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The Analysis of Code Switching and Code Mixing in 99 Cahaya di Langit Eropa Movie: A Sociolinguistic Study

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Abstract

It is a common situation in which two or more languages are utilized in the society. In bilingual society, there are phenomena called code-switching and code-mixing. These phenomena happen not only in real life but also the movies. One movie that contains code-switching and code-mixing is the movie entitled *99 Cahaya di Langit Eropa*. Therefore, this research aims to identify and describe the types and reasons for code-switching and code-mixing in the Indonesian movie entitled *99 Cahaya di Langit Eropa*. This research utilized a sociolinguistic study and descriptive qualitative research design. To collect the data, the researchers took several stages: browsing the movie, downloading the movie, watching the movie, transcribing the movie, and listing the utterances. The researchers, furthermore, utilized Miles and Huberman as cited in Morissan (2019) in order to analyze the data. The steps are data reduction, data display, and data conclusion. This research, furthermore, discovered that in *99 Cahaya di Langit Eropa*, there are 37 utterances that contain code-switching with the most frequent type is inter-sentential switching. In relation to code-mixing, this movie consists of 18 utterances with no inner code-mixing. The most frequent reason that someone switches or mixes the code is to emphasize a point as much as 13 utterances.

Keywords: Sociolinguistics, Bilingual, Code-Switching, Code-Mixing, Movie

1. Introduction

It is a common situation in which there are two or more languages are utilized in the society. The ability to implement more than one variety of code, in addition, is called bilingualism. Holmes (2013), moreover, stated that three social factors affect language choice in the bilingual or multilingual community. Those social factors are interlocutor, social context, function, and topic of the talk. Bilingualism, therefore, is a condition in which a

speaker or society is proficient in two languages and apply it regarding the interlocutor, social context, and topic of the talk (Wardhaugh, 2006; Holmes, 2013). Bilingualism has a close relationship with the diglossia community. The initial idea of diglossia was actually introduced by Ferguson (1959), in which diglossia is a social situation where there are two varieties of the same language. However, they are used with different roles and functions in the speech community (Holmes, 2013; Suwito, 1983; Sumarsono, 2002). According to Fishman (2003) there is a condition when in bilingual society, two different languages with different roles and functions are required to cover the full range of domain. Domain, further, is a typical social factor that influences the code choice in a speech community and it consists of family, friendship, religion, education, and employment domain (Holmes, 2013).

Bilingual or multilingual people, additionally, are often unaware of a condition when they use two or more languages in the same domain because it comes naturally (Shay, 2015). The alternation of two languages in someone's language repertoire in the same conversation is called code-switching (Hoffmann, 1991). Another view of code-switching is that people often switch or mix their code with regard to express or emphasize the same group identity in the conversation (Hoffmann, 1991; Holmes, 2013). The emergence of code-switching to express group identity, furthermore, can be found not only in real life but also in the movies. Therefore, movies can be considered as a reflection of real life since some of them attempt to be as actual as real life. In order to be actual, a movie should adapt some of the phenomena in real life, one of them is the alternation between codes which is named code-switching.

It is possible that code-switching is situated between sentences or within sentences. Code-switching that takes place within sentences is often called code-mixing. Code-mixing, therefore, is a condition in which the lexical items and grammatical features occur in a single utterance (Muysken in Harya 2018). The view on the difference between code-switching and code-mixing is proposed by Kachru (1983) which states that interchange or alternating use of two languages relating to the different functional contexts; while code-mixing is the use of two or more languages only in the linguistic level. Code-mixing, therefore, is the placement of other language items, frequently lexical items, in one sentence of utterance.

