CODE-SWITCHING PATTERNS IN CELEBRITY INTERVIEW SHOWS: A CASE STUDY OF BOY WILLIAMS *NEBENG BOY NEW ERA* YOUTUBE

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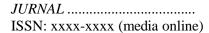Email: temmy.thamrin@bunghatta.ac.id

ABSTRACT

The purpose of this study is to examine the types and purposes of code-switching employed by Boy William and his guests on the Nebeng Boy New Era YouTube series. Because code-switching reflects social dynamics, identity, and the impact of globalisation on urban Indonesians' language patterns, it is an intriguing phenomena to investigate. Descriptive qualitative research methods along with documentation and observational approaches are employed. Holmes' (2013) theoretical framework on the kinds and purposes of code-switching was used to transcribe and analyse data from two episodes that included Vidi Aldiano and Sheryl Sheinafia. According to the findings, Boy William and his visitors employed tag switching, inter-sentential switching, and intra-sentential switching as three different forms of code-switching. Among the code-switching functions identified are affective, subject, quote, solidarity, and social distance. These results demonstrate that code-switching is a communication technique that is employed to foster intimacy, negotiate identity, enhance entertainment value, and increase the allure of digital information rather than just being a linguistic style. As a result, this study advances knowledge of linguistic usage in Indonesian digital media and demonstrates how crucial code-switching is in forming the identities and social interactions of the younger generation..

Key Words: Code-Switching, Sociolinguistics, Bilingulism, NebengBoyNewEra

INTRODUCTION

Speaking more than one language in daily conversation is becoming more and more frequent in the age of globalisation, particularly in multilingual societies like Indonesia. Code-switching, or alternating between languages during speech or conversation, is one phenomenon that has surfaced. In multilingual societies, code-switching is an effective way to communicate solidarity or social distance, negotiate identity, and indicate group membership Holmes (2013).

The development of digital media, especially YouTube, has made this phenomenon even more prominent. Androutsopoulos (2013) explains that digital communication platforms not only display linguistic practices, but also actively shape the way multilingual speakers use their language resources. One clear example of this can be seen in Boy William's program Nebeng Boy New Era, which shows a mixture of Indonesian and English in everyday conversations with his guests.

Wardaugh & Fuller (2021) add that code-switching is a form of transition between two languages in a single discourse or sentence, which is usually influenced by the context of the conversation and the communicative purpose. Based on this, this study aims to analyze the types and functions of code-switching in the Nebeng Boy New Era program. This study is useful for enriching sociolinguistic studies while providing practical understanding of language use in digital media that is familiar to the younger generation.

REVIEW OF RELATED LITERATURE

The phenomena of language flipping in bilingual or multilingual talks is known as "code-switching." Code-switching is the act of alternating between two languages within a same sentence or discourse, according to Poplack (1980). According to Gumperz (1982), code-switching serves a social purpose by fostering social distance, solidarity, or identity. In the meanwhile, Holmes (2013) divides code-switching into three categories: intra-sentential, inter-sentential, and tag switching. Additionally, he lists the primary purposes of code-switching, including emotive, topic, quotation, and solidarity.

1. **Types of Code-Switching According to Holmes (2013)**

Tag Switching: Inserting brief words, interjections, or conversation markers from one language into speech that is primarily in another is known as tag switching. Ming example: Customs confiscated, dà gài [PROBABLY] (Change between Mandarin Chinese and English.)

Inter-sentential Switching occurs at the boundary of a sentence or clause, where the speaker completes their thought in one language before switching to another language for the next sentence or clause.

Intra-sentential Switching Intra-sentential switching is the most complex form, occurring within the boundaries of a sentence where elements from two languages are integrated into a single sentence structure.

2. **Function Of Code-Switching According Holmes (2013)**

Solidarity and Social Distance: Code-switching can signal solidarity or create social distance between participants. It is like a linguistic tool for managing relationships. Holmes (2013) explains that "switches motivated by the identity and relationship between participants often express a move along the solidarity/social distance dimension".

Identity and Group Membership: Holmes (2013) notes that "a speaker may similarly switch to another language as a signal of group membership and shared ethnicity with and addressee" (p. 35). This function allows speakers to actively construct and display their ethnic, cultural, or social identities.

Topic: According to Holmes (2013), "bilinguals often find it easier to discuss particular topics in one code rather than another" (p. 37), indicating that topic is a significant role in code choice. This happens because speakers may have picked up particular words or ideas in one language.

