



Linguistics

## Code Mixing Analysis in the Movie *Bulan Terbelah di Langit Amerika 2*

Nur Mutmainna Halim<sup>1</sup>, Warsidi<sup>2</sup>, Siti Nurul Efika<sup>3</sup>, Abd Halim<sup>4</sup>

<sup>1,2,3</sup>English Literature, Faculty of Literature and Humanities, Universitas Islam Makassar, Indonesia

<sup>4</sup>English Literature, Faculty of Languages and Literature, Universitas Negeri Makassar, Indonesia

### SUBMISSION TRACK

Received: February 08, 2023  
Final Revision: March 28, 2023  
Available Online: May 01, 2023

### KEYWORD

Bulan Terbelah di Langit Amerika 2; Code-mixing

### CORRESPONDENCE

E-mail: [nur\\_muthmainnah\\_halim@uim-makassar.ac.id](mailto:nur_muthmainnah_halim@uim-makassar.ac.id)

### A B S T R A C T

This study aims: 1) to reveal types of code mixing that appeared in the *Bulan Terbelah di Langit Amerika 2* movie and 2) to find out factors that cause code mixing in this movie. This study employed a descriptive qualitative method. In collecting data, this research applied note-taking as an instrument. To obtain data, the dialogues of the characters were analyzed thoroughly. Researchers implemented the theory of code-mixing by Muysken (2000) to find the types and the view of code-mixing factors from Hoffman (1991) for the analysis. The research results revealed three types of code mixing contained in this movie. They are insertion type (7 data or 29.17%), alternation type (12 data or 50%), and congruent lexicalization type (5 data or 20.83%). In addition, factors of code-mixing are also found in this movie. They are the lexical needs factor (9 data or 37.5%), emphasize something factor (3 data or 12.5%), talking about a particular topic factor (5 data or 20.83%), repetition used for clarification factor (2 data or 16.64%), soften or strengthen request or command factor (2 data or 8.33%), and expressing group identity factor (1 data or 4.16%). The most common form of code-mixing in this film is alternation when one language is used to fill in for another's lexical gaps throughout a conversation. They spoke in turn, and researchers found that a single sentence may be expressed in two languages with vastly different grammatical structures.

## I. INTRODUCTION

Communication is a transmission process formed by making use of language. In communication, information is exchanged through a system of behavior, sign, or symbols. At least three units are engaged during the process; the party (sender or recipient of information), messages (what to convey), and tools used in the communication process (language) (Nahdoh et al., 2019, p. 68). As a result, communication can go unimpeded, and the intended meaning is delivered. Some people can speak more than one language, a capability referred to as bilingual or multilingual. These people may be found in certain situations. Language variety is possible when there is a mix of two or more languages in a population. We refer

to linguistic diversity as the result of individuals communicating with one another in various languages. The linguistic and cultural diversity of the community results in increased interaction between its members. Code mixing is one of the behaviors that can arise from having a bilingual background. In other cases, code-mixing involves incorporating variants of two languages into a single event language. This phenomenon occurs when speakers of a language, such as Indonesian, adopt parts of a foreign language into their communication in their native language.

The seamless employment of two or more languages in conversation by multiple speakers gives the appearance that code-mixing is extremely common. Nevertheless, some different scholars

have brought attention to this occurrence. Chaer (2010, p. 114) stated that code-mixing is the primary or basic code used and has its function and autonomy. In addition, Waris (2012, p. 124) also mentioned that code-mixing belongs to language choice. In its most basic form, code-mixing refers to using several fragments of individual languages by a speaker while communicating in a single language.

Likewise, Gunturi (2020) expounds code-mixing as the realization of blending linguistic units from one into another language. She added that the blends prevail in words, morphemes, phrases, and utterances. When speakers of different languages are in contact and actively present a high degree of bilingualism, this scene will lead to a mixed language where occasionally, two or more languages shall be engaged (Silaban & Marpaung, 2020, p. 5). When speaking a particular language, you can readily combine your utterances with two or more snippets of phrases from different languages. This is an example of code-mixing. When a person is fluent in two or more languages, you will often hear them refer to themselves in this manner. This phenomenon can manifest itself in various linguistic levels without deviating from the main point. Phonology, morphology, and grammars are all examples of these types of study.

