Unveiling The Need of Synonym in Code Mixing in The Movie *'Yowis Ben Finale'*

Dwi Putri Fatmawati[1], Dyah 'Ainun Rohimah[2], Efazetta Fazafaza[3], Ja'izah Nasywa[4], Teguh Sarosa[5]

[1,2,3,4,5] English Language Education Study Program, Faculty of Teacher Training and Education
Universitas Sebelas Maret, Surakarta, Indonesia

Article Info	ABSTRACT
	This study aims to analyze the internal, external, and factors that arise through the use of code-mixing by the players of the film "Yowis Ben Finale." Using a descriptive qualitative approach, this research method systematically analyzes factual information to accurately interpret the integration of Indonesian and Javanese in the film. Primary data were collected by observing the movie video and taking notes on the scripts containing code-mixing. In addition, secondary data were collected from several cited journals. The results highlight the significant interaction between Indonesian and Javanese, which enhances character depth and narrative richness. The multi-layered dynamics of code-mixing contribute to a nuanced depiction of cultural and linguistic diversity within the framework of the film. The findings reveal an interesting interplay between Indonesian and Javanese, which enriches the film's narrative and character interactions, thus enhancing its authenticity and appeal.

Corresponding Author:
Ja'izah Nasywa
English Language Education Study Program, Faculty of Teacher Training and Education Universitas Sebelas Maret
Kentingan, Jl. Ir Sutami No.36, Kec. Jebres, Kota Surakarta, Jawa Tengah 57126
Email: jaizahnasywa99@student.uns.ac.id

INTRODUCTION

Language serves as a fundamental tool for human interaction, essential for communication and social cohesion. Indonesia, a country that has a diverse range of regional languages, established Bahasa Indonesia as the national language. This linguistic diversity distinguishes various ethnic groups, each with distinct language traits. Bilingualism, characterized by the proficient use of two languages, is a prevalent phenomenon in Indonesia, where individuals use two languages according to their context and level of proficiency. This language dexterity affects various aspects of communication and community dynamics, where individuals use two languages based on their context and level of proficiency (Rahayu, 2017; Gunawan, 2018, as cited in sociolinguistics). Bilingualism includes the proficient use of two languages, which affects various linguistic phenomena (Ng, 2018; Harya, 2018).

Among the challenges faced by bilingual speakers is code-mixing, where elements of their mother tongue intertwine with Indonesian. While the prominent feature of code-mixing in Nababan's statement in Robitoh (2011) is politeness or informal situations. No code-mixing is found in formal language situations; if there is code-mixing in these

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circumstances, it is due to the absence of the right words or expressions to replace the language being used, so it requires the use of words or expressions from local languages or foreign languages. Thus, the majority of the occurrence of this code mix is in informal or nonstandard circumstances.

Due to globalization and technological development, it influences people to speak different languages at the same time, namely multi language skills. Multilanguage is influenced by family, friends, and the environment (D'warte, 2014). In this realm, movies have a prominent position, appealing to audiences from different backgrounds and age groups. Its wide reach makes it a powerful influencer of language proficiency and style among the general public, with the speech patterns of actors and celebrities having a significant impact (Mbete, 2013).

The phenomenon of using multiple languages or code-switching in multilingual societies is a common occurrence in daily interactions. This phenomenon is also reflected in works of art such as films, which represent real life. Films are able to capture the linguistic realities of society and present them in the dialogues between characters. Thus, the study of code-switching in films becomes important as it can provide a deeper understanding of the actual linguistic practices that occur in society.

In "Yowis Ben," a film directed by Fajar Nugros and Bayu Eko Moektito, the use of regional languages introduces a diverse linguistic landscape, with each dialog having a different linguistic meaning. The movie offers a unique opportunity for linguistic analysis, particularly in understanding code-mixing. By examining the language used in the dialogs, we aim to provide a descriptive analysis of code-mixing in the film "Yowis Ben," explaining the interaction between Indonesian and local languages.

