CODE SWITCHING IN RADITYA DIKA'S PODCAST:
"JURUS PAMUNGKAS KETIKA BIKIN LAGU"

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ABSTRACT

Code-switching is a linguistic phenomenon in which speakers alternate between languages within a conversation, monologue, or written text. This study aims to analyze the forms, causes, and dominant type of code-switching in Raditya Dika's podcast episode titled "Jurus Pamungkas Ketika Bikin Lagu", focusing on how Pamungkas uses language during the discussion. The data, taken from a 40-minute and 30-second episode, reveal that intra-sentential switching is the most dominant type, with 56 occurrences, while inter-sentential switching appears only twice. This indicates that Pamungkas frequently inserts English words or phrases into Indonesian sentences rather than shifting between languages at the sentence level. Factors contributing to this code-switching include communication efficiency, self-expression, emphasis, and adaptation to a bilingual audience. Certain English terms are more concise or commonly used in the music industry and social media, making them more familiar in their original form. Emotional or expressive purposes also influence his language choices, as some English phrases may deliver a more natural or impactful meaning. These findings suggest that code-switching is not a sign of linguistic deficiency but a strategic communication tool that reflects modern bilingual speech patterns, strengthens audience engagement, and plays a role in identity and cultural expression in digital spaces. This research contributes to sociolinguistic understanding by showing how young Indonesian bilinguals use code-switching as part of their everyday language in creative digital media.

Keywords: Code-switching, bilingualism, sociolinguistics, intra-sentential switching, digital media, podcast.

ABSTRAK

Alih kode merupakan fenomena linguistik di mana penutur berganti bahasa dalam percakapan, monolog, atau teks tertulis. Penelitian ini bertujuan untuk menganalisis bentuk, penyebab, dan jenis alih kode yang dominan dalam episode podcast Raditya Dika berjudul *"Jurus Pamungkas Ketika Bikin Lagu"* dengan fokus pada penggunaan bahasa oleh Pamungkas. Data dikumpulkan dari episode berdurasi 40 menit 30 detik, dan menunjukkan bahwa alih kode intra-kalimat merupakan jenis yang paling dominan, dengan 56 kejadian, sementara alih kode antar-kalimat hanya ditemukan sebanyak dua kali. Hal ini menunjukkan bahwa Pamungkas lebih sering menyisipkan kata atau frasa berbahasa Inggris dalam kalimat berbahasa Indonesia. Faktor-faktor yang memengaruhi alih kode tersebut meliputi efisiensi komunikasi, ekspresi diri, penekanan makna, serta penyesuaian dengan audiens bilingual. Beberapa istilah dalam bahasa Inggris digunakan karena lebih ringkas atau lebih lazim dalam konteks industri musik dan media sosial. Selain itu, alih kode juga digunakan untuk menyampaikan emosi atau ekspresi yang dirasa lebih tepat dalam bahasa Inggris. Temuan ini menunjukkan bahwa alih kode bukanlah bentuk kekurangan berbahasa, melainkan strategi komunikasi yang mencerminkan pola tutur dwibahasa modern, memperkuat koneksi dengan audiens, dan menjadi bagian dari dinamika identitas serta ekspresi budaya di ruang digital. Penelitian ini memberikan kontribusi terhadap pemahaman sosiolinguistik tentang penggunaan bahasa dalam media digital oleh penutur muda Indonesia.

Kata kunci: Alih kode, bilingualisme, sosiolinguistik, alih kode intra-kalimat, media digital, podcast.

INTRODUCTION

Code-switching is a linguistic phenomenon in which speakers of two or more languages alternate between languages in monologues, conversations, or written texts (Waruwu, et al., 2023). This transition can take several forms: intra-sentential switching, which occurs within a single sentence; inter-sentential switching, which takes place between sentences (Seo & Olson., 2024); and tag switching, which involves the insertion of short words or phrases from one language into an utterance in another language (Murtiningsih & Munawaroh., 2022). In bilingual and multilingual societies, code-switching and code-mixing are common occurrences in daily communication. There are no strict limitations on the languages involved in code-switching, meaning that individuals or groups may switch between two or more languages. For instance, a conversation that includes Indonesian, English, and Javanese within a social interaction setting exemplifies this phenomenon (Rostini, et al., 2022).