In today's world, English has made its way into Indonesia thanks to the world of film. As a result of the large number of western movies screened in Indonesia, the local film industry has begun to include English in its film language. Because of the introduction of the code-mixing phenomenon into the Indonesian film industry, there have been changes made to Indonesian films, including the incorporation of foreign language fragments. Due to these changes, some film viewers could not comprehend the meaning of the dialogue being delivered. Sometimes the inclusion of other languages is encouraged by attitudes toward Indonesian language abilities that are not acceptable and correct. As a consequence of this, people speak a variety of languages, which in turn leads to code-mixing.

Code-mixing in films is a verbal code-mixing that can also occur in real life. When it comes to movies, conversation is a concept communicated by the characters, which is an interpretation of the language used by the writer. Because they discovered that certain communication events involve code-mixing, the researchers decided to

research films including code-mixing. The movie *Bulan Terbelah di Langit Amerika 2* served as the object of the investigation carried out by these researchers. This film, released in 2016, tells the story of two couples' journey to trace a mysterious treasure that is said to be evidence that Chinese Muslim sailors had sailed to America long before Columbus. The treasure is evidence that Chinese Muslim sailors had sailed to America before Columbus. The purpose of the journey was to locate a bright spot that would result in everyone being on their own. They are ultimately successful in comprehending the significance of their travels.

Various code-mixing phenomena have been investigated in numerous topics, such as in movies (Nadhifah, 2019; Silviyani, 2018), magazines (Nuzula, 2017), newspapers (Poudel, 2019), YouTube videos (Astri & Fian, 2020; Halim et al., 2022; Hasanah et al., 2020), teaching and learning process (Fanani & Ma'u, 2018), and television programs (Kannaovakun & Gunther, 2003; Silaban & Marpaung, 2020). However, although Nadhifah (2019) and Silviyani (2018) have investigated code-mixing in the same object as this current study, their objects were different from the present research, which is the *Bulan Terbelah di Langit Amerika 2* movie. In addition, both studies practiced different theories to explore this kind of phenomenon. Nadhifah (2019) applied Rahardi's theory (2015), and Silviyani (2018) employed Suwito's theory (1985). Thus, the present research results may contribute to offering more literature insights on code-mixing research in the movie. To put it further, previous studies only focused on the code-mixing in each object. Despite sharing the same objectives, this study also offered factors to investigate why speakers produce code-mixing while conversing. Hence, this study presents broader findings of the code-mixing phenomenon.

Adapted from the novel, this movie tells how minors and majors work together to conceive the value of tolerance among them. This movie reveals different backgrounds, such as cultures, traditions, places, and languages. Along with the characters from different upbringings coming into view, the emergence of code-mixing during the conversation is unavoidable. Changes from one code to another are common in almost every scene. Thus, the movie not only offers an entertaining plot, but it is also much more interesting to find a deeper investigation of code-mixing through this movie.

## II. METHODS

In light of the purpose of this study, the method that was used to investigate code-mixing was the descriptive qualitative method of inquiry. Researchers utilized this methodology because it investigated and explained the data to discover answers to the questions posed by the problem formulation. The movie “Bulan Terbelah di Langit America 2,” directed by Rizal Mantovani and included code-mixing in its conversations, was used to collect the data for this study. Taking notes was the instrument the researchers used to gather the needed data. They analyzed the film and then made notes about the types of situations and causes that led to code-mixing in the film. This allowed them to collect data.

When collecting this data, researchers followed a few different procedures. The researchers started by watching the film multiple times to identify and accurately interpret all instances of code-mixing. Second, the researchers watched the film and annotated the most relevant dialogue to their study. Third, the researchers chose the talks to analyze based on code-mixing’s various forms and causes. In the end, the researchers sorted the information gathered about the causes and effects of code-mixing in the film into distinct categories.

