



## Code Mixing in the Speech of Bryan Domani on the YouTube Channel

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### Abstract

Code mixing can be found in any form of communication, such as giving a speech on a YouTube channel. This study aims to analyze the types of code mixing used in Bryan Domani's speech on his YouTube channel. Utilizing Muysken's (2000) theory, the study adopts a qualitative approach, with data collected through observation and note-taking from the aforementioned YouTube video. Findings reveal the presence of all three code-mixing types—insertion, alternation, and congruent lexicalization—with particular emphasis on their prevalence. Furthermore, the study investigates the sociolinguistic factors underlying these linguistic choices. This research offers insights into language use dynamics among young bilingual/multilingual speakers in Indonesia's social media landscape, demonstrating how code-mixing functions as a responsive communication strategy reflecting social context and speaker identity.

**Keywords:** *code-mixing, bilingualism, sociolinguistics, Bryan Domani, YouTube*

### Abstrak

Campur kode dapat ditemukan dalam berbagai bentuk komunikasi, termasuk saat memberikan pidato di saluran YouTube. Penelitian ini bertujuan untuk menganalisis jenis-jenis campur kode yang digunakan oleh Bryan Domani dalam pidatonya di saluran YouTube miliknya. Dengan menggunakan teori dari Muysken (2000), penelitian ini mengadopsi pendekatan kualitatif, di mana data dikumpulkan melalui observasi dan pencatatan dari video YouTube yang dimaksud. Hasil penelitian menunjukkan adanya ketiga jenis campur kode—yaitu insertion (penyisipan), alternation (peralihan), dan congruent lexicalization (leksikalisasi serupa)—dengan penekanan khusus pada tingkat kemunculannya. Selain itu, penelitian ini juga mengeksplorasi faktor-faktor sosiolinguistik yang melatarbelakangi pilihan linguistik tersebut. Penelitian ini memberikan wawasan mengenai dinamika penggunaan bahasa di kalangan penutur muda yang bilingual atau multilingual dalam lanskap media sosial Indonesia, serta menunjukkan bahwa campur kode berfungsi sebagai strategi komunikasi yang responsif terhadap konteks sosial dan identitas penutur.

**Kata kunci:** *campur kode, bilingualisme, sosiolinguistik, Bryan Domani, YouTube*

### Introduction

The advancement of digital technology has significantly transformed language practices, especially among bilingual and multilingual individuals who are highly

active on online platforms. One such platform, YouTube, has become a popular arena for spontaneous and informal communication, where natural language use is prominently displayed. Code-mixing is a language phenomenon where individuals incorporate elements from multiple languages in the same sentence or utterance. Hoffmann (1991) describes it as the blending of words or phrases from different languages within a single sentence. Similarly, Muysken (2000) defines it as the inclusion of linguistic elements—such as morphemes, words, or phrases—from one language into the structure of another. Wardhaugh (2010) also highlights that code mixing takes place when a speaker alternates between languages within one utterance. This practice is prevalent among bilingual or multilingual speakers who naturally switch between languages in everyday interactions. The practice of Code Mixing is particularly evident in content produced by young people and social media influencers, where it often fulfils functions related to style, communication strategy, or personal identity.

Rather than being viewed as a sign of confusion or linguistic deficiency, *code mixing* is increasingly recognized as a sophisticated and deliberate communicative choice. It allows speakers to navigate complex ideas, inject humor, or adopt a specific tone that may not be as effectively conveyed using a single language. On platforms like YouTube, such linguistic flexibility enables creators to resonate with diverse audiences and reflect shared bilingual realities. In many cases, *code mixing* becomes a marker of cosmopolitanism, signalling the speaker's awareness of global trends and cultural fluidity. For younger audiences, especially, it serves as a symbol of modern identity and belonging within digitally connected communities.

