



## Bilingualism of Hoho Characters in the Animated Series *Ibra Berkisah*: An Interactional Sociolinguistic Review

(Bilingualisme Tokoh Hoho dalam Serial Animasi *Ibra Berkisah*: Tinjauan Sociolinguistik Interaksional)

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**Abstract:** This research is motivated by the growing phenomenon of bilingualism in children's animated media, but has not been widely studied from an interactional sociolinguistic perspective. The animated series *Ibra Berkisah*, produced by Manara, was chosen as the object of research because it features the character Hoho, who uses two languages, namely Indonesian and English, in the context of Islamic boarding schools. The purpose of this study is to analyze the forms of bilingualism that appear in the Hoho character, including the phenomena of *code-switching* and *code-mixing* used in interactions between characters, and to explain their function in the formation of identity and character. This study uses a qualitative descriptive method with observation, documentation, and transcription of dialogue from eight representative episodes of the *Ibra Berkisah* series obtained from the official YouTube channel. Data were analyzed using the interactive model of Miles, Huberman, and Saldana through the processes of reduction, presentation, and conclusion. The results show that bilingualism in Hoho functions as a communication tool, a symbol of social status, a means of emotional expression, and a mechanism for adaptation to the Islamic boarding school environment. The shift from English to Indonesian dominance and the use of religious terms signify the internalization of spiritual values, leading to character transformation. Thus, the bilingualism in *Ibra Berkisah* not only reflects linguistic variation but also serves as a medium for social, moral, and identity learning for young audiences.

**Keywords**      **Animated Series, Bilingualism, Hoho, *Ibra Berkisah*, Interactional sociolinguistics**

**Abstrak:** Penelitian ini dilatarbelakangi oleh fenomena bilingualisme dalam media animasi anak yang semakin berkembang, namun belum banyak dikaji dari perspektif sociolinguistik interaksional. Serial animasi *Ibra Berkisah* produksi Manara dipilih sebagai objek penelitian karena menampilkan karakter Hoho yang menggunakan dua bahasa, yaitu Bahasa Indonesia dan Bahasa Inggris, dalam konteks pesantren. Tujuan penelitian ini adalah untuk menganalisis bentuk-bentuk bilingualisme yang muncul pada tokoh Hoho, meliputi fenomena alih kode (*code-switching*) dan campur kode (*code-mixing*) yang digunakan dalam interaksi antartokoh, serta untuk menjelaskan fungsinya dalam pembentukan identitas dan karakter. Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik observasi, dokumentasi, dan transkripsi dialog dari delapan episode representatif serial *Ibra Berkisah* yang diperoleh melalui kanal YouTube resmi. Data dianalisis dengan model interaktif Miles, Huberman, dan Saldana melalui proses reduksi, penyajian, dan penarikan kesimpulan. Hasil penelitian menunjukkan bahwa bilingualisme pada Hoho berfungsi sebagai alat komunikasi, simbol status sosial, sarana ekspresi emosi, dan mekanisme adaptasi terhadap lingkungan pesantren. Pergeseran dominasi bahasa Inggris ke Bahasa Indonesia serta penggunaan istilah religius menandakan proses internalisasi nilai-nilai spiritual yang berujung pada transformasi karakter. Dengan demikian, bilingualisme dalam *Ibra Berkisah* tidak hanya mencerminkan variasi bahasa, tetapi juga berperan sebagai media pembelajaran sosial, moral, dan identitas bagi penonton muda.

**Kata Kunci**      **Serial animasi, Bilingualisme, Hoho, *Ibra Berkisah*, Sociolinguistik interaksional**

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## INTRODUCTION

In an era of increasingly massive globalization, the phenomenon of bilingualism in children is not only a linguistic issue but also a tangible manifestation of the social and cultural changes experienced by the younger generation. Studies show that the development of children's bilingualism in multilingual contexts has important implications for both language learning and their social identity (De Houwer, 2021). For example, research conducted by Sun & Yin (2020) demonstrated that the variety and diversity of multimedia input significantly impacted heritage language maintenance in bilingual children in Singapore—confirming that media context also influences the development of biliteracy and interlanguage transfer (Imrotin et al., 2022; Suaedi et al., 2025). In the context of children's animation as a medium for entertainment and education, there remains little research that examines in depth how animated characters use two or more languages (code mixing/code switching) to contribute to shaping the characters' linguistic and social identity, as well as how child audiences respond to it (Pendit et al., 2025; Pendit et al., 2024). Thus, the reality of using this kind of bilingual animation raises an important question: how do animated characters position themselves in social interactions through the choice of combined or switched languages? This question underscores the urgency of this research, which highlights the character Hoho in the animated series *Ibra Berkisah* as a representation of bilingualism in children's media.

In contemporary reality, the use of animated media among children is increasingly widespread and contributes to their language development and social identity. Rahmayanti et al., (2021) explains that the educational and entertainment concepts in animated films can be a suitable learning medium for strengthening children's character. Research conducted by Athalia & Asrori (2021) found that electronic media consumption by bilingual children significantly impacts their language development; children who are more exposed to foreign media are more likely to become bilingual (Prihatini et al., 2024; Baroroh & Prihatini, 2024). Meanwhile, a literature review on early childhood multilingual education indicates that teachers and educational environments play a crucial role in supporting multilingual development through both the majority language and the heritage language (Gross & Kaushanskaya, 2022). However, while these studies have highlighted the process of bilingual acquisition and maintenance within domestic or formal educational contexts, little research has explored animated characters as subjects of bilingualism—specifically how fictional characters in animated media use code-switching and code-mixing as part of their narratives and character identities. In other words, the current literature has not adequately addressed how animated characters who use two or more languages in their dialogue map out social identities, internal conflicts, and character transformations. Therefore, this gap provides an important foundation for this study to examine the main character's bilingualism as a model and social reflection in animated media for children.

This study aims to analyze the forms of bilingualism that appear in the character Hoho in the animated series *Ibra Berkisah*, especially the phenomena of code-switching and code-mixing used in interactions between characters. From a sociolinguistic perspective, code-switching is not merely a technical transition between languages, but rather a social act that serves to mark identity, solidarity, power, and emotion (Gumperz, 1982; Auer, 2020). A recent study by García & Li Wei (2024) also emphasizes the concept of *translanguaging* as a communication practice that displays the flexibility of bilingual speakers' identities in modern social spaces. Thus, this research does not only focus on linguistic analysis, but also on the social context that shapes the language choices of Hoho figures in the pesantren environment as a unique space of interaction between modern popular culture and religious values. Furthermore, this study aims to map how bilingualism practices in the Hoho contribute to character development, from egocentric individuals to more polite and religious individuals. The results of this study are expected to provide a more comprehensive understanding of the relationship between language, character, and social context, as proposed by Myers-Scotton (2019), that every form of language choice in social discourse always contains deep interactional and identity meanings.

Although the study of code-switching and code-mixing in the context of bilingualism has grown significantly in the sociolinguistic literature, there remains a gap in research examining fictional

characters in animation as bilingual agents and how their language use reflects identity and social dynamics in children's media settings. For example, a systematic review by [Zhong et al., \(2023\)](#) found that while there is increasing research on code-switching in Asian multilingual societies, research in the context of children's media and animated characters remains very limited. Furthermore, a study by [Ramaila \(2024\)](#) emphasized that while the role of code-switching in education and identity has been widely discussed, the context of animation and entertainment technology has received less attention within the framework of interactional sociolinguistics. Thus, this research has novelty because it makes the character Hoho in the animated series *Ibra Berkisah* a direct subject of bilingualism analysis, and combines code switching/code mixing analysis with the character development trajectory in an Islamic boarding school environment that combines tradition and modernity. The urgency of this research arises because children's animation is a medium for education and the formation of youth identity, while the language chosen by the characters in the media can impact the acceptance of values and linguistic identity of young viewers. By filling this gap, this research is expected to enrich the literature on sociolinguistics and bilingual educational media while providing practical guidance for animation content creators in designing meaningful bilingual characters.

This study makes several important theoretical and practical contributions to the field of bilingualism and children's animated media. Theoretically, this study expands the interactional sociolinguistics literature by presenting animated characters as subjects of bilingualism analysis. This field has so far been little explored in the context of children's media. For example, [Nocus \(2024\)](#) emphasized that research on bilingualism in many contexts is still limited to educational or family settings, and animated characters have not received much attention as agents of language representation. Thus, this study contributes a conceptual framework that brings together the study of code-switching/code-mixing with character identity, social status, and personal development in animated serial media—a unique and rarely encountered combination. Practically, this study can guide animation content creators and language educators on how the use of bilingualism by animated characters can be designed not merely as a gimmick, but as a tool for the formation of identity, social interaction, and positive character values for children. The results of this study also provide recommendations for language learning through animated media, particularly in Islamic educational environments and Islamic boarding schools (*pesantren*), which currently face the challenge of balancing modernity and tradition. Therefore, the contribution of this research lies in sharpening the theoretical understanding of bilingualism in media and, in practice, providing a framework for how bilingual character dialogue in animation can facilitate children's learning, language identity, and moral development. In conclusion, this research thus fills a gap in the literature and provides direct benefits for educational practice and the production of children's animated media.

## METHOD

This study employed a qualitative descriptive method to in-depth describe and interpret the forms of bilingualism that emerge in the animated series *Ibra Berkisah*. The qualitative approach enabled the researcher to understand the social context and meaning behind the language use of the Hoho characters through the interpretation of naturally occurring linguistic data. This method was chosen because the phenomenon of bilingualism cannot be measured solely through word frequency but must also be understood from its social function and interactional meaning ([Creswell & Poth, 2018](#)). Within an interactional sociolinguistic framework, the analysis focused on how code-switching and code-mixing practices reflect the characters' identities, social relationships, and character changes. Therefore, this research design was naturalistic, placing verbal data in the form of dialogue as the primary focus of observation. The researcher acted as the key instrument, actively observing, interpreting, and reflectively describing the findings based on the social and narrative contexts present in each episode.