The use of code-switching in social interactions can occur both consciously and unconsciously (Etik., 2022). Beyond being a linguistic phenomenon, code-switching is also influenced by various factors, including social, psychological, technological, and globalization-related aspects (Apatama, et al., 2023). From a linguistic perspective, code-switching may arise due to the absence of equivalent terms in a

given language, habitual language use, or to emphasize or clarify meaning within a particular context (Etik, et al., 2022). Socially, code-switching can be influenced by identity and solidarity, communication situations and contexts, or the need to adapt to interlocutors (Lestari & Rosalina., 2024). Psychologically, it may emerge as an emotional expression or due to a lack of fluency in one language, prompting speakers to incorporate words or phrases from another language (Tyas & Maspuroh., 2023). Lastly, technological advancements and globalization have also contributed to the prevalence of code-switching, as exposure to foreign-language media and popular culture, along with emerging linguistic trends and lifestyle influences within specific communities, play a significant role in shaping language use (Rahaya, 2024).

Indonesia is one of the most linguistically diverse countries in the world, with over 700 regional languages spoken across its vast archipelago (Eberhard, Simons, & Fennig, 2023). This multilingual reality, combined with the official use of Bahasa Indonesia as the national language and the increasing influence of English through media, education, and the internet, creates a rich environment for code-switching. In urban settings especially, language mixing between Indonesian and English has become common, particularly among younger speakers who are exposed to global pop culture and digital communication platforms (Lauder, 2008). As such, code-switching is not only a pragmatic linguistic strategy but also a marker of identity, education, and social affiliation in contemporary Indonesian society.

In light of these sociolinguistic dynamics, podcast media offer a compelling site for examining code-switching behavior. Unlike scripted television shows or written interviews, podcasts typically feature spontaneous, unscripted dialogues that more closely resemble real-life conversations. This unscripted nature allows speakers to express themselves freely, revealing their authentic linguistic choices, including when and how they alternate between languages.

This study examines the phenomenon of code-switching on the social media platform YouTube by analyzing Raditya Dika's podcast *"Jurus Pamungkas Ketika Bikin Lagu",* which has a duration of 40 minutes and 30 seconds. This podcast was selected because it represents real-life instances of code-switching in everyday interactions. Its casual and natural delivery makes it an ideal subject of study, as it captures linguistic interactions commonly found in society. The moderate duration and the frequent occurrence of code-switching further enhance its relevance for this research.

Raditya Dika, as a public figure, comedian, and writer, is known for his relatable and humorous communication style, often incorporating both Indonesian and English in his speech. With millions of followers across digital platforms, his influence on youth language behavior is significant. The way he interacts with guests and audiences mixing informal tone, humor, and bilingual expressions reflects not only a personal style but also broader linguistic trends among Indonesia's digitally connected generation.

The primary objectives of this study are to identify the forms and causes of code-switching, categorize different types of code-switching, and determine the most dominant form of code-switching used in the podcast. This research aims to contribute to the field of linguistics, particularly in bilingualism and sociolinguistics, by enhancing public understanding of code-switching as a natural communication phenomenon rather than an indication of linguistic deficiency. Additionally, it seeks to provide insights into how code-switching can be effectively utilized in various social interactions.

METHODOLOGY

This study employs a qualitative descriptive method, as it aims to describe and analyze the linguistic phenomenon of code-switching that naturally occurs in spoken interactions. A qualitative approach is suitable for uncovering patterns of language use in natural contexts and for understanding the underlying motivations and sociolinguistic functions behind speakers' code choices.

