

Code-Switching and Code-Mixing in 99 Cahaya in Langit Eropa Movie: A Sociolinguistics Study

Inggit Rylia Andini¹, Hidayati² and Muhammad Hudri^{3,*}

¹Muhammadiyah University of Mataram1; inggitriliaandini@gmail.com

²Muhammadiyah University of Mataram2; hidayatinail73@gmail.com

³Muhammadiyah University of Mataram3; hudrimuhammad01@gmail.com

*Correspondence: Inggit Rylia Andini
Email: inggitriliaandini@gmail.com

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Abstract: Sociolinguistics studies the relationship between language and society to better understand the structure of language and the function of language in communication. In the communication process, speakers can use more than one language. This condition usually occurs in bilingual or multilingual situations such as in Indonesian society results in language phenomena, namely code-switching and code-mixing. Code-switching is a term in linguistics referring to using more than one language or dialect in conversation. code-mixing occurs when a fluent bilingual talking to another fluent bilingual, changes the language without any change at all in the situation. This study delves into the phenomenon of code-switching and code-mixing within the movie "99 Cahaya di Langit Eropa," situated within the realm of sociolinguistics. The primary research inquiry revolves around discerning the various forms of code-switching and code-mixing present in the movie. With this focus in mind, the study seeks to explore

how actors and actresses employ these linguistic phenomena in discussions related to the movie. Employing a descriptive qualitative approach alongside content or document analysis, the researcher utilized an observation checklist to aid in data collection. The research process involved selecting the movies, transcribing them, identifying instances of code-switching and code-mixing, completing a checklist detailing these instances, analyzing the collected data, and ultimately drawing conclusions. The result of this research there were six types of code-switching and code-mixing they are: ekstrasentential code-switching, intersentential code-switching, intrasentential code-switching, intrasentential code-mixing, Intra-lexical code-mixing, involving a change of pronunciation.

Keywords: sociolinguistics; code-switching; code-mixing; movie

INTRODUCTION

Sociolinguistics is derived from two words such as socio and linguistics. ‘Socio’ is social or something related to the society, society group, and the function of the society which is related to social community. Sociolinguistics encompasses a broad range of concerns including bilingualism, pidgin, and Creole language use as influenced by contact among people of different language communities. Sociolinguistics has become an increasingly important and popular study as certain cultures around the world expand their communication base. In the communication process, speakers can use more than one language. For example, someone who is an Indonesian when talking to a foreign tourist uses English but when a friend of his is an Indonesian, he switches to using Indonesian. (Jendra, 2010) This condition usually occurs in bilingual or multilingual communities, intense contact between two or more materials in a bilingual or multilingual situation such as in Indonesian society results in language phenomena, namely code-switching and code-mixing.

According to Victoria and Rodman, (1983), code-switching is a term in linguistics referring to using more than one language or dialect in conversation. According to Hudson (as cited in Bhatia & Ritchie, 2012), code-mixing occurs when a fluent bilingual talking to another fluent bilingual, changes the language without any change at all in the situation. It explains that code-mixing occurs when the bilingual speaker alternates his/her language in one situation. In Indonesia, the use of language is also affected by the lifestyle of people in this modern era. We can find code-mixing and code-switching in spoken and written language. Code mixing and code-switching in written language can be found in newspapers, magazines, novels, etc. Code mixing and code-switching can also be found in spoken language, namely entertainment programs, such as radio programs, talk shows, news programs on television, and movies.

There are different types of code-switching. Poplack has differentiated between three main types which are tag-switching, inter-sentential, and intra-sentential code-switching. Tag-switching refers to the practice of seamlessly integrating a word or phrase from one language into an utterance primarily in another language. When this occurs, the inserted tag typically has little impact on the overall grammatical structure of the sentence. Tags can be freely moved and placed within a discourse without violating syntactic rules. For instance, a common example of tag-switching is seen in sentences like "Bunganya bagus, isn't it?" where an English tag is inserted into a Bahasa Indonesia sentence. In essence, tag-switching involves the insertion of short expressions or tags from a language different from the main language used in the utterance. Another form of code-switching is termed intra-sentential code-switching. This type involves the seamless transition between languages within a single sentence or clause. Intra-sentential switching can occur at the level of a clause, phrase, or individual word without any morpho-phonological adaptation. It may involve a single content word or be part of a longer linguistic fragment. This type of code-switching is considered the most intricate, requiring speakers to adeptly navigate between two linguistic systems simultaneously. An example illustrating intra-sentential switching is found in the sentence: "Kamu pasti tau I like the pink one," where the transition from Bahasa to English takes place within the sentence itself. Inter-sentential code-switching represents another facet of language blending where transitions between languages occur beyond the boundaries of a single sentence or clause. This type of switching involves a shift at the boundary between clauses or sentences, where each unit is expressed in a different language. Additionally, inter-sentential switching can occur during conversational turns between speakers. An example of inter-sentential switching is evident in the statement "Tugasku sudah selesai. I'm going to sleep now," where the language changes between sentences. In essence, inter-sentential switching occurs when a speaker shifts from one language to another across different sentences or after exchanging turns in conversation with another speaker.