In an article entitled "Code Switching and Code Mixing in the Dialogue of the Film 'Yowis Ben 2' by Fajar Nugros and Bayu Eko Muktito (Bayu Skak)" written by (Mufadilah et al., 2023), it discusses internal code switching and external code mixing. Factors that cause code switching involve the speaker and the speaker's personality, the presence of a third party, and changes in the topic of conversation. Forms of code-mixing include code-mixing in the form of words, phrases, basters, word repetition, and idioms. Factors that cause code-mixing include the use of more popular terms, the function and purpose of communication, limitations in code use, speaker personality, and the creation of humour in the dialogue.

In the article entitled "Forms of Code Switching and Code Mixing in Yowis Ben 3" written by (Imron Yogatama, Sutejo, 2022), two forms of code switching (internal and external) and two forms of code mixing (internal and external) in the film are presented. In the form of code switching, there are four types of internal code switching found, namely from Ngoko Javanese to Krama Javanese, code switching from Malang Javanese to Krama Javanese, code switching from Javanese to Indonesian, and code switching from Indonesian to Javanese. External code-switching occurred from Indonesian to English. Internal code-mixing consists of four forms, including word insertion, phrase, clause, and word repetition. Meanwhile, external code-switching consists of three forms, including word insertion, phrase, and word repetition.

The theories and previous research show the importance of studying code-switching in films. One of them is the research by Suryaningrum et al. (2018) in the article "Code Mixing in Yowis Ben Film by Fajar Nugros" which analyzes code-mixing in the film, including code-mixing in the form of words, phrases, basters, reduplications, and idioms. Mufadilah et al. (2023) in "Code Switching and Code Mixing in the Dialogue of the Film 'Yowis Ben 2'" also examines code-switching and code-mixing, as well as the factors causing them such as the need for synonyms, social values, the development of new

cultures, low word frequency, harmful homonyms, negligence, and communication purposes.

These studies show that code-switching and code-mixing in films are complex phenomena that need to be studied in depth. Analysis of linguistic practices in films can provide insights into the realities of language use in society, as well as the social, cultural, and situational factors that influence them. Thus, research on code-switching in films becomes important to understand the dynamics of language in multilingual societies in a more comprehensive manner.

Of the three studies above, the author still rarely finds articles that take research data from the last sequel of the film Yowis Ben, namely 'Yowis Ben Finale'. Using three criteria, we analyzed the degree of code-mixing used by the main characters in the film: (1) internal code-mixing, which involves the code-mixing of word forms and phrases; (2) external code-mixing, which includes the code-mixing of word forms, phrase forms, and baster forms; and (3) factors influencing code-mixing, including surveillance, social value, low word frequency, and the need for synonyms. Despite the limited availability of published information on the analysis of code-mixing in recent productions, this study concentrates on decoding the complexity of code-mixing in "Yowis Ben," which offers valuable observations for linguistics and media studies.

THEORY AND METHOD
Sociolinguistics

Sociolinguistics sits at the intersection of sociology and linguistics, with strong links between these two scientific fields (Mbangi, 2017; Prima, 2019). Sociolinguistics can be described as an interdisciplinary study that explores how language functions within society (Guerlac, 2019). In simpler terms, sociolinguistics looks at how social factors influence language and the differences that arise in society. Individuals who are proficient in two or more languages are known as bilinguals. Bilingualism is a type of language interaction, and its meaning may vary over time, depending on different perspectives and understandings of language (Bosma & Bloom, 2019). Bilingualism refers to the ability to master a second language at the same level as the native language. The basic requirement for bilingualism is proficiency in at least two languages, even if proficiency in the second language is minimal. In essence, bilingualism means being able to use two or more languages interchangeably within a community.

Movie

Movies serve as a medium for conveying messages to a group of people in a specific location. They can convey various types of messages, including educational, entertaining, or informative content. These messages utilize symbols, sound, dialogue, and more to communicate with the audience.

Code-mixing

Code mixing is one aspect of sociolinguistics, is described by Wibowo et al (2017) as the integration of two languages into one linguistic pattern. This phenomenon is often used by the current generation, signaling the evolution of language in the modern era. Given the dynamic nature of language, many new word combinations emerge due to various factors, with one important factor being the prevalence of code-mixing in daily communication. Fanani & Ma'u (2018) refer to Musyken's theory to describe three main types of code-mixing: insertion, substitution, and congruent lexicalization. Sumarsih et al

(2014) elaborate on the flexibility of code-mixing, highlighting its potential manifestation across word or morpheme classes, phrases and sentences. This linguistic phenomenon is evidence of the flexibility and adaptability of language, reflecting the dynamic nature of communication in contemporary society.