With the continuous growth of digital communication, *code mixing* is becoming a normalized feature of casual online discourse. It functions not only as a linguistic tool but also as a means of navigating between different cultural and social identities. YouTube, as an accessible and informal platform, presents an ideal setting to observe how bilingual speakers use language to express themselves, engage viewers, and build their brand. Analyzing intra-sentential *code mixing* in such settings offers valuable insights into how language operates in fluid, hybrid digital spaces. In this regard, studying naturally occurring, unscripted language use—such as that seen in the YouTube content of public figures like Bryan Domani—can deepen our understanding of bilingual discourse and its connection to digital identity and audience interaction. Therefore, there are many researchers who have been analyzing code mixing in some fields of communication.

Bhatia and Ritchie (2013) explored the stylistic and functional roles of code mixing within the context of globalized media. Research by Setyaningsih (2021) highlighted the frequent integration of English terms in Indonesian celebrity podcasts, illustrating the bilingual tendencies of the speakers and the linguistic expectations of their audiences. Similarly, Fitriana and Hidayat (2020) found that YouTube content creators often employ code mixing as a way to strengthen connections with their viewers. Azizah, Susanti, and Mulyadi (2022) also identified the prevalence of intra-sentential mixing among university students, linking it to the influence of digital platforms and evolving identity expressions. In a different context, Juliarta (2023) investigated intra-sentential code mixing in a translator organization magazine and found that single-word and phrase-level insertions were commonly used for stylistic

variation. Hidayati, Junaidi, and Wardani (2023) conducted a study on religious speeches by TGH Yusron Az-Zahidi, revealing that intra-sentential code mixing was frequently employed to clarify meanings, emphasize key points, and reflect group identity. Additionally, Ruffitriansyah and Siswana (2024) examined classroom interactions in a vocational school and found that teachers used intra-sentential code mixing—particularly insertion and alternation types—to facilitate student understanding during lessons.

While prior research has shed light on the significance of *code mixing* in various digital media contexts, much of it has concentrated on pre-planned or general user-generated content. There remains a lack of focus on spontaneous language use by bilingual celebrities in informal digital environments. This study aims to address that gap by examining how Bryan Domani utilizes *code mixing* in relaxed conversations featured on the Domani Siblings YouTube channel. The objective of this research is to identify the types of *code mixing* in his speech and to explore how this reflects broader themes of bilingual identity and engagement with online media culture.

## Method

This research utilized a qualitative descriptive approach aimed at examining intra-sentential code mixing in spontaneous conversations on YouTube. The primary objective was to identify the forms, recurring patterns, and communicative purposes of code mixing in the speech of a bilingual public figure during unscripted digital interactions. The subject of this study was Bryan Domani, a bilingual celebrity in Indonesia who frequently appears in relaxed, informal settings on the Domani Siblings YouTube channel. He was selected through purposive sampling, considering his habitual use of both English and Indonesian in everyday digital communication. No other participants were included in this research, as the analysis was centered solely on his linguistic performance in the videos. This study adopted a case study framework, which allowed for an intensive analysis of one individual and one specific media platform. The study was grounded in sociolinguistic theory, with particular attention to the phenomenon of code mixing in online media discourse. The main focus was intra-sentential code mixing, with Muysken's (2000) model serving as the basis for identifying and classifying types and structural patterns of code mixing observed in the speech data. The data were collected from five YouTube video episodes posted on the Domani Siblings channel between January and April 2024. These episodes were chosen based on their informal nature, duration (ranging from 15 to 30 minutes), and the apparent presence of spontaneous dialogue. Each selected video was downloaded and carefully transcribed, concentrating on the utterances produced by Bryan Domani. The transcription process also included non-verbal cues such as pauses, intonation, and emphasis to provide context for linguistic analysis. Instances of intra-sentential code mixing were then extracted from the transcripts. These instances were sorted and classified using Muysken's typology, focusing on forms such as insertion, alternation, and congruent lexicalization. Each occurrence was also examined for its communicative function—whether it served to clarify meaning, convey humor, signal identity, or emphasize a point. Thematic coding was used to organize and interpret the

data, connecting linguistic patterns to broader sociolinguistic themes. To strengthen the trustworthiness of the results, repeated listening and transcript verification were performed. Additionally, feedback and validation were obtained through peer review with two linguistics experts to confirm the accuracy of the classification and interpretation of the data.