Several steps were conducted to analyze the data. First, after collecting the data, the researchers identified and took notes on the code mix obtained from the data based on its types using Muysken’s (2000) theory and analyzed the causal factors using Hoffman’s (1991) theory as presented in a theoretical framework. Then, the researchers presented the data showing the types of code-mixing applied and the causes of code-mixing in this movie. After that, the researchers described each piece of data. Finally, the researchers concluded the entire analysis.

## III. RESULTS AND DISCUSSION

### Results

Two theories (Muysken; 2000 and Hoffman; 1991) have been employed to analyze the movie. The results of the analysis are presented in the table as follows:

**Table 1. Types of Code Mixing**

No	Types of code-mixing	Number	Percentages
1	Insertion	7	29.16%

2	Alternation	12	50%
3	Congruent lexicalization	5	20.83%
	<b>Total</b>	<b>24</b>	<b>100%</b>

The table above shows fifteen data from three types of code-mixing in the movie. Alternation was found seven times with a total percentage of 20%, congruent lexicalization type was found in five data with a percentage of 46.67%, and insertion type was found in three data with a total percentage of 33.34%. Based on the percentages in the table, the most common type in this movie is the alternation type.

### Insertion

Example of Insertion 00:16:16

Original Utterance:

*Stefan* : “*Surat, cincin, test pack, jadinya apa? jadinya kacau.*”

*Rangga*: “*Udah masuk.*”

Analysis:

The data above was taken at 00:16:16 minute. In this sentence, Stefan does code-mixing. In this sentence, the speaker inserts the English word *test pack* in the middle of the Indonesian sentence. As a result, the type of code-mixing in the sentence is insertion because there is an English insertion in the middle of the Indonesian sentence.

### Alternation

Example of Alternation 00:17:55

Original Utterance:

*Stefan*: “*Pernikahan itu sebuah tulisan diatas secarik kertas.*”

*Jasmin*: “*But for me it’s not, ngak cuma sekedar kertas.*”

Analysis:

The data above was taken at 00:17:55 minutes. In this sentence, Jasmine does code-mixing. First, she uses English, ‘*But for me, it is not,*’ which continues to use the Indonesian ‘*nggak cuma sekedar kertas*’, where these sentences are from two different languages. Therefore, the type of code-mixing is an alternation because two languages are in one sentence, namely the English language and the Indonesian language.

*Congruent lexicalization*

Example of Congruent Lexicalization 00:17:13

Original Utterance:

Jasmin : “*Makasih udah luangkan waktu untuk kali ini.*”

Stefan : *Anytime*, aku *happy* kalau kamu *happy* kok.”

Analysis:

The data above was taken at 00:17:13 minutes. In the sentence above, Stefan did code-mixing. The sentence above uses the English and the Indonesian language. Words from both languages are randomly inserted into one sentence and share a grammatical structure. Based on the sentence above, at the beginning of the sentence, the speaker uses the English word *Anytime* and then shifts to the Indonesian language ‘*Aku*,’ then changes again to the English language *happy* then changes again to the Indonesian language ‘*kalau kamu*’ and changes to English ‘*happy*,’ then finally shifted to the Indonesian language ‘*kok*.’ Therefore, the code-mixing in this sentence is congruent lexicalization because the English and Indonesian languages share the grammatical structure in the same sentence.

Based on the explanation above, the type of alternation is the most commonly found in the movie. The type of alternation is found the most in this movie because speakers are more likely to switch from one language to another so that communication can run smoothly. The type of alternation in this movie is a shift in English and Indonesian languages. In this movie, speakers communicate using two languages, causing code-mixing.

