Code-Switching Used by Cinta Laura and Yoshi Sudarso on Puella Podcast: *Dulu Mau Jadi Guru, Sekarang Masuk Hollywood* (A Sociolinguistic Approach)

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Abstract

Code-switching, the alternation between languages within conversations, reflects complex linguistic and cultural phenomena. This study examines code-switching in the bilingual podcast *"Puella Podcast: Dulu Mau Jadi Guru, Sekarang Masuk Hollywood,"* featuring Cinta Laura and Yoshi Sudarso, using qualitative method by transcribing the data and Poplack's theory to identify three types of code-switching: intra-sentential, inter-sentential, and tag-switching. A total of 176 instances of code-switching were identified, with tag-switching (74 instances) being the most frequent, followed by intra-sentential (68 instances) and inter-sentential switching (34 instances). Tag-switching was predominantly used to insert English terms into Indonesian sentences for clarity and cultural resonance. The findings reveal that code-switching serves various functions, including enhancing expressiveness, emphasizing emotions, and conveying cultural nuances, as well as providing precision for concepts lacking direct equivalents in one language. Linguistic proficiency, contextual relevance, and cultural identity were key factors influencing the speakers' use of code-switching, reflecting their multicultural backgrounds and ability to engage bilingual audiences. This study highlights the role of code-switching as a linguistic tool and a medium for cultural representation, identity expression, and audience connection in digital media, contributing to a deeper understanding of bilingualism in contemporary sociolinguistics.

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INTRODUCTION

Language is a tool for people in order to communicate, in communicating they can be in the form of ideas, emotions, and desires through a system of voluntarily produced symbols, by which means either it can be in verbal or non-verbal. Uyanne (2014), Language reflects and shapes cultural realities, serving as a custodian of community identity and history. Which means language represents the culture of its speaker and group of people who use it as a tool of communication. Sometimes, people who live in another country can shape their own language following their living environment to adapt. These people can speak more than one language besides their mother tongue. This phenomena can be called bilingual, Shavkatovna (2023), Bilingual people often exhibit unique cognitive advantages, such as enhanced problem-solving skills and greater metalinguistic awareness. The people who have an ability to speak more than one language can develop their brain function in language acquisition from their experience. In addition, people who achieve this ability can develop this further by mixing their mother tongue language with the language that they learn during the different language environment, it is called code-switching. Code-switching can manifest in different forms, such as intra-sentential (within a sentence) and inter-sentential (between sentences) switching (Soplanit, et al. 2023) Code-switching or sometimes calls (code-mixing) have the characteristics use when applies in language, without removing its meaning. This is related to a podcast in this research, where Cinta Laura often blends languages to connect with Yoshi Sudarsono as a guest who had an experience as an actor in Hollywood and conveys cultural diversity between Indonesia and the USA. For instance, in the podcast "Dulu Mau Jadi Guru, Sekarang Masuk Hollywood," Cinta Laura navigates between Indonesian and English, reflecting not only personal experiences but also broader societal shifts in personal identity and aspiration. Despite the prevalence of code-switching in everyday communication, there remains a gap in understanding the underlying motivations and implications of this practice in digital content.

Furthermore, this research uses Poplack's theory understanding code-switching, or sometimes called as (code-mixing) in analyzing the phenomenon of code-switching in Puella's podcast with Cinta Laura and Yoshi Sudarsono as the subject who experiences code-switching. Poplack (1980) defines code-switching as the practice of alternating between two or more languages or language varieties within a conversation or discourse, often reflecting the speaker's identity and social context. In analyzing the bilingualism phenomena, This research uses several types of code-switching which have different functions when they are used. Inter-sentential switching occurs when a speaker switches languages at the sentence boundary, meaning they change language after completing a sentence in one language before starting another sentence in a different language (Rahmat et al., 2019). This is indicated by the speaker using the other language in the form of one sentence. In contrast, intra-sentential switching occurs within a single sentence, where a speaker alternates languages in the middle of a sentence (Julitayanti et.al, 2023). In this type, the language used by the speaker is inconsistent, either it can be in the form of clause or sentence. Ndayizeye (2016) defines tag-Switching that involves inserting a tag or phrase from one language into a sentence that is predominantly in another language, such as using a brief expression or interjection that stands out. It is identified by the words that express idioms or utterances that express the speaker's intended meaning or expression. Therefore, this study aims to analyze how code-switching operates in Puella's podcast, exploring its role in identity formation, personal experience, and the representation of cultural hybridity. This research seeks to illuminate the complexities of language use in contemporary media and contribute to the broader discourse on bilingualism and code-switching in the digital age.

