

ANALISIS POLA STRUKTURAL ALIH KODE DALAM PERCAKAPAN FIKI NAKI DI OMETV

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ABSTRAK. Penelitian ini bertujuan untuk menyelidiki pola struktural peralihan kode yang digunakan oleh Fiki Naki, seorang kreator konten Indonesia yang telah menarik perhatian karena kemampuan multibahasanya dengan 6,5 juta pelanggan di YouTube. Penelitian ini berfokus pada analisis struktural menggunakan Tipologi Peralihan Kode Poplack (1980). Metode deskriptif kualitatif digunakan untuk menganalisis ujaran dari video YouTube Fiki Naki. Hasil penelitian menunjukkan bahwa peralihan antarkalimat adalah jenis peralihan kode yang paling dominan yang digunakan oleh Fiki Naki. Struktur ini menunjukkan bahwa pembicara beralih pada batas kalimat. Pergeseran bahasa terjadi ketika satu ujaran disampaikan sepenuhnya dalam satu bahasa sebelum beralih ke bahasa lain. Dominasi jenis ini membuktikan bahwa peralihan kode dalam komunikasi digital spontan bukanlah pencampuran bahasa secara acak, melainkan strategi struktural yang solid untuk memastikan kejelasan pesan dan bentuk penghormatan terhadap identitas linguistik lawan bicara.

Kata kunci: Alih kode, Fiki Naki, Multibahasa, Komunikasi Digital

THE STRUCTURAL PATTERNS OF INTER-SENTENTIAL SWITCHING IN FIKI NAKI'S OMETV CONVERSATIONS

ABSTRACT. This research aims to investigate the structural patterns of code-switching used by Fiki Naki, an Indonesian content creator who has gained attention for his multilingual abilities with 6,5M subscribers on YouTube. This research focuses on a structural analysis using Poplack's (1980) Typology of Code-switching. A qualitative descriptive method was employed to analyze utterances from Fiki Naki's YouTube videos. The findings reveal that Inter-sentential Switching is the most dominant type of code-switching used by Fiki Naki. This structure indicates the speaker switches at sentence boundaries. The language shift occurred when one utterance was delivered completely in one language before switching to another. The dominance of this type demonstrates that code-switching in spontaneous digital communication is not a random mixing of languages but rather a deliberate structural strategy to ensure message clarity and a form of respect for the interlocutor's linguistic identity.

Keywords: Code-switching, Fiki Naki, Multilingual, Digital Communication

INTRODUCTION

As humans, we need to know that language has a significant role in how people communicate and connect with others. According to Apriyanto (2020) Language helps us to share ideas, convey our feelings, build relationships, and participate in society. Moreover, language is greatly connected to identity, culture, and our worldview (Hamidi & Belkaid, 2023). It shapes how we see the world and how we want to attract someone's attention. In multilingual societies, language is also an essential tool for conveying meaning across cultural and linguistic differences.

In the current digital era, the intensity of communication needs between individuals from diverse linguistic backgrounds has increased. People need to actively adjust their speech to bridge the diversity and achieve mutual understanding. Adapting our communication style and respecting cultural differences can enhance interpersonal relationships (Asteria et al., 2025). The most common way to bridge the diversity is through code-switching, where people spontaneously switch multiple languages in a single conversation (Soplanit et al., 2023). Code-switching

is not merely a random switching or inserting of different languages, but a meaningful communication practice (Al-Oraibi & Himood, 2022). According to Gumperz (1982), "The juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems" emphasizes that this way can help people to maintain conversation, negotiate linguistic diversity more smoothly, and express themselves with more confidence.

In line with globalization trends, people often switch their language on various platform that connects people from diverse linguistic and cultural backgrounds. In this context, code-switching in digital communication has become a complex phenomenon influenced by linguistic, social, and technological factors, as speakers are required to adjust their language depending on the interactional context and their interlocutors (Hasan & Benny, 2025). It is widely observed as a strategy used by speakers to manage interaction, adapt to the interlocutors, and navigate multilingual environments (Aprinyza, 2022).

One such example is OmeTV, a video chat platform that connects strangers randomly from

around the world. In this platform, people's conversations are spontaneous and unscripted. Therefore, speakers often switch between English and their native languages to keep the conversation going, express themselves more comfortably, or adapt to their interlocutor's linguistic background (Putri & Febriana, 2024).