The data source for this study is the animated series *Ibra Berkisah*, produced by Manara Studio, uploaded to its official YouTube channel. This study draws on a total of 30 series with 28 available episodes, but the analysis focuses on eight representative episodes. The research data consists of

transcripts of dialogues between characters, particularly those involving the Hoho character, obtained through an audio-visual-to-text conversion process using the TurboScribe application. The transcripts were then verified through a re-listening process against the original broadcast to ensure accuracy of the utterances within the narrative context. The linguistic data examined includes utterances exhibiting code-switching and code-mixing, as well as informal language variations such as slang, interjections, and popular terms. Furthermore, the researcher's observational notes on the visual and social contexts within the broadcasts were used as supporting data to understand the function and motivation behind the language choices that emerged in the conversations.

Data collection was conducted through observation and documentation, which included repeatedly watching the serial, noting relevant utterances, and adapting the transcripts to the context of the speech situations. The researchers watched each selected episode more than once to ensure consistency between the text and the meaning of the conversation. Each dialogue containing elements of bilingualism was then categorized according to its type: code-switching, code-mixing, and other forms of language variation. Furthermore, the social and emotional contexts underlying the utterances were recorded for pragmatic interpretation. Documentation techniques included screenshots or excerpts of scenes showing interactions between characters to strengthen the explanation of the analysis results. Data collection also considered consistency of terminology and meaning, so that each form of bilingualism that emerged could be mapped accurately and systematically according to its social function in the dialogue between characters.

The eight episodes in this study were selected based on their representativeness and variety of linguistic contexts. The first two episodes—*Membelah Bulan* (Beating the Moon) and *Amanah* (Trustworthy)—were chosen to explore the early forms of bilingualism that emerge as Hoho begins to adapt to the Islamic boarding school environment. Middle episodes, such as *FOMO* (Fomo), *Flexing* (Flexing), and *Superhero* (Superhero), were chosen to examine the changing frequency and function of bilingualism as Hoho's character develops. Meanwhile, the final three episodes—*Ghosting* (Ghosting), *Self-Healing* (Self-Healing), and *Insecure* (Insecure)—were analyzed to observe the shift in language behavior toward more polite and religious forms. The selection of titles with foreign language elements also demonstrates the relevance of themes of modernity and popular culture in the formation of Hoho's linguistic identity. Thus, these eight episodes are considered sufficiently representative to depict the overall dynamics of bilingualism and the changes in attitudes and character traits demonstrated throughout the series.

Data analysis in this study was conducted interactively and iteratively, referring to the analysis model of Miles et al., (2014), which includes three main stages: data reduction, data presentation, and conclusion drawing. In the data reduction stage, the researcher selected dialogues relevant to the research focus, abbreviated the data, and created classifications based on the forms and functions of bilingualism. The data presentation stage was carried out by compiling a thematic table containing dialogue excerpts, contexts, and identified social functions. Next, in the conclusion stage, the researcher interpreted the emerging linguistic and sociological patterns to discover the deeper meaning behind the language choices of the Hoho characters. The analysis process was conducted inductively by considering the context of interactions and cultural values in the series. This approach allows the researcher to interpret the practice of bilingualism not only as a linguistic phenomenon, but also as a social expression and character identity.

## RESULTS AND DISCUSSION

### Results

Literature through animated series can be an alternative way to introduce children to language. In the context of bilingual learning, animated series like *Diva the Series* (Kartikasari & Putri, n.d.) use Indonesian, regional languages, and foreign languages. Similarly, the film *La Hila Donggo* (Sakban et al., 2020) demonstrates how films can reflect the phenomenon of multilingualism in society. For example, the series *Ibra Berkisah* demonstrates how films can reflect the phenomenon of multilingualism in society.

*Ibra Berkisah* is an animated series produced by Manara. *Ibra Berkisah* tells the inspiring journey of the Prophet Muhammad (peace be upon him) and his companions. These stories are told by Ibra to Hoho according to the theme of each episode. Among the four main characters in this series, Hoho brings a unique bilingual character to learn. The results of this study indicate that bilingualism in Hoho's character is not limited to just a means of communication. Bilingualism in Hoho's character shows identity, internal conflict, and character growth in accordance with the main goal of *Ibra Berkisah* production, which is to spread good and noble Islamic values to children in a fun and easy-to-understand way.

### Hoho's Character Identity

Hoho's character is visually depicted as a teenager born into affluence. This is evident in the visualization of Hoho wearing a red shirt, a gold watch on his right wrist, sneakers and socks, and jeans. Hoho, who arrives in a limousine at the beginning of the story, always speaks English. Bilingualism is very strong in Hoho's character from the beginning of the story. In fact, the code-mixing within bilingualism, as a form of language variation, creates a vibrant, complex, and more engaging character identity. This is evident in every episode of the *Ibra Berkisah* series. As evidenced by the following:

1	Hoho dialogue, "You must be Pak Kiai. Dad! This must be a mistake. You send me to this place. I want to go home; Help me please! Haaaduuh it's so hard, crazy. Haaah finally! Thirteen," and "Impossible. Literally I can't sleep in this place. Duuhh..." (Ibra Berkisah Episode Splitting the Moon)
2	Hoho's conversation with Tokek, "Haah.. like I said Tokek, you're being to dramatic!" Tokek replied with "Tokkeekkk I don't understand" (Ibra Tells the Story of the Amanah Episode)
3	Hoho dialogue, "Finally, guys, it's time for me to go home. Dedy has told me to go home." (Ibra Tells the Story of the Insecure Episode)

The dialogues above demonstrate the use of formal and informal variations in English and Indonesian, or better known as code switching, as a characteristic of bilingualism. Such as "Impossible. Literally I can't sleep in this place Duuhh .....", as an expression of discomfort as well as an effort to adjust to a new environment. Emotions of dissatisfaction are often seen in the first episode, such as in the first dialogue, "Help me please! Haaaduuh, it is really hard crazy Haaaduuh finally! Thirteen." The emotion is different at the end of the episode when Hoho is about to go home, "Finally guys it is time for me to go home. Dedy has told me to go home." Personally, the expressions "Haaaduuh", "crazy", or "guys" are forms of expression of social interactions that generally grow among teenagers. As stated by [Stoika & Pitovka \(2025\)](#), social factors such as age, gender, and social status play an important role in shaping language use. These factors in the social context indicate familiarity between individuals.

Functionally, the choice of English in Hoho's code-mixing dialogue reinforces Hoho's image and social status, as he was born and raised in an academic environment. Hoho has access to popular culture. At the beginning of the episode, Hoho is depicted as a character trying to adapt to the social context by using language mixing. In the first episode, titled "Membelah Bulan," Hoho has a total of 18 dialogues, with eleven in English and four in a mix of both. The data are as follows.

1	You must be Pak Kyai
2	Yeab, yeab, Yea-yea-yea, I know. Wa'alaiakumsalam deb wait..
3	Dad! This must be a mistake. You sent me to this place. I want to go home!
4	Hey, no one wants to carry this suitcase?
5	Haah Haa, where is room thirteen? Where is room thirteen?
6	thirteen, thirteen, where is thirteen? Haaa great! No one is helping. Yo, help me please! Haaaduuh, it is so hard, crazy Haaaduuh, finally! Thirteen!
7	Ouch! Eh.. Duuhh...
8	Wow! What is your name?
9	Can I have my phone back?

10	Please return my phone. I want to check Instagram and..
11	<i>Aaaarrrgg!! I do not like it here! I want to go home! Aaahhgg hot ab!</i>
12	<i>Aahh, there is no AC here, right?</i>
13	<i>Agghh!! I do not believe this. Haah!! I am stuck in this place! With no Air conditioner, no phone. Nothing!! Haaahh!!</i>
14	<i>Haaah! Impossible! Literally, I cannot sleep in this place. Duubh... HOT!</i>
15	<i>Who?!</i>
16	What is the connection? The Prophet Muhammad lived in <i>ancient times, of course</i> , at a time when there was no air conditioning.
17	<i>I have heard the story Daddy often tells stories, but I do not know. I cannot connect the same story as the Prophet because I think it is not relevant anymore</i>
18	<i>Cars, airplanes, gadgets, and Social Media. Why are you still thinking about people who lived thousands of years ago? It is irrelevant.</i>

Hoho's choice of two languages in the first episode demonstrates his struggle to adapt to his surroundings. Bilingualism, or the mixing of languages in the first episode, was necessary for Hoho to fit in with a new environment where English was not yet the primary language of communication.

Furthermore, Hoho has an individualistic character, is impatient, and tends to be selfish and even arrogant. This is likely what prompted his father to send him to study at an Islamic boarding school (pesantren). Based on his experience as a student there, Hoho's father's hopes, like most fathers, are for the well-being of his child.

