



***Linguistics Initiative***

ISSN 2775-3719

Volume 5, Number 2, (2025)

<https://doi.org/10.53696/27753719.52333>

Published by *Pusat Studi Bahasa dan Publikasi Ilmiah*

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## **Ngoko in a queen`s voice: A linguistic study of humor in @qetropaque`s TikTok content**

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### **Abstract**

This study discusses how a content creator on TikTok, Aisyah Dinda (@qetropaque), uses language strategies such as code-switching and phonetic distortion to produce humorous effects in her content. The purpose of this study is to identify the types of code-switching and phonetic distortion that appear in the videos, as well as to explain how both play a role in creating humor. It employs a qualitative method using data consisting of eight short monologue videos from TikTok that have been manually transcribed. This study uses Poplack's theory to analyze the types of code-switching: inter-sentential, intra-sentential, and tag switching, as well as the classification of phonetic distortion: substitution, elision, and epenthesis. Both are analyzed for their humorous functions and divided into emotional expression, unexpected punchlines, and incongruity according to Magnotta & Strohl. The results of this analysis show that the most dominant type of code-switching is inter-sentential or language switching between sentences, while the most common phonetic distortion is sound substitution, such as changing /p/ to /f/. These two strategies complement and reinforce each other to enhance the humorous effect in Aisyah Dinda's content. However, these results may differ when applied to direct conversations or content from other creators. These findings provide an initial overview of how language play can be creatively utilized to produce humorous content and can serve as a reference for future research using different data or contexts.

### **Keywords**

code-switching, humor, phonetic distortion, linguistic strategies, TikTok content

## Introduction

Humor is one of the universal aspects of human communication that appears in various forms and contexts (Rohmadi, 2010). In this era of rapidly developing digital media, humor has become one of the most dominant and popular forms of expression. Online media such as TikTok, YouTube, and Instagram have opened up space for creators to experiment with various unique styles of delivery (Listiyorini, 2017; Sari et al., 2025). Moreover, just as humor is an integral part of real life, humor also plays an important role in the digital environment of the internet (Chiaro, 2018). This shows that humor is an important strategy that content creators can use to build engagement.

One form of humorous creativity that has emerged and attracted attention is wordplay, whether through pronunciation, intonation, or mixing languages. This is in line with the proposition that the use of linguistic elements such as phonology, morphology, lexicon, and language transfer can produce humorous effects that demonstrate the success of comedy (Resticka, 2017). This form of creativity emerges as a humor strategy that uses a combination of accents, phonetic changes, and transitions between languages to create humor (Yuwana et al., 2019). Therefore, inconsistencies in various linguistic aspects, including phonological deviations, can be a major source of humor (Jayanti, 2016). In this case, the British accent used in a local context can generate fresh humor because it creates perceptual inconsistencies.

A number of studies have examined the phenomenon of code-switching in bilingual and multilingual discourse, particularly in the context of social media and informal communication (Andani Putri et al., 2022; Azminah et al., 2025; Nur, 2019; Nuryana, 2025; Palani & Bakar, 2023; Prihandini et al., 2016; Tafsir, 2023). This language shift is seen as a pragmatic strategy used to adapt to the audience, assert social identity, or create certain effects such as humor. Those studies show that the linguistic strategies within the code-switching practices create humor in various discourses.

Conversely, there remains a research gap showing the need to examine how phonological distortions and language layers interact with each other and produce humorous effects. Approaches through phonological processes are still rare in linguistics, while studies of humor generally address syntactic, semantic, and pragmatic aspects. Humor has been studied from various branches of linguistics, but there have not been many studies showing the role of phonological distortion in the formation of humor. As an example, Adesoye (2018) found that in Folarin Falana's comedy sketches, sound changes, vowel repetition, and unusual pronunciation are effective linguistic strategies for creating humorous effects (Adesoye, 2018).