There are many studies that have explored the topic of code-switching. In this study there are three related studies from different writers, each of which examined code-

switching in various contexts. These references are provided to highlight the similarities and differences among the studies conducted. In the first study by Sapar et al. (2023) analyze the types of code-switching by using Hoffman's (1991) theory. As a result of this study, code-switching appears 79 times, 39 times (49,36%) for intra-sentential, 36 times (45,56%) for inter-sentential, and 4 times (5,06%) for tag-switching. The second related study by Dewi et al. (2021) which analyzes the types and the function of code-switching. This study uses Poplack's (1980) theory, and the result of this study is that intra-sentential switching is the type that is most often used in the utterances. The dominant function for this study is metalinguistics with 76 data (46,79%). For the third study by Wulandari & Putra (2024) analyze types and the meaning of code-switching that are used in the podcast. For analyzing the data, the writers use Poplack's (1980) theory. As a result, the writers found 147 data with intra-sentential switching 76 (52%), inter-sentential switching 62 (42%) and tag switching 9 (6%). These three studies mostly explore the types and function of code-switching in podcasts. Although many studies have examined code-switching in different settings, there's still limited research on how it occurs in bilingual podcasts. This gap is particularly evident in podcasts hosted by Cinta Laura and guest star Yoshi Sudarso, where exploring the types, functions, and factors influencing code-switching could offer fresh insights into this phenomenon.

There is a noticeable gap in understanding how code-switching operates in bilingual podcasts, especially when both the host and guest come from multicultural backgrounds. The Puella podcast, hosted by Cinta Laura with Yoshi Sudarso as a guest, exemplifies this dynamic. Their conversations blend languages seamlessly, reflecting not just linguistic proficiency but also cultural identities shaped by their diverse experiences. Cinta, with her Indonesian-German background who was educated in New York and Yoshi, with his Indonesian-American heritage, bring unique perspectives that influence their linguistic choices. Throughout the podcast, code-switching serves various purposes—emphasizing certain points, creating humor, connecting with bilingual audiences, and expressing cultural nuances. This spontaneous and conversational style makes the podcast an ideal case for exploring how code-switching operates in informal media. By analyzing these interactions, the writers can better understand the types of code-switching they use, the functions it serves, and how their multicultural identities shape the language choices they make. The focus is on the Puella podcast video hosted by Cinta Laura Kiehl and the guest star by Yoshi Sudarso, aiming to explore more about the under-research area. Because of this study, several questions arise such as, (1) what are the types of code-switching? (2) what are the functions of using code-switching? And (3) what are the factors influencing code-switching in this podcast? To address these three questions, this study has specific aims (1) to identify the types of code-switching used in the podcast, (2) to analyse the functions of code-switching between the host's and guest star's conversations, and (3) to explore the factors influencing its use.

METHODS

This study uses a qualitative method, Gering (2017, p.18) highlights that qualitative method using a straightforward data sample, with data collection conducted by selecting specific events or contexts. In qualitative methods, the observed data cannot be compared to one another. The qualitative method is particularly effective when the goal is to develop new concepts. In this study, the writers aim to explore a concept that has not been discussed in previous studies. This study applies Poplack's (1980) theory of code-switching to analyse the data. The analysis focuses on the Puella podcast, available on YouTube, hosted by Cinta Laura with Yoshi Sudarso as a guest. Data collection involves (1) Searching the object in the YouTube platform, (2) watching the video podcast and (3) transcribing the conversations

between the host and guest with pay attention to their utterances to identify types of code-switching. After that, this study explains the functions of using code-switching and explores what kind of factors influence code-switching in this podcast. To analyze the data collection, the result of this study will be shown in the table form.

RESULTS AND DISCUSSION

Based on the theory of Poplack (1980), writers found that there are three types of code-switching used by Cinta Laura and Yoshi Sudarso: tag switching, intra-sentential switching, and inter-sentential switching. Cinta Laura and Yoshi Sudarso revealed in podcast Puella's YouTube channel that writers discovered at least 176 utterances that both Cinta Laura and Yoshi Sudarso changed code from Indonesia to English or otherwise with the function and the main factors. The writers will explain 10 utterances that contain types, functions and factors of code switching in the form of a table along with an explanation in paragraphs.