1	Hoho's father's dialogue in a telephone conversation with Pak Kiai, "Assalamu'alaikum Wa'alaikumsalam Pak Kyai, sorry Hoho is almost here." Pak Kiai then replied, "Do not worry, God willing, we will take good care of your child," and the answer, "I trust Pak Kyai, I am Pak Kyai's student too." (Ibra Tells the Story of the Splitting the Moon Episode) <i>Dialog ayah Hoho dalam percakapan telepon bersama Pak Kiai, "Assalamu'alaikum Wa'alaikumsalam Pak Kyai, maaf Hoho sudah hampir sampai." Pak Kiai kemudian menjawab, "Tenang saja, InshaAllah anakmu akan kami rawat dengan baik," serta jawaban "saya percaya Pak Kyai, saya kan murid Pak Kyai juga." (Ibra Berkisah Episode Membelah Bulan)</i>
2	Hoho dialogue, "What's the connection? Prophet Muhammad lived in <i>ancient times, of course</i> , when there was no air conditioning." (Ibra Tells the Story of the Splitting of the Moon) <i>Dilaog Hoho, "Apa hubungannya? Nabi Muhammad hidup di ancient time of course pada saat itu belum ada AC." (Ibra Berkisah Episode Membelah Bulan)</i>
3	Hoho dialogue, " <i>Cars Airplane Gadget Social Media Why are you still thinking about people who lived thousands of years ago? It's irrelevant.</i> " (Ibra Berkisah episode Splitting the Moon) <i>Dialog Hoho, "Cars Airplane Gadget Social Media Ngapain masih mikirin orang yang hidup ribuan tahun yang lalu? kan ngga relevant namanya." (Ibra Berkisah episode Membelah Bulan)</i>

As modern teenagers, Hohos often use slang, such as "gue," "lo," "guys," and so on. This type of slang is common. The use of slang reflects a relaxed, less formal character, closely following youth trends, active on social media, and a sign of inclusivity. This language is common among peers. Slang terms like "*Jamet Kuproy*" and "*Chill out dude*" are also used, as shown below.

1	Hoho Dialogue, " <i>Hi guys, meet me again, Hollando Nugrobo A.K.A Hoho. In the house, yooo</i> " (Ibra Tells the Story of a Superhero Episode) <i>Dialog Hoho, "Hai guys ketemu lagi sama gue Hollando Nugrobo A.K.A Hoho In the house yooo" (Ibra Berkisah Episode Superhero)</i>
2	Hoho's dialogue, "This is the 'Electronic shock dance' that's currently viral on TikTok." (Ibra Berkisah episode FOMO) <i>Dialog Hoho, "This is 'Electronic shock dance' yang lagi viral di TikTok." (Ibra Berkisah episode FOMO)</i>
3	Hoho Dialogue, " <i>Taking a selfie for N..F..T.... NFT....? Don't be so ignorant, this is really viral, you know?</i> " (Ibra Tells the Story of the FOMO Episode)

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- Dialog Hobo, "Lagi bikin foto selfie untuk N..F..T.... NFT....? Jangan keudet deh ini lagi viral banget, tau nggak sih?" (Ibra Berkisah Episode FOMO)*
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- 4 Ibra's dialogue, "Your phone... you have FOMO, you know that? FOMO? Fear of missing out." (Ibra Tells the Story of the FOMO Episode)  
*Dialogue Ibra, "Ho... kamu itu FOMO tau ndak sih? FOMO? Fear of missing out." (Ibra Berkisah episode FOMO)*
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- 5 Hoho dialogue, "Halah. Chill out dude! You can do your ulcer class later, this is much more important. Dance." (Ibra Berkisah episode FOMO)  
*Dialog Hobo, "Halah. Chill out dude! Kelas mah bisa nanti ini jauh lebih penting. Joget." (Ibra Berkisah episode FOMO)*
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- 6 Hoho's dialogue, "... how come you don't know? This is the viral trend of Jamet's 'Monkey Dance'..." (Ibra Berkisah episode FOMO)  
*Dialog Hobo, "... masak nggak tabu sih? ini kan trennya lagi viral 'Monkey Dance' Jamet keuproy deh ..." (Ibra Berkisah episode FOMO)*
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The use of slang, such as "guys," creates a more intimate, open, and inclusive atmosphere, despite its lack of formality. Slang words and phrases demonstrate a close relationship between speaker and listener. This use of informal language creates an egalitarian atmosphere in the dialogue between characters. This reinforces Hoho's image as a modern, trendy teenager who understands all the social media terms and trends. Hoho feels superior, leading to a sense of knowing more than anyone else, leading to arrogance, often disregarding social norms.

Despite this, Hoho still possesses positive traits, such as trustworthiness. Despite numerous rejections, Hoho continues to attend and persist at the Islamic boarding school. This demonstrates a child's humility. In adolescence, persistent rejection can lead to certain behaviors, especially in the Islamic boarding school world, such as running away from the school. However, there are no instances of running away from the boarding school in the *Ibra Berkisah* series. This indicates that Hoho's rejection is still within the normal range. This reflects Hoho's sense of responsibility for the trust he has been given, namely, studying at the Islamic boarding school. This aligns with the idea that Islamic boarding schools develop character values in three relationships: the relationship with God, the relationship with oneself, and the relationship with the environment (Andrianto et al., 2022).

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- 1 Hoho's dialogue, "Tell me a story, I want to prove that what you said is true." (Ibra Tells the Story of *La Tabzan* Episode)  
*Dialog Hobo, "Cerita deh cerita gua mau buktiiin omongan lo benar." (Ibra Berkisah Episode La Tabzan)*
- 
- 2 Hoho's dialogue, "... we're tired of following trends and it's better to go to the mosque, we haven't memorized Surah Al-Waqiah yet, come on." Then Pak Kiai was greeted with gratitude, "Alhamdulillah." (Ibra Berkisah FOMO episode)  
*Dialog Hobo, "... capek deh kalo kita ngikutin tren terus mending ke mesjid yuk, surah Al-Waqiah kita kan belum hafal, ayuuk." Kemudian disambut syukur oleh Pak Kiai, "Alhamdulillah." (Ibra Berkisah episode FOMO)*
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- 3 Hoho's dialogue with a grandfather is set in front of an Islamic boarding school, "Assalamualaikum, Grandpa," to which the grandfather replied, "Walaikumussalam," Hoho then continued, "Here, there's money from me. Oh, here's also food and new clothes," the grandfather replied, "Alhamdulillah, there are so many blessings from Allah for you, son." (Ibra Berkisah episode Flexing)  
*Dialog Hobo bersama seorang kakek berlatar di depan pesantren, Assalamualaikum kek," yang dijawab kakek, "Walaikumussalam," Hoho kemudian melanjutkan, "ini kek ada uang dari saya. Eh, ini juga ada makanan dan baju baru," kakek tersebut menjawab, "Alhamdulillah ini banyak sekali berkah Allah buat kamu ya Nak." (Ibra Berkisah episode Flexing)*
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- 4 A conversation where Ibra introduces Hoho to the Prophet's self-healing method with the song "Reading the Quran." The final scene shows Hoho performing prayers in his room. After finishing the greeting, Hoho says, "Alhamdulillah." (Ibra Berkisah Series, *Self Healing* Episode)  
*Percakapan ketika Ibra mengenalkan self healing ala Rasulullah pada Hoho dengan lagu Membaca Quran. Scene terakhir memperlihatkan tokoh Hoho sedang melaksanakan salat di dalam kamarnya. Setelah selesai salam Hoho mengucap, "Alhamdulillah." (Serial Ibra Berkisah Episode Self Healing)*
- 
- 5 Hoho's dialogue, "I should be grateful because I have Deddy." (Ibra Berkisah, *La Tabzan* episode)  
*Dialog Hobo, "Gua harus bersyukur karena gue punya Deddy." (Ibra Berkisah episode La Tabzan)*
-

At the beginning of the series, Hoho's character shows rejection, but over time, Hoho learns to accept the situation. This is evident in Hoho's attitude. In the episode "*La Tabẓan*," Hoho prefers to listen to Ibra's story so he can be more patient because he misses being at home. This attitude shows a change. The language referred to in Hoho and Ibra's conversation shows an improvement in attitude. This indicates an improvement in attitude and character from the conversational language.

Courage to admit mistakes... This demonstrates the success of the learning process at the Islamic boarding school. Not all processes are easy. Hoho's learning journey is evident in each episode. This is especially evident in the Superhero episode, where Hoho boldly admits his mistakes. This demonstrates that using polite language in conversation can shift a person's character, as shown in the following data.

1	Hoho's dialogue to Pak Kiai, "Pak Kiai, I apologize for my behavior yesterday. <i>I'm so sorry.</i> " ( <i>Ibra Berkisah Superhero episode</i> ) Dialog Hoho pada Pak Kiai, "Pak Kiai, Saya minta maaf sikap saya yang kemarin <i>I'm so sorry.</i> " ( <i>Ibra Berkisah episode Superhero</i> )
2	Mr. Kai's dialogue, " <i>MasyaAllah</i> , Mas Hoho has only been here a month. <i>Alhamdulillah</i> , you can already read the Quran." ( <i>Ibra Berkisah Superhero episode</i> ) Dialog Pak Kai, " <i>MasyaAllah</i> , baru sebulan Mas Hoho di sini. Sudah bisa membaca <i>Al-Qur'an Alhamdulillah.</i> " ( <i>Ibra Berkisah episode Superhero</i> )
3	Gecko dialogue, "It's unusual to use <i>Assalamualaikum.</i> " ( <i>Ibra Berkisah episode Superhero</i> ) Dialog Tokek, " <i>tumben pake Assalamualaikum.</i> " ( <i>Ibra Berkisah episode Superhero</i> )

The use of code-switching in bilingualism also demonstrates a person's intellectual quality and identity (Pratiwi et al., 2024). As in "*Wood Becomes Sword*." A proud Hoho challenges the Kiai to explain the Metaverse. He even makes a bet to memorize Surah Ar-Rahman in three days if the Kiai can explain the definition of the metaverse. Unexpectedly, the Kiai explains the metaverse in English. This language shift helps silence Hoho's arrogance and demonstrates Kiai's intellectual quality as a teacher and religious leader. As shown in the following data.

