

Incongruity in Interaction: A Muysken-Based Typological Analysis of Code-Mixing as a Humorous Device in Lapor Pak!

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Abstract

In contemporary Indonesian media, code-mixing has become an increasingly prominent linguistic practice, particularly in entertainment programs where language is creatively manipulated to engage audiences. This study aims to analyze the forms and social functions of Indonesian–English code-mixing used by comedians in the television program Lapor Pak!, as well as to examine how these linguistic structures are strategically employed as instruments for creating humor. The research employs a qualitative descriptive method, with data sourced from three selected videos on the @7comedy YouTube channel through observation and note-taking techniques. The analysis is grounded in Pieter Muysken's typology of code-mixing, Hoffman's and Wardhaugh's sociolinguistic theories, and Salvatore Attardo's Incongruity Theory. The findings reveal that code-mixing in the program is dominated by the insertion type, followed by alternation and congruent lexicalization. These linguistic choices serve various sociolinguistic functions, including affective functions to express emotion, phatic functions to maintain social interaction, and the use of technical terms to build specific character personas. Comedians strategically use English not only as a communication tool but also as a comedic instrument. Humor arises from the incongruity between the formal or serious nature of the English terms and the absurd or trivial context of the comedic sketches. Overall, this study demonstrates that Indonesian English code-mixing in Lapor Pak! is not a random linguistic practice but a deliberate comedic strategy that simultaneously constructs humor, negotiates social identity, and reflects contemporary sociolinguistic dynamics.

Keywords: *Code-Mixing, Sociolinguistics, Humor, Incongruity Theory, Lapor Pak!*

Introduction

The phenomenon of using more than one language in a single speech event is a primary characteristic of multilingual societies, including within the entertainment industry in Indonesia. In sociolinguistic studies, this phenomenon manifests in the forms of code-switching and code-mixing. Code-switching refers to the alternation of languages used interchangeably within a conversation, while code-mixing involves the integration of elements from two or more languages within a single utterance (Arintawati et al., 2024).

In situation comedy programs such as Lapor Pak!, code-mixing is not merely a linguistic accident but a deliberate communicative strategy employed by performers to construct a relaxed atmosphere and generate humorous effects. The intentional blending of Indonesian with English expressions or regional languages allows comedians to break the rigidity of the institutional setting portrayed in the show, such as a police station, and replace it with a sense of informality and familiarity. This strategic language use enables comedians to play with audience expectations, as shifts between codes often occur at unexpected moments, triggering surprise and laughter. Furthermore, code-mixing helps performers negotiate social distance with the audience, making interactions feel more spontaneous and relatable while simultaneously

reinforcing comedic timing and character identity. Consequently, code-mixing functions as a central mechanism through which humor and social engagement are co-constructed in contemporary Indonesian situation comedy.

This study specifically focuses on insertion as a form of code-mixing, which also includes alternation and congruent lexicalization. Insertion refers to instances in which lexical items or short sequences from one language often English or a regional language are embedded within the syntactic structure of another language, typically Indonesian in the context of this study. These insertions commonly appear as single words, phrases, or technical terms that are seamlessly integrated into otherwise grammatically consistent sentences. Such insertion-based code-mixing serves multiple functions, including adding emphasis, signaling modernity or expertise, and generating humorous effects. By analyzing insertion patterns in comedians' utterances, this research highlights how specific linguistic elements are strategically selected and manipulated to achieve particular communicative and comedic purposes (Hasan et al., 2025; Perlina et al, 2022).

In the comedic context of "Lapor Pak!", comedians frequently insert regional terms or slang into their formal scripts to create "conceptual surprises" (Oentari, 2024). The use of these local linguistic elements has proven effective in eliciting laughter from the audience, primarily because of the sharp contrast between the formal setting of a police station and the fluid, informal nature of the comedians' speech. While the police station conventionally symbolizes authority, discipline, and seriousness, the insertion of regional particles, slang, or colloquial expressions disrupts these expectations. This contrast creates a sense of incongruity, as the audience is confronted with a mismatch between the institutional environment and the relaxed linguistic behavior of the speakers. As a result, the humor emerges from the violation of social and linguistic norms, allowing the audience to reinterpret the scene not as a serious institutional space but as a playful and satirical performance. Through this mechanism, local linguistic elements function not only as markers of cultural identity but also as powerful tools for generating comedic effects (Ningrum et al., 2025; Abbasova et al., 2026).

