

## ANALYSIS OF CODE-MIXING AND CODE-SWITCHING IN “LAPOR PAK” TV SHOW

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### ABSTRACT

This study investigates the phenomenon of code-mixing and code-switching in the Indonesian comedy television show *LAPOR PAK*. The primary objectives of this research are to identify the types of code-mixing and code-switching used by the speakers and to analyze the sociolinguistic functions served by these language alternation phenomena in informal spoken discourse. This study employs a qualitative descriptive research design. The data were obtained from one selected episode of *LAPOR PAK* through documentation techniques, including repeated observation of the episode, transcription of the spoken interaction, and systematic identification of utterances containing language alternation between Indonesian and English. The findings reveal that code-mixing occurs more frequently than code-switching, particularly in the form of English lexical items embedded within Indonesian sentence structures. Code-switching appears in inter-sentential, intra-sentential, and tag-switching forms. Furthermore, the analysis demonstrates that code-mixing and code-switching serve important sociolinguistic functions such as creating humor, expressing bilingual and modern identity, strengthening solidarity among participants, and emphasizing particular meanings. These findings indicate that language alternation is not a random linguistic behavior but a strategic communicative resource used effectively in entertainment discourse. The study concludes that code-mixing and code-switching play a significant role in shaping informal interaction and audience engagement in Indonesian popular media.

**Keywords:** Code-Mixing, Code-Switching, Sociolinguistics, Entertainment Discourse, *LAPOR PAK*

## 1. INTRODUCTION

### 1.1 Background of the Study

Language is a fundamental aspect of human interaction and social life. It functions not only as a system of communication but also as a means of expressing identity, social relationships, and cultural values. In multilingual societies, language use is often characterized by flexibility and variation, as speakers have access to more than one linguistic code. Indonesia is a linguistically diverse country where Indonesian functions as the national language while local languages and foreign languages, particularly English, are widely used in daily communication.

One prominent linguistic phenomenon arising from multilingualism is code-mixing and code-switching. These phenomena occur when speakers alternate between two or more languages within a conversation, sentence, or discourse. In informal contexts, such as casual conversations, entertainment programs, and social media interactions, code-mixing and code-switching frequently appear as natural and spontaneous linguistic practices. Speakers may mix or switch languages to express emotions, create humor, emphasize ideas, or align themselves with certain social groups.

In recent years, entertainment media has become an important site for observing natural language use. Television shows, podcasts, and online programs often feature unscripted or semi-scripted conversations that reflect everyday speech. Comedy programs, in particular, provide rich linguistic data because humor often relies on creative language use, including the mixing and switching of languages.

One example of such entertainment media is the Indonesian comedy television show *LAPOR PAK*. This show features well-known Indonesian comedians who engage in humorous

dialogues that mimic everyday interactions. Throughout the show, the speakers frequently combine Indonesian with English expressions such as “*What’s up bro,*” “*You serious?*”, “*I want juice,*” and “*Can you talk to us here?*”. These utterances demonstrate how English elements are embedded into Indonesian discourse or how speakers switch from one language to another to achieve specific communicative effects.

The frequent occurrence of code-mixing and code-switching in *LAPOR PAK* raises important sociolinguistic questions. Specifically, it is necessary to examine what types of code-mixing and code-switching are used by the speakers and what functions these linguistic practices serve in the interaction. Understanding these aspects can provide insights into how bilingual language use operates in informal entertainment contexts and how language reflects social identity, humor, and solidarity.

Therefore, this study focuses on analyzing code-mixing and code-switching in the *LAPOR PAK* television show from a sociolinguistic perspective. By examining authentic spoken data from the show, this research aims to contribute to a deeper understanding of language alternation in Indonesian popular media.

### 1.2 Research Problems

Based on the background of the study, the research problems are formulated as follows:

1. What types of code-mixing are found in the *LAPOR PAK* television show?
2. What types of code-switching are used by the speakers in the show?
3. What sociolinguistic functions do code-mixing and code-switching serve in the *LAPOR PAK* conversation?

