

## **CODE MIXING IN ALI AND RATU RATU QUEENS (2021): SOCIOLINGUISTICS STUDY**

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*Submit*, 06-02-2024

*Accepted*, 18-05-2024

*Publish*, 19-05-2024

### **ABSTRACT**

The research aims to identify the types of code-mixing and the factors that affect the use of code-mixing in the movie *Ali and Ratu Ratu Queens (2021)* by analyzing the characters' dialogues. The research uses qualitative analysis to determine the types and factors of code mixing contained in the dialogues of the characters in the film. The findings of this study indicate types of code mixing according to Hoffman's theory—such as intra-lexical code-mixing, intra-sentential code-mixing, and involving a change of pronunciation—have appeared several times in the movie. In conclusion, the research underscores the complexity of code mixing in multilingual contexts portrayed in the movie, providing insights for further sociolinguistic studies.

**Keywords:** *Bilingualism, Code Mixing, Movie, Sociolinguistics*

### **Introduction**

In the Indonesian education system, English is considered a mandatory foreign language because it acts as an implementation of universal communication across various perspectives of life, like education, nourishment, and defense. This is due to its role as a widely used language for communication. Essentially, the language we use shapes how people connect with one another. In this way, in learning a language, we are also bound to individuals or society. According to Hutajulu and Herman (2019, p. 29), language serves as a crucial communication tool, playing a vital role in facilitating effective communication. It is the primary element in the lives of all living beings, enabling them to interact with one another. Communication is possible for humans even in the absence of language. As communication, language consists of sounds, gestures, or signs once the meaning has been understood. However, there exists diversity in languages and dialects spoken by different individuals. Thus, human beings

are inherently interconnected with language, as it serves as a structured system facilitating communication between one another. Meanwhile, according to Nugraha & Reyta (2019, p. 139), language is an essential instrument for social communication. Language, in addition to serving as a medium of communication, also serves as a form of expression, allowing people to convey their thoughts and feelings

In addition to movies, code mixing can be seen in publications including books, newspapers, radio shows, and other online platforms. This phenomenon is particularly intriguing in contemporary Indonesia, with the noteworthy practice of blending Indonesian and English within motion pictures. Motion pictures these days not only serve the purpose of entertainment but also function as a medium for expressing and delivering messages. The linguistic aspect plays a significant role in this communication. Individuals exhibit diverse language styles, and one prevalent form is code-mixing. Younger generations, in particular, frequently engage in code-mixing, often combining Indonesian and English in their speech. The influence of well-known motion pictures, specifically those featuring code-mixing, contributes to the adoption of this linguistic practice among the youth, shaping their language usage patterns.

Hornby (1987, p. 319) says that film is the process of making or reproducing a motion picture. A useful lesson to learn to understand the occurrence of code mixing in daily life can be gleaned from film, which not only inspires but also reflects reality in the world. For instance, teens frequently mix languages when watching movies, especially those that feature code mixing, as a result of which the movies have an effect on how people speak. "Ali & Ratu Ratu Queens" falls under the category of a widely viewed film, with a substantial audience that includes teenagers.

Building upon existing literature, this study aims to delve into the dynamics of code-mixing within the Indonesian movie "Ali & Ratu Ratu Queens." Unlike previous studies primarily conducted in the Indonesian language by Styaningsih and Rahmawati (2022), this research adopts an English language analysis approach, contributing novelty to the field. The decision to select "Ali & Ratu Ratu Queens" as the subject of analysis stems from its widespread popularity, especially among teenagers, underscoring its significance as a rich source for examining language patterns and cultural dynamics.

The urgency of this research lies in its potential to provide deeper insights into the impact of code-mixing on language usage patterns, particularly within the context of Indonesian cinema. By shedding light on the intricate interplay of languages in the film, this study contributes to a nuanced understanding of this linguistic phenomenon and its implications for societal communication. Moreover, the novelty of conducting

an English language analysis of code-mixing in Indonesian cinema adds value to existing literature, offering a fresh perspective and enriching scholarly discourse.

In conclusion, this study has highlighted the significance of investigating code-mixing within the Indonesian film "Ali & Ratu Ratu Queens" from an English language analysis perspective. By building upon existing research and adopting a novel approach, this research contributes to a deeper understanding of language dynamics in Indonesian cinema and the broader sociolinguistic landscape. The findings of this study not only illuminate the impact of code-mixing on language usage patterns but also emphasize the importance of considering linguistic phenomena from diverse perspectives. Moving forward, future research in this area could further explore the implications of code-mixing in different cinematic contexts and its role in shaping cultural identities and communication practices.

