



## AN ANALYSIS OF CODE-SWITCHING IN THE INDONESIAN SERIES 'KAGET NIKAH'

Hilvita\*<sup>1</sup>, Fauzan<sup>2</sup>, and Miftahul Jannah<sup>3</sup>

<sup>1,2,3</sup> Department of English Education, Iskandar Muda University, Banda Aceh, Indonesia.

<sup>1</sup> Author's Email: [hilvita01@gmail.com](mailto:hilvita01@gmail.com)

<sup>2</sup> Author's Email: [fauzan@unida-aceh.ac.id](mailto:fauzan@unida-aceh.ac.id)

<sup>3</sup> Author's Email: [miftahuljannah@unida-aceh.ac.id](mailto:miftahuljannah@unida-aceh.ac.id)

### ARTICLE INFO

#### Keywords:

code-switching, series,  
sociolinguistics, bilingual and  
multilingual

### ABSTRACT

Code-switching is an exchange of two or more languages used by bilingualism or multilingualism in communicating to convey the content of the conversation easily. Nowadays, language switching is widely used among youth who master more than one language, so many trends in the millennial generation like to use language switches. Code-switching is a sociolinguistic phenomenon that occurs in bilingualism which refers to the alternation of two languages in conversation that aims to make it easier to understand the content of the conversation or for certain reasons. In this study, the writer selected two research subjects and selected all 10 episodes to be studied. This research aimed to discover what types of code-switching are found in the Indonesian series 'Kaget Nikah' and the types of code-switching frequently used in the series. The writer used a qualitative descriptive design with a content analysis approach. The writer descriptively analysed the phrases, sentences, English-Indonesia, and Indonesia-English words spoken by actors in the series. The instrument used to gather data is an observation sheet in the form of an observation checklist. The subjects of this study were two actors in the series. Therefore, Aurora Ribero and Kevin Julio. The results of the study showed that there were 147 code-switching data obtained, including tag switching as many as 52 (35.37%) data, inter-sentential switching as many as 32 (21.76%) data, and intra-sentential switching as many as 63 (42.85%) data. Based on these results, it can be concluded that the type that appears most often and is most dominantly used in this series is the intra-sentential switching type.

### INTRODUCTION

Language is an important part of everyday life in a society that serves as a means of communication among others. Every country in the world has its own

This is an open access article under the [CC BY-NC](https://creativecommons.org/licenses/by-nc/4.0/) license.

Copyright © 2025 by Author. Published by Elfarazy Media Publisher



language that is characteristic of the country. For example, Indonesia has many regional languages and there is also the national language used; the Indonesian language. According to Mutmainnah s(2022) Indonesian society is a multilingual society because it has many regional languages, and it is the official language. Due to the large number of regional languages, most Indonesians are accustomed to speaking Indonesian and regional languages (mother tongue) simultaneously in everyday life.

In this era of globalization, many Indonesians know and learn foreign languages such as English, Chinese, and Japanese as it is easier to interact more communicatively by speaking in different languages (Natalia, 2022; Reformadita & Setyaji, 2021). In addition, Mutmainnah (2022) says that technological advancement in various fields enables Indonesian people to master foreign languages, one of which is English. It can be said that this era of globalization and technological progress has greatly influenced Indonesian society in speaking using many variations of language, from only being able to master one language to mastering two or more languages (bilingual or multilingual). In everyday communication, a bilingual or multilingual person often uses all languages at the same time and can switch between languages, this is called code-switching.

Code-switching is switching from one language to another in conversation. According to Ansar (2017), the condition in which a person communicates using more than one language in the same conversation is called code-switching. Oral communication activities that process to switch between languages or dialects are called code-switching (Fanani & Ma'u, 2018). In addition, Arsidi et al. (2023) state that code-switching is a phenomenon that occurs when speakers mix two or more languages. In this case, code-switching can only be done by previous bilingual or multilingual people who can use more than one language in conversation. There is a scientific study of language and its structure called linguistics. Within linguistics, there are many specialized branches such as phonetics, psycholinguistics, semantics, syntax, morphology, sociolinguistics, and others.

In this study, the writer discusses code-switching which is a phenomenon contained in sociolinguistics. Based on Sinaga and Hutahaeon (2020), sociolinguistics is one branch of linguistics that studies how multilingual speakers utilize multiple languages at the same time and how these languages are related to society. Furthermore, Kusworo (2022) states that sociolinguistics is a science that discusses the relationship between language and its speakers and aspects or variations contained in language related to social factors. That is, sociolinguistics is a science that studies language variations related to language speakers.