Table 1. Code-Switching Analysis

No.	Utterances	Code-Switching Type	Functions	Factors
1	How are you Yoshi? [01:59]	Inter-sentential switching	To highlight bilingual ability and emphasize a greeting with a more formal and friendly tone.	This switch is likely motivated by the need to align with the audience or conversational context.
2	I'm good. Baik, baik, baik, baik. [02:00]	Inter-sentential switching	To create a more elaborate response, emphasizing the speaker's positive state.	This switch might emphasize the response or provide additional clarification.
3	Sebelum pandemi banget aku dan Yoshi sempat kerja sama buat sebuah brand, dan dari situ aku langsung tahu dia tuh good vibes banget orangnya, baik banget, resuming-nya juga luar biasa! [02:12]	Tag switching	To enhance expression by adding popular or contextually precise terms.	This switch is influenced by pop culture and the common usage of English terms.
4	Cewek-cewek yang ada di sini sekarang jangan patah hati, karena sayangnya Yoshi udah tidak single lagi. [03:20]	Tag switching	To provide clarity or emphasis through a term widely recognized in both languages.	This usage stems from cultural influence and the integration of commonly used English terms.
5	Tapi kalau kita bangun setiap pagi, udah milih, aku udah mikirin, ya udah, my choice is my wife. [04:52]	Intra-sentential switching	To underscore a personal and definitive decision in a familiar, bilingual context.	To emphasize the speaker's choice and decision.
6	Right? Choice doesn't go away. [05:09]	Inter-sentential switching	To reinforce agreement or confirmation and	The switch aligns with the audience and the cultural setting of the conversation.

No.	Utterances	Code-Switching Type	Functions	Factors
			engage the audience in a bilingual context.	
7	Well, so you know kalau aku boleh rangkum tadi ya guys, mungkin yang bikin Yoshi akhirnya stand out atau terlihat oleh sang sutradara karena dia tidak takut mengambil resiko. [10:34]	Tag switching	To help convey a more relatable message in a bilingual context.	This use reflects cultural and social influences, integrating popular English terms.
8	Tau gak, pertama kali gua datang balik lagi ke Indonesia, and I saw on TV that was very very famous and very popular itu dia Cinta, Cinta Laura kan, [11:25]	Intra-sentential switching	To express complex ideas, convey emotions, or add stylistic variety.	Reflects the speaker's cultural identity.
9	Iya! terus kayak, hah ngapain ya? Oh ternyata gak ada character-character yang Asia, it's a little different I think our experiences with like Asian women and Asian Men in America. [16:33]	Intra-sentential switching	To convey thoughts in a more flexible and dynamic way, ensuring clarity for both the speaker and the listener.	This switch is influenced by the fast-changing context or situation, prompting the speaker to choose familiar words that are easier to express.
10	But you know, untuk teman-teman yang pengen tahu banget Yoshi itu ada di film apa sih? [19:06]	Tag switching	To express emphasis, add clarity, or establish rapport with the audience.	Reflects the speaker's bilingual identity.

Total Instances of Code-Switching: 176

Discussion

In number 1, 2 and 6 the utterances use inter-sentential code-switching which is according to Poplack (1980), inter-sentential code-switching occurs when the sentences or utterances use the first language and continue with another language. It means that an utterance will be expressed in one language, followed by another sentence or utterances in a different language. To perform inter-sentential switching, speakers need to be proficient in both languages used during the interaction. Holmes (2013) mentioned that this type of switching is a strategic choice, frequently employed to adjust communication to fit social contexts or build a rapport. The utterance number 1, the use of English serves as a formal opener when starting a conversation which is to establish comfort between the speaker and the listener. This switch also reflects Cinta's, as the speaker, bilingual identity, highlighting fluency and comfort in navigating between languages. The function is to establish a neutral ground for interaction, where both the speaker and the listener can engage without linguistic barriers. In utterance number 6, the use of English phrases such as "Right?" and "Choice doesn't go away" are easily understood in modern bilingual discourse. The speaker's choice to remain in English reflects an intent to emphasize the seriousness of the message. In

utterance 2, the switch from English to Indonesian has two functions; first, the repetition in Indonesian reinforces the speaker's positive state, making the response sound definitive and expressive. And the second function, the choice of Indonesian for the repetition could indicate an attempt to create a closer connection with an Indonesian-speaking audience or to convey a sense of cultural identity. The combination of repetition and code-switching also adds a performative dimension to the response, making it dynamic and memorable. According to Gumperz (1982), the use of this code-switching aligns with discourse related switching, which the speakers use to stress specific ideas or to maintain the conversational rhythm.