## **Literature Review**

### **Sociolinguistics**

Sociolinguistics remains a vibrant field that investigates the intricate connections between language and society. At its core, it examines how social factors influence and are influenced by the way people communicate (Crossman, 2019). This ongoing interplay ensures language constantly adapts to different social situations. These situations encompass interactions between people from diverse backgrounds, including native and non-native speakers. Furthermore, sociolinguistics delves into the "social purposes" languages serve within these contexts. Understanding how language functions in different social settings allows people to gain a deeper appreciation for its role in communication and social interaction. Moreover, the latest research in sociolinguistics emphasizes the "dynamic interplay" between language, culture, and the social sphere (Britannica, 2024). This focus acknowledges the ever-changing nature of language use within a constantly evolving social landscape. Sociolinguists are actively exploring how social factors like age, gender, education, occupation, and peer groups influence how people use language. Investigating these factors contributes to the development and maintenance of distinct language styles within different social groups.

### **Language and Society**

The intricate relationship between language and society has been a topic of fascination for centuries. Language serves a multitude of purposes within a society, and society, in turn, shapes how language is used. Abduramanova & Rasulmetova (2020) emphasize this concept, highlighting language as a "mirror" reflecting a society's

culture. This perspective suggests that language not only encompasses the physical world around us but also embodies the "social consciousness" of a people group, encompassing their mentality, national character, and way of life. Language, in this view, reflects traditions, customs, morals, values, and even a society's worldview.

Sociolinguistics plays a crucial role in understanding this dynamic interplay. Hamidah defines it as the field that explores the connection between language use and the social contexts in which individuals live. This field rests on the assumption that human societies are built upon interconnected patterns and behaviors, with language being a fundamental aspect of these patterns. By studying these connections, sociolinguists gain valuable insights into how social factors like ethnicity, socioeconomic status, and even peer groups influence how people use language. Furthermore, research delves into how these social variations in language use contribute to the construction of social identities and group dynamics within a society.

### **Language Variation**

The study of language variation in sociolinguistics delves into the fascinating phenomenon of how languages evolve and manifest differently across diverse social contexts (Mesthrie & Bhatt, 2020). This field explores the rich tapestry of linguistic diversity, encompassing regional accents, dialects, and sociolects. Hamidah (2019) emphasizes how social variables significantly influence language variation. These variables include ethnicity, socioeconomic status, gender, education level, and age. The way individuals use language can reflect and reinforce their membership within specific social groups. These social variations in language use are referred to as "sociolects," and sociolinguistics plays a crucial role in studying their formation and usage. Understanding how languages vary across social contexts is crucial for comprehending the dynamic nature of communication and its role in shaping individual and group identities.

### **Bilingualism**

The term "bilingual" refers to individuals who use two languages in their daily lives. There's a broad definition offered by Rampton (as cited in Hamidah, 2019) which views bilingualism simply as the ability to understand two languages. However, this definition presents a challenge because it encompasses a wide range of bilingual abilities.

According to Hamidah (2019), the spectrum of bilingualism stretches from a basic level of proficiency in two languages to a highly advanced level, where the speaker can function and appear native-like in both. Furthermore, self-described

bilingualism can vary significantly. Some individuals may refer to basic spoken communication skills in two languages, while others may possess proficiency in reading multiple languages.

The path to bilingualism can also differ. "Simultaneous bilingualism" describes individuals who grew up learning and using two languages at the same time. On the other hand, "sequential bilingualism" refers to those who learn a second language after acquiring their first. Ultimately, "bilingualism" carries diverse meanings depending on the individual's specific language abilities and experiences.

### **Multilingualism**

Multilingualism, the proficiency in three or more languages, presents distinctive challenges and advantages across diverse social contexts (Jayanath, 2020, p. 79). Sociolinguistic studies delve into how being multilingual shapes an individual's language skills, impacts their social identity, and enhances their comprehension of varied cultural perspectives. According to ElevatEd (2023), multilingualism plays a crucial role in preserving and promoting linguistic diversity. Individuals proficient in multiple languages often act as bridges between different cultures, fostering increased cross-cultural understanding and global collaboration. Nevertheless, multilingualism is not without its difficulties. In societies with multiple languages, individuals may grapple with language dominance, where one language is preferred, leading to potential communication challenges with family and peers.