According to Poplack (2004), Code-switching has three types, namely intra-sentential switching, inter-sentential switching, and tag switching. Intra-sentential switching is a switch that occurs in a conversation that is found in the middle of a sentence that contains a word, sentence, or phrase. For example, “*tetangga kita kali ini very special langsung aja ini dia* at the lady Greta Iren, how are you?”. Next, inter-sentential switching is a switch that occurs between sentences or word limit, for instance “*everybody just laughs because of the video jadi semuanya itu bener-bener ini banget kaya suka banget dan akhirnya kaya ditunggu-tunggu gitu*”. Therefore, tag-switching is a switch that occurs when bilinguals or multilinguals add short expressions including words or short phrases (tags) in another language in a speech, exemplification “*thank God!! Mereka itu engga yang kayak orang Inggris kan kalau yang bahasa inggrisnya jelek kaya Inggris lu itu ga bener*”. The example of the types of code-switching above is taken from Indonesian podcast Daniel tetangga kamu “hidup pas-pasan Greta Iren dan Laura ana akhirnya punya rumah setelah 20 tahun” whose host is Daniel Mananta.

Code-switching is important because many trends in today's millennial generation like to use language switches, from one language to another, so this trend makes languages more varied. Moreover, code-switching is essential because in the era of globalization today. It is essential to master several languages, if a society does not understand the transition between languages, then it will be an obstacle in communicating and building a broader relationship. Furthermore, code-switching was important because having wider knowledge can increase confidence when dealing directly with strangers.

Many bilingual and multilingual people often use language transitions in each conversation but do not know that language transition has some kind that can create language variations. The language variations in this code-switching can be seen in the film, so the writer is interested in researching code-switching through the “Kaget Nikah” series. The writer chose the series “Kaget Nikah” as the material to be studied because the series is very trending in 2022 among the millennial generation and many teenagers watch the series. The other reason is that there are native speakers in the series and a lot of dialogue to get code-switching so that the goal of the research is achieved.

An analysis of code-switching in the Indonesian series “Kaget Nikah” is the main point of this research. Therefore, the research questions for this study are:

1. What types of code-switching are found in the Indonesian series ‘Kaget Nikah’?
2. What is the most dominant code-switching employed by the actors in the Indonesian series Kaget Nikah’?

## RESEARCH METHOD

In this study, writer used a descriptive qualitative approach. Based on Cresswell and Creswell (2023), qualitative research is research conducted on problems that exist in individuals, groups, politics, society, and culture. This research was carried out in a natural process and through questions that emerged, data collection was carried out at the location being researched, the writer was the main instrument in organizing the data inductively to deductively, and then the writer explained the meaning of the data taken and wrote a report related to the data taken. Based on the explanation above, it can be said that qualitative research is research carried out naturally without the use of numbers and formulas. Instead, it uses descriptive explanations via data collection that has been carried out through observation, interviews, or documents.

The subjects of this study are two actors in the Indonesian series “Kaget Nikah” which contained 10 episodes to be researched regarding three types of code-switching, namely tag switching, intra-sentential switching, and inter-sentential switching based on Poplack's (2004) theory.

The research instrument used to obtain data in this study is an observation sheet in the form of observation checklist. The observation sheet is intended to provide a visual explanation. Then, this observation sheet is also used to collect data to answer research questions. Apart from that, the writer as the primary instrument carries out research assisted by supporting instruments, such as a laptop and notes for taking dialogue that contain code-switching in the series.

The observation sheet is applied to capture the data of the utterances that the participant procedure in the series “Kaget Nikah”. The observation sheet is a table consisting of five columns, containing data numbers, utterances, and code-switching classification. This observation sheet is adopted from (Kulsum, 2022.)

The data collecting method is a way to collect data for research. In the process of data collection, this study used observation methods to obtain detailed information. In collecting the data, the writer conducted these steps adapted from (Auriliya et al., 2022). The first step the writer collected data by downloading the WeTV application and logging in to the application account. After that, looking for the series entitled ‘Kaget Nikah’.

In addition, the writer watched the downloaded series to observe the conversation and storyline. After that, the writer watched each episode of the series again two to three times to make sure the word no code-switching left. Then, highlighted the conversations, especially about code-switching, this is done to find out dialogues that contain code-switching.

The next step, collecting data by writing down every conversation that included code switching and was selected according to research needs, such as choosing conversations or dialogue spoken by Aurora Ribero and Kevin Julio. The final step, the writer explained the data descriptively and summarized the entire research based on the results obtained.

Data analysis was carried out to identify three types of code-switching, namely, inter-sentential switching, intra-sentential switching, and tag-switching based on Poplack's (2004) theory found in the series to be studied. In this study data analysis was carried out with three techniques adopted by Miles, Huberman, and Saldana (2014). There are three main steps to analysing data, namely data condensation, data presentation, and drawing conclusions.

## RESULT

The writer made observations on the series *Kaget Nikah* and obtained data in the form of code-switching used by Aurora Ribero who plays Lalita and Kevin Julio who plays Andre. The results of data analysis in this study show that there are 147 code-switching spoken by the characters in the series *Kaget Nikah*, which is taken from the entire episode, which is 10 episodes. The code-switching data found in this series includes three types of code switching based on Poplack's theory (2004) in the form of tag switching with a total of 52 data (35.37%), inter-sentential switching 32 (21.76%), and intra-sentential switching 63 (42.85%).

