A STUDY OF MULTILINGUAL CODE-SWITCHING ON FIKI NAKI YOUTUBE CHANNEL: A SOCIOLINGUISTICS PERSPECTIVE

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STATEMENT OF AUTHORSHIP

I state that the thesis entitled "**A Study of Multilingual Code-Switching On Fiki Naki Youtube Channel : A Sociolinguistics Perspective**" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 7 November 2025
The researcher

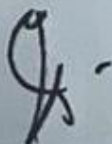Aquanusi Nabila Shaqinah
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APPROVAL SHEET

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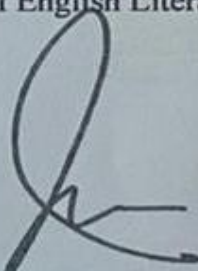
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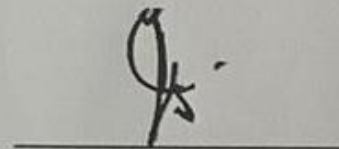Board of Examiners   Signatures

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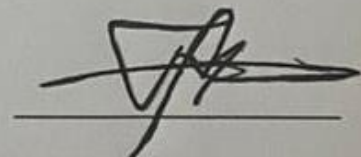
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MOTTO

"The more I learn, the more I know that I don't know anything"

-Albert Einstein

اِنَّ مَعَ

الْعسُنْرِ يسُنْرَ ا

"Sesungguhnya beserta kesulitan ada kemudahan"

-Q.S Al-Insyirah: 6

"Life can be heavy, especially if you try to carry it all at once. Part of growing up and moving into new chapters of your life is about catch and release. What I mean by that is, knowing what things to keep and what things to release, you can't carry all things."

-Taylor Swift

"Tapi menurutku Tuhan itu baik"

-Feby Putri

"Perang telah usai, aku bisa pulang, kubaringkan panah dan berteriak MENANG"

-Nadin Amizah

DEDICATION

I dedicate this thesis to my parents, my big family, lecturers, my closest friends,
and students who have always supported and prayed for me up to this point.

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I would like to express my sincere appreciation to all those who have offered their prayers, support, and encouragement, enabling me to complete this research successfully. My heartfelt thanks are especially extended to Ma'am Dr. Meinarni Susilowati, M.Ed., as my advisor, Dr. Agus Eko Cahyono, M.Pd., as my main examiner, and Mazroatul Ishlahiyah, M.Pd., as my second examiner. My sincere gratitude also goes to Dr.M.Faisol, M.Ag, the Dean of the Faculty of Humanities; Dr.Agwin Degaf, M.A., the Head of the English Literature Department, and all English Literature Department lecturers who have provided me with insightful thoughts and knowledge.

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patience, prayers, and sacrifices have given me the strength to overcome every obstacle throughout my academic journey. Every step I take and every achievement I reach is a reflection of their dedication and unwavering belief in me.

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Hopefully, this thesis can be useful, give a positive side, and provide knowledge for the researchers who are working on. Even though there are many shortcomings in this study, I hope that the inputs obtained will make the research better.

Malang, 7 November 2025
The Researcher,

Aquanusi Nabila Shaqinah

ABSTRACT

Aquanusi Nabila Shaqinah (2025) *A Study of Multilingual Code-Switching on "Fiki Naki" YouTube Channel: A Sociolinguistics Analysis.*Undergraduate Thesis. Department of English Literature, Faculty of Humanitites, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor : Dr. Hj. Meinarni Susilowati, M.Ed.

Keywords: Multilingualism, Sociolinguistics, Code-switching

Code-switching has become increasingly prevalent in digital communication, particularly among multilingual content creators who interact with diverse international audiences on platforms like YouTube. This phenomenon reflects not only linguistic competence but also strategic communicative practices shaped by social, cultural, and situational contexts. This study aims to identify the types of code-switching used by Fiki Naki in his multilingual conversations on OmeTV, analyze the sociolinguistic functions these switches serve, and examine how code-switching functions represent his multilingual communication competence. This research employed a qualitative descriptive method, analyzing two selected videos featuring interactions between Fiki Naki and international interlocutors (Liana, Yelena, Alissa, and Edna). The data were analyzed using Hoffman's (1991) theory to categorize code-switching types: intra-sentential, inter-sentential, and tag switching, and Bloom and Gumperz's (1971) framework to identify seven sociolinguistic functions: quotation, interjection, personality marking, clarification, addressee specification, reiteration, and referential. The findings revealed that intra-sentential switching was the most dominant type (14 instances), followed by inter-sentential switching (13 instances) and tag switching (7 instances), while all seven functions were equally distributed, with each appearing twice across the data. The analysis further demonstrated that the five languages employed, English, Indonesian, Malaysian, Russian, and Spanish, functioned hierarchically, with English serving as the matrix language, Indonesian marking identity, Russian and Malaysian serving accommodative purposes, and Spanish representing emergent competence. This study concludes that code-switching in Fiki Naki's multilingual communication is strategically deployed to achieve diverse communicative, social, and identity-related goals, demonstrating that effective multilingualism relies not on equal proficiency across languages but on adaptive and contextually appropriate language use that facilitates cross-cultural connection and expressive flexibility in digital interactions.

البحث مستخلص

شاقينه، أكوانوسي نبيلة (٢٠٢٥) .دراسة حول التحول اللغوي المتعدد اللغات في قناة يوتيوب" فيكي ناكي :"تحليل لغوي اجتماعي .البحث الجامعي، قسم اللغة الإنجليزية، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج .المشرف :الدكتورة حاجّة **مينارن** سوسيلوواتي ، ماجستير التربية.

الكلمات الأساسية : التعدد اللغوي ، علم اللغة الاجتماعي، التحول اللغوي) التحول بي اللغات

صبح التناوب اللغوي شائعاً بشكل متزايد في التواصل الرقمي، لا سيما بين صناع المحتوى متعددي اللغات الذين يتفاعلون مع جماهير دولية متنوعة على منصات مثل يوتيوب. لا تعكس هذه الظاهرة الكفاءة اللغوية فحسب، بل تعكس أيضًا ممارسات تواصلية استراتيجية تتشكل بفعل السياقات الاجتماعية والثقافية والظرفية. تهدف هذه الدراسة إلى تحديد أنواع التناوب اللغوي التي يستخدمها فيكي ناكي في محادثاته متعددة اللغات على منصة OmeTV، وتحليل الوظائف اللغوية الاجتماعية التي تؤديها هذه التحولات، ودراسة كيفية تمثيل وظائف التناوب اللغوي لكفاءته في التواصل متعدد اللغات. استخدم هذا البحث منهجًا وصفيًا نوعياً، حيث حلل مقطعي فيديو مختارين يعرضان تفاعلات بين فيكي ناكي ومتحدثين دوليين (ليانا، يلينا، أليسا، وإدنا). تم تحليل البيانات باستخدام نظرية هوفمان(1991) لتصنيف أنواع تبديل اللغة: التبديل داخل الجملة، والتبديل بين الجمل، والتبديل اللاحق، وإطار بلوم وجامبرز(1971) لتحديد سبع وظائف لغوية اجتماعية: الاقتباس، والتعجب، والتعبير عن الشخصية، والتوضيح، وتحديد المخاطَب، والتكرار، والإحالة. وكشفت النتائج أن التبديل داخل الجملة كان النوع الأكثر شيوعًا (14 حالة)، يليه التبديل بين الجمل ثم التبديل اللاحق(7 حالات)، بينما توزعت الوظائف السبع بالتساوي، حيث ظهرت كل منها مرتين في البيانات. كما ،(حالة 31) أظهر التحليل أن اللغات الخمس المستخدمة، الإنجليزية والإندونيسية والماليزية والروسية والإسبانية، تعمل بشكل هرمي، حيث تُعدّ الإنجليزية اللغة الأساسية، والإندونيسية لغةً للتعبير عن الهوية، والروسية والماليزية لغةً للتكيف، والإسبانية لغةً للتعبير عن الكفاءة الناشئة. وتخلص هذه الدراسة إلى أن استخدام التناوب اللغوي في التواصل متعدد اللغات لدى فيكي ناكي يتم بشكل استراتيجي لتحقيق أهداف تواصلية واجتماعية وهوية متنوعة، مما يدل على أن التعدد اللغوي الفعال لا يعتمد على الكفاءة المتساوية عبر اللغات، بل على استخدام اللغة التكيفي والمناسب للسياق الذي يسهل التواصل بين الثقافات والمرونة التعبيرية في التفاعلات الرقمية.

ABSTRAK

Aquanusi Nabila Shaqinah(tahun 2025) *Studi tentang Peralihan Kode Multibahasa pada Kanal YouTube "Fiki Naki": Analisis Sosiolinguistik.*Undergraduate Thesis. Department of English Literature, Faculty of Humanitites, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor : Dr. Hj. Meinarni Susilowati, M.Ed.

Kata Kunci: Multilingualisme, Sosiolinguistik, Alih Kode

Alih kode telah menjadi semakin lazim dalam komunikasi digital, khususnya di kalangan pembuat konten multibahasa yang berinteraksi dengan audiens internasional yang beragam di platform seperti YouTube. Fenomena ini tidak hanya mencerminkan kompetensi linguistik tetapi juga praktik komunikatif strategis yang dibentuk oleh konteks sosial, budaya, dan situasional. Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis alih kode yang digunakan oleh Fiki Naki dalam percakapan multibahasanya di OmeTV, menganalisis fungsi sosiolinguistik yang dilayani oleh peralihan tersebut, dan mengkaji bagaimana fungsi alih kode merepresentasikan kompetensi komunikasi multibahasanya. Penelitian ini menggunakan metode deskriptif kualitatif, menganalisis dua video terpilih yang menampilkan interaksi antara Fiki Naki dan lawan bicara internasional (Liana, Yelena, Alissa, dan Edna). Data dianalisis menggunakan teori Hoffman (1991) untuk mengategorikan jenis-jenis alih kode: intra-sentensial, inter-sentensial, dan tag switching, serta kerangka Bloom dan Gumperz (1971) untuk mengidentifikasi tujuh fungsi sosiolinguistik: kutipan, interjeksi, penanda kepribadian, klarifikasi, spesifikasi penerima pesan, reiterasi, dan referensial. Temuan menunjukkan bahwa peralihan intra-sentensial merupakan jenis yang paling dominan (14 kejadian), diikuti oleh peralihan inter-sentensial (13 kejadian) dan tag switching (7 kejadian), sementara ketujuh fungsi terdistribusi secara merata, dengan masing-masing muncul dua kali dalam data. Analisis lebih lanjut menunjukkan bahwa kelima bahasa yang digunakan Inggris, Indonesia, Malaysia, Rusia, dan Spanyol berfungsi secara hierarkis, dengan bahasa Inggris berfungsi sebagai bahasa matriks, bahasa Indonesia menandai identitas, bahasa Rusia dan Malaysia melayani tujuan akomodatif, dan bahasa Spanyol merepresentasikan kompetensi yang sedang berkembang. Penelitian ini menyimpulkan bahwa alih kode dalam komunikasi multibahasa Fiki Naki digunakan secara strategis untuk mencapai tujuan komunikatif, sosial, dan terkait identitas yang beragam, menunjukkan bahwa multilingualisme yang efektif tidak bergantung pada kemahiran yang setara di semua bahasa tetapi pada penggunaan bahasa yang adaptif dan sesuai konteks yang memfasilitasi koneksi lintas budaya dan fleksibilitas ekspresif dalam interaksi digital.

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CHAPTER I

INTRODUCTION

This chapter covers the background of the study, the research question, the significance of the study, the scope and limitations, and the definition of key terms.

A. Background of the study

In today's digital era, social media platforms have become significant spaces for linguistic interactions, fostering communication across different cultures and languages.

English has become a global lingua franca that functions as the primary means of communication among speakers of different native languages across various social domains, including education, business, and digital interaction (Arjulayana et al., 2025). In the context of digital communication, social media platforms such as YouTube have created virtual spaces where bilingual and multilingual users interact and negotiate meaning beyond geographical boundaries, allowing for dynamic and multilingual discourse (Isnarini et al., 2025). Such platforms facilitate the use of English not only for information exchange but also as a shared communicative resource in interactions involving speakers from diverse linguistic backgrounds, demonstrating the evolving role of English in digitally mediated communication.

One such phenomenon is **code-switching**, which occurs when speakers alternate between two or more languages within a conversation. In digital

communication, social media platforms like YouTube, Instagram, Twitter, and TikTok frequently display mixed-language usage, especially between Indonesian and English. According to Ade Arip Ardiansyah (2024) from a Kompasiana article, code-switching on social media is influenced by globalization trends and broad access to international content, encouraging users to adopt multilingual practices to express themselves, follow language trends, and strengthen their identity as part of a global community. Research on code-switching in 2025 is increasingly urgent due to its implications for education and digital communication. Studies indicate that code-switching can enhance students' writing performance in second language classrooms (Mekuria & Mohammed, 2025) and adapt to the digital age, promoting self-expression and fluency (School of Modern Languages, 2025). Understanding these dynamics is crucial for fostering effective communication in diverse linguistic environments. Language is a system of communication made up of units that are combined through various procedures. People who speak only one language are known as monolinguals. A multilingual individual can communicate more, whereas a bilingual individual can speak two languages. This practice is not only prevalent in bilingual or multilingual communities but is also observable in online content creators who engage with diverse audiences.

This research focuses on code-switching because the phenomenon under study involves speakers alternating between distinct languages (English, Indonesian, Russian, and Spanish) in identifiable units such as words, phrases, clauses, or sentences. According to Hoffman (1991) and Bloom & Gumperz (1971),

code-switching can be systematically classified into **types** (intra-sentential, intersentential, and tag switching) and **functions** (quotation, interjection, reiteration, clarification, etc.), making it suitable for a structured linguistic analysis.

Thus, code-switching was chosen because it provides a precise and established analytical framework that aligns with the descriptive nature of this study, while translanguaging would require a different research focus on ideology, identity, and language pedagogy that goes beyond the scope of this thesis.

