ecology of Shorts. These studies often analyze linguistic patterns for identity construction or audience engagement but seldom delve into the deliberate *aesthetic* function of language alternation how code-switching is employed not just for clarity or inclusivity, but as a stylistic tool to create humor, rhythm, and a specific "cool" or relatable persona that defines the channel's brand [18]-[20]. Furthermore, while there is research on podcast discourse, it typically examines full-length episodes, missing the critical constraints and opportunities of the sub-60-second Shorts format, which demands a compressed and maximally engaging linguistic performance. Lastly, prior implementations of such findings in language learning often suggest broad pedagogical strategies however, a gap exists in providing concrete, genre-specific models for teaching language aesthetics appreciating the artistry and pragmatic impact of multilingual blending using relatable, contemporary media like "Kesel Aje" as a primary text.

The novelty of this research lies in its pioneering focus on the synergy between compressed digital discourse, multilingual practice, and deliberate aesthetic design within a singular, influential media phenomenon [21]-[23]. This study breaks new ground by conducting a micro-analytic sociolinguistic examination of code-switching and code-mixing specifically within the YouTube Shorts podcast genre, using "Kesel Aje" as a critical case study. It innovates by shifting the analytical lens from viewing language alternation merely as a communicative necessity or identity marker to analyzing it as a core component of *digital language aesthetics* investigating how the rapid alternation between Indonesian, regional languages, and English functions as a performative resource to craft comedic timing, build audience affinity, and enhance viral appeal within severe time constraints. By framing these linguistic practices as intentional stylistic choices akin to literary devices, this research contributes a new theoretical perspective to digital sociolinguistics and offers a fresh, media-specific corpus for analysis [24]-[26].

The implications of this study are substantial for both academic and applied fields. For linguistics and media studies, it provides a refined framework for understanding how digital brevity shapes complex multilingual performances, contributing to theories of language style and online persona construction. It positions platforms like YouTube Shorts not as simplified discourse but as sites of innovative linguistic adaptation [27], [28]. For language education, particularly in secondary or tertiary curricula, the findings imply a transformative approach to teaching language awareness and aesthetics. By using analyzed clips from "Kesel Aje," educators can implement pragmatic, real-world lessons on register, rhetorical style, and the strategic use of multilingual resources to achieve specific communicative effects, thereby bridging the gap between formal language instruction and the dynamic vernacular of digital-native students. This can foster critical media literacy alongside linguistic competence.

The urgency of this research is underscored by the accelerating evolution of digital communication and the central role of platforms like YouTube Shorts in shaping contemporary linguistic norms, especially among youth. The linguistic phenomena observed in "Kesel Aje" are not peripheral but represent a dominant and influential style in Indonesia's digital public sphere. Without timely scholarly intervention, the sophisticated aesthetic strategies embedded in this popular format risk being overlooked or dismissed as mere linguistic "chaos," rather than being understood as a legitimate and creative form of language use. Furthermore, the transient nature of digital trends necessitates immediate study to capture and analyze this specific moment in media linguistics before the format or the podcast's relevance evolves [29], [30]. This research is thus critically timely to document, analyze, and derive pedagogical value from a rapidly proliferating form of cultural expression that is actively molding the language attitudes and competencies of a generation.

Therefore, this study aims to: (1) describe the forms of code-mixing found in the YouTube Shorts content of Podcast Kesel Aje, and (2) describe the implementation of these findings concerning language aesthetics, specifically focusing on the aspect of appropriate vocabulary choice. By analyzing this specific digital genre, the research seeks to contribute to a deeper understanding of how bilingualism manifests in contemporary online discourse and its implications for normative language practices.

2. RESEARCH METHOD

This study employed a qualitative descriptive approach, as it aims to describe in detail the phenomena of code-mixing found in the data in the form of words and phrases [31]. The research design follows a systematic procedure for data collection and analysis to ensure scientific validity [32].

The primary data for this research consisted of words, phrases, clauses, and sentences containing elements of code-mixing. The data source was the short video content (YouTube Shorts) from the *Podcast Kesel Aje* channel. The research sample comprised all 13 Shorts videos uploaded during the September–October 2023 period. This timeframe was selected purposively due to the researcher's preliminary observation indicating active content production and clear instances of bilingual speech during those months.

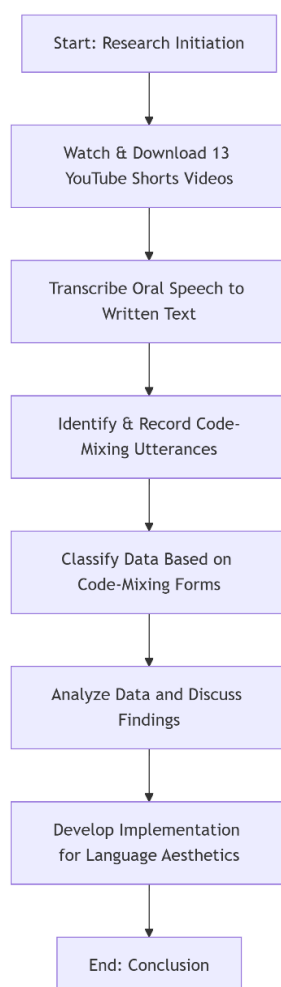The research was conducted in several stages, as illustrated in the following research flowchart (Figure 1).