Table data 4.1 Findings type of code-switching

No.	Types of Code-Switching	Data
1.	Tag switching	52
2.	Inter-sentential switching	32
3.	Intra-sentential switching	63
<b>Total</b>		147

The writer found that in Aurora Ribero's speech, there were 28 tag switching's, 18 inter-sentential switching's, and 35 intra-sentential switching's. The code switch contained in Aurora Ribero's speech occurred 81 times during the entire episode. Then, the writer also found that in Kevin Julio's speech, there were 24 tag switching's, 14 inter-sentential switching's, and 28 intra-sentential switching's. The code switch contained in Kevin Julio's speech occurred as many times as 66 times during the entire episode, each code switch is presented in the table below.

Table data 4.2 Type of Code-Switching Aurora Ribero

No.	Types of Code-Switching	Data
1.	Tag switching	28
2.	Inter-sentential switching	18
3.	Intra-sentential switching	35
<b>Total</b>		81

Table data 4.3 Type of Code-Switching Kevin Julio

No.	Types of Code-Switching	Data
1.	Tag switching	24
2.	Inter-sentential switching	14
3.	Intra-sentential switching	28
<b>Total</b>		66

The writer classified the data on the types of code-switching using Poplack's theory. This research revealed that all types of code-switching were found in the utterances of Aurora Ribero and Kevin Julio in the series *Kaget Nikah*. In this study, the types of code-switching are used according to Poplack's theory, namely tag switching, inter-sentential switching, dan intra-sentential switching. the writer provided several examples of code-switching data analysis according to the types spoken by Aurora Ribero who plays Lalita and Kevin Julio who plays Andre. In the first analysis, the writer explained the analysis spoken by Aurora Ribero which is classified as follows:

### 1. Aurora Ribero's data tag switching as Lalita

(E<sub>1</sub>)

Lalita: Om Lucas, Om Lucas, *Oh my God! Oh, thank God.* Aku ga tau kenapa orang-orang ini mikir aku macem-macem sama cowo itu ya.

[Lalita: Uncle Lucas, Uncle Lucas, *Oh my God! Oh, thank God.* I don't know why these people think I'm messing with that guy.]

(Episode 1B, minute: 3.43)

This data is included in tag switching which involves inserting tags from one language into another. In this data, the expression "*Oh, my God!*" to express emotions or to get attention. This may happen intentionally or unintentionally.

(E<sub>2</sub>)

Lalita: *why?* Gw tuh cuman mau bikin lo bete sama gw terus cerai in gw udah itu aja.

[Lalita: why? I just want to make you annoyed with me and divorce me, that's all.]

(Episode 3A, minute: 22.36)

Tag switching involved inserting tags in a single word from one language into a sentence that fully owns another language. In this data tag switching is marked with the word "*Why?*" which is included in the English question tag. In this case, the word is used by Lalita to indicate the reason that she wants to divorce Andre.

(E<sub>3</sub>)

Lalita: *by the way*, ini nanti gw email ke lo semuanya terus ntar lu tinggal *forward* ke cewe lo.

[Lalita: by the way, I'll email this to you all later and then you just forward it to your girlfriend]

(Episode 5B, minute: 15.35)

Tag switching involved exclamation words or sentence fillers from one language to another. In this data the tag switching is marked with the word "*by the way*" which is included in the exclamation tag in English. In this case, the exclamation was used by Lalita to divert conversations related to Lalita's boyfriend, Juan. However, Lalita didn't want to discuss the topic too much, so she diverted the conversation she was having with Andre.

## 2. Aurora Ribero's inter-sentential switching as Lalita

(E<sub>1</sub>)

Carissa: dekh, lo tau? Nasib lo jauh lebih baik daripada gw. Disaat om lucas dan andre tau bahwa lo, bisa dibbilang ga gadis lagi. Om lucas malah nyerahin anak semata wayangnya buat damping hidup lo. Mereka bisa aja berpikir lo udah macem-macem sama cowo lo dan kejadian semalam bisa di cap sebagai alibi.

Lalita: gua ga peduli sama pendapat mereka kak, Gua paling tau. *one more thing! I don't think virginity is more important than your match result. This is twenty-twentyone for god's sake.*

[Carissa: you know what? Your fate is much better than mine. When Uncle Lucas and Andre found out that you were no longer a virgin. Uncle Lucas even gave up his only child to accompany your life. They might think that you've been messing around with your boyfriend and last night's incident could be labeled as an alibi.

Lalita: I don't care about their opinions, I know best. one more thing! I don't think virginity is more important than your match result. This is twenty-twentyone for god's sake.]

