

An Analysis of Code-Mixing in Bunga Citra Lestari's Love Story #1 – BCL Sebelum & Sesudah Ashraf

Ahlul Nazak^a, Widya Fhitri^b, Rabbi Antaridha^c, Thiska Septa Maiza^d, Irsyad Shabri^e

^{abcde}Sastra Inggris, Universitas Dharma Andalas, Padang

email: ahlulnazak@gmail.com, widyafhitri66@gmail.com, rabi.antaridha@gmail.com, thiska.potter@gmail.com, irdhie.disya1986@gmail.com

<https://doi.org/10.47233/jppisb.v2i1.773>

Abstract

This research is aimed at finding out types and forms of code-mixing in the video from Bunga Citra Lestari's YouTube channel entitled Love Story #1 – BCL Sebelum & Sesudah Ashraf. This research uses descriptive qualitative method. The data in this study is a video from the Bunga Citra Lestari's YouTube channel entitled Love Story #1 – BCL Sebelum & Sesudah Ashraf. In collecting the data, this research used Heed Method. The method is then followed by an independent see-engage-talk technique. Data analysis used in the research is the agih method with an indirect element technique. After conducting the analysis, it was found that there are code-mixing 33 data in the video. There are 24 data for types of code-mixing and 37 data for forms of code-mixing. In the types of code-mixing, there are 15 insertion data, 6 substitution data, and 10 congruent lexicalization data, while for the forms of code-mixing, there are 18 data in the form of word, 3 data in the form phrase, 1 data in hybrid form, and 15 data in the form of clause.

Keywords: BCL, YouTube video, Types of code-mixing, forms of code-mixing

This work is licensed under Creative Commons Attribution License 4.0 CC-BY International license



INTRODUCTION

Code-mixing refers to all cases where lexical items and grammatical features from two languages appear in one sentence (Muysken, 2000). Code-mixing is a phenomenon of mixing one language code with another language. Yanti (2020) describe code-mixing is a condition of someone who combines two languages without any demands for mixing the languages. This situation can be a person's comfort point in communicating. When someone says “*saya lagi ada meeting nih*”, for example. This sentence shows the code-mixing with insert word meeting. Thus, it can be concluded this sentence is using a code-mixing.

The phenomenon of code-mixing is currently on the rise in Indonesia. It can be closely observed in the online media, especially on YouTube. YouTube is a video sharing platform. This means that YouTube users can upload and view various kinds of video clips online, using any web browser (Miller, 2009). YouTube is one of the most visited sites by internet users. According to Yusuf (2018), YouTube recorded 1.5 billion monthly logged-in users in the middle of 2017. Many famous people and celebrities have utilized YouTube as their additional or even main media of delivering their creative products. Everyone is free to create a YouTube account. When a YouTube user consistently upload videos, they are usually called a YouTuber.

In Indonesia, there are many YouTubers who choose to utilize two languages, especially Indonesian language and English, in their contents. There are several Indonesian YouTubers who often code-mix (Indonesia-English) such as Maudy Ayunda, Boy William, Deni Sumargo, Deddy Corbuzier, Bunga Citra Lestari, etc.

In this research, the chosen object of study is Bunga Citra Lestari's video uploaded to her YouTube channel entitled Love Story #1 – BCL Sebelum & Sesudah Ashraf. The video is chosen because Lestari is quite a big name in the offline and online communities. Also, the video has never been researched before by other researchers. The video was uploaded on February 12th 2021. In the video, Lestari talked about her journey before and after meeting her late husband, Ashraf. This video is trending on YouTube with 5.1 million viewers so far. The video is in the form of casual but intimate interview with Daniel Mananta.

This research focuses on analyzing the types and forms of code-mixing used by Bunga Citra Lestari in a YouTube video entitled *Love Story #1 – BCL Sebelum dan Sesudah Ashraf*. Although there is another speaker (the interviewer) in the video, the focus is only on the utterances from Bunga Citra Lestari.

