

Code-Switching in Local Podcasts: A Study of Cinta Laura and Prilly Latuconsina on Puella

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Abstract

This study aims to identify and analyze the pattern of code switching that appears in local Indonesian podcasts, particularly on the interaction between Cinta Laura and Prilly Latuconsina on the Puella channel. Using qualitative descriptive method, data was obtained through observation and documentation of several episodes, then transcribed systematically to assess the type and function of Indonesian–English code transfer. The analysis showed that inter-sentential switching was the most dominant type, with 32 occurrences: 13 switches from English to Indonesian and 19 from Indonesian to English. This finding confirms the role of code-switching as a communication strategy in Indonesian digital media, especially among bilingual public figures, while adding to the wealth of sociolinguistic studies related to language practice in the local podcast realm.

Keywords: *Code-switching; Inter-sentential Switching; Bilingualism; Digital Communication; Puella Podcast*

1. Introduction

According to (Deckert & Vickers, 2011) as cited by (Fiorensera & Handayani, 2021) code switching refers to the phenomenon of alternating between languages. This occurs when a bilingual individual converses with another bilingual person, particularly when they are in an environment where familiar languages are spoken. As a result, bilinguals are more inclined to switch languages, indicating that the use of code switching is influenced by the speech community. Moreover, (B & Amin, 2023) explain that code switching also involves the use of multiple languages in conversation, where individuals who are multilingual often switch from one language to another when engaging with others who speak similar languages.

In addition (Van Herk, 2018) defines code switching as alternating between two languages or language varieties within a conversation, crossing sentence or clause boundaries. Furthermore, (Barbara E. Bullock, 2009) assert that code switching encompasses the ability to use, replace, or alternate between two languages. In this context, a speaker must have proficiency in at least the second language in addition to their first language, allowing them to switch back and forth between both languages. Based on that statement code-switching is a phenomenon where individuals switch between two or more languages during communication, particularly among bilingual speakers. This phenomenon is influenced by social context and the linguistic habits of the speech community. According to various sources, code switching involves the use of different languages in conversation and can occur across sentence or clause boundaries. This indicates that a person who can alternate between their first and second languages possesses proficiency in both. Overall, code switching reflects the complex and adaptive linguistic interactions among bilingual speakers. APPLE 2005, and other linguists categorize code-switching into three types based on grammatical aspects: tag-switching, inter-sentential code-switching, and intra-sentential code-switching. Each of these categories will be discussed in the following sections. (Karya et al., 2012)

1. Tag-Switching

Tag-switching often appears in the form of discourse markers, alongside interjections and sentence fillers. According to APPLE 205, these markers guide the flow of conversation without conveying specific meanings. Examples of discourse markers that fall under tag-switching include "you know," "I mean," "by the way," "hi," "okay," and similar expressions. An example of this is: The proceeding went smoothly, ba? (Tagalog) (The process ran smoothly, didn't it?)

2. Inter-Sentential Switching

The second type of code-switching is inter-sentential code-switching. APPLE 205) explain that this occurs when there is an alternation between two languages within a single discourse, with switching happening after a complete sentence in the first language and the next sentence beginning in a new language. Thus, inter-sentential code-switching involves different sentences. An example of this can be seen below: That is the book. Aku mau membaca buku itu besok. (Bahasa Indonesia) (That is the book. I would like to read it tomorrow.)

3. Intra-Sentential Switching

The third type of code-switching is intra-sentential code-switching. According to Poplack this type involves switching from one language to another within a sentence, affecting words, phrases, or clauses. Appel & Muysken (2005) provide a similar definition, stating that intra-sentential switching occurs within a sentence or clause. An example of intra-sentential code-switching is: This morning saya antar my baby. (This morning I drive my baby.)