On the other hand, current research is still largely focused on visual or verbal content without further studying linguistic elements such as intonation, phonetic distortion, or intentional code-switching for entertainment purposes. In the context of a multilingual society such as Indonesia, the phenomenon of humor involving three layers of language, English, Indonesian, and Javanese, would be worthy for further study. Unfortunately, there are not many studies that explore how these layers of language and phonological distortions collide and create humorous effects. Therefore, there is still room to

investigate how phonetics, intonation, and language mixing combine to create humor through the mismatch of audience expectations. This research aims to expand the scope of linguistic humor studies by highlighting phonological and pragmatic aspects in digital content.

This study seeks to analyze how linguistic strategies such as code-switching and phonetic distortion are used as tools to create humor in the digital content of an Indonesian creator named Aisyah Dinda (@qetropaque). In her TikTok videos, Aisyah often mixes Indonesian, Javanese, and English in one utterance, and uses a pronunciation that sounds like a British accent. The combination of language choice and pronunciation creates a comedic effect due to the clash between form and content—a 'foreign' or formal style of speech is combined with local, humorous, or 'trivial' content.

The focus of analysis in this study covers two main aspects, namely the types and functions of code-switching (Poplack, 1980), as well as categories of phonetic distortion (substitution, elision, and epenthesis (Ladefoged & Johnson, 2015)). The functions of humor analyzed include emotional expression and attitude, unexpected punchlines, and incongruity (Magnotta & Strohl, 2011), which forms the basis for explaining the humorous effect that arises. Using a pragmatic and linguistic approach, this study attempts to systematically describe how language elements are used creatively to create humor in digital content, as well as why these strategies are effective for local audiences.

## Method

This study uses a qualitative approach with pragmatic discourse analysis methods. This approach is used to gain an understanding of how linguistic elements such as phonetics, code-switching, and delivery strategies are used to create humorous effects in digital content. By using pragmatic discourse analysis, this study concerns not only structure, but also on context of use, speaker intent, and audience interpretation. It also uses incongruity theory as a theoretical framework to explain how the incongruity between speech style and content creates a comedic effect.

The data in this study comes from videos uploaded to Aisyah Dinda's TikTok account (@qetropaque), who is famous for her humorous content using a mixture of Indonesian, Javanese, and British English. These videos serve as the main source of data, which is then manually transcribed to produce linguistic data in the form of verbal utterances. The focus of the transcription is on utterances that combine humor strategies based on accent, code-mixing, and phonetic changes. Eight videos were selected because they met the criteria relevant to the research objectives, particularly regarding how linguistic aspects contribute to comedic effects.

Data selection was conducted using purposive sampling, which involves selecting videos based on their relevance to the research focus. The use of British accents that deviate from standard pronunciation (such as the change of the phoneme /s/ to /ʃ/), rapid and contrasting language shifts (such as from Indonesian to Javanese or English), and the presence of humorous elements that emerge through unexpected delivery. This method

was used to ensure that the data analyzed truly represented the linguistic phenomena that were the focus of the study.

Data analysis was conducted in three main stages: data reduction, data presentation, and conclusion drawing. In the first stage, data was reduced by selecting videos that showed relevant linguistic features, such as deviant pronunciation, unusual intonation, and language switching. In the second stage, the reduced data was analyzed by identifying and categorizing forms of phonetic change and code-switching. The analysis was conducted manually using phonetic and pragmatic approaches. To understand how humor is formed, the analysis was contextualized through incongruity theory. Changes in character within a video were also noted through prosodic aspects such as changes in intonation, facial expressions, or language variation adjustments.

Through this approach, it is expected that the research would reveal how linguistic strategies are creatively used by content creators to build distinctive and entertaining humorous effects. This research can also contribute to linguistic studies, particularly in the fields of pragmatics, phonetics, and digital humor. In addition, the findings of this research can serve as a reference for further research interested in examining the role of language in comedy production on social media.