### **Social Factor and Social Dimension**

In the realm of sociolinguistics, the variation in individuals' speech patterns is intricately linked to social factors and the formality of the context in which communication takes place. This variation is a manifestation of language diversity, and social factors, as delineated by Holmes (1992, p. 11), play a pivotal role in shaping linguistic styles. This variation in speech patterns is a manifestation of language diversity, and understanding these social influences is crucial. As Hamidah (2019) emphasizes, language variations arise due to differences between social groups. These groups can be categorized based on social variables which are interconnected with social factor and social dimension. Holmes (1992, p. 11) offers a framework for analyzing the social factors and social dimensions of language use. This framework identifies four key factors that influence how people communicate:

- a) Participants: This pertains to the individuals engaged in the communication process.
- b) Setting: The physical or social environment where communication occurs.

- c) Topic: The subject matter of the conversation.
- d) Function: The purpose or goal of the communication.

Moreover, the social dimension in sociolinguistics is categorized into four fundamental aspects, each shedding light on different facets of social interaction:

- a) Social Distance (Solidarity) Scale: Explores the relationships among participants.
- b) Status Scale: Examines the social status of participants.
- c) Formality Scale: Considers the level of formality dictated by the physical or social context as well as the diverse style of interaction.
- d) Functional Scales: Assess the objectives or subjects guiding the interaction.

### **Code-Mixing**

Code-mixing refers to the phenomenon where speakers seamlessly integrate elements from two or more languages within the same sentence or discourse (Davistasya, 2019). She emphasizes that code-mixing occurs "as needed," highlighting the speaker's spontaneous and fluid switching between languages within a single utterance. This seamless blending can encompass various language levels, including pronunciation (phonology), word formation (morphology), sentence structure (grammar), and vocabulary (lexical entries). Unlike code-switching, which might involve clear boundaries between languages, code-mixing integrates them within the same conversational flow.

Studies suggest that even within code-mixing, one language typically remains dominant (Abdulloh, 2021). This dominant language serves as the foundation for the conversation, with elements from the other languages strategically woven in. Furthermore, the choice of which language element to include often carries social meaning. Speakers may use code-mixing to express specific social identities, in-group solidarity, or reference cultural concepts that lack direct translation in their dominant language.

### **Types of Code Mixing**

Breaking down code-mixing by its syntactic patterns, Hoffman (1991, p. 112) proposes three types. These types include intra-sentential code-mixing, intra-lexical code-mixing, and involving a change of pronunciation.

#### **a. Intra-sentential code-mixing (Congruent Lexicalization)**

Intra-sentential code-mixing refers to the occurrence of code mixing within the boundaries of a phrase, clause, or sentence, as seen in both oral and written communication. In this type, speakers completely change the language they use from

one sentence or clause to the next, switching languages entirely between separate sentences or clauses.

Example:

A : Never mind, gak apa-apa kok. (Never mind, it's okay).

It is illustrated that speaker A demonstrates intra-sentential code-mixing by combining English ("Never mind") and Indonesian ("gak apa-apa kok") within a single utterance

#### **b. Intra-lexical code-mixing (Insertion)**

Intra-sentential code mixing involves the mixing of codes within a clause or sentence. In this situation, the speaker may alter lexical items, morphemes, and parts of clauses. Intra-lexical code-mixing arises pronounce individual words within another language as if they were part of their primary language, creating distinct word boundaries despite borrowing from another tongue.

Example:

A: Kamu bisa follow Instagram saya dulu. (You can follow my Instagram first.)

In the provided example, speaker A engages in intra-lexical code mixing as the language blend occurs at the level of individual words, making it an instance of intra-lexical code mixing.

#### **c. Involving a Change of Pronunciation (Alteration)**

Focusing on sound modifications, this category explores how speakers adjust the pronunciation of borrowed words to align with their native language's sound system. For instance, the Indonesian pronunciation of "telephone" as "telpon" exemplifies this type of mixing.

#### **Factors in Code Mixing**

Three factors play a role in prompting the use of code-mixing. The three factors explored in this study, as identified by Hudson (1980), include social factors, cultural factors, and individual factors.