Code-switching gained significant attention in linguistic studies, particularly in the context of digital communication platforms such as podcasts. The phenomenon is particularly prevalent in Indonesia, where a rich tapestry of languages coexists, and it serves various communicative functions that reflect the sociocultural dynamics of the speakers involved. This section will explore the implications of code-switching as observed in local podcasts, focusing on the works of Cinta Laura and Prilly Latuconsina on *Puella*, while drawing on relevant literature to provide a comprehensive understanding of the topic. The use of code-switching in podcasts is not merely a linguistic curiosity but a reflection of the speakers' identities and the contexts in which they operate. Rapini's study on Agnes Monica's interactions in Deddy Corbuzier's podcast highlights how code-switching facilitates smoother communication and allows speakers to express themselves more effectively by drawing on their linguistic repertoires (Rapini, 2022). Code-switching serves to address specific topics and engage the audience more deeply by incorporating familiar linguistic elements.

Furthermore, the dynamic nature of code-switching in these contexts underscores its role as a tool for identity negotiation and audience engagement. Moreover, the cultural context in which these podcasts operate plays a crucial role in shaping the use of code-switching. The integration of foreign languages into Indonesian discourse reflects a broader trend of cultural acculturation, where speakers adapt their language use to fit contemporary communicative needs (Nisicha & Marpaung, 2023). This is particularly relevant in the case of Cinta Laura and Prilly Latuconsina, who often navigate multiple linguistic identities in their discussions, thereby appealing to a diverse audience.

The interplay of local and global influences in their podcasts exemplifies how code-switching can serve as a bridge between different cultural contexts, enhancing relatability and engagement. In addition to identity and cultural context, the motivations behind code-switching in podcasts can vary significantly. Several reasons for code-switching, including topical relevance, emphasis, and the need for clarification (Langit et al., 2022). These motivations are particularly salient in the context of *Puella ID*, where Laura and Latuconsina discuss personal experiences and societal issues. Their strategic use of code-switching not only enriches the conversation but also allows them to connect with their audience on a more personal level, thereby fostering a sense of community among listeners.

The implications of code-switching extend beyond mere linguistic choices; they also encompass social dynamics and power relations. Speakers often switch codes to assert authority or to align themselves with specific social groups (Dila, 2023). This aspect is particularly relevant in the analysis of Cinta Laura and Prilly Latuconsina's interactions, as their celebrity status may influence their language choices and the way they are perceived by their audience. The ability to navigate different linguistic codes can enhance their credibility and relatability, thereby reinforcing their positions as influential figures in Indonesian media. The role of technology in facilitating code-switching cannot be overlooked, especially in the context of digital platforms like podcasts.

Code-mixing on social media highlights how digital communication has transformed language practices, allowing for more fluid and dynamic interactions (Wibowo et al., 2023). This transformation is evident in the podcasts of Laura and Latuconsina, where the informal and conversational nature of the medium encourages spontaneous code-switching. "Podcast" originates from the combination of "iPod" and "broadcast." its definition, a podcast refers to a series of audio or video files released episodically, which can be downloaded and enjoyed on devices such as tablets, mobile phones, or other media players (Alfian et al., 2019). Podcasts are collections of media files, typically in audio or video formats, that are made available online for download to computers (Meng Chan et al., 2011).

In addition, (Bustari et al., 2017) describe a podcast as a multimedia recording that features television programs, radio broadcasts, and interviews. Podcasting, therefore, is the process of publishing audio content usually in mp3 format on the Internet, allowing users to download and listen to it on portable mp3 players or personal computers. Based on that statement, podcasts are a modern form of media combining audio and video content, designed to be accessed episodically through digital platforms. Podcasts serve as versatile tools for sharing various types of programs, including television shows, radio broadcasts, and interviews. Podcasting enables the publication

of such content online, making it easily accessible for users to download and enjoy on portable devices or personal computers.

The accessibility of podcasts also democratizes the discourse, enabling a wider audience to engage with complex linguistic phenomena in real-time. As the landscape of communication continues to evolve, the study of code-switching in local podcasts like those of Cinta Laura and Prilly Latuconsina offers valuable insights into the intersection of language, identity, and culture. The exploration of code-switching in the context of local podcasts provides a nuanced understanding of how language functions as a dynamic tool for communication. The works of Cinta Laura and Prilly Latuconsina exemplify the intricate relationship between language, culture, and identity, highlighting the importance of code-switching as a means of navigating diverse linguistic landscapes. As research in this area continues to develop, it will be essential to consider the implications of these findings for broader discussions on bilingualism, cultural identity, and the role of digital media in shaping contemporary communication practices.