Levels of code mixing

Suwito (1988: 92-94) classifies code mixing into various levels. At the word level, code mixing occurs at the smallest language unit, involving one or more morphemes. Moving to the phrase level, it entails the grammatical analysis of a single structural element, distinct from clauses by lacking a subject-predicate structure. Code mixing at the clause level involves units of grammatical organization smaller than sentences but larger than phrases, words, or morphemes. Baster-level code mixing combines two elements to create a unified meaning, while reduplication involves word formation through repetition. Additionally, idiom-level code mixing involves groups of words with meanings diverging from individual words. Notably, the application of these levels in direct communication may vary.

Factors of code-mixing

Code-mixing, particularly in the Indonesian context, is influenced by various factors. One such factor is the individual's family background, encompassing both their first and second languages (Fanani & Ma'u, 2018). Conversely, Yuliana et al (2015) underscore multiple determinants of code-mixing, including the topic of conversation, setting, participants, and socioeconomics. When engaging in discussions, individuals tend to introduce code mixes, consciously or unconsciously, especially when addressing the conversation's subject matter. This tendency is linked to the impact of global culture on language development, emphasizing the role of participants and their connection to family backgrounds, whether characterized by bilingualism or multilingualism. The proficiency in multiple languages is intricately tied to one's family background and environment. These sociolinguistic factors contribute to an individual's code-mixing tendencies, observable in both formal and informal situations.

Method

This research uses a qualitative approach to find out and determine the occurrence of code mixing in the film "Yowis Ben Finale" which was directed by Fajar Nugros and Bayu Eko Moektito and released on December 2021. This film is a comedy film, drama genre, and depicts events that are very similar to everyday life. The research methodology used in this study is based on a descriptive qualitative approach with a focus on sociolinguistics at the code-mixing level, both internal (such as word form, noun code, verb code, adjective code, and pronoun code) and external (such as word level, phrase level, baster level, and reduplication). The main emphasis of this research is the results of observations from the film "Yowis Ben Finale" as well as notes about the script which includes code-mixing in linguistic events.

Data collection involved a careful combination of film watching, reading, note-taking, and the addition of several secondary sources mentioned in the article. Researchers will actively watch the film and note instances where code mixing occurs. It is important to note that they did not participate in the dialogue to ensure data collection remained accurate and unbiased. This method was repeated to ensure data accuracy and answer specific research questions. The research data mostly consists of examples of code

mixing found in the film "Yowis Ben Finale", with the film itself as the main data source. The data collection process follows a structured procedure, including source identification, attentive listening, systematic recording, and comprehensive data analysis.

RESULT AND DISCUSSION

The results of this study present data that comprise transcriptions of dialogues from actors in the film "Yowis Ben Finale." Not all dialogues can be utilized as data, as not every utterance in the transcribed data exhibits mixed codes. Consequently, the author only analyzes speech that involves a form of mixed code. In this research, the author identified 22 instances of data in the dialogues of the film "Yowis Ben Finale" that contained mixed codes. The results and discussion are outlined as follows.

Table 1. Mixed code result of research data

No	Type of Code	Frequency	Forms	Frequency	Function	Frequency
1	Internal Mixing Code	17	Word	15	Mix the noun code	3
					Mix the verb code	6
					Mix the adjective code	3
					Mix the pronoun code	3
			Phrase	2	Mix the noun code	1
					Mix the verb code	1
2	External Mixing Code	5	Word	3	Mix the noun code	1
					Mix the verb code	1
					Mix the adjective code	1
			Phrase	1	Mix the verb code	1
			Baster	1	Prefix from Javanese + English word	1

A.   Internal Mixing Code

According to (Namaskhara Gilang Ramadhan & Dra. Hj. Wiwiek Sundari, 2013) Internal code-mixing occurs due to the inclusion of elements of the mother tongue or national language with its variations.

Table.2 Internal Mixing Code Result of Research Data

No	Forms	Function	Script Version	Corrected	English Version	Explanation
1	Word	Noun Code Mixing	Mami, minumane ate entek	Mami, ombene ate entek	*Mommy, the drink is about to run out*	The Indonesian noun "minuman" is replaced with the Javanese equivalent "ombene".