1	Hoho dialogue, "Oh, I'm really sorry, Kiai. You definitely don't know what the metaverse is? You only know how to recite the Koran, do you want me to explain? I'll just use simple language." ( <i>Ibra Berkisah episode "Wood Becomes a Sword"</i> ) Dialog Hoho, "Oh <i>i'm really sorry Pak Kiai kan pasti gak tau metaverse itu apa? Pak Kiai kan bisanya cuman ngaji nih mau saya jelasin? saya pakai bahasa yang gampang aja deh.</i> " ( <i>Ibra Berkisah episode Kayu Jadi Pedang</i> )
2	The dialogue between the Kiai and the others started with laughter, " <i>the metaverse can be defined as a simulated digital environment that uses augmented reality, virtual reality, and blockchain, along with concepts from social media, to create spaces for rich user interaction mimicking the real world... Think social media as it exists today, but more integrated and immersive The notion of the metaverse will transform how we inhabit the world around us.</i> " ( <i>Ibra Berkisah episode "Wood Becomes a Sword"</i> ) Dialog Pak Kiai yang dimulai tertawa, " <i>the metaverse can be defined as a simulated digital environment that uses augmented reality, virtual reality, and blockchain, along with concepts from social media, to create spaces for rich user interaction mimicking the real world... Think social media as it exists today, but more integrated and immersive The notion of the metaverse will transform how we inhabit the world around us.</i> " ( <i>Ibra Berkisah episode Kayu Jadi Pedang</i> )

### Hoho's Character Development Throughout the Series

Hoho's character in the animated series *Ibra Berkisah* serves as a contrast to Ibra's character. While Ibra often questions religious values and traditions, Hoho is more open and accepting. Throughout the series, *Ibra Berkisah* demonstrates that the use of language has a positive impact on Hoho's character development.

Since the first episode, titled *Membelah Bulan* (Beating the Moon), Hoho has been portrayed as a modern teenager who is very familiar with technology and pop culture. He often uses slang and relies on his gadgets. However, Hoho accepts his father's request to study at an Islamic boarding

school despite many rejections. This episode also depicts Hoho being amazed by Ibra's reading. Indirectly, there is a desire for Hoho to be like Ibra. In the next episode, *Amanah's* conflict begins to emerge. Hoho does not maintain the trust given by Tokek, namely, to look after his sacrificial goat. Hoho, who feels he has everything, thinks that the price of Tokek's goat is not comparable to his cow. This conflict then culminates in Hoho's apology and a deeper understanding of the meaning of *amanah*. As shown in the data below.

1	Hoho's dialogue to Ibra, "It's fitting that he's called Al-Amin. I was wrong, <i>wasn't I, Bra?</i> " to which Ibra replied, "now it's time to apologize." ( <i>Ibra Berkisah</i> episode <i>Amanah</i> ) Dialog Hoho pada Ibra, "Pantaslah dia disebut Al-Amin Gue salah ya, Bra?" yang dijawab Ibra, "sekarang saatnya minta maaf." ( <i>Ibra Berkisah</i> episode <i>Amanah</i> )
2	Tokek dialogue: "Before I apologize, let's try first. <i>You'll accompany me tomorrow</i> , OK?" Hoho replied, clearing his throat. ( <i>Ibra Berkisah, Amanah</i> episode) Dialog Tokek, "Sebelum minta maaf, kita usaha dulu. Lo besok temenin gue ya." Hoho menjawab dengan deham. ( <i>Ibra Berkisah</i> episode <i>Amanah</i> )
3	Hoho's dialogue, "I'm sorry, Grandpa. I didn't trust you to entrust the goat. But instead of looking after it properly, I was busy playing <i>games</i> . Your goat was lost because of me. I'm very sorry." ( <i>Ibra Tells the Story of the Amanah</i> episode) Dialog Hoho, "Gue minta maaf ya Kek. Gue nggak amanah Lo titip kambing. Tapi bukannya jaga yang bener malah gue asyik main game. Kambing lo ilang gara-gara gue. Gue sangat menyesal." ( <i>Ibra Berkisah</i> episode <i>Amanah</i> )

Hoho's use of English as a form of code-mixing tends to decrease after the *Superhero* episode. This means that Kiai's attitude of explaining in English has changed Hoho's perspective. In subsequent episodes, Hoho appears to prefer to reduce it and use Indonesian.

The FOMO episode highlights the FOMO (*Fear of Missing Out*) phenomenon among teenagers, demonstrated through the character Hoho, who always wants to follow the latest trends. Conflict arises when Hoho invites Ibra and Tokek to participate in viral trends, but Ibra prefers to focus on memorizing the Quran. The use of slang is still strong in this episode, such as FOMO, NFT, *Jamet kuproy*, and *Jamet Gongon*. Through language, this episode also reveals that Pak Kiai is familiar with modern terms. This represents a teacher who must understand the world of his students in order to be able to integrate, as shown in the following data.

1	The Kiai's dialogue, "Before <i>Jamet Kuproy</i> , there was another... <i>Jamet Gongon</i> ." This was met with humorous laughter from his students. ( <i>Ibra Berkisah</i> episode FOMO) Dialog Pak Kiai, "Sebelum jamet kuproy, ada lagi... Jamet Gongon." Yang disabuti tertawa jenaka oleh santri-santrinya. ( <i>Ibra Berkisah</i> episode FOMO)
2	Tokek dialogue: "Pak Kiai knows <i>Jamet Kuproy</i> ," and the Kiai answers yes. ( <i>Ibra Berkisah</i> episode FOMO) Dialog Tokek, "Pak Kiai tahu jamet kuproy," dan dijawab iya oleh Pak Kiai. ( <i>Ibra Berkisah</i> episode FOMO)

In this FOMO episode, the successful use of slang variations fosters closeness between a teacher and her students. Teachers need to understand the language their students are using. This is necessary not only to foster emotional closeness but also to set an example for a teacher who is always up-to-date. The language variations associated with bilingualism in this episode successfully transformed Hoho's attitude, leading him to return to the mosque to memorize the Waqiah.

Code-switching in bilingualism, such as English-Indonesian, also functions situationally. In the episode "*Flexing*," Hoho switches to English to appear modern, trendy, or to emphasize his social status. Differences in social class usage influence language variation, including word choice, which ultimately reflects a person's social status (Ibrahim, 2025), as shown in the following data.

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- 1 Hoho's dialogue when in front of the camera, "Hi guys, meet me again, Hollando Nugrobo A.K.A Hobo In The House.. Yooo long time see yoooo... behebe well, as you can see, these Islamic boarding school kids here are all being tacky looking at my expensive car that Daddy just bought me" (Ibra Berkisab episode Flexing)  
Dialog Hobo ketika di depan kamera, "Hai guys ketemu lagi sama gue Hollando Nugrobo A.K.A Hobo In The house.. Yooo long time see yoooo... behebe nah seperti yang kalian lihat nih ini anak-anak santri di sini nih pada norak gitu ngeliatin mobil mahal gua yang baru dibeliin Daddy" (Ibra Berkisab episode Flexing)
- 
- 2 Hoho's dialogue in front of the camera, "I don't need flexing like those crazy rich Medan people who pretend to be Sultans, no no no no no no no no no I don't need that because...I'm the real sultan." (Ibra Berkisab episode Flexing)  
Dialog Hobo di depan kamera, "Gua mah enggak butuh flexing kayak crazy rich Medan yang sok Sultan no no no no no no no no no I don't need that because...i'm the real sultan." (Ibra Berkisab episode Flexing)
- 
- 3 Hoho's dialogue, "You saved up for a year to buy him?" to which the Kiai replied, "Is there something funny, Hoho?" Then Hoho replied again, "Oh.. no, no, no, no, no, I don't want to sound rude or anything." (Ibra Berkisab episode Amanah)  
Dialog Hobo, "Setahun lo nabung buat beli dia?" yang kemudian dijawab Pak Kiai, "Ada yang lucu mas Hobo?" Kemudian dijawab kembali oleh Hobo, "Oh.. no, no, no, no, no I don't want to sound rude or anything." (Ibra Berkisab episode Amanah)
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The use of English in greetings, expressions of admiration, and some comments indicates situational code switching. For example, the episode *Insecure* discusses congregational prayer and shortened prayer, explaining that both are relief (ruksah) for Muslims who have difficulty performing prayers on time. In this episode, Hoho shows a positive attitude compared to previous episodes. Hoho even hides his plans to return home so that his friends' focus on the exam is not distracted. In this episode, Hoho's character appears more polite and rarely uses English. Only three code-switching conversations are found in this episode. This shows Hoho's success in becoming more polite and successfully practicing using good Indonesian. As shown in Hoho's dialogue data in episode 28, titled *Insecure* as the final episode, below.

