

## Examining Code-Switching in the Cindy Kaza and Mongol Stress Episode of *Diary Misteri Sara*

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### Abstract

This study aims to analyze code-switching in an episode of *Diary Misteri Sara*, a program featured on Sara Wijayanto's YouTube channel, specifically the episode involving Cindy Kaza and Mongol Stress. The primary objective is to identify the types and functions of code-switching present in the interactions between the *Diary Misteri Sara* team and their collaborators. Employing a qualitative approach, the analysis draws on Stockwell's classification of code-switching types and Gumperz's framework for its functions. A total of 218 instances of code-switching were identified, comprising tag switching (24 instances, 10.55%), inter-sentential switching (41 instances, 18.81%), and intra-sentential switching (154 instances, 70.64%). In terms of function, six categories were found: quotation (2 instances, 0.92%), addressee specification (32 instances, 14.68%), interjection (23 instances, 10.55%), reiteration (22 instances, 10.09%), message qualification (26 instances, 11.93%), and personalization versus objectification (113 instances, 51.83%). The results indicate that intra-sentential switching is the most frequently used type, while personalization versus objectification is the most dominant function. These findings contribute to a deeper understanding of the patterns and communicative roles of code-switching in multilingual interactions within digital media contexts.

**Keywords:** Code-Switching, *Diary Misteri Sara*, Multilingual Interaction, Sociolinguistics

### 1. Introduction

Language is a fundamental aspect of human interaction, serving not only as a medium of communication but also as a profound reflection of individual identity and social belonging. It functions as a symbolic system through which people express their thoughts, emotions, and cultural affiliations. Rabiah (2018, p. 6) emphasizes that language mirrors our perspectives, educational backgrounds, and character, thereby put it as an integral component of both personal and collective identities. Through language, individuals negotiate their place within social groups, construct meaning, and convey nuanced messages beyond the literal content of words. This intrinsic connection between language and identity underscores the importance of studying language use in various social and cultural contexts to understand human interaction better.

In today's increasingly interconnected and globalized world, multilingualism has become a prevalent phenomenon, especially in societies where diverse linguistic communities coexist. Individuals often acquire and employ multiple languages as a result of social interaction, education, and exposure to global media platforms. Among these languages, English frequently assumes the role as a global lingua franca, enabling communication among speakers of different native languages. In multilingual settings such as Indonesia, English is widely integrated alongside native languages within numerous domains, including entertainment, education, and digital media. This bilingual or multilingual

environment fosters unique linguistic practices and patterns, making it a fertile ground for examining complex language behaviors such as code-switching.

One of the most prominent linguistic phenomena observed in multilingual communication is code-switching, defined as the practice of alternating between two or more languages within a single conversation or utterance. This behavior is underpinned by bilingualism and multilingualism, as individuals navigate between languages to fulfill various communicative purposes. Özşen et al. (2020, p. 41) identify bilingualism as a key prerequisite for code-switching, while Nitiyas et al. (2024, p. 926) describe it as a natural and strategic communicative device influenced by social context, discourse topics, and speaker intentions. Code-switching is particularly salient in informal and media-based communication, where it enhances expressivity, clarifies meaning, and fosters audience engagement, reflecting the dynamic interplay between language, identity, and social interaction.

This study focuses on the phenomenon of code-switching within an episode of *Diary Misteri Sara* (DMS), a horror-themed program broadcast on Sara Wijayanto's YouTube channel. The selected episode features the interactions between Cindy Kaza, an American psychic, and Mongol Stress, an Indonesian comedian, whose bilingual exchanges exemplify the rich linguistic interplay between English and Indonesian. Their dialogue showcases diverse functions and types of code-switching, illustrating how language alternation contributes to the communicative effectiveness and emotional resonance of cross-cultural interactions. The episode provides a compelling context for investigating how bilingual speakers strategically deploy multiple languages to negotiate meaning and identity in contemporary media environments characterized by linguistic diversity.

