



Illocutionary Analysis on Code-Switching Used by the Characters of “*Layangan Putus*” the TV Series

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Abstract. Illocution and code-switching can occur simultaneously in communities where many languages are spoken. “*Layangan putus*” is a viral TV series that uses code-switching on social media. Besides Indonesia, the TV series has become viral in many countries, including America and Singapore. This research was conducted a qualitative using discourse analysis method, and the object was the characters of “*Layangan Putus*” TV series. Furthermore, the data were in the form of a transcript of the character’s 460 utterances in 1–10 series which contain code-switching. The result concluded that the character used illocutionary in every series of dominant and assertive functions while conducting code-switching. In every show, the characters express themselves through facial expressions and use a mix of languages to have conversations with one another, making code-switching a common inter-sentential function.

Keywords: Illocutionary · Code-switching · *Layangan Putus* · The TV series

1 Introduction

A language is a tool used by humans to communicate. People are expected to build interrelationships and relationships to promote interaction in society. Language continues to be used as a means of expressing human feelings, emotions, and ideas through the use of sounds, gestures, and pattern-based signals. This allows people to send and receive information [1] and it is a tool for interacting with the social world [2]. Therefore, language is a technique of enlisting others to participate in certain actions, enabling communication.

In language, the speech act is one of the human expressions used in communication. It concerns the speaker’s communicative intention in producing an utterance and the goal for which the speakers utilized the language, such as making a request, apologizing, and reporting [3]. There are three sorts of speech acts, locutionary, illocutionary and perlocutionary. In the research by Kumala [4], the locutionary act is the actor’s utterances, and the most common in the *Croods* movie is asking and commanding. The perlocutionary act is frequently employed in a non-literal sense, and Tumimomor, Imbang, and Kalangi [5] showed that the speaker’s or addressee’s standing influences the actions performed

by the characters in the series. This is evidenced by how the nobles did their illocutionary acts compared to the show's peasants. The speaker's history or status impacts their ability to undertake illocutionary acts and inspire appropriate responses from the addressee.

According to Situmorang, and Handayani [6], illocutionary acts are classified into Assertives, Directives, Commisives, Expressives, and Declarative. In studies from Rahayu, and Parmawati [1], analysis of language style and the illocutionary act in the teen lit novel "The Perfect Husband" written by Indah Riyana found that the language style discovered is five. However, this is casual because it is a teen lit novel, and the illocutionary act discovered is five, but largely directive and expressive is utilized. According to Larasati, Arjulayana, and Srikandi [7], assertive, commissive, expressive, and illocutionary directive acts were detected in "Donald Trump's talks". Even though the types of illocutionary acts detected in the remarks were identical, their frequency of appearance was different. In both talks, Donald Trump used largely assertive illocutionary acts and stated categories of illocutionary acts. Some utterances are included in the assertive type of illocutionary acts since they fit with Searle's suggested explanation of the assertive type.

Some analysis of illocutionary acts in movies based on Ramayanti, and Marlina [8] stated that in the findings, directions account for 44% of all speech acts used. The characters in the film "Tangled" employ directives because one wants the other to accomplish something. According to Situmorang, and Handayani [6], in the "Anger Management" movie, the most common illocutionary act was data for a directive. This was because some people loved to employ directive illocutionary acts to express their feelings, and others liked to ask people not to do anything. Based on the research on illocutionary acts, the directives speech act is the highest utterance in a cartoon "Spongebob Squarepants" movie. Additionally, Rahayu, Arifin, and Ariani [9] stated that because the main characters typically convey their utterances, directives are the most common sorts of illocutionary conduct out of the total 55 in "Mirror Mirror" movie. In studies analysis of illocutionary acts in some YouTubes based on Rizki, and Golubović [10] studies, the most common sort of speech act was representative, which was used in 56 of the utterances. According to Sholihah, and Syahrizal [11], representatives, directions, declarative, and commissive are the types of illocutionary speech acts observed. Each type of speech act conveys a different meaning, with representative most often utilized by Ustadz Hanan Attaki's youtube. It corresponds to the illocutionary speech act theory, as religious speech includes factual issues voiced by authorities.