One movie which contains code-switching and code-mixing phenomena is a movie from Indonesia entitled *99 Cahaya di Langit Eropa*. The setting of this movie is in Austria. Further, Austria is a multilingual country which uses low variety German, standard German, and English language in its daily communication. English language is widely used within the country although its official language is German language (Polilingua, 2021). Therefore, it is considerably interesting to disclose the code-switching and code-mixing in the movie which is located in the Austria. The plot of this film, additionally, revolves around the experiences of an Indonesian journalist and her spouse as they adjust to new surroundings, encounter various friends, and eventually discover the historical influence of Islam in Europe introduced by the Turks. The background story of this movie is in accordance with Wardhaugh (1986) which argues that people who are from bilingual societies will switch their code if they meet in a foreign setting.

The objective of this research is to identify and describe the types and reasons of code-switching and code-mixing phenomena within the chosen movie. The utilized theories come from different experts. In order to analyze types of code-switching, the researchers used Poplack (1980). She states that code-switching can be in the form of tag switching, intra-sentential switching, and inter-sentential switching. The theory from Suwito (1983), further, is used in order to analyze the types of code-mixing. Suwito states that there are two types of it, those are inner code-mixing and outer code-mixing. In order to analyze the reasons for code-switching and code-mixing, moreover, the researchers applied the theory from Grosjean (1982) which argues that there are 5 reasons why people switch or mix their code. Those are because of lexical needs, to express group identity, to emphasize a point, to exclude someone, and to raise the status.

Through this research, hence, the writers wish that people's knowledge about code-switching and also code-mixing phenomena broaden. This research not only gives the types of code-switching and code-mixing that appear in the chosen movie but also provides a reason why phenomena occur in our society through a movie as a medium. In a practical way, this research will be useful for the forthcoming studies about code-switching and code-mixing. The

result of this research, additionally, will be useful for language learning, especially in providing an actual example of how language is used in a social context.

There are numerous results of the study in relation to code-switching and code-mixing in the movie. First, a study from Fauzana et al. (2022) entitled *Code Mixing and Code Switching in Movie Murder on the Orient Express* by Kenneth Branagh. This study aims to analyze the types of code-switching and code-mixing in the movie's dialogue. This study used Wardaugh's (1986) theory in order to disclose code-switching types and Suwito's (1983) in order to disclose code-mixing types. This study, moreover, have disclosed that there are two types of code-switching in the movie, for instance metaphorical code-switching and situational code-switching, with metaphorical code switching being the most common type. Further, there is one type of code-mixing in this movie, which is outer code-mixing.

Additional research is from Widowati and Bram (2021) entitled *Code-switching Used by Emily as Seen in the Emily in Paris*. They discovered that there are three types of code-switching namely inter-sentential switching, intra-sentential switching, and extra-sentential/tag switching. In addition, there are numerous reasons for code switch in that movie. For instance, quotations, addressee specification, interjection, reiteration, message qualification, and personalization versus objectification. The result of this study demonstrates that intra-sentential switching was the most frequent type of switching that appears in the movie, followed by extra-sentential/tag switching and inter-sentential. Interjection, moreover, is the most repeated function of code-switching, followed by message qualification, quotations, and reiteration.

Another study is from Hendrayani et al. (2021). They analyze the types and functions of code-switching in the movie entitled *Bridezilla*. This study revealed that there are two types of code-switching appearing in the movie, with intra-sentential code switching is the most repeated and followed by tag switching. The reason for code-switching, in addition, was found as many as 8 reasons, with the most for interjection and the least for clarifying the message. This research, in addition, underlines a point that code-switching in Indonesian movies signifies that the involvement of other languages significantly affects the first language.

Although the previous studies above made valuable support in the code-switching and code-mixing research, the researchers argue that this field needs expanded research. The study from Fauzana et al. (2022) analyzed the types of code-switching and code-mixing but not their functions. The next two studies, from Widowati and Bram (2021) along with Hendrayani et al. (2021), on the other hand, analyzed both types and functions of code-switching. However, those two studies did not investigate the existing code-mixing in the movies. This study, on the other hand, tries to discover both the types and functions of code-switching and code-mixing in the Indonesian movie entitled *99 Cahaya di Langit Eropa*.