The primary objective of this research is to identify and analyze the types and communicative functions of code-switching manifested in the interactions between the DMS team and their collaborators in the episode featuring Cindy Kaza and Mongol Stress. Employing Stockwell's (2002) typology of code-switching and Gumperz's (1982) theoretical framework on its communicative functions, the study restricts its analysis to verbal linguistic elements, deliberately excluding non-verbal cues, cultural symbolism, or thematic content unrelated to language use. This study takes Gumperz's framework, originally used to analyze face-to-face conversations, and applies it to digital media, specifically YouTube, which is globally accessible by people to interact in multiple languages and cultures. By doing so, it provides a deeper understanding of how code-switching works in online platforms. This focused approach seeks to address the following research questions: (1) What types of code-switching are present in the DMS episode featuring Cindy Kaza and Mongol Stress? and (2) What communicative functions do these instances of code-switching serve within their interaction? Through this investigation, the study aims to contribute to the broader understanding of bilingual language practices in digital media and cross-cultural communication.

## 2. Literature Review

### A. Sociolinguistics

Sociolinguistics is a branch of linguistics that explores the intricate relationship between language and society. As Harya (2018, p. 88) explains, this field seeks to understand how language is both structured and used within social contexts, emphasizing its role not only as a grammatical system but also as a powerful tool for social interaction. Language use is deeply influenced by social and cultural interactions, shaping the way individuals communicate in various settings. Siregar (2021, p. 37) emphasizes that sociolinguistics reveals the values and ways of life expressed through language, illustrating how speakers adjust their linguistic choices depending on context—using more formal language in official settings and adopting a relaxed, flexible style in informal situations. These patterns highlight language's adaptability in fulfilling communicative needs. In alignment with this perspective, Gumperz and Cook-Gumperz (in Mefareh Almelhi, 2020, p. 35) define sociolinguistics as the study of

how societal factors—such as cultural norms, expectations, and context—influence language use, and how language, in turn, impacts society. For instance, in multilingual communities, local dialects function not only as communication tools but also as symbols of group identity and solidarity. Fishman as cited in Arifin (Arifin, 2018, pp. 9–10) further explains that sociolinguistics examines different language varieties, their purposes, speaker characteristics, and how these elements interact and evolve within a community. Ultimately, sociolinguistics reveals the profound connection between language and society, offering valuable insight into the social and cultural dynamics embedded in human communication.

### *B. Bilingualism*

Bilingualism, as defined by Mulyani (2017, p. 29), refers to the ability to speak or frequently use two languages, either individually or within a community. It occurs when individuals can communicate effectively in two languages and often switch between them naturally, reflecting their adaptation to different social and cultural contexts. Chaer and Agustina as cited in Situmorang & Natheni (2023, p. 18) describe individuals who use two languages as bilinguals, and their capacity as bilinguality. This phenomenon is especially common in multilingual societies where multiple languages coexist. As Harris and Karahan in Uzun & Baran (2020, p. 239) note, bilingualism often arises in communities where different languages are spoken, and people acquire a second language alongside their native one to navigate diverse communicative situations. For instance, in Indonesia, many people use a regional language at home while employing Indonesian or even English in professional or educational settings. However, the concept of bilingualism is not always straightforward. Harya (2018, p. 88) points out that defining bilingualism can be complex, as it encompasses a wide range of language proficiencies. Even individuals who use more than two languages in varying degrees may consider themselves bilingual. This indicates that bilingualism is not solely about fluency, but also the ability to manage and use multiple languages effectively based on context. In today's globalized and culturally diverse world, bilingualism plays a crucial role in enhancing communication, fostering cross-cultural understanding, and supporting meaningful social interactions.

### *C. Code*

Language is inherently flexible and capable of adapting to various contexts, a characteristic often referred to as a "code." Stockwell (2002, p. 8) defines a code as “a particular language, dialect, register, accent, or style that an individual might choose to use on different occasions and for different purposes.” Similarly, Wardhaugh (in Kastori, 2017, p. 248) describes a code as a communication system employed in interactions involving two or more people. For example, an individual may use formal language when speaking to a superior at work but switch to a more casual tone or local dialect when conversing with friends. This illustrates how language use—or code choice—can shift dynamically depending on the situation, the communicative purpose, or the relationship between speakers. Such adaptability underscores the social and functional dimensions of language in everyday communication.