This research aims to achieve several objectives. First, to identify and analyze the types of code-switching used by Cinta Laura and Prilly Latuconsina in the Puella ID Channel Podcast. Second, to examine the patterns of Indonesian-English code-switching in digital media communication. Third, to understand how code-switching functions as a communication strategy in Indonesian podcasts. Finally, to document the frequency and context of inter-sentential switching in bilingual conversations. Through these objectives, this study contributes to the broader understanding of code-switching phenomena in Indonesian digital media.

2. Method

This research used a qualitative descriptive method. Qualitative research is an approach used to explore and understand the meanings that individuals or groups attach to social or human problems in natural settings (Creswell, 2018). The descriptive method in this research is applied to describe the types of code-switching used by Cinta Laura and Prilly Latuconsina in the Puella ID Channel Podcast.

The instruments of this research are observation and documentation. The data collected in this research consists of visual documentation from the podcast. Following a systematic approach, the researcher implements several steps in collecting data: first, watching the videos multiple times; second, carefully listening and repeating utterances from Cinta Laura Puella's podcast that contain code-switching; third, transcribing the podcast episodes; and finally, reading the transcripts to select the most representative examples of code-switching for analysis. After completing the data collection process, the researcher classified the data based on the types of code-switching identified.

3. Findings and Discussion

In this study, only one type of code switching found, namely inter-sentential code switching. Cinta Laura and Prilly Latuconsina use Indonesian and English when communicating. Of the 32 data that have been collected, 13 data are types of code switching from English to Indonesian and 19 data are types of code switching from Indonesian to English there are:

Inter-sentential Switching

1. Switching from English to Indonesia

1) “Hahaha I prank you. Sorry mom aku lagi shooting bicara cinta” (Cinta, 03.12)

Data (1) in the dialog starts with Cinta saying a sentence using English, namely “I prank you”. Then, Love switches the code by using Indonesian, namely “Sorry mom aku lagi shooting bicara cinta” by slipping English again in the middle of the sentence spoken. Based on the context, Cinta has code-switched from English sentences to Indonesian sentences when she answers her mother's prank activities in the video at the minute 03.12.

2) “Best, I'm not gonna lie, kalo game nya ter asik sepanjang sejarah bicara cinta” (Cinta, 06.26)

Data (2) in the dialog starts with Cinta saying a phrase in English, namely “Best, I'm not gonna lie.” Then, she switches the code by using Indonesian, namely “kalo game nya ter asik sepanjang sejarah bicara cinta.” Based on the context, Cinta has code-switched from English to Indonesian sentences when expressing her opinion about the game being exciting during the video at the minute 06.26.

3) “I think we prank enough people today dan kita udah menjawab cukup pertanyaan” (Cinta, 06.43)

Data (3) in the dialog begins with Cinta using English, saying “I think we prank enough people today.” She then switches the code by speaking in Indonesian, saying, “dan kita udah menjawab cukup pertanyaan.” This code-switching occurs when Cinta reflects on their activities in the video at the minute 06.43.

4) “Good job, seru kan” (Cinta, 06.52)

Data (4) in the dialog starts with Cinta saying a phrase in English, namely “Good job.” She then switches the code by using Indonesian, saying “seru kan.” Based on the context, Cinta uses this code-switching to congratulate and express excitement in the video at the minute 06.52.

5) “I am so proud of you, kita baru pertanyaan pertama udah panjang hahaha” (Cinta, 09.36)

Data (5) in the dialog starts with Cinta saying a sentence in English, namely “I am so proud of you.” Then, she switches the code by using Indonesian, saying “kita baru pertanyaan pertama udah panjang hahaha.”

This code-switching occurs as Cinta shows her pride and makes a humorous comment during the video at the minute 09.36.