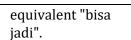|				
	Awakdewe ki ngomongno personil	Awakdewe ki ngomongno anggota	*We are talking about personnel*	The Indonesian noun "personil" is replaced with the Javanese equivalent "anggota".
	Sepurane ae ora nyelesekne masalah, Mas	Sepurane ae ora nyelesekne perkoro, mas	*Just apologizing doesn't solve the problem, bro*	The Indonesian noun "masalah" is replaced with the Javanese equivalent "perkoro".
Verb Code Mixing	Awakmu tinggal neng kene, Don?	Awakmu urip neng kene, Don?	*Do you live here, Don?*	The Indonesian verb "tinggal" is replaced with the Javanese equivalent "urip".
	Yowis Ben iso tour keliling Indonesia	Yowis Ben iso tour ngiteri Indonesia	*Yowis ben can do a tour all around Indonesia*	The Indonesian verb "keliling" is replaced with the Javanese equivalent "ngiteri".
	Pokoke lak arek iku noleh rene, njaluk diuber iku	Pokoke lak arek iku mengo rene, njaluk diuber iku	*Anyway, if he turns his head this way, ask to be chased*	The Indonesian verb "noleh" is replaced with the Javanese equivalent "mengo".
	Karuan aku menyelama tkan Penyu.	Karuan aku nylametke Penyu.	*I had better save the sea turtle*	The Indonesian verb "menyelamatkan" is replaced with the Javanese equivalent "nylametke".
	Bayu mbek Asih lo, lek ke kafeku mek beli banyu putih tok	Bayu mbek Asih lo, lek ke kafeku mek tuku banyu putih tok	*Bayu and Asih ,only buy mineral water when they go to my cafe.*	The Indonesian verb "beli" is replaced with the Javanese equivalent "tuku".
	Sepurane ae ora nyelesekne masalah, Mas	Sepurane ae ora nyelesekne perkoro, mas	*Just apologizing doesn't solve the problem, bro*	The Indonesian verb "nyelesekne" is replaced with the Javanese equivalent "ngerampungke".

		Adjective Code Mixing	Saiki aku ngerti, sopo seng nggarai panggunge awakdewe kacau	Saiki aku ngerti, sopo seng nggarai panggunge awakdewe bubrah	*Now I know who made our stage messed up*	The Indonesian adjective "kacau" is replaced with the Javanese equivalent "bubrah"
			Sebel kenopo neh?	Mangkel kenopo neh?	*Why annoyed again?*	The Indonesian adjective "sebel" is replaced with the Javanese equivalent "mangkel".
			Aku wes keterlaluan neng awakmu wingi	Aku wes kebangeten neng awakmu wingi	*I was too much to you yesterday*	The Indonesian adjective "keterlaluan" is replaced with the Javanese equivalent "kebangeten".
		Pronoun Code Mixing	Kok kamu gak melok seneng?	Kok koe gak melok seneng?	*How come you don't join in being happy?*	The Indonesian pronoun "kamu" is replaced with the Javanese equivalent "koe".
			Suatu saat, kita iso dadi keren	Suatu saat, awakdewe iso dadi keren	*we can be awesome someday*	The Indonesian pronoun "kita" is replaced with the Javanese equivalent "awakdewe".
			Kamu iku gandolane atiku, Stev	Koe iku gandolane atiku, Stev	*You are the love of my heart,Stev*	The Indonesian pronoun "kamu" is replaced with the Javanese equivalent "koe".
2	Phrase	Noun Code Mixing	Bayu mbek Asih lo, lek ke kafeku mek beli banyu putih tok	Bayu mbek Asih lo, lek ning warungku mek beli banyu putih tok	*Bayu and Asih ,only buy mineral water when they go to my cafe.*	The Indonesian noun phrase "kafe" is replaced with the Javanese equivalent "warung".
		Pronoun Code Mixing	Suatu saat, kita iso dadi keren	Suatu saat, kita bisa jadi keren	*we can be awesome someday*	The Javanese phrase "iso dadi" is replaced with the Indonesian

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					equivalent "bisa jadi".