2. Research Methods

This research utilizes the descriptive qualitative research design. Qualitative research design, moreover, aims to discover the data from certain phenomena and tends to focuses on its motive (Morissan, 2019: 15). The preceding statement is in line with the purpose of this research, which discloses the types and the reasons of code-switching and code-mixing in the movie. In addition, this research is a sociolinguistic study. Sociolinguistics, additionally, is a multidisciplinary science that studies sociology and linguistics (Sukarto & Parlianti, 2022). As a final point, sociolinguistics study is the analysis of language in use functioning in the society. According to the previous statements, the researchers used a sociolinguistic study because the phenomena that was analyzed are derived from situations where two languages come into contact within the society.

2.1 Data Collection Method

The data, that is in the form of words, phrases, clauses, and sentences, were obtained from several procedures. First, the researchers browsed the movie in the internet. Then, in order to simplify the analysis, the researchers downloaded the movie. After that, the researchers watched the movie concerning the greater comprehension of

the movie. Next, the researchers made a transcript of the dialogues to analyze the code-switching and code-mixing that appear in the movie. Finally, the researchers listed the utterances that contain code-switching and code-mixing.

2.2 Data Analysis Method

After all the necessary data had been gathered, then the researchers started to analyze the data, the data analysis procedure of this research followed the Miles and Huberman as cited in Morissan (2019). The first stage is data reduction, the researchers highlighted the data that were considered important. The important data were in the manner of words, phrases, clauses, or sentences that include code-switching. This important data, then, were reduced according to the types and the reasons of code-switching and code-mixing. The second stage is data display, the data were displayed using a table that consists of types and reasons for code-switching and code-mixing. The last stage is conclusion drawing, the code-switching and code-mixing in the movie were connected with the experts' theories. In this stage, moreover, the researchers reexamined the data multiple times in order to verify all of the data that incorporate the theories from experts.

3. Results and Discussion

The theory from Poplack (1980) is applied in order to discover the types of code-switching. According to her, there are three types of code-switching such as tag switching, intra-sentential switching, and the last is inter-sentential switching. Moreover, this research discovered all three types in the movie. In order to analyze the types of code-mixing, furthermore, this research utilizes theory from Suwito (1983). Nevertheless, there were only outer code-mixing in this movie. This research uses the theory that comes from Grosjean (1982) in order to discover the possible reasons of code-switching and code-mixing. In accordance with Grosjean, there are 5 reasons for someone switching or mixing his/her code, there are lexical need, expressing group identity, emphasis a point, exclude someone, and raising the status. However, this research disclosed that there is no raising status therein. From all of the 411 utterances, there are 37 utterances that contain code-switching and 18 utterances that contain code-mixing.

3.1 Types of Code-switching

The total amount of code-switching in *99 Cahaya di Langit Eropa* movie is 37 utterances. This code-switching included inter-sentential switching with the most frequent type of code-switching which appeared for 19 utterances, followed by intra-sentential switching as much as 10 utterances. The least type of code-switching, further, is tag switching. The latter types of switching occurred as much as 8 utterances. The table of code-switching distribution, then, elaborates it more.

Table 1: Code-switching types distribution

No	Code Switching Types	Number of Occurrence	Percentage
1	Tag Switching	8	21.6%
2	Intra-sentential switching	10	27%
3	Inter-sentential switching	19	51.4%

3.1.1 Tag Switching

Tag switching contains a switch of language that is in the form of interjection, sentence filler, or tag. This makes tag switching becomes the least frequent type of switching that occurred in the movie. This type of switching, furthermore, often used as a point emphasis in the dialogue and to express the sudden reaction.