6) “*I’m look it where you are now.* Dan itu adalah bukti guys, bahwa kadang-kadang kita bisa merencanakan hidup...” (Cinta, 08.46)

Data (6) in the dialog begins with Cinta using English, saying “*I’m look it where you are now.*” She then switches the code by speaking in Indonesian, saying “Dan itu adalah bukti guys, bahwa kadang-kadang kita bisa merencanakan hidup...” This code-switching occurs as Cinta provides motivational remarks during the video at the minute 08.46.

7) “*You know what guys,* walaupun mungkin kalian enggak tumbuh besar di keluarga yang bisa memberi kalian segalanya,.....” (Cinta, 13.23)

Data (7) in the dialog starts with Cinta using English, saying “*You know what guys.*” She then switches the code by using Indonesian, saying “walaupun mungkin kalian enggak tumbuh besar di keluarga yang bisa memberi kalian segalanya,.....” This code-switching happens as Cinta shares a relatable statement with her audience in the video at the minute 13.23.

8) “*when I was nineteen,* disaat umur aku sembilan belas itu adalah umur disaat aku terpuruk-terpuruknya” (Prilly, 16.53)

Data (8) in the dialog begins with Prilly using English, saying “*when I was nineteen.*” She then switches the code by using Indonesian, saying “*disaat umur aku sembilan belas itu adalah umur disaat aku terpuruk-terpuruknya.*” This code-switching happens when Prilly reflects on a difficult phase of her life in the video at the minute 16.53.

9) “*I’m so proud of you too with this platform you know,* kamu bisa menyebarkan banyak kebaikan dan bisa membuka banyak pikiran orang lain dari bintang tamu kamu, I think that’s amazing” (Prilly, 18.59)

Data (9) in the dialog starts with Prilly using English, saying “*I’m so proud of you too with this platform you know.*” She then switches the code by speaking in Indonesian, saying “*kamu bisa menyebarkan banyak kebaikan dan bisa membuka banyak pikiran orang lain dari bintang tamu kamu.*” Finally, she switches back to English with “*I think that’s amazing.*” This code-switching occurs when Prilly expresses admiration for the platform’s impact during the video at the minute 18.59.

10) “*I can’t lie* ya, bahwa negara kita adalah negara yang berbasis patriarki” (Cinta, 21.45)

Data (10) in the dialog begins with Cinta using English, saying “*I can’t lie* ya.” She then switches the code by using Indonesian, saying “*bahwa negara kita adalah negara yang berbasis patriarki.*” This code-switching happens as Cinta discusses societal issues in the video at the minute 21.45.

11) “*Thankyou so much,* bisa membuat aku cerita-cerita disini” (Prilly, 24.26)

Data (11) in the dialog starts with Prilly using English, saying “*Thank you so much.*” She then switches the code by using Indonesian, saying “*bisa membuat aku cerita-cerita disini.*” This code-switching happens as Prilly expresses gratitude during the video at the minute 24.26.

12) “*Of course, you are such an inspiring woman* dan kamu adalah orang yang tepat hari ini untuk membicarakan women and independent” (Cinta, 24.30)

Data (12) in the dialog begins with Cinta using English, saying “*Of course, you are such an inspiring woman.*” She then switches the code by using Indonesian, saying “*dan kamu adalah orang yang tepat hari ini untuk membicarakan women and independent.*” This code-switching occurs as Cinta appreciates and compliments her guest during the video at the minute 24.30.

13) “*So thank you for being on my show, and guys* jangan lupa tonton bicara cinta” (Cinta, 24.39)

Data (13) in the dialog begins with Cinta using English, saying “*So thank you for being on my show.*” She then switches the code by using Indonesian, saying “*dan guys jangan lupa tonton bicara cinta.*” This code-switching happens as Cinta concludes the show and engages her audience during the video at the minute 24.39.

Switching from Indonesia to English

1) “*Engga, serius,* I think I wanna get marry” (Prilly, 04.41)

Data (1) in the dialog starts with Prilly speaking in Indonesian, saying “*Engga, serius.*” She then switches the code by using English, saying “*I think I wanna get marry.*” This code-switching occurs as Prilly expresses her thoughts about marriage during the video at the minute 04.41.