### *D. Code Switching*

**Code-switching** is a well-recognized phenomenon in sociolinguistics, particularly within multilingual and multicultural communities. Junaidi (2019, p. 60) notes that it commonly occurs among bilingual speakers, especially when a foreign language is used in communication. Gardner and Chloros as cited in Suryaningsih (2023, p. 45) define code-switching as the use of multiple languages or dialects within a single conversation or sentence, allowing speakers to clarify meaning and enhance understanding. Morrison (2025) adds that code-switching involves shifting between linguistic codes depending on social context, highlighting the speaker's linguistic and social adaptability. Moreover, code-switching serves not only communicative but also social and cultural functions, such as expressing

identity or building solidarity (Ansar, 2017, p. 32). For instance, a bilingual speaker might say, “Meeting nanti jam 3 ya, jangan lupa share file-nya ke email,” blending Indonesian and English to suit a professional yet informal context. This illustrates how code-switching reflects both language flexibility and speakers’ ability to adapt to diverse communicative settings.

In this study, Stockwell’s (2002) framework is used to categorize three main types of code-switching. The first, **tag switching**, involves inserting interjections or short phrases (tags) from one language into an utterance in another language, often without violating grammatical rules (Fiorensera & Handayani, 2021; Widaya, 2015). For example: *I'm pleased to see you're getting bewegungsmelder, ja* (Stockwell, 2002, p. 28). The second type, **inter-sentential switching**, occurs between complete sentences or clauses in different languages, typically at sentence boundaries Apple (in Fiorensera & Handayani, 2021, p. 34; Widya, 2017, p. 10). An example from Stockwell (2002, p. 33) is: *We're going to Nicki's house at nine... Kristina bleibt allerdings zu Hause, sie muss noch arbeiten*. Lastly, **intra-sentential switching** involves switching languages within a single sentence, often at the word, phrase, or clause level (Fiorensera & Handayani, 2021, p. 34). This type is considered the most complex and requires a high level of bilingual proficiency (Stockwell, 2002, p. 33). Romaine (in Widaya, 2015, p. 10) gives an example: *Otherwise, yu bai go long kot* (“you’ll go to court”).

#### E. Function of Code Switching

Adopting Gumperz’s (1982) framework, this study analyze the communicative functions of code-switching, as it effectively captures the social and linguistic roles of language alternation in bilingual interactions. Gumperz identifies six key functions. First, **quotation** is used when a speaker repeats another person's words, either directly or indirectly, often using a different language to highlight the quoted content. Second, **addressee specification** occurs when the speaker switches codes to signal a shift in the intended recipient of the message, particularly in multi-party conversations. Third, **interjection** involves inserting words or exclamations from another language (e.g., *well, ándale pues*) to express emotion or draw attention. Fourth, **reiteration** functions to repeat or rephrase a message in a second language, clarifying or emphasizing its meaning. Fifth, **message qualification** refers to elaborating or providing additional detail using another language, often in the form of phrases that support or modify the main message. Lastly, **personalization versus objectification** highlights the speaker’s stance, where language choice reflects either personal involvement (personalization) or emotional distance and factual reporting (objectification). Together, these functions demonstrate how code-switching is not only a linguistic tool but also a means of shaping meaning, managing relationships, and expressing speaker identity in multilingual contexts.

#### F. Diary Misteri Sara

Diary Misteri Sara (DMS) is a popular horror program created by Sara Wijayanto and aired on her YouTube channel, co-hosted by Demian Aditya, Wisnu Hardana, and Fadi Iskandar. The channel boasts over 10.8 million subscribers and 652 videos as of February 2025, with many episodes attracting millions of views. DMS focuses on exploring haunted locations and mystical stories, featuring intense segments like “lockdown,” where team members stay in dark rooms to heighten suspense while others monitor from a control room. Sara often interacts with astral beings, attempting spirit rescues that add meaningful messages to each episode. The program’s slogan highlights its goal to share stories rather than impose beliefs. Additionally, DMS includes behind-the-scenes content and collaborations, fostering a vibrant fan community called “Saradicts” that actively engages on social media. Its unique and creative approach has cemented DMS as one of Indonesia’s leading horror and paranormal shows.