These research problems are interconnected and guide the entire research process, including data analysis, discussion, and conclusion.

### 1.3 Research Objectives

In line with the research problems, this study aims to:

1. Identify the types of code-mixing found in the *LAPOR PAK* television show.
2. Identify the types of code-switching used by the speakers in the show.
3. Explain the sociolinguistic functions of code-mixing and code-switching in the conversation.

Each research objective directly corresponds to its respective research problem, ensuring coherence and clarity throughout the study.

### 1.4 Significance of the Study

#### Theoretical Significance

This study contributes to sociolinguistic theory by providing empirical evidence of code-mixing and code-switching in entertainment discourse. It enriches discussions on bilingual language use in informal spoken interaction and media contexts.

#### Practical Significance

Practically, this research can help students, teachers, and researchers understand how bilingual speakers use language creatively in real-life communication, particularly in popular media. The findings may also be useful for future research on language use in entertainment programs.

### 1.5 Scope and Limitation

This study is limited to the analysis of:

1. One selected episode of the *LAPOR PAK* television show.
2. Utterances containing code-mixing and code-switching between Indonesian and English.
3. Sociolinguistic aspects of language use, without in-depth analysis of phonology or pragmatics.

## 2. LITERATURE REVIEW

### 2.1 Sociolinguistics

Sociolinguistics is a field of linguistics that examines the relationship between language and society, focusing on how social factors influence language use. According to Wardhaugh and Fuller (2021), sociolinguistics is concerned with understanding why speakers choose particular linguistic forms in specific social contexts. Language is not only a system of grammar and vocabulary but also a social resource used to construct meaning, identity, and relationships.

In multilingual societies, sociolinguistics pays particular attention to language contact phenomena. When speakers have access to more than one language, they do not use each language separately in rigid ways. Instead, they combine linguistic resources flexibly to achieve communicative goals. This flexibility is especially visible in informal spoken discourse, where speakers prioritize effectiveness, expressiveness, and social connection over strict grammatical boundaries.

Indonesia represents a multilingual context where sociolinguistic phenomena such as bilingualism, code-mixing, and code-switching naturally emerge. Indonesian functions as the national language, while English occupies an important position as a global and symbolic language. As a result, the interaction between Indonesian and English has become a common feature of everyday communication, particularly among media figures and urban speakers.

### 2.2 Language Variation and Media Discourse

Language variation refers to differences in language use that arise due to social, situational, and contextual factors. Holmes (2020) explains that speakers vary their language depending on the formality of the situation, the relationship between participants, and the communicative purpose of the interaction. Informal contexts tend to encourage more relaxed and creative language use, including slang, humor, and language mixing.

Media discourse, especially entertainment programs, provides a rich environment for observing natural language variation. Television comedy shows often imitate everyday conversations and rely on spontaneity, exaggeration, and humor. Although some segments may be scripted, many interactions appear semi-spontaneous, allowing speakers to use language freely and creatively.

In entertainment discourse, linguistic accuracy is often less important than audience engagement. Speakers are expected to entertain, provoke laughter, and maintain interactional flow. Consequently, code-mixing and code-switching become effective strategies for achieving these goals. The frequent presence of mixed-language expressions in comedy shows reflects broader sociolinguistic trends in society, where bilingual practices are normalized and widely accepted.

### 2.3 Code-Mixing

Code-mixing occurs when elements from one language are inserted into another language without a complete change in grammatical structure. Muysken (2021) defines code-mixing as a phenomenon that typically involves lexical items, phrases, or expressions embedded within a base language. This phenomenon reflects the speaker's bilingual competence and ability to draw on multiple linguistic resources simultaneously.

In informal spoken discourse, code-mixing is often preferred over full language switching because it allows speakers to maintain clarity while adding expressive value. English lexical items are commonly used in Indonesian discourse to convey emphasis, modernity, or humor. These items are usually familiar to the audience, which reduces the risk of misunderstanding.