According to Santosa, and Kurniadi [12], the teacher follows the communicative language teaching principle in the classroom using directive acts. The use of directed speech appears to contribute to improving students' productive abilities. The research concludes that categorizing speech acts influences the teaching method. Based on the investigations from Armistany, and Zamzani [13], the teacher at SMK N 1 Klaten uses five functions of illocutionary speech acts in-class learning interactions. Assertive functions are stating and protesting, the directive includes demanding and advising, expressive functions such as greeting and praising, commissive are promising and offering something, while declarative involves giving a name.

Illocutionary speech acts in social media are intended to persuade the listener to perform actions by the speaker's intentions. According to the data, the illocutionary act of the online shopping account @nyxcosmetics is in the form of the directive and expressive acts. The directives illocution acts are both commanding and obstructive [14]. Albab, and Setiawan [15] research on Lazada Id's Instagram revealed that directive illocutionary speech actions of the command, request, order, and suggestion types are suitable for convincing customers to read and watch Lazada's status or images, videos due to its peculiar effect. According to the research, the wording on the Lazada Id advertisement uses various illocutionary directive texts to bring clarity to consumers and society.

In terms of code-switching, there are several types, regarding Pradina [16]: Tag-switching, Intra-sentential switching, and Inter-sentential switching. Code-switching is a phenomenon that occurs in a variety of media, including social media. Instead of adopting only one language, this method makes it easier to develop a feeling of community. Therefore, it is a fascinating topic for sociolinguistics research [17]. In an analysis, as found in a television advertisement written by Girsang [18] in ANTV television advertisements, three types of this method were discovered, namely Intra-sentential, Inter-sentential, and Tag. Inter-sentential switching was the most common type, contributing to 32%. Wahyudi, Arifin, and Setyowati [19] found code-switching in the "Eastern Promises" film, where 10 characters perform inter-sentential, tag, and intra-sentential code-switching. Furthermore, four social elements were discovered in each code-switching practice, namely participant, setting, topic, and function. The social elements that cause the ten characters to undertake code flipping in their utterances demonstrated language variation as a product of the interaction with social aspects in society. Within social groups, code-switching refers to using various dialects, accents, language combinations, and mannerisms to project a specific identity. Everyone uses code-switching to modify their linguistic style depending on who they are talking to, what they are talking about, where they are, and other factors.

The study found some studies related to code-switching. Hutaaruk [20] revealed that lecturers frequently used inter-sentential code-switching in learning. The prevalence of code-switching in Indonesian suggests that the other language significantly impacts the first language [21]. As seen by the prevalence of assertive, expressive, and directive speech acts in Taglish utterances, code-switching between Tagalog and English is also a help to students' engagement in classroom interactions. Furthermore, the student's employment demonstrates relational work [22]. In teaching and learning, code-switching was kept as an advantage because it provided various purposes in terms of subject delivery and communication in the classroom [23].

Results show that 86.40% of students and 81% of teachers use code-switching when interacting online, and WhatsApp is the most popular social networking app. Furthermore, the findings revealed that students' attitudes are largely favorable [24]. In Instagram studies by Kamariah [25], code-switching refers to using more than one language or variety in discourse. It is described as the competence of the bilingual speaker when communicating. The types of code-switching used in Instagram accounts are tag, intersentential, and intrasentential code-switching.

Based on the study from the Youtube channel, public personalities and guests employed 185 examples of code-switching. There were seven reasons why celebrities

changed their language: 75 data of talking about a specific topic, 2 data of quoting someone else, 1 data of being emphatic about something, 13 data of interjection (inserting a sentence filler or sentence connector), 27 data of clarification repetition, 63 data of intention to clarify the speech content for the interlocutor, and 4 data of expressing group identity [26]. Furthermore, Ibar, Iwan, Jendra, Made, and Utami [27] also found studies on the youtube channel. After analyzing the data, three forms of code-switching were discovered. There are 10, 3 and 0 intra-sentential, inter-sentential, and iconic switching data. Meanwhile, code-switching serves the purpose of personalization vs. objectification, repetition, interruption, and message qualification. This means that two functions are missing: quotation and addressee specification, because Cinta Laura Kiehl's utterances do not quote other people's ideas or switch to send the message to one or more potential addressees. The data from a transcript of boy William's talk show program on youtube, intersentential switching is the most common sort of code-switching in video 1, followed by intra-sentential switching and emblematic switching. Intra-sentential switching is the most common form in video 2, followed by inter-sentential switching and emblematic switching [28].