**Table 2. Factors of code-mixing**

No	Factors of code-mixing	Numbers	Percentages
1	Talking about a particular topic	5	20.83%
2	Quoting others	0	0%
3	Emphasize something	3	12.5%
4	Interjection	0	0%
5	Repetition used for clarification	4	16.64%
6	The intention of clarifying the speech content for the interlocutor	0	0%
7	Expressing group identity	1	4.16%
8	Soften or strengthen request or command	2	8.33%

9	Lexical needs	9	37.5%
10	Exclude other people when a comment is intended for only a limited audience	0	0%
	<b>Total</b>	<b>24</b>	<b>100%</b>

The table above shows the data collection results on the code-mixing factors found in the movie. The dominant code-mixing factor used in the *Bulan Terbelah di Langit Amerika 2* movie is the lexical needs factor, found in as many as nine data with a percentage of 37.5%. Emphasize something found three data with a percentage of 12.5%; talking about a particular topic found five data with a percentage of 20.83%, repetition used for clarification found four data with a percentage of 16.64%, soften or strengthen requests or command found as much as two data with a percentage of 8.33%, and expressing group identity found as much as one data with a percentage of 4.16%. Meanwhile, there needs to be data in quoting others, intention to clarify speech’s subject matter to the interlocutor, and excluding others when a comment is solely meant for a small audience. Based on the percentage in the table, the factor that mainly occurs in this movie is the factor of lexical needs.

*Talking about a particular topic*

Example of talking about a particular topic at 00:19:14

Original Utterance:

Rangga : “*Terus apa yang bisa bantu kamu? Alkohol?*”

Stefan : “*Mungkin, I am happy.*”

Analysis:

The code-mixing factor in the data above is talking about a particular topic. This factor occurs because the speaker uses the English sentence ‘*i’m happy*’ to convey or express his feelings. Speakers may feel comfortable using the English language rather than the Indonesian language.

*Emphasize something*

Example of emphasize something at 00:17:55

Original Utterance:

Stefan : “*Pernikahan itu sebuah tulisan diatas secarik kertas.*”

Jasmin : “*But for me it’s not, ngak cuma sekedar*

*kertas.*”

Analysis:

The code-mixing factor contained in the data above emphasizes something. This factor occurs because the speaker wants to emphasize the intent of her speech by using two different languages. The speaker wants to emphasize that marriage for her is not just writing on paper. Therefore, first, the speaker emphasizes the English language sentence ‘*But for me, it is not,*’ and then emphasizes again in the Indonesian language sentence ‘*nggak cuma sekedar kertas*’.

*Repetition used for clarification*

Example of repetition used for clarification at 00:05:20

Original Utterance:

*Abe* : “*Ms. Collins, please, I love you daughter Insyallah.*”

*Ms. Collins* : “*No no, saya gak mau dengar alasan-alasan kamu.*”

Analysis:

The code-mixing factor contained in the data is repetition used for clarification because in the sentence above, the English word ‘*no no*’ and the Indonesian sentence ‘*saya gak mau dengar alasan-alasan kamu*’ have the same meaning, namely both denying something but mentioned in different languages. The speaker intends to repeat the word in a different language so that the interlocutor understands what the speaker wants to convey.

*Expressing group identity*

Example of expressing group identity at 00:37:34

Original Utterance:

*Hanum*: “*By the way I’m Julia’s friend and Abe hanya menyelamatkan kepentingan orang banyak, dia hanya mengorbankan nyawanya untuk menyelamatkan dunia.*”

*Ms. Collins* : “*Jangan ikut campur urusan kami.*”

Analysis:

The code-mixing factor in the data above expresses group identity because in the English sentence ‘*By the way, I’m Julia’s friend and*’ it seems that the speaker prefers to use English rather than the Indonesian language to introduce themselves.

*Soften or strengthen request or command.*

Example of soften or strengthen request or command at 00:23:27

Original Utterance:

*Hanum* : “*Dengan kamu sama Jasmin tinggal bareng tanpa menikahi dia, tandanya kamu tidak menghormati dia dan kamu harus menikahi dia supaya kamu menjadi laki-laki sejati.*”

*Stefan* : “*Hanum, stop teaching! kalau kamu ceramahin aku terus lama-lama aku masuk Islam.*”

Analysis:

The code-mixing factor contained in the data above is to soften or strengthen the request or command because in the sentence ‘*Hanum, stop teaching!*’ the speaker wants to strengthen the request or command so that Hanum stops lecturing him. Here speaker uses English as their second language.