(Episode 2A, minute: 11.15)

In this data is Lalita answering her sister's words where Carissa gave Lalita an opinion regarding Lalita and Andre's wedding plans. However, Lalita did not want to accept Carissa's opinion regarding marriage, and she felt that the issue of virginity was not very important in this modern era.

The sentence that Lalita said at the end of the sentence in English "one more thing! I don't think virginity is more important than your match result. This is twenty-twentyone for god's sake" Showing that she was angry and did not accept the opinion that Carissa was saying. This utterance is included in inter-sentential switching because the speaker involves switching from one language to another between sentences.

(E<sub>2</sub>)

Lalita: *no way I'm going to do that.* Kita perlu pembantu.

[Lalita: no way I'm going to do that. We need a helper]

(Episode 2B, minute: 15.19)

Inter-sentential switching is a switch that occurs between sentences, in this data there is an inter-sentential switching because there are two languages that Lalita uses when speaking. Lalita finished her English speech at the beginning of the sentence "no way I'm going to do that" Then he switched to Indonesian in the next sentence "kita perlu pembantu" Therefore, it can be said that this data is included in the inter-sentential switching.

(E<sub>3</sub>)

Lalita: *ooh wow party di yacht?* Pasti seru banget, Aku harus pesan sekarang juga. Hello, ms. Lalita here. *oh, I love this moment.*

[Lalita: ooh wow party on yacht? It must be so much fun, I've to order it right now. Hello, ms. Lalita here. Oh, I love this moment.]

(Episode 3A, minute: 15.24)

In the data, it is used to start the sentence in English until it is finished, namely "ooh wow party di yacht?" Then Lalita switched to Indonesian "Pasti seru banget, Aku harus pesan sekarang juga" The sentence was ended by the speaker in full Indonesian. Next, the speaker switched back to English "Hello, ms. Lalita here. Oh, I love this moment" in the next sentence. This data is included in inter-sentential switching because of the occurrence of language switching where the speaker has

completed a sentence in one language and then switched to another language in the next sentence.

### 3. Aurora Ribero's intra-sentential switching as Lalita

#### (E<sub>1</sub>)

Lalita: I still see it happen in my life. Anyway, *Namanya Juan*, I feel shining, shimmering, splendid.

[Lalita: I still it happens in my life. Anyways, his name is Juan, I feel sinig, shimmering, splendid.]

(Episode 1A, minute: 5.09)

From this data, it can be classified that the speech spoken by Lalita is included in intra-sentential switching because it can be seen from the speech that there is a mixture of languages between English and Indonesian. Lalita told about a very happy incident happening to her. In the sentence, Lalita used the English "Anyway" followed by an Indonesian insert in the middle of the sentence "*Namanya Juan*" and continued using the English "I feel shining, shimmering, splendid".

#### (E<sub>2</sub>)

Lalita: *apanya yang gimana ya pa? of course I'm still a virgin*, selaput daraku masi utuh di tempatnya.

[Lalita: what's wrong dad? Of course I'm still a virgin, my hymen is still intact in place.]

(Episode 1A, minute: 8.26)

Based on the data above it can be categorized that this Lalita speech is included in intra-sentential switching, because it can be seen from his speech that there is a transition in the middle of the sentence. In the first sentence, Lalita uses Indonesian "*apanya yang gimana ya pa?*" then followed by English in the middle of the sentence "*of course I'm still a virgin*" and ended with the Indonesian "*selaput daraku masi utuh di tempatnya.*"

#### (E<sub>3</sub>)

Lalita: oh, sakit ya? Oh, pasti sakit banget, *oh that's so hurt oh haha*.

[Lalita: oh, it hurts? Oh, it must really hurt, oh that's so hurt haha.]

(Episode 5B, minute: 5.05)

The above speech is included in intra-sentential switching, because Lalita speaks at the beginning of the sentence using "oh, sakit ya? Oh, pasti sakit banget," then followed by an English expression "*oh that's so hurt oh haha*". Therefore, code

number 49<sup>a</sup> data is categorized as intra-sentential switching for the reason of sentence repetition.

The next analysis data presented examples of Andre's speech that contained types of code-switching according to Poplack's theory, namely, tag switching, inter-sentential switching, and intra-sentential switching which can be classified as follows:

### 1. Data tag switching Kevin Julio as Andre

(E<sub>1</sub>)

Andre: *what the fuck man!* Saya tidak ada masalah dengan anda ya! Saya tidak ada masalah dengan anda!

[Andre: what the fuck man! I don't have a problem with you, okay? I have no problem with you!]

2. (Episode 1B, minute: 5.28)

In the data Andre said the speech, where he was upset and angry at the accusations the residents above him made that he did not do at all. The resident said "kampung kita itu tidak mentolerir Tindakan asusila!" where the resident accused Andre and Lalita of committing immoral acts that could defame their village, when in fact it was not true.