Table 2: Tag switching in the movie

No	Utterance	Time
1	<i>Hai, Rangga. Good luck!</i>	37:34
2	Hello, Hanum, <i>selamat siang</i> , hey wait! Sorry, I want to ask you. Where did you buy this salted fish?	1:01:45
3	<i>Perhatikan jubahnya, see?</i>	1:10:36

4	So , semua garis lurus ini adalah ide Napoleon.	1:13:41
5	By the way , aku mengirim e-mail tapi tidak ada kabar darimu.	1:29:38

The table above shows that there are various types of tag switching in the movie. Datum number 3, for example, is the interjection that is being placed within Indonesian language utterance. The speaker of this utterance switches the code to make sure that she was understood by her interlocutor. This datum is in line with the datum from Alus et al. (2021) which discovered tag switching in the sentence “*Yakinlah, gue lebih kenal sama dia dibanding lo. Remember?*”. Datum number 4, in addition, is in the form of sentence filler. Sentence filler, according to Poplack (1980), is considered as tag switching. This datum, moreover, is in accordance with Wibowo et al. (2023) which discovered the sentence “*Alright, artinya... apa ya?*”. Both of “alright” and “so” is an English language tag that was inserted within the Indonesian language. Datum number 2, however, is in the form of an Indonesian language expression that is being placed within an English language utterance. This is also examined as tag switching. According to Holmes (2013), someone that switches to another language expression can serve as a marker of identity.

3.1.2 Intra-sentential Switching

The second type of code-switching in this movie is intra-sentential switching. Words or phrases that are being placed within another language utterance can be considered as intra-sentential switching. This type of switching, further, appears as much as 10 utterances in the movie. The example of intra-sentential switching is provided as follows:

Table 3: Intra sentential switching in the movie

No	Utterance	Time
1	<i>Kamu bukan Rangga yang sama waktu dulu datang pertama kali dan tinggal lama di apartment aku dulu.</i>	22:10
2	I realize menggunakan hijab adalah cara Islam menjaga wanita Muslim.	1:05:55
3	<i>Jangan di sini, itu good question, kita jawab nanti.</i>	1:09:38
4	<i>Kamu Panjang umur sekali, gimana conference-nya?</i>	1:15:32
5	<i>Rangga, Rangga! Ini aku bawain makanan buat kamu. Tenang aja ini dagingnya chicken kok.</i>	1:19:25

In data number 1, 4, and 5, the insertion of the English language in Indonesian language utterances is at the lexical level. The insertion of another language lexical item within another language utterance is perceived as intra-sentential switching. The insertion that is in the lexical level also has been discovered by Satyawati et al. (2022) which stated “*Itukan promosi **gym-nya***”. The previous datum is in line with datum number 4. On the other hand, data number 2 and 3 show that the switch is in the level of phrase. Datum number 2, furthermore, is an English language verb phrase that exists in Indonesian language utterance. This corresponds with Fanani & Ma’u (2018) which provided an example of Intra-sentential switching such as “*This morning **saya antar** my baby*”. Both *I realize* and *saya antar* is a verb phrase that is placed in another language utterance.

3.1.3 Inter-Sentential Switching

The last type of code-switching is inter-sentential switching. This type, which demands the highest proficiency in both languages, appears the most in the movie as many as 19 utterances. This happens because all the characters are able to use both languages fluently.

Table 4: Inter-sentential switching in the movie

No	Utterance	Time
1	<i>Agama kamu ribet banget. Tau gak, daging babi tuh enak, belum lagi di Eropa ini daging babi tuh paling murah. Udah pernah nyoba? You have to try!</i>	08:17
2	<i>Bukannya sudah disiapin ruangan untuk kalian, kalian belum tau? It’s next to the pantry!</i>	11:56
3	<i>Gilak tuh Professor Reinhard. What was he thinking?</i>	22:43

4	<i>Bicara langsung dengan Professor Reinhard. And maybe if you guys are lucky, he might approve</i>	30:21
5	<i>Oh iya, maaf. Saya harus tinggal dulu. I believe my wife is in a good hand.</i>	1:06:10