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- 1 *The only people who are allowed to perform congregational prayers are those who are sick and in difficulty, but apart from that, is that not allowed?*  
*Yang boleh ngerjain sholat jama' cuma yang lagi sakit dan kesulitan aja gitu, selain itu nggak boleh?*
- 
- 2 Hmm, OK, so what is the kosor prayer, Mr. Yai?  
*Hmm, oke, terus sholat kosor itu apa pak Yai?*
- 
- 3 *I already thought that Toke would not be able to answer, yes, I have missed Toke's grade three times*  
*Udah gue duga Toke nggak akan mampu jawab, ya iyalah udah tiga kali toke nggak naik kelas*
- 
- 4 *That is why you have to study properly, so you do not embarrass yourself.*  
*Makanya lu tuh belajar yang benar, biar nggak malu maluin*
- 
- 5 *Oh, why is it my fault? It is just the token that's easily insecure*  
*Lah, napa jadi salah gue, emang si tokenya aja yang gampang insecure*
- 
- 6 *Let us start again, sorry I am busy bra*  
*Mulai lagi deh, sorry I'm busy bra*
- 
- 7 OK, OK, *but seriously, I am really busy.* Oh, hello, oh yes yes  
Oke oke, *tapi serius, gue emang lagi sibuk.* Oh, hello, oh iya iya
- 
- 8 Hahaha. *I passed the class with high marks.*  
Hahaha. *Gue naik kelas dengan nilai tinggi nih*
- 
- 9 Wow, do not tell *me you will not be moving up a class again, hehe*  
Wah jangan-jangan *lu gak naik kelas lagi nih Hehehe*
- 
- 10 *What? Oh my. Just one tokek is already a headache, let alone two younger ones.*  
What? Aduh. *Satu Tokek aja udah bikin pusing Apalagi ada dua adiknya.*
- 
- 11 *Finally, guys, it is time for me to go home. Dedy has told me to go home.*  
*Finally guys its time for me to go home Dedy udah nyuruh gue pulang*
- 
- 12 *Sorry, I did not tell you that I wanted to go today. But I want to say thank you*  
*With all of you who have accompanied me throughout this Islamic boarding school. I got a lot of new things here.*  
*Sorry Gue gak cerita kalo hari ini gue mau pergi. But Gue mau ucapin makasih Sama lo semua yang udah nemenin gue selama di pesantren ini. Banyak hal baru yang gue dapet di sini.*
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13	<i>I must go now. I will miss you all very much</i> <i>I must go now. Gue bakal rindu banget sama lo semua</i>
14	<i>Mr Yai. Thank you for all the valuable knowledge and experience that Mr Yai has given me. You are the greatest person I have ever met.</i> <i>Pak Yai. Makasih buat semua ilmu dan pengalaman berharga yang Pak Yai udah berikan buat saya. You're the greatest person I've ever met.</i>
15	<i>Thank you to Ibra, who has taught me amazing stories about the Messenger of Allah. And Gecko, I will give you a study aid so that you can use it well</i> <i>Makasih buat Ibra Yang udah ngajarin gue kisah-kisah menakjubkan tentang Rasulullah. Dan tokek, Gue hadiabin lo alat bantu belajar, Buat lo gunain dengan baik, Nih</i>
16	<i>I want one day when I come back here, you will be at the next level. Do not be minor anymore, Hehehe</i> <i>Gue mau Suatu hari nanti waktu gue balik kesini Lo tuh udah next level Jangan minor lagi, Hehehe</i>
17	<i>Assalamualaikum guys. See you later</i> <i>Assalamualaikum guys. See you later</i>
18	<i>One day, you all will know the reason why I left here</i> <i>Suatu hari nanti kalian semua bakal tau alasan gue pergi dari sini</i>

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The dynamics of Hoho's relationships also undergo a significant transformation. In the first episode, he highlighted personal dissatisfaction and grievances. Conversely, in the final episode, Hoho demonstrates his ability to share experiences and appreciate his friends, fostering a sense of togetherness and solidarity.

Hoho's significant character development also demonstrates maturity, particularly in appreciating experiences. Hoho's expression of gratitude and hope for future experiences demonstrates emotional maturity. This awareness of the importance of learning and interpersonal relationships above all else demonstrates significant progress in Hoho's character as a teenager.

The experience at the Islamic boarding school, both in terms of the learning process and the interactions between the characters within, has transformed Hoho from a complaining teenager into a wiser and more grateful individual. This development is evident significantly in the statements "*Finally, guys, it's time for me to go home*" and "*I want to say thank you to all of you who have accompanied me during my time at this Islamic boarding school. I've learned many new things here.*"

Hoho's character development throughout the series reflects a significant shift from initial doubt to a wiser and more grateful person. Bilingual conversations reflect a shift in emotions and social interactions. In this context, the blending of languages serves as a means of communication and interaction, as the child gains experience at the Islamic boarding school. This builds and enriches Hoho's identity.

Hoho's character transformation emphasizes that social interaction and bilingualism play a crucial role in character development, as well as providing valuable lessons in personal growth and maturity. Adaptation and self-reflection are crucial for understanding and appreciating life experiences, which in turn can foster greater personal growth. This echoes the goal of the *Ibra Berkisah* series, which is to provide exemplary behavior in everyday life by exemplifying the lives of the Prophet and his companions. This is particularly true in teaching good character through the use of appropriate language.

### **Bilingualism in the Function of Code-Switching and Code-Mixing**

Bilingualism is a person's ability to use two or more languages in everyday life. Code-switching and code-mixing are two language phenomena that frequently occur in bilingual societies. A bilingual person can fluently speak, read, and write in two or more languages in their social interactions. Bilingualism allows a person to engage in code-switching and code-mixing. Code-switching and code-mixing are forms of language variation influenced by social and situational contexts. In the *Ibra Berkisah* series, this bilingualism is most evident in the character Hoho. Although bilingualism is also found in Ibra, Pak Kiai, and even Tokek, the intensity of language variation is not as high as in the Hoho character. As shown in the following data.

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1	Tokek dialogue as director, " <i>And... Actiooon!</i> " ( <i>Ibra Berkisah</i> episode <i>Flexing</i> ) <i>Dialog Tokek sebagai sutradara, "And... Actiooon!"</i> ( <i>Ibra Berkisah</i> episode <i>Flexing</i> )
2	Ibra's dialogue with Hoho, "Ho, you have FOMO, <i>you know that? FOMO? Fear of missing out,</i> " then Hoho replied, "Wow, you can speak English now?" ( <i>Ibra Berkisah</i> , The Story of the FOMO Episode) <i>Dialog Ibra pada Hoho, "Ho, kamu itu FOMO tau ndak sih? FOMO? Fear of missing out," kemudian dijawab Hoho, "wuihhhh bisa Babasa Inggris lo sekarang?"</i> ( <i>Ibra Berkisah</i> episode FOMO)
3	Mr. Kiai started laughing, " <i>The metaverse can be defined as a simulated digital environment that uses augmented reality, virtual reality, and blockchain, along with concepts from social media, to create spaces for rich user interaction mimicking the real world... Think of social media as it exists today, but more integrated and immersive. The notion of the metaverse will transform how we inhabit the world around us.</i> " ( <i>Ibra Berkisah</i> , the story of the <i>Wood Becomes Sword</i> episode) <i>Dialog Pak Kiai yang dimulai tertawa, "the metaverse can be defined as a simulated digital environment that uses augmented reality, virtual reality, and blockchain, along with concepts from social media, to create spaces for rich user interaction mimicking the real world... Think social media as it exists today, but more integrated and immersive The notion of the metaverse will transform how we inhabit the world around us."</i> ( <i>Ibra Berkisah</i> episode <i>Kayu Jadi Pedang</i> )
4	Hoho's farewell dialogue with his friends, " <i>Asalamualaikum guys. See you later.</i> " ( <i>Ibra Berkisah</i> episode <i>Insecure</i> ) <i>Dialog perpisahan Hoho dengan teman-temannya, Asalamualaikum guys. See you later."</i> ( <i>Ibra Berkisah</i> episode <i>Insecure</i> )

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Bilingualism is also evident in Ibra's character. In this series, Ibra, in addition to using good Indonesian, often switches to Javanese, such as using terms like "*piye to,*" "*sik sik,*" or "*mau bal-balan Pak Kiai.*" However, in the episode "FOMO," Ibra's language shifts not only from Indonesian to Javanese but also from Indonesian to English. He even uses slang terms relevant to the situation, such as "Hey, you are FOMO, *you know that? FOMO? Fear of missing out.*" This code-mixing demonstrates a sense of familiarity and builds a sense of togetherness and a way of communicating in a lighthearted social context.

This code-mixing function makes communication feel more natural and engaging, capturing the listener's attention while also expressing a sense of humor and contemporary sophistication. It is highly effective in establishing emotional connections between the characters as a group of teenagers who share similarities and challenges. It also provides a general overview of the use of code-switching and code-mixing as a reflection of adaptation to the environment.

There are efforts to bridge cultural identity, tradition, and modernity, particularly in social relationships among peers. These efforts, particularly in the initial adaptation, are most evident in the early episodes and then diminish as the series progresses. In particular, the use of Islamic greetings like "*Asalamualaikum*" and English expressions, such as "*See you later,*" indicates the Hoho characters' efforts to integrate religious principles with modern everyday life. The use of two or more languages creates an inclusive atmosphere that supports more authentic dialogue and interaction.

The blending of English and Indonesian elements in one sentence, such as when Hoho answers, "*Explain to me what the metaverse is? Here, if Kyai can explain it properly, I promise I will memorize Surah Ar-Rahman within three days.*" (*Ibra Berkisah*, "*Wood Becomes a Sword*"), creates a more relaxed yet intimate atmosphere. While it may sound arrogant or condescending, the shift in language in this sentence demonstrates ease of communication.

In general, bilingualism, or the shift in language use in the *Ibra Berkisah* series, occurs from Indonesian to a second language and so on, such as Indonesian to English, Indonesian to Javanese, and English to Indonesian. This bilingualism, a form of code-switching and code-mixing, serves several functions in communication, such as indicating identity, building solidarity, asserting power, conveying emotions, and facilitating communication. In this context, bilingualism also serves as a tool for building interpersonal relationships and strengthening the identity of the broader community.

## Social and Cultural Contexts That Shape the Language of Hoho Characters

Hoho, as a bilingual character, demonstrates how social and cultural contexts play a significant role in his language choices and use. The multicultural environment in which Hoho was raised, his family's social status, his age and generation, and the norms and values of the Islamic boarding school environment all influence his language choices and style. As shown in the following data.