A clear example of this can be observed in the OmeTV conversations of Fiki Naki, an Indonesian content creator who has gained attention for his multilingual abilities with 6,5M subscribers on YouTube. Fiki usually posts the record of his interaction with strangers around the world on OmeTV. Therefore, Fiki's videos mostly contain multilingual conversations, where he frequently switches between English, Indonesian, Russian, Spanish, etc., depending on his interlocutor, which makes it rich and natural data to explore multilingual interactions, especially to explore how code-switching occurs in a spontaneous video chat platform.

There are several previous studies about code-switching that are relevant to this research and contribute to a better understanding of communication patterns. Soplanit et al. (2023) analyzed Cinta Laura's code-switching on YouTube, identified the types of code-switching, and explained the reasons for code-switching by Cinta Laura. (Nor & Shangeetha, 2023) also explored the use of code-switching in the stand-up scene as a creative strategy for comedians to deliver jokes and build connections with multilingual audiences. Suwarni (2025) explored code-switching practices in Asian professional workplaces using CAT. This study focuses on the role of code-switching in navigating linguistic and cultural complexities in Asian professional workplaces. However, this study, limited to formal organizational contexts, did not explore spontaneous communication in digital environments, such as social media platforms like OmeTV.

For this reason, this research aims to determine the type of code-switching in Fiki Naki's code-switching practices on OmeTV. Whether the code-switching is inter-sentential (occurs between sentences), intra-sentential (occurs within a sentence), or tag-switching (inserting short phrases). It shows that code-switching in digital communication used by Fiki Naki is not a random mixing of languages employing Poplack's (1980) Typology of Code-switching. Based on that background, the research questions are what types of code-switching are employed by Fiki Naki in his intercultural interactions on OmeTV.

METHOD

The research method in this study was a descriptive qualitative approach focusing on the analysis of code-switching practices by Fiki Naki in his OmeTV videos found on his official YouTube channel. According to Miles et al. (2014), qualitative research is appropriate for investigating complex phenomena in their natural contexts and provides rich and well-grounded insight. The data is taken from the form of words, utterances, or observed actions, allowing the researcher to interpret meaning, interaction patterns, and social behavior as they emerge in real communication. Therefore, this approach is suitable for this research because it examines real conversational data in online interaction settings.

The primary data in this research consists of two selected videos uploaded on Fiki Naki's official YouTube channel, which contain multilingual interactions between Fiki and his interlocutors from different countries, providing natural code-switching in spontaneous online interaction. The first video has a duration of approximately 19 minutes and 2 seconds, and the second video is approximately 19 minutes and 53 seconds, with a total of approximately 38 minutes and 55 seconds of analyzed conversation. The videos were selected based on the highest number of likes uploaded in 2025. This criterion was established because the highest number of likes serves as a significant indicator of audience engagement and the social popularity of the linguistic interaction, making the code-switching instances in these videos representative of widely consumed digital discourse.

Data collection was carried out by documenting and following five systematic stages, starting with finding and selecting suitable videos on Fiki Naki's official YouTube channel. After the videos were selected, the researcher conducted observations by watching the videos repeatedly to ensure an accurate understanding of the context and flow of the conversation. The next stage was to take screenshots at key moments and put them into a transcription sheet. The transcribed data were then classified based on Poplack's (1980) Typology of Code-switching. Finally, all data were stored in tables to prepare for the data analysis process.

RESULTS AND DISCUSSION

4.1 Types of Code-switching Used by Fiki Naki

Based on the representative analysis, it is found that there are two types of code-switching that appear in Fiki Naki's utterances, proposed by Poplack (1980), that are inter-sentential switching with sixteen instances and intra-sentential switching with only one

instance. Meanwhile, tag-switching was not found in the analyzed data.

Table 1. Distribution of Code-switching Types

Type of Code-switching	Frequency
Inter-sentential switching	16
Intra-sentential switching	1
Tag-switching	0
Total	17

4.1.1 Inter-sentential switching

Inter-sentential switching appears at the sentence boundary when the speaker finishes one sentence in one language and begins the next in a different language. It happens when Fiki Naki interacts with an interlocutor in a full sentence in the same language and suddenly switches to another language. Some of the data include inter-sentential switching, such as the following:

Interlocutor : 안녕하세요 [Hello]
 Fiki Naki : 안녕하세요 [Hello]. How old are you?