In Indonesian media discourse, code-mixing with English has become increasingly common. English words are associated with global culture, education, and modern identity. As a result, speakers use English elements strategically to project a particular social image. This

theoretical understanding is crucial for analyzing the dominance of code-mixing in the LAPOR PAK television show.

Therefore, this theoretical framework is essential for interpreting how code-mixing appears dominantly in the *LAPOR PAK* television show and how it functions beyond mere structural alternation, particularly in supporting humor, identity expression, and informal interaction.

## 2.4 Code-Switching

Code-switching refers to the alternation between two languages within a conversation or discourse. Wardhaugh and Fuller (2021) classify code-switching into inter-sentential, intra-sentential, and tag switching. Unlike code-mixing, code-switching involves a clearer shift between language systems and is therefore more noticeable in interaction.

Code-switching is often used to signal changes in topic, emphasize meaning, or express speaker stance. In informal contexts, speakers may switch languages to create contrast or highlight punchlines. This makes code-switching particularly effective in entertainment discourse, where dramatic effect and audience reaction are important.

Although code-switching occurs less frequently than code-mixing in many informal settings, its communicative impact is often stronger. Therefore, analyzing both phenomena is essential for understanding how bilingual speakers manage interaction and meaning in media discourse.

## 2.5 Previous Studies

Recent studies conducted between 2020 and 2021 indicate that code-mixing and code-switching are widely used in entertainment media to support humor, identity expression, and audience engagement. However, research focusing specifically on Indonesian television comedy programs remains limited. This study addresses that gap by examining code-mixing and code-switching in the *LAPOR PAK* television show, contributing empirical evidence to contemporary sociolinguistic discussions.

## 3. RESEARCH METHOD

### 3.1 Research Design

This study employs a qualitative descriptive research design. This approach is appropriate because the data consist of spoken utterances rather than numerical data. Qualitative analysis allows for an in-depth examination of language use and its sociolinguistic functions.

### 3.2 Data Source

The data source of this study is one selected episode of the *LAPOR PAK* television show. The episode features several Indonesian comedians who engage in humorous conversations that involve frequent language alternation.

### 3.3 Data Collection Technique

The data were collected using documentation techniques. The researcher watched the selected episode several times, transcribed the spoken interaction, and identified utterances containing code-mixing and code-switching between Indonesian and English.

### 3.4 Data Analysis Technique

The data analysis involved several steps: identifying relevant utterances, classifying them into types of code-mixing and code-switching, and interpreting their sociolinguistic functions based on context.

## 4. DATA ANALYSIS AND DISCUSSION

### 4.1 Code-Mixing in the *LAPOR PAK* Television Show

The analysis of the selected episode of *LAPOR PAK* demonstrates that code-mixing is the most dominant form of language alternation used by the speakers. This finding directly answers the first research problem concerning the types of code-mixing found in the program.

Code-mixing primarily occurs through the insertion of English lexical items and short phrases into Indonesian sentence structures, without changing the overall grammatical framework of Indonesian.

From a structural perspective, Indonesian clearly functions as the matrix language, while English serves as the embedded language. This indicates that the speakers do not intend to shift fully into English; instead, they strategically insert English elements to enrich meaning, create humor, or highlight certain expressions. Such a pattern supports Muysken's (2021) argument that code-mixing reflects bilingual competence and stylistic choice rather than linguistic deficiency.

In *LAPOR PAK*, English lexical items are often used in exaggerated or playful contexts. This usage strengthens comedic effects because English expressions sound more dramatic or unexpected when placed within Indonesian discourse. Moreover, English is widely associated with modernity and global culture, making it an effective linguistic resource for entertainment media.