The broader field of code-switching researched by this present study, by building upon and extending the findings of previous national and international studies. Similar to Andani et al. (2022) and Dharma & Sulatra (2024), this research inspects the types and communicative functions of code-

switching using frameworks established by Poplack (1980) and Gumperz (1982). However, while earlier studies primarily focused on conversational and educational contexts—such as YouTube interviews and English teaching podcasts—this study uniquely applies these frameworks to a **digital media discourse in a cross-cultural setting**, specifically the *Diary Misteri Sara* YouTube program featuring bilingual interactions between Indonesian and international speakers.

Additionally, unlike Al-Shehab & Al-Okour's (2018) investigation of scripted television soap operas, the current research explores **spontaneous, unscripted interactions in a participatory online environment**, thereby extending Gumperz's theory to the dynamics of digital, globally accessible media. Through this focus, the study contributes to a deeper understanding of how code-switching functions as a communicative and identity-negotiating strategy in contemporary digital discourse.

### 3. Method

This study applies a qualitative research design with a case study approach to analyzing code-switching in the *Diary Misteri Sara* episode featuring Cindy Kaza and Mongol Stress. According to Bhandari (Bhandari, 2020), qualitative research involves collecting and analyzing non-numerical data such as text, video, or audio to understand concepts, opinions, or experiences. The case study approach was selected to focus specifically on this episode to explore the code-switching phenomenon that occurs. Vanderstoep and Johnston (in Kastori, 2017, p. 249) explain that qualitative methods emphasize cultural, social, and personal identities, focusing more on descriptive rather than predictive purposes. Therefore, this study descriptively presents and identifies data in line with its objectives, aiming to provide a clear and directed understanding of code-switching within the episode's context.

Quoted from the JOPGlass page, "The source of research data is the subject from which the data is obtained. This data source essentially has data that is important and relevant to the research being conducted" (Pujiati, 2024). Generally, data sources are classified as primary or secondary; primary sources are materials produced at or near the time of an event, while secondary sources interpret primary data (Leedy & Ormrod, 2015, pp. 197–198). This study uses primary data obtained directly from the *Diary Misteri Sara* episode titled "DMS × Cindy Kaza × Mongol Stress – DMS [*Penelusuran*]" uploaded on May 20, 2023. The episode, featuring the DMS team alongside Cindy Kaza and Mongol Stress, was recorded in an abandoned office building and has been viewed 3.2 million times, providing relevant bilingual interactions for code-switching analysis. The video duration was 1:18:24, and it can be accessed on <https://www.youtube.com/watch?v=DJgGq8u6sjs>. Data collection employed the documentation method, focusing on video materials, as this method aligns with the study's goal of analyzing code-switching phenomena from Sara Wijayanto's YouTube channel (Agung, 2019, p. 40). Videos, as moving image documents, effectively capture language interaction, allowing real-context analysis. The data collection process involved repeated viewings to identify and manually document code-switching instances with speaker names and timestamps, aided by automatic transcription to clarify unclear parts, minimizing errors and focusing on significant data (Male, 2016, p. 187). Grounded theory supports flexible, field-based data collection using various sources beyond interviews, such as video analysis, suitable for this study's context (Leedy & Ormrod, 2015, p. 274). For data analysis, qualitative methods like content analysis, grounded theory, and narrative analysis exist, with content analysis chosen here for its suitability in identifying types and functions of code-switching based on conversation context (Male, 2016, p. 179). Content analysis involves detailed examination to identify patterns and themes in human communication (Leedy & Ormrod, 2015, p. 275). The study's analysis steps include organizing data from conversations with code-switching, classifying data types per Stockwell's theory (2002)—tag switching, inter-sentential, and intra-sentential switching—and categorizing functions based on Gumperz's theory (1982)—quotation, addressee specification, interjection, reiteration, message qualification, and personalization versus objectification—while

coding data by type, function, speaker, and timestamp. Results are presented via tables and graphs to visualize data distribution, followed by summarizing findings to provide a clear overview of code-switching phenomena in the episode.