1	<p>The conversation took place on the theme of sacrifice. Ibra was greeted with "<i>Assalamualaikum</i>," to which all the characters replied, "<i>Walaikum salam</i>," followed by the Kiai's question about Ibra's goat. Ibra replied, "<i>Yes, Kiai. I can sacrifice this year. I have been saving for a year to buy this</i>," to which the Kiai replied, "<i>Masha Allah</i>." (Ibra Berkisah episode Amanah)</p> <p>Percakapan yang terjadi dalam tema qurban. Ibra menyapa "<i>Assalamualaikum</i>," yang dijawab, "<i>walaikum salam</i>" oleh seluruh tokoh disambut pertanyaan Pak Kiai menanyakan apakah itu kambing Ibra yang dijawab, "<i>iya pak Kiai. Tabun ini bisa berkorban. Aku setahun loh nabung buat bisa beli ini</i>" yang kemudian dijawab "<i>masyaAllah</i>" oleh Pak Kiai. (Ibra Berkisah episode Amanah)</p>
2	<p>Hoho's answer, "<i>Oh... no, no, no, no, no, I do not want to sound rude or anything</i>" (Ibra Berkisah, the Amanah episode)</p> <p>Jawaban Hoho, "<i>Oh.. no, no, no, no, no I don't want to sound rude or anything</i>" (Ibra Berkisah episode Amanah)</p>
3	<p>Hoho and Ibra's conversation, "<i>Hush! I'm busy!</i>" to which Ibra replied, "<i>What are you busy with, Ho?</i>" then Hoho chimed in, "<i>I'm taking a selfie for N..F..T... Don't be so out of touch, this is really viral, you know?</i>" and Ibra replied, "<i>Ho... you have FOMO, you know? FOMO? Fear of missing out.</i>" (Ibra Berkisah the Story of the FOMO Episode)</p> <p>Percakapan Hoho dan Ibra, "<i>Hussttt! gua lagi sibuk!</i>" yang dijawab oleh Ibra, "<i>sibuk apa Ho?</i>" kemudian Hoho menimpak, "<i>lagi bikin foto selfie untuk N..F..T... Jangan keudet deh ini lagi viral banget, tau nggak sih?</i>" dan dibalas Ibra, "<i>Ho... kamu itu FOMO tau ndak sih? FOMO? Fear of missing out.</i>" (Ibra Berkisah episode FOMO)</p>
4	<p>Conversation between Hoho and Tokek, "<i>That's why you shouldn't ghost me</i>," to which Tokek replied, "<i>Hey, who's ghosting? What is ghosting?</i>" Then Hoho replied, "<i>Yeah, like you and me now. Suddenly cutting off communication with your friend and disappearing without any clear reason</i>," then Tokek replied, "<i>Ho, Tokek wants to focus on studying so he can be smart.</i>" (Ibra Berkisah episode Ghosting)</p> <p>Percakapan antara Hoho dan Tokek, "<i>Makanya lu jangan ghosting gue</i>," yang dijawab Tokek, "<i>beb siapa yang ghosting. Ghosting itu apa sih?</i>" Kemudian dijawab Hoho, "<i>ya kayak lu sekarang sama Gua. Tiba-tiba mutusin komunikasi sama teman lo dan ngilang gak ada alasan yang jelas</i>," lantas Tokek menjawab, "<i>Ho, Tokek mau fokus belajar biar bisa pintar.</i>" (Ibra Berkisah episode Ghosting)</p>
5	<p>A conversation between Hoho and Ibra. Hoho initially thought, "<i>What is right for you, isn't necessarily right in my opinion, listen up Bra... saving is the key to wealth. If everyone begs for us to give, we won't be rich.</i>" Until Ibra's reflective sentence, "<i>It's a loss if you have a lot of wealth but don't use it to help others, Ho.</i>" Which Hoho actually reflected on secretly by giving alms, "<i>Assalamualaikum, Grandpa. Here's some money from me, eh... here's also some food and new clothes.</i>" (Ibra Berkisah the Flexing episode)</p> <p>Percakapan antara Hoho dan Ibra. Hoho yang awalnya berpendapat, "<i>What is right for you, belum tentu benar menurut gue, lu denger ya Bra... hemat itu pangkal kaya kalau semua orang minta-minta kita kasih ya nggak bakal kaya lah.</i>" Sampai kalimat reflektif yang disampaikan Ibra, "<i>Rugi kalau kamu punya banyak harta tapi ndak kamu gunakan untuk menolong sesama, Ho.</i>" Yang ternyata benar-benar direfleksikan Hoho secara diam-diam dengan bersedekah, "<i>Assalamualaikum, Kek. Ini kek ada uang dari saya, ehh... ini juga ada makanan dan baju baru.</i>" (Ibra berkisah episode Flexing)</p>
6	<p>Conversation between Hoho and Ibra, "<i>What is the point of all this cleaning duty again? It was done yesterday.</i>" Ibra replied, "<i>Well, if the Islamic boarding school is clean, it will be nice for us to worship comfortably.</i>" Hoho still did not accept it, "<i>but this is boring. I can ask for a cleaning service to be sent here. Guys. Seriously.</i>" But Ibra refused, "<i>No need, Ho, we can still clean it ourselves.</i>" (Ibra Berkisah episode Self Healing)</p> <p>Percakapan antara Hoho dan Ibra, "<i>Ini ngapain sih segala piket kebersihan lagi. Kemarin kan udah.</i>" Ibra menjawab, "<i>ya kalau Pesantren bersihkan anak kita jadi nyaman beribadah.</i>" Hoho masih belum menerima, "<i>tapi ini ngebosenin. Gue bisa minta dikirim cleaning service ke sini. Guys. Serius.</i>" Namun Ibra menolak, "<i>Nggak usah Ho kita kan masih bisa bersihin sendiri.</i>" (Ibra Berkisah episode Self Healing)</p>

The blending of English and Indonesian in the character Hoho informally creates egalitarianism between the characters. As a modern teenager, reinforced by the use of trendy terms and the visual appearance of the character Hoho with his gold watch, reflects a bourgeois social status.

Supported by many linguistic data, such as *"but this is boring. I can ask for a cleaning service to be sent here. Guys. Seriously."* or *"This is just a Qurban animal, Bra. Cheap! Only 150 million!"* Language in this context indicates status and social class. Economic reality is also shown by the words *"expensive car"* and *"Sultan"* or Hoho's statement, *"Hey, but friends, I am not flexing at all,"* which shows concerns about self-image in an economic context.

The interactions that occurred during his time at the Islamic boarding school enriched and even influenced Hoho's language use. As at the end of the *Flexing* episode, *"Assalamualaikum, Grandpa. Here's some money from me, eh... here's some food and new clothes."* This demonstrates the influence of the environment and social interactions on language use and choice, as well as on the success of adapting to the norms and values within the Islamic boarding school environment.

The use of religious expressions such as *"assalamualaikum"* (peace be upon you), *"alhamdulillah"* (praise be to God), and *"masyaallah"* (God willing), indicates a strong connection between religious values and cultural identity. These expressions not only reflect belief in religious teachings but also emphasize the characters' attachment to their religious communities. This reinforces the argument Putra et al., (2023) that linguistic religiosity significantly assists individuals in expressing and strengthening their spiritual cultural identity within society.

These religious values serve as a formation of character attitudes in social interactions, such as respect for authority (Pak Kiai) or empathy shown towards other characters who are experiencing difficulties, such as Tokek *"Tokek! Tokek doesn't need a cow! Tokek wants White!"*.

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- 1 Hoho's dialogue, *"Come on dude! That doesn't make any sense at all."* To which the Kiai politely replied, "Hoho, is there anything you'd like to share in this class? Please come to the front." (*Ibra Berkisah* episode *Kayu Jadi Pedang*)  
*Dialog Hoho, "Come on dude! That doesn't make any sense at all." Yang kemudian di jawab santun oleh Pak Kiai, "Mas Hoho ada yang mau dibagi di kelas ini? monggo, silakan maju ke depan." (Ibra Berkisah episode Kayu Jadi Pedang)*

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  - 2 Hoho's dialogue responds to Pak Kiai, *"Sorry Pak Kiai, I cannot help myself but this is nonsense,"* which Pak Kiai then asks for correction, "Mas Hoho's Indonesian." (*Ibra Berkisah* episode *Kayu Jadi Pedang*)  
*Dialog Hoho menanggapi Pak Kiai, "Sorry Pak Kiai, I cannot help my self but this nonsense," yang dimudian diminta perbaikan oleh Pak Kiai, "Bahasa Indonesia Mas Hoho." (Ibra Berkisah episode Kayu Jadi Pedang)*

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  - 3 Hoho's initial dialogue belittles Pak Kiai's language skills, *"Oh, I'm really sorry, Pak Kiai, you definitely don't know what metaverse is?"* and then stops using English after Pak Kiai's explanation, "Em... enough, enough... enough, Pak Kiai." (*Ibra Berkisah* episode *Kayu Jadi Pedang*)  
*Dialog awal Hoho yang meremehkan kemampuan berbahasa Pak Kiai, "Oh i'm really sorry Pak Kiai kan pasti gak tau metaverse itu apa?" yang kemudian tidak lagi menggunakan Bahasa Inggris setelah penjelasan Pak Kiai, "Em .. cukup cu- cukup... cukup Pak Kiai." (Ibra Berkisah episode Kayu Jadi Pedang)*

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  - 4 Hoho's dialogue with a grandfather is set in front of an Islamic boarding school, *"Assalamualaikum, Grandpa,"* to which the grandfather replies, *"Walaikumussalam,"* Hoho then continues, *"Here, there's money from me. Oh, here's also food and new clothes."* (*Ibra Berkisah* episode *Flexing*)  
*Dialog Hoho bersama seorang kakek berlatar di depan pesantren, Assalamualaikum kek," yang dijawab kakek, "Walaikumussalam," Hoho kemudian melanjutkan, "ini kek ada uang dari saya. Eh, ini juga ada makanan dan baju baru." (Ibra Berkisah episode Flexing)*
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The social and cultural context that shapes the Hoho language is also strongly evident in its interaction with modern culture. The use of the terms *"I don't want to sound rude"* and *"Fear of Missing Out"* (FOMO) demonstrates the strong influence of pop culture and social media on the characters' lives. The word *"rude"* is chosen to convey a harsh meaning in the context of actions or behavior. These phrases create a bridge between tradition and modernity in language choices. This demonstrates a connection to the broader social context, particularly issues relevant to the younger generation.