METHODS

This research uses descriptive qualitative research. According to Moleong (2007), qualitative research is a research procedure using descriptive data where the available data is obtained through written or oral

utterances from people. Then, the data collected will be analyzed. Sugiono (2015) added that descriptive qualitative research is an analysis of data in the form of an explanation.

Data Source

In this research, the data was obtained from Bunga Citra Lestari YouTube channel entitled Love Story #1 – BCL Sebelum & Sesudah Ashraf. As has been discussed before, the data are the types and forms of code-mixing used by Bunga Citra Lestari in the video.

Data Collection Method

The method used in this research is the heed method. According to Sudaryanto (1993), the heed method is a method of collecting data which is carried out through the process of listening to or observing the use of language. The *simak* method is used to obtain data by listening to the use of language.

This research utilizes independent see-engage-talk technique and note-taking technique. The independent see-engage-talk technique is carried out by observing the use of language in the Bunga Citra Lestari video YouTube channel on *Love Story #1 – BCL Sebelum & Sesudah Ashraf*. It is followed by note-taking technique, namely by listening to the utterances from Bunga Citra Lestari in the video and then writing them down.

In collecting the data, there are several steps that are taken; (1) watching the video; (2) rewatching the video and listening to how Bunga Citra Lestari uses code-mixing in the video; (3) transcribing the utterances on the video; (4) identifying the use of code-mixing by reading the transcript; (5) grouping and classifying the data based on the types and forms of code-mixing.

Data Analysis Method

The data are analyzed by using the *agih* method. *Agih* method is a method of analysis whose determining tool is embedded in and part of the language being researched (Sudaryanto, 2016). The basic technique used in this research is direct element technique. Direct element technique is to divide the lingual data unit into several parts or elements, and the elements concerned are seen as parts that directly form the lingual unit (Sudaryanto, 2016). The advanced technique used is the *ganti* technique. The *ganti* technique is to replace certain elements, in this research, for example, changing Indonesian words into English.

In this research, there are several steps that are taken in analyzing the data. First, the data are analyzed in order to determine the types and forms of code-mixing. Muysken’s concepts on the types of code-mixing such as insertion, alternation, and congruent lexicalization are applied. Meanwhile, in the forms of code-mixing, Suwito’s theory is utilized. Second, a table containing the classified types and forms of code-mixing that appear on the video is presented. Then, the analysis of the frequency of the usage of types and forms of code-mixing is conducted. The frequency is presented via percentage by using Sudijono’s (2006) formula:

$$P = f/p \times 100$$

Where

P: Percentage of using the type of code-mixing

F: Frequency of using the type of code-mixing/ forms of code-mixing

N: Total item code-mixing

RESULTS AND DISCUSSION

In this part, the data are classified based on the types and forms of code-mixing. The video contains code-mixing in its various types and forms, as can be seen below:

Table.1 The raw data of code-mixing used by Bunga Citra Lestari in video entitled Love Story #1 – BCL Sebelum & Sesudah Ashraf

NO	RAW DATA
1.	<i>Gue yang thank you</i>
2.	<i>You know like trying to find someone yang I think gets me gitu kan</i>
3.	<i>Exactly jadi lo juga tau gue dari dulunya gimana sampai hidup gue yang now kayak gini</i>
4.	<i>Orang juga ngerti kalo this is how we talk to each other yang dimaksud ngak ada kasar ya disini</i>
5.	<i>I don't know why kayak I told I was okay sampai gue ketemu Ashraf</i>
6.	<i>Mungkin gua nggak perlu share semuanya tapi is not easy for me</i>