##### **a. Social Factors**

Within the realm of social factors, there exist five facets that contribute to an individual engaging in language mixing. These aspects encompass the individuals involved (participants), the subject matter (topic), the specific context (situation), the physical environment (place), and the broader setting. According to Romaine (1995), speakers might switch languages for various reasons, like adapting the

interaction to a different social context or intentionally avoiding a specific social dynamic through frequent language shifts.

b. Cultural Factors

Code-mixing can also occur when speakers interact with individuals from different regions or who use distinct languages. This practice serves as a way for the speaker to express their cultural background and ethnic identity.

c. Individual Factors

Individual factors play a crucial role in code-mixing. Two key aspects influence this phenomenon are limitations in vocabulary and the desire to display linguistic prowess. Individuals might switch languages due to difficulty finding the right word in their primary language or to create an impression of being knowledgeable or well-educated.

## **Movie**

Movies, also known as films, are a powerful form of visual communication that utilizes moving images and sound to tell stories and inform audiences (Syahputri & Hanifah, 2020). They offer a captivating blend of entertainment and knowledge dissemination, transporting viewers to different worlds and sparking emotions. The production process involves recording images with cameras, often employing techniques and special effects to create the final product. Movies transcend mere entertainment; they can serve as educational tools, conveying knowledge about history, science, and human behavior in an engaging way. This allows viewers to learn while being entertained, fostering a deeper understanding of the world around them. In essence, movies act as a versatile and impactful medium, enriching our lives through storytelling, artistic expression, and the exploration of the human experience.

## **Method**

The method used by the researcher in this research is a descriptive method. The descriptive method described and exposed data in the form of words or sentences. The form or type of research is a qualitative approach because the problems discussed are related to the words and sentences in the interpretation of the results. Data collection involved watching the movie in its entirety. This step served to identify and record all instances of code-mixing present in the film's dialogue. After watching the movie, the researcher translated the code-mixed dialogues. The obtained data is categorized according to the type of code-mixing. This categorization scheme allowed for a



systematic analysis of the various ways code-mixing is employed within the movie. Overall, the research is guided by the following questions.

Research Questions:

1. What are the types of code mixing used in the movie?
2. What factors affect the use of code mixing in the movie?

## Findings

Building upon Hoffman's framework, this analysis delves into three distinct types of code-mixing: intra-lexical, intra-sentential, and pronunciation shifts. The presented findings shed light on how individuals blend languages within these categories.

### Intra-sentential code mixing

#### Data 1

*This is the new era. Akhirnya kita bisa bikin restoran disini (20:34)*

Ance told her friends that they finally got to build their own restaurant in a small building in New York. Ance shows that in her dialogue, she was using inter-sentential code mixing—one of the code-mixing types when speakers seamlessly switch between languages at clause boundaries. In this case, Ance used an English clause followed by an Indonesian clause, demonstrating the natural blend of languages in her communication.

The setting within the social factors plays a crucial role in influencing code-mixing in this scene. Ance and her friends came into a new building with a renovated interior, and they looked around with hope in their eyes, wishing that their 'restaurant-to-be' building would run successfully. This dialogue shows that setting is the factor that occurs. It can be depicted as them coming into a new place and a new situation that led Ance to say, 'This is the new era.' This example demonstrates how the social factor of setting can trigger code-mixing in the movie.

#### Data 2

*Selama kamu nggak nerima telepon dari mama, mama akan **terror** terus **your roommate**. (21:39)*

This dialogue exemplifies intra-sentential code-mixing, specifically a form known as congruent lexicalization. This type seamlessly blends elements from different languages within a single sentence, as seen here both English words "terror" and "roommate." are combined with Indonesian words. By effortlessly integrating both languages in a coherent and syntactically integrated manner, the speaker demonstrates a characteristic of multilingual communication often observed in bilingual or multilingual societies.

Several factors contribute to the practice of code-mixing in the dialogue. One significant factor is the social context, where the relationship between Ance and her daughter, Eva, plays a crucial role. Ance's overprotective nature, stemming from being a single mother with Eva as her only family, adds emotional depth to the code-mixing. The death of Eva's father further emphasizes the close bond between mother and daughter. Additionally, the physical setting in Queens, New York, where they are conversing at the dining table in an apartment, influences linguistic choices. Social factors, such as participants, situation, and place, contribute to the seamless integration of Indonesian and English in their conversation. Ance's code-mixing reflects the complexity of her social relationships and the unique linguistic environment in which she communicates with her daughter, showcasing the intertwined nature of language and personal dynamics in this multilingual context.