## Result and Discussion

### Result

The objective of this research was to examine the types of intra-sentential code mixing employed by Bryan Domani in the *Domani Sibling* YouTube video. Referring to the framework proposed by Muysken (2000), Types of Code Mixing According to Muysken (2000)

Muysken (2000) introduced a classification system that categorizes how elements from different languages are integrated within a single utterance. He identified three primary forms of code mixing: **insertion, alternation, and congruent lexicalization.**

Code mixing is a linguistic behavior where speakers merge components from different languages into a single sentence or utterance, and it is typically observed in multilingual or bilingual environments. This phenomenon includes the integration of foreign language elements into the structure of another language. Experts have identified three primary types of code mixing based on how the languages interact within an utterance: insertion, alternation, and congruent lexicalization. Insertion happens when a speaker places words or expressions from one language into the grammatical pattern of another. Alternation involves shifting between languages at the level of phrases or clauses within the same sentence. Congruent lexicalization, on the other hand, occurs when both languages simultaneously influence the grammatical and lexical makeup of a sentence, allowing them to blend fluidly within a shared syntactic framework.

The result is summarized as shown in the table below:

**Table 1. Frequency and Percentage of Code-Mixing Types Found in Bryan Domani's Utterances**

| Type of Code Mixing      | Frequency | Percentage  |
|--------------------------|-----------|-------------|
| Insertion                | 10        | 58.8%       |
| Alternation              | 4         | 23.5%       |
| Congruent Lexicalization | 3         | 17.7%       |
| <b>Total</b>             | <b>17</b> | <b>100%</b> |

The results show that Insertion was the most dominant type of intra-sentential code mixing found in Bryan Domani's speech, accounting for 58.8% of the total data. This is followed by Alternation with 23.5%, and Congruent Lexicalization with 17.7%. This distribution indicates that single-word or phrase insertions from English into Indonesian sentences were the most common strategy used in his speech.

## Discussion

This research explores the occurrence of code mixing, a common feature in the speech patterns of individuals who speak more than one language. To support the explanation, the researcher will present sample data in the discussion section to demonstrate how code mixing appears in actual usage. Code mixing refers to the blending of language elements from different linguistic systems within a single sentence or utterance. It generally involves incorporating aspects of one language into the structure of another. Experts have identified three main forms of code mixing based on how languages interact: insertion, alternation, and congruent lexicalization. Insertion involves placing foreign words or phrases into a sentence that follows the grammar of the primary language. Alternation occurs when a speaker switches between languages at the level of phrases or clauses. Congruent lexicalization, on the other hand, takes place when both languages are used simultaneously within the same syntactic framework, resulting in a naturally blended sentence.

### 1. Insertion

#### Data 1

“**Mix MP3**, oke, **suddenly**, tumben banget hari ini kayaknya beda dari biasanya”

The sentence “*Mix MP3, oke, suddenly, tumben banget hari ini kayaknya beda dari biasanya*” demonstrates code mixing, more specifically under the category of insertion. Within this Indonesian sentence, there are two English lexical items, “*Mix MP3*” and “*suddenly*”—that are seamlessly embedded without disrupting the native syntactic structure. “*Mix MP3*” functions as a noun phrase, typically associated with music terminology, while “*suddenly*” is an adverb, indicating a sudden change or surprise. This sentence is an informal declarative sentence, often used in casual spoken language. The purpose of inserting these English terms is likely to express a sense of spontaneity or a notable shift in situation, with “*suddenly*” amplifying the unexpected nature of what the speaker perceives as different behavior or atmosphere. The code-mixing here reflects the speaker’s attempt to sound expressive and current, drawing from globalized media vocabulary that resonates with younger, bilingual audiences. The use of English not only modernizes the tone but also adds an emotional nuance that might be difficult to capture as succinctly in Indonesian alone.

