

# An Analysis of Code Switching and Code Mixing in the Dialogues of the Film “My Stupid Boss 2”

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KEYWORDS	ABSTRACT
Code Mixing, Code Switching, Film Dialogues, "My Stupid Boss2", Sociolinguistics.	This study investigates the phenomenon of code switching and code mixing within the dialogues of the Indonesian film "My Stupid Boss 2." Employing a descriptive-qualitative research design. Poplack's (1980) theory is utilized to classify types of code switching, while Hoffmann's (1991) framework is applied for analyzing types of code mixing and the motivations behind both phenomena. The findings reveal that all three types of code switching proposed by Poplack are present in the film's dialogues: inter-sentential (14 instances), intra-sentential (8 instances), and tag switching (3 instances). Inter-sentential code switching is identified as the most dominant type. Similarly, all three types of code mixing categorized by Hoffmann are observed: intra-sentential mixing (23 instances), intra-lexical mixing (7 instances), and mixing involving a change of pronunciation (1 instance), with intra-sentential mixing being the most prevalent. Furthermore, the research identifies six reasons for the characters' use of code switching and code mixing, aligning with Hoffmann's theory: talking about a particular topic (22 instances), quoting somebody else (2 instances), being emphatic about something (19 instances), interjection (4 instances), repetition for clarification (4 instances), and intention of clarifying the speech content for the interlocutor (5 instances). The most frequently observed reasons are "talking about a particular topic" and "being empathetic about something." This study concludes that code switching and code mixing in "My Stupid Boss 2" are not random but serve various communicative purposes, reflecting the characters' linguistic competence, interactional goals, and the diverse social context portrayed in the film.
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## INTRODUCTION

Language serves as a tool for human communication both verbal and nonverbal. It plays an important role in all aspects of human life; such as allowing individuals to express their emotions, thoughts, and intentions (Sukrisna, 2019). In our modern world people use many languages. This phenomenon is known as multilingualism, which facilitates cross-cultural communication, strengthens social interaction, and reinforces understanding between different communities. In a multilingual society, people often alternate or mix between two or more languages in a monologue or dialogue and it refers to code switching and code-mixing practice. According to Muysken (2000), in Salma (2022), the term code mixing describes a phenomenon in which lexical items and grammatical structures from two or more languages are combined within a single sentence. On the other hand, code switching is the natural act of switching between two or more languages while speaking (Ameliza & Ambalegin, 2020)

To further explore the phenomenon of code mixing and code switching, it is essential to examine how these linguistic practices are employed in various forms of media, particularly in films. Films often serve as reflections of society, showcasing the interplay of languages in everyday interactions. In many modern films, especially those set in a multilingual context, characters frequently switch between languages or mix them within their

dialogues, mirroring the experiences of real-life multilingual individuals. The Indonesian comedy film "My Stupid Boss 2" serves as an example for studying code mixing and code switching phenomenon, since the characters frequently used multiple languages (Indonesian, Malay, English, and Vietnamese) in conversations.

This research has three objectives. First, to analyze and categorize the types of code-switching employed in the dialogues of "My Stupid Boss 2". Second, to analyze and categorize the types of code-mixing utilized in the film's dialogues. Third, to investigate the underlying reasons for the characters' use of code-switching and code-mixing within the film.

Some studies have explored similar linguistic phenomena, such as Rebekawati and Gintings' (2013) work on code-mixing in the "My Stupid Boss" novel. This study has revealed the types of code mixing according to Kachru (1982) and the most dominant type of code mixing was unit insertion. Wahyuni et al (2021) also examined types and levels of code-mixing in "My Stupid Boss Part 1". She discovered two types of code mixing which are inner code mixing (12 instances) and outer code mixing (54 instances) and five levels of code mixing such as word level (40 occurrences), phrase level (18 occurrences), clause level (2 occurrences), baster level (1 occurrences), and repetition word level (7 occurrences).