### **Data 3**

*Yuhuu, welcome drink racikan Chinta (29:35)*

This dialogue happened when Chinta gave Ali a drink when he just came into their apartment and intended to stay temporarily. In this sentence, Chinta mixed the two languages: Bahasa and English. It shows that the speaker spoke a clause in English and then used Bahasa as the next clause.

Chinta served him a glass of "welcome drink" as a symbol of Ali being allowed to stay with them. In this utterance, "welcome drink" means *minuman selamat datang* if it is being translated literally. The word "welcome drink" sounds better and more proper than *minuman selamat datang*. This instance of code-mixing highlights the influence of individual factors, including the speaker's preferred register and their perception of what conveys the message most effectively, as it is seen that Chinta doesn't have any other word to replace "welcome drink." Besides, it is more proper and appropriate to use in conveying the message.

#### Data 4

*Alah, ini New York, man (44:22)*

Biyah said the dialogue above to Ali and tried to convince Ali if he could do anything in New York and get any jobs he wanted. Biyah's use of inter-sentential code mixing is evident in her speech, as she speaks a clause in Indonesian and then transitions to a different clause in English. This exchange illustrates Biyah's bilingual proficiency, where she seamlessly integrates both languages to convey her message to Ali.

One aspect that occurs in this conversation is participant. The dialogue above shows the participant in the conversation occurring between a speaker (Biyah) and her new friend (Ali). Because of that, the speaker uses the word "man" to refer to a person she feels close to, and it shows that they are in an informal situation.

#### Data 5

*Well, it's probably because my mom minta lontong to the ibu-ibu and try not to talk about me. (52:35)*

Eva alters the word "tolong" (help) to "lontong," a playful modification, to convey her suspicion that her mother might be seeking help from the other ladies in the apartment not to talk about her. This intra-sentential code-mixing, where she modifies a lexical item within a sentence, adds a humorous layer to her suspicion about her mother potentially seeking gossip-free support from the ladies. This creative alteration showcases her linguistic flexibility and injects humor into the situation. The alteration of "tolong" to "lontong" reflects a unique use of language in a social context where Eva is conveying her thoughts about her mother's actions, emphasizing the social factor in code-mixing.

The topic of the conversation, centered around Ali's lack of knowledge about Eva's existence despite living in the same apartment with her mother, influences the code-mixing as well. Additionally, the individual factor comes into play, as Eva creatively modifies the word "tolong" to "lontong" to add a humorous touch to her statement. This reflects an individual's ability to play with language and use it as a tool

for expression. Overall, the code-mixing in this dialogue is driven by a combination of social dynamics, the specific conversational topic, and Eva's individual linguistic creativity.

### **Intra-lexical code mixing**

#### **Data 6**

*Itu stikernya* (56:39)

The dialogue above is spoken by Party when all of her friends and Ali see a sticker on a power pole that says "You belong here" on the side of the road while waiting for the food they ordered. The sentence has an implied meaning, which relates to Ali because he felt like he was just wasting his time in New York, considering his mom pretended not to know him. Based on the dialogue above, it shows that the speaker mixed a word within the clause or sentence. In this case, *nya* is a form of affixes that are added with 'stiker', which means 'the sticker' in English.

The factor that occurred in the dialogue above is the topic of the social factor. The topic that the characters were talking about was a sticker that said, "You belong here." Their conversation referred to a sticker that was attached to a power pole, so the sticker was the main object that they were talking about. Topic in social factors occurred in the sentence because the word *stikernya* referred to the sticker.

#### **Data 7**

*Maaf ya, Ma. Heaternya rusak. Gak bisa dimatiin.* (01:11:09)

In this case, Ali seamlessly combines Indonesian and English within the same sentence, with phrases like "Maaf ya, Ma. Heaternya rusak. Gak bisa dimatiin." This instance of intra-lexical code-mixing, where he inserts the English word "heater," allows him to communicate a specific technical term while seamlessly integrating it into the natural flow of Indonesian. The code mixing in Ali's dialogue contributes to the linguistic richness of the communication, showcasing the speaker's ability to navigate between languages in a natural and contextually relevant manner.