Emphasizes that "the language we use is part of our identity and how we want others to see us," highlighting the intrinsic link between linguistic choice and social self-representation Ronald (Wardhaugh et al, 2021). This perspective aligns closely view, which suggests that one of the key motivations for code-mixing is to express group solidarity or convey ethnic identity (Hoffman's, 1991). In the context of comedy, code-mixing often functions as a strategic marker of group identity (Sulistionoa, 2024; Wibowo et al, 2023). For example, comedians frequently blend Indonesian with regional dialects or colloquial expressions to establish rapport and intimacy on stage, signaling shared cultural knowledge with their audience. This practice not only fosters a sense of community and mutual understanding but also reinforces the distinct personas of the comedic characters they portray. By consciously selecting specific linguistic codes, comedians are able to simultaneously entertain, assert social belonging, and construct multidimensional identities that resonate with diverse audience segments.

Furthermore, the function of humor in code-mixing can be analyzed through perspective. Attardo proposed the Incongruity Theory, which suggests that humor emerges from the clash between two different cognitive scripts or contextual expectations. In the utterances of comedians in Lapor Pak!, code-mixing frequently produces this incongruity, creating moments of surprise and amusement for the audience. For instance, when a comedian unexpectedly inserts an English technical term into a conversation dominated by informal Indonesian, or when

a regional language particle is slipped into an otherwise formal sentence, the audience perceives a disruption of their linguistic expectations.

This deliberate mixing of languages generates tension between the anticipated and the actual expressions, which is then resolved through laughter (Lubis et al., 2025). Moreover, such linguistic irregularities not only highlight the flexibility and playfulness of language but also reflect the social and cultural nuances of communication in a multilingual society. In this way, code-mixing becomes more than a mere stylistic choice; it functions as a strategic comedic tool that engages the audience through both cognitive surprise and cultural resonance, reinforcing the role of language as a medium for humor.

Previous research summarized in the 2022–2024 literature indicates that code-mixing is highly dominant in digital media and entertainment, largely due to its functional and social advantages. Scholars have noted that code-mixing facilitates the delivery of information by allowing speakers to select words or phrases from multiple languages that are most precise, catchy, or culturally resonant in a given context (Virginio et al., 2025). In entertainment settings, such as social media content, comedy shows, and online videos, this linguistic strategy also conveys a relaxed, informal impression, helping performers appear approachable and relatable to diverse audiences.

Moreover, code-mixing can enhance audience engagement by creating humor, emphasizing certain expressions, or signaling group identity, particularly in multilingual societies (Harahap et al, 2025; Amani et al., 2025). These findings suggest that beyond mere communication, code-mixing in digital media serves as a deliberate stylistic and social tool, reflecting both linguistic creativity and the dynamic interaction between language, culture, and audience perception in contemporary entertainment (Ridhawati et al., 2025). Studies on media such as YouTube and Podcasts confirm that code-mixing is used to build a relationship with the audience (Susanti et al., 2024). However, specific studies regarding the dynamics of code-mixing among comedians on national television, such as the show "Lapor Pak!", still require deeper exploration (Sistajati et al, 2022; Utomo et al., 2024).