This data showed the debate between the residents, Andre, and Lalita caused by the residents' misunderstanding of them. The sentence that Andre said began in English "*what the fuck man!*" Because he felt upset and angry at the residents' accusations. This speech is included in the type of tag-switching code because Andre uses an exclamation mark that is included in the interjection in his language switching.

(E<sub>2</sub>)

Andre: Lolita itu super-hot, okay?

Lucas: shot!

Andre: *yes, tepat pada sasaran! Exactly!*

[Andre: Lolita is super-hot, okay?

Lucas: shot!

Andre: *yes, right on target! Exactly]*

(Episode 1B, minute: 21.00)

In this data, Andre responded to Om Lucas' words by saying "*yes, tepat pada sasaran! Exactly!*" Where Andre clarified that what he said was agreed upon by Om

Lucas for the reply that Om Lucas said. However, Om Andre only confirmed Andre's words "Lolita itu super-hot, okay?" and he did not approve of Andre marrying Lolita.

The sentence falls into the category of tag-switching codes because the words "Yes" and "Exactly" are tag words in English. Where the short speech is at the beginning of the sentence then followed by a sentence in Indonesian and ends with an English word for emphasis on the speech.

(E<sub>3</sub>)

Andre: Okay, darling. Here we go. open it baby. open it baby. Come on! *Apaan?*

[Andre: Okay, darling. Here we go. open it baby. open it baby. Come on! What?]

(Episode 3B, minute: 10.13)

In this data the tag switching is marked with the word "*apaan?*" which is included in the Indonesian question tag. Andre uses Indonesian at the beginning of the sentence and switches to English at the end of the sentence to ask what reason Lalita calls him. Tag switching involves inserting tags in a single word from one language into a sentence that fully owns another language.

## 2. Data inter-sentential switching Kevin Julio as Andre

(E<sub>1</sub>)

Andre: *We're getting married, okay? Trust me. I'll call you later, bye. Apaan tuh? Heh Lo kenapa? Jatoh?*

[Andre: we're getting married, okay? Trust me. I'll call you later, bye. What is that? Hey, why? Fall?]

(Episode 1A, minute: 28.43)

Andre is calling his girlfriend Lolita to convince her that they are getting married. Andre uses English in the first sentence "*we're getting married, okay? Trust me. I'll call you later, bye*" because Lolita is an American, and Andre is required to speak English with his lover. Then, in the next sentence, Andre switched to Indonesian "*Apaan tuh? Heh Lo kenapa? Jatoh?*" because there was a third person, Lalita whom he saw was falling and Andre helped him. This data is included in the inter-sentential switching code switching because the speaker switches from one language to another.

(E<sub>2</sub>)

Andre: *but I love her dad, I love Lolita so much She is the one. dia yang paling mengerti kebutuhan diri dan mental aku banget.*

[Andre: but I love her dad, I love Lolita so much She is the one. she is the one who understands my personal and mental needs the most.]

(Episode 1B, minute: 20. 07)

Andre tells Om Lucas that he only loves his lover and that only Lolita can understand him. Andre uses English at the beginning of the sentence “*but I love her dad, I love Lolita so much She is the one*” Then in the next sentence Andre switched to Indonesian “*dia yang paling ngerti kebutuhan diri dan mental aku banget*”. This data is included in the inter-sentential switching because the speaker has completed one sentence in English and switched to the next sentence using Indonesian.

(E<sub>3</sub>)

Andre: *Dad, are you insane? Dad come on! Wait a minute.* Daddy mau gantiin semua uang aku yang dipake lalita buat seneng-seneng ga jelas?

[Andre: Dad, are you insane? Dad come on! Wait a minute. Daddy wants to replace all my money that Lalita used for fun. Isn't it clear?]

(Episode 3A, minute: 20.28)

There are two sentences and have two languages separated by a period. The first sentence is spoken in English “*dad, are you insane? Dad come on! Wait a minute*” and there is a period after the sentence. In the next sentence, Andre's speech switched to Indonesian “*Daddy mau gantiin semua uang aku yang dipake lalita buat seneng-seneng ga jelas?*”. These two sentences are inter-sentential switching because this switching involves switching at the limit of a clause or sentence.

### 3. Data intra-sentential switching Kevin Julio as Andre

(E<sub>1</sub>)

Andre: *That's too dad.* Tapi daddy harus tau bahwa aku tidak mau berurusan apalagi nikah sama lalita cewe alay *nothing compared to Lolita daddy.*

[Andre: that's too dad. But daddy should know that I don't want to deal with or marry Lalita, an alay woman, nothing compared to Lolita daddy.]

(Episode 1B, minute: 20.18)

The above speech is an intra-sentential switching which is characterized by mixing between two languages in one sentence. Andre mixed two sentences in his conversation at the beginning of the conversation he used Indonesian “*Tapi daddy harus tau bahwa aku tidak mau berurusan apalagi nikah sama lalita cewe alay*” and followed by English “*nothing compared to Lolita daddy*” at the end of the sentence.