## Results

This study presents the results of an analysis of code-switching and phonetic distortion in video content created by creator Aisyah. This study maps the types of code-switching and phonetic distortion that appear, as well as the humorous functions created by these language strategies.

### *Types of Code-Switching Found in the Content*

This section provides an analysis of the types of code-switching that appear in the utterances in the video. Based on the classification results, there are three types of code-switching used, namely inter-sentential, intra-sentential, and tag-switching. Details of each type can be seen in Table 1 below:

**Table 1.** Type of Code-Switching

Type of Code-switching	Sentence	Context
Inter-sentential	1. <i>Mbak aku mlaku teradoh iku mung rong senti. Itu <b>my biggest achievement of my life sak umur umurku</b>, ojo di paido.</i> [Sis, the furthest I've walked is only 2 centimeters. That's my biggest achievement in my life so far, don't underestimate it]	Responding
	2. <i><b>It's me.</b> Iku aku sak iki. tak ganjel wetengku mari iki karo watu.</i> [It's me. That's me now. I'm going to fill my stomach with stones after this]	Complaining
		Informing

Type of Code-switching	Sentence	Context
	3. <b>Do you know Atlantis?</b> <i>Nang jero laut.</i> [Do you know Atlantis? It's in the sea]	Responding
	4. <i>Gak iso?</i> Yowes. <b>That's not my fault and that's not my problem.</b> <i>Duduk masalahku.</i> [Can't do it? Fine. That's not my fault and that's not my problem. It's not my problem]	Scolding
	5. <i>Gak usah ngamok ngamok nang aku mangkane antri kat biyen.</i> <b>It was like take it or leave it, exactly.</b> [Don't get angry at me, that's why you should have queued from the start. It was like take it or leave it, exactly]	Refusing
	6. <i>Sing nikmati yo aku duduk awakmu.</i> <i>Kenapa kon kudu ngatur-ngatur? Lapo kon ngongkon aku pas males?</i> <b>It's really annoying.</b> [I'm the one enjoying it, not you. Why do you have to control it? Why are you telling me what to do when I'm feeling lazy? It's really annoying]	
Intra-sentential switching	1. <b>Mosok yo satisfying?</b> <i>Yo gak se mbak.</i> [Is it satisfying? No, it's not, sis]	Commenting
	2. <i>Aku due pilihan,</i> <b>I have choice.</b> [I have options, I have choice]	Stating
	3. <i>Kamar ku iki iso tak resiko</i> <b>or not</b> <i>kan pilihanku.</i> [I can clean my room or not is my choice]	Refusing
	4. <i>Kan iki</i> <b>workspace</b> <i>ku,</i> <b>Me time space</b> <i>ku,</i> <b>Safe space</b> <i>ku.</i> [This is my workspace, my me time space, my safe space]	Asserting
	5. <i>Sepurane yo mbak, lak sampean pesen neng nomor iki yo sek</i> <b>waiting list.</b> [Sorry sis, if you order to this number, it's still on the waiting list]	Explaining
	6. <i>Gedangku iki</i> <b>Michelin star</b> [My banana is Michelin star]	Promoting
	7. <i>Oi wagwan cok,</i> <b>Share loc.</b> [Hey, Wagwan (name) cok (slang in Indonesia), Share your location]	Requesting
	8. <i>Padahal iyo, tuku dewe lak iso seh?</i> <b>like ew what the hell?</b> [Actually, you can buy it yourself, right? Like ew what the hell?]	Complaining
Tag-switching	1. <b>Literally</b> <i>de'e iso mlaku tokone iku rong menit lak gak sak menit.</i> [Literally, she can walk to the store in just two minutes, or even one minute]	Suggesting
	2. <i>Gaiso tarik tunai gak iso bayar opo opo</i> <b>even</b> <i>parkir.</i> [Can't withdraw cash, can't pay for anything, not even parking]	Complaining
	3. <i>Iki lo klambi ku, katok ku,</i> <b>whatever</b> <i>gak dibalekno karo de'e.</i> [This is my shirt, my pants, whatever she didn't return them]	Complaining
	4. <b>Please</b> <i>si mbak, empat kata lucu gedang goreng</i> Michelin star. [Please, sis, four funny words, fried banana Michelin star]	Commenting
Total: 18		