In this study, the researcher focuses on the multilingual English, Indonesian, Malaysian, Russian, and Spanish languages. The use of five languages in this study is essential because it reflects the real multilingual complexity found in Fiki Naki communication. Limiting the analysis to only one or two languages would create a narrow and incomplete understanding of his linguistics practices . The researcher examines these languages as part of the analysis because each represents a significant cultural and linguistic backgrounds that influence global communication today. Russian has been chosen for special attention due to its position as one of the major world languages, spoken widely across Eastern Europe and Asia, and its growing impact on digital spaces such as YouTube. Spanish are used when Fiki communicates with native speakers of those languages, either to greet them, to build rapport, or to practice his language skills. This multilingual interaction reflects how Fiki strategically switches between languages depending on the identity of the interlocutor, the topic of conversation, and the emotional tone he wishes to convey.

According to Canagarajah (2013), human-capital perspectives theorize the cultural, communicative, and intellectual resources that enable individuals to participate actively in diverse global contexts. Language, in this sense, is a portable resource that plays a crucial role in shaping identity and enabling cross-cultural communication. In this case, the multilingual practice performed by Fiki Naki, who often switches between English, Indonesian, Russian, and Spanish when interacting with people on platforms like OmeTV, demonstrates how multilingual competence can bridge cultural differences and foster international connections.

The researcher finds code-switching interesting to study because it shows how people mix English and Indonesian in their daily conversations. This mixing reflects their cultural identity and how they adapt their language to fit different situations. By studying code-switching, we can better understand how language works in a multicultural society and how it helps people express themselves and connect with others. Additionally, it reveals the influence of globalization on language use, making it a relevant topic in today's world. The researcher realizes that not all people can speak one or even two languages in their conversation. Codeswitching not only serves as a linguistic strategy but also reveals deeper social and cultural dynamics. One important aspect is the role of emotion, as speakers often switch languages to express feelings such as excitement, surprise, intimacy, or disappointment more effectively than in their primary language. Through these shifts, code-switching becomes a tool for creating closeness, humor, and expressiveness in interaction. Therefore, studying code-switching offers valuable

insights into both linguistic behavior and the emotional dimension of communication.

One notable example of such linguistic behavior, which became the subject of this code-switching study, is found in the content of Fiki Naki, an Indonesian YouTuber known for his multilingual interactions with people from various countries. His videos, which often showcase spontaneous conversations in multiple languages, provide rich data for examining code-switching practices in digital communication. Muhammad Fiqih Ayatullah, popularly known as Fiki Naki, is an Indonesian YouTuber celebrated for his linguistic prowess and engaging online content. Born on July 24, 2000, in Pekalongan, Central Java, Indonesia, Fiki has demonstrated an exceptional talent for learning languages. He is proficient in English, Russian, French, and Romanian, among others, skills he honed through self-directed learning. Fiki launched his YouTube channel in 2019, focusing on comedy and lifestyle content. His unique approach of conversing with strangers worldwide in their native languages quickly garnered attention, leading to a substantial following. As of now, his channel boasts over 6 million subscribers. Beyond his online presence, Fiki has collaborated with various brands, including serving as a brand ambassador for Guten Inc clothing. Despite his online fame, he remains grounded, often sharing his experiences and cultural exchanges with his diverse audience.

By analyzing code-switching patterns in Fiki Naki's YouTube interactions, this study seeks to contribute to the broader field of sociolinguistics. Through an

inductive approach, the research will explore specific instances of code-switching within the selected videos and gradually build an understanding of their implications in digital multilingual discourse. The findings will offer insights into how multilingual individuals navigate linguistic boundaries in virtual interactions, as well as how code-switching serves as a communicative strategy in online content creation. Ultimately, this study aims to enhance the understanding of digital multilingualism and its impact on contemporary sociolinguistic practices.

Research on code-switching has been done by previous researchers. Firstly, code-switching has been researched by (Agustina, 2024) with the title *"Code Switching and Construction of Gen Z Identity Among Indonesian Video Vloggers."* This study examines the types and functions of code-switching and explores how code-switching helps Gen Z vloggers construct their identity on social media platforms. The research focused on the YouTube channels of Xaviera Putri and Fiki Naki. Using a qualitative descriptive method, the researcher found that intrasentential switching was the most dominant type (68 utterances), followed by intersentential switching (40 utterances) and tag switching (9 utterances) across six videos. In addition, the study revealed that both vloggers used code-switching to portray themselves as smart and educated individuals. However, the weakness of this research lies in the analysis of morphological issues; specifically, there were cases where English verbs were incorrectly attached with Indonesian prefixes (such as "nge-share" and "nge-leaved"), which potentially violated Poplack's Free Morpheme Constraint, but the study did not fully address these linguistic inconsistencies.

Secondly, code-switching has been researched by (Fitroh & Mas, 2023) with the title *"Code Switching Analysis in Naila Farhana YouTube Channel."* This study examines code-switching conducted by Naila Farhana in her YouTube videos. The research aims to identify the types and speech functions of codeswitching using Poplack's (1980) theory for types and Gumperz's (1982) theory for functions. This study used a qualitative method by observing and documenting three of Naila's YouTube videos. The findings showed that intra-sentential switching was the most dominant type (56.25%) which means that the speakers most often switched languages **within a single sentence or clause**, followed by inter-sentential switching (37.5%) shows that speakers also frequently changed languages **between sentences.**, and tag switching (6.25%) his implies that inserting discourse tags or fillers from another language was less central in these interactions. For the functions, the most frequent was message qualification (58.75%), followed by addressee specification (12.5%), reiteration (10%), personalization versus objectification (8.75%), interjection (6.25%), and quotation (3.75%). The weakness of this study is that it focuses only on surface-level analysis without linking codeswitching practices to deeper social or identity-related factors, such as how Naila's bilingualism influences her audience's perception or learning outcomes.

Thirdly, code-switching has been researched by Novelia, (Novelia et al., 2025) with the title *"Code-Switching Found in Tomohiro Yamashita's YouTube Channel."* This study examines the types of code-switching and the reasons behind their use by Tomohiro Yamashita, a Japanese YouTuber who creates content in

Bahasa Indonesia. The researchers applied a qualitative descriptive method using Poplack's (1980) theory to classify types of code-switching and Hoffmann's (1991) theory to identify reasons for code-switching. The study analyzed five videos and found that inter-sentential switching was the most dominant (e.g., 75.76% in the first video), followed by intra-sentential and tag switching. The reasons identified for code-switching included talking about a particular topic, being empathetic, using interjections, repetition for clarification, and clarifying speech for the interlocutor. The weakness of this study is that it primarily describes patterns quantitatively and qualitatively but lacks a deeper interpretation of how codeswitching reflects Tomohiro's negotiation of identity as a language learner and cultural mediator.

Fourth, code-switching has been researched by (Akbar, 2023) with the title *"Code-Switching Found in Secha Stevenson's YouTube Channel."* This study examines the types and reasons for code-switching used by Secha Stevenson when communicating bilingually in Indonesian and English. The research applies a qualitative content analysis method and uses theories from Poplack (1980) to categorize types of code-switching and Hoffman (1991) to identify the reasons behind it. The researcher analyzed eight videos from the "Seleb English" playlist on Secha's channel and found 5 cases of tag-switching, 64 cases of intra-sentential switching, and 32 cases of inter-sentential switching. In terms of reasons, the study discovered 36 cases of talking about a particular topic, 7 cases of quoting somebody else, 30 cases of being emphatic about something, 22 cases of interjection, 4 cases of repetition used for clarification, 1 case of expressing group identity, and 1 case of strengthening or softening a command. However, the weakness of this study lies

in its limited critical discussion; the researcher focuses heavily on categorizing ctypes and reasons but does not deeply explore how code-switching practices contribute to the audience's understanding or Secha's bilingual identity construction.

Fifth, code-switching has been researched by (Wulan Sari & Kusumawardhani, 2021) with the title *"Recognizing Code Switching and Code Mixing in Talk Show Catatan Najwa with Maudy Ayunda on YouTube."* This study examines both code-switching and code-mixing that occurred during a conversation between Najwa Shihab and Maudy Ayunda on Najwa's YouTube Channel. Using a qualitative descriptive method, the researchers identified types of code-switching based on Poplack's (1980) classification and code-mixing using Hoffmann's theory. They found 9 instances of inter-sentential switching, 9 instances of extrasentential switching, and 3 instances of intra-sentential switching. Regarding codemixing, 7 instances of insertion and 5 of alternation were recorded. The researchers concluded that code-switching and code-mixing served to bridge communication gaps and to enrich the conversational style. However, the weakness of this research is that it focused mainly on structural analysis without deeply discussing how codeswitching and code-mixing practices contribute to the construction of social identity or communicative strategies in the media setting.

Sixth, code-switching has been researched by (Rahayu & Maheswara, 2022) with the title *"Analysis of Code-Switching and Code-Mixing Exist in Rintik Sedu*

YouTube Channel's Video." This study investigates the use of code-switching and code-mixing by Nadhifa Allya Tsana, known as Tsana, in her YouTube content. Using descriptive content analysis, the researcher analyzed the video entitled *"It Means You're Growing"* and found sixteen instances of Indonesian-English codeswitching and fifteen instances of Indonesian-English code-mixing. The types of switching and mixing were identified as external code-switching and outer codemixing. The study concluded that the phenomenon occurred because of language mastery, emotional expression, and the natural mixing of languages in communication. However, the weakness of this study lies in its limited analysis; it only categorizes the instances into types without deeply interpreting how these linguistic choices reflect Tsana's identity, audience connection, or social strategies.

Seventhly, code-switching has been researched by (Sukarto & Parlianti, 2022) with the title *"Code Switching and Code Mixing in the Video Channel YouTube 'Korea Reomit'."* This study examines the forms and causes of codeswitching and code-mixing in the videos of Jang Hansol, a Korean YouTuber who speaks Indonesian, Korean, English, and Javanese. The research applied a qualitative descriptive method using Hymes' theory to analyze data collected through non-participatory observation. The findings showed two types of codeswitching (internal and external) and two types of code-mixing (internal and external), with examples of Indonesian-English, Indonesian-Korean, and JavaneseIndonesian transitions. Factors influencing code-switching and codemixing included prestige, the interlocutor, speaker background, third-party presence, and language limitations. The weakness of this study is that although it

provides many examples and descriptions, it focuses more on classification and lacks a critical interpretation of how these language shifts affect Hansol's bilingual identity construction or audience engagement on his YouTube platform.

Eighth, code-switching has been researched by (Fadillah & Parmawati, 2020) with the title *"An Analysis of Code Switching and Factor Motivation in Nessie Judge Vlog."* This study examines the types of code-switching used by Nessie Judge in her YouTube vlogs and explores the motivational factors influencing her language choices. Using a descriptive qualitative method, the researchers analyzed three of Nessie's vlogs and categorized the types of codeswitching based on Mahootian's classification: intersentential, intrasentential, and tag switching. The results showed that intersentential switching was the most dominant, followed by tag switching and intrasentential switching. The study also found that social and linguistic factors, such as Nessie's bilingual background, educational experiences, and her attempt to connect with a broader audience, motivated her code-switching. However, the weakness of this research lies in its general discussion; it mostly summarizes the types and motivations without offering a deeper critical analysis of how Nessie's bilingualism shapes her online identity or influences audience perception.

Ninth, code-switching has been researched by Nopiasih & Putra (2023) with the title *"Types of Code-Switching in Melaney Ricardo's YouTube Channel."* This study investigates the different types of code-switching used by Melaney Ricardo and her guest Zacklee on Melaney's YouTube channel. Using a descriptive

qualitative method and Romaine's (1995) theory of code-switching, the researchers analyzed one video and categorized the utterances into three types: tag-switching, intra-sentential switching, and inter-sentential switching. The findings showed that inter-sentential switching was the most frequently used (53.2%), which mean speakers most often switched languages **within a single sentence or clause**, followed by intrasentential switching (38.3%) hows that speakers also frequently changed languages **between sentences**, and tag-switching (8.5%) This implies that inserting discourse tags or fillers from another language was less central in these interactions. The study concluded that language switching helped the speakers to express emotions and maintain audience engagement. However, the weakness of this research is that it only focused on classifying the types of code-switching without further analyzing how these practices contribute to identity construction, audience connection, or broader sociolinguistic implications.

Last, code-switching and code-mixing have been researched (EA Ningsih , 2022). The **title** *"An Analysis of Indonesian-English Code Mixing Used on Deddy Corbuzier Podcast."* This study examines the types and purposes of Indonesian English code-mixing is found in a specific episode of the Deddy Corbuzier Podcast featuring Fiki Naki. Using a descriptive qualitative method, the researcher classified six forms of code-mixing based on Suwito's theory: insertion of words, phrases, hybrids, word reduplication, idioms, and clauses. The findings showed 19 instances of word insertion, 46 of phrase insertion, 6 of hybrid insertion, 3 of word reduplication, and 48 of clause insertion, with no instances of idiom insertion. The purposes of code-mixing identified were a need to feel, being more

informative, making jokes, and expressing self-emotion. However, the weakness of this study is that it focused mainly on categorizing types and purposes of codemixing without critically analyzing how code-mixing impacts Deddy Corbuzier's bilingual identity construction or how it shapes audience perception during the interaction.

This research is similar to previous studies by Agustina (2024) titled *"Code Switching and Construction of Gen Z Identity Among Indonesian Video Vloggers."* This study examines the use of code-switching by vloggers, including Fiki Naki, and its role in constructing identity on social media platforms. While the study by Agustina focuses more on identity construction in the context of Gen Z vloggers, it employs Hoffman's theory to explore the functions of code-switching and analyzes how these vloggers use code-switching to portray themselves. This aligns closely with the sociolinguistic analysis and multilingual focus of the thesis in question.