7.	<i>So gue harus selalu adjust sama orang yang beda beda dalam hidup gue dengan culture yang mungkin beda-beda</i>
8.	Changes bukan atas kemauan gue
9.	It's not easy untuk anak yang umur masih kecil
10.	I don't have privilege untuk punya itu
11.	Banyaklah peristiwa yang dalam hidup gua teenager sampai ke high school
12.	When I start my career juga sampai akhirnya moment gue ketemu Ashraf
13.	Kayak for the first time in my life selain orang tua gue dan keluarga gue
14.	Bukan cuma diomongin ya tapi I can feel it kalo dia bisa
15.	Gue ngerasa sebelumnya kok berat ya mencoba mempunyai connection dengan seseorang itu
16.	Gue punya kebiasaan kalo didepan orang itu gue gak bisa keliatan funable
17.	I have to be independent dan gue nemuin orang yang tepat yang bisa appreciate pemikiran gue itu
18.	Dia willing untuk ada disitu buat gue, buat gue itu something yang gila banget
19.	So I think it's so easy gue gak perlu jagain egonya Ashraf
20.	Mungkin karena somehow kita klik aja sih
21.	Gue nyari partner , Nil
22.	Gue mau nyari comfort kek nya
23.	Sama Ashraf tuh gue jadi diri gue sendiri dan diterima until end of his life
24.	Yang pertama fighter , dia akan berjuang buat hidupnya dan buat orang yang dia cinta.
25.	Gue juga fighter , gue juga akan berjuang untuk hidup gue
26.	Terus tiba tiba personal talk nya begitu
27.	Gue liat weakness nya dia which is gampang terpengaruh sama situasi orang lain let's say lo nangis samping dia, dia juga kena
28.	Itu bisa jadi weaknes bisa jadi strength
29.	Keluarga Ashraf itu gue ngeliat ibu bapaknya itu event sampai sekarang tuh masih gandengan, masih their show their love gitu
30.	kalo gak it's just different, I think that the best untuk kita.
31.	Semua ada, banyak understanding, Sacrifice, a lot of batu-batu juga yang harus kita dilewat.
32.	And I told the was normal until gue sekarang sendiri
33.	Baru gue sadar apa yang dia lakukan itu besar banget effort nya gitu

Types of Code-Mixing

Based on the raw data above, it can be seen that Lestari uses several types of code-mixing, such as:

1. Insertion

Musyken said that insertion is done by inserting a material (lexical items or entire constituents) from one language into a structure of another language (Musyken, 2000). After classifying the data from Love Story #1 – BCL Sebelum & Sesudah Ashraf, it was found that insertion is used in data no. 15, 20, 22, 24, and 25.

Data 15

Gue ngerasa sebelumnya kok berat ya mencoba mempunyai connection dengan seseorang itu
(I felt before why it was so hard to try to have a connection with people)

In this case, she inserts English into the dominant language (Indonesian). She tries to explain that she feels it was heavy before in Indonesian language and then, she inserts the English word “connection” in the middle of the sentence. Therefore, the type of code-mixing is insertion. The lexical item of the word “connection” is a noun (Shadily & Echolas, 2014).

Data 20

Mungkin karena somehow kita klik aja sih
(Maybe because somehow, we just click)

In the data, it can be seen that Lestari mixes her codes. First, she uses Indonesian language “*Mungkin karena*”. Then, she inserts an English word “somehow”. After that, she continues with Indonesian language “*kita klik aja sih*”. Thus, the type of code-mixing is insertion, because she inserts foreign language words in the middle of sentence.

Data 22

Gue mau nyari comfort kek nya
(It looks like I want to find comfort)

Similar to the last data, Lestari inserts a word from English into the dominant language (Indonesian language). She mixes her codes. First, she uses Indonesian language as her dominant language with the clause “*Gue mau nyari*” and phrase “*kek nya*”. Then, she inserts the English word “comfort” into the as a dominant language. Hence, in the data, the type of code-mixing is insertion.

Data 24

yang pertama fighter, dia akan berjuang buat hidupnya dan buat orang yang dia cinta.
(The first is a fighter, he will fight for his life and for the people he loves)

First, she uses Indonesian language “*yang pertama*”, and then she inserts an English word “fighter”, which she follows up with Indonesian clause “*dia akan berjuang buat hidupnya dan buat orang yang dia cinta*”. The dominant language is Indonesia. This data is classified as an insertion because she inserts the English word in a sentence uttered in Indonesian language. The word “fighter” is a noun (Shadily & Echolas, 2014).