Despite these insights, a clear research gap remains in the existing literature. Most previous studies concentrate on digital and user-generated media platforms, such as YouTube and podcasts, and tend to emphasize general social functions of code-mixing rather than its structured linguistic patterns. As a result, there is limited understanding of how code-mixing operates within the institutional and performative context of national television, particularly in scripted or semi-scripted comedy programs like Lapor Pak!. The ways comedians strategically exploit specific types of code-mixing to construct humor, negotiate identity, and engage audiences in televised settings therefore remain underexplored, highlighting the need for focused linguistic analysis in this area

This study aims to analyze the forms and types of code-mixing present in the utterances of comedians across three carefully selected episodes of the show Lapor Pak!. The research systematically categorizes the linguistic patterns of code-mixing, while the social functions proposed provide insight into the communicative purposes behind these choices. In addition, on humor, particularly the Incongruity Theory, offers a lens to examine how these linguistic strategies contribute to comedic effects. Through this multi-theoretical approach, the study aims not only to identify the structural forms of code-mixing but also to explore how comedians employ language as a deliberate tool to generate humor, establish social rapport, and convey aspects of sociolinguistic identity. Ultimately, the research seeks to shed light on the intricate interplay between language, humor, and cultural representation in contemporary Indonesian

entertainment, highlighting code-mixing as both a stylistic device and a marker of social and cultural belonging. The novelty in this research is expected that this linguistic pattern can provide code-mixing in communication effectively in terms of comedy.

Method

This study employs a qualitative approach with a descriptive method to explore linguistic phenomena in depth. Descriptive qualitative research aims to understand the meanings behind social or human problems through systematic research procedures that generate data in the form of written or spoken words, as well as observable behaviors. In line with this perspective, the present study focuses on naturally occurring language use, specifically the utterances of comedians, to capture the contextual and functional aspects of code-mixing. By adopting this approach, the researcher is able to provide a detailed and nuanced description of how code-mixing operates within comedic discourse, allowing for a comprehensive interpretation of its linguistic forms, social functions, and humorous effects.

In this study, the descriptive qualitative method is applied to systematically describe and analyze the types and motives of Indonesian–English code-mixing employed by comedians in the situation comedy program *Lapor Pak!*. This method enables the researcher to examine linguistic data in their natural context, focusing on how and why code-mixing occurs within comedic interactions. Through detailed analysis of the comedians' utterances, the study seeks to reveal not only the structural patterns of code-mixing but also the underlying motivations related to humor creation, audience engagement, and identity construction. As a result, this approach provides a comprehensive understanding of code-mixing as a meaningful linguistic practice within contemporary Indonesian entertainment.

The research data were obtained from the official YouTube channel @7comedy, which serves as the primary source of audiovisual material for this study, with episodes selected from uploads published between January and June 2024. A purposive sampling technique was employed to select three videos as the main data sources, with the selection criteria focusing on a high frequency and intensity of code-mixing that is explicitly oriented toward humor creation. This technique allowed the researcher to concentrate on data that were most relevant to the research objectives, particularly in examining how code-mixing is strategically utilized by comedians to generate comedic effects.

By selecting videos that prominently feature multilingual interactions, the study ensures a focused and in-depth analysis of code-mixing phenomena within the context of Indonesian situation comedy. The Three Selected Videos Are: (1) *"Wow, Hesti Punya 2 Pacar Sekaligus: Bara Valentino & Dylan Carr | Momen Seru Lapor Pak! (13/01/26)"*; (2) *"Wendi Jadi Juara Stand Up Comedy Kalahkan Rifnu Wikana | Momen Seru Lapor Pak! (16/01/26)"*; And (3) *"Ayu Pacaran Sama Cinta Brian, Pasukin Gak Percaya! | Momen Seru Lapor Pak! (26/01/26)"*.

The data collection process was conducted using the observation and note-taking technique, in which the researcher carefully observed every utterance in the videos, performed verbal transcription, and identified lingual units containing code-mixing. The researcher acted as the primary instrument in this study to capture the sociolinguistic context and the nuances of humor that emerged. After the data were collected, the analysis stage was performed by integrating four primary theoretical frameworks. First, theory was used to classify the types of code-mixing into the categories of insertion, alternation, and congruent. Second, Theory was applied to analyze the motives behind the use of the code, such as expressing solidarity or clarifying the intent of the utterance. Third, perspective on sociolinguistic competence was

employed to further understand the social factors and contextual appropriateness influencing code-mixing in humorous interactions.