This research is different from previous studies because the others used interviews or talk shows, podcasts, and vlogs on YouTube, while this study uses the OmeTv video chat platform that has been recorded and uploaded on YouTube, which aims to interact with random people whom Fiki Naki gets and appears on OmeTv. The second difference is that the researcher used multilingual code switching, English, Indonesian, Malaysian, Russian, and Spanish, which have never been used by previous researchers. The third difference is that the subject used is Fiki Naki as a multilingual speaker who masters five languages, namely Indonesian as his mother tongue, English, and Russian as his second language,

and he has expressed aspirations to expand his proficiency to the Spanish language. Fiki naki uses different languages based on who he is talking to. In contrast to earlier research, which just examined the types and purposes of code-switching, the researcher in this study also discusses the types and purposes of code-switching and their relationship to multilingualism.

B. Research Problems

For further discussion, this addressed the following research questions :

1. What are the types of code-switching used by Fiki Naki in his multilingual conversations on YouTube?

2. What are the functions of code-switching used on the Fiki Naki YouTube Channel?

3. How does code-switching function represent Fiki Naki's multilingual communication?

C. Significance of the Study

This research aims to examine code-switching from the perspective of four different languages: Indonesian, English, Russian, and Spanish. This research is useful for teachers, students, future researchers, and people who learn Russian and Spanish. For teachers, this research can serve as a reference for understanding and teaching concepts related to code-switching and multilingualism. For students, it can provide valuable insights into English learning, particularly in the area of code-switching. For future researchers, this research can act as a useful foundation for conducting further investigation into

code-switching phenomena. This study is significant in the academic context of linguistics and sociolinguistics because it provides data and analysis that can be used as a reference in exploring code-switching further. For individuals who are currently learning or planning to learn Russian, this research can help them understand commonly used Russian words and expressions, as well as how Russian pronunciation is represented in English. This understanding can help minimize potential misunderstandings in language use.

D. Scope and Limitations

This research is carried out to explore the multilingual communication used by Fiki Naki and to interpret the meanings embedded within his language use. The scope of this research is code-switching in sociolinguistics analysis. The period of video from Fiki Naki's YouTube channel focuses on a selection of videos that reflect his multilingual communication practices. The limitation of this research was on finding the types, functions, and multilingual analysis of code-switching that are featured on the Fiki Naki YouTube channel. By considering the codeswitching theory proposed by Hoffman (1991) and Bloom and Gumperz (1971). The limitation of this research is that it focuses only on identifying and analyzing the types and functions of code-switching involving five languages: English, Indonesian, Malaysian, Russian, and Spanish.

E. Definition of Key Terms

Certain terms need to be clearly defined to ensure that the concepts are easily understood by both readers and researchers.

1. **Multilingual** is a person who can speak and understand more than two languages.

2. **Code-switching** is mixing two or more languages while speaking.

3. **Fiki Naki** is a famous Indonesian YouTuber known for speaking many languages and chatting with people worldwide.

4. **OmeTV** is a free online video chat platform that connects users randomly from around the world, allowing them to communicate through live video and text chat. Also offering an opportunity for cross-cultural interaction, language practice, and social connection in real time.

CHAPTER II
REVIEW OF RELATED LITERATURE

In this chapter, the researcher presents a review of relevant literature that supports the analysis of the findings. It includes discussions on sociolinguistics, Hoffman (1991)'s theory of code switching, Bloom and Gumperz (1971) framework, and the concept of multilingualism.

A. Sociolinguistics

The study of the interaction between language and society is known as sociolinguistics. Sociolinguistics is a part of the interdisciplinary field of macrolinguistics, which is another name for the fusion of the two fields of linguistics and sociology. Determining the social appraisal of linguistic usage has led to the most fruitful studies in the four decades of sociolinguistic research. Sociolinguistics is the study of how language is used in social contexts. Different versions (Wardhaugh, 2006). Sociolinguistics, according to Holmes (2013), is a study that examines how society and language interact by determining the social roles of language and employing social methods of speaking to express the significance of these social roles.

There are a few basic ideas behind sociolinguistics. First, language naturally changes depending on the social context. Second, people often shift how they speak depending on who they are talking to or the situation they are in. Third, language can show and even strengthen social structures like power, group identity, or status. Lastly, sociolinguistics assumes that using more than one language or dialect is a

normal part of communication in many communities (Wardhaugh, 2006; Holmes, 2013).

Sociolinguistics has several main features. It uses real-life examples and focuses on how language works in everyday life. It studies differences in language, such as dialects, accents, and styles. It also looks at how people use language to express themselves in different roles, like being a student, parent, or leader. Key areas of study include language variation, speech communities (groups that share language norms), people's attitudes toward different ways of speaking, how language is tied to identity, and how governments and institutions manage language through policies (Wardhaugh, 2006).

This field has many benefits. It helps us understand and appreciate linguistic diversity, which is important for education, communication, and policymaking. It also allows us to see how language changes over time and across places (Holmes, 2013).

B. Code-switching

Language switching, often called code-switching, is intimately associated with bilingualism and multilingualism. Myers-Scotton (2007) asserts that the sort of code-switching is intrinsically related to its social purpose. However, in the multilingual instance, this type of switching occurs when peers who are bilingual speakers mention that they are dual and concurrent members of the two groups represented by the two distinct linguistic varieties participating in the switching pattern.

Naval (1989) asserts that code-switching typically happens when a speaker becomes proficient in a language utilized for communicative, pragmatic, functional, and other goals. Additionally, code-switching is Separated into intra-sentential and inter-sentential levels. Intersentential code-switching occurs when someone utilizes their first language in one phrase and then shifts to their second language in the next. The first or second language remains the basic language even when the intrasentential components of the second language are mixed with the first language's components in a single sentence. (Nilep, 2006) Asserts that codeswitching is carried out by participants in interactions, and the interaction determines the significance of their actions.

Hoffman's (1991) notion of type-switching is used in this study. The following is the explanation:

1. Theory of the type of code-switching by Hoffman (1991)

The researcher identifies three types of code-switching based on Hoffman's (1991) theory, namely:

a. Intra-sentential code-switching

The term "intra-sentential code-switching" refers to linguistic alteration that takes place inside a sentence or at the boundary between clauses. Since intra-sentential code-switching takes place within sentences, clauses, word boundaries, or phrases, it occasionally involves mixing within word boundaries. Code-switching that occurs during or in the middle of a sentence is known as intra-sentential code-switching. But this kind is   Also

wellknown as code-mixing, as intrasentential code-switching was referred to by

Singh (1981), Appel and Muysken (1987), and Pandharipande (1997) using this word.

Example:

Fiki: *"You're really good at bahasa Indonesia, serius kamu jago banget."*
(English + Indonesian mixed within one sentence)

This kind of switch shows Fiki's natural multilingual flow. He mixes English and Indonesian seamlessly to sound casual, expressive, and friendly. It demonstrates that multilingual speakers often shift languages unconsciously for emphasis or familiarity.

b. Inter-sentential code-switching

Since inter-sentential code-switching sometimes involves producing whole sentences in both languages, it necessitates a high degree of multilingual ability. Nonetheless, the former can provide information on the interactions between the bilingual's two grammars at the sentence level, whereas the latter cannot. Hoffman (1991) asserts that inter-sentential code-switching can also involve moving from whole phrases or several sentences in one language to the other language used in the exchange.

Example:

Fiki: *"I think I've seen you before. Kamu orang Rusia ya?"*
(First sentence in English, next sentence in Indonesian)

This switch often appears when Fiki wants to clarify information or adjust his language to match the interlocutor. It also shows his ability to manage two grammars at the sentence level.

c. Extra sentential or Tag switching
Extra-sentential or tag-switching, characterized by the insertion of a formulaic term from language B into an utterance in language A, can also occur among bilinguals with limited proficiency in one language.

Example:

Fiki: *"You   speak   Indonesian   very   well,   loh."*
Tag *loh* (Indonesian) is inserted into an English sentence.

This switching type is common even among speakers with limited proficiency. Tags like "loh," "lah," "kok," "right?", and "you know" help maintain conversational tone and add emotional nuance.

2. Bloom and Gumperz's theory of code-switching

According to Bloom and Gumperz (1971), code-switching has seven functions, which are as follows:

a. To serve a quotation

This indicates that the speaker intends to quote or incorporate another person's words into their own speech or conversation.

Example:

Fiki: *"My friend said, 'ты очень красивая (you are very beautiful).'"*
Switching languages preserves the authenticity and meaning of the
original quotation.

b. Interjection

In the context of multilingual communication on Fiki Naki's YouTube
channel, interjections often occur as spontaneous emotional expressions
during conversations. When switching languages, Fiki frequently uses
Indonesian interjections such as "nah," "loh," "lah," and "dong" to
maintain the flow of dialogue or to emphasize a point. Similarly, in
English, he uses interjections like "anyway," "by the way," "so," "well,"
"hey," and "damn" to signal transitions or express emotions. In Russian,
interjections such as "да (da)" meaning "yes," or "ой (oy)" expressing
surprise, are utilized. These interjections not only function to connect
sentences or express reactions but also reflect Fiki's multilingual
competence and his ability to adapt emotionally and socially across
different linguistic contexts. As (Aryanti, 2018) explains, interjections
act as linguistic bridges between sentences, emotions, and social
interaction, enriching the communicative process in multilingual
conversations.

Example:

Fiki: *"Oh damn, kamu bisa bahasa Indonesia juga?"*

Interjections help maintain flow, signal emotions, or show surprise.

They reflect Fiki's ability to navigate emotions across languages.

c. To Mark Personality and Objectification

In this instance, the speaker's emotional content and language usage, for instance, language A, are used more intimately, whereas the distance between the two speakers is demonstrated by the usage of language B.

Example:

Personal: *"Aku   kangen   banget,   really."*
Objectification: *"So the rule is, kamu harus verifikasi dulu."*

Switching helps Fiki show intimacy (using Indonesian) or neutrality/professionalism (using English).

d. Qualify or Clarify a Message

The degree to which a speaker may qualify or explain a message relies on their level of subject-matter expertise. To clarify the message, a topic may occasionally be raised in language A and subsequently clarified in language B.

Example:

Fiki: *"It means friendly, maksudnya ramah."*

This helps avoid misunderstanding, especially when the interlocutor has limited proficiency in one language.

e. To Specify an Addressee

The next stage in the code-switching process is "Specify an Addressee." By switching to a language they can comprehend, the intention is to

assist other speakers. The objective is to express his desire to speak with the other individual.

Example:

Fiki   (to   a   Russian   girl): *"Как дела? (How are   you?)"* Then turning to Indonesians watching him: *"Dia ngomongnya cepat banget guys."*

Switching helps Fiki signal who he is speaking to, ensuring the message reaches the intended person.

f. To Reiterate

The definition of a loop is described using referential functions. A message can be made clearer or more significant by using repetition.

Example:

Fiki: *"I'm just kidding, bercanda kok."*

Reiteration reinforces meaning and helps bilingual audiences understand both versions.

g. To Carry out a Referential

The last purpose of code-switching is to perform a referential; for instance, multilingual soccer players are crucial in discussions since the other person could not be proficient in one language or may not be Capable of effectively expressing oneself on a particular topic in that language.

Fiki: *"That's the word in Russian, 'доброта' means kindness."* Some

terms are easier to express in one language. Switching allows for

precision, especially for cultural or technical meanings.

C. Multilingualism

Multilingualism has garnered significant attention in recent years,

with various studies highlighting its cognitive, social, and educational

benefits. García and Wei (2019) define multilingualism as the ability to

communicate in multiple languages, emphasizing its role in enhancing

cognitive flexibility and cultural awareness. Research by Taylor and Francis

(2021) further supports this notion, indicating that multilingual individuals

often achieve higher academic success compared to their monolingual peers,

as they possess better problem-solving skills and adaptability in diverse

contexts.

The cognitive advantages of multilingualism have been widely

studied, revealing that individuals who speak multiple languages often

exhibit enhanced cognitive flexibility and problem-solving skills. Bialystok

(2001) argues that multilingual individuals develop superior executive

functions, enabling them to manage various linguistic systems effectively.

This cognitive flexibility is beneficial not only in language processing but

also in different academic and professional settings, where adaptability and

critical thinking are essential. The ability to switch between languages can

lead to improved mental agility, making multilingual individuals more adept

at handling complex tasks.

Socially, multilingualism plays a crucial role in fostering inclusivity and understanding within diverse communities. According to Holmes (2013), language is a key component of identity and social interaction, and multilingualism allows individuals to connect with others across cultural boundaries. This connection is particularly important in multicultural societies, where effective communication can bridge gaps and promote social cohesion. Multilingual individuals often serve as cultural mediators, facilitating dialogue and understanding among speakers of different languages, which is vital in today's increasingly diverse environments.

Moreover, multilingualism has a significant impact on identity formation. As individuals learn and use multiple languages, they often negotiate their identities about their linguistic abilities. According to Pavlenko (2006), language is not just a tool for communication but also a means of expressing identity and belonging. Multilingual individuals may find themselves shifting their identities based on the language they are using, which can influence their social interactions and self-perception. This dynamic interplay between language and identity highlights the complex nature of multilingualism and its implications for personal and social identity.

CHAPTER III

RESEARCH METHODS

This chapter discusses the research methodology, including the research design, which employs a descriptive qualitative approach, along with the data sources, data collection techniques, and data analysis procedures.

A. Research Design

This study employs a qualitative method, because this study focuses on language use, meaning, and context rather than numerical data. Code-switching is a linguistic phenomenon that cannot be measured statistically without first understanding how and why it occurs in communication.

In this research, the data consist of utterances and dialogues used by characters on Fiki Naki's YouTube channel. These data require interpretation and description to understand the patterns and functions of code-switching. Therefore, a qualitative method is appropriate because it allows the researcher to analyze language deeply, naturally, and contextually based on real communication.

The technique used in this study is an analytical approach that incorporates sociolinguistics perspectives. An analytical approach is applied because the study does not merely present data but examines and interprets the code-switching phenomena found in the videos. The researcher analyzes the data by identifying types of code-switching and explaining their functions in the interaction.