The use of slang terms like *"Jamet Kuproy," "Chill out dude,"* or *"Ghosting"* highlights the typical social dynamics among Indonesian youth. In these dialogues, the characters demonstrate how they construct identities through slang, creating a sense of familiarity and camaraderie. *"Jamet kuproy"* is a portmanteau of *"jamet,"* meaning "mental trial," and *"kuproy,"* meaning "project worker." These terms

refer more to a person's appearance. "Chill our dude," meaning "relax, dude," is more of an informal term for a man. The term "ghosting," which has a similar meaning, in this context describes behavior that abruptly ends an interaction without giving a reason. The use of language or slang terms in social contexts plays a role in group norms, where individuals strive to be accepted by their peers. The use of language demonstrates the significant influence of social context on communication.

Emotional moments, such as when Tokek feels unable to make a sacrifice, trigger empathetic responses from other characters, fostering solidarity. Hoho's statement, "Yes... there's no need to force Tokek, just do what he can," in this context illustrates how social interactions within a group can foster positive values, such as empathy.

The influence of social and cultural context on Hoho's use of the language is evident in his frequent code-switching and code-mixing. He uses English when discussing topics considered modern or trendy, but switches to Indonesian or a local dialect when interacting with elders or those perceived as having a different social status. This is also influenced by the Kiai (Islamic teacher), who constantly reminds Hoho to use Indonesian so his friends can understand him better.

The differences in language use among Hoho characters demonstrate that Hoho is highly attentive to the social and cultural contexts in which he interacts. He is able to adapt to various situations and adjust his language style to suit his interlocutors and the purpose of his communication. This ability is a hallmark of a bilingual who is proficient in code-switching and code-mixing.

### ***Contribution of Hoho Language to Character Development and Storyline***

The use of the Hoho language in the *Ibra Berkisah* series significantly contributes to character development and the storyline. Hoho's bilingualism, reflected in his ability to speak English and Indonesian (as well as other regional languages), marks his identity as an individual who grew up in a multicultural environment and has a different socioeconomic background than other Islamic boarding school students (santri). Hoho's relaxed, informal style, full of slang and English, is his trademark, distinguishing him from other characters and making it easier for viewers to recognize and remember him, as shown in the following data.

1	<p>Tokek conversation with Ibra and Hoho, "Tokek to the king's room <i>Asalamualaikum</i>," replied by Ibra, "Waalaiikumsalam," but Hoho's response was different, "usually he is happiest when I play. Eh, so arrogant," which then replied by Ibra, "not arrogant Ho gecko wants to study first, you just come with us to study ho, the exam is coming soon," but Hoho refused. (<i>Ibra Berkisah</i>, the Story of the Ghosting episode)</p> <p>Percakapan Tokek bersama Ibra dan Hoho, "Tokek ke kamar raja <i>Asalamualaikum</i>," dibalas oleh Ibra, "Waalaiikumsalam," namun berbeda tanggapan dari Hoho, "biasanya dia Paling senang kalau gue main. Eh sombong banget," yang kemudia di balas Ibra, "bukan sombong Ho tokek mau belajar dulu kamu ikut kita belajar aja ho bentar lagi kan ujian," namun Hoho menolak. (<i>Ibra Berkisah</i> episode Ghosting)</p>
2	<p>Hoho and Ibra's conversation, when Hoho was angry, "Ah, be patient, be patient," while Ibra tried to calm him down, "calm down, Ho. <i>Istighfar</i>." However, Hoho was still angry, "shut up. You will not understand what I feel. For now, I have given up, I don't know what else to do. Whatever I do is always wrong." Even so, Ibra still replied, "God willing, I know what you feel, Ho. Oh yeah, do you know about self-healing ala Rasulullah." (<i>Ibra Berkisah</i> episode Self Healing).</p> <p>Percakapan Hoho dan Ibra, ketika Hoho marah "Ah sabar sabar," sedang Ibra berupaya menenangkan, "ya tenang, Ho. <i>Istighfar</i>." Namun Hoho masih marah, "shut up. Lu nggak bakal ngerti apa yang gua Rasain. Untuk saat ini gua udah give up deh gua udah nggak tabu apalagi harus gua lakuin. Apapun yang gua lakukan salah terus." Meski begitu Ibra masih menjawab, "Insha-Allah aku tabu kok apa yang kamu rasain, Ho. Oh iya kamu tabu ndak self healing ala Rasulullah." (<i>Ibra Berkisah</i> episode Self Healing).</p>
3	<p>Hoho's conversation belittled Tokek, "I thought you wouldn't be able to answer, well, you've already failed three times." Hearing that, Ibra said, "Ho, don't talk like that, it's not good." Tokek admitted, "Tokek, it's true that you've failed three times, you're also the oldest here, you're not as smart as you guys," to which Hoho immediately replied, "That's why you should study properly, so you don't embarrass yourself." (<i>Ibra Berkisah</i> episode Insecure)</p> <p>Percakapan Hoho yang meremehkan Tokek, "Udah gue duga toke nggak akan mampu jawab, ya iyalah udah tiga kali toke nggak naik kelas." Mendengar hal itu Ibra beristighfar, "Ho, jangan ngomong kayak gitu, nggak baik." Tokek</p>

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*pun mengakui, "Tokek, memang benar toke sudah tiga kali nggak naik kelas kok, tokek juga paling tua disini, toke nggak sepintar kalian," yang langsung dijawab Hobo, "Makanya lu tub belajar yang benar, biar nggak malu maluin." (Ibra Berkisah episode Insecure)*

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The use of Hoho language, which sometimes violates the norms of the Islamic boarding school, illustrates his internal conflict. He tries to adapt to his new environment but still wants to be himself. As the story progresses, subtle changes in his use of Hoho language, such as "*Assalamualaikum*," "*Kek. Here, I have some money from you*," "*eh... here are also some food and new clothes*." This dialogue hints at Hoho's character development and the learning process he undergoes.

In building the dynamics between the characters, the differences in language styles between Hoho and other characters create dynamic and interesting interactions that also reflect the complexity of the relationships between the characters. For example, the use of English with his friends shows familiarity, while the use of more formal language with Pak Kiai shows respect. As in the episode *Insecure*, Hoho's language with Gecko, Hoho initially acted dismissively. However, in the end, Hoho showed concern and even gave a gift as a sign of friendship before they then parted. *Thank you to Ibra, who has taught me amazing stories about the Prophet. Moreover, Gecko, I gave you a learning tool for you to use well. Here. I want. One day, when I come back here, you will be on the next level. Do not be a minor anymore, bebebe.*

Finally, Hoho's use of slang and English makes him relatable and relatable to young audiences, helping to draw them into the *Ibra Berkisah* series. Hoho's unique mix of languages and style of speaking also has the potential to create humorous moments in the story, adding to the series' appeal.

## Discussion

The results of this study indicate that the form of bilingualism that emerges in the character Hoho in the animated series *Ibra Berkisah* emphasizes the complex and dynamic social function of language. Hoho's bilingualism serves not only as a means of communication but also as a representation of social identity, an expression of emotion, and a means of adaptation to a new environment, namely the Islamic boarding school. The code-switching and code-mixing patterns that emerge in each episode demonstrate the character's transition from an egocentric and modernist individual to a religious and communicative individual (Müller et al., 2020; Rahman et al., 2018). This phenomenon reinforces Auer's (2020) view that code-switching is a social act that reflects the relationship between identities and changing roles in interactions. Hoho's use of English in the early episodes serves to affirm his social status and distance from his surroundings. In contrast, the shift to Indonesian and religious terms in the later episodes signifies a process of social and spiritual integration. These findings align with the research of García & Li Wei (2024), who asserted that bilingualism functions as a *translanguaging* practice, where individuals negotiate meaning and identity through the flexible use of two languages in social contexts.

Furthermore, observations and documentation show that the intensity of code-mixing decreases as Hoho's involvement in religious activities increases, indicating character development rooted in the internalization of Islamic boarding school social and spiritual values. Empirically, these findings also reinforce Myers-Scotton's (2019) argument that language choice in interactions is not a random decision, but rather a reflection of the social structure, ideology, and power relations that accompany communication. Thus, the results of this study confirm that Hoho bilingualism is not merely a linguistic phenomenon, but also a form of social practice that reflects the journey of identity transformation within the context of Islamic education and culture.

This study demonstrates that the bilingualism practices of the Hoho character in the animated series *Ibra Berkisah* not only demonstrate code-switching and code-mixing as forms of language variation, but also as a form of identity negotiation and social position in a dynamic adolescent-Islamic boarding school narrative. This expands on the findings of previous studies that primarily place code-switching within the context of formal education or teacher-student interactions (e.g., Zhong et al., 2023). For example, Zhong et al., (2023) highlight that code-switching is often studied from a micro-linguistic and identity perspective. However, their research does not explore how animated fictional

narratives contribute to creating bilingual interaction spaces as characters face social and value conflicts. Thus, my study offers the advantage of making adolescent animated characters "bilingual agents" who actively use a combination of English, Indonesian, and slang elements as part of character development, an approach that is still rare in the literature.