#### Data 2

“Pengen tahu itu biar **feat** ini kita bakal kasih yang terbaik buat kalian.”

The sentence “*Pengen tahu itu biar feat ini kita bakal kasih yang terbaik buat kalian.*” is an instance of code mixing, falling under the category of insertion. The English word “*feat*”, derived from “*featuring*”, is incorporated within a predominantly Indonesian sentence structure. Grammatically, “*feat*” functions as a noun, representing a common term in the music industry that signifies a collaborative performance between artists. The overall sentence is structured as an informal declarative sentence, often used in casual conversation. The speaker’s intention behind this code mixing is likely to inform the audience about an upcoming collaboration or special feature in their content, possibly a joint project or performance. The choice to insert the term “*feat*” serves to make the conversation feel modern and aligned with global music terminology that is widely recognized, especially by younger audiences familiar with entertainment and digital platforms. This linguistic strategy reflects the speaker’s attempt to engage their listeners using vocabulary that resonates with contemporary pop culture and the digital media environment.

#### Data 3

“Jadi semoga ini bagus ya, waktunya **wow moment** nih buat kita semua”

The sentence “*Jadi semoga ini bagus ya, waktunya wow moment nih buat kita semua*” exemplifies code mixing, classified under the insertion type. The English expression “*wow moment*” appears within an Indonesian sentence structure, making it a clear case of foreign lexical insertion. Linguistically, “*wow moment*” functions as a noun phrase, where “*wow*” acts as an interjection and “*moment*” serves as a noun, together forming a popular expression often used to emphasize an extraordinary or memorable event. The overall sentence represents an informal declarative statement, typical of conversational Indonesian used in casual settings. The speaker’s purpose for using this code mixing is to amplify emotional impact and convey enthusiasm about an upcoming or ongoing experience. By including “*wow moment*”, the speaker connects with their audience using globally understood pop culture terminology, making the message sound more engaging, youthful, and in tune with contemporary digital communication trends. This reflects how speakers blend languages to achieve expressive and stylistic effects in informal conversations.

#### Data 4

“Coba cari dulu di **Google Drive**, terus kalau nggak ada, beli ini di **online shop** aja”

The sentence “Coba cari dulu di Google Drive, terus kalau nggak ada, beli ini di online shop aja” illustrates a case of code mixing, specifically belonging to the insertion type. The foreign lexical items present in this sentence are “Google Drive” and “online shop”, both of which are noun phrases in English. These terms are inserted

into an otherwise Indonesian grammatical structure without altering the sentence's syntactic rules. The sentence itself functions as an imperative declarative sentence since it contains instructions and suggestions delivered in an informal tone. The speaker's use of English terms here is closely tied to technology and digital culture, as "Google Drive" refers to a widely used cloud storage platform and "online shop" represents a familiar concept in e-commerce. The reason for this code mixing is to ensure communicative efficiency, as these English terms are commonly understood by the audience without needing translation. Moreover, the choice to insert these words reflects the speaker's intent to align their speech with current digital habits and globalized language trends, making the conversation more relatable for listeners who are active in online environments.

#### Data 5

**"Cut, wow, angka-angka, la verdad, coba cari dulu siapa tahu bisa ketemu jawabannya"**

The utterance "*Cut, wow, angka-angka, la verdad, coba cari dulu siapa tahu bisa ketemu jawabannya*" exemplifies a case of code mixing, specifically categorized as insertion according to Muysken's (2000) framework. This type of code mixing takes place when lexical items from different languages appear within the same sentence and follow a unified grammatical structure. In this sentence, the words "cut" and "wow" are borrowed from English, while "la verdad" comes from Spanish, and the rest remains in Indonesian. These multilingual elements are smoothly integrated without disrupting the overall Indonesian sentence pattern, reflecting the characteristics of congruent lexicalization. The sentence is structurally considered a compound declarative sentence as it contains multiple connected segments that convey a complete thought. The primary communicative function of this code mixing is to enhance expressiveness and add emphasis, allowing the speaker to deliver the message in a more lively and engaging manner. The blending of various languages reflects spontaneity and linguistic creativity, which are often observed in casual bilingual interactions.