According to Dira, and Paskalina [29], intra-sentential, inter-sentential, and tag switching were used in the series, and the vocabulary utilized was primarily taken from everyday discourse. Some medical and financial phrases are also included because the character's evolution and the story's plot are connected. Unlike the findings cited by Wang [30], code-switching is portrayed naturally in these TV shows as a depiction of interpersonal meanings in everyday life. People use code-switching to convey their emotions and to negotiate interpersonal relationships amongst individuals. The Javanese language switched codes in the film "Yowies Ben" because the screenplay's background depicted actors from Malang, East Java [31].

According to various studies from films, movies, TV series, youtube, and classrooms, many illocutionary acts use directives. However, in this study of TV series, the illocutionary "Layangan putus" TV series on code-switching that is frequently used is assertive and inter-sentential. The characters describe their emotions through facial expressions and communicate in two languages.

All the above showed that code-switching and speech acts could happen simultaneously in a community where many languages are spoken. In "*Layangan Putus*", the TV series commonly used illocutionary acts contain code-switching in communication by the characters in Indonesia-English in every series. "*Layangan Putus*" used illocutionary social media because the data showed that the series is trending in Indonesia and several countries. It has managed to occupy the first trading position in 15 countries: America, Malaysia, the Netherlands, Singapore, Hong Kong, Australia, Japan, Germany, France, Turkey, Russia, Austria, Belgium, and New Zealand. The characters were played by Kinan, Aris, Lola, Raya, Andre, Lydia, Irfan, Alif, and Miranda. This research took 460 utterances in 1–10 series illocutionary containing code-switching. TV series were selected because it is not well used in many studies like movies, youtube, speeches, and novels. Therefore, this recent research aims to determine the dominant illocutionary types used by the character utterance in "*Layangan putus*", the TV series which contains code-switching. Attention has been narrowed to illocutionary involving code-switching since the character makes frequent use in every series.

2 Method

This research was conducted a qualitative using discourse analysis method. The data were in the form of a transcript of the character's 460 utterances in 1–10 series which contain code-switching. The study concentrated on research to explain the illocutionary code-switching type used by the characters in “*Layangan Putus*” TV series. The series was obtained from flat form streaming WeTV Malaysia. The steps technique for collecting the data are (1) downloading and watching from series 1–10, (2) identifying and classifying the types of the illocutionary act of the characters, (3) selecting utterances, and (4) analyzing the types of illocutionary containing code-switching from the characters, (5) coding every utterance used. The coding system in analyzing the data was “*Utterances*”: *Series/Character/Illocutionary/Code-switching type/Part of series*”. In collecting the data, the character symbolized Kinan: Kn, Aris: Ar, Andre: An, Raya: Ry, Miranda: Mr, Irfan: If, Lola: Ll, Dita: Dt, Lydia: Ly, and Alif: Al. And the illocutionary used by the character would be underlined.

3 Result and Discussion

The type of illocutionary containing code-switching in “*Layangan Putus*” TV series was analyzed. The data were obtained from the transcript of the characters in every series. There were 5 and 3 types of illocutionary acts and code-switching. The total number of illocutionary containing code-switching in the TV series was 460 utterances, and the result of the analysis shows by Table 1.

In the case of the illocutionary act, the writer observed 460 utterances that contain code-switching used by the characters of “*Layangan Putus*” TV series. Based on Fig. 1, assertive, directives, expressive, declarative, and commissive speech acts are used by the characters performed code-switching. The writer describes that the character of “*Layangan Putus*” in the TV series usually used assertives speech acts (62%) when the characters performed code-switching in the series. The characters often used directives speech act (17%). Then the character rarely used expressive (9%) and declarative (9%). And finally, the characters very rarely used commissive speech act (3%).