As shown in Table 1, the most dominant type of code-switching in Aisyah's content is inter-sentential code-switching, which appears in 8 sentences from the eight videos analyzed. This number is the highest compared to the other two types. Furthermore,

intrasentential code-switching was found in 6 sentences, while tag-switching was the least used type, appearing in only 4 sentences. The dominance of intrasentential code-switching indicates a tendency for creators to place English phrases or sentences at the beginning or end of utterances, making the language shift to Javanese or Indonesian language more obvious and striking. Table 2 shows the function of code-switching in creating humor.

**Table 2.** Function of Code-Switching

Function	Types	Frequency	Examples
F-1 Emotional expression and attitude	Inter-sentential switching	3	<i>Sing nikmati yo aku duduk awakmu. Kenapa kon kudu ngatur-ngatur? Lapo kon ngongkon aku pas males? <b>It's really annoying.</b></i> [I'm the one enjoying it, not you. Why do you have to control it? Why are you telling me what to do when I'm feeling lazy? It's really annoying]
	Intra-sentential switching	2	<i><b>Mosok yo satisfying?</b> yo gak se mbak.</i> [Is it satisfying? No, it's not, sis]
	Tag-switching	3	<i><b>Literally</b> de'e iso mlaku tokone iku rong menit lak gak sakmenit.</i> [Literally, she can walk to the store in just two minutes, or even one minute]
F-2 Unexpected punchline	Inter-sentential switching	3	<i>Gak usah ngamok-ngamok nang aku mangkane antri ket biyen. <b>It was like take it or leave it, exactly.</b></i> [Don't get angry at me, that's why you should have queued from the start. It was like take it or leave it, exactly]
	Intra-sentential switching	5	<i>Aku due pilihan, <b>I have choice.</b></i> [I have options, I have choice]
	Tag-switching	3	<i>Iki lo klambi ku, katok ku, <b>whatever</b> gak dibalekno karo de'e.</i> [This is my shirt, my pants, whatever she didn't return them]
F-3 Incongruity	Inter-sentential switching	3	<i>Mbak aku mlaku teradoh iku mung rong senti. <b>It's my biggest achievement of my life,</b> sak umur umurku, ojo dipaido.</i> [Sis, the furthest I've walked is only 2 centimeters. That's my biggest achievement in my life so far, don't underestimate it]
	Intra-sentential Switching	2	<i>Gedangku iki <b>Michelin star.</b></i> [My banana is Michelin star]
	Tag-switching	1	<i><b>Please</b> si mbak, empat kata lucu Gedang goreng <b>Michelin star.</b></i> [Please, sis, four funny words, fried banana Michelin star]
Total: 24			

As we can see from Table 2, the most dominant humor function in code-switching is unexpected punchlines (F-2) with 11 occurrences. This is followed by expressions of

emotion and attitude (F-1), and then incongruity (F-3) as the least frequent function. These findings indicate that language switching is often used as a form of comedic surprise in the middle of speech.

### Phonetic Distortion

This section analyzes the types of phonetic distortions found in video content, which are divided into three types: sound substitution, deletion (elision), and addition (epenthesis). Table 3 summarizes the results of categorization and frequency of occurrence.