This study differs from previous studies in several ways. Specifically, it analyzes and categorizes the types of code switching and mixing in "My Stupid Boss 2." Additionally, this study applying Poplack's theoretical framework for code switching and Hoffmann's theoretical framework for code mixing and the reason behind their used. This distinct focus allows for a deeper understanding of how these linguistic phenomena are employed in the dialogues of "My Stupid Boss 2."

## METHOD

This study employed a descriptive-qualitative research design to thoroughly investigate the phenomena of code switching and code mixing within the dialogues of the Indonesian film "My Stupid Boss 2." While the core of this research was qualitative, quantitative elements were integrated to provide a clearer understanding of data frequency and prevalence, such as the total number of identified instances and the distribution of different code switching and code mixing types; however, consistent with Maxwell's (2010) perspective, the inclusion of numerical data served to support and contextualize the qualitative descriptions, rather than shifting the study's fundamental qualitative approach. The primary data source for this study was the Indonesian comedy film "My Stupid Boss 2," produced by Falcon Pictures, with a duration of 96 minutes, and the research subjects were the dialogues spoken by the characters within this film, specifically instances where code switching and code mixing occurred, with the film's script also utilized as a supplementary data source to ensure comprehensive and accurate data. The data collection process involved several systematic steps: The first step was to watch the film "My Stupid Boss 2" to gain a general understanding of the plot and the characters. The writer also took initial notes during this viewing, marking the time or scene descriptions where code switching and code mixing occurred. The second step was downloading the script; the writer downloaded the film's script from internet. The third step was data verification; the transcribed dialogues were reviewed again with film clips to ensure data accuracy. For data analysis, a multi-stage process adapted from Moleong (2017), as cited in Apriliani (2020), was employed: this began with the systematic collection and organization of all identified instances, followed by their precise identification as either code switching (coded A1) or code mixing (coded B1); subsequently, these instances were classified using Poplack's (1980) typology for code switching (inter-sentential, intra-sentential, and tag switching) and Hoffmann's (1991) categorization for code mixing (intra-sentential, intra-lexical, and involving a change of pronunciation), with Hoffmann's framework also used to analyze the motivations behind these linguistic choices (e.g., talking about a particular topic, quoting others, being emphatic, interjection, repetition for clarification, and intention of clarifying speech content), all systematically organized in a table; finally, a detailed discussion of the classified data was conducted, interpreting findings in relation to the research questions and the film's context, it ended with a conclusion that summed up the main findings and suggested future research

## FINDINGS AND DISCUSSION

### Findings

#### Types of Code Switching

The writer analyzed the dialogue in the film "My Stupid Boss 2" through its script to classify the types of code-switching present. A total of 726 utterances were analyzed, with 25 instances of code-switching identified. Poplack's (1980) theory was used to categorize these instances into three types: intra-sentential code-switching, inter-sentential code-switching, and tag code-switching.

Table 1 Types of Code Switching found in the film "My Stupid Boss 2"

No	Types of Code Switching	Number of Data
1	Inter-sentential code switching	14
2	Intra-sentential code switching	8
3	Tag code switching	3
Total		25

#### 1. Inter-sentential Code Switching

The inter-sentential code switching occurs at the boundaries of sentences. The data findings by the writer showed that inter-sentential code switching is the most dominant type of code-switching found in the dialogue between characters, with a total 14 out of 25 data.

Below are the examples of the type along with their discussion:

##### 1) Data 1

*"Adrian come to my office now. Hee, Adrian dijawab dong kok gak dijawab sih"* (Adrian come to my office now. Hey, Adrian answer me, why didn't he answer?) (9:55-10:01)

The utterance occurred in Bossman's office when he asked his employee Adrian to come to his room. He delivered the command in English, *"Adrian come to my office now"* and when there was no response, he repeated it and added an expression of his annoyance in Indonesian: *"Hee, Adrian dijawab dong, kok gak dijawab sih."* Therefore, this utterance falls into the category of inter-sentential code switching, where the language switch occurs at the boundaries of sentences.