Quotation: Quotation is one of the key purposes of code-switching, according to Holmes (2013). In this situation, code-switching is similar to using quote marks to replicate someone else's words in their own words. According to Holmes, the switch only includes the words the speaker claims the person being quoted spoke. Thus, the switch functions similarly to a group of quote marks. The speaker conveys the idea that these are the precise words they used, which may or may not be true.

Affective Function: involves the use of language switching to convey feelings such as annoyance, anger, affection, or solidarity. In this case, language switch functions more as an emotional signal than a semantic signal, allowing speakers to emphasize their position, strengthen interpersonal relationships, or add expressive force to their utterances.

3. Contexts

In pragmatics and sociolinguistics, context is the background knowledge that helps speakers and listeners understand the meaning of communication (Cutting, 2005). Context consists of three main types:

a. Situational context – the actual conditions of the conversation, such as the place, participants, and situation. For example, an interview in a car on the Nebeng Boy show creates a relaxed atmosphere that influences language choice.
b. Social context – the relationship between speakers, including roles, status, and closeness. Code-switching may occur to indicate familiarity or maintain social distance.
c. Cultural context – the values, norms, and beliefs that prevail in society. For example, the use of English in Indonesian media is often seen as a symbol of modernity and global identity.

Cutting (2005) asserts that understanding context is as important as language competence itself, because context explains the social reasons and meanings behind code-switching.

RESEARCH METHOD

This study uses a qualitative descriptive method with the aim of describing code-switching patterns in the YouTube show Nebeng Boy New Era. This method was chosen because it provides an in-depth description of linguistic phenomena that occur naturally in conversation. The research data was obtained from two episodes of Nebeng Boy New Era that aired between November 18, 2024, and April 10, 2025, namely the episode with Vidi Aldiano and the episode with Sheryl Sheinafia. These two episodes were chosen because they featured a high frequency of code-switching, making them relevant for analysis. The data collection process was carried out through observation and documentation, then each conversation was transcribed in detail to record all forms of code-switching that appeared.

Research tools included transcription software, laptops, and earphones. Holmes' (2013) theory, which distinguishes between three categories of code-switching—tag switching, inter-sentential switching, and intra-sentential switching—was then used to code the transcribed data. The data was then examined to determine the purposes of code-switching, which included themes, quotations, emotive functions, identification and group membership, solidarity and social distance, and more.The analysis was conducted in three stages: data identification, classification according to type and function, and interpretation based on the context of the

conversation. With these steps, the study is expected to provide a complete picture of the role of code-switching in the interaction between Boy William and his guests in digital media.

FINDINGS AND DISCUSSION

Based on the information gathered about the research problem, the author provides an analysis of the study. The types and functions of code-switching that are present in talks between Boy William and his English-and Indonesian-speaking guest, Nebeng Boy New Era, are the main focus of the research data. After that, the data was examined using Holmes' (2013) code-switching hypothesis. The author offers the research findings in this part. An examination of the research data is provided below.

4.1 Types of Code-Switching

Holmes (2013) distinguishes three categories of code-switching in sources that utilise the term. These include intra-sentence switching, inter-sentence switching, and tag switching. Based on the forms and reasons of code-switching employed in this YouTube video, the author finds a number of primary motivations for code-switching activity, each of which serves distinct communicative and social goals. The author then tries to explain the facts.

1. Tag Switching

Inserting brief words, interjections, or conversational signals from one language into speech that is primarily in another is known as tag swapping. Holmes (2013) states that emblematic switching or tag switching are other names for tag switching.

Video 2

*Boy: semua lagu sama dia **right**? 8.54*
Sheryl: iya sama repo 8.55

In this excerpt, Boy uses Indonesian as his primary language: "*semua lagu sama dia.*" *However, at the end of the sentence, he adds the English tag "**right**?"* to seek confirmation from his interlocutor. This language switch does not change the topic of conversation or the main content of the utterance, but merely adds a brief interactive marker. According to Holmes (2013, p. 35), this phenomenon is tag-switching, because the English element "right?" functions as a tag that smooths the conversation and maintains social interaction without changing the core meaning of the sentence.

2. Inter-sentential switching

Inter-sentential switching is the process by which a speaker finishes a sentence in one language before moving on to another. This kind of switching "requires greater proficiency in both languages, as the speaker must follow the grammatical rules of both languages," according to Holmes (2013).