**Table 3.** Type of Phonetic Distortion

Type of Phonetic Distortion	Freq.	Word	Original Pronunciation (IPA)	Distorted Pronunciation (IPA)	Description
Sound substitution	8	<i>Pedot</i> [cut off]	/pɛ.dɔt/	/fɛd.hɔt/	/p/ → /f/
		<i>Repes</i> [rupiah]	/rɛ.pɛs/	/rɛ.pɛʃ/	/s/ → /ʃ/
		<i>Tuku</i> [buy]	/tu.ku/	/tʰu.ku/	/t/ → /tʰ/
		<i>Papat</i> [four]	/pa.pat/	/pʰa.pʰæt/	/p/ → /pʰ/
		<i>Mripat</i> [eye]	/mri.pat/	/mɹi:.pʰæt/	/p/ → /pʰ/, /a/ → /æ/
		<i>Dikei</i> [given]	/di.kɛ.i/	/dɪ.kʰei/	/k/ → /kʰ/
		<i>Katok</i> [pants]	/ka.tɔk/	/kʰæ.tɔk/	/k/ → /kʰ/, /a/ → /æ/
		<i>Klambi</i> [shirt]	/kla.mbi/	/klæm.bi:/	/a/ → /æ/, /i/ → /i:/
		Deletion (Elision)	5	<i>Dibalekno</i> [returned]	/di.ba.lɛk.nɔ/
<i>Sak mene</i> [this much]	/sak mɛ.nɛ/			/sæm.nɛ/	Second /k/ and /e/ → disappear
<i>Sampean</i> [you]	/sam.pɛ.an/			/sæmp.n/	Second /a/ → disappear
<i>Seneng</i> [happy]	/sə.nəŋ/			/sɛ.nəŋ/	/ə/ → /ɛ/
<i>Ngatur</i> [control]	/ŋa.tur/			/ŋæ.tʰʊə/	/r/ → disappear
Addition (Epenthesis)	4	<i>Tokone</i> [the store]	/tɔ.kɔ.nɛ/	/ tʰəʊ.kəʊ.neɪ/	/o/ → /əʊ/, /e/ → /eɪ/
		<i>Roti</i> [bread]	/ro.ti/	/ɹəʊ.tʰi/	/o/ → /əʊ/
		<i>Wolong</i> [eight]	/wɔ.lɔŋ/	/wəʊ.lɔŋ/	/o/ → /əʊ/
		<i>Jero</i> [deep]	/dʒɛ.rɔ/	/dʒə.ɹəʊ/	/ɔ/ → /əʊ/

Table 3 shows that sound substitution is the most common type of phonetic distortion found in all the data analyzed, with a total of 8 findings. This indicates that the most common phonetic approach used in the content is to change the original consonant to another sound, such as /p/ to /f/ or /s/ to /ʃ/. On the other hand, deletion (elision) was found five times, and sound addition (epenthesis) four times. It shows that substitution is the primary source of comedic effect through accent, even though various types of distortion are used. Table 4 shows the function of these phonetic distortions in creating humor.

**Table 4.** Function of Phonetic Distortion

Function	Sentence	Frequency	Examples
F-1 Emotional expression and attitude	Sound Substitution	6	<i>Pedot</i> [cut off]
	Deletion (Elision)	3	<i>Ngatur</i> [control]
	Addition (Epenthesis)	-	-
F-2 Unexpected punchline	Sound Substitution	1	<i>Katok</i> [pants]
	Deletion (Elision)	1	<i>Sak mene</i> [this much]
	Addition (Epenthesis)	3	<i>Wolong</i> [eight]
F-3 Incongruity	Sound Substitution	4	<i>Repes</i> [rupiah]
	Deletion (Elision)	2	<i>Dibalekno</i> [returned]
	Addition (Epenthesis)	3	<i>Jero</i> [deep]
		Total: 23	

Table 4 shows that function F-1 (Emotional expression and attitude), especially in sound substitution, is the most dominant of the data. Function F-3 (Incongruity) is also quite prominent and widespread in all types of distortion. Meanwhile, function F-2 (Unexpected punchline) appears most frequently in sound addition (epenthesis).