Finally, the researcher employed perspective on Incongruity Theory to explain how code-mixing structures are strategically constructed as comedic instruments by the comedians. Theoretical framework allows the analysis to focus on the presence of incongruity arising from the juxtaposition of different linguistic codes within a single utterance or interaction. By examining moments where shifts between Indonesian and English disrupt the expected linguistic or situational context, the study demonstrates how such contrasts generate humor through surprise and cognitive mismatch. Consequently, Attardo's theory provides a critical lens for understanding the role of code-mixing not merely as a linguistic phenomenon, but as an intentional strategy for producing comedic effects in the discourse of *Lapor Pak!*.

Results

In this section, the researcher presents the results of data analysis on the phenomenon of Indonesian-English code-mixing found in the speech of comedians on the show "*Lapor Pak!*". The data analyzed consists of linguistic units in the form of words and clauses obtained from three selected videos on the YouTube channel @7comedy.

The research results are classified based on) typology, which includes insertion, alternation, and congruent lexicalization. In addition, the function and motive of speech were analyzed using theory to reveal the sociolinguistic reasons behind the use of these codes, respectively to examine how social context and speaker competence influenced code-mixing choices, as well theory to dissect the resulting humorous effect. Overall, it was found that code-mixing in this program was dominated by the insertion type, which aimed to create emphasis, affective functions (flattery), and the use of technical terms that were distorted for comedic purposes.

Table 1. Data Code Mixing Program

No	Data Code	Utterance	Type of Code Mixing	Function & Contextual Analysis
1.	V1-1	(1:08) Hesti: Aku sama kamu tuh bener-bener lemah letuh lesu love you tau.	Insertion	Affective Function: A pun on the health term "5L" (lemah, letih, lesu, etc.), replacing the final rhyme with "love you" for an unexpected pick-up line.
2.	V1-2	(2:28) Surya: jadi, you guys are in relationship?	Alternation	Clarification: Using an English clause to act like a professional interrogator confirming the relationship status of characters in a sketch.
3.	V1-3	(10:39) Kiki: Harusnya call back	Insertion	Technical Term: In comedy, "call back" refers to repeating a previous joke. Used here to correct a teammate's comedic flow.
4.	V1-4	(12:52) Surya: Lu dari tadi ngga nyimak kan, lu dislock nih tuh	Insertion	Physical Comedy: Creating the term "dislock" while mimicking a key-turning motion to "unlock" the opponent's focus.
5.	V1-5	(13:58) Hesti: Kemaren kenapa ditelfon ngga ngucapin good night ke aku? Aku tungguin uda keburu pagi, harusnya kamu ucapin good morning ke aku, aku minta putus	Insertion	Phatic Function: Using English greetings to build Hesti's "spoiled" character persona as a modern romantic partner.
6.	V1-6	(16:28) Andika: Jangan lupa join live ya	Insertion	Parody Function: Mimicking a viral TikTok trend. "Join live" serves as a tool to parody specific social media icons.