Based on syntactical patterns, there are three forms of code-mixing, according to Hoffman. Intra-sentential code-mixing, intra-lexical code-mixing, and changes in pronunciation. First, intra-sentential code-mixing is the mixing occurred within a clause, a phrase, or a sentence. The second one is intra-lexical, this mixing takes place within a word boundary. It can occur when there are affixes added to a word. The last one is involving a change of pronunciation. This mixing occurs at the phonological level.

An example of Indonesian movies that use a lot of code-switching and code-mixing dialogue is *99 Cahaya Di Langit Eropa*. This movie tells about travel notes on a journalist's search from Indonesia, who accompanied her husband on his doctoral studies in Vienna, Austria. Tells the journey of searching for the light of Islam in today's Europe is being covered by a cloud because of mutual suspicion and many misunderstandings arise.

Code-switching and code-mixing are the issues examined in this research. So far, previous researchers who focused on sociolinguistics, especially regarding code switching and code mixing, have always separat-

ed the two. Some researched only code-switching, while others focused solely on code-mixing. Rarely did previous researchers examine both simultaneously. This selection made by previous researchers may be due to their research objects not encompassing both fields of sociolinguistics, or perhaps there was very little data belonging to one of them. Meanwhile, in the novel "99 Cahaya di Langit Eropa" by Hanum Salsabiela Rais and Rangga Almahendra, which is the object of study in this research, contains data on both code switching and code mixing. The difference between the other research is focused on in-depth linguistic analysis of code-switching and code-mixing in film dialogue, the reasons for their use, and how they can influence the audience.

This research aims to investigate the types of code-switching and code-mixing used by the actors and actresses in their conversation about the 99 Cahaya di Langit Eropa movie by Hanum Salsabiela Rais and Rangga Almahendra in 2013.

METHOD

Qualitative research is especially important in the behavioral sciences where the aim is to discover the underlying motives of human behavior. Through such research, we can analyze the various factors that motivate people to behave in a particular manner or that make people dislike a particular thing. It may be, however, that applying qualitative research in practice is relatively a difficult job and therefore, while doing such research, one should seek guidance from experimental psychologists. This research is a process to find out the truth and prove the phenomena faced with certain procedures.

Research Design

In this study, the researcher will use a descriptive qualitative research method. The descriptive method presents data using words or sentences. The form or type of this research is a qualitative approach. Because the problems discussed relate to words and sentences. This qualitative approach is used to describe code switching and code mixing found in the dialogue of the film 99 Cahaya di Langit Eropa. The data source in this research is the conversation or dialogue of 99 Cahaya di Langit Eropa which has been transcribed in written form.

Population, Sample, Sampling

This researcher will use the subjects who were the actors and actresses who used code switching and code mixing in the 99 Cahaya di Langit Eropa movie in several scenes and throughout the table. The researcher analyzed them by using the table to know the type of code-switching and code mixing that had already common found in the movies.

Instrument

In collecting the data, the researcher observed the movie 99 Cahaya di Langit Eropa and the script carefully. The result of observation could be achieved by taking notes. The data in this research is taken from the movie, focusing on the types of code-switching and code-mixing in the 99 Cahaya di Langit Eropa movie.

RESULTS AND DISCUSSION

In this study, a total of 232 data were observed. Of this total, 39 data belong to the code-switching category, while the remaining 184 data belong to the code-mixing category. Among the 39 code-switching data,

they can be grouped into three types. Firstly, code-switching inward, secondly, code-switching outward. Therefore, out of the 184 data examined, the dominant type of code-switching is internal code-switching from the Indonesian language. The mixed code consists of four languages. The four languages are Indonesian, English, German, and Arabic. The usage of Indonesian fragments mixed within the speech was found in 21 instances. Meanwhile, the integration of English fragments was observed in 116 instances, German in 23 instances, and Arabic in 23 instances. Code-mixing originating from Spanish was minimal, with only 1 instance recorded in this study. Therefore, the most dominant language used in code-mixing within this research is English, totaling 116 instances.

The types of code-switching found in the movies

inter-sentential code-switching

This occurs when the switch happens at a sentence boundary.