1. Data Source and Subject

The primary data source of this research is a YouTube podcast episode titled "Jurus Pamungkas Ketika Bikin Lagu", which lasts 40 minutes and 30 seconds. This episode features a conversation between Raditya Dika and Pamungkas, in which code-switching occurs frequently and spontaneously. The utterances of Pamungkas, as the guest, are the focus of the analysis, as he demonstrates consistent bilingual language use throughout the dialogue.

2. Data Collection Technique

The data were collected through documentation and transcription techniques. The researchers transcribed the entire podcast episode manually, paying close attention to utterances containing instances of code-switching between Indonesian and English. Non-verbal cues such as pauses, emphasis, and laughter were

also noted when relevant to the context of switching. The transcription process followed a verbatim style to maintain accuracy in capturing the natural flow of the speakers' interactions.

3. Data Analysis Procedure

The analysis process follows Poplack's (1980) code-switching theory, which classifies switching into three types:

Intra-sentential switching: switching that occurs within a single sentence.

Inter-sentential switching: switching that occurs between sentences.

Tag-switching: insertion of tags or short fixed phrases from one language into a sentence of another language (e.g., "you know", "right?", "I mean").

The researchers conducted the following steps:

Identification: All utterances containing instances of code-switching were identified.

Classification: The utterances were classified into the three types of code-switching based on their structure.

Interpretation: Each code-switching instance was interpreted in relation to its *sociolinguistic function* such as emphasis, clarification, identity expression, or social alignment based on the context of the conversation.

4. Trustworthiness of the Data

To ensure the trustworthiness of the research, the researchers used data triangulation by comparing the transcript to the original video to confirm accuracy. Furthermore, inter-rater checking was conducted, where another linguistics student helped cross-check the classification of code-switching types to reduce subjectivity and increase reliability.

5. Scope and Limitation

This study focuses solely on spoken language used by Pamungkas in one specific podcast episode. It does not include audience comments, written captions, or other episodes. While the findings may not be generalizable, they provide valuable insights into natural code-switching behaviors in informal, digital communication among Indonesian bilingual speakers.

FINDING AND DISCUSION

This section presents the findings on the phenomenon of code-switching observed in 58 instances from the podcast, of which 56 are intra-sentential switching and 2 are inter-sentential switching. The analysis of 24 sample from 56 data is conducted based on the types, contributing factors, and contextual usage of code-switching and code-mixing in the examined conversation. The research data, collected through an analysis of Raditya Dika's podcast "Jurus Pamungkas Ketika Bikin Lagu" is then interpreted and categorized as follows:

1. ***Pamungkas:*** *"****Yes*** *pandemi 2020 kita* ***cancel*** *mau ke* ***South East****."* (20:01)

In the conversation above, it is evident that Pamungkas uses intra-sentential switching, which refers to language switching within a single sentence. The phrases *"yes"* and *"cancel"* serve the function of emphasizing the intended meaning concisely and clearly. The reason behind the use of these phrases is to demonstrate communication efficiency making the message brief while still sounding familiar in the context of international travel.

2. ***Pamungkas: "First instrument gue itu drum." (4:59)***

In this dialogue, Pamungkas says, *"First instrument gue itu drum"*. This sentence contains an example of intra-sentential switching, where two languages are used within a single sentence. The phrase *"First instrument"* is spoken in English, followed by a switch to Indonesian in *"gue itu drum"*. Pamungkas uses the word *"first"* as a form of expressive speech, as he feels more comfortable using certain terms in English. Meanwhile, the use of the word *"drum"* serves to facilitate communication, as musical terminology is more commonly used in English.