No	Data Code	Utterance	Type of Code Mixing	Function & Contextual Analysis
7.	V1-7	(16:44) Andika: Kita harusnya presentasi planning kantor lapor pak 2026, yang gue bacain planning lu di tahun sama pacar lu 2026	Insertion	Irony: Repeating the word "planning" to contrast formal work plans with irrelevant personal plans for humorous effect.
8.	V1-8	(16:52) Hesti: Ya backupin lah masa kaya gitu aja ngga ngerti	Congruent Lexicalization	Instrumental: Adapting the foreign word "backup" with the Indonesian suffix "-in" to show intimacy among cast members.
9.	V1-9	(20:35) Wendi: Tapi kita harus bersyukur tau, komandan akhirnya menambah satu binatang yang di vocabularynya dia.	Insertion	Metalinguistic Function: Subtly mocking that the Commander's vocabulary of profanity is increasing.
10.	V1-10	(20:42) Wendi: Selain babi sama anjing, sekarang dia lagi demen ayam, nggapapa kita support.	Insertion	Solidarity: Emphasizing teamwork in maintaining the comedic flow despite a teammate's strange behavior.
11.	V2-1	(4:40) Surya: Lancar ya Bahasa inggrisnya ya, oh fast learner ya.	Insertion	Complimenting: Praising the interlocutor's quick learning ability to create a modern yet witty character impression.
12.	V2-2	(5:28) Hesti: Yaampun princess treatmen banget	Insertion	Affective Function: Using the social media term "princess treatment" to build a "spoiled" character persona.
13.	V2-3	(5:35) Wendi: Pacar lu out of service banget.	Insertion	Humorous Malapropism: Intending to say "love language" but intentionally slipping into "out of service" to mock a partner's condition.
14.	V2-4	(5:39) Surya: e act of service, out of service mah ngga rusak	Insertion	Clarification: Correcting Wendi's term. Humor arises from the contrast between romantic terms and technical terms for broken goods.
15.	V2-5	(6:47) Hesti: ya yaampun so sweet kompak banget	Insertion	Expressive Function: A spontaneous common reaction to show admiration for someone's romantic gesture.
16.	V2-6	(7:12) Ayu: yu ah kita makan dulu, sorry ya aku mau makan dulu sama pacar aku	Insertion	Politeness: Using "sorry" as an informal opening for an apology before taking leave.
17.	V2-7	(7:24) Hesti: Emang awalnya ditolak mulu sama ayu, tapi ya gatau orangnya act of service banget princess treatmen.	Insertion	Phatic Function: Using two pop-culture terms to emphasize ideal relationship criteria trending among youth.
18.	V3-1	(0:31) Ayu: Pak Dika, ajarin saya dong, saya pengen nih di tahun baru ini, tahun 2026 pengen deh diajar jadi new year new me	Insertion	Referential Function: Using a popular slogan to describe a desire for self-image change, reflecting youth social media trends.
19.	V3-2	(13:23) Cak Lontong: Halo everybody, udah siap nih ya	Alternation	Phatic function: Creating an impression of intelligence and authority, a characteristic of his character before entering into absurd logic.
20.	V3-3	(1:39) Cak Lontong: Berarti kamu menggunakan outsourcing penonton bayaran untuk mendukung performa, saya kurangi lagi.	Insertion	Irony: Inserting a formal economic term to refer to "paid audiences." Humor comes from using high-level professional terms for trivial matters.

Data Source Legend:

- V1: Video 1 (Source: <https://youtu.be/-nD74kOgwWM?si=70KW5OWbxRbyEgj>)
- V2: Video 2 (Source: https://youtu.be/PcKms-MA5bg?si=fZN_4_J2JJSgd0j0)
- V3: Video 3 (Source: <https://youtu.be/QX11MPOfRB0?si=YWCZ3CrM97ORr1kc>)

Discussion

Following the data presented in the table, this section analyzes the code-mixing phenomena in depth. The analysis focuses on how the comedians in "Lapor Pak!" use English not only for communication but as a strategic tool for humor. The discussion is categorized based on three frameworks: Types of code-mixing, motives, Incongruity Theory this approach reveals how linguistic structures are deliberately constructed to build characters and trigger audience laughter.

Data V1-1

(1:08) Hesti: Aku sama kamu tuh bener-bener lemah letuh lesu **love you** tau.

In this data, the use of the English phrase *love you* within an Indonesian sentence is an example of insertion, where a foreign word is placed into the main sentence (Muysken, 2000). Its function is affective, expressing love and emotional closeness (Hoffman, 1991). In a comedy show, audiences are accustomed to this kind of code mixing (Wardhaugh et al, 2021). The humor appears because of the contrast in meaning: the words *lemah letih lesu* usually have a negative or weak connotation, followed by the romantic *love you*. This unexpected combination surprises the audience and creates laughter. According to incongruity theory, humor arises from mismatches between language and context. Thus, code mixing here enhances both emotional expression and comedic effect.

Data V1-2

(2:28) Surya: jadi, **you guys are in relationship?**

This data shows a complete switch from Indonesian to English, called alternation. Its main function is clarification, for example, to confirm the relationship or intention. According to English is often perceived as more serious or professional. However, in a playful comedy scene, the formal language creates a contrast with the humorous context. The humor emerges because the serious style clashes with the playful situation, aligning with theory that incongruity produces comedy (Wardhaugh et al, 2021).