*Lexical needs*

Example of lexical needs at 00:16:16

Original Utterance:

*Stefan* : “*Surat, cincin, test pack, jadinya apa? jadinya kacau.*”

*Rangga*: “*Udah masuk.*”

Analysis:

The code-mixing factor in the data above is lexical needs because speakers prefer the English word ‘*test pack*’ rather than the Indonesian language. The speaker may find it easier to pronounce it in the English language than in the Indonesian language.

Based on the data above, lexical needs are the factor most commonly found in the movie. This lexical needs factor is often found in the movie because when speakers communicate, they sometimes spontaneously mix code and find it easier to use two languages.

## Discussion

After investigating this movie, it was revealed that the alternation type is the most common type found in this movie. This happens because the actors speak more by switching from one language to another. For example, in *example 4.4*, Jasmin uses two languages by accidentally switching from one language to another because she wants to explain the meaning of her words. This is because

of her ability to use two languages, and also she sometimes finds it difficult to explain using one language, so they spontaneously use another language in order for the communication process could run well. In addition, the lexical needs factor is the most commonly found during this research. This happens because the actors sometimes find it difficult to communicate using one language, so they spontaneously switch to another. For example, in *example 4.22*, Su Yin uses English copy in the middle of Indonesian sentences because she feels used to it, and it is easy to say it in English. Factors like these are also well known to those around us because we occasionally transition from Indonesian to English on the spot. After all, we find it more straightforward and are accustomed to saying it.

The findings of the investigation into the use of code-mixing in this movie revealed that the alternation type (12 data or 50%) was the one that predominately took place all throughout the film. There have been numerous occasions over the course of this film in which the cast has freely switched from one language to another, and each of those languages has featured in the clause in a very isolated fashion. Alternation is when the casts mix their language with a phrase or even a clause from a foreign language. This can be done in any language. Take a look at the example given below (00: 19:14):

Rangga: “*terus, apa yang bisa bantu kamu? Alcohol?*”

Stefan : “*mungkin, I’ m happy!*”

Due to the fact that there are mixing codes between a word in the Indonesian language and the clause boundaries that follow, the statement made by Stefan looks to be the alternation. In addition, linguistic requirements were the element of occurrence code-mixing that had the most extensive number of data (9 total) as 37.5% of the total. According to our investigation findings based on the film’s storyline, the actors intended to explain their comments. Still, for some reason, they did not know how to conclude their sentence in a single language when they were saying them. When it came time to communicate their final opinions, they did it in a different language. As a result, the aspect of lexical requirements came into play. They behaved in this manner because they were international students who studied on the same campus but had a different mother tongue from those who spoke English. As a result, English was a foreign language to them. Because

of this circumstance, they can communicate in two languages. In many different contexts, it’s common for people to converse or share using a combination of languages or secret codes. Also, it is conceivable for bilingual or multilingual individuals to utilize more than one code of the language when communicating with one another (Fitria, 2020; Wibowo et al., 2017).

Nevertheless, code-mixing is not limited to movies like the one this study looks at; it may be observed in other contexts as well. It is something that happens all the time, which is both interesting and authentic. Both verbally and in written form, language can be expressed in many different ways. Writing allows people to convey their thoughts and feelings more precisely than speaking. Because of the progression of technology and knowledge, people can now type whatever is going through their heads. The way people communicate in a culture is frequently influenced by a variety of factors, beginning with the social pressure and bias that already exist in the community.

As a consequence of this, the expression of ideas, thoughts, and feelings invariably requires the blending of coded and uncoded language. This demonstrates that language is an essential component of the life of a human being. No matter if it is used in a work of fiction, such as a movie, or whether it is used in a work of literature, such as a book, it is, in addition, utilized in everyday life.