Data 25

Gue juga fighter, gue juga akan berjuang untuk hidup gue
(I am also a fighter, I will also fight for my life)

In the sentence above is quite identical to the previous one. Lestari insert an English word “fighter” into a sentence uttered with Indonesian language.

2. Alternation

Alternation happens between structures from languages (Muysken, 2000). After classifying the data from Love Story #1 – BCL Sebelum & Sesudah Ashraf, here are some of the sentences in the raw data from table 1 that use alternation:

Data 9

It's not easy untuk anak yang umur masih kecil
(It's not easy for young children)

In this utterance, she mixes her codes. First, she uses English clause “It's not easy” and then she continues with a clause in Indonesian language “*untuk anak yang umur masih kecil*”. She alternately mixed Indonesian language and English.

Data 10

I don't have privilege *untuk punya itu*.
(I don't have the privilege to have it)

In this case, she uses an English clause “I don't have privilege”, and then she continues with an Indonesian clause “*untuk punya itu*”. The utterance consists of two different languages. There two complete sentential structure in it. Thus, the data can be classified as an alteration.

Data 12

When I start my career *juga sampai akhirnya* moment *gue ketemu* Ashraf
(When I started my carrier too until finally the moment I met Ashraf)

From the data above, it can be observed that Lestari mixes her codes. First, she uses an English clause “When I start my career”, and then she uses Indonesian language “*juga sampai akhirnya moment gue ketemu Ashraf*”. This utterance consists of two different clauses from two different languages.

Data 19

So I think it's so easy *gue* *ngak perlu jagain egonya* Ashraf.
(So I think it's so easy I don't need to take care of Ashraf's ego)

In data 19 above, she informs about the beginning of her career until she finally met Ashraf. She mixes her code, first she used English "So I think it's so easy" and then she continues with Indonesian language "*gue* *ngak perlu jagain egonya* Ashraf". This data consists of two clauses in two different languages.

Data 23

Sama Ashraf *tuh gue jadi diri gue sendiri dan diterima* until the end of his life.
(With Ashraf, I became myself and was accepted until the end of his life)

Data 23 shows that Lestari alternately mixes Indonesian language with English in one utterance. First, she used Indonesian language "*Sama* Ashraf *tuh gue jadi diri gue sendiri dan diterima*" and then she continues with English "until the end of his life". This utterance consists of two different languages.

3. Congruent Lexicalization

Congruent lexicalization is the inclusion of material from different lexical inventories into a shared grammatical structure (Musyken, 2000). After classifying the data from Love Story #1 – BCL Sebelum & Sesudah Ashraf, here are the data that use congruent lexicalization:

Data 3

Exactly, *jadi lo juga tau gue dari dulunya gimana sampai hidup gue yang now kayak gini*.
(Exactly, so you also know how I was from the past until now.)

In the utterance above, Lestari delivers her message in mainly Indonesian language. However, she borrows lexical item from English, such as "Exactly" and "now", and put them into her utterance. So, the type of code-mixing that she uses is congruent lexicalization.

Data 5

I don't know why *kayak* I told I was okay *sampai gue ketemu* Ashraf
(I don't know why like I told I was okay until I met Ashraf)

In this sentence, she uses Indonesian language and English language. The dominant language in the utterance is English language. Then, she inserts the word "*kayak*" and "*sampai gue ketemu* Ashraf" in the middle and the last of her sentence. Identical use of congruent lexicalization can be found in data 6, 7, 11, and 18.

After analyzing the data, there are 8 insertions, 6 alternations, and 10 congruent lexicalizations. From the result of the classifying by using Muysken's theory, it can be concluded that the type of code-mixing that is used most frequently in the video is congruent lexicalization (42%). It is followed by insertion (33%) and alternation (25%).