##### 2) Data 2

*"Tak payah. We are not school children anymore"* (No need. We are not school children anymore) (18:11-18:14)

The sentence above was spoken by Mr. Kho, a Chinese-Malay man, when Bossman was about to check their attendance before a meeting. Mr. Kho employed inter-sentential code-switching in conveying his refusal. He began with the refusal in Malay, *"Tak payah"*, and then continued with a statement of affirmation in English, *"We are not school children anymore"*, to support his argument in contradicting his superior in that situation. Therefore, this utterance is categorized as inter-sentential code-switching.

##### 3) Data 3

*"Jadi, karena saya mengerti betul bahwa perusahaan saya ini sekarang sedang kekurangan karyawan pabrik. So, my plan is we find worker-worker from there"* (So, I know that we don't have enough workers now. So, my plan is we are looking for workers from there) (19:15-19:32)

The sentence above was spoken by Bossman when he was having a meeting with his employees. In this situation, Bossman uses two languages with the aim that the plan he conveys can be understood by his employees who are mostly Malay rather than Indonesian.

Bossman starts his sentence with Indonesian *Jadi, karena saya sangat memahami bahwa perusahaan kita saat ini sedang kekurangan karyawan pabrik* and followed it with the next sentence in English *So, my plan is we find worker-worker from there*. Therefore, the sentence above is an example of inter-sentential code switching, because the language switch occurs between sentences.

## 2. Intra-sentential code switching

The intra-sentential code switching involves changing language within a single sentence. It can occur at the level of phrases or even individual words. The data findings by the writer showed that intra-sentential code switching is the second dominant type of code-switching found in the dialogue between characters, with a total 8 data out of 25.

Below are the examples of the type along with the discussion:

### 1) Data 1

*"Yakin, pasti?, are you sure?"* (Are you sure?) (15:27-15:31)

This situation occurs at Bossman office, when he wants to confirm information from his employee, Kerani. Based on the example above, Bossman switches languages to convey the same message. The slight shift in language underlines the urgency of his need for clarity. Bossman starts his utterance with the Indonesian phrase *"yakin?, pasti?"* and then follows it with the English phrase *"are you sure?"*. Since the language switch occurs within the same sentence, it can be considered a type of code switching known as intra-sentential code switching.

### 2) Data A-09

*"Makanya aku bikin makan malam ini untuk menyambut kepergian kamu and don't worry your luggage is ready"* (That is why I made this dinner to celebrate it, and don't worry, your luggage is ready) (22:09-22:16)

The sentence above is a clear example of intra-sentential code-switching. This utterance, spoken by Kerani's husband, demonstrates a seamless switch between Indonesian and English within a single sentence. The language switch here serves multiple purposes. Kerani's husband starts with the Indonesian phrase, *"Makanya aku bikin makan malam ini untuk menyambut kepergian kamu"*, which genuinely expresses the reason for the dinner—a warm farewell for Kerani's business trip. Soon after, he switches to the English phrase, *"and don't worry your luggage is ready."* This shift provides a practical and reassuring update about her travel preparations. Since the language switch occurs within the same sentence, it can be considered as intra-sentential code switching.

### 3) Data 3

*Gak mungkin aku suka cowo yang botak, jelek, kumisan kaya gitu and even if i am gay, my taste wouldn't be that low, don't worry* (I wouldn't date a fat balding man with a weird mustache like him, and even I'm gay my taste wouldn't be that low. Don't worry) (22:54-23:01)

This sentence was spoken by Kerani's husband to her during dinner. The utterance is an example of intra-sentential code-switching because the language switch occurs in the middle of, and within, the same sentence. Kerani's husband began in Indonesian, stating, *Gak mungkin aku suka cowo yang botak, jelek, kumisan kaya gitu*, and then followed it with English, *and even if I am gay, my taste wouldn't be that low, don't worry*. Kerani's husband used this language switch to express his opinion and strengthen his argument. Therefore, the sentence is classified as intra-sentential code-switching.

## 3. Tag switching

Tag switching is a type of code-switching that involves the insertion of tags or short phrases from one language into an utterance that is entirely in another language. The data findings by the writer showed

that tag switching is the least dominant type of code-switching found in the dialogue between characters, with a total of 3 data out of 25 data.