(E<sub>2</sub>)

Andre: Caption nya disini tertulis "love you for the moon and the ocean" Luas ya cintanya.

[Andre: The caption here says "love you for the moon and the ocean". His love is so vast.]

(Episode 2B, minute: 10.10)

This data can be classified as intra-sentential code-switching because Andre mixes sentences between Indonesian and English. This switch occurred when Andre quoted a sentence from the caption of Lalita's post about his girlfriend on his Instagram account. At the beginning of the speech, Andre used the Indonesian "Caption nya disini tertulis" then followed by a mixture of English "love you for the moon and the ocean" as a quote and ended with the Indonesian "Luas ya cintanya".

(E<sub>3</sub>)

Andre: Dia ga tau kalau aku udah nikah sama istri aku tercinta and I want to say sorry, once again atas semua kerusuhan ini dan aku pastiin hari ini juga dia pulang ke negaranya.

[Andre: He doesn't know that I'm married to my beloved wife and I want to say sorry, once again for all this chaos and I will make sure that he returns to his country today.]

(Episode 7a, minute: 3.10)

Andre is explaining the video given by Lalita regarding Andre and his girlfriend, Lolita, who is alone. Lalita wanted to show the video with the aim that they could get a divorce. However, Andre explains that Lolita suddenly comes to their villa, and he doesn't know that Andre is married. From Andre's explanation, their parents believed in Andre and advised Lalita.

The intra-sentential switching in this speech occurs in the middle of the sentence that is being spoken by Andre. Where, at the beginning of his sentence Andre used Indonesian "Dia ga tau kalau aku udah nikah sama istri aku tercinta" to give the explanation and he mixed the next sentence using English "and I want to say sorry, once again" then it was mixed again into the Indonesian "atas semua kerusuhan ini dan aku pastiin hari ini juga dia pulang ke negaranya" in the next sentence.

The data above shows the results of the first research question about what types of code switching are found in the Indonesian series 'Kaget Nikah'. The observation results reveal that there are three types of code switching according to Poplack's theory (2004) found in this series, namely, inter-sentential switching, intra-sentential switching, and tag switching. As for all these types are used by

actors in their conversations using two languages, namely Indonesian and English in this series.

The data above showed the results of the second research question regarding what type of code-switching is most dominant in this series. The most dominant type of code switching found in this study is the intra-sentential switching type, the second dominant type used is tag switching, and the last type that is not dominantly used is inter-sentential switching.

## DISCUSSION

This study examines and analyzes data based on the type of code-switching in the cast of the series *Kaget Nikah*. The writer found 147 code-switching data in this series from all episodes. Meanwhile, the data obtained on the tag code-switching types were 52, for Aurora Ribero's data, there were 28 while Kevin Julio's data were 24. Furthermore, the data obtained on the inter-sentential code-switching types were 32 where the amount of data for Aurora Ribero was 18 and the amount of data for Kevin Julio was 14. Finally, the data obtained on the intrasentential code for Aurora Ribero's data, there were 35 while for Kevin Julio's data, the switching type was 63 where for Aurora Ribero's data there were 36 while for Kevin Julio's data, there were 28.

The difference in the results of this study with previous studies is that in Fadillah and Parmawati (2020) study entitled "An Analysis of Code-Switching and Factors Motivation in Nessie Judge Vlog" the results obtained from the entire data were 25. The most dominant type obtained in the study was inter-sentential switching. However, for intra-sentential switching, it is the type of code-switching that is least obtained, where there are 3 tables in the study. In the first table for the type of intra-sentential switching, only 2 data were found and in the second and third tables no results were obtained. Meanwhile, in this study, the type of intra-sentential switching is the type of code-switching that is most often obtained and inter-sentential switching is the type of code-switching that is least obtained.

In the data, it was found that the most dominant type of code-switching used was intra-sentential switching. It is in line with the Danendra, et al. (2022) the study titled "Code-Switching in the YouTube Content About Life in Japan" based on the study, they found that the most dominant type is intra-sentential switching, the same as this study. This type appears most often because the speaker is bilingual and can master both languages very fluently which makes it easier for the speaker to convey certain topics. According to Hoffmann (1991) in Mutmainnah (2022), the reason for code-switching can be because the speaker is talking about a certain topic.

In addition, this research is in line with Arsidi, et al. (2023) study titled "Code-Switching in The YouTube Video of Nessie Judges" where the second

dominant type of code-switching, namely tag switching. This second dominant type is influenced by using tags inserted into sentences spoken by the actors. Tag switching occurs when the speaker expresses his feelings such as anger, joy, sadness, happiness, surprise, and so on. This is in line with Hoffmann's theory (1991) in Mutmainnah (2022) where the reason for this tag switching is because there are tags, being empathetic about something, and interjections in the sentences spoken.