The example above is the expression when Fiki responds to the interlocutor’s greeting by repeating the Korean expression ‘안녕하세요,’ the use of the same language here functions as an adjustment to the language used by the interlocutor. Then, he continues the conversation by switching to English. Fiki switch to English aims to make the conversation more universal and has the potential to be mutually understood.

Interlocutor : ¿Cuántos? ¿Y cuáles?
 [How many? And what are they?]
 Fiki Naki : **Indonesia, el inglés, español, el ruso y el turco también. [Indonesian, English, Spanish, Russian, and Turkish as well]**
 Interlocutor : *A ver, di algo en ruso.*
 [Alright, say something in Russian]
 Fiki Naki : **Спасибо. Сейчас я просто разговариваю с людьми здесь. Четыре летки. [Thank you. Right now, I am just talking with people here. For four years]**
 Interlocutor : *A ver, algo en turco.*
 [Okay, something in Turkish]

Fiki Naki : **Merhaba, nasılsın? İyiyim, sen? Endonezya'da yaşıyorum ben ama şimdi OMTV'de. [Hello, how are you? I am fine—how about you? I live in Indonesia, but right now I am on OmeTV]**

The utterances above found the example of inter-sentential switching, where the language switch occurs between utterances that are clearly separated by turn-taking from the interlocutor. At the beginning, Fiki responds in Spanish, aligning with the interlocutor's use of Spanish. When the interlocutor asks for an example in Russian, Fiki then switches his language from Spanish to Russian. Similarly, when he switches again and delivers a complete sentence in Turkish. Therefore, the switch occurs across distinct sentences.

Fiki Naki : **Ah. Danish. Okay. rødgrød med fløde**

Fiki initially used English by saying “Ah. Danish. Okay,” and then he mentioned the Danish phrase “rødgrød med fløde” without inserting words in other languages. This shows that there are clear sentence boundaries. Fiki finished one idea completely in English before switching to the Danish language.

In summary, inter-sentential switching appears in Fiki Naki’s utterances when interacting with the interlocutor. Inter-sentential switching occurred when one utterance is delivered completely in one language before switching to another. The boundaries between utterances can be clearly identified because each language is produced as an independent utterance.

4.1.2 Intra-sentential switching

Intra-sentential switching occurs in a single sentence or clause, showing when the speaker switches from one language to another in a single utterance. The shift happens in the middle of a sentence, without interruption or pausing to indicate the shift. Here are some data that contain intra-sentential switching:

Fiki Naki : Do you like Marvel?
 Interlocutor : 50-50
 Fiki Naki : **50-50, chut-chút [a little bit], a?**

This utterance shows that the language switch occurs within a single utterance. Fiki repeated the interlocutor’s “50-50” in English, then continued with the Russian phrase “chut-chút” that means “a little bit”. The Russian phrase depends on the English as the main utterance aims to emphasize the meaning.

From the representative data, the researcher found that code-switching used by Fiki Naki during interaction with his interlocutor on OmeTV is a complex communication strategy. Based on the analysis of seventeen data points, this research reveals distinct patterns in terms of types of code-switching. The domination of inter-sentential switching shows that Fiki switches language intentionally and planned. The language shift occurs between complete sentences, not mixing words in the middle of a sentence, which demonstrates clean code separation. Fiki tries to give pauses for the interlocutor so they can fully grasp the message in their native language as well as in English without confusion.

CONCLUSION

There is a conclusion that can be drawn based on the results and discussion of this research. Two types of code-switching are identified in Fiki Naki's OmeTV interaction: inter-sentential and intra-sentential switching. Inter-sentential switching appears as the dominant type, with sixteen utterances, indicating that Fiki tends to switch languages between complete utterances to maintain clarity. In contrast, intra-sentential switching occurs only once, showing limited use within a single sentence when Fiki inserts two different languages in a single utterance. Overall, the findings suggest that code-switching is used strategically during interaction.