**Table 1**  
**Types of Code-Mixing Found in the *LAPOR PAK* Television Show**

No	Utterance	Type of Code-Mixing	Explanation
1	"What's up bro?"	Lexical mixing	English greeting embedded in Indonesian discourse to signal informality
2	"I want juice."	Lexical mixing	English noun inserted without altering Indonesian syntax
3	"Your English so good."	Lexical mixing	English adjective phrase used to emphasize evaluation

The table clearly shows that lexical code-mixing is the dominant type. These English elements function as stylistic devices rather than complete switches. Sociolinguistically, this pattern suggests that the speakers assume the audience's familiarity with basic English expressions, allowing code-mixing to occur smoothly without risking misunderstanding.

#### 4.2 Code-Switching in the *LAPOR PAK* Television Show

Although less frequent than code-mixing, code-switching still plays an important role in the interactional dynamics of *LAPOR PAK*. Code-switching involves clearer alternation between Indonesian and English and often appears at moments requiring emphasis, surprise, or humorous punchlines.

##### 4.2.1 Inter-sentential Code-Switching

Example:

"Enggak ada yang jual. **You serious?**"

This example illustrates inter-sentential code-switching because the speaker switches languages between two clauses. The switch to English is used to express disbelief and intensify the humorous effect. According to Wardhaugh and Fuller (2021), such switching often functions to mark emotional stance or highlight contrast.

##### 4.2.2 Intra-sentential Code-Switching

Example:

"**Can you talk to us here?** Gitu aja."

Here, an English clause is inserted within an Indonesian utterance. This reflects high bilingual fluency and casual conversational style. The smooth integration of English demonstrates that the switch is intentional and contextually appropriate.

### 4.2.3 Tag Switching

Example:

“What’s up, **bro**?”

The use of *bro* functions as a tag that expresses familiarity and solidarity. Tag switching is particularly effective in informal discourse because it strengthens social bonds among speakers and reduces social distance.

### 4.3 Sociolinguistic Functions of Code-Mixing and Code-Switching

Beyond identifying structural types, this study also examines the sociolinguistic functions of code-mixing and code-switching. The analysis shows that language alternation in *LAPOR PAK* serves several interconnected functions that support informal interaction and entertainment goals.

**Table 2**  
**Sociolinguistic Functions of Code-Mixing and Code-Switching**

Function	Explanation	Example
Humor	Enhances comedic effect through contrast	“You serious?”
Identity	Projects bilingual and modern identity	“What’s up bro?”
Solidarity	Builds closeness among speakers	“Bro”
Emphasis	Strengthens meaning or evaluation	“Your English so good”

The table demonstrates that both code-mixing and code-switching function as **strategic communicative resources**. Humor emerges as the most prominent function, aligning with the nature of comedy programs. Identity expression is also central, as speakers use English to position themselves as modern, urban, and globally aware individuals.

### 4.4 Analytical Conclusion on Sociolinguistic Functions

Based on the analysis above, it can be concluded that the sociolinguistic functions of code-mixing and code-switching in *LAPOR PAK* are systematic and context-driven. Language alternation is not random but intentionally employed to achieve specific interactional goals. Code-mixing primarily supports humor and stylistic emphasis, while code-switching often highlights emotional stance and conversational alignment.

## 5. CONCLUSION AND SUGGESTIONS

### 5.1 Conclusion

Based on the analysis, this study concludes that code-mixing and code-switching are prominent features of language use in the *LAPOR PAK* television show. Code-mixing occurs more frequently than code-switching and primarily involves English lexical items embedded in Indonesian sentences. Code-switching appears in inter-sentential, intra-sentential, and tag-switching forms. Importantly, these phenomena serve significant sociolinguistic functions, including creating humor, expressing bilingual identity, strengthening solidarity, and emphasizing meaning. Thus, all research problems and objectives of this study have been systematically addressed.

### 5.2 Suggestions

Future research may analyze additional episodes or explore other sociolinguistic aspects such as pragmatic meaning and audience perception. Students are encouraged to use entertainment media as authentic data sources for sociolinguistic studies.

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