Tag-switching use in the utterances number 3, 4, 7, and 10 which is tag-switching occurs when inserting a phrase or word in a different language into an utterance that is otherwise entirely in another language. This type of switching is highly flexible and can occur at the beginning, middle, or end of a sentence (Poplack, 1980). Due to its simple syntactic structure, tag switching minimizes the risk of violating grammatical rules, making it an easy and natural form of code-switching. This form of code-switching reflects the speaker's bilingual proficiency and their ability to fluidly integrate terms that may carry specific meanings. In the utterances number 3, The use of "brand," "good vibes" and "resuming-nya" means that cultural or contextual meanings that may be difficult to replicate in the base language. The word "brand" is the borrowing word from English that is commonly used in daily conversation instead of "merek" in Indonesian. The term "good vibes" conveys a relaxed and universally understood positive feeling that may not have an equivalent word in Indonesian. Likewise, "resuming-nya" is a local adaptation of "resume," which blends English vocabulary with Indonesian grammatical structures. The use of such tags reflects familiarity with global or modern cultural expressions, especially in professional or casual contexts where English terms may be more common. By inserting these tags, speakers increase the expressiveness of their messages, showing how code-switching can serve as a bridge between languages to effectively articulate different meanings.

The utterance number 4, where the words or short phrases in one language in this case, "single" embedded into a sentence in another language, Indonesian. In this utterance, Cinta prefers to use "single" instead of "lajang" in Indonesian. It is because the term "single" is more commonly associated with modern and informal contexts, particularly in social discussions or relationships. The word "single" is also used to demonstrate how speakers draw on their bilingual repertoire to simplify communication. Borrowing such terms can streamline expression, especially when the borrowed term carries a connotation or familiarity that surpasses its translation (Poplack, 1980). In this case, "single" may evoke certain cultural meanings associated with modern relationship status, which the speaker may wish to emphasize for impact or humor. This tag switching highlights the speaker's ability to adapt language for social and contextual relevance, illustrating how bilingual individuals use linguistic resources to connect with their audience while enriching their speech.

In utterance 7, the use of English tags in the utterance has several functions; First, phrases "Well" and "so you know" serve as discourse markers, which are often used to guide the listener's attention or signal transitions in speech. These markers, borrowed from English, are informal yet effective in a conversational context, where they help the speaker to establish a relaxed and understandable tone. On the other hand, the term "stand out" has specific cultural and contextual meanings. While there are Indonesian equivalents such as stand out or different, "menonjol" is more often associated with contemporary or professional contexts, especially when discussing individual qualities or achievements. Using English terms not only adds precision, but also reflects Cinta's familiarity with modern words, especially in an environment influenced by global culture or media.

Utterance number 10, the tag-switch occurs with the English phrase "But you know,"

which is added at the beginning of the sentence to serve as a discourse marker. The phrase "But you know" functions as an informal conversational marker that signals a shift in Cinta's tone, as the speaker, inviting the listener or audience to pay attention or clarify the upcoming statement. The phrase also helps the speaker establish a friendly relationship with the listener, signaling that the following information is not formal, but rather meant for direct engagement. The use of "But you know" in English is also influenced by the widespread use of English discourse markers in contemporary media and conversation, especially in casual conversation. In addition, these switches reflect the speakers' bilingual identity and their fluency in using the two languages. By integrating familiar English phrases into Indonesian sentences, the speakers emphasized their connection to both languages and cultures, using code-switching to enhance their communication with the audience.

The use of intra-sentential switching is in utterances 5, 8 and 9. Intra-sentential switching occurs when a clause or sentence from one language is seamlessly incorporated into another within the same utterance (Poplack, 1980). This type of code-switching involves blending elements from different languages into a single, cohesive sentence or clause. According to Myers-Scotton (1993), intra-sentential switching often occurs to express complex ideas, convey emotions, or add stylistic variety that might not be as effective in just one language. In utterance 5, shows intra-sentential switching where switching between languages occurs within one sentence. The English phrase "my choice is my wife" is embedded in the Indonesian sentence, which shows how Yoshi seamlessly integrates elements from one language into another. In this context, the English phrase serves to highlight an emphatic and personal sentiment. The use of "my choice is my wife" instead of in Indonesian can signify Yoshi's intention to emphasize the importance of their statement. The use of English also indicates a cultural or stylistic preference, it is because this phrase is often associated with clarity and impact in English. Additionally, this switch can evoke a sense of modernity, reflecting how English is often perceived as a more direct or sophisticated medium in certain bilingual communities.