In the case of the type of code-switching used by the character, the following chart will be presented:

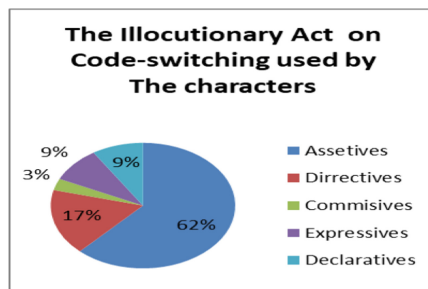


Fig. 1. The illocutionary act on code-switching used by the characters

Table 1. Illocutionary on code-switching utterances

No	Data	Utterances
1	Part 1.A/If/Directives/Inter-sentential/2	<u>By the way</u> si Andre diundang juga
2	Part 1.A/Mr/Expressives/Inter-sentential/5	Raya sudah punya adik sekarang, <u>I can't believe it</u>
3	Part 1.A/Kn/Assertives/16/Tag-sentential/16	<u>Really?</u> yaps
4	Part 1.B/Mr/Assertives/33/Tag-sentential/33	Oh engga, <u>What's up</u>
5	Part 1.B/Mr/Expressives/Inter-sentential/37	Tapi kamu sehat kan? <u>Take care</u> ya...
6	Part 1. B/Ry/Declaratives/Inter-sentential/36	Papip.... <u>Lets' go swim</u> , papipnya ke mana mim?
7	Part 2.A/Ly/Commissives/Inter-sentential/52	Mas with all this drama I will choose <u>you</u> . Aku sayang banget sama kamu
8	Part 2.A/Mr/Declarative/Inter-sentential/59	Oke fine, <u>I have to go</u>
9	Part 2.A/Ar/Declaratives/Inter-sentential/50	Kok lucu aku serius. Aku ingin hadiahnya cepet nyampe di kamu, <u>but we have to be smarter.</u>
10	Part 2.B/Mr/Assertives/Inter-sentential/79	It's a bad idea. Yes, aku gak ngerti kenapa kamu mau datang
11	Part 2.B/Mr/Asseertives/Inter-sentential/82	<u>and I think Brandon knows too.</u> Makanya akhir-akhir ini dia coba bikin masalah terus
12	Part 2.B/Mr/Assertives/Intra-sentential/85	<u>I watched him fail time and time again until one day</u> dia kehilangan semuanya
13	Part 3.A/Ar/Directives/Inter-sentential/95	Ya emm bentar aku lagi ada temen aku lagi berduka emm oke <u>I get go.</u>
14	Part 3.A/If/Expressives/Inta-sentential/97	<u>Oy boy nice out night chill out time...</u> Waktu santai, yuhuu...
15	Part 3.A/Dt/Assertives/Intra-sentential/100	Kenapa si padahal dia kan bukan orang yang asing-asing banget gitu lo. <u>Exacly makannya he is not bad</u> ganteng lumayan, kerja di workbank, masih singgel, umur litertis. Nah lo la malah hobinya duda jomblo aneh lu.
16	Part 3.B/Ar/Commissives/Inter-sentential/105	Aku minta maaf. Besok aku yang nganterin kamu <u>I'll take care for Raya.</u>
17	Part 3.B/Ar/Expressives/Inter-sentential/104	Oke aku minta maaf <u>I'll make it up to her tomorrow</u> kamu kenapa, kenapa sayang, cerita dong

(continued)

Table 1. (continued)