Below are the examples of the type along with the discussion:

1) Data 1

*Anyway, ada yang pengen aku omongin sama kamu* (Anyway, I need to tell you something) (21:52-21:55)

The utterance above was spoken by Kerani and the code switching cases occurs in the word “*anyway*” which after Kerani said the word, she was continued by using whole Indonesian language. Kerani used “*anyway*” as an English filler word in the dominant language, it is Indonesian sentence. Therefore, the sentence above is included in the type of code switching as tag switching.

2) Data- A1-18

*Hey I forget, Pho not two, one, okay?sharing, ya ? thank you, ya* (Hey, I forget Pho dosen't become two. No. Just one. Sharing. Thank you) (39:46-39:57)

The sentence above was spoken by Bossman. Tag switching occurs in the sentence, where Bossman adds the tag from Indonesian *Ya* to a sentence that is entirely in English. In this instance, *Ya* functions as a discourse marker or a confirmation tag.

### Types of Code Mixing

The writer classified and analyzed the types of code mixing found in the dialogue in the film ‘My Stupid Boss 2’ through the script. A total of 724 utterances were analyzed, with 31 instances of code mixing identified. The writer used Hoffmann (1991) theory to analyze the types of code mixing which are divided into three, they are; intra-sentential mixing, intra-lexical mixing, involving a change of pronunciation.

Table 2 Types of Code Mixing found in the film “My Stupid Boss 2”

No	Types of Code Mixing	Number of Data
1	Intra-sentential Mixing	23
2	Intra-lexical Mixing	7
3	Involving a change of pronunciation	1
Total		31

#### 1. Intra-sentential Mixing

This kind of code mixing occurs within a phrase or a clause. The data findings by the writer showed that intra- sentential code mixing is the most dominant type of code mixing found in the dialogue between characters, with a total 23 data out of 31.

Below are some examples of the type along with the discussion:

1) Data 1

*Mr.Kho tolong cakap kat boss beli mesin potong kayu baru best, cepat kita kerja set set siap semua.* (Mr. Kho Please tell Bossman to buy us new machines. For the best results. We can work way faster. Everything can be done in seconds. Right) (0:50-0:57)

The sentence above was spoken by Faisal, he was asking for help from Mr.Kho. The sentence is an illustration of intra-sentential mixing, where he seamlessly blends words from English language on the grammatical structure of Malay language within a single sentence or utterance. Faisal inserts one English word which is *best* to describe the machine.

2) Data 2

*Tak nak Mr.Kho mungkin itu Customer* (Well, maybe he's just a customer) (1:11)



The above sentence was spoken by Faisal, and a clear example of intra-sentential code-mixing as the English word *customer* is directly inserted and grammatically incorporated within the predominantly Malay sentence. The word *customer* functions grammatically as a noun completing the predicate of the second clause.

3) Data 3

*Itu tadi partner kerja aku, dia ngajak aku pergi, cuma karena istrinya sakit jadi aku cancel, karena kasihan istrinya di rumah kesepian* (That was my coworker. He invited me to go out, but because his wife is sick, I canceled. I felt bad leaving his wife lonely at home) (7:45-7:53)

This sentence was spoken by Kerani's husband and serves as an illustration of intra-sentential mixing because English words *partner* and *cancel* are seamlessly inserted within the flow of a single Indonesian utterance. The speaker used these words to be more straightforward and to make the conversation flow more naturally in a casual setting, rather than using Indonesian exclusively.

## 2. Intra-lexical Mixing

This form of code-mixing takes place within a single word. It often involves using affixes from one language with a base word from another. The data findings by the writer showed that intra-lexical code mixing is the second dominant type of code mixing found in the dialogue between characters, with a total 7 data out of 31 data.