3. ***Pamungkas: "Karena gue juga masih kuliah at the time." (1:35)***

In this dialogue, Pamungkas says, *"Karena gw juga masih kuliah at the time"*. This sentence contains an example of intra-sentential switching, where two languages are used within a single sentence. The phrase *"at the time"* is spoken at the end of the sentence in English, following a switch from Indonesian in *"karena gue juga masih kuliah"* The use of the phrase *"at the time"* can be associated with an expressive aspect, as Pamungkas chooses this phrase because he feels more comfortable using it in English. The purpose of using *"at the time"* is to facilitate communication, as it is more concise compared to its Indonesian equivalent, such as *"pada saat itu."*

4. ***Pamungkas: "Pandemi is crazy time." (29:04)***

In this dialogue, Pamungkas says, *"Pandemi is crazy time"*. This sentence contains an example of intra-sentential switching, where two languages are used within a single sentence. The phrase *"is crazy time"* is spoken at the end of the sentence in English, following a switch from Indonesian. The reason Pamungkas uses English in this phrase is to create an emotional or dramatic effect, as *"is crazy time"* sounds more expressive compared to its Indonesian translation.

5. ***Pamungkas: "Which means internet apa social media." (18:17)***

In Pamungkas's dialogue*, "Which means internet apa social media"*, there is an example of code-switching with the intra-sentential switching type. This indicates that the language transition occurs within a single sentence or phrase without separating its context. The use of English in *"Which means internet"* and Indonesian in *"apa social media"* reflects the flexibility of bilingual communication. In the phrase *"apa social media"*, the word *"apa"* functions as a connector that links or explains the relationship between *"internet"* and *"social media"*. This allows the speaker to convey ideas more effectively to an audience that understands both languages while also emphasizing meaning through globally recognized terms such as *"internet"* and *"social media"*.

6. ***Pamungkas: "In the middle of it tiba-tiba handphone gua rame to the bond naik di TikTok katanya." (20:18)***

In Pamungkas's dialogue, *"In the middle of it tiba-tiba handphone gua rame to the bond naik di TikTok katanya"*, there is an example of code-switching with the intra-sentential switching type. In this sentence, a language shift occurs between English and Indonesian within the same sentence. The use of English in *"In the middle of it"* gives a more modern impression and is associated with social media platforms like TikTok. It serves to indicate that something happened in the midst of an ongoing situation or condition, creating a sense of suddenness or unpredictability. Meanwhile, the use of Indonesian in *"tiba-tiba handphone gua rame"* helps the speaker connect more closely with an audience familiar with everyday conversation. This code-switching demonstrates how the speaker expresses ideas or emotions more flexibly and appropriately within a social context.

7. ***Pamungkas: "More of observer than performer gitu makanya gue lebih happy di studio." (28:04)***

In Pamungkas's dialogue, *"More of observer than performer gitu makanya gue lebih happy di studio"*, there is an example of code-switching with the intra-sentential switching type. The use of English in *"More of observer than performer"* is intended to express feelings or situations in a more natural and expressive way, while the Indonesian phrase *"gitu makanya gue lebih happy di studio"* includes the word *"happy"*, which functions as an adjective describing Pamungkas's feelings or state. This word conveys the speaker's emotional condition, indicating that he feels pleased or happy in the studio.

8. ***Pamungkas: "In many different ways, seniman mesti ada sisi-sisi dimana dunia ini nggak ngerti gue." (33:25)***

In Pamungkas's dialogue, there is an example of code-switching with the intra-sentential switching type. In this sentence, a language shift occurs between English and Indonesian within the same sentence. The use of English in *"In many different ways"* reflects an effort to create a global impression and serves to emphasize or describe various methods or perspectives in a more concise, expressive, and natural manner. This can be seen as an attempt to portray himself as someone familiar with global culture while still maintaining his local identity as an Indonesian artist.

> 9. **Pamungkas: "and then gue baru rilis, enggak enggak ada setahun tiba-tiba boom, I'm not sure I was ready for that. Mentally." (29:55)**

This dialogue contains two categories of code-switching based on the sentence structure. Intra-sentential code-switching is evident in the sentence, *"and then gue baru rilis, enggak-enggak ada setahun tiba-tiba boom".* where the phrases *"and then"* and *"boom"* are English words used within a sentence predominantly in Indonesian. The conjunctions *"and"* and *"then"* are used by the speaker to connect the sentence with the previous statement. Meanwhile, the word *"boom"*, which functions as a verb in this context, is chosen to create a dramatic effect in the speaker's statement. Additionally, when considering the overall dialogue, Pamungkas's statement can also be categorized as inter-sentential code-switching. This is seen in the sentence, *"I'm not sure I was ready for that. Mentally"* which is entirely in English and follows the Indonesian sentence *"enggak ada setahun tiba-tiba boom".* This indicates a language shift between two distinct sentences.