This approach enables the researcher to break down linguistic data, classify them according to theory, and draw conclusions based on systematic analysis. Thus,

the analytical approach helps in producing a clear and structured explanation of how code-switching occurs in Fiki Naki's YouTube content. A sociolinguistic perspective is essential because code-switching is closely related to social factors, such as participants, topics, settings, and communicative purposes. Sociolinguistics examines how language is used in social interaction, making it highly relevant to this study.

Since Fiki Naki's YouTube videos involve multilingual communication with people from different cultural and linguistic backgrounds, sociolinguistics provides the appropriate framework to understand **why speakers switch languages in certain situations**. By using this perspective, the researcher can explain codeswitching not only as a linguistic form but also as a **social practice**.

This method aims to describe current phenomena, events, or occurrences. In this study, the researcher seeks to qualitatively describe the code-switching used by the characters in Fiki Naki's YouTube channel.

B. Data Source

The data source of this study is obtained from two videos on Fiki Naki's YouTube channel. titled:

1. **" Buat Mereka Heboh Seru Bangettt!!!Ome.TV Internasional)** https://youtu.be/pk0oSVFaBeM?si=wJz76Mhfr4wQ8IS3 In this video, Fiki Naki surprises an Arabic-speaking woman by conversing in Russian, showcasing his ability to switch between languages seamlessly.

2. **"Ketika Tukang Gombal di Gombal Balik cewe Spanyol WKWKWKWK-OmeTv Internasional"** **https://youtu.be/ubcbHl9dXW0?si=cINeqRagfrFVog-3** Here, Fiki interacts with a woman from China who speaks both Russian and Arabic,

allowing for a multilingual exchange that includes English and Indonesian
as well.

The data of this research consists of words, phrases, and sentences produced by Fiki
Naki's YouTube videos that contain instances of code-switching.

C. Research Instrument

The main research instrument of this study is the researcher herself. She
personally handled all stages of the process, including selecting the data,
transcribing the conversations, and analyzing the findings. During data collection,
the researcher carefully chose relevant videos from Fiki Naki's YouTube channel,
focusing on interactions with people from different linguistic backgrounds. To
ensure accuracy, each video was watched several times over 1–2 months, allowing
the researcher to identify and document all instances of code-switching and
multilingual use. Detailed notes were taken for each interaction, including the
languages used, the participants involved, and the situational context influencing
language choices.

After collecting the videos, the researcher transcribed all conversations
verbatim. This step was essential for examining how and why code-switching
occurred. The researcher paid attention not only to where language shifts happened,
but also to their possible reasons, such as changes in topic, the interlocutor's
identity, or emotional tone.

D. Data Collection Technique

Several techniques were used to collect the data. Data collection involves
non-participatory observation and transcription of selected videos. First, the
researcher watched and downloaded two videos that were chosen, which contain

code-switching and multilingual aspects from the Fiki Naki YouTube channel. Second, the researcher watched the videos several times to gain a clear understanding of the content and conversation, to ensure the accuracy and completeness of the data. Repeated viewing allows the researcher to fully comprehend the context, topic, participants, and flow of interaction in each video.

This process is important because code-switching often occurs spontaneously and is influenced by situational factors such as the speaker's intention, interlocutor, and communicative setting. By gaining a clear understanding, the researcher can accurately identify when, where, and why codeswitching occurs and avoid misinterpretation of utterances during transcription and analysis. Third, the researcher transcribed the conversations in the videos.

E. Data Analysis Techniques

Several steps were carried out to analyze the data from Fiki Naki's YouTube channel. First, the OmeTV data were categorized. In terms of categorization, the researcher classified the data by examining the form and position of language switching in each utterance, such as whether the switch occurred within a sentence, between sentences, or in the form of short tags or expressions. This categorization was used to determine the types of code-switching based on Hoffman's (1991) theory. To address the first research question, Hoffman's (1991) theory was applied to analyze the types of code-switching found in the data, which consist of intrasentential code-switching, inter-sentential code-switching, and tag-switching. Each instance of code-switching was carefully examined and classified according to these categories to provide a clear description of the structural patterns of

language switching used by the speaker. This theory was employed to answer the first research question concerning the types of code-switching used in Fiki Naki's YouTube videos.

Then the researcher uses Bloom and Gumperz's (1971) theory to analyze the functions of code-switching, which outlines seven functions: to serve as a quotation, an interjection, to mark personality and objectification, to qualify or clarify a message, to specify an addressee, to reiterate, and to carry out a referential function. This systematic categorization ensured that the findings were grounded in detailed and accurate linguistic evidence.

After collecting and categorizing the data, the researcher conducted a descriptive analysis to examine the distribution and frequency of each type and function of code-switching. The analysis revealed patterns in how Fiki Naki and his interlocutors employed code-switching strategically across different linguistic and situational contexts. The findings were then organized into two main sections: first, an analysis of the types of code-switching used in the conversations, and second, an examination of the sociolinguistic functions that these switches served. The results of this analysis provide insight into how multilingual speakers navigate language choices in spontaneous digital interactions and how code-switching functions as both a communicative tool and a social strategy in cross-cultural online communication. This theoretical framework was used to answer the second and third research questions. Fourth, the researcher concluded the research.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings and discussion based on the data obtained by the researcher during the study.

A. Findings

The data of this research were obtained from two videos on the Fiki Naki YouTube channel, which featured conversations recorded on the OmeTV platform. The participants in these interactions included Fiki Naki as the primary speaker, along with Liana, Yelena, Alissa, and Edna as his conversation partners. Fiki Naki was identified as the central focus of this study because he functions as the initiator and primary speaker in all interactions, consistently performing code-switching across multiple languages. As the content creator, his language choices guide the flow of conversation and influence how other participants respond, making his utterances the most suitable data source for examining the types and functions of code-switching in multilingual online communication.

The data collection process involved transcribing conversations from the selected videos and identifying all instances of code-switching. A total of **36 data** points were collected from the two videos analyzed in this study. The researcher analyzes one by one of the dialogue and numbers as a datum and categorizes them according to their type and function based on the theoretical frameworks employed. To identify the types of code-switching, the researcher applied Hoffman's (1991)

theory, which classifies code-switching into three categories: intra-sentential codeswitching, inter-sentential code-switching, and tag switching. To identify the functions of code-switching, the researcher used Bloom and Gumperz's (1971) theory. To identify the functions of code-switching, the researcher applied Bloom and Gumperz's (1971) theory, which classifies code-switching functions into seven categories: (1) To serve a quotation; (2) An interjection; (3) To Mark Personality and Objectification; (4) Qualify or Clarify a Message; (5) To Specify an Addressee; (6) To Reiterate; and (7) To Carry out a Referential.

1. Types of code-switching analysis

The researcher analyzed the types of code-switching based on Hoffman's (1991) theory, which are intra-sentential code-switching, inter-sentential codeswitching, and tag switching.

Datum 1

The conversation happened between Fiki, a content creator from Indonesia, and Liana, a girl from Malaysia, on OmeTV where they are in their own bedrooms. At the beginning, Liana recognized Fiki's face and assumed that he was from YouTube because she had seen him before speaking in different languages. Fiki responded jokingly, denying that he was from YouTube. During the conversation, both of them switched between English, Indonesian, and Malay. Liana attempted to imitate some Indonesian expressions that Fiki taught her. Later, she tried to recall Fiki's name with the help of her brother, confirming that she knew him from YouTube.

Liana: Hey! Hi! your face looks familiar. I know you're from YouTube, right?
Fiki: From YouTube? No, I'm from my mom (said jokingly)
Liana: No, I know you're from YouTube, I watch your YouTube. You speak different languages, I know you're from uhm…. Indonesia
Fiki : *Mana boleh macam tu? Pakai logat Indonesia bisa ga?*
Liana : *Canda Doang*
Fiki : *Hahaha itu aja?*

The conversation above is categorized as **intra-sentential code-switching** because Fiki switches languages within a single speaking turn. After interacting in English with Liana, he suddenly inserts the Malay/Indonesian expression ***"Mana boleh macam tu?"*** followed immediately by another Indonesian sentence ***"Pakai logat Indonesia bisa ga?"*** inside the same dialogue. The insertion occurs within the same utterance unit rather than separating complete sentences in different turns. This shows that the switch is not inter-sentential (between sentences) nor tag switching (inserting a tag), but a direct integration of two languages in one clause and interaction.

Functionally, this code-switching serves to mark personality and objectification and to create humor. By shifting into Malay/Indonesian, Fiki adopts a playful identity that matches Liana's background, strengthening rapport while simultaneously making the joke more natural and contextually appropriate. The switch also performs specification of the addressee, because Fiki adapts his speech style to Liana, a Malaysian speaker who can understand Malay/Indonesian expressions.

From a **social perspective**, the code-switching reflects Fiki's awareness of his interlocutor's linguistic background. Malay and Indonesian share a high degree

of mutual intelligibility, which makes switching between them an effective tool for solidarity and cultural connection. This aligns with Wardhaug's (2006) sociolinguistics view that code-switching often functions as a social strategy to express identity, create solidarity, or signal group membership. From a **situational perspective**, the humorous context of the conversation (denying he is from YouTube, teasing Liana) motivates the switch to a language variety that feels more intimate and playful. According to Holmes (2003), situational code-switching occurs when speakers change language according to topic, setting, or participant roles, reflecting sensitivity to social context and communicative intent. Thus, the code-switching here not only bridges communication but also builds familiarity and social closeness between Fiki and Liana.

> Fiki: *Mana boleh macam tu? Pakai logat Indonesia bisa ga?*

This is categorized as **tag-switching** because **"ga"** is not a complete sentence but a tag-like particle inserted at the end of the utterance. It functions as a discourse marker that turns the statement into a casual question. The motivation is stylistic and pragmatic Fiki uses the tag to make the sentence sound natural and informal, reflecting everyday conversational Indonesian.

Datum 2

The conversation takes place in an online setting through a video chat platform, where Fiki Naki interacts with international friends. During one of these casual sessions, Fiki talks with Liana, a foreign friend he meets online. In this interaction, Liana expresses her curiosity and asks Fiki to teach her some Indonesian

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expressions. The exchange demonstrates a relaxed and friendly atmosphere where both speakers communicate by switching between English and Indonesian, highlighting how spontaneous code-switching can support language learning in an informal online context.

> Liana: Maybe you can teach me some of the languages
> Fiki : ***"Lu mau ikut gua ga?"***
> Liana : ***Lu mau ikut gua ga?*** (trying to repeat Fiki's sentence)

The conversation shows **intra-sentential code-switching** because Fiki inserts the Indonesian phrase *"Lu mau ikut gua ga?"* into an otherwise English-based dialogue. Liana initially speaks in English (*"Maybe you can teach me some of the languages"*), but Fiki responds by embedding Indonesian in the middle of the interaction. The switch happens **within the flow of the same discourse**, not between two separate sentences or conversational turns dominated by different languages. This indicates a blending of languages at the sentence level, which is the defining feature of intra-sentential switching. Moreover, Liana repeats Fiki's Indonesian utterance (*"Lu mau ikut gua ga?"*) while still engaging in the Englishframed conversation. Her repetition demonstrates a pedagogical and imitative purpose, where intra-sentential switching serves as a medium for language learning and playful interaction.

Datum 3

This conversation took place when Fiki was chatting with Liana on

OmeTV is still in the same place, which is in their own bedroom. After complimenting Liana, Fiki asked whether she had ever visited Indonesia.

Fiki : *Waahh bagus banget itu, udah pernah ke Indonesia belum?*

Liana : *Udah sekali, bulan lapas, last month.*

Fiki : *Ahh..bulan lapas. Uh you're with someone in the room, siapa itu?*

Liana : *With my sister*

This conversation is categorized as **Intra-sentential Code-Switching**. The reason is that both Fiki and Liana use Indonesian and English within the same utterance or sentence. For example, Liana's response *"Udah sekali, bulan lapas, last month"* shows intra-sentential switching because Indonesian (*Udah sekali, bulan lapas*) and English (*last month*) are blended in a single sentence. Similarly, Fiki's utterance *"Uh you're with someone in the room, siapa itu?"* combines English and Indonesian within one turn, demonstrating code-switching inside the same clause.

This case is not categorized as inter-sentential switching because the switch does not happen between separate sentences. It is also not tag-switching because the Indonesian parts are longer than short tags or discourse markers. Instead, the languages are interwoven within one utterance to create humor, identity marking, and natural interaction. Therefore, this datum belongs to **intra-sentential codeswitching**.

From a **social perspective**, the switching demonstrates solidarity between Indonesian and Malaysian speakers, who share mutually intelligible expressions. It also reflects their identities as young bilinguals who can shift languages fluidly for humor and ease. This corresponds with Wardraugh's (2006) view that codeswitching serves as a social tool to express group membership, intimacy, and

shared identity among speakers of related linguistic backgrounds. From a **situational perspective**, the relaxed, playful context of OmeTV encourages natural language mixing. According to Holmes (2003), situational code-switching arises when speakers adjust their language choice based on the situation, participants, or conversational topic. The alternation helps maintain the conversation's flow, keeps it engaging, and allows both speakers to express themselves comfortably in the languages they command.

Liana: *Udah sekali, bulan lapas, last month.*

This is **tag-switching** because the English phrase "last month" is not part of a new sentence, but rather an additional tag at the end of an Indonesian utterance. It functions as an explanatory marker, providing clarification in English. The switch is motivated by accessibility; she finds it easier to recall the time expression in English rather than in Indonesian.

Datum 4

The conversation took place between Fiki and Liana on OmeTV. Liana was curious about Fiki's language abilities and asked him how many languages he could speak. Fiki answered that he could speak five languages. Liana was surprised and mentioned that she had seen his YouTube videos but forgot his name. Fiki jokingly expressed disbelief when Liana could not remember. Liana then said she would ask her brother, who also watched Fiki's YouTube channel, to recall his name. Fiki responded playfully in Indonesian to show his disappointment.

Liana : How many languages you can speak?