## 2. Alternation

#### Data 6

**"You are confident dan 332 amfibi, itu keren banget sih kombinasi gaya sama angka"**

The sentence "*You are confident dan 332 amfibi, itu keren banget sih kombinasi gaya sama angka.*" is a clear example of code mixing, classified under the alternation type. The phrase "*You are confident*" forms a complete English clause, while the rest of the sentence is in Indonesian, starting from "*dan 332 amfibi*" onwards. This shows a distinct language switch between clauses, which aligns with Muysken's (2000) theory of alternation, where speakers alternate between two

different linguistic systems within a single utterance. From a grammatical perspective, “*You are confident*” functions as a declarative English clause, and the overall sentence is an informal declarative sentence. The speaker uses this code mixing to emphasize a compliment about someone’s style or personality, while the mention of “*332 amfibi*” refers to a specific local or contextual reference, possibly clothing, shoe style, or another cultural marker. This linguistic strategy reflects how bilingual speakers blend languages not only to describe something but also to enhance the stylistic and expressive tone of the message. The mixture of languages in this context helps the speaker sound both relatable and modern, especially to an audience familiar with both English phrases and Indonesian slang.

#### Data 7

**“Oke, want to try? Langsung aja kita mulai sekarang.”**

The sentence “*Oke, want to try? Langsung aja kita mulai sekarang.*” exemplifies code mixing with the alternation type. The phrase “*Oke*” serves as an Indonesian expression that has been fully integrated from the English word “*Okay*”, while “*want to try?*” forms a complete English interrogative clause. This shows a clear language shift between clauses, which aligns with Muysken’s (2000) concept of alternation, where the speaker transitions from one language system to another within a single utterance. The overall sentence structure is an informal interrogative followed by a declarative sentence, reflecting a casual conversational tone. The speaker uses the English phrase “*want to try?*” to offer or encourage participation, which is then followed by the Indonesian sentence “*Langsung aja kita mulai sekarang*” to provide immediate instructions. This type of code mixing reflects the speaker’s intention to sound interactive, approachable, and in tune with global English phrases that are commonly used among Indonesian youth, especially in digital and informal contexts. The alternation between languages here also adds variety and a sense of spontaneity to the conversation.

#### Data 8

**“I love you 1 2, cenderung konsumtif ya, tiap bulan pasti ada yang baru**

The sentence “*I love you 1 2, cenderung konsumtif ya, tiap bulan pasti ada yang baru.*” is an example of code mixing, specifically belonging to the alternation type. The initial phrase “*I love you 1 2*” is a complete English clause, followed by a continuation in Indonesian starting from “*cenderung konsumtif ya...*”. This clear language shift between two different clause structures reflects Muysken’s (2000) theory of alternation, where the speaker alternates between two distinct language systems within a single utterance. The English part, “*I love you 1 2*”, serves as a direct expression of affection, likely addressed to a group (possibly referencing a group name or fanbase such as a fandom or idol group with “*1 2*” as a reference number).

Grammatically, the English portion is a declarative clause, while the Indonesian part functions as a descriptive comment. The sentence as a whole represents an informal declarative sentence. The speaker uses this code mixing to combine emotional expression with personal observation, emphasizing both their affection and a behavioral trait (being consumptive or fond of shopping). This strategy reflects a common trend in youth language, especially in digital spaces, where switching languages mid-sentence enhances both emotional tone and audience relatability.