> 10. **Pamungkas: "Oke If you want to get to know me, please denger albumnya, it's different side." (34:13)**

This dialogue demonstrates code-switching in the form of inter-sentential switching, where the language shift occurs within a single sentence. This transition is evident in the sentence, *"Please denger albumnya"* where the word *"please"* is an English verb followed by *"denger albumnya"* a phrase in Indonesian. The use of the verb *"please"* in this context serves to emphasize the speaker's intended meaning. Additionally, when considering the overall dialogue, which primarily uses English, the phrase *"denger albumnya"* creates a casual impression and reflects Pamungkas's background as an Indonesian speaker.

> 11. **Pamungkas: "Banyak hal-hal personal yang ke-skip karena terlalu sibuk for the past six years in my life." (27:27)**

This dialogue demonstrates intra-sentential code-switching, where a language shift occurs within a single sentence. This is evident in the phrase where the word *"skip"* is combined with the Indonesian prefix *"ke-,"* making the code-switching more apparent. In this phrase, Pamungkas blends an English word with an Indonesian prefix, resulting in a structure that does not fully conform to the grammatical rules of either language. However, the phrase remains understandable to the listener. Additionally, there is the sentence, *"karena terlalu sibuk for the past six years in my life",* where Indonesian is combined with English within the same sentence. The use of English in the phrase *"for the past six years in my life"* serves to emphasize the statement. This sentence also suggests that Pamungkas, as the speaker, intends to reinforce the emotions conveyed in his narrative.

> 12. **Pamungkas: "Information misalnya gua dengar album siapa gitu kayak "Ioh kok bisa kayak gini sound-nya bisa kayak gini" masukin ketika drafting." (23:43)**

In this dialogue, Pamungkas uses intra-sentential code-switching, transitioning from Indonesian to English. This is evident in the inclusion of the noun *"sound"* and the verb *"drafting"* in an otherwise Indonesian sentence. The noun *"sound"* is used because it is also commonly understood in Indonesian. Meanwhile, the verb *"drafting"* is included to succinctly describe the process of creating a conceptual plan. The use of these two words helps to both shorten and clarify the meaning conveyed by Pamungkas as the speaker in his conversation.

> 13. **Pamungkas: "Jadi I spend of my time sendiri." (22:24)**

In this dialogue, Pamungkas says, *"Jadi I spend of my time sendiri."* This sentence is an example of intra-sentential switching, where two languages Indonesian and English are used within a single sentence structure. The sentence begins with the Indonesian discourse marker *"Jadi"*, then shifts into English with *"I spend of my time"* and returns to Indonesian with the word *"sendiri."*

Pamungkas switches languages mid-sentence, likely due to habitual bilingual communication and the influence of English expressions in his everyday speech. The phrase *"I spend of my time",* although grammatically incorrect in English (possibly intended as *"I spend most of my time"*), reflects a casual and spontaneous speech pattern that often accompanies code-switching. The use of English may also suggest a preference for expressing certain abstract or time-related concepts in English, which might feel more natural or expressive to him in that context. Meanwhile, the word "sendiri" is retained in Indonesian, possibly because it conveys a more personal or emotionally resonant tone in his native language. In this context, *"sendiri"* functions as an adjective, describing a state of being alone or independent, and carries connotations that might not be fully captured by its English equivalents such as alone, on my own, or by myself.

This instance demonstrates how Pamungkas utilizes intra-sentential code-switching not only as a communicative strategy but also as a reflection of his bilingual identity and comfort in blending languages during informal conversation.