Forms of Code-Mixing

The forms of code-mixing used by Bunga Citra Lestari on Love Story #1 – BCL Sebelum & Sesudah Ashraf are divided into 4, namely word, phrase, hybride and clause.

1. Word

Word is the smallest unit of language that consists of a morpheme or more than a morpheme (Riana, 2018). After classifying the data from Love Story #1 – BCL Sebelum & Sesudah Ashraf, here are several data that use word form:

Data 3

Exactly *jadi lo juga tau gue dari dulunya gimana sampai hidup gue yang now kayak gini*.
(Exactly so you also know how I was from the past until my life is now like this)

In this sentence above, there are two words which are identified as the forms word of code-mixing, namely “exactly” and “now”.

Data 6

Mungkin gua nggak perlu share semuanya.

(Maybe I don't need to share everything)

In the sentence above, Lestari inserts an English word into her dominant language which is Indonesian language. She says “share” in the middle of her utterance.

Data 7

So gue harus selalu adjust sama orang yang beda-beda dalam hidup gue dengan culture yang mungkin beda-beda.

(I always have to adjust to different people in my life with different cultures that may be different)

In the sentence above, Lestari inserts two English words into the dominant language. The words are “adjust” and “culture”.

Data 8

Change bukan atas kemauan gue.

(Change is not on my will)

In the sentence above, Lestari inserts an English word into the dominant language. The word is “change”, which is a noun

Data 11

Banyaklah peristiwa yang dalam hidup gua teenager sampai ke highschool.

(There are many events in my life, from when I was a teenager until I got to highschool)

In data 11, she inserts two English words into Indonesian language. The words are both nouns (“teenager” and “highschool”).

Data 15

Gue ngerasa sebelumnya kok berat ya mencoba mempunyai connection dengan seseorang itu.

(I feel like before, it's hard to try to have a connection with someone)

In the sentence above, Lestari inserts an English word into her dominant language which is Indonesian language. She says “connection” in the middle of her utterance.

Data 17

Gue nemuin orang yang tepat yang bisa appreciate pemikiran gue itu

(I found the right person who can appreciate my thoughts)

In the sentence above, Lestari inserts an English word into her dominant language which is Indonesian language. She says “appreciate”, which is an English verb, in the middle of her utterance.

Data 18

Dia willing untuk ada disitu buat gue, buat gue itu something yang gila banget

(He's willing to be there for me, for me it's something really crazy)

In the sentence above, Lestari inserts two English words into the dominant language. The words are “willing” (an adjective) and “something” (a noun).

Data 20

Mungkin karena somehow kita klik aja sih.

(Maybe because somehow, we just click it)

In the sentence above, Lestari inserts an English word into her dominant language which is Indonesian language. She says “somehow”, which is an English adverb, in the middle of her utterance.

Data 21

“*Gue nyari partner, Nil*”

In the sentence above, Lestari inserts an English word into her dominant language which is Indonesian language. She says “partner”, which is an English verb, in the middle of her utterance.

2. Phrase

Phrase is a group of words that forms a part of sentence (Nuraeni & Farid, 2018). After classifying the data from Love Story #1 – BCL Sebelum & Sesudah Ashraf, here are several data that use phrase form:

Data 1

Gue yang *thank you*.

(I thank you)

In this case, the phrase “thank you” is an English phrase. The phrase “thank you” means “terima kasih” in Indonesian language (Shadily & Echolas, 2014). The technique of *bagi unsur langsung* technique (bul) is used in analyzing the data. The phrase “thank you” is the combination words “thank” and “you”. The combination of these two words shows that there is no subject element. Thus, even though, the wordcount of English and Indonesian language is the same, the fact that the subject and (informal) predicate are in Indonesian language makes Indonesian language as the dominant language in the utterance.

Data 26

“*Terus tiba-tiba personal talk nya begitu*”

It can be seen that Lestari inserts English phrase in her utterance. The word “personal” is an adjective and “talk” is a noun (Shadily & Echolas, 2014).