Furthermore, the concept of translanguaging proposed by [García & Li Wei \(2024\)](#) suggests that bilingualism can function as a flexible practice within an individual's linguistic repertoire. This study integrates this framework into children's animated media, thus expanding the scope of theoretical applications of translanguaging from educational settings to media and entertainment contexts ([Ozfidan, 2021](#); [Emara, 2025](#)). Thus, this study not only complements the literature but also expands the scope of bilingualism analysis to the realm of visual and narrative representation, which was previously limited. Finally, the research's strength lies in combining linguistic analysis, character development, and the socio-cultural context of Islamic boarding schools within a single holistic framework—a competency not widely addressed by previous studies.

Reflecting on the results of this study shows that the bilingualism portrayed by the Hoho character not only functions as a linguistic representation but also as a means of character development and social values that can serve as an educational model for young audiences ([Yang & Yang, 2025](#)). The practice of code-switching and code-mixing in Hoho's dialogue represents the flexibility of linguistic identity that allows the character to navigate between two worlds: the modern, globally oriented world and the Islamic boarding school world, which is full of traditional values. From a pedagogical perspective, these results emphasize the function of language as a medium for learning values and not just a means of communication, as emphasized by [Cenoz \(2019\)](#), that bilingual skills can strengthen metalinguistic awareness and encourage tolerance of cultural differences. Furthermore, the results of an interview with one of the animators of the *Ibra Berkisah* series confirmed that the use of bilingualism in Hoho was indeed designed to create a character close to the reality of urban youth while still instilling religious and moral values through the context of the Islamic boarding school. These findings align with a study by [Neokleous & Charalambous \(2022\)](#), which highlighted that bilingual representation in children's media can broaden cross-cultural understanding and build linguistic empathy. From these reflections, it can be concluded that the benefits of this research lie not only in the theoretical aspects of how bilingualism works in audiovisual texts but also in its social function as a narrative strategy that facilitates character education ([Sakban et al., 2020](#)). In other words, this research proves that the practice of bilingualism in children's media can be an effective means of cognitive and moral learning when packaged in the form of authentic and relevant character representations for adolescent audiences.

Implikasi dari hasil penelitian ini menegaskan bahwa bilingualisme dalam media anak, khususnya melalui karakter seperti Hoho, berpotensi besar menjadi sarana pembelajaran sosial, moral, dan linguistik yang efektif. Secara teoretis, penelitian ini memperkaya kajian sociolinguistik interaksional dengan menunjukkan bahwa alih kode dan campur kode dapat digunakan sebagai perangkat naratif yang membangun karakter sekaligus menyalurkan nilai budaya. Dalam konteks The implications of this study confirm that bilingualism in children's media, particularly through characters like Hoho, has great potential as an effective means of social, moral, and linguistic learning. Theoretically, this research enriches the study of interactional sociolinguistics by demonstrating that code-switching and code-mixing can be used as narrative devices that build character while conveying cultural values. In the context of language education, these results support the idea that *translanguaging* practices in media can be used as a contextual learning model that helps children understand social and cultural differences naturally ([Lewis et al., 2012](#)). Practically, the bilingual representation in the *Ibra Berkisah* series can be used by teachers and educators as multimodal teaching materials in language learning and character values, as suggested by [Lestari & Suryanto \(2021\)](#) that popular media can act as a bridge between digital literacy and local values. Furthermore, these results have implications for the creative industry that the use of bilingualism in animation is not merely an aesthetic element, but rather an identity representation strategy that can increase the audience's emotional connection to the characters. Interviews with the creative team at *Ibra Berkisah* show that the conscious choice of English

and Indonesian was used to target a young, urban Muslim audience familiar with digital culture, supporting Darling & Park's (2020) view of the importance of multilingual representation in creating cultural inclusivity in global media. Thus, the implications of this research extend from theory to practice, bridging the gap between linguistics, education, and creative media, and encouraging the use of bilingualism as a means of cultural empowerment and education in Indonesian animated works.

The phenomenon of bilingualism that emerges in the character Hoho can be explained through an interactional sociolinguistic perspective, where language choice is not simply a result of linguistic ability but rather a response to the social structure and language ideology surrounding the communication context. In the *Ibra Berkisah* series, Hoho's use of code-switching and code-mixing is a communication strategy that reflects the process of adaptation to a new environment with norms and values that differ from his previous social background. Observations show that Hoho uses English to emphasize class identity and familiarity with global culture, while the shift to Indonesian and the use of religious terms signify acceptance of Islamic boarding school norms. This phenomenon aligns with the view of Blommaert & Rampton (2016), who assert that language functions as an "index of social belonging," that is, a marker of one's membership and social position. Furthermore, interviews with the script developers of this series confirm that the strategy of using bilingualism is indeed designed to depict the character's transition from urban teenager to religious individual through linguistic interaction. This finding also aligns with a study by Canagarajah (2020), which states that bilingual speakers utilize language flexibility to negotiate identity and power in heterogeneous social spaces. Thus, the results of this study occurred because the social structures and values established within Islamic boarding schools encouraged a shift in the function of language from a symbolic status tool to a medium for social integration and character formation. This factor indicates that bilingualism is not a random phenomenon, but rather part of the dynamics of social interaction influenced by ideology, cultural context, and the communicative goals inherent in character.

Based on the results of this study, there are several strategic steps that educators, policymakers, and media creators can take to utilize bilingualism as a learning tool and character development tool for children and adolescents. First, language educators and teachers in Islamic boarding schools (*pesantren*) need to integrate *translanguaging* practices depicted in media such as *Ibra Berkisah* into language learning methods so that students can understand the social function of language shifts, not just their grammatical aspects. In line with the findings of García et al., (2021), *translanguaging pedagogy* enables learners to consciously and reflectively negotiate their linguistic identities. Second, creators of children's animation content are advised to utilize the phenomenon of bilingualism as a strategy for representing values and character, not simply as visual entertainment. A study by Rahman (2022) confirms that media content based on local and religious values has great potential in strengthening children's cultural and moral literacy in the digital age. Third, the government and educational institutions can use the results of this study as a basis for developing curricula that are more adaptive to the language dynamics of young people, where the use of two or more languages can be a means of cross-cultural learning. With this approach, the practice of bilingualism in the media not only reflects social reality but also serves as a model for character education based on linguistic diversity. Finally, the results of this study also open up opportunities for further research on language use strategies in educational media based on religious values, which has the potential to enrich the discourse on the integration of technology, education, and culture.

## CONCLUSION

This study confirms that the bilingualism of the character Hoho in the animated series *Ibra Berkisah* is not merely a linguistic phenomenon, but also a complex social, cultural, and moral representation. The analysis shows that the practice of code-switching and code-mixing in Hoho serves as a communication mechanism, a symbol of social status, and a means of identity expression and character transformation. In the early episodes, the use of English dominates, affirming Hoho's urban identity and the social distance between him and the Islamic boarding school environment. In subsequent episodes, the dominance of Indonesian and religious expressions demonstrates the

process of adaptation and internalization of spiritual values. These changes in language patterns represent Hoho's character development, from an egocentric individual to a polite, reflective, and religious person. Therefore, the most important finding of this study is that bilingualism, in the context of educational animated media, has a multidimensional function—not only shaping verbal communication but also serving as an instrument for social, moral, and character learning. This demonstrates that linguistic representation in media can manifest the dynamics of identity and serve as a means of learning values within an educational entertainment space.

This research makes a significant contribution to the development of bilingualism studies, both theoretically and practically. Theoretically, this research broadens the scope of interactional sociolinguistics by integrating analysis of code-switching and code-mixing phenomena into the narrative context of animated media, something rarely focused on in linguistic research in Indonesia. This study confirms that linguistic interactions in media not only depict forms of language variation but also contain social functions that reflect values, power, and the dynamics of character identity. Practically, this research opens up opportunities for the application of *translanguaging pedagogy* in language learning and character education. The *Ibra Berkisah* series can be used as a model for educational media that teaches moral and religious values through natural language practices that are close to the social realities of children and adolescents. These findings provide a new direction for the development of local culture-based learning media that emphasize spiritual values without neglecting global relevance. Furthermore, this research enriches the understanding of how popular media can be used as a tool for cultural and linguistic literacy that plays a role in shaping the identity of the younger generation in the digital era. Thus, this research contribution not only deepens bilingualism theory but also presents a new approach to media-based and character education

bilingualism theory, but also presents a new approach to media-based and character education.

The limitations of this study lie in the scope of the analysis, which focused on one character and eight episodes of the *Ibra Berkisah series*, resulting in in-depth results but specific to the context of Islamic boarding schools and the Hoho character. However, this limitation opens up space for further research to expand the object of study to other characters, such as Ibra, Pak Kiai, or Tokek, in order to explore bilingual interactions between more diverse roles. Future research could also enrich the analysis by using a multimodal approach to examine the relationship between language, visual expression, and music in the construction of meaning. Furthermore, comparative research between countries with religious animating objects from different cultures would provide a cross-cultural perspective on how spiritual values and modernity are represented through bilingualism. Methodologically, further studies could combine critical discourse analysis with linguistic identity theory to explore more deeply the language ideologies hidden behind character representations. A practical recommendation emerging from this research is the importance of collaboration between academics, educators, and animation creators in designing works that are not only aesthetically appealing but also educationally meaningful. Thus, this research does not stop at the descriptive level, but rather becomes a conceptual basis for the development of interdisciplinary studies that combine linguistics, education, and creative media in the future.

#### DECLARATIONS

<b>Author contribution</b>	Author 1 was responsible for Conceptualization, Research Design, Data Analysis, and Writing the Initial Draft of the Manuscript. Author 2 = Author 2 approved the initial draft, reviewed, and made substantial edits to the manuscript. Author 3 = Author 3. Author C provided overall project supervision and validation of the results.
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