No	Data	Utterances
18	Part 3.B/Ar/Assertives/Inter-sentential/106	<u>I love you so much</u> , kinan, <u>so much</u>
19	Part 4.A/Ar/Assertives/Inter-sentential/113	Nan nggak ada yang namanya hutang budi. <u>We are friends, that's what friend do</u> , <u>we have each other's back</u>
20	Part 4.A/Ar/Directives/Inter-sentential/116	Kok masih gitu mukanya ke papip, <u>want to get some ice cream?</u>
21	Part 4.A/Ar/Assertives/Tag-sentential/117	Really?
22	Part 4.B/Ar/Commissives/Inter-sentential/128	Kinan yang aku kenal itu, kinan yang tidak pernah bohong, <u>You're not a good lying, so tell me</u> . Kamu buka handphone aku
23	Part 4.B/Ry/Expressives/Intra-sentential/132	Ih papipi nggak mau kalah deh, <u>welcome home mamim, welcome home too papip</u>
24	Part 4.B/Ry/Assertives/Inter-sentential/137	kalau dorong pelan dong, <u>Brandon, are you oke 2</u>
25	Part 5.A/Ar/Directives/Inter-sentential/146	<u>Miranda, can I talk</u> . Soal pagi tadi anggap aja tidak ada yang terjadi
26	Part 5.A/Ar/Assertives/Tag-sentential/144	Oke hmm, <u>I'll see you</u>
27	Part 5.A/Ar/Directives/Intra-sentential/149	Tapi, <u>we all have secret</u> kita semua punya rahasia
28	Part 5.B/Ar/Assertives/Intra-sentential/179	<u>I know that she's playing something with me, she's playing a game, and I can see that</u> Iya betul, dia ga punya bukti apa apa jadi kita bisa yaudah santai aja ga ada apa apa tapi kalo dia ngerasa pegang kartu aku
29	Part 5.B/Ar/Assertives/Intra-sentential/180	Just because of that aku pegang banget kartu dia, semuanya <u>good</u> . <u>I mean</u> ya ga ada yang perlu dikhawatirkan.
30	Part 5.B/Ry/Assertives/Inter-sentential/181	Brandon told me that he has <u>two schools now</u> Tapi sekolah satunya cuman ada satu guru
31	Part 6.A/Ly/Declaratives/Intra-sentential/193	Emang semua ini kompetisi kan mas dan aku dulu selalu jadi <u>runner up</u> , <u>because she always wins the first place</u> . Sekarang kamu jujur deh mas sama aku
32	Part 6.A/Ar/Assertives/Inter-sentential/195	Iya kita bergerak maju ke depan sama-sama hati-hati percaya ya sama aku okay. <u>We're moving forward</u>

(continued)

Table 1. (continued)

No	Data	Utterances
33	Part 6.A/Ly/Assertives/Inter-sentential/201	<u>Good, so, so, you're Raya's best friend and Raya is your best friend, do you want to know who is my best friend?</u> <u>This is my best friend my name is Brandon</u>
34	Part 6.B/Kn/Assertives/Tag-sentential/245–246	Ok, <u>Fine</u> kamu kerja keras. Thank you. Yakin Cuma buat aku dan Raya? Ini apa? Lydia Danira itu siapa mas?
35	Part 6.B/Kn/Assertives/Inter-sentential/246	Kamu bawa dia ke Cappadocia, mas. <u>It's my dream, not her</u>
36	Part 6.B/Ar/Assertives/Inter-sentential/249	<u>I don't know what're you talking about</u>
37	Part 7.A/Ly/Assertives/Intra-sentential/257	Aku lagi di jalan kan... <u>It's my first day at school, di sekolah Raya</u>
38	Part 7.A/Ar/Assertives/Inter-sentential/259	Ya gaklah Intinya ini bukan salah kamu sama sekali, <u>please don't think that way, okay...</u>
39	Part 7.A/Kn/Assertives/Intra-sentential/264	<u>you know what I feel?</u> kamu ngerti gak apa yang aku rasain
40	Part 7.B/Ar/Assertives/Inter-sentential/268	<u>I killed the baby,</u> bukan salah kamu
41	Part 7.B/LI/Assertives/Inter-aentential/273	Tadi mau meeting deket sini jadi mampir dulu, <u>I brought you pudding, chocolate?</u>
42	Part 7.B/LI/Assertives/Intra-sentential/274	<u>Nan, what happened? I know you're not okay, so please tell me, i'm okay, do you not, I'm okay lak. Nan lo itu gak okay</u>
43	Part 8.A/Ry/Expressives/Tag-sentential/318	<u>Good night,</u> mamim
44	Part 8.A/Al/Declaratives/Inter-sentential/315	anyway, who is this unlucky <u>girl?</u> Jadi Kinan udah tau semua chat lo? Oke jangan-jangan waktu lo ngilang lo pergi sama cewek itu
45	Part 8.A/Kn/Expressives/Tag-sentential/317	<u>Goog night</u> sayang
46	Part 8.B/An/Expressives/Inter-sentential/325	Tenang-tenang aku cuman mau kamu cepat selesai want to see you happy. <u>That's what friend do, we help each other out, You need my help. I'm helping you out, It's fine, don't worry about it.</u>