APPENDIX

Table 2. Data and the Analysis of Code-switching in Fiki Naki's YouTube Video 1

Time	Utterances	Type
0.19	Interloc: <i>안녕하세요</i> [Hello] Fiki: <i>안녕하세요</i> [Hello]. How old are you?	Inter-sentential switching
0.29	Interloc: <i>Hola</i> [Hello] Fiki: <i>No hola</i> [no hello], <i>no hola</i> [no hello], <i>no hola</i> [no hello]. You (mocking sound). No hola [no hello]	Inter-sentential switching
5.23	Fiki: Eleni, where are you from? Interloc: Mexico.	Inter-sentential switching

	Fiki: <i>Vale, México, vale.</i> [Okay, Mexico, okay]	
6.00	Interloc: <i>¿Cuántos? ¿Y cuáles?</i> [How many? And what are they?] Fiki: <i>Indonesio, el inglés, español, el ruso y el turco también.</i> [Indonesian, English, Spanish, Russian, and Turkish as well] Interloc: <i>A ver, di algo en ruso.</i> [Alright, say something in Russian] Fiki: <i>Спасибо. Сейчас я просто разговариваю с людьми здесь. Четыре летки.</i> [Thank you. Right now, I am just talking with people here. For four years] interloc: <i>A ver, algo en turco. A ver, algo en turco.</i> [Okay, something in Turkish] Fiki: <i>Merhaba, nasılsın? İyiyim, sen? Endonezya'da yaşıyorum ben ama şimdi OMTV'de.</i> [Hello, how are you? I am fine—how about you? I live in Indonesia, but right now I am on OmeTV]	Inter-sentential switching
6.20	Interloc: Right? Fiki: <i>Yes. Sí, sí, te entiendo, te entiendo. ¡Qué bueno! Sí, muy bien.</i> [Yes, yes, you are right, you are right. That is great! Yes, very good]	Inter-sentential switching
6.37	Fiki: Oh, oh. ¡Que no hablo portugués! [I do not speak Portuguese!] Yeah, wow. But you live in Canada, huh?	Inter-sentential switching
11.51	Fiki: Lexi, this guy is not Korean. And let me teach you a little bit about	Inter-sentential switching

	Korean because I do speak. What you want to say, you just want to say <i>안녕하세요?</i> [Hello?] <i>이름이 뭐예요?</i> [What is your name?] That means, what is your name?	
15.41	Fiki: Can we follow you on Instagram? Because I think the viewers, you know, they want to follow you on Insta too. Interloc: Can I give you my TikTok? It is been better. Fiki: <i>конечно, почему бы и нет</i>	Inter-sentential switching
16.19	Fiki: I know Russian, I know Spanish, Turkish. Interloc: You know Russian? Fiki: <i>Да я говорю по русский, да Не очень, просто ... немножко просто</i> [Yes, I speak Russian, yes. Not very well—just simple, just a little]	Inter-sentential switching
16.46	Fiki: Do you speak Chinese? Interloc: yeah Fiki: <i>你好嗎?</i> [How are you?]	Inter-sentential switching
18.46	Fiki: Very nice! Спокойной ночи. Bye-bye.	Inter-sentential

Table 3. Data and the Analysis of Code-switching in Fiki Naki’s YouTube Video 2

Time	Utterances	Type
2.11	Fiki: Wait, Yasmin, are you Arabic? Interloc: Yes, half and Turkey. Fiki: <i>Türk müsün?</i>	Inter-sentential switching

	Interloc: I cannot, I cannot, Turkey. I cannot Turkish.	
2.39	Fiki: <i>Varum ev, varum ya, varum. Why? Oh my God. What is that? Are you sponsored by M&M or something?</i>	Inter-sentential switching
3.02	Fiki: Do you like Marvel? Interloc: 50-50 Fiki: 50-50, Chut-chút [a little bit], a? Interloc: <i>Уебать, ты русский знаешь, что ли?</i>	Intra-sentential Switching
7.25	Fiki: Ah. Danish. Okay. rødgrød med fløde	Inter-sentential Switching
11.11	Fiki: Indonesian, English, Spanish, Russian, Turkish Interloc: Oh, I am half Turkish. Fiki: <i>Merhaba, merhabalar</i> Interloc: I do not speak Turkish. I just speak Danish because I live here, and I have only lived here. Even my dad, who's Turkish, he speaks Danish.	Inter-sentential switching
19.22	Fiki: What is the language? Interloc: French. Because I have it in school. So I like to take extra lessons. Because if I fail my exam next year, I will be very sad. Fiki: <i>Enchanté. Ça va?</i> Interloc: No, let’s not.	Inter-sentential Switching

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