All of the data in the table above show the inter-sentential switching. This switching occurs between sentences. Therefore, it needs high proficiency in both language in order to avoid grammatical mistakes. According to Poplack (1980) the alternation of languages in two different sentences is observed as inter-sentential switching. These data are in accordance with the datum that was found by Alus et al. (2021) that is “*Gue pikir Juni nggak akan semudah ini luluh. **But you did it perfectly***”

3.2 Types of Code Mixing

This research utilized theory from Suwito (1983) in order to disclose the types of code mixing that appear in the movie entitled *99 Cahaya di Langit Eropa*. Suwito argues that code-mixing can be inner or outer. In the movie, furthermore, there are 18 utterances that contain code-mixing. From all of those utterances, there is no inner code-mixing. This happened because the communication in the movie was held among the characters that come from different country. According to Poplack (1980), in addition, code-mixing is considered the same as Intra-sentential Switching. In this research, nevertheless, the researcher distinguished code-mixing and intra-sentential switching by the participation of tag-like mix in the code-mixing. As a result, the analysis of code mixing includes the tag switching in which it is excluded in the intra-sentential switching.

Table 5: Code mixing types distribution

No	Code Mixing Types	Number of Occurrence	Percentage
1	Inner code mixing	0	0%
2	Outer code mixing	18	100%

3.2.1 Inner Code Mixing

In the chosen movie, the researcher did not find any inner code-mixing. According to Suwito (1983), he stated that inner code mixing occurs because there is an insertion of a native language element and its variation. This movie, furthermore, does not involve any vernacular language or the element of one’s native language. Therefore, there is no inner code-mixing in the chosen movie. The movie itself, as a result, only involves the outer code-mixing.

3.2.2 Outer Code-mixing

Outer code-mixing is a condition in which the native or national language combines with elements from a foreign language (Suwito, 1980). From all the utterances that contain code-mixing, all of them are in the form of outer code-mixing. The example of outer code-mixing is provided as follow:

Table 6: Outer code mixing in the movie

No	Utterance	Time
1	<i>Aku ingin menjadi designer busana Muslim agar bisa keliling dunia melihat sejarah peninggalan bangsa Islam di Eropa</i>	16:49
2	<i>That’s right, sekarang, let me tell you something.</i>	1:10:20
3	<i>Perhatikan jubahnya, see?</i>	1:10:36
4	<i>So, semua garis lurus ini adalah ide Napoleon.</i>	1:13:41
5	<i>Hello, Hanum. Selamat siang, hey wait. Sorry, I want to ask you. Where did you buy this salted fish?</i>	1:01:45

The data in table 6 show that the code-mixing can be either in the form of tag-like or intra-sentential. The data number 1 and 2 demonstrate the word-level code-mixing. However, data number 3, 4, and 5 display that tag-like switch also is considered as code-mixing. Furthermore, all of the switches from table 6 shows that the insertion comes from the foreign language. Therefore, the data are considered as outer code mixing.

3.3 Reasons to Switch or Mix the Code

According to Grosjean (1982), there are five reasons that motivate someone to switch or mix the code. Those are because of lexical needs, to express group identity, to emphasize a point, to exclude someone, and to raise the status. The latter reasons, furthermore, is not fulfilled in the characters' dialogue. In all 37 utterances that contain code switching and code mixing, 8 utterances are for lexical need, 2 for expressing group identity, 13 for emphasize a point, and 1 for exclude someone. The distribution of reasons is elaborated in the table 7 below

Table 7: The distribution of reasons to switch or mix the code

No	Reasons	Number of Occurrence	Percentage
1	Lexical need	8	21.6%
2	Express group identity	2	5.4%
3	Emphasis a point	13	35.1%
4	Exclude someone	1	2.7%
5	Raise the status	0	0%

3.3.1 Lexical Need

Someone who switches or mixes his/her code can be affected by the lack of vocabulary in the base language to express a thing. Therefore, this type of code-switching or mixing is often in the form of lexical level.