(continued)

Table 1. (continued)

No	Data	Utterances
47	Part 8.B/An/Expressives/Inter-sentential/326	Bye the way mereka setelah bongkar-bongkar kayak gitu mau dibikini menu-menu enggak. Because <u>I really want to see you happy, just be happy 2</u>
48	Part 8.B/Kn/Assertives/Tag-sentential/330	<u>So, are you? I see</u>
49	Part 9.A/Ar/Directives/Intra-sentential/348	<u>Wait, let me talk first.</u> Sebelum kejadian waktu itu, aku ngejar kamu
50	Part 9.A/Ar/Expressives/Tag-sentential/351	Welcome home! Yes, Raya, enggak bisa gendong, sakit masih
51	Part 9.A/Ly/Directives/Intra-sentential/370	<u>You can write when you're happy, or when you're sad,</u> itu lebih bagus kalau ditulis, Raya lagi sedih ya
52	Part 9.B/Ar/Commisives/Inter-sentential/386	<u>I'm not going to leave her for you.</u> Aku tidak akan pernah meninggalkan dia
53	Part 9. B/LI/Directives/Inter-sentential/389	Menurut gua cerai atau enggak, kalau lu cerai hak asuh sama istri, kalau lu enggak cerai aris enggak bisa menikah walau dinegara manapun, <u>so it's either you let him go or you let her in.</u>
54	Part 9.B/Ar/Directives/Inter-sentential/396	Papi mau jujur sama kakak. <u>Can I honest?</u>
55	Part 10.A/An/Assertives/Inter-sentential/434	<u>I just want to see you happy.</u> Kembalikan Kinan yang dulu
56	Part 10.A/Ar/Assertives/Intra-sentential/421	Aku mesti ngomong dululah ama dia pelan-pelan. <u>I need to make sure that she will be okay with this. Again.</u>
57	Part 10.A/Ar/Assertives/Inter-sentential/422	Kamu juga ga mau nantinya kedepannya tiba-tiba nanti ada masalah. <u>it's all good, okay? I'll take care of everything. I promise you. I love you</u>
58	Part 10.B/Kn/Directives/Tag-sentential/448	<u>go ahead</u>
59	Part 10.B/Dt/Directives/Tag-sentential/455	<u>Go!</u>
60	Part 10.B/Ar/Assertives/Inter-sentential/450	<u>I have good news, and we are getting a married</u>

Figure 2 displays 460 the total number of code-switching discovered. As the result, inter-sentential switching become the most frequently used by the character at 76% of the percentage, intra-sentential switching was frequently used by the character at 14%

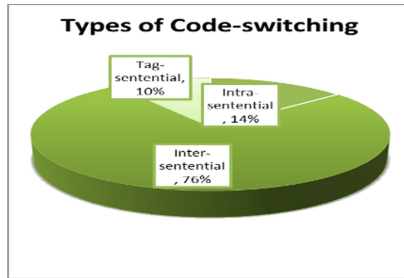


Fig. 2. Types of code-switching

of the percentage, and Tag switching are less used in her utterances with 10% of the percentage because the characters rarely put a tag phrase in their utterances.

In the “*Layangan Putus*” TV series, there are phrases that contain illocutionary. The discussion of this research finds that the problem is to analyze the types of illocutionary code-switching in the TV series. Furthermore, illocution binds the speaker to the truth of what the character said to the listener, such as bragging, affirming, standing, claiming, complaining, conclusion, and characterizing. The type of code-switching the host used in connection with the kind of illocutionary forces present at the speech act level reveals the situational purpose [16] and [32] defined code switching corpus occurred because differences in status, education, relationships, and aims.

4 Conclusion

The data in the “*Layangan putus*” TV series were in the form of a transcript of 460 utterances in 1–10 series. In conclusion, the main illocutionary function in each series was assertive, and the most common type of code-switching was inter-sentential. This is because the characters in each series express their emotions through facial expressions and employ two language combinations.

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