- (09:15) Ranga: Same things i love my god so much. *Ga mungkin aku melanggar aturan dia*

The sentence "Ranga: same things i love my god so much. *ga mungkin aku melanggar aturan dia.*" exhibits intra-sentential code-switching. This is because the code-switching happens within the same sentence. Specifically, it's an example of insertional intra-sentential code-switching since the Indonesian phrase is inserted into the English sentence.

- (08:46) Stefan: "Agama Kamu ribet banget Daging babi tuh enak, belum lagi di eropa ini paling murah, udah pernah nyoba? Try".

- "Agama Kamu ribet banget Daging babi tuh enak, belum lagi di eropa ini paling murah, udah pernah nyoba?"

- "Agama Kamu ribet banget" - This part is in Indonesian.

- "Daging babi tuh enak, belum lagi di Eropa ini paling murah, udah pernah nyoba?"

This part is primarily in Indonesian, with "di Eropa" (in Europe) being the only switch to Indonesian within the primarily Indonesian sentence. The switch from Indonesian to English within the sentence makes it an example of insertional intra-sentential code-switching

- (09:41) Khan: Assalamualaikum, having a good time right? ini kari ayam masakan istri aku untuk kamu"
 - "Assalamualaikum, having a good time right? ini kari ayam masakan istri aku untuk kamu."
 - "Assalamualaikum, having a good time right?" - This part is primarily in English.
 - "ini kari ayam masakan istri aku untuk kamu." - This part is in Indonesian.

The switch from English to Indonesian within the same sentence classifies it as intra-sentential code-switching. Specifically, it falls under insertional intra-sentential code-switching, as the Indonesian phrase is inserted into the primarily English sentence.

- (57:41) Hanum: Nice to meet you too, *Rangga banyak cerita tentang kamu*

Stefan : *Pasti dia bilang aku ini menyebarkan, cerewet*

Hanum : no, he didn't say that *dia bilang justru kamu punya rasa ingin tahu yang besar terhadap islam.*

Stefan : he did?

- "Nice to meet you too, *Rangga banyak cerita tentang kamu.*"
- "He did?"

In both instances, complete sentences are spoken in different languages. The speaker starts a sentence in one language and completes it before switching to another language for the next sentence.

- (01:02:32) Khan: "Excuse me, kadang kekerasan tu di beberapa tempat lebih didengarkan"

Here, kan starts the sentence in English with "excuse me" and then switches to Indonesian for the rest of the sentence.

- (01:08:20) Hanum: "*Ya ampun saya sama sekali ga nyangka soalnya saya pikir kamu ga pake hijab*"
- Marion : "*Oh yes, memang ketika kembali ke Paris saya baru resmi menggunakan hijab dan Alhamdulillah banyak sekali manfaatnya. I realize menggunakan hijab adalah cara Islam menjaga kehormatan Wanita muslim dan different respect for it.*"
- Hanum: "*Ya ampun saya sama sekali ga nyangka soalnya saya pikir kamu ga pake hijab*"

Hanum's entire sentence is in Indonesian.

- Marion: "*Oh yes, memang ketika kembali ke Paris saya baru resmi menggunakan hijab dan Alhamdulillah banyak sekali manfaatnya*".

Marion starts in English with "oh yes:", then switches to Indonesian for the rest of the sentence.

- (01:13:15) Hanum: *Eropa harusnya berhutang budi terhadap peradaban Islam*
- Marion : That's right, *sekarang* I want to show you *this ini adalah lukisan raja Rogers yang ada di museum Vienna. Perhatikan jubah nya, you see?*

-Hanum: "*Eropa harusnya berhutang budi terhadap peradaban Islam*"

Hanum's sentence is entirely in Indonesian.

- Marion: "That's right, *sekarang* I want to show you *this ini adalah lukisan raja Rogers yang ada di museum Vienna. Perhatikan jubah nya, you see?*"

Marion starts with "that's right," in English, then continues in Indonesian with "*sekarang*" (which means "now"), then switches back to English with "I want to show you this," and finally switches to Indonesian again with "*ini adalah lukisan raja Rogers yang ada di museum Vienna. Perhatikan jubah nya*" (which means "this is a painting of King Rogers in the Vienna museum. Notice his robe"), and ends with "you see?" in English.

- (01:18:44) Marion: okay kalau begitu saya pergi dulu ya?
- Rangga: do you want to buy something to eat?
- Marion: no, really I have to go. Thank you so much. Tapi sebelumnya hanum I hope you don't mind, boleh saya titip surat ini buat fatma?
- Hnaum : sure
- Marion: dan paket ini buat aisyah and please tell them saya benar-benar merindukan mereka
- Hanum: I'll tell them you say that

Marion switches between languages at sentence boundaries. For example, Marion's first utterance in Indonesian, followed by Rangga's response in English, then Marion switches back to English in the subsequent turn.