Data V1-3

(10:39) Kiki: Harusnya **call back**

The term *call back* is inserted into an Indonesian sentence (insertion) and has a referential function, referring to a technical term in comedy performance. Explains that such technical terms are easily understood if the audience shares the same knowledge. The humor arises because a professional term is used casually in an informal setting, creating a contrast between technical language and improvisational delivery. This code mixing not only conveys meaning but also enhances the comedic effect (Wardhaugh et al, 2021).

Data V1-4

(12:52) Surya: Lu dari tadi ngga nyimak kan, lu **dislock** nih tuh

The word *dislock* is an example of congruent lexicalization, formed from English but following Indonesian grammar rules. Its function is expressive, supporting the comedic context. Notes that informal settings allow creativity in language. Humor emerges because the word sounds English but is nonstandard, and combined with gestures or facial expressions, it creates a comedic effect. This mismatch aligns with incongruity theory, showing how linguistic creativity can produce humor (Wardhaugh et al, 2021).

Data V1-5

(13:58) Hesti: Kemaren kenapa ditelfon ngga ngucapin **good night** ke aku? Aku tungguin uda keburu pagi, harusnya kamu ucapin **good morning** ke aku, aku minta putus.

The phrases *good night* and *good morning* are insertion, serving phatic and affective functions, maintaining interaction and expressing emotion. In youth or romantic contexts, English expressions are often used to sound modern and intimate (Wardhaugh et al, 2021). Humor emerges when trivial relationship issues are exaggerated using romantic language. The contrast between the seriousness of language and the triviality of the situation creates comedy, consistent with incongruity principle.

Data V1-6

(16:28) Andika: Jangan lupa **join live** ya

The phrase *join live* is an insertion and serves a parodic function, imitating social media language. States that language choices are influenced by cultural trends. Humor appears when influencer-style language is transferred into a television comedy setting, creating a contextual mismatch. Audiences find it funny because the social media style contrasts with the live performance environment, aligning with incongruity theory (Ishtiaq, 2019).

Data V1-7

(16:44) Andika: Kita harusnya presentasi **planning** kantor lapor pak 2026, yang gue bacain **planning** lu di tahun sama pacar lu 2026

The word *planning* is an insertion with an ironic function, as it uses formal language to refer to a casual or personal topic. Normally, formal language is associated with work, responsibility, or seriousness, but when applied to a lighthearted context, it creates a humorous mismatch. The humor arises from the exaggerated seriousness implied by planning, which contrasts with the triviality of the situation. According to incongruity theory, laughter occurs when there is a clash between expectations and reality. This ironic use also highlights the absurdity of applying formal language in casual contexts, creating a natural comedic effect that engages the audience (Rosmaria, 2024).

Data V1-8

(16:52) Hesti: Ya **backupin** lah masa kaya gitu aja ngga ngerti

The word *backup* with an Indonesian affix is a case of congruent lexicalization, serving an instructional function, typically used to give directions or guidance. In bilingual communities, it is common to adapt foreign words into the local language, making hybrid forms acceptable and recognizable. Humor emerges because the hybrid word sounds informal, playful, and slightly unexpected, producing a mild linguistic incongruity. Explains that small deviations from linguistic norms can trigger laughter. The insertion also demonstrates the speaker's linguistic flexibility, allowing bilingual audiences to enjoy a layered form of humor (Wardhaugh et al, 2021).

Data V1-9

(20:35) Wendi: Tapi kita harus bersyukur tau, komandan akhirnya menambah satu binatang yang di **vocabularynya** dia.

The use of academic English terms is an insertion with a metalinguistic function, commenting on the language itself. English often conveys formality or seriousness, but humor arises when these terms are applied to trivial or everyday topics. The audience finds it funny

due to the mismatch between the elevated tone of English and the lighthearted context. Notes that humor occurs when expectations are violated, so the formal language becomes ironic and comical. This highlights how awareness of linguistic style can be used effectively to produce humor (Nugroho et al, 2025).