## Discussion

The discussion in this study is organized based on three main themes: first, the types and roles of code-switching used in the content; second, the types and roles of phonetic distortion used to create comedy; and third, the relationship between code-switching and phonetic distortion in enhancing the overall comedic effect.

### Type of Code-Switching Found in the Content

One of the main linguistic strategies used in Aisyah Dinda's (@qetropaque) video content is code-switching, which is the switching between two or more languages in a discourse.

In the analyzed video, there is a transition between Indonesian, Javanese, and English, all spoken with a consistent pronunciation style: an exaggerated British accent. This accent is not merely a speaking style but a part of a comedic strategy that enhances the effect of incongruity—when formal or foreign styles are used to convey trivial, local, or even culturally humorous matters. Option on accent can make the performer or content creator to be funnier or enregistered, engaging with the followers or viewers (Gerwin, 2024).

According to its classification, code-switching can be divided into three main categories (Poplack, 2004). The first is inter-sentential switching, which is the switching of languages between sentences. This occurs when Aisyah Nadia finishes one sentence in one language and then continues with the next sentence in another language. The second is intrasentential switching, which refers to language switching within the same sentence. In this case, Aisyah Nadia can add words, phrases, or parts of a sentence in another language without moving on to a new sentence. The third is tag-switching, which is the insertion of short expressions or tags from another language, such as the use of the words “you know” or “right?” in a sentence that is mostly in another language. The use of language in bilingual or multilingual communication is demonstrated by these three forms of code-switching.

From Table 1, intra-sentential switching; code-switching within a single sentence is the most common type of code-switching, followed by inter-sentential code-switching and the last is tag-switching. This indicates that the content creator most often uses a code-switching style by incorporating English phrases or terms into sentences that are predominantly in Javanese or Indonesian, creating a seamless yet surprising effect that in turns creating humor. Incorporating intra-sentential switching has proven to benefit comedians or content creators to deliver humorous jokes (Nor & Shangeetha, 2023).

In terms of humorous function, as seen in Table 2, the most dominant is the unexpected punchline (F-2). This indicates that code-switching is most frequently used to create a comedic surprise effect, where English phrases suddenly appear in unexpected situations. For example, in the sentence “*Aku due pilihan*, I have choice” [I have options, I have choice], adding English at the end of a sentence makes the statement funnier and more interesting. The same function also occurs when Aisyah Dinda combines three languages in one sentence such as “Please *si mbak, empat kata lucu gedang goreng* Michelin star.” [Please, sis, four funny words, fried banana Michelin star]. In this case the use of code-switching does not result in misunderstanding but capturing viewer’s attention (Rosalina, 2014).

In addition, the use of code-switch is also related to emotional and attitudinal expressions (F-1). This shows that code-switching is also often used to express annoyance, drama, or emotion. For example, in sentences such as “*Sing nikmati yo aku duduk awakmu. Kenapa kon kudu ngatur-ngatur? Lapo kon ngongkon aku pas males?* It’s really annoying.” [I’m the one enjoying it, not you. Why do you have to control it? Why are you telling me what to do when I’m feeling lazy? It’s really annoying], Aisyah Dinda demonstrates a strong emotion that results in a humorous effect supported by her facial

expression and gesture. The code-switch sentences supported by non-verbal action help a speaker create the humorous effect to convey the meaning (Tabacaru, 2024).

The incongruity function (F-3) is the least common in the data. Nevertheless, this role is still important because it contributes to the creation of humor that arises from the discrepancy between what the audience expects and what actually happens. According to the incongruity theory, it is this discrepancy with expectations that causes a humorous response (Magnotta & Strohl, 2011). However, the emotional context, such as the setting, characters, relationships between speakers, and topics used, must support the surprise effect (Hassan, 2013). When this element is used creatively, the result is a humorous linguistic surprise.