The conversation at the Thanksgiving dinner table reveals various factors influencing their code-mixing. The first and foremost significant facets is the social factor, with the setting being a Thanksgiving party where Ali and his mother, Mia, are conversing at the dining table in their apartment in Queens. The social aspect, involving the participants (Ali and Mia), the situation (the Thanksgiving party), and the place (the

apartment), contributes to the code-mixing. Additionally, the cultural factor is evident as the dialogue involves Mia's experience living in the apartment in the past and how she feels different now that she lives in the middle of the upper housing area, highlighting a cultural and personal connection to linguistic choices. The individual factor also comes into play, as Ali might use code-mixing to efficiently convey technical terms like "heater," for which there may not be an exact equivalent in Indonesian. In this way, the factors of social context, cultural background, and individual linguistic preferences intertwine to shape the code-mixing observed in Ali's dialogue.

### **Change of Pronunciation**

#### **Data 8**

*Gimana kalau kita **tur** keliling apartemen? (27:08)*

This dialogue happens when Ali goes to Ratu Ratu Queens' apartment to find his mother, and Party asks if he wants to look around their apartment. The dialogue shows that an English word turns into an Indonesian word. In this case, the word *tur* comes from *tour* in English. It is modified into an Indonesian phonological structure. Applying Hoffman's framework, this code-mixing falls under the category of "alteration."

The social context plays a crucial role in this instance. The dialogue shows a speaker saying *tur*, which has the same pronunciation as *tour*. The situation aspect affects code mixing in the dialogue because the speaker used the word *tur* instead of *tour*. It is because there is no Indonesian word that has the same meaning as *tur*, which is an absorption word from *tour*.

#### **Data 9**

*Menghadap ke timur, supaya setiap pagi saya mendapatkan **vibrasi** dari sinar matahari. (27:32)*

Aunty Chinta uses the term "vibrasi" to explain why her bed is oriented towards the east. The use of "vibrasi" demonstrates a phonological alteration, as it is derived from the English word "vibration." In this context, Aunty Chinta adopts the Indonesian phonological structure to convey a concept for which there is no direct equivalent in the Indonesian language. This type of code-mixing reflects the speaker's adaptation of pronunciation from one language to another to convey a specific meaning effectively.

In this dialogue, several factors intertwine to create the observed code-mixing. At the individual level, Aunty Chinta employs alteration to fill a lexical gap in

Indonesian, where there is no equivalent term for "vibration." The lack of a suitable term in Indonesian prompts Aunt Chinta to adapt the pronunciation from English. Additionally, the cultural factor plays a role, as the dialogue takes place during an apartment tour with Ali and his roommates. The blending of languages reflects the linguistic diversity within the cultural context of the apartment setting. The situational aspect of the social factor also influences the code-mixing, as Aunt Chinta responds to Ali's question about the orientation of her bed during the tour. Overall, the code-mixing in this dialogue is driven by a combination of individual linguistic needs, cultural diversity, and the specific situational context of the apartment tour.

### **Data 10**

*Dia kontraktor.* (01:11:32)

Mia responds to Biah's question about her current husband during Thanksgiving dinner, stating that he is a contractor. The insertion of the term "kontaktor" exemplifies a type of code-mixing taking place within the confines of the sentence, where Mia introduces an Indonesian term to describe her husband's profession. The selection of "kontaktor" over the English term "contractor" might be influenced by the absence of a precise equivalent in Indonesian or driven by stylistic considerations. This form of code mixing adds a layer of cultural and linguistic richness to the conversation, showcasing the speaker's ability to seamlessly incorporate both languages.

Several factors contribute to the application of code-mixing within the conversation. The individual factor is evident as Mia utilizes code-mixing to convey a specific term, "kontaktor," that might not have an equivalent in English or to emphasize the cultural context of her husband's profession. The social factor plays a role, as the conversation takes place during a Thanksgiving dinner where tensions arise between Mia and the other ladies in the apartment. The topic of Mia's personal life and her husband's profession contributes to the choice of code-mixing. Additionally, the cultural factor is highlighted, as the insertion of "kontaktor" reflects Mia's cultural background and linguistic identity. Overall, the code-mixing in this dialogue serves multiple purposes, including filling lexical gaps, expressing cultural nuances, and emphasizing individual and social factors within the specific conversational context.

### **Discussion**

This research on code-mixing in "Ali & Ratu Ratu Queens" movies draws inspiration from existing studies in sociolinguistics. Several relevant studies illuminate the phenomenon across diverse contexts, providing a foundation for the current investigation.