Data V1-10

(20:42) Wendi: Selain babi sama anjing, sekarang dia lagi demen ayam, nggapapa kita **support**.

The word *support* is an insertion with a solidarity function, emphasizing togetherness and group identity. Language plays a key role in strengthening social bonds. Humor arises when expressions of solidarity are directed at absurd or exaggerated situations, creating a logical incongruity between intent and context. According to laughter emerges from this mismatch. Audiences also perceive irony in overly serious support for a trivial situation, enhancing the comedic effect (Syaharani et al, 2025)..

Data V2-1

(4:40) Surya: Lancar ya Bahasa inggrisnya ya, oh **fast learner** ya

This data is categorized as Insertion according to typology as it embeds the foreign term "*fast learner*" into an Indonesian sentence structure. Based on theory, the motive is Complimenting, used to create a modern yet witty character impression. In comedic settings, English compliments often signal a modern or trendy identity (Wardhaugh et al, 2021). Humor arises when the compliment is exaggerated or delivered playfully, creating a mismatch between the serious tone of the compliment and the casual or absurd context. Incongruity theory explains that laughter occurs when expectations are disrupted, and here, the playful delivery transforms a sincere compliment into a humorous moment.

Data V2-2

(5:28) Hesti: Yaampun **princess treatment** banget

The expression princess treatment is an insertion with an affective function, emphasizing special attention or care. In popular culture, this term is trendy and easily recognized by young audiences. Humor emerges when the term is overused or applied in exaggerated ways, particularly in everyday comedic situations. The mismatch between the exaggerated care implied by the term and the triviality of the context creates amusement. According to humor arises from the contrast between expectation and reality, making this code mixing an effective comedic device (Damayanti et al, 2025).

Data V2-3

(5:35) Wendi: Pacar lu **out of service** banget.

Technical terms normally used for machines are inserted to refer to people, classified as insertion with a humorous teasing function. Humor arises because technical language is applied to humans, creating a semantic incongruity. The audience laughs because the serious connotation of the term contrasts with the playful context. Explains that humor emerges when linguistic expectations are violated. This strategy produces layered, clever humor that is both fresh and entertaining (Utomo et al, 2024).

Data V2-4

(5:39) Surya: e **act of service, out of service** mah ngga rusak

The utterance involves a full switch from Indonesian to English, an alternation, with a clarification function. English usually conveys seriousness or formality, so applying it in a romantic or playful scene creates a humorous contrast. The audience finds it funny because the formal tone clashes with the lighthearted scenario. Incongruity theory shows that humor arises from mismatches between expectations and reality. This alternation adds liveliness and depth to the interaction, enhancing the comedic effect (Damayanti et al, 2025).

Data V2-5

(6:47) Hesti: ya yaampun **so sweet** kompak banget

Expressive English phrases are insertions serving an expressive function, emphasizing the speaker's emotional reaction. In informal situations, English is often used to dramatize feelings (Wardhaugh et al, 2021). Humor arises when these expressions are exaggerated or applied to trivial matters, creating a mismatch between the intensity of the language and the situation. Explain that laughter occurs when expectations are violated. This exaggeration makes the scene funny while keeping it relatable to the audience.

Data V2-6

(7:12) Ayu: yu ah kita makan dulu, **sorry** ya aku mau makan dulu sama pacar aku

English apologies are insertions with a politeness function. English often sounds soft, indirect, or casual (Wardhaugh et al, 2021). Humor emerges when such polite expressions are used in trivial situations, making the politeness seem exaggerated or unnecessary. The mismatch between formality and context creates amusement. Incongruity theory explains that humor arises when there is a clash between expectation and reality, adding a playful, lighthearted tone to the scene.

Data V2-7

(7:24) Hesti: Emang awalnya ditolak mulu sama ayu, tapi ya gatau orangnya **act of service** banget **princess treatment**

Popular or trending expressions used repeatedly are insertions with a phatic function, maintaining social interaction and shared identity. Humor arises when these expressions are repeated or exaggerated in comedic contexts. The audience laughs as they recognize the pattern and exaggeration. According to researcher, humor emerges from incongruity, and repetition of trendy phrases becomes an effective tool to entertain and connect with viewers (Susanti et al, 2024).