Fiki : Five
Liana : That's a lot, I watch your YouTube but I don't remember your name Fiki
: *Macam mana bisa lupa?*
Liana : Wait, I'm going to ask my brother because he watched the YouTube. *Ga ingat lupa.*
Fiki : *Sedih banget nih, parah.*

The conversation shows **intra-sentential code switching**. Intra-sentential switching occurs when a speaker mixes two languages within the same sentence or turn of speech. In this case, Fiki and Liana switch from English to Indonesian/Malay in the middle of their utterances, such as *"Macam mana bisa lupa?"* and *"Ga ingat lupa."* Here, the speakers blend English with

Indonesian/Malay without breaking the flow of conversation. This shows their bilingual ability to alternate between languages for expressive purposes, such as emphasizing feelings, creating humor, or showing closeness in the interaction.

Fiki: *Sedih banget nih, parah.*

The conversation shows **tag-switching** because *"parah"* is added at the end of the sentence as a tag, not as a full independent idea. It serves as an intensifier, highlighting Fiki's exaggerated disappointment in a humorous way. The motivation is expressive: he uses a casual slang tag to add emotional force and align with informal youth language.

Datum 5

The conversation takes place on **OmeTV**, an online video chat platform where Fiki Naki interacts with international friends. It happens during one of Fiki's casual online chats with **Liana**, a foreign friend he meets on the platform. In this

interaction, Liana tries to recall Fiki's name but struggles to remember it, so she asks for a clue. Fiki responds playfully by giving her a hint that his name begins with the letter F. Liana then guesses incorrectly, and Fiki corrects her by stating his real name. Eventually, Liana remembers and acknowledges it. Throughout the exchange, they interact in a relaxed and playful manner, using both English and Indonesian expressions, which shows their comfort in mixing languages naturally

> Liana :Okay kasih aku clue
> Fiki : Begin with F   Liana
> :Fikri?
> Fiki : No, aku Fiki
> Liana : Oh yeah Fiki.

The conversation shows **intra-sentential code switching**. The switch occurs when Liana says, *"Okay, kasih aku clue,"* and when Fiki replies, *"No, aku Fiki."* Both utterances mix English with Indonesian in a single turn. This type of code switching happens within the same sentence, not between turns or across different topics. The reason for this switching is to make the interaction feel more natural and personal; the speakers alternate languages to better express themselves, maintain engagement, and reflect their bilingual competence in a casual conversation. The mixing is inside the same utterance, not separated by complete sentences. That's why it is categorized as **intra-sentential code switching**, not inter-sentential.

Datum 6

Fiki is having a casual online chat with Alissa (and her friend Edna). They start by talking about K-pop, then shift to discussing the languages they speak.

Alissa mentions she speaks German in Montenegro, and Fiki then asks Edna about her language ability. When Alissa says Edna doesn't understand, Fiki tries to bridge the gap by switching to Russian, asking if they will understand him better:

> Alissa: So, do you like K-pop?
> Fiki: K-pop? Well, I don't really listen to K-pop. What language do you speak?
> Alissa: I speak German in Montenegro
> Fiki: How about you, Edna? How/ many languages do you know?
> Alissa: She don't understand
> Fiki : The language is very similar to Russian. ***Если я буду говорить по-русски, вы меня поймете? (Yesli ya budu govorit' po-russki, vy menya poymete?)*** (If I speak Russian, will you guys understand?)

The conversation shows **intra-sentential code switching**. Fiki switches from English to Russian within his own turn, combining two languages in one utterance. He does this not only to test whether Alissa and Edna can understand him but also to accommodate them linguistically. The code switching here reflects Fiki's multilingual ability and serves a communicative function; he adapts his language to ensure comprehension while still maintaining the flow of conversation in English. the switch occurs within the same turn, where he blends English and Russian together. The English part introduces the idea, and then he immediately continues in Russian within the same utterance. That's why this case fits **intra-sentential code switching,** the two languages appear in one continuous speech unit, rather than separated as full, independent sentences.

From a **social perspective**, the switch reveals Fiki's identity as a multilingual speaker who can flexibly adapt to his interlocutors' backgrounds. It shows his willingness to connect with Alissa and Edna on their terms, respecting

their potential familiarity with Russian. This supports Wardhaugh's (2006) sociolinguistics perspective that code-switching can serve as a social strategy to express identity, create solidarity, and establish interpersonal relationships within multilingual communication. From a **situational perspective**, the online OmeTV environment encourages experimentation with languages; Fiki uses Russian to keep the interaction alive after realizing that English and German might not be fully effective. According to Holmes (2003), situational code-switching occurs when language choice is influenced by contextual factors such as topic, setting, and participant relationships. Therefore, The situational demand for comprehension thus motivates his switch, balancing clarity with engagement.

Datum 7

The conversation takes place on OmeTV, an online video chat platform where Fiki Naki meets and interacts with people from different countries. It occurs during one of Fiki's casual video chats with **Alissa**, a foreign conversation partner. In this interaction, Alissa shows curiosity about Fiki's background by asking whether he lives in Korea. Fiki clarifies his identity by explaining that he is Indonesian. After Alissa briefly acknowledges his response, Fiki brings the conversation to a close by expressing gratitude and saying goodbye. Interestingly, he ends his farewell with a combination of English and Russian. The interaction shows a polite and friendly exchange, where both participants use language alternation naturally to maintain the conversational flow.

Aliisa : You live in Korea or what?

Fiki : No, no I'm not Korean, I am Indonesian
Alissa : Ahh okay
Fiki : Alright guys thank you, see you, bye-bye, *пока-пока (poka-poka)*

The conversation shows **intra-sentential code switching**. Fiki blends English and Russian within the same utterance, *"bye-bye, пока-пока (poka-poka),"* rather than separating them into distinct sentences. The switch is used as a stylistic and expressive strategy, adding a friendly and playful tone to the farewell. It also reflects Fiki's multilingual ability and his tendency to accommodate his audience by using more than one language in a single phrase.

At the end of the interaction with Edna and Alissa, Fiki closes the conversation with a farewell. The combination of English and Russian in this closing remark shows his awareness of the interlocutor's language background.

Fiki: Alright, guys, thank you, see you, bye-bye, *пока-пока* (bye-bye).

The conversation shows **inter-sentential code-switching** because Fiki first speaks a complete English sentence and then follows it with a Russian farewell phrase as a separate sentence. The switch is not random; instead, it is motivated by sociolinguistic reasons, namely to show respect for the interlocutors' language and to end the conversation on a friendly note. By adding the Russian farewell, Fiki creates a sense of solidarity and familiarity, strengthening the interpersonal relationship with the speakers.

Fiki: Alright, guys, thank you, see you, bye-bye, *пока-пока* (bye-bye).
Although this could also be seen as inter-sentential, in this context, it functions more like **tag-switching** because *"пока-пока"* is added at the end as a tag

rather than as a separate sentence. It reinforces his farewell and acknowledges the interlocutors' language background. The motivation is to show politeness and build solidarity by incorporating a familiar cultural tag at the close of the interaction.

Datum 8

The conversation takes place on **OmeTV**, an online video chat platform where Fiki Naki connects with people from around the world. It happens during one of his casual online chats with **Yelena**, a foreign conversation partner. In this interaction, they exchange greetings and share information about their backgrounds, with Yelena mentioning that she previously lived in Cuba and now resides in Spain. Fiki shows interest by asking about the language spoken in Cuba, and when Yelena confirms it is Spanish, he responds by mixing English with Spanish. The interaction reflects a relaxed and friendly atmosphere, where both participants engage in light conversation and Fiki naturally incorporates code-switching to build rapport.

Yelena : So how are you?
Fiki : I'm good how are you?
Yelena : I'm fine, Where are you from?
Fiki : Indonesia, where are you from?
Yelena : Before I was in Cuba, but right now I'm in Spain.
Fiki : How long you've been there?
Yelena : 10 years maybe
Fiki : Also in Cuba you speak Spanish right? *sí, sí, por supuesto, por supuesto* (yes,yes, ofcourse ofcourse).
Yelena : *shock. You say *Si si claro* (yes, yes, of course)

The conversation shows **intra-sentential code switching**. Fiki combines English and Spanish within the same utterance when he says, *"Also in Cuba you speak Spanish, right? sí, sí, por supuesto, por supuesto."* The switch occurs midsentence, blending two languages in one communicative turn. This

demonstrates his multilingual competence and serves an expressive purpose; he emphasizes understanding and engagement by responding in the language relevant to the context (Spanish) while maintaining the flow in English.

From a **social perspective**, Fiki's use of Spanish enhances solidarity, aligning himself with Yelena's cultural and linguistic background. It displays his adaptability and multilingual competence, strengthening interpersonal connections. This reflects Wardhaugh's (2006) view that code-switching functions as a social tool for epressing identity, building solidarity, and negotiating relationships among multilingual speakers. From a **situational perspective**, the online setting provides space for linguistic experimentation; the casual nature of OmeTV allows Fiki to switch languages freely without formal constraints. According to Holmes (2003), situational code-switching arises when speakers adjust their language based on context, topic, or participant roles to achieve communicative effectiveness. The situation discussing Cuba and Spain naturally invites Spanish into the dialogue, making the switch contextually relevant and interactionally effective.

When talking to Yelena about her time in Cuba, Fiki comments that people in Cuba must speak Spanish. His switch shows his attempt to mimic the expected response in Spanish.

Fiki: Also in Cuba, you speak Spanish, right?
Fiki: *sí, sí, por supuesto, por supuesto* (yes, yes, of course, of course).

This is **inter-sentential code-switching** because Fiki produces one full sentence in English and then another in Spanish. The switch occurs between sentences, not within a single one. The reason for this switch is mainly performative:

Fiki tries to demonstrate his knowledge of Spanish while aligning with Yelena's cultural and linguistic background. This strategy also makes the conversation livelier and builds rapport, showing that Fiki is capable of engaging in her language.

Fiki: ***sí, sí, por supuesto, por supuesto*** (yes, yes, of course, of course).

This is **tag-switching** because the Spanish phrase functions as a confirming tag or filler in response to a question. It does not build a new sentence but rather reinforces the affirmation. The motivation is pragmatic: Fiki wants to emphasize her agreement strongly and naturally, and repetition makes the tag more expressive.

Datum 9

Fiki and Yelena are talking about food. Yelena describes her meal (pasta) and asks about Fiki's food. Fiki responds with his Indonesian dish, mentioning rice, fish, egg, and chili. Then he mixes in Spanish while expressing enthusiasm for fish.

Fiki: What did you eat?
Yelena: Yeah, that so a good question. Pasta, you know? Spaghetti?
Fiki: Ouh, you like Italian food Yelena: What are you eating?
Fiki: Rice with fish little bit of egg, kind of Indonesian chili, something like that.
Yelena: I hate fish because I don't like sushi
Fiki: Wait, ***Me gusta mucho*** (I like it a lot), I love it so much, I love fish
Yelena: ***Sé que solo lo hablas de nuevo (***I know you just speak it again)**.** You speak Spanish another time

The conversation shows **intra-sentential code switching**. Fiki combines Spanish (*"Me gusta mucho"*) with English (*"I love it so much I love I love fish"*) within the same utterance. The language switch occurs mid-sentence, showing how bilingual speakers can fluidly insert words or phrases from another language to emphasize feelings, express emotion, or create engagement. The switch is

embedded in a single communicative turn rather than occurring between separate sentences, which distinguishes it from inter-sentential code switching.

From a **social perspective**, the switch demonstrates Fiki's multilingual identity and his attempt to align with Yelena, who is familiar with Spanish. It creates a sense of solidarity by speaking in a language that resonates with her background. This supports Wardhaugh's (2006) explanation that code-switching often serves as a social mechanism through which speakers express group affiliation, intimacy, and shared identity. From a **situational perspective**, the casual setting of an online chat about food provides a relaxed context where switching languages adds humor, energy, and engagement to the discussion. The topic of food being personal and emotionally charged also naturally motivates expressive code-switching to highlight taste and preference.

During a conversation about food preferences, Yelena says she dislikes fish. In response, Fiki expresses his own preference.

Fiki: Wait, *Me gusta mucho* (I like it a lot), I love it so much, I love fish.

This is an **inter-sentential code-switching** because the Spanish expression "Me gusta mucho" stands as a complete utterance before Fiki continues in English. The function of this switch is expressive; it allows him to emphasize his enthusiasm using the interlocutor's language, and then elaborate in English. Such switching highlights his attempt to emotionally connect with Yelena, while also showcasing his bilingual competence.

Datum 10

Fiki and Yelena are discussing friendship. Fiki asks whether Yelena is alone or has friends. Yelena clarifies that she has friends and is currently at her best friend's home. Fiki comments on the value of true friends versus fake friends. At the end of the conversation, Fiki blends Spanish and English when agreeing.

Fiki: So, you're basically alone there? You don't, you know, friends I'm talking about friends
Yelena: Yeah, I I have friends just right now, I'm in my best friend home. I have six or seven friends more girls
Fiki: Oh, you have…
Yelena: Only Girls
Fiki: Sometimes you need less, you know, true friends, good friends, not fake friends   Yelena: Exactly.
Fiki : **exactamente sí** (exactly yes), Yeah right?

The conversation shows **intra-sentential code switching**. Fiki mixes Spanish (*"exactamente sí"*) with English (*"Yeah, right?"*) within the same utterance. The switch occurs inside a single communicative turn, rather than between separate sentences, which would be inter-sentential. Here, Fiki uses the Spanish insertion to emphasize agreement and add a multilingual, expressive nuance to the conversation. It shows how bilingual speakers can fluidly switch languages mid-utterance to convey emotion or reinforce meaning.

Fiki: *exactamente sí* (exactly yes), Yeah right?

This is an **inter-sentential code-switching** because Fiki uses two independent expressions, one in Spanish and the other in English. Each phrase can stand alone as a complete sentence of agreement. The reason for this switch is emphasis and reinforcement: by repeating the same message in two languages, Fiki

ensures that Yelena understands his agreement while also demonstrating his Spanish competence. It reflects both communicative and social motivations.

Fiki: *exactamente sí* (exactly yes), Yeah right?