Having also investigated the occurrence of code-mixing on different backgrounds, Syafaat and Setiawan (2019) uncovered their analysis on code-mixing found in Twitter status. To classify their result, they also used the theory suggested by Musyken. Fifty-nine data in total have been found. Insertion is the most found as 35 data (59.32%), congruent lexicalization as 16 data (27.12%), and alternation as 8 data (13.56%). Their study added that almost everyone has a social media account to exchange information and engage with one another. In line with Syafaat and Setiawan, Siahaan et al. (2022) did an investigation code-mixing in *the Divortiare* novel written by Ika Natassa. They also found 223 data on code-mixing and revealed that the most dominant type was insertion (71.75%), congruent lexicalization (21.08%), and alternation (7.17%). They concluded that the writer of the novel use insertion most dominantly cause to discuss a particular topic, be emphatic about something, and express group identity.

Another study was conducted by Anggarini et

al. (2022) to explore code mixing on the utterance of Indonesian *celebgram* (@Awkarin) to endorse products. From the total of 47 data found, insertion also found the most as 28 data (59.6%); congruent lexicalization as 17 data (36.1%); and alternation as 2 data (4.3%). These findings show that @Awkarin did the most insertion in her utterance because she talked about a particular topic and explained the products she endorsed. In the study by Putu et al. (2021), they also explored *celebgram* @keanuagl in his Instagram captions. The insertion frequency was dominant in their findings, followed by congruent lexicalization and alternation. The use of noun words and noun phrases dominated the insertions in the Instagram captions of @keanuagl. It is motivated by the characteristic of insertion, which is the most effortless code-mixing. Alternation became the minor type of code-mixing in @keanuagl's Instagram captions. It is because alternation is more complex than insertion, in which alternation requires grammatical structures in two languages. Lastly, there were six congruent lexicalizations found in @keanuagl's Instagram captions.

These results above demonstrated that code-mixing phenomena might be observed in various contexts. Researchers have looked into code-mixing in books, social media, YouTube videos, teaching and learning materials, television shows, and even presidents' speeches. (Wibowo et al., 2017). Using English-Indonesian code-mixing has exposed almost every facet of human life in the present (or vice versa). Given how extensively English has exposed our lives, it could hardly be rejected. In our surroundings, there are more English-language resources than native languages. English has evolved into a way of life. It has started to change and become dynamic. Because of this extensive exposure, we readily utilize English in our everyday speech.

#### IV. CONCLUSIONS

From the analysis before, code-mixing appears in *Bulan Terbelah di Langit Amerika 2*. Researchers discovered types and factors of code-mixing. Types of code-mixing are insertion, alternation, and congruent lexicalization types. Alternation is the most common type found in this study because most speakers talk in one specific language first, then continue his/her ideas by using another language.

Throughout this investigation, it was discovered that several elements contribute to the practice of code-mixing. This research shows that lexical needs account for the highest number of occurrences compared to other factors. This is because, in some of the depicted scenarios, the speaker tries to broaden the scope of the message or ideas he or she is conversing with by adding linguistic units that originate from a different language. When a speaker is not limited by the words available in a particular language, it is much simpler to continue communicating the message through this method.