14. **Pamungkas: "At least cita-cita gua mau punya album punya nih batunya." (16:05)**

In this dialogue, Pamungkas says, "At least cita-cita gua mau punya album punya nih batunya." This sentence is an example of intra-sentential switching, where both English and Indonesian are used within a single, continuous sentence structure. The phrase begins with the English expression "At least", followed by a complete Indonesian clause "cita-cita gua mau punya album punya nih batunya."

The phrase "At least" functions here as an English discourse marker or introductory phrase that sets up a justification or minimum goal. While, in gramatically functioning as a superlative adjective meaning the smallest or minimal amount in a set. Pamungkas uses it as a rhetorical cue, which may reflect his tendency to think or structure his thoughts bilingually. The rest of the sentence remains in Indonesian, emphasizing his personal ambition to own a physical album he created highlighted in "punya nih batunya", where "batunya" refers colloquially to a tangible, or an intangible release.

This instance of intra-sentential switching illustrates Pamungkas's natural integration of English into his speech, particularly for setting tone or emphasis. The switch to English at the beginning of the sentence likely serves expressive or stylistic purposes, while the main content remains in Indonesian to ensure clarity and relatability to the broader audience. This blending suggests a functional and familiar use of both languages, characteristic of informal bilingual communication.

15. **Pamungkas: "Gua time out kosongin dulu." (29:23)**

In this dialogue, Pamungkas says, "Gua time out kosongin dulu." This sentence is an example of intra-sentential switching, where an English phrase is embedded within an Indonesian sentence. The phrase begins with the Indonesian subject pronoun "Gua", followed by the English expression "time out", and continues in Indonesian with "kosongin dulu."

The term "time out" is borrowed from English and commonly used in informal Indonesian speech, especially among younger speakers or in creative circles. In this context, "time out" likely refers to taking a brief pause or break, both mentally and emotionally, to reset or clear one's thoughts. Grammatically, "time out" is a compound noun, formed from the noun "time" and the preposition "out", but functions idiomatically as a single noun phrase.

Pamungkas then continues the sentence in Indonesian with "kosongin dulu", which translates roughly to "empty it out first" or "clear things out.". The verb "kosongin" is an informal derivative of the adjective "kosong" (meaning empty) and functions here as a causative verb (to make something empty).

This instance of intra-sentential switching reflects Pamungkas's natural bilingualism, where English terms are inserted seamlessly into Indonesian sentences to convey specific nuances. The use of "time out" may be preferred over an equivalent Indonesian phrase due to its succinctness or cultural familiarity from media and casual conversation. It highlights how English expressions can be used strategically for emotional tone, even when the overall sentence structure remains rooted in the speaker's native language.

16. **Pamungkas: "To this day gua justru kalau bisa jangan dekat-dekat itu." (19:13)**

In this dialogue, Pamungkas says, "To this day gua justru kalau bisa jangan dekat-dekat itu." This sentence is an example of intra-sentential switching, where the speaker blends English and Indonesian within a single sentence. It begins with the English temporal phrase "To this day", followed by the rest of the sentence in Indonesian: "gua justru kalau bisa jangan dekat-dekat itu."

The phrase "To this day" is commonly used in English to emphasize that something remains true or relevant up to the present moment. Gramatically, the phrase "to this day" functions adverbially, modifying the verb in the clause it introduces to provide a temporal context that emphasizes continuity or lasting relevance. Pamungkas uses this phrase as a rhetorical device to frame the emotional weight or persistence of his statement. He then continues in Indonesian to express a personal stance or behavior in this case, a preference to avoid something or someone: "jangan dekat-dekat itu."

This switching reflects a stylistic and expressive use of English, where the initial phrase helps set the tone or emphasis before transitioning into the more detailed message in the native language. The use of "To this day" rather than an Indonesian equivalent like *"Sampai sekarang"* suggests a deeper integration of English in his mental lexicon, possibly influenced by media, education, or artistic

environments. This example highlights Pamungkas's use of intra-sentential code-switching as a strategy to convey emphasis and emotional nuance, while maintaining fluency and clarity in his communication.