#### 4. Result and Discussion

##### A. Types of Code-Switching in the DMS Episode Featuring Cindy Kaza and Mongol Stress

In this study, the researcher identified a total of 218 instances of code-switching, which were categorized into three types based on Stockwell's (2002) theory: tag switching, inter-sentential switching, and intra-sentential switching. All three types—*intra-sentential switching*, *inter-sentential switching*, and *tag switching*—were identified in the DMS episode featuring Cindy Kaza and Mongol Stress. To provide a clearer overview, the table below presents the frequency of each code-switching type observed in the data.

From the total of 218 code-switching instances identified, *intra-sentential switching* emerged as the most dominant type, accounting for 154 occurrences (70.64%). This is followed by *inter-sentential switching* with 41 instances (18.81%) and *tag switching* with 23 instances (10.55%). The frequent use of *intra-sentential switching* reflects a common bilingual communication pattern, where foreign words or phrases are inserted into sentences to adapt to context, audience, or tone. This is especially relevant in cross-language collaborations, such as in the DMS episode featuring Cindy Kaza and Mongol Stress. Among the team, Sara contributed the most to *intra-sentential switching* (65 instances), followed by Mongol (39), Fadi (19), Wisnu (14), Demian (11), and Cindy (6). As the team leader, Sara's high usage demonstrates her role in managing fluid and adaptive communication across the team.

*Inter-sentential* and *tag switching*, though less frequent, also played important roles in facilitating interaction. Sara again led in *inter-sentential switching* with 32 instances, often alternating between English and Indonesian depending on her interlocutor—using English with Cindy, a native speaker, and Indonesian with other team members. Mongol (4), Cindy (2), and the rest of the team (1 each) contributed smaller amounts. *Tag switching*, used to add emphasis or convey emotion, was also led by Sara (11 instances), followed by Fadi and Mongol (4 each), Wisnu (3), and Demian (1). Overall, the use of different code-switching types throughout the episode illustrates the dynamic nature of bilingual communication, supporting both professional coordination and interpersonal understanding within a multilingual investigative context.

*Tag switching* occurs when a brief phrase or single word from one language is inserted into a sentence predominantly spoken in another language. Typically, these inserted elements appear at the beginning or end of a sentence, functioning more as discourse markers than integral parts of the sentence structure. For example, in datum 173/TS/M/1:03:26–1:03:27, Mongol uses the English word “okay” at the start of his sentence, responding to Sara's statement about her location. The word “okay” stands alone and does not affect the sentence “*aku jaga sini,*” serving instead as a transitional marker. This is a clear example of *tag switching*.

Another instance of *tag switching* is observed in datum 178/TS/S/1:05:25–1:05:27, where Sara inserts the English word “Come” at the beginning of her sentence. This insertion emphasizes her invitation to leave the location, while the core Indonesian sentence “*kita keluar dulu*” remains unaffected. Here, the English tag “Come” works as a short interjection that highlights the invitation to Fadi and Mongol, who are present.

*Inter-sentential switching* involves switching languages between complete sentences or clauses, with the change happening at sentence boundaries. This often includes a brief pause signaling the language shift or topic change. In datum 70/IES/S/20:41–20:44, for instance, Sara starts by saying in English, “He's not alone,” and then continues in Indonesian with “*Jadi sejatinya ada.*” The initial

English sentence sets up the idea, while the following Indonesian clause elaborates on it, illustrating a smooth transition between languages at the sentence level.

Similarly, datum 95/IES/S/32:08–32:16 demonstrates inter-sentential switching where Sara begins her explanation in Indonesian about an entity’s condition, “*Maksudnya, kecelakaannya ya emang jatuh karena sendiri,*” and then switches to English, “He’s too drunk, yeah, he’s drunk all the time,” to emphasize the cause of the accident. This switching between sentences highlights how the speaker shifts languages to convey nuances or reinforce points.

In another example, datum 197/IES/S/01:13:48–01:13:53, Sara starts with an Indonesian description of a paranormal entity’s form, “*Mungkin mendekati yang asli, tidak berwujud,*” and then switches to English for more specific imagery, “He’s like a mist.” This clear boundary between sentences in different languages is typical of inter-sentential switching, marking shifts in perspective or emphasis.