2) “*Gila,* that’s my bestfriend was, *siapa laki-laki yang ga beruntung itu*” (Prilly, 06.38)

Data (2) in the dialog begins with Prilly using Indonesian, saying “*Gila,* siapa laki-laki yang ga beruntung itu.” She switches the code by inserting English, saying “*that’s my bestfriend was.*” This code-switching occurs when Prilly humorously mentions her best friend during the video at the minute 06.38.

3) “*Kalau kamu bisa memutar balik waktu,* you just still be wanna goes two things *atau tetep jadi artis?*” (Cinta, 07.18)

Data (3) in the dialog starts with Cinta speaking in Indonesian, saying “Kalau kamu bisa memutar balik waktu.” She then switches the code by using English, saying “you just still be wanna goes two things.” This code-switching occurs as Cinta asks a reflective question during the video at the minute 07.18.

4) “*Tetep milih jalan ini sih*, I already know what to do” (Prilly, 07.20)

Data (4) in the dialog begins with Prilly using Indonesian, saying “Tetep milih jalan ini sih.” She switches the code by using English, saying “I already know what to do.” This code-switching occurs when Prilly answers Cinta’s question about her life choices during the video at the minute 07.20.

5) “Look, *dunia ini ngga kaya dongeng ya, yang kamu tinggal nyanyi-nyanyi yang sepatu kamu ilang terus ditemuin sama pangeran terus kamu happy ever after*” (Prilly, 10.43)

Data (5) in the dialog starts with Prilly using English, saying “Look.” She then switches the code by continuing in Indonesian, saying “*dunia ini ngga kaya dongeng ya.*” This code-switching occurs as Prilly compares real life with fairytales during the video at the minute 10.43.

6) “*Jadi sebagai perempuan kamu harus mandiri*. You don’t know what’s gonna happen” (Prilly, 10.44)

Data (6) in the dialog starts with Prilly speaking in Indonesian, saying “*Jadi sebagai perempuan kamu harus mandiri.*” She switches the code by using English, saying “You don’t know what’s gonna happen.” This code-switching occurs when Prilly emphasizes the importance of independence during the video at the minute 10.44.

7) “*..., kamu harus bisa mematahkan stigma itu*. You can be a mother, but you can be *wanita karir*, you can be anything you want” (Prilly, 11.09)

Data (7) in the dialog starts with Prilly speaking in Indonesian, saying “*..., kamu harus bisa mematahkan stigma itu.*” She then switches the code by using English, saying “You can be a mother, but you can be *wanita karir*, you can be anything you want.” This code-switching occurs as Prilly challenges stereotypes during the video at the minute 11.09.

8) “*gausah pinter-pinter nanti laki-laki takut loh deketinnya*. Hehhh that’s annoying” (Prilly, 11.48)

Data (8) in the dialog starts with Prilly using Indonesian, saying “*gausah pinter-pinter nanti laki-laki takut loh deketinnya.*” She switches the code by using English, saying “Hehhh that’s annoying.” This code-switching occurs as Prilly criticizes outdated perceptions during the video at the minute 11.48.

9) “*..., karena dia tau dia punya perempuan yang bisa take care of his kids*” (Prilly, 12.23)

Data (9) in the dialog begins with Prilly using Indonesian, saying “*..., karena dia tau dia punya perempuan.*” She switches the code by using English, saying “*yang bisa take care of his kids.*” This code-switching occurs when Prilly discusses family dynamics during the video at the minute 12.23.

10) “*Jadi aku dari kecil sudah terbiasa untuk if you want it you earn it*” (Prilly, 13.11)

Data (10) in the dialog begins with Prilly speaking in Indonesian, saying “*Jadi aku dari kecil sudah terbiasa untuk.*” She switches the code by using English, saying “*if you want it you earn it.*” This code-switching occurs as Prilly reflects on her upbringing during the video at the minute 13.11.

11) “*..., inget*, if you want it you got. But you gonna work hard it on your own” (Cinta, 13.29)

Data (11) in the dialog begins with Cinta using Indonesian, saying “*..., inget.*” She then switches the code by using English, saying “*if you want it you got. But you gonna work hard it on your own.*” This code-switching occurs when Cinta shares an empowering statement during the video at the minute 13.29.