## REFERENCES

- Astri, Z., & Fian, A. (2020). The Sociolinguistics Study on the Use of Code Mixing In Gita Savitri Devi's Youtube Channel Video. *Seltics*, 3(2), 83–92. <https://doi.org/10.46918/seltics.v0i0.728>
- Chaer, Abdul., & A. L. (2010). *Sosiolinguistik: Perkenalan Awal*. Rineka Cipta.
- Fanani, A., & Ma'u, J. A. R. Z. (2018). Code switching and code mixing in English learning process. *LingTera*, 5(1), 68–77. <https://doi.org/10.21831/lt.v5i1.14438>
- Fitria, T. N. (2020). An Analysis of Code Mixing Used by A Singaporean Singer in Instagram's Caption. *Metathesis: Journal of English Language, Literature, and Teaching*, 4(2), 107. <https://doi.org/10.31002/metathesis.v4i2.2250>
- Gunturi, U. (2020). *A Primer on Code Mixing & Code Switching! When and where to use them?* <https://umagunturi789.medium.com/a-primer-on-code-mixing-code-switching-9bbde2a15e57>
- Halim, A., Halim, N. M., & Mahmud, R. (2022). *Code Switching Analysis in Gita Savitri 's YouTube Channel : A Sociolinguistic Study*. 11(1), 61–65.
- Hasanah, R., Abdurachman, U., & Situbondo, S. (2020). DOI: <https://doi.org/10.36841/pioneer.v12i1.537>. *Jurnal Pioneer*, 12(1), 73–87.
- Hoffman, C. (1991). *An Introduction to Bilingualism*. Longman.
- K.T. Anggarini, I.N.A.J. Putra, & N.K.A. Suwastini. (2022). an Analysis of Code-Mixing Used By the Indonesian Top Selebgram in Social-Media in Product Endorsement. *Jurnal Pendidikan Bahasa Inggris Indonesia*, 10(1), 54–65. <https://doi.org/10.23887/jpbi.v10i1.886>
- Kannaovakun, P., & Gunther, A. C. (2003). *The Mixing of English and Thai in Thai Television Programs*.
- Mustamir Waris, A. (2012). Code Swtching and Mixing. *Jurnal Dakwah Tabligh*, 13(1), 123–135.
- Musyken, P. (2000). *Bilingual Speech a Typology of Code-Mixing*. The Press Syndicate of the University of Cambridge.
- Nadhifah, T. (2019). *Analisis Kode dan Campur Kode dalam Film Winter in Tokyo*. universitas Pendidikan Indonesia.
- Nahdoh, W., Suktiningsih, W., & Syahid, A. (2019). A Sociolinguistic Study on Code Switching Used by Society in Baturaja Village. *PIONEER: Journal of Language and Literature*, 11(2), 68. <https://doi.org/10.36841/pioneer.v11i2.458>
- Nuzula, F. (2017). *A Study of Indonesian-English Code Mixing in Go Girl Magazine*. Universitas Diponegoro.
- Poudel, S. (2019). Code-Mixing and literal translation in Nepal's English newspapers. *Journal of NELTA*, 24(1–2), 191–203. <https://doi.org/10.3126/nelta.v24i1-2.27692>
- Putu Rustika Dewi, G. (2021). Indonesian-English Code-Mixing in Instagram Captions of an Indonesian Celebgram. *TELL US Journal*, 7(1), 139–156. <https://doi.org/10.22202/tus.2021.v7i2.5101>
- Siahaan, H. V. F., Silitonga, A. J., & Purba, C. K. (2022). Code Mixing Analysis in Divortiare Novel. *Jurnal Basis*, 9(2), 345–353. <https://doi.org/10.33884/basisupb.v9i2.5512>
- Silaban, S., & Marpaung, T. I. (2020). An analysis of code mixing applied by indonesia lawyers club program on tv one. *Journal of English Teaching as Foreign Language*, 6(3), 1–17. <http://repositori.usu.ac.id/handle/123456789/18501>
- Silviyani, E. (2018). *An Analysis of Code Mixing Used in The Professionals Movie*. Universitas Teknologi Yogyakarta.
- Syafaat, P. M. F., & Setiawan, T. (2019). *An Analysis of Code Mixing in Twitter*. 297(Icille 2018), 276–281. <https://doi.org/10.2991/icille-18.2019.57>
- Wibowo, A. I., Yuniasih, I., & Nelfianti, F. (2017). Analysis of types code switching and code mixing by the sixth president of Republic Indonesia's speech at the national of independence day. *Progres-*



*sive; Journals of Linguistics, Literature, and Teaching, 12(2), 77–86.*