B.   External Mixing Code

According to (Namaskhara Gilang Ramadhan & Dra. Hj. Wiwiek Sundari, 2013), external code mixing is a mixture that occurs due to the entry of language elements from foreign languages. This phenomenon encompasses various forms, including word mixing, phrase mixing, and baster-shaped form mixing.

Table3. External Mixing Code Result of Research Data

No.	Forms	Function	Script Version	Corrected	English Version	Explanation
1	Word	Noun Code Mixing	Ancen ayu seng bando pink	Ancen ayu sing bando njambon	*The person who wear pink headbands are indeed beautiful.*	The English noun "pink" is replaced with the Javanese equivalent "njambon".
		Verb Code Mixing	Yowis Ben iso tour keliling Indonesia	Yowis Ben iso dolan ngiteri Indonesia	*Yowis ben can do a tour all around Indonesia*	The English verb "tour" is replaced with the Javanese equivalent "dolan".
		Adjective Code Mixing	Udah ya, clear ya?	Udah ya, jelas ya?	*I have done it, is now clear?*	The English adjective "clear" is replaced with the Indonesian equivalent "jelas".
2	Phrase	Verb Code Mixing	Mbak Rini kui gung iso move on soko cak Jon	Mbak Rini kui gung iso nglalekno soko cak Jon	*Mbak Rini has not been able to move on from Cak Jon*	The English phrase "move on" is replaced with the Javanese equivalent "nglalekno".
3	Baster	Mixing (Prefix from Javanese + English	Yang ngesupport anaknya, dengerin anaknya	Yang ngedukung anaknya, dengerin anaknya	*The one who supports his son, listens to*	The Javanese prefix "nge-" is combined with the English word

word)	mau apa	mau apa	*what his son wants*	"support" to form a baster, replaced with the Javanese equivalent "ngedukung".

C. Factors that Cause the Code Mixing

There are several factors that lead to code-mixing. According to Hudson's definition, code-mixing occurs when two fluent people speak different languages without changing the circumstances in any way. According to the explanation, code-mixing occurs when a bilingual speaker switches between languages in one situation (sentence). Below the researcher found several factors that cause code-mixing in the film 'Yowis Ben Finale'.

1) Oversight

Oversight, which is a limitation of words owned by the speaker's language to complete their sentence. In various fields, speakers might come across terms from different languages, making it challenging for speakers to find equivalent words in their own language.

1.1 Yayan: "Ancen ayu sing bando **pink**"

(The person who wear pink headbands are indeed beautiful.)

The speaker can insert an external code in the form of the word pink from English which inserts into the Javanese speech. In the speaker's speech above, the word pink from English appears due to the limited vocabulary owned by the speaker.

1.2 Doni: "Bayu gak tau **konsen** latihane"

(Bayu never concentrates on his training)

The speaker can insert an internal code in the form of the word "konsen" from Indonesian which inserts into the Javanese speech. In the speaker's speech above, the word "konsen" from Indonesian appears due to the limited vocabulary owned by the speaker.

2) Social Value

Social value, that is, speakers deliberately take words from other languages by considering social factors. In this case, speakers tend to mix codes with foreign languages with the intention of showing that the speaker is someone who is educated and modern so that in communicating with speech opponents many insert words or terms in foreign languages.

2.1 Demila: "Mbak Rini kui gung iso **move on** soko cak Jon."

(Mbak Rini has not been able to move on from Cak Jon)

The utterance in the data above is an external code mix event. The speaker mixes the code because The speaker wants to show that he is educated and modern and slang by showing a new style of language in communication, which can be seen in the phrase 'move on' used.

3)   Low frequency of words

Low frequency of words, because the words in foreign languages are easier to remember and more stable in meaning.

3.1   Stev: "Bayu mbek Asih lo, lek ke **kafeku** mek beli banyu putih tok"

(Bayu and Asih ,only buy mineral water when they go to my cafe.)

The data shows the insertion of the Indonesian word "kafe" into Javanese. The word "kafe" is actually an adaptation of English vocabulary. The word "kafe" has an equivalent word in Javanese, namely "warung." According to the speaker, the word "kafe" is easier to remember than the word "warung," which is a less used term today. Thus, the code-mixing done by the speaker is because the words in other languages used in the speech are easier to remember and more stable in meaning.