Data 27

which is *gampang terpengaruh sama situasi orang lain*.

(which is easily influenced by other people's situations.)

In this case, she inserts the English phrase “which is” into Indonesian language. The phrase “which is” in Indonesian language means “yang mana” (Shadily & Echolas, 2014). She mixes an English phrase into Indonesian language.

3. Hybrid

“Hybrid is the result from unification of two different language substances which has meaning” (Riana, 2018). After classifying the data from Love Story #1 – BCL Sebelum & Sesudah Ashraf, here is a data that uses hybrid form:

Data 27

“*Gue liat weakness-nya dia*”

(I saw his weakness)

The word “weakness” in Indonesian language means “kelemahan” (Shadily & Echolas, 2014). The words “weaknessnya” is the combination between an English noun and an Indonesian suffix.

4. Clause

“Clause is a unit of grammatical organization smaller than the sentence, but larger than the phrases, words or morphemes and clause having a subject and predicate” (Riana, 2018). After classifying the data from Love Story #1 – BCL Sebelum & Sesudah Ashraf, here are several data that use clause form:

Data 2

You know like trying to find someone *yang* I think gets me *gitu kan*.
(You know it's like trying to find someone I think gets me right)

The forms of code-mixing that is found in this utterance is clause. In this case, she inserts the English clause "I think" on her utterance. The data above shows that the mixing carried out by Bunga Citra Lestari is in the form of clause.

Data 4

Orang juga ngerti kalo this is how we talk to each other *yang dimaksud ngak ada kasar ya disini*.
(People also understand that this is how we talk to each other, there is no rudeness here)

The forms of code-mixing that is found in this utterance is clause. In this case, she inserted the English clause "we talk". The word "we" is the subject and "talk" is the verb. She mixes her English clause into Indonesian. The data above shows that the mixing carried out by Bunga Citra Lestari is in the form of clause.

Data 5

I don't know why *kayak* I told I was okay *sampai gue ketemu* Ashraf
(I don't know why like I was I told okay until I met Ashraf)

The forms of code-mixing that is found in this utterance is clause. In this case, she inserts the English clauses "I don't know why" and "I told I was okay". She mixes her English clause into Indonesian. The data above shows that the mixing carried out by Bunga Citra Lestari is in the form of clause.

CONCLUSION

Based on the analysis, there are 23 data for types of code-mixing and 37 data for the forms of code-mixing. For the types of code-mixing, there are 23 data. There are insertion (8 data), alternation (5 data), and congruent lexicalization (10 data). The percentage types of code-mixing in the video are 33% for insertion, 25% for alternation and 42% for congruent lexicalization.

Furthermore, for the forms of code-mixing that are used by Lestari, there are 18 data of word, 3 data of phrase, 1 data of hybrid, no data for repetition word, no data for idiom, and 15 data for clause. The percentage forms of code-mixing are 49% for word form, 41% for clause form, 8% for phrase form, 2% for hybrid form, and 0% for idiom and repetition forms.