Intra-sentential Code-Switching

This occurs when the switch happens within a single sentence.

- Hanum: "No, he didn't say that *dia bilang justru kamu punya rasa ingin tahu yang besar terhadap islam*".

Here, the switch from English to Indonesian occurs within the same sentence.

- (57:58) Stefan: *Ujian*. He is in exam right now, he didn't tell you? I gotta go I'm sorry it's good to see you let's catch up another time *ya*?
- "Ujian. He didn't tell you?"

Here, the switch happens within the context of the same thought, where "ujian" (exam) is mentioned in Indonesian and the rest of the sentence continues in English.

- "I gotta go I'm sorry it's good to see you let's catch up another time *ya*?"

The word "ya" (yeah/yes) at the end of the sentence is Indonesian, while the rest of the sentence is in English.

- Stefan: "That's terrorist"

Stefan repeats "that's terrorist" twice, showing consistent use of English within his sentences.

- Khan: "*Apa*?" and "*Kamu bilang saya terrorist*?"

These sentences are in Indonesian, maintaining a single language within each sentence.

- (01:06:48) Rangga : "thank you *mungkin kalo gaada kamu dia udah balik ke Indonesia*"

Here, Rangga starts the sentence in English with "thank you" and then switches to Indonesian for the rest of the sentence: " *mungkin kalo gaada kamu dia udah balik ke Indonesia*" (which means "maybe if it weren't for you, she would have already gone back to Indonesia").

- Marion: "I realize *menggunakan hijab adalah cara Islam menjaga kehormatan Wanita muslim dan* different respect for it."

This sentence includes both English and Indonesian within the same sentence. Marion starts in English with "I realize," switches to Indonesian for " *menggunakan hijab adalah cara Islam menjaga kehormatan Wanita muslim,*" and then switches back to English with "and different respect for it."

- (01:11:20) Marion : look at this, *menurut kamu apa yang aneh sama lukisan ini*?

Here, Marion starts the sentence in English with "look at this" and then switches to Indonesian for " *menurut kamu apa yang aneh sama lukisan ini*?" (which means "what do you think is strange about this painting").

- (01:12:30) Marion: *Jangan disini*, it's a good question *kita jawab nanti* okay?

Here, Marion starts the sentence in Indonesian with " *jangan disini*" (which means "not here"), switches to English with "it's a good question", and then switches back to Indonesian with " *kita jawab nanti*" (which means "we'll answer later"), ending with "okay?" in English.

- (01:15:45) Marion: finally now we're at the top of the building. *Ini adalah gerbang kemenangan*
- (01:16:12) Marion: *dan setelah itu disana ada air mancur besar* a very busy place also and after that *ada museum*

Marion starts the sentence in English with "finally now we're at the top of the building," and then switches to Indonesian for " *Ini adalah gerbang kemenangan*" (which means "This is the gate of victory").

Marion: " *dan setelah itu disana ada air mancur besar* a very busy place also and after that *ada museum*"

Marion switches between English and Indonesian within the same sentence. She starts with " *dan setelah itu disana ada air mancur besar*" (which means "and after that, there is a large fountain there") in Indonesian, then switches to English for "a very busy place also," and finally switches back to Indonesian with " *ada museum*" (which means "there is a museum").

- (01:16:55) Marion : *Jika kita menarik garis lurus ke arah timur kita bisa menemukan bangunan yang paling impressive di muka bumi ini. Menurut kamu apa?*
- (01:17:26) Marion: Exactly, *diluar perancis ke arah Tenggara kita akan melewati pergunungan lalu kita akan melewati Itali*

Both of Marion's utterances involve switches within the same sentences. In the first sentence, Marion switches from English to Indonesian within the sentence. Then, in the second sentence, Marion switches from Indonesian to English within the sentence.

- (01:18:44) Marion: okay *kalau begitu saya pergi dulu ya?*
- Rangga: do you want to buy something to eat?
- Marion: no, really I have to go. Thank you so much. *Tapi sebelumnya* hanum I hope you don't mind, *boleh saya titip surat ini buat fatma?*
- Hnaum : sure
- Marion: *dan paket ini buat aisyah and please tell them saya benar-benar merindukan mereka*
- Hanum: I'll tell them you say that

Marion also switches languages within the same sentence. For instance, in Marion's second turn, she starts in English, then switches to Indonesian, and then back to English within the same sentence.