Datum 1: *Rangga, Rangga! Ini aku bawain makanan buat kamu. Tenang aja ini dagingnya **chicken** kok.*

In the datum above, the speaker wanted to give his friend a food which was a chicken. In his utterance, he used the Indonesian language. However, when he wanted to explain about the food, he used English language "chicken". He inserted the English language because he could not find an appropriate word to convey his meaning. The researcher, therefore, recognized the reason of mixing the code in this utterance is because the lexical need.

3.3.2 Express Group Identity

People may switch over their language to express their group identity. In a bilingual society, it is normal to see if people alternate the language from one to another in order to establish the relationship between interlocutors.

Datum 2: Hello, Hanum, *selamat siang*, hey wait! Sorry, I want to ask you. Where did you buy this salted fish?

In this datum, the main character's neighbor which was from Austria, tried to use Indonesian language elements. He used Indonesian expression "*selamat siang*" which means "good afternoon" in English language. He, furthermore, did this in order to establish a relationship between him and Hanum by mixing to Indonesian language. According to Grosjean (1982), someone who switches to a minority language can signal the solidarity of the group. The researchers, therefore, considered this as an expression of group identity.

3.3.3 Emphasis a Point

Referring to the theory proposed by Grosjean, bilingual people may switch or mix their code because they want to amplify or emphasize a point in an utterance. This reason, moreover, becomes the most frequent reason of code-switching or code-mixing in the movie entitled *99 Cahaya di Langit Eropa*.

Datum 3: *Agama kamu ribet banget. Tau gak, daging babi tuh enak, belum lagi di Eropa ini daging babi tuh paling murah. Udah pernah nyoba? **You have to try!***

The speaker here expressed his opinion in regard to his friend's belief. He said that his friend should eat pork because of many reasons. At the end of his utterance, he switched his code to the English language. This switch indicated that he wanted to emphasize his point. Furthermore, the switch itself indicated that the speaker wanted to add more force to his statement.

3.3.4 Exclude Someone

According to Grosjean (1982) someone that switches or mixes his/her code or language because they want to exclude someone in a conversation. Therefore, in a bilingual society, code-switch or code mix can establish a boundary between the interlocutors.

Datum 4: Prof. Reinhard: So, what's the problem? Your god will understand that you have something very important to do for your life. Your god is merciful. What's the big deal?

Rangga: It's not that easy, sir. It's about my faith

Prof. Reinhard: Religion should make things simpler, not more complex.

Rangga: *Anda tidak mungkin mengerti, pak.*

In this dialogue, the first speaker had a conversation with the main character. All of the utterances they produced, moreover, were in English language. However, when the tension got higher, the main character switched his utterance to the Indonesian language. The first speaker, as a result, did not understand what main character said in Indonesian language.

4. Conclusion

According to the results above, the researchers conclude that the most frequent type of code-switching in this movie is inter-sentential switching with 19 utterances. This, moreover, happened because in this movie all the characters were fluent in English and Indonesian language. The researchers, on the other hand, found that tag switching was least frequent with only 8 utterances. This happened because tag switching only in the form of interjection, sentence filler, or tag. Concerning the type of code-mixing, the researchers only found one type of code-mixing that was outer code-mixing. There is no inner code-mixing in the chosen movie. This happened because all of the characters did not communicate with the vernacular language or the variation of one's native language. Outer code-mixing, on the other hand, appeared for 18 utterances. Furthermore, according to Poplack (1980), code-mixing is considered the same as intra-sentential switching. The researchers, however, found several elements in tag switching that are also considered code-mixing. In relation to the reasons to switching or mixing the code, the researcher found that the most frequent reason is to emphasize a point with 13 utterances. All of the characters, furthermore, utilized code-switching or code-mixing in order to give emphasis to their dialogue. By switching their code, they felt more confident with their arguments. The least reason for switching or mixing the code is to raise the status. This happens because all of the characters were in the same status, that is students.

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