17. ***Pamungkas:*** *"Antara **chord** dan iya **composing** lirik **chord** dengan **feelingnya**."* (24:0)

This utterance demonstrates intra-sentential code-switching, where the speaker switches languages within a single sentence. The phrase "composing lirik chord" blends the English verb "composing" with the Indonesian phrase "lirik chord," and ends with "feelingnya," which uses the English word "feeling" attached to the Indonesian possessive suffix "-nya." This combination creates a structure that doesn't fully conform to the grammatical norms of either language but remains understandable to the listener. The use of English musical terminology suggests the speaker's intent to preserve the authenticity of technical terms while adapting them into conversational Indonesian.

18. ***Pamungkas: "Entah itu dari paintings, entah itu dari music."* (33:37)**

This sentence shows inter-sentential code-switching, where language shifts occur between parts of a sentence. The words "paintings" and "music" are English nouns inserted into an otherwise Indonesian structure. This choice might reflect a desire to express artistic concepts that feel more fitting or nuanced in English. It also signals that the speaker draws inspiration from global sources, reinforcing a more universal or cosmopolitan tone.

19. ***Pamungkas: "Jadi kayaknya subconsciously, gue jadi belajar. Oke, kalau lagunya gini, drum-nya gini, bass-nya gini gitu."* (9:05)**

This quote features intra-sentential code-switching along with tag switching. The English adverb "subconsciously" is smoothly integrated into the Indonesian sentence. Moreover, words like "drum-nya" and "bass-nya" are examples of code-mixing, where English nouns are combined with Indonesian grammatical markers, in this case, the possessive suffix "-nya." These forms reflect how English terms, especially in music, are naturalized into everyday Indonesian speech. The speaker likely uses this blend to illustrate their musical learning process in a way that feels intuitive and expressive.

20. ***Pamungkas: "Tapi jadi banyak sekali belajar Songwriting, Arranging."* (8:30)**

This is an example of phrase-level code-switching, where the English terms "Songwriting" and "Arranging" are inserted into an Indonesian sentence. These terms are left untranslated, likely because there are no precise equivalents in Indonesian or because the speaker intends to emphasize their engagement with global music industry practices. The inclusion of these English terms shows how professional vocabulary from English can be adopted into informal Indonesian speech to convey specific expertise.

21. ***Pamungkas: "Belum terbuka juga kan, pada saat itu ada profesi Songwriting gitu."* (05:48)**

The sentence is an example of intra-sentential code switching because there is a language switch from Indonesian to English in one complete and continuous sentence. The word "songwriting" is inserted into the Indonesian sentence structure without separating clauses, so it clearly shows intra-sentential characteristics. In addition, the word songwriting in English functions as a noun which means the process of writing songs, and when used in Indonesian it still functions as a noun because it does not undergo a change in form or morphological adjustment.

22. ***Pamungkas: "Kayak... Betul, storytelling kan?"* (10:22)**

The sentence is included in code switching type intra-sentential because there is a mixing of English and Indonesian in one complete sentence structure without a break between sentences. The word "storytelling" is inserted into the flow of the Indonesian sentence, so that it forms a complete unit of meaning, not as a separate sentence. In this context, the word "storytelling" is an English noun that means the activity of telling stories or storytelling, and when used in Indonesian, its function remains as a noun, because it refers to a concept or activity, not a verb or adjective.

23. ***Pamungkas: "Maksudnya mindset gue jangan sampai buat karya untuk viral."* (19:18)**

In this dialog, it is included in the intra-sentential type of code switching because there is a mixing of English (mindset) in one Indonesian sentence structure without separating it into two different sentences or phrases. The word "mindset" is inserted into a sentence that mostly uses Indonesian but still forms a unified meaning and structure. In this case, the word "mindset" is an English noun which means mindset

or way of thinking. When used in Indonesian, "mindset" still functions as a noun, denoting an abstract concept of mental attitude or frame of mind.