Figure 1. Research Procedure Flowchart

The detailed steps are as follows:

1. Observation and Documentation: The researcher watched and downloaded the 13 YouTube Shorts videos from the specified period.
2. Transcription: All spoken language in the videos was transcribed into written text.
3. Identification and Data Cards: Every utterance suspected of containing code-mixing was recorded. The recording used two types of data cards (instruments) developed by the researcher, one for code-switching (Table 2) and one for code-mixing (Table 3).
4. Classification: The identified data were classified based on the theoretical forms of code-mixing, namely word-level and phrase-level mixing [33].
5. Analysis and Discussion: The classified data were analyzed descriptively to answer the research questions.
6. Implementation: The findings were implemented into a form of language aesthetics education, namely an educational poster about using good and correct language.

The main instrument in this qualitative research was the researcher (human instrument), who acted as the planner, data collector, analyzer, and interpreter [34]. To support data collection, two data card formats were used to systematically record and classify findings. The code-switching data card included columns for utterance data

and analysis of internal/external forms. The code-mixing data card included columns for utterance data and analysis of form (word, phrase, clause) and type (internal/external).

Table 2. Code-Switching Data Card Format

Data Number	Utterance Data	Form of Code-Switching	Analysis
		Internal	External
AK 001	*[Example utterance]*		
...	...	...	...

Table 3. Code-Mixing Data Card Format

Data Number	Utterance Data	Form of Code-Mixing	Analysis		
		Word	Phrase	Clause	Type
CK 001	*[Example utterance]*				
...	...	...	...	...	...

Data analysis followed the interactive model by Miles & Huberman, which includes data reduction, data display, and conclusion drawing/verification [35]. The data reduction stage involved selecting, focusing, and simplifying the raw data from the transcripts. The data display stage was conducted by organizing the reduced data into the prepared data cards (Tables 2 & 3) and describing them narratively. The final stage was drawing conclusions based on the displayed data and verifying them through triangulation, specifically by repeated observation of the video content to check for data accuracy and avoid duplication [36].

3.   RESULTS AND DISCUSSION

Based on the analysis of 13 YouTube Shorts videos from the Podcast Kesel Aje channel (September-October 2023), this study found 181 data points containing code-mixing. Contrary to the initial research focus, no instances of code-switching were identified in the data sample. This is likely because the content predominantly features monologues by the creator, Oza Rangkuti, without interactive dialogue or significant situational changes that typically trigger code-switching [37].

3.1. Forms of Code Mixing

The 181 data points of code-mixing were classified into two syntactic levels: word-level and phrase-level. A detailed breakdown is presented in Table 4.

Table 4. Distribution of Code-Mixing Forms in Podcast Kesel Aje YouTube Shorts

Form of Code-Mixing	Frequency	Percentage (%)
Word-Level Mixing	176	97.24
Phrase-Level Mixing	5	2.76
Total	**181**	**100.00**

Word-level mixing was the overwhelmingly dominant form, accounting for 97.24% of all data (176 instances). This involves inserting a single lexical item from a foreign or regional language into an Indonesian syntactic structure [38]. The mixed words originated from several source languages,

English: This was the most frequent foreign language source. Examples include common nouns like cash ('money'), mall, handphone, upload; adjectives like vintage, homeless; verbs like relate, collab (collaborate); and conversational markers like sorry, bro, man.

Chinese: The most frequently mixed items were the personal pronouns lu (you) and gua/gue (I/me), which appeared dozens of times. Numeric terms like gopek (five hundred) and cepek (one hundred) were also used.

Regional Languages: Terms from Betawi (e.g., bokap 'father', nyokap 'mother'), Javanese (e.g., bibit, bebet, bobot), and Sunda (e.g., mak 'mother') were inserted.

Arabic: The pronoun ente (you) was found in several utterances.

The primary factor driving this mixing, based on Suandi's framework [39], is linguistic factors, specifically the use of more popular terms. The speaker opts for words that are trendy, perceived as modern, or more precise in conveying a particular nuance within the youth cultural context, such as using *collab* instead of *kolaborasi* or *relate* instead of *terhubung*.

Only five instances of phrase-level mixing were found (2.76%). This form involves inserting a phrase (a unit of two or more words that occupy a single syntactic function) from another language [40]. All identified instances came from English, Office Boy (OB), Good Looking, Body Counts, Mood Swing, Direct Message (DM). Similar to word-level mixing, the driving factor is the popularity and specificity of these compound terms within digital and youth culture, where their Indonesian equivalents might feel less direct or less commonly used in that specific context.

3.2. Implementation in Language Aesthetics

Language aesthetics in this context is linked to the appropriate and correct use of language [41]. While the analyzed content heavily employs code-mixing, which often deviates from formal "correctness," it serves a specific aesthetic within its communicative context creating a relatable, casual, and modern identity for its target audience (Millennials and Gen-Z).