Overall, it can be said that the use of code-switching in this content has a clear purpose to create humor, especially through punchlines, emotional emphasis, and incongruity. The use of code-switching is clearly Aisyah Dinda's signature style. The code switching involving three languages, English, Indonesian, and Javanese language with the dominant use of English accent becomes her weapon to create humorous effect.

### **Phonetic Distortion**

In addition to code-switching strategies, another important finding from @qetropaque's content is the use of phonological distortion as a comedic tool. Although the term "distortion" is often interpreted as a speech disorder in the context of speech therapy, in this study, phonological distortion is understood as a deliberate deviation from the norm of pronunciation with the aim of creating a humorous effect. These pronunciation changes are not due to articulation limitations but are part of a linguistic performative strategy, where someone intentionally alters the pronunciation of words—for example, in Indonesian or Javanese—to sound like a British accent. This linguistic strategy is considered effective for the sake of creating humorous effect (Gerwin, 2024).

This distortion occurs when words in Javanese and Indonesian are pronounced using a hyperbolic British accent, creating a phonological surprise that reinforces the incongruity effect. The impression of "strange but funny" arises when the audience is confronted with the pronunciation of local words in an unusual style and intonation. In the perspective of articulatory phonology, the phonetic distortions can be divided into several types (Ladefoged & Johnson, 2015). Phonological distortions are errors in the pronunciation of language sounds, such as the substitution, omission, or addition of phonemes. The first type of distortion is sound substitution, which is the replacement of one sound with another, such as the aspiration of consonants or vowel changes that do not conform to the standard form. The second type is deletion, also known as elision, where certain syllables or phonemes are omitted, usually pronounced incompletely at the end of a word. The third type is addition, or epenthesis, where a new sound is added to a word that does not actually exist in its original form. These three types of distortion indicate the influence of physiological aspects in sound production, the phonetic habits of speakers, and potential inconsistencies in the phonological system used.

The research results show that sound substitution is the most frequently used form. This substitution, such as replacing /p/ with /f/ or /s/ with /ʃ/, makes the pronunciation sound more high class, even though the content of the speech is sometimes just ordinary speech. For example, the word “pedot [cut off] (/pɛ.dɔt/)” which is pronounced “/fɛd.hɔt/” or “repes [rupiah] /rɛ.pɛs/” becomes “/rɛ.pɛʃ/”. Elision, or deletion, are also apparent in some data, while epenthesis, or addition of sounds, rarely appear. Although these two types of distortion are not as numerous as substitution, they still play an important role in creating humor. For example, in the word “ngatur [control] /ŋa.tur/,” which is pronounced “/ŋæ. tʰɔə/” with the /r/ omitted, the character sounds very dramatic when talking about simple things. The viewers with the knowledge of Javanese language would not find any difficulties to understand the meaning despite the use of hyperbolic British accent. Such a phonological process can be an effective way to achieve humor in entertainment industry (Adesoye, 2018).

In terms of function, phonetic distortions are most often used to express emotions and attitudes (F-1), particularly through sound substitution distortions. For example, when a character is angry or pretends to be serious but speaks about trivial matters, it creates a comedic effect. The incongruity function (F-3) is also quite strong, as many distortions cause a mismatch between the speaking style and the content of the speech, which makes the audience laugh. On the other hand, the unexpected punchline function (F-2) is most dominant through epenthesis, such as when saying “Wolong [eight] /wɔ.lɔŋ/” becomes “/wəʊ.lɔŋ/,” which sounds dramatic even though the context is only mentioning the number of days in Javanese. Such a comedic effect is supported by the content creator’s skill to modify the phonetic distortions as a part of creative linguistic strategies (Adesoye, 2018).

Overall, the results of this study show that phonetic distortion is one of the effective ways to build humor in Aisyah's content. Not only is her speaking style unique and different, but she also disrupts the audience's expectations through her unusual pronunciation dominated by a hyperbolic British English accent. The comedic effect becomes the result of her linguistic strategies to incorporate between the word choice and phonetic techniques.