This is **tag-switching** because "exactamente sí" functions as a discourse marker or affirmation tag, not as a standalone statement in this context. The English continuation carries the main message. The motivation is sociolinguistic: Fiki uses the Spanish tag to echo his interlocutor's language and then reverts to English for clarity. This creates rapport while maintaining smooth communication.

Datum 11

The conversation takes place on **OmeTV,** which they were on their own bedroom , It happens during one of Fiki casual chats with Yelena, a foreign conversation partner. In this interaction, Yelena notices Fiki has spoken Spanish several times and points it out, while Fiki responds in English, expressing that he doesn't understand and asks her to stop speaking Spanish. Yelena then combines Spanish and English to explain her limited English ability and suggests they continue the conversation fully in Spanish. The interaction demonstrates a playful yet cooperative exchange, where both speakers navigate their language preferences through code-switching to maintain mutual understanding.

Yelena : You just spoke Spanish. *No, tú hablas español, quiero decir que ya has hablado español tres veces.* (No, you speak Spanish, I mean you're already spoken Spanish three times)   Fiki : I don't, seriously, stop speaking Spanish I do not understand Yelena…I don't understand   Yelena : *Mi inglés es terrible, si hablas español, hablemos español.* (My English is Terrible, if you speak Spanish, let's speak Spanish. My English is so bad if you talking Spanish, we talking Spanish you know ?

The conversation shows **intra-sentential code switching**. Yelena blends Spanish and English within the same utterance, mixing them mid-sentence to convey meaning effectively and clarify her point. The switch occurs inside one continuous turn rather than between separate sentences, which would make it intersentential. The purpose of this intra-sentential switching is both communicative and expressive: it allows Yelena to explain her language limitations while still engaging in conversation, and it emphasizes the flexibility bilingual speakers have when negotiating meaning.

Datum 12

In this interaction, Fiki reflects on his language-learning ability, sharing how he can absorb language when speaking with Spanish speakers, and then shifts midutterance into Spanish. Yelena responds by pointing out the contrast with his earlier claim of not speaking Spanish. Fiki clarifies that he is still in the process of learning and compliments Yelena for being a supportive conversational partner. The exchange highlights a dynamic and collaborative interaction, where both participants use code-switching to negotiate meaning and encourage language practice.

Fiki : We've been talking for how long now? Maybe 10 minutes. So, when I talk when I speak to people and let's say they speak um Spanish, I can kind of absorb the energy and absorb the language.

Y ahora puedo hablar un poco, un poco. (And now I can talk a little, a little).

Yelena : But you, you tell me that. "yeah, no, no, I'm not speaking Spanish"
Fiki : Yeah, now now I'm learning now. You're a great teacher. Seriously, Yelena, you're amazing teacher. Thank you.

The conversation shows **intra-sentential code switching**. Fiki mixes English and Spanish within the same utterance: the English part sets up his explanation, and the Spanish insertion demonstrates his newly learned ability. The switch occurs midsentence, not between separate sentences, which distinguishes it from intersentential switching. This intra-sentential switching serves both expressive and communicative functions: it shows Fiki's multilingual competence, emphasizes progress in his learning, and adds authenticity to his explanation.

Datum 13

The conversation takes place on **OmeTV**, an online video chat platform where Fiki Naki meets and interacts with people from different parts of the world. It occurs during one of his casual chats with **Yelena**, a foreign conversation partner. In this interaction, Yelena introduces a Spanish phrase, while Fiki shows curiosity by asking for its meaning and expressing his enthusiasm to learn Spanish. Yelena acknowledges that her English is not perfect, and Fiki responds by mixing English and Spanish in his reply. The interaction demonstrates a lighthearted and educational exchange, where both participants playfully navigate between languages through code-switching to maintain communication and enhance language learning.

Yelena : You know, you know what I mean? "*Te tengo ganas?"*

Fiki : What is that mean ? tell me Yelena I want to learn Spanish, please please. What did you say? *Te tengo ganas?"* right? mean in English.
Yelena : My English is so bad, I don't know.
Fiki : Ya my Spanish too, some phrases, *algunas frases* (some phrases).

This conversation shows **intra-sentential code switching**. Fiki blends English and Spanish within a single utterance: *"some phrases, algunas frases."* The switch happens mid-sentence, rather than between separate sentences, which differentiates it from inter-sentential code switching. The function of this switch is both expressive and communicative Fiki signals his multilingual awareness and willingness to learn while maintaining engagement in the conversation

Datum 14

The conversation takes place on **OmeTV**, an online video chat platform where Fiki Naki engages with international speakers. It happens during one of his casual interactions with **Yelena**, a foreign conversation partner. In this exchange, they focus on Fiki's Spanish learning progress, beginning with a simple time-related question and response. Fiki expresses his excitement and gratitude for being able to practice Spanish, while Yelena compliments herself as his teacher. The interaction continues with Fiki practicing Spanish enthusiastically while still mixing in some English. This moment reflects a supportive and playful learning environment, where both participants encourage each other through multilingual communication and spontaneous code-switching.

Fiki : What time is in there?

Yelena : *ocho de la mañana* (8 am)
Fiki : **¿Qué quieres decir con que hablo español? Oh, caray.** (What do you mean I speak Spanish? Oh damn), Wow what is this. ***Yelena, te agradezco mucho*** (Yelena, I thank you very much),**Hablo español ahora mismo, y me gusta mucho** (I speak Spanish right now, and I like it a lot), yeah it's because of you.
Yelena : Yeah of course , I'm a great teacher, I'm the best teacher.
Fiki : Wah, I can speak Spanish right now! A lil bit okay a lil bit. ***Sí, un poco. Pero está bien, hablaré.*** (Yes, a little but it's okay I'll talk).

This conversation contains multiple instances of **intra-sentential code switching**. Fiki frequently switches between English and Spanish within single utterances *"Hablo español ahora mismo, y me gusta mucho, yeah it's because of you." "Wah, I can speak Spanish right now! ... Sí, un poco. Pero está bien, hablaré."* The switches occur mid-sentence, blending languages in one communicative turn, rather than separating them into different sentences (intersentential). The switching serves **expressive and communicative functions**, allowing Fiki to convey excitement, practice Spanish, and acknowledge Yelena's role as a teacher, all while keeping the conversation natural and engaging.

Fiki: Wah, I can speak Spanish right now! A lil bit okay a lil bit. ***Sí, un poco.***

This is **tag-switching** because *"Sí, un poco"* works as a tag-like affirmation added after an English statement. It reinforces the same meaning but in Spanish, which gives authenticity to his reflection. The motivation is expressive: by adding the Spanish tag, Fiki highlights his achievement in using the language while maintaining the main conversation in English.

Fiki: ***Y ahora puedo hablar un poco, un poco*** (And now I can speak a little, a little).

This is a clear case of **inter-sentential code-switching** because the entire utterance is in Spanish, following prior speech in English. The motivation here is metalinguistic Fiki wants to display the progress he has made in learning Spanish within the conversation itself. The switch also serves to encourage his interlocutor by showing appreciation for their role as a language "teacher."

Datum 15

In this part of the conversation, Fiki is discussing languages with Edna and Alissa. He starts by explaining in English that the language they speak is very similar to Russian. Fiki is trying to adjust to his interlocutors' language proficiency, moving from English to Russian.

Fiki: The language is very similar to Russian.

Fiki: ***Если я буду говорить по-русски, вы меня поймете?*** (If I speak Russian, will you understand me?)

This is an **inter-sentential code-switching** because Fiki produces two separate sentences in two different languages: English first, and then Russian. The switch occurs at the boundary between sentences rather than inside a single one. The reason for this switch is pragmatic; Fiki realizes that his interlocutors may understand Russian better than English, so he adapts his speech to facilitate communication. The use of Russian here also demonstrates his multilingual ability and helps him connect more closely with the speakers by showing linguistic accommodation.

Datum 16

Fiki: ***Perdona*** (excuse me). What is that mean? Just came out from my mouth.

This is **inter-sentential code-switching** because "Perdona" is a complete Spanish expression on its own, followed by an English sentence. The function is exploratory: Fiki is testing his knowledge and immediately seeking confirmation in English. The switch reflects his learning process and demonstrates how codeswitching can also be used as a strategy for second-language acquisition.

Datum 17

Fiki continues practicing by using another Spanish word, *"Broma"* (joke). He first says the word in Spanish, then follows it with an English clarification: "Broma is joke right? Ah do you like coffee?"

Fiki: ***Broma*** (joke). Broma is joke right? Ah do you like coffee?

This is an **inter-sentential code-switching** because the Spanish word is uttered first as a separate sentence before moving on to English. The reason behind this switch is vocabulary testing: Fiki wants to confirm his knowledge of Spanish words before continuing the interaction in English. This shows codeswitching as a communicative learning tool.

Datum 18

When asking Yelena a question, Fiki uses two languages consecutively. He first asks in Spanish, *"¿Por qué no?"* (Why not?), then immediately repeats the same question in English, "Why not?"

Fiki: ***¿Por qué no?*** (Why not?), Why not?

This is **inter-sentential code-switching** because both the Spanish and English questions are complete sentences. The repetition serves a pragmatic function: it emphasizes his curiosity while ensuring comprehension. This switch also allows Fiki to display his ability to use Spanish while securing understanding by repeating it in English.

Datum 19

At one point, Fiki playfully responds to Yelena with affection.

Fiki: *está bien mi amor* (it's okay my love).

This is **inter-sentential code-switching** because the full utterance is in Spanish and follows prior English exchanges. The reason is pragmatic and affective Fiki uses Spanish to create humor and express intimacy in a playful way. The codeswitching here is used as a tool to strengthen social bonding.

Datum 20

The conversation takes place on **OmeTV**, an online video chat platform where Fiki Naki interacts with international speakers. It happens during one of his casual chats with **Yelena**, a foreign conversation partner and happen still in their own bedroom. In this interaction, they are discussing time differences, and Fiki shows excitement when Spanish is used.

Yelena**:** *ocho de la mañana* (eight in the morning).
Fiki: *¿Qué quieres decir con que hablo español? Oh, caray*. (What do you mean that I speak Spanish? Oh wow).

This is **inter-sentential code-switching** because the interaction moves fully into Spanish after being predominantly in English. Fiki mirrors Yelena's use of Spanish and continues the conversation in the same language. The motivation is alignment he adapts to the language chosen by his interlocutor to maintain fluency in communication and show engagement.

Datum 21

Fiki expresses gratitude by shifting into Spanish.

Fiki: *Yelena, te agradezco mucho, hablo español ahora mismo, y me gusta mucho* (Yelena, thank you very much, I speak Spanish right now, and I like it a lot).

This is **inter-sentential code-switching** because the utterance is a full sentence in Spanish, following an earlier English conversation. The purpose is to show appreciation and to practice Spanish directly with Yelena. It serves a socioaffective function, creating solidarity and showing respect by using the interlocutor's native language.

Datum 22

Fiki reflects on his ability to speak Spanish. Instead of English, he produces a complete sentence in Spanish, *"Sí, un poco. Pero está bien, hablaré"* (Yes, a little. But it's okay, I will speak).

Fiki: *Sí, un poco. Pero está bien, hablaré.* (Yes, a little. But it's okay, I will speak).
This is **inter-sentential code-switching** because the sentence is fully in Spanish and stands independently after prior English conversation. The motivation is self-expression: Fiki wants to show that he is willing to try speaking Spanish even if only a little. The switch emphasizes his confidence and his adaptability in multilingual interaction.

2. Sociolinguistics form function of code-switching analysis method

The function of code-switching has been explained by Bloom and Glumpers (1971), which states that there are seven functions of code-switching such as 1) to serve a quotation, 2) an interjection 3) to mark personality and objectification 4) to qualify or clarify a message 5) to specify an addressee 6) to reiterate 7) to carry out a referential. The functions are analyzed as follows

1) To serve a quotation

The first function of code-switching is to serve as a quotation. In conversation or speech, the speaker wants to repeat another person's speech and report it in their conversation. The speaker quotes the original speech from the speaker's statement in the structure, usually using an indirect statement.

Datum 23

During the interaction with Alissa and Edna, Fiki switches to Russian to directly quote a possible interaction in Russian, asking whether they would understand him if he spoke that language.

Fiki: The language is very similar to Russian. ***Если я буду говорить по-русски, вы меня поймете?*** (If I speak Russian, will you understand me?)

This is categorized as **a quotation** because Fiki uses Russian to "quote" how communication would sound in their language. The switch reproduces a real or hypothetical utterance in Russian, showing authenticity and making the quotation

meaningful to the interlocutor. The function here is to demonstrate how it would be expressed in their mother tongue, strengthening comprehension and cultural closeness.

Datum 24

While talking with Paulina, Fiki directly repeats in Russian a sentence that people usually use to greet each other. He does this after explaining in English how greetings work.

Fiki: In Russian, you usually say "Hello, how are you?" like this: : ***Привет, как дела?*** (Hi, how are you?).

This is categorized as **a quotation** because Fiki quotes a phrase that would be naturally used in Russian instead of paraphrasing it in English. The code-switch is used to reproduce authentic speech and make the explanation more vivid. It emphasizes the "realness" of the language as if quoting directly from a native speaker.

2) An interjection

An interjection means that the speaker inserts a sentence, a short word, phrase, or a connecting sentence. It is not the main part of the sentence, but an **emotional filler** or **spontaneous expression** that adds emphasis, surprise, agreement, or reaction. For example, based on data, there are "parah", "dong",

and "nah". In English, there are "okay", "by the way", "so", and "well". In Russian, there is "пока-пока", in Spanish "¡Madre mía!".

Datum 25

While conversing with Yelena, Fiki suddenly inserts a Spanish interjection after reflecting on his learning ability.

Fiki: *Y ahora puedo hablar un poco, un poco.* (And now I can speak a little, a little).

This qualifies as an **interjection function** because the Spanish phrase is inserted as a spontaneous exclamation in the middle of an otherwise English conversation. It is used for emphasis and to break the flow with a sudden emotional or expressive outburst. The interjection makes the utterance more vivid and reflects excitement about his new skill.