The third and most frequent type is intra-sentential switching, where the language shift occurs within a single sentence, clause, or phrase. This type often reflects a more fluid and complex mixing of linguistic elements. For instance, in datum 7/IS/S/04:10–04:14, Sara inserts the English word “channeling” into an Indonesian sentence. This word is seamlessly integrated and used to refer to a specific paranormal activity, showing how intra-sentential switching can introduce specialized terms naturally within speech.

Further examples include datum 13/IS/W/05:48–05:52, where Wisnu combines English and Indonesian in one sentence: “We’re going to do some multitasking penelusuran.” The switch here occurs mid-sentence, smoothly blending English and Indonesian vocabulary related to their paranormal investigation tasks. Similarly, datum 21/IS/D/07:53–07:57 features Demian’s use of the English term “opening” embedded in an Indonesian sentence discussing a paranormal procedure. Mongol’s dialogue in datum 55/IS/M/16:27–16:31 also illustrates intra-sentential switching, as he inserts the English phrase “like and dislike or something” amidst Indonesian to clarify motives related to black magic. This insertion enriches the expression by introducing an English idiomatic phrase naturally. Likewise, in datum 83/IS/F/28:25–28:26, Fadi uses the English word “miss” within an Indonesian sentence to express uncertainty, further exemplifying the fluidity of intra-sentential switching.

Other examples include datum 121/IS/S/42:18–42:22, where Sara inserts the phrase “bad energies” in an Indonesian sentence to describe a paranormal sensation, and datum 138/IS/M/46:25–46:33, where Mongol blends English with Indonesian by saying “small paper” to refer to a spiritual vision. In datum 168/IS/S/01:00:36–01:00:42, Sara uses the English phrase “lost soul” in the middle of an Indonesian explanation about a negative spirit, indicating how English terminology can provide precision or emphasis in certain contexts.

Finally, datum 183/IS/C/1:06:41–1:06:50 reveals Cindy’s use of intra-sentential switching when she delivers a warning in English but inserts the Indonesian word “*beda*” (“different”) within the sentence. This switch enriches the message by drawing on both languages in a single cohesive statement, underscoring the dynamic nature of intra-sentential code-switching in natural conversation.

Table 1 Types of Code Switching in the DMS Episode featuring Kaza and Mongol Stress

No	Types of Code-Switching	Frequency	Percentage
1.	Tag Switching	23	10.55%
2.	Inter-Sentential Switching	41	18.81%
3.	Intra-Sentential Switching	154	70.64%
<b>Total Number</b>		<b>218</b>	<b>100%</b>

The intra-sentential switching is rather dominant, which accounts for 70.64% of all code-switching instances, reflects the speakers' advanced bilingual competence and their ability to blend English and Indonesian seamlessly within a single sentence. This frequent switching demonstrates how both languages function as integrated systems rather than separate entities, allowing speakers to choose words or phrases that best fit the context, tone, or meaning they wish to convey. Terms such as *channeling*, *bad energies*, or *lost soul* illustrate how English is often used to express concepts that are more precise or culturally associated with the paranormal domain. The natural integration of these elements shows that the speakers use intra-sentential switching to achieve clarity, nuance, and expressiveness during interaction.

Furthermore, the high rate of intra-sentential switching, particularly by Sara as the team leader, indicates a flexible and adaptive communication style that accommodates both local and international participants, such as Cindy Kaza. This linguistic blending fosters inclusivity, professional coordination, and interpersonal understanding in a multilingual environment. It also highlights how code-switching functions as a marker of identity and expertise—where English use can signal modernity, professionalism, and alignment with global discourse. Overall, the dominance of intra-sentential switching emphasizes the dynamic and strategic nature of bilingual communication in the team's interaction.

#### B. Functions of Code-Switching in the DMS Episode Featuring Cindy Kaza and Mongol Stress

According to Gumperz's (1982) framework, code-switching serves six distinct functions: quotation, addressee specification, interjection, reiteration, message qualification, and personalization versus objectification. This study identified and analyzed all six functions. To offer a clearer understanding, the table below presents the frequency of each code-switching function observed in the data.