Video 1

Boy: Your father self-speaker Ya (3.41)

> *Vidi: Ya waktu itu gua udah gede gua udah gede. **I mean like He's a Hustler too**. Gua sebagai anak pertama gua agak lumayan melihat perjuangan Bapak gua sampai dia bisa dibilang ya nyamanlah hidupnya itu, tapi dulu susah men (3.41-3.56)*

The utterance "**I mean like he's a hustler too**" shows a form of inter-sentential code-switching. Holmes (2013) explains that inter-sentential switching occurs when the speaker switches from one language to another between different sentences or clauses. In this data, Vidi initially uses Indonesian ("Ya waktu itu gua udah gede gua udah gede"), then switches completely to English with the sentence "I mean like he's a hustler too." This code-switching clearly occurs at the boundary of sentences, so it does not mix structures within a single sentence.

3. Intra-sentential Switching

Within a sentence, intra-sentence transfer takes place when components of two languages are combined to form a single sentence structure. Holmes (2013) highlights that this type requires speakers to have "good command of both codes" and is the most advanced form of bilingual competence. Examples and debates of intra-sentential switching include the following:

Video 2

Sheryl: Jadi aku kayak udah sangat I have made so much peace with it (1.41)

Boy: What do you mean peace so you hated it for (1.45)

The utterance "Jadi aku kayak udah sangat I have made so much peace with it" is an example of intra-sentential code-switching. Switching occurs when the speaker inserts elements of another language into a sentence structure without interrupting the flow of speech. In this data, Sheryl opens her statement with the Indonesian "Jadi aku kayak udah sangat..." and then continues with a full clause in English "I have made so much peace with it." Thus, this utterance can be categorized as intra-sentential code-switching, because both languages are combined in a single sentence structure.

4.2 Function of Code-Switching
1. Solidarity and Social Distance

Holmes (2013) explains that "code-switching driven by identity and relationships between participants often reflects shifts along the solidarity/social distance dimension" (p. 35). Code-switching can signify solidarity or create social distance between participants, functioning as a linguistic tool for managing relationships. The following is an example of analysis and discussion.

Video 2

*Boy: semua lagu sama dia **righ**t? 8.54*
Sheryl: iya sama repo 8.55

In this data, the word "right" is an example of tag switching or emblematic switching as described by Holmes (2013). Its function is more social than informational. In this context, Boy William adds the word "right" to ask for confirmation from the interlocutor while keeping the conversation interactive. In addition, the use of English, which is popular among urban

youth in Indonesia, also functions as a solidarity marker, as it creates a relaxed, familiar atmosphere and demonstrates a modern communication style. Thus, the main function of the code-switching "right" is to build solidarity and strengthen the social relationship between the speaker and the interlocutor, as explained by Holmes.

2. Topic

Holmes (2013) notes that "bilingual speakers often find it easier to discuss certain topics in one code than in another" (p. 37), suggesting that topic is an important factor in code choice.

Video 1

Vidi: Eh a lot of people don't know ya gua tuh malahan Sebelum gua masuk industry. Gua kan **I had an album already** *kan, gua bikin lagu tuu di rumah semuanya tuh rekaman, gue tuh di rumah, gue tuh I don't have the like you know the big budget all the big. 1.31-1.43*

Vidi uses the code-switching phrase "**I had an album already**" in the middle of an Indonesian sentence. This language shift functions as a topic function according to Holmes (2013), because the topic being discussed is Vidi Aldiano's musical career before entering the industry. By choosing English in this part, Vidi emphasizes important information about his existence as a musician who already had an album from the start. This expression makes the topic of conversation sound more formal, credible, and relevant to the context of the music industry, which often uses English terms. Therefore, the function of code-switching in this sentence is topic, as it helps clarify the main discussion, namely Vidi's music career before he became widely known in the entertainment industry.

3. Quotation

Holmes (2013) explains that speakers often switch codes "to quote someone" or quote proverbs and famous expressions, where "code switching functions like quotation marks".

Video 1

Boy: **Every illness will die**. *Kalau kita semangat hidup. Gua ngelihat lu juga gua yang ketampar Fit jujur like some days I complain about my life Kok begini ya Kok begini aku and i'm like look at Vidi Aldiano say that I'm telling You (12.34-12.50)*

In the sentence, "Every illness will die", the part that is a quotation. This expression is a proverb or wise statement that Boy quotes in English to emphasize a positive view of the spirit of life. According to Holmes (2013, p. 38), a quotation occurs when the speaker repeats someone else's words or conveys a proverb in its original language, so that the code switch functions like quotation marks in speech. By quoting this proverb, Boy presents an external voice to reinforce the meaning he is conveying, while maintaining the original nuance of the expression so that it sounds more authentic and authoritative.