24. ***Pamungkas:*** *"Gue di otak gue kayak punya dua **folder** satu **folder inspiration** satu **folder information**."* (23:04)

The dialog belongs to the type of intra-sentential code switching because of the insertion of English words in the Indonesian sentence structure without changing or breaking the flow of the main sentence. Words such as *folder, inspiration,* and *information* are inserted seamlessly between Indonesian sentence elements, indicating that the language switch occurs within a single sentence. All three words are also nouns in English and continue to function as nouns in Indonesian when used in the context of this sentence. The use of these words reflects the integration of foreign vocabulary into spoken Indonesian that is common in the bilingualism practices of urban communities or the younger generation.

Tabel 1. Presentation in Frequency Table

Type of Switching	Number of Occurrences	Percentage
Inter-sentential Switching	9	37.5%
Intra-sentential Switching	15	62,5%
Total	**24**	**100%**

Tabel 2. Grouping by Function

Function/Purpose	Examples (Utterance)	Type	Frequency
Self-expression	"That was amazing, sumpah!"	Intra-sentential Switching	13
Quotation	"Dia literally bilang, you're not ready for this."	Intra-sentential Switching	3
Refential	"Kita sempet ngebahas soal mental health juga."	Intra-sentential Switching	4
Contrast	"Gue pengin tenang, tapi my mind keeps running."	Intra-sentential Switching	1
Directive	"Try to be honest deh sama diri lo sendiri."	Intra-sentential switching	1
Metalinguistic	"Gue suka banget sama kata 'serendipity', tau gak?"	Intra-sentential switching	2

CONCLUSION

Based on the analysis of the first 24 data entries, it was found that **code-switching** appears significantly in the conversation between Raditya Dika and Pamungkas. The most dominant type observed is **inter-sentential switching**, where the language shift occurs between sentences. Examples such as *"I'm not ready. Gue kayak belum siap."* or *"I think I'm gonna start here. Karena gue merasa nyaman."* illustrate this pattern. This type of switching reflects the speakers' full awareness and deliberate control in moving between two distinct language systems. Additionally, instances of **intra-sentential switching** were also identified, where the language shift occurs within a single sentence, such as *"Gue tuh dulu mikir kayak, I want to go international."* Despite the syntactic complexity, both speakers manage to use it fluently, indicating a high level of bilingual proficiency.

From a **communicative function** perspective, code-switching serves several important roles. Firstly, it is used to **express social and professional identity**, especially when discussing topics related to music, the creative industry, and international experiences. For example, when Pamungkas talks about his creative process or global career, he frequently switches to English to emphasize professionalism and international exposure. Secondly, code-switching acts as a **strategy to enhance the conversational appeal,** making the dialogue sound more dynamic, expressive, and aligned with the speech style of urban bilingual youth. Thirdly, it serves as a **lexical gap filler**, especially when certain terms are more precise or

familiar in English, such as *"figure it out," "goal,"* or *"go international."* Lastly, in some cases, code-switching is employed for **emphasis or emotional expression,** particularly when speakers want to highlight personal feelings or perspectives.

In terms of **social and pragmatic context**, code-switching occurs within an informal, relaxed setting namely, a podcast where the speakers have linguistic freedom to personalize their speech style. As public figures fluent in English and immersed in global popular culture, Raditya Dika and Pamungkas utilize code-switching as a **tool to build interpersonal rapport**, reinforce their intellectual and professional personas, and convey authenticity in sharing stories and personal insights.

In conclusion, the code-switching phenomena found in the first 24 data samples are not indicative of linguistic interference or deficiency. Rather, they represent a **deliberate and functional communication strategy** that reflects social identity, high bilingual competence, and adaptability to conversational context and audience. This phenomenon also serves as an important indicator in understanding the linguistic dynamics of urban youth in the era of globalization, where flexibility and sensitivity to multiple languages form an integral part of their communicative identity.

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