Datum 26

When Fiki is surprised at Yelena's answer about coffee, he suddenly switches into Spanish with an exclamatory phrase.

Fiki: Oh, really? *¡Madre mía!* (Oh my God!).

This is **an interjection** because the Spanish exclamation *"¡Madre mía!"* is inserted spontaneously into an English conversation to show surprise. The phrase functions as an emotional reaction rather than conveying new propositional content. It adds dramatic emphasis to his response.

3) To Mark Personality and Objectification

Code-switching as a function of making personality and objection, in this case it involves the level of the speaker's feelings in the message and the use of language, for example, the use of language A is more personal, while the use of language B reflects the distance between one speaker and another.

Datum 27

In one playful moment, Fiki jokingly calls Yelena *"mi amor"* in Spanish.

Fiki: *Está bien mi amor.* (It's okay my love).

This code-switch is used **to mark personality and objectification** because Fiki adopts a different persona when using Spanish endearment terms. By calling her *mi amor*, he temporarily performs a flirtatious identity that contrasts with his usual style in English. The function here is effective, it allows him to adopt a role and show playfulness, thus marking personality.

Datum 28

When joking with Amira, Fiki switches into English slang and then adds an Indonesian expression to emphasize a humorous, casual personality.

Fiki: You are so funny, *parah banget*.

This is **to mark personality and objectification** because the Indonesian phrase *"parah banget"* (so extreme) is used to create a playful identity that

mirrors youth culture in Indonesia. The code-switch reflects his personal style and marks a humorous, informal persona.

4) To Qualify or Clarify a Message

Qualifying or clarifying a Message usually depends on the speaker's understanding of the topic they are talking about. Sometimes a topic is introduced in language A and explained in language B to clarify the message to be conveyed.

Datum 29

Fiki is explaining his liking for music to Pariola. He first uses English but then inserts Indonesian to clarify.

Fiki: I really love music, *lagu-lagu Indonesia juga enak banget* (Indonesian songs are also very good).

This is **to qualify or clarify a message** because the Indonesian phrase further elaborates on his statement. The switch makes his meaning more precise, giving an example (Indonesian songs) instead of leaving it vague. The function of this code-switch is explanatory and clarifying.

Datum 30

When Yelena says she hates fish, Fiki responds by using both Spanish and English to express his opposite opinion.

Fiki: *Me gusta mucho,* I love it so much, I love fish.

This is categorized as **to qualify or clarify a message** because the Spanish expression *"Me gusta mucho"* is immediately clarified with the English continuation. The switch ensures Yelena understands his enthusiasm while at the same time reinforcing the meaning with a clearer explanation in English. The dual-language construction functions to avoid misunderstanding and highlight intensity.

5) To Specify an Addressee

The function of the next code-switching is to specify an Addressee, which is to accommodate other speakers by switching to a language they know. The goal is to tell the interlocutor that he invites the other person to participate in a conversation.

Datum 31

When speaking to Edna, who understands Russian better than English,
Fiki switches languages to address her directly.
Fiki: *Давайте говорить по-русски. Вы ведь умеете говорить по-русски, да?* (Let's speak

Russian. You do speak Russian, right?)

This serves the function of **specifying an addressee** because Fiki switches into Russian specifically for Edna, recognizing that she understands it more than English. The code-switching marks a shift in the participant addressed and is aimed at involving her more actively in the conversation.

Datum 32

When several people are in the OmeTV call, Fiki switches languages to directly address the Russian girl, while the rest of the conversation is in English.

Fiki: Okay everyone listen *ты понимаешь меня?* (Do you understand me?).

This is **to specify an addressee** because Fiki switches into Russian specifically to target the Russian speaker, even though the group conversation is happening in English. The code-switch marks a change in addressee, ensuring that the message is directed at the right person.

6) To Reiterate

The function of reiteration is to clarify or emphasize a message. Code switching is sometimes used to reiterate what has just been said by the speaker. Reiterate functions are used to define repetitions. Reiteration serves to emphasize or clarify a point. When a speaker repeats their message, it's crucial to pay attention to how they feel in order to determine the true motivation.

Datum 33

When Liana says she has visited Indonesia, Fiki repeats her statement in both Indonesian and English to confirm.

Liana: Udah sekali, bulan lapas (Once, last month). Fiki:
Oh, sekali? Once?

This is **to reiterate** because Fiki restates Liana's utterance in English after she uses Indonesian. The reiteration serves to check understanding and

emphasize the same meaning in two languages. It also shows that he is actively confirming comprehension.

Datum 34

In a moment with Yelena, Fiki repeats the same question in both Spanish and English to emphasize his point**.**

.Fiki: *¿Por qué no?* (Why not?), Why not?

This is **to reiterate** because Fiki repeats the same utterance in two languages. The repetition serves to reinforce meaning, ensure comprehension, and emphasize his curiosity. It highlights that reiteration through codeswitching can both strengthen the message and guarantee understanding.

7) To Carry out a Referential

The last function is the code-switching function to carry out a referential. In this case Multilingual soccer players play an important role in conversation, because maybe the interlocutor does not have sufficient knowledge of one language or does not have the ability to express themselves satisfactorily in that language on a particular subject.

Datum 35

While reflecting on his ability to learn Spanish, Fiki uses Spanish to refer to his current capacity.

Fiki: *Sí, un poco. Pero está bien, hablaré.* (Yes, a little. But it's okay, I will speak).

This is categorized as **to carry out a referential function** because Fiki switches into Spanish to refer directly to his level of proficiency. The statement refers explicitly to his skill in speaking Spanish, making the switch meaningful as a reference to the topic of discussion. It shows how code-switching can be used to provide specific information about language itself.

Datum 36

While reflecting on his own skills again, Fiki uses both Spanish and English to refer specifically to his level of speaking ability.

Fiki: *Sí, estoy aprendiendo, pero poquito*. (Yes, I am learning, but just a little).

This is **to carry out a referential function** because the code-switch explicitly refers to the topic of his language ability. He uses Spanish to talk about learning Spanish, making the utterance metalinguistic. The switch provides specific referential information about his current skill.

3. The Function of Code-Switching in Fiki Naki's Multilingual Communication

The functions of code-switching used by Fiki Naki represent his multilingual communication in several significant ways. First, through quotation and referential functions, he demonstrates not only lexical knowledge but also pragmatic competence in reproducing authentic expressions and discussing language metalinguistically. Second, functions such as interjection and marking personality reveal how code-switching serves as a tool for emotional expression and identity performance, showing that multilingualism is deeply connected to affect and

selfpresentation. Third, functions like clarification, reiteration, and addressee specification illustrate Fiki's sociolinguistic awareness and his ability to adapt linguistically to ensure mutual understanding across diverse interlocutors.

These functions collectively represent his multilingual communication as not merely a technical skill, but as a dynamic, strategic, and socially situated practice that enables him to navigate cross-cultural interactions effectively, build solidarity with speakers from different linguistic backgrounds, and construct a fluid multilingual identity in the context of digital global communication. This aligns with García and Wei's (2019) notion that multilingualism is not about separate language systems but about flexible deployment of linguistic resources to meet communicative needs in diverse contexts

B. Discussion

The results of the research found that there are three types of code switching used by Fiki Naki in the two videos of OmeTV on Fiki Naki's YouTube channel, with the titles *"Buat Mereka Heboh Seru Bangettt!!!-Ome. TV Internasional"* and *"Ketika Tukang Gombal di Gombal Balik Sama cewe Spanyol WKWKWKWK-OmeTv Internasional"*. The types of code switching found are intra-sentential, intersentential, and tag switching. There were 22 datum types of code-switching. There were 14 data of intra-sentential code-switching, 13 data of inter-sentential codeswitching, and 7 data of tag code-switching.

The most data found was intra-sentential code switching, followed by intersentential switching and tag switching. This suggests that multilingual speakers in Fiki Naki's YouTube videos tend to integrate two or more languages within the same sentence or clause. Such practice reflects a high level of bilingual or multilingual competence, since it requires speakers to fluidly manage different linguistic systems within one utterance. According to Hoffman (1991), intra-sentential code-switching often occurs when speakers are equally proficient in multiple languages and feel comfortable blending them in spontaneous interaction.

The frequent use of intra-sentential switching also indicates that speakers do not always separate languages strictly, but rather treat them as complementary tools for self-expression. This is in line with Bloom and Gumperz's (1971) notion that code-switching can function as clarification, interjection, or to mark identity. For instance, Fiki often switches into Indonesian, Spanish, or Russian to emphasize his emotions or to establish solidarity with his interlocutors.

When compared with previous studies, these results resonate with Zahiroh (2022), who found that Sunnydahye also employed intra-sentential switching most frequently in her YouTube channel interactions. Similarly, research on Boy William's channel (Wibiani et al., 2021) also showed that intra-sentential switching appeared more often than other types. However, in some other studies, such as Rahmaniah (2016) on Kimmy Jayanti, inter-sentential switching was more frequent, showing that dominance of one type can depend on the conversational style, platform, and participants. Therefore, while this study supports the broader trend

found in earlier works, it also demonstrates the variability of code-switching patterns across different speakers and contexts.

The interesting findings from the types of code-switching reveal that Fiki Naki and his international conversation partners tend to employ various forms of switching naturally within their online interactions. Among the types, **intersentential code-switching** appeared more frequently compared to **intra-sentential** or **tag switching**, showing that the speakers often switched languages at the sentence or clause level. This reflects the spontaneous nature of their conversations, where complete ideas are expressed in different languages depending on the context. Another interesting observation is the occurrence of **tag switching**, though less frequent, which indicates that short expressions or phrases in another language are sometimes used for emphasis, humor, or to create a more natural flow in communication. These findings highlight how code-switching is not random but functions as a communicative strategy that adapts to the dynamics of multilingual interaction.

There were 7 functions of code-switching found in the two videos of Fiki Naki YouTube channel. They are (1) 2 data to serve a quotation, (2) 2 data for an interjection, (3) 2 data to mark personality and objectification, (4) 2 data to qualify or clarify a message, (5) 2 data to specify an addressee, (6) 2 data to reiterate, and (7) 2 data to carry out a referential. From the data, it can be observed that all functions were used with equal distribution, each appearing twice. This indicates that Fiki and his partners employ code-switching for diverse purposes rather than favoring one specific function. The balance also shows that code-switching is a

flexible tool for effective communication, serving emotional, referential, and interactional needs simultaneously.

The interesting point from this analysis is that even though the conversations were casual and spontaneous, the speakers managed to use code-switching strategically to convey meaning, maintain rapport, and overcome language limitations. This finding aligns with previous studies on multilingual interaction, while also demonstrating that online platforms like OmeTV create a unique space where code-switching becomes both a natural habit and a useful strategy for crosscultura communication. An important dimension of understanding how codeswitching function represent Fiki Naki's multilingual communication is examining the distribution and hierarchy of the five languages used in his interactions. The analysis reveals that English, Indonesian, Malaysian, Russian, and Spanish are not used equally but rather show a clear hierarchical pattern based on frequency, function, and situational context. This unequal provide crucial insights into how multilingual speakers strategically orchestrate diverse linguistic resources on digital cross-cultural communication.

English functions as the primary base language in most interactions, serving as the default medium for initiating conversations, maintaining continuity, and ensuring comprehension across diverse interlocutors. This dominance reflects English's role as a global lingua franca in digital spaces, particularly on platforms like OmeTV where users come from varied linguistic backgrounds. English provides the common ground upon which other languages are strategically inserted, demonstrating Fiki's awareness that English offers the widest accessibility among

international audiences. When switching occurs, it is often from English into another language rather than the reverse, indicating that English serves as the anchor or matrix language in these multilingual interactions, as described by Myers-Scotton's Matrix Language Frame model.

Indonesian appears primarily in interactions with Malaysian speakers such as Liana and when Fiki addresses his Indonesian audience through the camera. Its use is closely tied to identity expression and cultural solidarity, and when Fiki switches to Indonesian, it often serves to mark his national identity, create intimacy, or establish rapport with speakers who share linguistic proximity. The frequent appearance of Indonesian in intra-sentential switches within English conversations also suggests that Indonesian functions as Fiki's first language that naturally emerges during spontaneous emotional expressions, humor, and casual asides. This aligns with Pavlenko's observation that speakers often revert to their native language when expressing strong emotions or personal identity, demonstrating that Indonesian serves not merely as a communication tool but as a fundamental marker of Fiki's cultural and personal identity in multilingual contexts.

Russian occupies a specialized position in Fiki's multilingual repertoire, used almost exclusively when addressing specific Russian-speaking interlocutors such as Alissa and Edna. Its deployment is highly strategic and intentional, serving to demonstrate linguistic competence, build cross-cultural connections, and accommodate interlocutors who may have limited English proficiency. The use of Russian also reflects Fiki's active learning process, as instances of Russian codeswitching often involve testing comprehension, seeking confirmation, or

practicing newly acquired phrases. This positions Russian as a developing language in his multilingual system, one that he consciously activates and performs rather than using automatically, highlighting the performative aspect of multilingual communication where language use serves not only functional but also symbolic purposes.

Spanish appears as the most emergent language in Fiki's repertoire, used primarily in interactions with Yelena and characterized by learning-oriented switches. Fiki frequently seeks clarification, repeats phrases, and explicitly acknowledges his limited proficiency through expressions like "Sí, un poco" (Yes, a little), demonstrating his awareness of his linguistic limitations while simultaneously performing willingness to engage. Spanish functions as a performative tool that demonstrates Fiki's willingness to learn and his adaptability in real-time communication, and the metalinguistic nature of many Spanish switches, where Fiki talks about speaking Spanish while speaking Spanish, highlights its status as a language under active acquisition rather than established competence. This learning-oriented approach reveals that multilingual communication can accommodate and even celebrate developing proficiency, challenging the notion that multilingualism requires mastery of all languages involved.