REFERENCES

- Adams, J. N. (2003). *Bilingualism and the Latin Language*. UK: Cambridge University Press.
- Aziz, Z. A., Achmad, D., Fadlun, M. (2019). *What Types of Codes are Mixed in Indonesia?: An Investigation of Code-Mixing in a Magazine*. English Journal Education, (Online), (<http://www.journal.unsyiah.ac.id/EEJ/>, retrieved on march 18th, 2022)
- Echols, J. M. Hassan S. (2014). *Kamus Inggris Indonesia*. Jakarta : Gramedia.
- Holmes, J (1992). *An Introduction to Sociolinguistics*. New York: Laggunan Kementerian Komunikasi dan Informatika Republik Indonesia. (2014). *Sorotan Media: Pengguna Internet Indonesia Nomor Enam Dunia*. Retrieved from https://www.kominfo.go.id/content/detail/4286/penggunainternet-indonesianomor-enam-dunia/0/sorotan_media.
- Lestari, B. C. February 12, 2021. *Love Story #1 – BCL Sebelum & Sesudah Ashraf* YouTube. Retrieved from YouTube. <https://www.youtube.com/watch?v=1is98qxSus&t=0s>
- Miller, M. (2009). *Sams Teach Yourself YouTube in 10 Minutes*. United State of Amerika: SAMS.
- Moleong, L. J. (2007). *Metodologi Penelitian Kualitatif*. Edisi Revisi. Bandung: PT Remaja Rosdakarya.
- Muysken, P. (2000). *Bilingual speech a typology of Code-Mixing*. United Kingdom: Cambridge University Press.
- Nuraeni, L. D & Farid, M. Z. (2018). The Use of Indonesian English Code-Mixing on Instagram Captions. Professional Journal of English Education, 1(4), Retrieved from https://www.researchgate.net/publication/337253418_The_Use_Of_Indonesian_English_Code_Mixing_On_Instagram_Captions
- Paul D. Leedy and Jeanne Elis Ormrod. 2015. *Practical Research Planning and Design* (11th ed). England: Pearson Education Limited
- Richards, Jack. (2003). *Longman: Dictionary Language Teaching and Applied Linguistics*. UK: Longman Group.
- Riana, R. D. (2018). *The Sociolinguistic Study on the Use of Code-Mixing in Instagram by the Students of English Education Department at IAIN Salatiga*. Salatiga: IAIN.
- Rohmani, S., Fuady, A., & Anindyarini, A. (2013). *Analisis alih kode dan campur kode pada novel 5 menara karya ahmad fuadi*. Journal of Educational Science, (Online), 2(1), (<http://www.academia.edu>., accessed on march 3rd 2022).
- Siskawati, N. (2012). *Code-Mixing In C"est La Vie Novel," Lantern*. Journal on English Language, Culture and Literature, 1(2), retrieved from <https://ejournal3.undip.ac.id/index.php/engliterature/article/view/492>
- Sudaryanto. (1993). *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan secara Linguistis*. Yogyakarta: Duta Wacana University Press.
- Sudaryanto. (2016). *Metode dan Aneka Teknik Analisis Bahasa*. Yogyakarta: USD.
- Sudijono, A. (2006). *Pengantar Statistik Pendidikan*. Jakarta: PT Raja Grafindo Persada.

- Sukrisna, A. (2019). *An Analysis of Using Code-Mixing on Atta Halilintar's Video YouTube Channel*. Lampung: Tarbiyah and teacher training faculty raden intan state islamic university.
- Spolsky, B. (1998). *Sociolinguistics*. Oxford: Oxford University Press.
- Sugiono, (2015) *Metode Penelitian Pendidikan: Pendekatan Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta.
- Tjanatjantia, W. (2013). *Sejarah Berdirinya YouTube _ Sejarah Dunia*. Retrieved from <https://canacantya.wordpress.com/sejarah/sejarah-berdirinya-YouTube>
- Wardhaugh, R. (2006). *An introduction to Sociolinguistics*. Blackwell Publishing.
- Wardhaugh, R. (1998). *An Introduction to Sociolinguistics*. Massachusets: Blackwell publisher Inc.
- Wirawarga, A.S., Fitriani, L., Sipa, N. (2021). *Analysis of Code-Mixing In #Nebengboy Vlog Opening on Boy William's YouTube Channel. Proceedings International Conference on Education of Suryakencana 2021*.
- Yanti, F., Nirmala, A. F., & Chamalah, E. (2020). *Campur Kode dalam Tuturan Video Blog YouTube Agung Hapsah "Fintech."* *KREDO. Scientific Journals Bahasa Dan Sastra*, 4(1), 97–111. <https://doi.org/10.24176/kredo.v4i1.4840>.
- Yule, George. (2006). *The Study of Language* (3th ed). New York: Cambridge University.