Below are some examples of the type along with the discussion:

1) Data 1

*We find worker-worker from therelah* (We find workers from there)  
(19:32)

In the sentence above, the word *therelah* demonstrates the mixing of an English word with Indonesian affixation, specifically a suffix. The suffix *-lah* is a common Indonesian particle that adds emphasis, urgency, and similar nuances. Therefore, *therelah* perfectly illustrates intra-lexical code-mixing because a grammatical element (the suffix *-lah*) from Indonesian is directly integrated into an English lexical item (*there*)

2) Data 2

*Jadi, kalau begitu meetingnya selesai dan lusa kita berangkat, ya* (So, the meeting is over, and we'll leave the day after tomorrow, okay?) (20:30-20:33)

In the sentence above, the word *meetingnya* demonstrates the mixing of an English word with Indonesian affixation, specifically a possessive suffix. The suffix *-nya* serves multiple functions, including indicating possession ("its" or "the") or referring to a previously mentioned noun. Therefore, *meetingnya* perfectly illustrates intra-lexical code-mixing because a grammatical element (the suffix *-nya*) from Indonesian is directly integrated into an English lexical item (*meeting*)

3) Data 3

*Yaa, nggak usah menghina gitu dong. Ya udah sekarang kamu telpon airplanenya itu. Saya mau tanya bener nggak harus pake kartu kredit* (Oh, don't be so insulting. Alright, now you call the airline, I want to ask if it's true that we have to use a credit card) (24:38-24:45)

In the sentence above, the word *airplanenya* demonstrates the mixing of an English word with Indonesian affixation, specifically a suffix. The suffix *-nya* serves multiple functions, including indicating possession ("its" or "the") or referring to a previously mentioned noun. In this case, it functions as a definite article similar to the airplane. By attaching the Indonesian suffix *-nya* to the English word *airplane*, the speaker is creating a new word that combines elements from both languages within a single word's structure. This perfectly fits the definition of intra-lexical code-mixing, where a morpheme from one language is attached to a word from another language

## 3. Involving a Change of Pronunciation

This type of code-mixing occurs at the phonological level. It involves adapting the pronunciation of words from one language to fit the sound system of another language spoken by the individual. As when Indonesian people say an English word, but modify it to Indonesian phonological structure. The data findings by the writer showed that involving a change of pronunciation is the least dominant type of code mixing found in the dialogue between characters, with a total 1 data out of 31 data.

Below is an example of the type along with the discussion:

1) Data 1

*Begini, saya mendapatkan undangan untuk memberikan spik di acara Furniture* (So, I've received an invitation to give a speech at a furniture event) (18:56-19:03)

The sentence above was spoken by Bossman, an Indonesian citizen. The English word *speech* /spi:tʃ/ is modified by Bossman to fit the Indonesian phonological structure as *spik/spikl*. This is a typical example of how loanwords are adapted when entering a new language. The long ee sound (/i:/) in English speech is shortened and simplified to the common Indonesian i sound (/i/), as Indonesian doesn't typically distinguish between long and short vowels in the same way English does. Word ending "Ch" is common in English and some other languages, but uncommon in Indonesian that is why for an English word ending in a complex consonant sound like /tʃ/, Indonesian speakers often substitute it with the closest available Indonesian sound, which is frequently /k/.

### Reasons for Code Switching and Code Mixing

Characters in the film "My Stupid Boss 2" use code-mixing and code-switching for six distinct reasons, aligning with Hoffman's (1991) framework. These reasons, identified through analysis of the film's dialogues, include: talking about a particular topic, quoting somebody else, showing empathy about something, interjection, repetition used for clarification, and intention of clarifying. Among these, the most frequently observed reasons for code-switching and code-mixing in "My Stupid Boss 2" are talking about a particular topic and being emphatic about something.

### Discussions

This discussion will provide answers to the three research questions, offering a deeper understanding of the linguistic phenomena within the film's dialogues.

The first research question investigated the types of code switching used in the dialogues of the film "My Stupid Boss 2." Based on the research results, three types of code switching, as defined by Poplack (1980), were identified with a total 25 data. These include inter-sentential code-switching, which accounted for 14 data; intra-sentential code-switching, with 8 data; and tag-switching, with 3 data. The analysis reveals that inter-sentential code-switching is the most frequently employed type in the film "My Stupid Boss 2."