- (01:22:43) Stefan: "*Rangga aku bawain makanan buat kamu tenang aja dagingnya chicken kok*"
- Rangga: "*Aku gabisa, hari ini puasa, gak makan. Saya pamit dulu*"
- Stefan: "*Woy, woy puasa buat apa?*"
- Rangga: "*Agar kita bisa belajar nahan nafsu, laper dan dapat pahala*".
- Stefan: "Let me get the straight, *kamu puasa untuk dapat pahala?*"
- Rangga: "Yap".

Stefan and Rangga switch between Indonesian and English within the same sentences or turns.

For example, Stefan's first utterance switches from Indonesian to English in the same sentence: "*Rangga aku bawain makanan buat kamu tenang aja dagingnya chicken kok*" (which means "Rangga, I brought you food, just relax, it's chicken").

Rangga's response continues this pattern: "*aku gabisa, hari ini puasa, gak makan. Saya pamit dulu*" (which means "I can't, I'm fasting today, not eating. I have to leave now").

Stefan then switches back to Indonesian: "*woy, woy puasa buat apa?*" (which means "hey, hey, fasting for what?").

Rangga's explanation is also in Indonesian, but Stefan's clarification involves a switch back to English: "Let me get the straight, *kamu puasa untuk dapat pahala?*" (which means "Let me get this straight, you're fasting to get rewards?").

Rangga's confirmation "yap" (which means "yep") maintains the use of Indonesian.

- (01:26:18) Rangga: "*Sebulan bayar asuransi berapa?*"
- Stefan: "80 euro"
- Rangga: "*Mahal*"
- Stefan: "My friend, *di dunia ini ga ada yang gratis*"

- Rangga: "*Kamu takut, kalau ada apa-apa sama kamu, dan kamu masuk RS dan tidak ada yang peduli, asuransi akan meng-cover kamu semuanya, ya kan?*"

Both Rangga and Stefan switch between Indonesian and English within the same sentences or turns.

Rangga's question switches from Indonesian to English in the same sentence: "*sebulan bayar asuransi berapa?*" (which means "How much do you pay for insurance per month?").

Stefan's response is entirely in English: "80 euro".

Rangga's reaction switches back to Indonesian: "*mahal*" (which means "expensive").

Stefan then switches to English: "my friend, *di dunia ini ga ada yang gratis*" (which means "my friend, in this world, nothing is free").

Rangga's subsequent turn involves a switch from English to Indonesian within the same sentence: "*kamu takut, kalau ada apa-apa sama kamu, dan kamu masuk RS dan tidak ada yang peduli, asuransi akan meng-cover kamu semuanya, ya kan?*" (which means "Are you afraid, if something happens to you, and you go to the hospital and nobody cares, insurance will cover everything, right?").

Types of Code-Mixing found in the Movies

Intra-sentential Code-Mixing

- (22:49) Stefan: umm then aku ga paham semenjak kamu deket dengan si curry man itu kamu berubah rangga
- (22:58) you're no longer a free man kamu bukan rangga yang sama yang dulu datang untuk pertama kali dan tinggal di apartement aku dulu , yak an? You've changed.

This sentence is a mix of English and Indonesian elements. The English phrases "you're no longer a free man" and "You've changed" are inserted into the Indonesian sentence without affecting its grammatical structure.

Intra-lexical Code-Mixing

- (23:33) Khan: Kamu sudah liat jadwal ujian kita? Gila tuh dosen, what was he thinking?

This sentence consists primarily of Indonesian, but it includes the English phrase "what was he thinking?" inserted within it. Therefore, the code-mixing in the sentence primarily consists of intra-lexical code-mixing.

CONCLUSION

The factors that cause code-mixing to occur are due to the reciprocal relationship between speakers and interlocutors, who are the parties involved in the communication situation. In the novel "99 Cahaya di Langit Eropa" by Hanum Salsabiela Rais and Rangga Almahendra, code-mixing occurs relatively frequently because both speakers are proficient in using several languages and language varieties. Out of a total of 184 instances of code-mixing, only 3 are caused by interlocutors, and 9 are influenced by the conversation topic. The majority, which is 172 instances, occur in relaxed situations or because the speakers do not have an appropriate expression in another language.

After the successful completion of this research, it can be recommended to writers, especially to Indonesian literary authors, to always pay attention to their works, one of which is by incorporating code-switching and code-mixing transitions. This includes transitions or changes in language as well as transitions or changes in language varieties. Consequently, readers will be able to understand more than one language and more than one language variety. This approach can also depict the excellence of a literary work because it is written with diverse knowledge.

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