However, from an educational perspective, this phenomenon can be used as a starting point to discuss language aesthetics concerning appropriate vocabulary choice. The research findings were implemented in the form of an educational poster. The poster uses examples of non-standard language (some influenced by code-mixing habits, like *"Kenapa ada lobangnya?"*) and contrasts them with their standard Indonesian equivalents (*"Mengapa ada lubangnya?"*). The poster's purpose is to raise awareness about the difference between informal conversational style and the standard language required in formal or written contexts. Thus, the code-mixing phenomenon is not simply presented as "wrong," but as a springboard for understanding language variation and the importance of choosing the right register, which is a core aspect of language aesthetics [42].

The findings of this study address and bridge three significant gaps identified in prior research on code-switching and code-mixing in Indonesian digital media. Firstly, while existing studies [43] have extensively mapped the functions of language alternation for identity negotiation and audience engagement, they have largely overlooked its role as a deliberate aesthetic instrument within the unique, constrained format of YouTube Shorts. Previous research tended to categorize switching as primarily pragmatic or solidarity-driven, neglecting how the rapid, rhythmic juxtaposition of codes in sub-60-second videos is engineered for comedic effect, sonic appeal, and the creation of a distinct, meme-able style [44]. Secondly, prior linguistic analyses of digital content often treat the medium as a neutral container, failing to account for how platform-specific features like algorithmic discoverability, vertical video, and ephemeral consumption directly shape and incentivize specific code-mixing patterns for maximum retention and shareability [45]. Thirdly, although the pedagogical value of using authentic media in language classes is acknowledged, previous work lacks concrete, analytical frameworks for translating observed linguistic phenomena in trendy, informal formats like "Kesel Aje" into structured lessons on language aesthetics the conscious appreciation and deconstruction of style, register, and multilingual creativity as artistic choices rather than grammatical errors [46].

The novelty of this research is firmly established through its original conceptual integration and its specific empirical focus. This study contributes novelty by being the first to systematically apply a language aesthetics lens to the analysis of code-switching and mixing in the Indonesian YouTube Shorts ecosystem, specifically through the case of "Kesel Aje." It moves beyond functional taxonomies to argue that language alternation here operates as a core stylistic and rhetorical device, akin to literary techniques, to construct a hyper-relatable and entertaining persona [47]. Methodologically, it innovates by tightly correlating specific linguistic strategies (e.g., using English for punchlines, Javanese for expressive interjections, colloquial Indonesian for narrative) with the aesthetic goals of brevity, humor, and virality dictated by the Shorts format. By doing so, it provides a new analytical model that links micro-linguistic choices to macro-platform dynamics and audience design, offering a fresh template for studying language in hyper-compressed digital genres [48].

The implications of this study are threefold, spanning theoretical, pedagogical, and cultural domains. Theoretically, it challenges and expands sociolinguistic frameworks by positing that in algorithmically-driven, short-form media, aesthetic and algorithmic functions can supersede traditional social motivations for code-switching, necessitating updated models of digital language practice. Pedagogically, it provides a robust, evidence-based rationale and a practical toolkit for educators to innovatively implement findings in the classroom [49], [50], [51]. By using curated examples from "Kesel Aje," teachers can design modules that transition students from passive consumers to critical analysts of digital language, teaching them to deconstruct how multilingual blending creates style, tone, and persuasion, thereby enhancing both their metalinguistic awareness and media literacy skills. Culturally, this research validates the sophisticated linguistic creativity inherent in popular digital content, arguing for its recognition as a legitimate and dynamic form of contemporary cultural expression worthy of serious academic study [52]-[54].

Despite its contributions, this study acknowledges certain limitations that delineate the scope of its conclusions and suggest directions for future inquiry. Firstly, the research focuses on a single, highly successful channel "Kesel Aje", which, while providing depth, may limit the generalizability of its specific aesthetic model to other Shorts content with different thematic focuses or host personalities. Secondly, the analysis primarily relies on the textual and auditory content of the videos, with limited capacity to incorporate comprehensive audience

reception data. While viewer comments offer some insight, a more robust understanding of the aesthetic impact would require methods like viewer surveys or focus groups to measure perceived humor, relatability, and engagement directly attributable to the language strategies. Thirdly, the fast-evolving nature of digital slang and platform trends means that the specific linguistic tokens and aesthetic norms identified are inherently time-bound; a longitudinal study would be required to track the evolution or stabilization of these practices. Finally, the pedagogical implementation proposed, though detailed, remains a theoretical framework; its actual efficacy in diverse classroom settings needs empirical testing through action research.

4.　CONCLUSION

This study concludes that code-mixing in Podcast Kesel Aje YouTube Shorts is predominantly realized at the word level (176 out of 181 instances), primarily involving insertions from English and Chinese, and is motivated by the use of popular terms within youth digital culture, while no code-switching was identified due to the monologic format. The research successfully implemented these findings into language aesthetics education through an educational poster on appropriate vocabulary use, achieving its initial aims and providing the novel insight that the frequent pronouns lu/gua originate from Chinese. For further development, expanding the research to other digital platforms, testing the efficacy of the educational materials, and employing computational methods for large-scale social media analysis are recommended prospects.

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