Data V3-1

(0:31) Ayu: Pak Dika, ajarin saya dong, saya pengen nih di tahun baru ini, tahun 2026 pengen deh diajar jadi **new year new me**

Motivational slogans or goal-related expressions in English are insertions with a referential function, conveying intent or objectives. Humor emerges when serious or motivational language is applied to comedic situations, creating a contrast between message and context. The audience laughs at the mismatch between the elevated tone and the absurdity of the scene. Highlights that incongruity between expectation and reality is central to humor, making motivational language an effective comedic tool in this context (Harahap et al, 2025).

Data V3-2

(13:23) Cak Lontong: **Hallo everybody**, udah siap nih ya

Formal English greetings are an alternation with a phatic opening function, used to initiate interaction formally. English conveys authority or professionalism, but in comedy, the formal tone often contrasts with the absurdity of the scene. Humor arises because the audience does not expect a serious greeting in a playful or ridiculous context. Explains that laughter results from incongruity, and formal openings enhance the speaker's persona while making the scene more entertaining (Oentari, 2024).

Data V3-3

(1:39) Cak Lontong: Berarti kamu menggunakan **outsourcing** penonton bayaran untuk mendukung performa, saya kurangi lagi.

Formal language from economic or work contexts is an insertion with an ironic function, applied to trivial or casual topics. Formal language usually signals seriousness or authority, so its application to light situations creates humor (Wardhaugh et al, 2021). The audience laughs at the mismatch between expectation (seriousness) and reality (triviality). Researcher incongruity theory shows that humor emerges from such contrasts, and this ironic use of formal language adds a distinctive, amusing layer to the comedic scene?

Overall, this discussion confirms that the strategic use of code-mixing, specifically through linguistic insertion and incongruity, plays a significant role in the construction of humor within contemporary Indonesian media. This study extends existing sociolinguistic research by demonstrating how English is not merely used for bilingual communication, but as a deliberate comedic instrument to trigger 'conceptual surprises' by clashing formal linguistic structures with trivial, everyday contexts. Furthermore, the findings highlight how digital trends and social media vernacular are seamlessly integrated into television sketches to build relatable yet absurd character personas that resonate with a modern audience.

Conclusion

This study concludes that the phenomenon of code-mixing in the situational comedy program "Lapor Pak!" is a deliberate communicative strategy used to build a relaxed atmosphere and create humorous effects. Based on the analysis using Muysken's typology, the code-mixing is dominated by the insertion type, followed by alternation and congruent lexicalization, which demonstrates the linguistic flexibility of the comedians. From a sociolinguistic perspective, this practice serves as an instrument to express group identity, build chemistry among cast members, and fulfill affective, directive, and phatic functions. The use of popular social media terms and technical terms that are intentionally distorted proves effective in strengthening character personas while maintaining relevance with a modern audience. Several sociolinguistic studies show that code-mixing is not only a communicative device but also functions as a marker of identity, stylistic creativity, and humor in digital discourse. For example, Indonesian-English code-mixing in entertainment-focused online posts is dominated by insertion patterns, indicating that English elements are strategically embedded to engage audiences and create expressive effects (Ridhawati et al., 2025). Additionally, code-mixing practices among Gen Z users in digital interactions have been shown to serve functions including humor and identity reinforcement, illustrating how multilingual phenomena are creatively deployed in contemporary media contexts (Akhmad et al., 2025).

In addition, the mechanism of humor creation in this language mixing can be explained through Salvatore Attardo's Incongruity Theory, where laughter arises from the clash between two different contexts. The mismatch between the use of English terms, which carry a formal

or serious impression, and the absurd comedic situation creates a 'conceptual surprise' that triggers audience laughter. As a result, this study has limitations regarding language mixing in the modern Indonesian entertainment industry, so future researchers are expected to provide proper language use in the entertainment industry in Indonesia.

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