12) “*Dan sekarang lihat Prilly sekarang*, your house, your cloth, your bag, your shoes, you wanna you got it because you work hard” (Cinta, 13.55)

Data (12) in the dialog starts with Cinta speaking in Indonesian, saying “*Dan sekarang lihat Prilly sekarang.*” She then switches the code by using English, saying “*your house, your cloth, your bag, your shoes, you wanna you got it because you work hard.*” This code-switching occurs as Cinta admires Prilly’s success during the video at the minute 13.55.

13) “*Dan kamupun bilang tadi if you have problem kamu suka ngobrol sama mama papa kamu*” (Cinta, 14.10)

Data (13) in the dialog begins with Cinta speaking in Indonesian, saying “*Dan kamupun bilang tadi.*” She then switches the code by using English, saying “*if you have problem kamu suka ngobrol sama mama papa kamu.*” This code-switching occurs when Cinta mentions Prilly’s relationship with her parents during the video at the minute 14.10.

14) “*Ma, aku sekarang udah twenty five*, I don’t see myself ready *tuk jalani kehidupan pernikahan* and I know it’s not easy” (Prilly, 15.02)

Data (14) in the dialog begins with Prilly speaking in Indonesian, saying “*Ma, aku sekarang udah twenty five.*” She then switches the code by using English, saying “*I don’t see myself ready tuk jalani kehidupan pernikahan and I know it’s not easy.*” This code-switching occurs as Prilly shares her perspective on marriage during the video at the minute 15.02.

15) “*..., bisa menemaniku di masa tua*. With or without kids I should be happy” (Prilly, 15.40)

Data (15) in the dialog starts with Prilly speaking in Indonesian, saying “*..., bisa menemaniku di masa tua.*” She then switches the code by using English, saying “*With or without kids I should be happy.*” This

code-switching occurs as Prilly expresses her thoughts on happiness and family during the video at the minute 15.40.

16) "..., karna itu tadi inget. Your parents love you" (Cinta, 16.18)

Data (16) in the dialog begins with Cinta using Indonesian, saying "..., karna itu tadi inget." She switches the code by using English, saying "Your parents love you." This code-switching occurs as Cinta reminds the audience about parental love during the video at the minute 16.18.

17) "..., bayangin ya setiap aku ngepost komenya itu misal 30 ribu, itu isinya kaya nge judge semua, about what I said about what I wore that day" (Prilly, 17.23)

Data (17) in the dialog starts with Prilly using Indonesian, saying "..., bayangin ya setiap aku ngepost komenya itu misal 30 ribu, itu isinya kaya nge judge semua." She then switches the code by using English, saying "about what I said about what I wore that day." This code-switching occurs as Prilly discusses the challenges of being judged on social media during the video at the minute 17.23.

18) "Oh makasih udah mau jadi guest star aku, I'm so happy" (Cinta, 19.15)

Data (18) in the dialog begins with Cinta speaking in Indonesian, saying "Oh makasih udah mau jadi guest star aku." She switches the code by using English, saying "I'm so happy." This code-switching occurs as Cinta thanks her guest during the video at the minute 19.15.

19) "Sekarang, my question is..." (Cinta, 21.25)

Data (19) in the dialog starts with Cinta speaking in Indonesian, saying "Sekarang." She then switches the code by using English, saying "my question is.." This code-switching occurs as Cinta transitions into asking a new question during the video at the minute 21.25.

4. Conclusion

The study reveals that inter-sentential code-switching is the dominant form of language alternation in the analyzed podcast episodes. From the 32 instances of code-switching identified, the majority (19 cases) involved switching from Indonesian to English, while 13 cases showed switching from English to Indonesian. This pattern suggests a strong bilingual competence among the speakers and reflects the growing influence of English in Indonesian digital media. The frequent occurrence of code-switching in this context demonstrates its role as a natural communication strategy among bilingual Indonesian public figures, particularly in informal digital platforms like podcasts. This research contributes to our understanding of how language mixing evolves in modern Indonesian digital communication and highlights the dynamic nature of bilingual interaction in media contexts.

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