The utterance 8, the phrase "and I saw on tv that was very very famous and very popular," is embedded within the surrounding Indonesian structure, illustrating how the two languages interact fluently. This switching highlights key descriptive elements, such as "famous" and "popular", which may feel more impactful in English than Indonesian. These terms are widely used and recognized, especially in entertainment discourse, reflecting the influence of global media on bilingual speakers. In addition, the phrase "and I saw on tv" provides a smooth narrative flow, indicating a conversational tone that is in tune with speech patterns. Myers-Scotton (1993) argues intra-sentential switching has functions as an identity marker, signaling the speaker's comfort and fluency in navigating various linguistic and cultural frameworks. Additionally, the use of English adds dynamism to the narrative, emphasizing Cinta Laura's stronger global popularity in English.

In utterance 9, This utterance shows intra-sentential switching, where the speaker switches between Indonesian and English in the same sentence. The speaker uses the Indonesian "Iya! terus kayak, hah ngapain ya? Oh ternyata gak ada character-character yang Asia," followed by the English "it's a little different I think our experiences with like Asian women and Asian Men in America." This switch is used to convey certain concepts in one language rather than another. The first part of the sentence is entirely in Indonesian, but Yoshi switches to English when he wants to discuss "Asian women and Asian men in America." English terms may be used because they have specific cultural references that resonate with a wider audience or because English is commonly used to discuss such topics in a global context. Like the phrase "Asian women and Asian men in America" reflects a certain discourse in American media or academia, thus English is a more appropriate language to express these ideas effectively. Myers-Scotton (1993) explains that intra-sentential switching often occurs to convey complex concepts or specific contexts, especially

when the speaker's native language may not have terms that fully capture the intended meaning. In this case, switching to English allows the speaker to articulate the nuanced differences in experience between Asian individuals in the United States, a theme that may be more familiar to a global or bilingual audience. The use of English in this utterance may reflect the speaker's position in a bilingual or multicultural context, where certain terms or expressions are more fluently expressed in one language than the other.

Based on what has been explained previously, the writers can conclude that in the Puella podcast Bicara Cinta with host Cinta Laura and guest star Yoshi Sudarso, 176 code-switching was found in their 36:31-minute conversation, including 74 tag-switching, 68 intra-sentential switching, 34 inter-sentential switching. The most code-switching used by Cinta and Yoshi is tag-switching, which in their conversations, often uses English vocabulary that is inserted in the Indonesian speech used. In the code-switching that has been found, each has almost the same function and factors, which is to convey messages between two people who have a bilingual background.

CONCLUSION

In this study, we looked at the phenomenon of code-switching as demonstrated by Cinta Laura and Yoshi Sudarso on the Puella Podcast. Code-switching, or alternating between languages during a discussion, is an effective way to express identity, cultural nuances, and emotional depth. Our study found 176 occurrence of code-switching, divided into three types: tag-switching (74), intra-sentential switching (68), and inter-sentential switching (34). The speakers use of tag-switching demonstrates how they easily blend English terminology into their mostly Indonesia discourse, increasing clarity and relatability. This decision indicates not only their linguistic ability, but also their desire to interact with a diverse audience. Intra-sentential switching, on the other hand, demonstrates the ease with which they navigate complicated ideas and emotions, frequently utilizing English terms to describe sentiments that may not have direct parallels in Indonesia.

Inter-sentential switching, while less common, helps to define distinct boundaries between thoughts, allowing for a more ordered conversation. The findings highlight the numerous roles of code-switching in podcast, such as underlining points, providing humor, and developing a sense of community among bilingual listeners. The speakers varied backgrounds have a considerable impact on their linguistic choices, reflecting both their personal experiences and bigger societal shifts in identity and aspirations. Overall, this study adds to our knowledge of bilingualism in contemporary media by demonstrating how code-switching not only improves communication but also functions as a channel for cultural representation and identity expression. As we continue to investigate the dynamics of language in digital settings, the findings from this analysis can pave the way for future research into the intricacies of multilingual interactions in a variety of contexts.

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