From the 218 instances of code-switching identified, the most dominant function was personalization *versus objectification*, appearing in 113 instances (51.83%). This function, which emphasizes the speaker's personal involvement or perspective, highlights the flexible yet professional communication style seen in the DMS episode featuring Cindy Kaza and Mongol Stress. Its prevalence shows how team members adapt their language to express personal stances while maintaining clarity. Sara contributed the most to this function (48 instances), followed by Mongol (30), Fadi (17), Wisnu and Demian (7 each), and Cindy (4). This reflects not only Sara's leadership role but also the team's broader adaptive bilingual communication in context-sensitive situations.

Other notable functions include *addressee specification* (32 instances), *message qualification* (26), *interjections* (23), and *reiteration* (22). Addressee specification was primarily used to adjust language according to the listener, such as Sara switching to English when addressing Cindy and back to Indonesian with others. Sara also dominated this function with 23 instances. Message qualification, which helps elaborate or clarify the main message—often by switching to English for technical or contextual clarity—was led by Sara (14 instances), Mongol (9), and Demian (3). These uses illustrate how code-switching supports precision and nuance in team communication.

Table 2 Functions of Code Switching

No	Types of Code-Switching	Frequency	Percentage
1.	Quotation	2	0.92%
2.	Addressee Specification	32	14.68%
3.	Interjection	23	10.55%
4.	Reiteration	22	10.09%
5.	Message Qualification	26	11.93%
6.	Personalization versus Objectification	113	51.83%
<b>Total Number</b>		<b>218</b>	<b>100.00%</b>

The remaining functions, though less frequent, still played key roles. *Interjections*, often expressed through tag switching, added spontaneity and emotion to interactions. Sara again led this function (11 instances), followed by Mongol and Fadi (4 each), Wisnu (3), and Demian (1). *Reiteration*—used to repeat information in both languages for clarity—showed that even native speakers like Cindy engaged in code-switching for mutual understanding. The rarest function was *quotation* (2 instances), used by Sara and Demian when directly quoting others, including non-human entities, as part of the investigative context. Overall, the findings underscore how the DMS team's code-switching behavior reflects a dynamic blend of personal expression, strategic communication, and cross-cultural responsiveness.

The first function, **quotation**, involves repeating another person's statement, either directly or indirectly, in a different language. For example, in datum 104/Q/S/36:55 - 37:03, Sara recounts an entity's words in Indonesian, "Mau melukai," within an English sentence to maintain authenticity. By quoting the entity's exact words in its original language, Sara preserves the message's genuineness, demonstrating code-switching's role in quotation.

**Addressee specification** occurs when a speaker switches language to target a specific listener. For instance, in datum 75/AS/S/22:07 - 22:19, Sara starts by speaking in Indonesian, expressing uncertainty, then switches to English, "Is it an accident?" addressing Cindy, a native English speaker. This switch ensures clarity and shows how speakers adjust language to fit the addressee's linguistic background. Another example, datum 80/AS/S/24:31 - 24:44, shows Sara using English to respond to Cindy, while switching back to Indonesian to talk to Fadi, highlighting the role of code-switching in managing multiple audiences simultaneously.

The **interjection** function involves using code-switching to express emotions or attract attention. For example, in datum 73/I/F/21:06 - 21:09, Fadi inserts the English word "Literally" in an Indonesian sentence to emphasize his amazement about Cindy's ability to see supernatural phenomena. This spontaneous switch strengthens his expression and highlights the emotional intensity, showing code-switching as a tool for emotive emphasis.

In the **reiteration** function, code-switching is used to clarify or emphasize a message by repeating it in a different language. For example, in datum 69/R/S/19:51 - 20:00, Sara explains an entity's violent actions in Indonesian and then repeats the term "physically abusive" in English after Cindy's interjection. This repetition reinforces the message and ensures mutual understanding among bilingual participants.