Lastly, this research is in line with Reformadita, et al. (2021) entitled "Code-Switching Analysis on Pixar's "Coco" Movie" where the type of code-switching that is not dominantly used is inter-sentential switching. This happens because of a mixture of languages, be it words, clauses, or quoted sentences. As stated by Hoffmann (1991) in Mutmainnah (2022), the reason for code-switching can be a quote that used another language in a sentence or conversation.

Code-switching research provided knowledge to individuals or groups that this can influence facilitating cross-cultural interaction and communication globally through social media. In addition, this code-switching can facilitate teachers in the teaching and learning process in delivering learning materials to students. It can affect students' ability to understand and use language effectively. In addition, the use of this code-switching can help someone overcome communication barriers caused by cultural differences.

This study provided an analysis of the use of code-switching and its types in the *Kaget Nikah* series. However, this is still limited and may be overcome in further research. One limitation of this study is that it only examines the types of code-switching and what type of code-switching is most dominant. To overcome this limitation, further research can examine in a broader direction, such as the choice of language and language style used.

## CONCLUSION

Based on the findings and discussions in the previous chapter related to the analysis of the types of code-switching spoken by Aurora Ribero and Kevin Julio in the series *Kaget Nikah*, it can be concluded that there are two languages used by the series characters in Indonesian and English. Language switching occurs for bilingual or multilingual people who can master two or more languages fluently. In addition, there are three types of code-switching used by Aurora Ribero and Kevin Julio, including tag switching, inter-sentential switching, and intra-sentential switching.

The writer hopes that the results of this study can be used as an additional reference in studying code-switching to provide a better understanding of the types of code-switching. Since this study only analyzes the types of code-switching, it

would be better for future writer to analyze using the selection of different objects such as Instagram, TikTok, other dramas, YouTube, Spotify, Twitter, and bilingual novels as the data source and it would be better to analyze using the different theory.

## REFERENCES

- Abutabenjeh, S., & Jaradat, R. (2018). Clarification of research design, research methods, and research methodology: A guide for public administration auts and practitioners. *Teaching Public Administration*, 36(3), 237-258. <https://doi.org/10.1177/0144739418775787>
- [Adi, W. T., Widyastuti, T., & Andjani, K. \(2023\). Code Switching in The Calling Novel. \*IJOTL\*, 8\(2\), <https://doi.org/10.30957/ijotl.v8i2.731>.](#)
- Ansar, F. A. (2017). Code Switching and Code Mixing in Teaching-Learning Process. *Jurnal Tadris Bahasa Inggris*, 10(1), 29-45, <http://dx.doi.org/10.24042/ee-jtbi.v10i1.873>
- Apriliana, A. K. (2022). An Analysis of Moral Value in “ Imperfect ” Movie. *Al'adzkiya International of Education and Social (AIoES) Journal*, 3(1), 91-98. <https://doi.org/10.55311/aioes.v3i2.184>
- [Arsidi, D. A., Indriani, K. S., & Adni, N. P. \(2023\). Code-Switching in The YouTube Video of Nessie Judges. \*Jurnal Ilmiah Multidisiplin\*, 10\(2\).](#)
- Asti, G. K., Febriana, P., & Aestetika, N. M. (2021). Presentation Pof Sexual Harassment of Women in Film. *Jurnal Komunikasi dan Teknologi Informasi*, 13(1). [10.23917/komuniti.v13i1.14472](https://doi.org/10.23917/komuniti.v13i1.14472)
- [Auriliya, N. P. T. F., Winarta, I. B. G. N., & Santika, I. D. A. D. M. \(2022\). Types and Functions of Code-Switching Found in Daniel Mananta’s Podcast on Spotify. \*Elysian Journal\*, 2\(2\).](#)
- Cohen, L., Manion, L., & Morrison, K. (2018). *Research Methods in Education (8<sup>th</sup> ed)*. New York: Routledge.
- [Creswell, J. W., & Creswell, J. D. \(2023\). \*Research Design Qualitative, Quantitative, and Mixed Method Approaches \(6<sup>th</sup> ed\)\*. California: SAGE publications.](#)
- [Danendra, M. D., Haristiani, N., & Widianti, S. \(2022\). Code Switching in the YouTube Content About Life in Japan. \*Journal of English Language Literature and Teaching\*, 6\(2\), 225-238. <https://doi.org/10.31002/metathesis>](#)
- Dira, B., & Lazar, P. D. I. B. (2019). The Study of Code-Switching in Twivortiare Movie. *ELTR Journal*, 3(2), 99-107. <https://doi.org/10.37147/eltr.v3i2.75>
- Fadillah, D. N., & Parmawati, A. (2020) An Analysis of Code-Switching and Factors Motivation in Nessie Judge Vlog. *Professional Journal of English Education*, 3(4), 459-464.