4. Affective Function

Holmes (2013) notes that code-switching has an affective function when used to express emotions, create humor, or achieve certain rhetorical effects. Code-switching can "achieve a variety of interesting rhetorical effects" by combining languages to express emotions.

Video 1

Vidi: Ya waktu itu gua udah gede gua udah gede. **I mean like He's a Hustler too**. *Gua sebagai anak pertama gua agak lumayan melihat perjuangan Bapak gua sampai dia bisa dibilang ya nyamanlah hidupnya itu, tapi dulu susah men (3.41-3.56)*

The phrase "I mean like he's a hustler too" demonstrates the function of affective switching as described by Holmes (2013). This function arises when the speaker wants to express certain emotions or attitudes more strongly through another language. In this case, Vidi uses English to emphasize his admiration and respect for his father. The expression "he's a hustler" sounds stronger, more expressive, and more meaningful in English than its Indonesian equivalent, thus producing a greater emotional effect. In addition, the use of the phrase "I mean" also clarifies his intention and adds emphasis to his statement. Thus, this code-switching serves primarily to convey feelings (affective function) and strengthen the rhetorical power of Vidi's personal narrative.

DISCUSSIONS

In terms of code-switching types, the Boy & Vidi episode produced 34 data points with the following details: tag switching (1), inter-sentential switching (27), and intra-sentential switching (6). The most dominant type was inter-sentential switching, indicating deliberate language switching between sentences, which signifies Boy and Vidi's comfort in switching between Indonesian and English during professional conversations. Meanwhile, the Boy & Sheryl episode produced 21 data points with the following details: tag switching (1), inter-sentential switching (3), and intra-sentential switching (17). The dominant type is intra-sentential switching, which describes Boy and Sheryl's tendency to mix languages within a single sentence, reflecting their bilingual flexibility and a more fluid and expressive communication style compared to Boy & Vidi's interaction.

Table of frequency Types Code-Switching

No	Types of Code Switching	Video 1	Video 2
1.	Tag Switching	1	1
2.	Inter-sentential Switching	6	3
3.	Intra-sentential Switching	27	17

In terms of code-switching functions, the Boy & Vidi episode produced solidarity (4), identity (0), topic (3), quotation (1), and affective (12), with a dominance of affective functions used to express emotions, emphasize points, and create humor or intimacy. In the Boy & Sheryl

episode, the distribution is solidarity (3), identity (0), topic (5), quotation (0), and affective (10). Once again, the affective function dominates, showing its role in maintaining a relaxed and emotional atmosphere. The absence of the identity function in both episodes shows that code-switching is not used to negotiate cultural identity, but rather focuses more on relational and affective goals.

Table of frequency of Functions Code-Switching

No	Types of Code Switching	Video 1	Video 2
1.	Solidarity and Social Distance	4	3
2.	Identity and Group Membership	0	0
3.	Topic	3	5
4.	Quotation	1	0
5.	Affective	12	10

CONCLUSION

This study provides a comprehensive overview of the code-switching patterns used by Boy William and his guests on the Nebeng Boy New Era show. Analysis of two episodes shows that all types of code-switching according to Holmes (2013) appear, namely tag switching, inter-sentential switching, and intra-sentential switching. In the episode with Vidi Aldiano, inter-sentential switching was more dominant, while in the episode with Sheryl Sheinafia, intra-sentential switching was used more frequently. This difference shows the variation in the communication styles of each guest: Vidi tended to switch languages clearly between sentences, while Sheryl was more flexible in mixing languages within a single sentence. In terms of function, this study found that the affective function was the most dominant in both episodes. This function is used to express emotions, emphasize points, create humor, and keep the conversation relaxed. Other functions such as solidarity, topic, and quotation also appear, albeit to a lesser extent, while the identity function is not found. This shows that code-switching is used more as an interpersonal and expressive communication strategy rather than to assert social or cultural identity.

Overall, the results of this study confirm that code-switching in Nebeng Boy New Era is not merely a linguistic phenomenon, but rather an important communication strategy for building relationships, conveying messages more effectively, and strengthening the appeal of entertainment in digital media. This bilingual practice reflects high linguistic competence as well as creativity in utilizing two language systems alternately to reach young Indonesian audiences who are increasingly accustomed to mixing Indonesian and English. The implications of this research are that code-switching in digital media can be understood as a linguistic practice that contributes to the construction of the communication style of the younger generation, enriches sociolinguistic studies on bilingualism, and provides insights for

media practitioners and content creators on how to utilize language strategies to increase closeness and appeal to audiences.

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