The second research question investigated the types of code mixing used in the dialogues of the film "My Stupid Boss 2." Based on the research results, three types of code mixing, as defined by Hoffmann (1991), were identified with a total 31 data. These include intra-sentential code mixing, which accounted for 23 data; intra-lexical mixing, with 7 data; and involving a change of pronunciation, with 1 data. The analysis reveals that intra-sentential code mixing is the most frequently employed type in the film "My Stupid Boss 2."

The last research question investigated the reason behind the use of code switching and code mixing in the dialogue of the film "My Stupid Boss 2". To analyze this question, the writer employed Hoffman's theory. According to Hoffman (1991), seven reasons are identified for the use of code mixing and code switching: talking about a particular topic, quoting somebody else, being empathic about something (expressing solidarity), interjection, repetition used for clarification, intention of clarifying the speech content for the interlocutor, and expressing group identity. Based on the research results from the film "My Stupid Boss 2," six reasons were observed for the characters' use of code-switching and code-mixing. These include: talking about a particular topic, quoting somebody else, being empathic about something (expressing solidarity), interjection, repetition used for clarification, and the intention of clarifying the speech content for the interlocutor. Among these, "talking about a particular topic" was the most frequently identified reason in the film.

In conclusion, the analysis of code switching and code mixing in the film "My Stupid Boss 2" provides an understanding of how characters use language in their multilingual environment. The study identified three types of code switching, with inter-sentential code-switching being the most common. Similarly, the investigation of code mixing uncovered that intra-sentential mixing was the dominant form, showcasing the characters' ability to blend languages fluidly within their speech. Furthermore, the investigation into the motivations behind these linguistic phenomena, grounded in Hoffman's theory, revealed six key reasons for code-switching and code-mixing, with "talking about a particular topic" emerging as the most frequently observed reason. These findings not only address the research questions but also contribute to a deeper understanding of how multilingualism operates in film contexts, reflecting the complexities of communication in a diverse social environment.

## CONCLUSION

This study aimed to analyze and categorize the types of code switching and code-mixing present in the dialogues of the film *My Stupid Boss 2*, as well as to investigate the reasons behind their use by characters. To achieve this, the writer applied Poplack's theory for analyzing code-switching types and Hoffmann's theory for both code-switching types and the reasons for code switching and code mixing.

The analysis of code switching in *My Stupid Boss 2* revealed that all three types outlined by Poplack's theory were present. Inter-sentential code-switching was the most dominant type, with 14 identified cases. This was followed by intra-sentential code-switching with 8 cases and tag switching with 3 cases.

In "*My Stupid Boss 2*," the analysis of code mixing showed that all three types proposed by Hoffmann's theory were present. Intra-sentential mixing was the most prevalent, with 23 instances. Following this were intra-lexical mixing, with 7 cases, and mixing involving a change of pronunciation, with 1 case.

The characters in the film "*My Stupid Boss 2*" use code-mixing and code-switching for six distinct reasons, aligning with Hoffman's (1991) framework. These reasons, identified through analysis of the film's dialogues, include: talking about a particular topic with 22 cases, quoting somebody else with 2 cases, showing empathy about something 19 cases, interjection with 4 cases, repetition used for clarification 4 cases, and intention of clarifying 5 cases. Among these, the most frequently observed reasons for code-switching and code-mixing in "*My Stupid Boss 2*" are talking about a particular topic and being emphatic about something.

Based on the results of the study, the writer concluded that this study offers insight into the use of code mixing and code switching in the film "*My Stupid Boss 2*." It achieved its goals by analyzing and categorizing these linguistic phenomena based on existing theoretical frameworks. This research indicates that code-mixing and code-switching in "*My Stupid Boss 2*" are not accidental. Instead, the characters use these speech patterns for various purposes. Their language choices reflect their linguistic abilities, communication goals, and the social context within the film, all of which enrich the story and character development.

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