The **message qualification** function appears when a speaker adds clarifying information to a message by switching languages. In datum 46/MQ/M/14:49 - 14:54, Mongol warns in Indonesian, "*Waspada, karena kalau kita lengah,*" and finishes with the English phrase "something happen," qualifying the message by emphasizing potential negative consequences. Another example, datum 141/MQ/S/47:41 - 47:47, shows Sara switching from Indonesian to English by asking, "What's better?" after a local question, broadening the scope and clarifying the inquiry.

The largest portion of data, 113 instances, involved the **personalization versus objectification** function, which distinguishes between personal opinions and objective statements through language choice. For example, in datum 64/PO/S/18:45 - 18:49, Sara expresses her subjective opinion in English, "I think he's too unstable, yeah," after an Indonesian preface. This switch reflects her personal view, contrasting with other cases where English conveys neutral facts.

In datum 96/PO/F/32:24 - 32:40, Fadi uses "drunker," an English word, hesitantly to describe an entity, showing personalization as he seeks clarification on his own perception. Similarly, in datum 112/PO/S/39:33 - 39:38, Sara switches to English to describe her personal spiritual practice, saying, "I visualize this entity," which expresses a personal experience distinct from objective descriptions.

Examples also show objective use of code-switching, such as in datum 134/PO/M/45:19 - 45:22, where Mongol says "black magic always lose" in English after Indonesian, presenting a universal fact

rather than personal opinion. Likewise, in datum 150/PO/D/49:02 - 49:06, Demian provides factual information about camera placements by switching from Indonesian to English, ensuring clarity and precision.

Finally, code-switching for personalization versus objectification also helps bridge cultural expressions. For example, in datum 156/PO/S/49:49 - 49:57, Sara explains English expressions like “break the leg” by translating their meaning to Indonesian “semangat,” facilitating cross-cultural understanding. Similarly, in datum 171/PO/M/01:02:10 - 01:02:19, Mongol expresses optimism using the English phrase “everything good,” reflecting a personal belief in divine protection while maintaining a universal tone.

In summary, the analysis reveals that code-switching fulfills a variety of communicative purposes in bilingual conversations. Speakers seamlessly alternate between languages to provide accurate quotations, tailor messages to different audiences, convey emotions, enhance clarity, add nuance, and separate personal opinions from objective statements. These functions illustrate the dynamic and strategic use of language in social contexts, aligning with Gumperz’s theory (1982) and demonstrating the richness of bilingual communication.

## 5. Conclusion

Lastly, the analysis in this study demonstrates that code-switching operates as a central communicative strategy that facilitates meaning-making, interpersonal engagement, and identity negotiation within a cross-cultural context. The predominance of intra-sentential switching reflects the participants’ linguistic proficiency and adaptability, as they fluidly integrate English and Indonesian within single utterances to convey precision, emotion, and alignment with interlocutors’ linguistic repertoires. This pattern also illustrates how the presence of a native English speaker, Cindy Kaza, fosters a flexible bilingual discourse environment that supports cooperative interaction and mutual understanding among the team members.

This study also highlights its broader social and pedagogical significance. Future research could expand the scope of analysis to other *DMS* episodes or similar digital media platforms to determine whether comparable code-switching patterns emerge across different contexts of online interaction. Such comparative studies would enhance understanding of how bilingual practices evolve in mediated discourse. In addition, the findings suggest potential educational applications: *DMS* episodes may serve as authentic learning materials for bilingual education, sociolinguistics, and media discourse analysis courses. Integrating such materials into language and communication curricula can help students critically observe real-world bilingual interaction and develop awareness of language use in multicultural and digital settings.

Overall, this study contributes to the growing body of research on bilingual interaction in digital media by illustrating how code-switching functions not merely as a linguistic phenomenon but also as a social and cultural practice. The integration of English and Indonesian within the *DMS* episode represents how multilingual speakers navigate meaning, identity, and audience engagement in contemporary online communication. These findings invite further interdisciplinary exploration connecting linguistics, media studies, and communication education. Future investigations could incorporate audience reception analysis or multimodal discourse approaches to better understand how viewers interpret and respond to bilingual exchanges in digital environments, in that way deepening insights into the pedagogical and sociocultural relevance of code-switching in modern media landscapes.

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