Within educational settings, Khairani's (2019) exploration of code-mixing by students learning English identified various types used to overcome vocabulary limitations. This highlights the role of "facility of expression" as a key motivator, aligning with the potential for code-mixing to enhance communication effectiveness. Learners may strategically integrate elements from another language to express themselves more precisely, reflecting the dynamic nature of language acquisition.

Moving beyond education, Marpaung & Silabani's (2020) analysis of code-mixing in the Indonesian Lawyers Club talk show revealed a preference for "outer code-mixing," where English words are integrated within Indonesian sentence structures. Similarly, Muladi's (2021) examination of code-mixing in a YouTube video ("Kisah Anak Jaksel") underscores the influence of evolving cultural trends on language use within media. These studies demonstrate the prevalence and dynamic nature of code-mixing in media platforms. Media platforms, including talk shows and social media videos, allow for a blend of languages that reflects both established norms and evolving cultural trends.

Sinaga's (2020) focus on code-mixing within *Kartini* magazine highlights words as the most frequent component, followed by phrases. This suggests potential differences in code-mixing patterns depending on the medium (written vs. spoken). These findings raise intriguing questions about how code-mixing manifests across different communication channels. Written media, like magazines, might exhibit a preference for code-mixing at the word level, while spoken media might involve more fluid integration of phrases or even entire sentences from different languages. On the other side, Situmorang et al. (2023) attempted to address this by analyzing code-mixing in a podcast episode, identifying different types and the influence of social environment

While the aforementioned studies offer valuable insights, a significant gap exists in research specifically focused on the research of code-mixing within the popular movie "Ali & Ratu Ratu Queens." While previous investigations have explored code-mixing in this movie, it is notable that prior studies, such as those conducted by Styaningsih and Rahmawati (2022), predominantly analyzed it using the Indonesian language. This gap in research methodology underscores the significance of the present study, which examines code-mixing in the same film but conducted in English.

This focus on "Ali & Ratu Ratu Queens" holds significance for several reasons. First, the film's popularity, particularly among teenagers, makes it a valuable case study for understanding how language is used by this demographic. Second, analyzing code-mixing within a film allows for the exploration of the phenomenon within a constructed yet relatable social context. This can provide insights into how code-mixing functions in real-world social interactions. Third, the research can contribute to a broader understanding of the evolving linguistic landscape in Indonesia, particularly regarding the influence of media on language use among younger generations. Finally, the analysis of code-mixing in this movie may also reach a broader audience other than Indonesian people.

By investigating code-mixing in "Ali & Ratu Ratu Queens," this study aims to expand our knowledge of code-mixing practices within Indonesian films and contribute to a more comprehensive understanding of language use in contemporary Indonesian society.

## **Conclusion**

The researchers concentrate on three specific forms of code mixing, as delineated by Hoffman's theory: intra-lexical code-mixing, intra-sentential code-mixing, and code-mixing involving a modification of pronunciation. The discoveries prove essential in understanding how characters in the movie seamlessly integrate elements of different languages into their speech, providing insights into the linguistic patterns prevalent in bilingual or multilingual communities. The contextualization of the research within the sociolinguistic framework underscores the significance of language in societal interactions. The paper acknowledges that language, being a crucial tool of communication, is intertwined with various social elements such as geography, class, occupation, and ethnicity. This sociolinguistic perspective sets the stage for a more profound analysis of how the characters' language choices are shaped by their social environment.

Furthermore, the study incorporates a literature review that navigates through key concepts in sociolinguistics, emphasizing language and society, language variation, bilingualism, multilingualism, social factors, and the social dimension. This literature review serves as a theoretical foundation, providing a broader understanding of the sociolinguistic landscape that informs the researchers' approach to studying code mixing in the movie. The factors influencing code-mixing are thoroughly examined, with a focus on social, cultural, and individual factors. The social factors encompass aspects such as participants, setting, topic, situation, and place, each playing a crucial role in shaping linguistic styles. Cultural factors are explored concerning the display of



background and ethnic identity, while individual factors, such as limited vocabulary and the desire to convey a certain level of education, contribute to the variation in code-mixing.

The detailed analysis of specific dialogues from the movie, coupled with a thorough exploration of sociolinguistic concepts, results in a well-rounded and insightful examination of code mixing in "Ali & Ratu Ratu Queens." Not only does it enhance comprehension of linguistic phenomena in the context of movies, but this research also provides a valuable reference for future studies in the field of sociolinguistics.

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