### 3. Congruent Lexicalization

#### Data 10

“Kakakku piritha **road**, tumben sok pakai bahasa Inggris, Rockin iproud lux pen, semua dicampur gitu aja”

The sentence “Kakakku piritha road, tumben sok pakai bahasa Inggris, Rockin iproud lux pen, semua dicampur gitu aja” demonstrates several examples of code mixing, categorized as insertion type based on Muysken’s (2000) theory. The mixed language elements in this utterance include “piritha road” (a noun phrase), “Rockin” (a verb in present participle form), “iproud” (an adjective, likely a form of slang or creative wordplay), and “lux pen” (another noun phrase). These English lexical items are embedded within the main Indonesian sentence structure without changing its grammatical pattern, which aligns with the defining features of insertional code mixing. This utterance is structurally classified as a complex declarative sentence since it conveys a statement with several descriptive clauses. The primary purpose of this code mixing is stylistic and expressive, as the speaker intends to humorously criticize or mock their sibling’s sudden tendency to speak in English. Overall, the language choice in this context highlights the speaker’s social attitude and linguistic awareness, portraying code mixing as a tool for expressing opinion and identity in casual interactions.

#### Data 11

“321 teknologi-teknologi alat-alatnya masih ada alatnya mungkin **ology** lagi mungkin”

The sentence “321 teknologi-teknologi alat-alatnya masih ada alatnya mungkin *ology* lagi mungkin, biar lebih lengkap gitu” presents a case of code mixing, more specifically classified as congruent lexicalization. In this type of mixing, elements from both languages are integrated within a shared grammatical structure. In the sentence, the word “*ology*”—a suffix derived from English that commonly appears in academic or scientific terms like “*biology*” or “*technology*”—is merged with the Indonesian sentence structure. Additionally, the repetition of “*alat-alatnya*” and “*teknologi-teknologi*” reinforces a context of technical or scientific discussion. Grammatically, “*ology*” functions as a morphemic element (suffix) and blends with

Indonesian patterns without altering the syntactic flow. The full sentence is an informal declarative sentence, often used in spontaneous speech. The speaker seems to be discussing tools or technologies, possibly emphasizing how various forms of equipment are still present or relevant, with “ology” added to highlight a sense of technical sophistication or academic nuance. This form of code mixing illustrates how bilingual speakers use partial lexical borrowing to enrich meaning, especially when referring to specialized or conceptual topics. It also reflects a linguistic trend where English-rooted morphemes are naturalized in Indonesian speech for stylistic or intellectual effect.

Data 12

“Kalian mau **disetting** kasto aku ya? Biar nanti tampilannya lebih bagus.”

The sentence “*Kalian mau disetting kasto aku ya? Biar nanti tampilannya lebih bagus.*” serves as an example of code mixing, categorized as Congruent Lexicalization. The word “*disetting*” is a borrowed term from the English root “*setting*”, which has been morphologically adapted to fit Indonesian grammatical rules by adding the passive prefix “*di-*”. This makes “*disetting*” function as a verb, specifically a passive verb form in Indonesian. Structurally, the sentence is an interrogative informal sentence, as it poses a question in a casual, conversational tone. The insertion of the English-derived term reflects the speaker’s attempt to describe a technical process—likely referring to configuring, adjusting, or arranging something—in a way that sounds familiar and natural to their audience. This type of code-mixing shows how Indonesian speakers often incorporate English technology-related terms into everyday speech. It also highlights how bilingual speakers creatively merge elements from both languages to express instructions or requests in a way that resonates with modern, tech-savvy listeners.

## **Conclusion**

This research has explored the phenomenon of intra-sentential code mixing in Bryan Domani’s utterances on the Domani Sibling YouTube channel. The analysis, guided by Muysken’s (2000) typology, revealed that Bryan frequently employed three types of code mixing: insertion, alternation, and congruent lexicalization. Among these, insertion appeared most dominantly, demonstrating his tendency to embed English lexical items into Indonesian sentence structures during casual conversations. The presence of alternation and congruent lexicalization, although less frequent, reflects Bryan’s high degree of bilingual competence and flexibility in navigating between two language systems. The findings also highlight that Bryan’s use of code mixing serves multiple communicative functions, including conveying emphasis, expressing identity, adding humor, and enhancing audience engagement. Overall, this study contributes to the understanding of how bilingual public figures utilize language

in digital spaces, offering new insights into the dynamic interplay between language choice, identity construction, and audience interaction in contemporary sociolinguistic contexts.

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