3.2   Mbak Rini: "Yowis Ben iso **tur** keliling Indonesia"

(Yowis ben can do a tour all around Indonesia)

The data shows the insertion of the Indonesian word "tur" into Javanese. The word "tur" is actually an adaptation of English vocabulary "tour". The word "tur" has an equivalent word in Javanese, namely "plesir." According to the speaker, the word "tur" is easier to remember than the word "plesir," which is a less used term today.

3.3   Nando: "Kok kamu gak melok **seneng**"

(How come you don't join in being happy?)

The data shows the insertion of the Indonesian word "seneng" into Javanese. The word "seneng" has an equivalent word in Javanese, namely "bungah." According to the speaker, the word "seneng" is easier to remember than the word "bungah," which is a less used term today.

3.4   Alisa: "Awakmu **tinggal** neng kene, Don?"

(Do you live here, Don?)

The data shows the insertion of the Indonesian word "tinggal" into Javanese. The word "tinggal" has an equivalent word in Javanese, namely "manggon." According to the speaker, the word "tinggal" is easier to remember than the word "manggon," which is a less used term today.

4)   Need for Synonym

Need for synonyms means that speakers use other languages to soften the meaning of speech.

4.1   Nando: "**Kamu** iku gandolane atiku, Stev"

(You are the love of my heart,Stev)

The word "kamu" is Indonesian, actually in Javanese the speaker can say "koe" but the speaker was talking to his girlfriend so he mixes the code to soften the meaning.

4.2   Bayu: "Udah ya, **clear** ya?"

(*I have done it, is now clear?)*

The code mix made by the speaker is an external code mix in the form of a word. The speaker mixes the code with the intention of refining his speech, intending to emphasize the other person's understanding whether what is meant is clear or not.

4.3   Stev: "Mami, **minumane** ate entek"

(*Mommy, the drink is about to run out)*

The word "minumane" is Indonesian, actually in Javanese the speaker can say "ombene" but the speaker mixes the code to soften the meaning.

4.4 Nando: "Kok **kamu** gak melok seneng?"

(How come you don't join in being happy?)

The word "kamu" is Indonesian, actually in Javanese the speaker can say "koe" but the speaker was talking to his girlfriend so he mixes the code to soften the meaning.

4.5 Doni: "Pokoke lak arek iku **noleh** rene, njaluk diuber iku"

(Anyway, if he turns his head this way, ask to be chased)

The word "noleh" is Indonesian, actually in Javanese the speaker can say "mengo" but the speaker mixes the code to soften the meaning.

4.6 Mbak Rini: "Sepurane ae ora nyelesekne masalah, Mas"

(Just apologizing doesn't solve the problem, bro)

The word "masalah" is Indonesian, actually in Javanese the speaker can say "perkoro" but the speaker was apologizing to her boyfriend so she mixes the code to soften the meaning.

Almost all the data found in this film involves code-mixing. The code-mixing analyzed in this journal mostly occurs because of the need for synonyms to refine meaning. The code-mixing in the film arises from the background of the speakers who come from Malang City, East Java, and the selection of words that are easy to remember, especially in changing situations. The occurrence of code-mixing is due to the availability of the right words to convey the desired meaning in both the mother tongue and the foreign language.

CONCLUSION

Based on the research results of code mixing data in the movie "Yowis Ben Finale", the code mixing phenomenon has some importance that may influence the understanding and use of language in the context of modern Indonesian films. We can conclude that we have. By focusing on the analysis of internal and external levels of code mixing, this study provides a deeper understanding of code mixing patterns that occur at different language levels. It is hoped that these results will make a valuable contribution to the study of code mixing in the context of audiovisual media and lead to a better understanding of linguistic dynamics in Indonesian popular culture. Prospects for further research and development may include further investigation of the factors that influence the emergence of code-mixing in film, as well as the development of strategies to more effectively enrich language use in audiovisual contexts. . Furthermore, the results of this study can also be used in the development of language education programs and in the creative industries to increase language awareness and enrich cultural expression through visual media. Therefore, this study not only provides a deeper understanding of code-mixing in movies, but also paves the way for further research and application development in the future.

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