Malaysian/Malay, while linguistically close to Indonesian, serves a distinct bridging function in the data through its use with Liana, demonstrating Fiki's awareness of linguistic proximity and mutual intelligibility between Indonesian and Malay. The switches often blend Indonesian and Malay features, reflecting

transnational linguistic practice in the Malay-speaking world, and this strategic use shows that Fiki treats Malaysian/Malay not as a separate language but as a variation within his Indonesian linguistic repertoire, deployable when interacting with Malaysian speakers to create a sense of regional solidarity. This flexible treatment of closely related varieties demonstrates sophisticated sociolinguistic awareness and the ability to navigate linguistic boundaries that are often more political than communicative.

Based on the frequency, distribution, and functions observed in the data, the five languages can be organized into a functional hierarchy that reflects both proficiency levels and communicative priorities. English occupies the highest tier as the base or matrix language, serving as the primary medium of communication and structural foundation for most interactions. Indonesian occupies the second tier as the native and identity language, used for identity expression, emotional authenticity, and cultural solidarity. Russian and Malaysian occupy the third tier as strategic and accommodative languages, with Russian used strategically to accommodate specific interlocutors and demonstrate cross-cultural competence, while Malaysian serves as a bridging variety for regional solidarity with Malayspeaking interlocutors. Spanish occupies the fourth tier as an emergent or learning language, used performatively to demonstrate learning progress and adaptability. This hierarchical organization is not arbitrary but reflects several sociolinguistic realities including the distinction between global and local functions, proficiency gradients, situational activation patterns, and the symbolic capital associated with multilingual performance.

The hierarchical distribution demonstrates that English dominates because it serves global communicative needs, while Indonesian serves local identity needs, and Russian and Spanish serve interpersonal relationship-building needs with specific individuals. The hierarchy also mirrors Fiki's proficiency gradient, from high competence in English and Indonesian to developing proficiency in Russian and Spanish, demonstrating that code-switching patterns are influenced by linguistic confidence and competence levels. Languages are activated based on participant identity and conversational goals, with English remaining constant across contexts while other languages emerge situationally when relevant interlocutors are present. The use of Russian and Spanish, despite limited proficiency, demonstrates that symbolic value can motivate code-switching even when practical communicative benefit is minimal, as speaking even a few phrases in an interlocutor's native language carries social and affective capital that strengthens rapport and demonstrates respect.

The unequal distribution of languages challenges the idealized notion of "balanced multilingualism" where all languages are equally accessible and functional, and instead, Fiki's practice exemplifies dynamic multilingualism, where languages exist in a constantly shifting hierarchy based on use, context, and communicative needs. This finding has important implications for understanding multilingual communication in digital contexts, as it shows that effective multilingualism does not require equal proficiency across all languages but rather strategic deployment of diverse linguistic resources according to situational demands. Even limited proficiency in a language, as demonstrated with Spanish,

can serve meaningful communicative and social functions when used appropriately, highlighting that multilingual competence is defined not by balanced proficiency but by adaptive and contextually appropriate language use.

CHAPTER V

CONCLUSION AND SUGGESTION

After completing the analysis and interpretation of the data, the researcher provides the conclusion and suggestions. The conclusion is formulated in relation to the research questions, while the suggestions are offered as guidance for future researchers who may wish to conduct further studies in the same field.

A. Conclusion

After conducting the analysis and interpretation of the data, several conclusions can be drawn. The research focused on the types and functions of codeswitching found in two selected videos of Fiki Naki's YouTube channel, which featured multilingual conversations with interlocutors from different cultural backgrounds. The analysis, based on Hoffman's (1991) theory of code-switching types and Bloom and Gumperz's (1971) theory of code-switching functions, revealed that three types of code-switching occurred in the data: intra-sentential, inter-sentential, and tag switching. Among these, intra-sentential switching was the most dominant, followed by inter-sentential switching, and tag switching.

This dominance of intra-sentential switching indicates that the speakers, particularly Fiki, were able to blend two or more languages within the same sentence to express emotions, clarify messages, and create humor without disrupting the flow of interaction. In terms of function, the code-switching served various communicative purposes, including reiteration, clarification, interjection,

specification of addressee, and expression of identity. These functions show that code-switching was not random, but rather a strategic and meaningful practice that reflected both linguistic competence and social interactional needs.

Furthermore, this study demonstrates that code-switching in multilingual online interactions such as OmeTV is not only a linguistic phenomenon but also a social strategy. It helps speakers accommodate their interlocutors, maintain rapport, and display their multilingual identity in a globalized digital environment.

B. Suggestion

Based on the findings and limitations of this study, several suggestions can be offered. For future researchers, it is recommended to expand the scope of the data by analyzing a larger number of videos or other online platforms in order to provide broader insights into multilingual communication. Researchers may also employ additional theoretical perspectives, such as translanguaging, discourse analysis, or pragmatics, to capture aspects of language use that go beyond code-switching typology and function. Moreover, future studies can incorporate the perspectives of audiences or interlocutors to understand how code-switching is perceived and responded to in online interactions.

For language learners and those interested in multilingual practices, this study provides examples of how code-switching can be used as a communicative resource in real conversations. By observing Fiki Naki's use of multiple languages, learners

may gain insights into natural ways of mixing languages strategically to build rapport, express emotion, and achieve clarity in communication.

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CURRICULUM VITAE

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APPENDIX

Table of Classification of Types and Functions of

Code-Switching on Fiki Naki YouTube Channel

Note :
Intra : Intra-sentential code-switching
Inter : Inter-sentential code-switching
Tag : Tag switching
TSQ : To serve a quotation
AI : An Interjection
MPO : To Mark Personality and Objectification
QCM : Qualify or Clarify a Message
SA : To Specify an Addressee
TR : To Reiterate
CR : To Carry out a Referential

Data	Types of Code-Switching			Function of Code-Switching						
	Intra	Inter	Tag	TSQ	AI	MPO	QCM	SA	TR	CR
Datum 1 Liana: Hey! Hi! your face looks familiar. I know you're from YouTube, right? Fiki: From YouTube? No, I'm from my mom (said jokingly) Liana: No, I know you're from YouTube, I watch your YouTube. You speak different languages, I know	V	V	V							

you're from uhm…. Indonesia Fiki : ***Mana boleh macam tu? Pakai logat Indonesia bisa ga?*** Liana : ***Canda Doang*** Fiki : ***Hahaha itu aja?***										
Datum 2 Fiki : *Waahh bagus banget itu, udah pernah ke Indonesia belum?* Liana : *Udah sekali, bulan lapas, last month.* Fiki : *Ahh..bulan lapas. Uh you're with someone in the room, siapa itu?* Liana : *With my sister*	V		V							
Datum 3 Liana : How many languages you can speak? Fiki : Five Liana : That's a lot, I watch your YouTube but I don't remember your name Fiki : *Macam mana bisa lupa?* Liana : Wait, I'm going to ask my brother because he watched the YouTube. *Ga ingat lupa.*	V		V							

Fiki : *Sedih banget nih, parah.*											
Datum 4 Liana : Okay, kasih aku clue Fiki : Begin with F Liana : Fikri? Fiki : No, aku Fiki Liana : Oh yeah Fiki	V										
Datum 5 Alissa: So, do you like K-pop? Fiki: K-pop? Well, I don't really listen to Kpop. What language do you speak? Alissa: I speak German in Montenegro Fiki: How about you, Edna, how many languages do you know? Alissa: She don't understand Fiki : The language is very similar to Russian. ***Если я буду говорить по-русски, вы меня поймете? (Yesli ya budu govorit' po-russki, vy menya poymete?)*** (If I speak Russian, will you guys understand?)	V										

Datum 6 Aliisa : You live in Korea or what? Fiki : No, no I'm not Korean, I am Indonesian	V	V	V						

Alissa : Ahh okay Fiki : Alright guys thank you, see you, bye-bye, *пока-пока (poka-poka)*									
Datum 7 Yelena : So how are you? Fiki : I'm good how are you? Yelena: I'm fine, Where are you from? Fiki : Indonesia, where are from? Yelena : Before I was in Cuba, but right now I'm in Spain. Fiki : How long you've been there? Yelena : 10 years maybe Fiki : Also in Cuba you speak Spanish right? *sí, sí, por supuesto, por supuesto* (yes,yes, ofcourse ofcourse). Yelena : *shock. You say *Si si claro* (yes, yes, of course)	V	V							

Datum 8 Fiki: *sí, sí, por supuesto, por supuesto* (yes, yes, of course, of course).			V							
Datum 9 Fiki: What did you eat? Yelena: Yeah, that so a good question. Pasta, you know? Spaghetti?	V	V								

Fiki: Ouh, you like Italian food Yelena: What are you eating? Fiki: Rice with fish little bit of egg, kind of Indonesian chili, something like that. Yelena: I hate fish because I don't like sushi Fiki: Wait, *Me gusta mucho* (I like it a lot), I love it so much, I love fish Yelena: *Sé que solo lo hablas de nuevo (*I know you just speak it again)*.* You speak Spanish another time										

Datum 10 Fiki: So, you're basically alone there? You don't, you know, friends I'm talking about friends Yelena: Yeah, I I have friends just right now, I'm in my best friend home. I have six or seven friends more girls Fiki: Oh, you have… Yelena: Only Girls	V	V	V								

Fiki: Sometimes you need less, you know, true friends, good friends, not fake friends Yelena: Exactly. Fiki : **exactamente sí** (exactly yes), Yeah right?											

Datum 11 Yelena : You just spoke Spanish. ***No, tú hablas español, quiero decir que ya has hablado español tres veces.*** (No, you speak Spanish, I mean you're already spoken Spanish three times) Fiki : I don't, seriously, stop speaking Spanish I do not understand Yelena…I don't understand Yelena : ***Mi inglés es terrible, si hablas español, hablemos español.*** (My English is Terrible, if you speak Spanish, let's speak Spanish. My English is so bad if you talking Spanish, we talking Spanish you know ?	V										
Datum 12 Fiki : We've been talking for how long now? Maybe 10	V										

minutes. So, when I talk when I speak to people and let's say they speak um Spanish, I can kind of absorb the energy and absorb the language. *Y ahora puedo hablar un poco, un poco.* (And now I can talk a little, a little). Yelena : But you, you tell me that. "yeah, no, no, I'm not speaking Spanish" Fiki : Yeah, now now I'm learning now. You're a great teacher. Seriously, Yelena, you're amazing teacher. Thank you.											
Datum 13 Yelena : You know, you know what I mean? "*Te tengo ganas?"* Fiki : What is that mean ? tell me Yelena I want to learn Spanish, please please. What did you say? *Te tengo ganas?"* right? mean in English. Yelena : My English is so bad, I don't know. Fiki : Ya my Spanish too, some phrases*, algunas frases* (some phrases).	V										

Datum 14 Fiki : What time is in there? Yelena : *ocho de la mañana* (8 am)	V		V							
Fiki : **¿Qué quieres decir con que hablo español? Oh, caray.** (What do you mean I speak Spanish? Oh damn), Wow what is this. ***Yelena, te agradezco mucho*** (Yelena, I thank you very much),**Hablo español ahora mismo, y me gusta mucho** (I speak Spanish right now, and I like it a lot), yeah it's because of you. Yelena : Yeah of course , I'm a great teacher, I'm the best teacher. Fiki : Wah, I can speak Spanish right now! A lil bit okay a lil bit. ***Sí, un poco. Pero está bien, hablaré.*** (Yes, a little but it's okay I'll talk).										
Datum 15 Fiki: The language is very similar to Russian. Fiki: ***Если я буду говорить по-русски, вы меня поймете?*** (If		V								

I speak Russian, will you understand me?)										
Datum 16 Fiki: **Perdona** (excuse me). What is that mean? Just came out from my mouth.		V								

Datum 17 Fiki: **Broma** (joke). Broma is joke right? Ah do you like coffee?										
Datum 18 Fiki: **¿Por qué no?** (Why not?), Why not?		V								
Datum 19 Fiki: **está bien mi amor** (it's okay my love).		V								
Datum 20 Yelena**: ocho de la mañana** (eight in the morning). Fiki: **¿Qué quieres decir con que hablo español? Oh, caray**. (What do you mean that I speak Spanish? Oh wow).		V								

		V								
Datum 21 Fiki: *Yelena, te agradezco mucho, hablo español ahora mismo, y me gusta mucho* (Yelena, thank you very much, I speak Spanish right now, and I like it a lot).		V								
Datum 22 Fiki: *Sí, un poco. Pero está bien, hablaré*. (Yes, a little. But it's okay, I will speak).		V								

				V						
Datum 23 Fiki: The language is very similar to Russian. *Если я буду говорить по-русски, вы меня поймете?* (If I speak Russian, will you understand me?)				V						
Datum 24 Fiki: In Russian, you usually say "Hello, how are you?" like this: : *Привет, как дела?* (Hi, how are you?).				V						
Datum 25 Fiki: *Y ahora puedo hablar un poco, un poco.* (And now I can speak a little, a little).					V					

Datum 26 Fiki: Oh, really? *¡Madre mía!* (Oh my God!).					V				
Datum 27 Fiki: *Está bien mi amor.* (It's okay my love).						V			
Datum 28 Fiki: You are so funny, *parah banget.*						V			
Datum 29 Fiki: I really love music, *lagu-lagu Indonesia juga enak banget* (Indonesian songs are also very good).							V		
Datum 30 Fiki: *Me gusta mucho,* I love it so much, I love fish.							V		
Datum 31 Fiki: *Давайте говорить по-русски. Вы ведь умеете говорить по-русски, да?* (Let's speak Russian. You do speak Russian, right?)								V	
Datum 32 Fiki: Okay everyone listen *ты понимаешь меня?* (Do you understand me?).								V	

Datum										
Datum 33 Liana: Udah sekali, bulan lapas (Once, last month). Fiki: Oh, sekali? Once?									V	
Datum 34 .Fiki: *¿Por qué no?* (Why not?), Why not?									V	
Datum 35 Fiki: *Sí, un poco. Pero está bien, hablaré.* (Yes, a little. But it's okay, I will speak).										V
Datum 36 Fiki: *Sí, estoy aprendiendo, pero poquito*. (Yes, I am learning, but just a little).										V