- Fanani, A., & Ma'u, J. A. R. Z. (2018). Code-switching and code mixing in the English learning process. *LingTera*, 5(1), 68-77. <http://dx.doi.org/10.21831/lt.v5i1.14438>
- [Hendryani, K. D. D., Paramartha, A. A. G. Y., & Juniarta, P. A. K. \(2021\). \*International Journal of Language and Literature\*, 5\(2\).](#)
- Kusworo, B. (2022). An Analysis of Code Switching and Code Mixing in Dear Love Film by Dedy Syahputra. *ELTJ (English Language Teaching Journal)*, 2(1).
- Laili, E. N. (2017). Dysphemism in The Perspektive of Sociolinguistic Semantics and Discourse Analysis. *LiNGUA: Jurnal Ilmu Bahasa Dan Sastra*, 12(2), 110-118. <https://doi.org/10.18860/ling.v12i2.4038>
- [Miles, M. B., Huberman, A. M., & Saldana, J. \(2014\). \*Qualitative Data Analysis a Methods Sourcebook \(3rd ed\)\*. California: SAGE publications.](#)
- Mutmainnah, Y. (2022). Types and Factors of Code-Switching in Deddy Corbuzier's Podcast. *English Language and Literature International Conference (ELLiC) Proceedings*, 5(1), 250-254.
- Natalia, P. R. (2022). An Analysis of Code- Switching in " Ali & Ratu Ratu Queens " Movie. *Linguistics Initiative* 2(1). <https://doi.org/10.53696/27753719.2126>
- Ngurah, I. G., Irawan, D., Iwan, M., Jendra, I., & Wayan, I. (2021). The Reasons of Code Switching Found in Pamungkas ' Speech During Podcast Talks / Interviews. *ELYSIAN JOURNAL: English Literature, Linguistics and Translation Studies*, 1(3).
- Poplack, Shana. 2004. Code-Switching. *Soziolinguistik "Ein Internationales Handbuch zur Wissenschaft von Sprache und Gesselschaft*. Vol 1 2004.
- Rapini, N. K. (2022). Code Switching Used by Agnes Monica on Deddy Corbuzier's Podcast. *Jurnal Penelitian Dan Pengembangan Sains Dan Humaniora*, 6(2), 294-299. <https://doi.org/10.23887/jppsh.v6i2.43638>
- Reformadita, A., Senowarsito, & Setyaji, A. (2021). Code-Switching Analysis on Pixar's "Coco" Movie. *Undergraduate Conference on Applied Linguistics, Linguistics, and Literature*, 1(1), 26-37. Retrieved from <https://conference.upgris.ac.id/index.php/allure/article/view/1990>
- Rohmani, W., & Kusworo, B. (2022). an Analysis of Code Switching and Code Mixing in Dear Love Film By Dedy Syahputra. *English Language Teaching Journal*, 2(1), 89-96. <https://doi.org/10.35897/eltj.v2i1.710>
- Sari, S. W., & Kusumawardhani, P. (2021). Recognizing Code Switching and Code Mixing in Talk Show Catatan Najwa with Maudy Ayunda on Youtube. *International Journal of English and Applied Linguistics (IJEAL)*, 1(2), 105-116. <https://doi.org/10.47709/ijeal.v1i2.1029>
- Simanjuntak, M. B., Rasita, I., Barus, G., & Resmayasari, I. (2021). Analysis of Violence in City of God Film directed by Fernando Meirelles. *Journal of*

---

*Advanced English Studies*, 4(1), 1-6. <http://dx.doi.org/10.47354/jaes.v4i1.97>

- Sinaga, C. R., & Hutahaean, D. T. (2020). An Analysis of Code Switching Used by Reza Arap on Deddy Corbuzier's YouTube Channel. *JETAFL Publishing*, 6(3), 31-47.
- Stell, G., & Yakpo, K. (2015). *Code-Switching Between Structural and Sociolinguistic Perspectives*. Berlin: De Gruyter.
- Suardhana, I. P. (2022). The Code-Switching Used in Deddy Corbuzier's Youtube Podcast. *Pustaka: Jurnal Ilmu-Ilmu Budaya*, 22(1), 49. <https://doi.org/10.24843/pjiib.2022.v22.i01.p08>
- Sugiyono. (2015). *Education Research Methods Quantitative, Qualitative, and R&D*. Bandung: Alfabeta
- Sukarto, K. A., & Parlianti, S. (2022). Code Switching and Code Mixing In the Video Channel Youtube "Korea Reomit". *International Journal of Arts and Social Science*. 2581-7922
- Yusnan, M., Kamasiah, Iye, R., Karim, & Bugis, R. (2020). A Code-Switching and Code-Mixing in the Badai Matahari Andalusia Novel by Hary El-Parsia. *Uniqbu Journal of Sosial Sciences (UJSS)*, 1(1). 1-12. <https://doi.org/1047323/ujss.v1i1.3>