### **Interplay between Code-Switching and Phonetic Distortion**

When examining the two strategies employed by Aisyah Dinda in her content—code-switching and phonetic distortion—there appears to be a mutually reinforcing relationship between them that generates a strong humorous effect. Therefore, one strategy does not stand alone but often appears alongside the other in a single sentence or specific context. This creative use of linguistic strategies becomes the key to successful humorous effect as the trademark of Aisyah Nadia’s TikTok content. The practices of code-switching along with phonetic distortion as linguistic strategies enrich the discourse of humorous content as part of recent popular culture (Riaz et al., 2025).

The finding of this study demonstrates the use of code-switching to English done alongside distorted pronunciation or a British accent. For instance, even though the context is just simple food, terms like “*Gedang goreng Michelin star*” [Michelin star fried

banana] are pronounced with a made-up accent. The shift to English makes it more “international,” but because of the mismatch between the content and the style of speech, the phonetic distortion makes it funny. The phonetic distortion to the British accent becomes the identity of Asiyah Nadia. In addition, fostering humor through inter-sentential switching is also in line with the finding in the context of online comic skits as digital entertainment (Iyanuoluwa & Oyinlade, 2024).

This shows that code-switching often functions as a tool for punchlines (funny surprises) or character building, while phonetic distortion reinforces the humorous effect by adding a touch of phonetic strangeness. The two complement each other: when the sentence switches languages, the pretentious English pronunciation makes the sentence sound exaggerated and ironic when the language changes. Additionally, in some parts, code-switching and phonetic distortion are both used to show the character's expressions or attitudes, such as anger, sarcasm, or pretentious wisdom, and this becomes the main source of comedy (Iyanuoluwa & Oyinlade, 2024). In other words, these two strategies are often used for the same purpose: to express emotions, create punchlines, or build incongruity (Gerwin, 2024). The combination of the two makes Aisyah's humor style innovative and memorable.

## **Conclusion**

The purpose of this study is to answer two main questions: how are code-switching techniques and phonetic distortions used to create humor in short TikTok videos? The analysis results show that code-switching is most frequently used in an inter-sentential form and is most commonly employed to create unexpected punchlines. This indicates that creators use language shifts, particularly from Javanese to English, as a means to create surprise, which can enhance the comedic effect at the end of a statement.

Meanwhile, in terms of phonetic distortion, sound substitution is the most common and dominant form used to convey emotional expressions and attitudes. The shift in pronunciation from /p/ to /f/ or /t/ to /tʰ/ produces an unusual accent, which makes certain words sound funny or hyperbolic. This shows that phonetics not only functions as a tool for verbal communication but also as a creative strategy in creating visual-auditory humor.

However, this study has several limitations. First, the data analyzed was taken from short videos found on the TikTok platform. These may have undergone editing such as cutting, tempo adjustments, and other editing techniques. Therefore, the utterances examined may not fully represent natural speech in direct conversation. Second, because the data was collected from only one creator delivering monologue content, the results cannot be generalized to content from other creators or dialogic interactions. Third, there are theoretical limitations: this analysis uses only one approach to humor theory. However, the results may differ if other theories are utilized, such as relevance theory or social semiotics. These limitations indicate that this research can still be continued and refined.

Practically, this research shows that content creators who want to convey humor effectively can consider using code-switching and phonetic distortion as linguistic

techniques that can increase audience appeal and engagement. Understanding the types and functions of code-switching and the most effective patterns of sound distortion for generating humor can be a key factor in producing entertaining content on social media.

For future research, it is recommended to use more diverse data, such as content from various creators, longer videos, or from other genres like stand-up comedy, vlogs, or character dialogues. Additionally, the analytical approach used in this study can be applied to different multilingual contexts, such as Korean, Arabic, or other regional languages. This will enable researchers to discover new patterns in the dynamics of multilingual comedy in digital media.

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