

THE ANALYSIS OF CODE MIXING USED BY GIRL GROUP NO NA ON RADITYA DIKA'S PODCAST YOUTUBE CHANNEL

Erliawan Lindhu¹, Viena Fatiha Rizka², Diva Nabila Putri³

lindhun233@gmail.com¹, vienafatiharizka@gmail.com², bilaadivana@gmail.com³

Universitas Pamulang

Article Info

Article history:

Published Juni 30, 2026

Keywords:

Bilingualism, Code-Mixing, No Na, Podcast, Sociolinguistics.

ABSTRAK

This study aims to analyze the types of code-mixing and the reasons for its use by the female group No Na members in Raditya Dika's YouTube podcast. This research focuses on how bilingual speakers combine Indonesian and English in natural conversations and how these language choices reflect communication goals and identity. This study uses a qualitative descriptive method. The collected data were analyzed based on Muysken's (2000) code-mixing theory, which classifies code-mixing into three types, insertion, alternation, and congruent lexicalization. Additionally, Hoffman's (1991) theory was used to identify the reasons for code-mixing. The study results show that there are three types of code-mixing found in the conversation, namely insertion, alternation, and congruent lexicalization. Among these three types, alternation is the most dominant type with 31 occurrences (48%), followed by insertion with 19 occurrences (29%) and congruent lexicalization with 15 occurrences (23%). Additionally, the analysis of the reasons for code-mixing usage indicates that discussing a particular topic is the most dominant factor with 21 occurrences (32%), followed by clarification and showing identity with 11 occurrences each (17%), expressing emotion with 10 occurrences (15%), showing empathy with 9 occurrences (14%), quoting someone with 2 occurrences (3%), and interjections with 1 occurrence (2%). The study results indicate that code-mixing in No Na's conversation occurs not only due to bilingual ability but also serves as a communication strategy to convey ideas, discuss specific topics, and build identity as a global artist.

1. INTRODUCTION

Language plays a vital role in human life as it functions as the primary means of conveying ideas, expressing emotions, and establishing social identity. In the era of globalization and the rapid development of digital technology, the use of more than one language, known as bilingualism, has become increasingly common, especially among the younger generation. Exposure to various languages through social media, entertainment platforms, and global cultural influences encourages individuals to use multiple languages in their daily communication. This ability to communicate in more than one language often leads speakers to combine linguistic elements from different languages, a phenomenon known as code-mixing (Muhartoyo et al., 2023).

According to Wardhaugh (2006, p. 88), bilingual speakers have the ability to use more than one language code and switch between languages during communication. This phenomenon becomes the foundation for understanding code-mixing as the use of linguistic elements from different languages within a single utterance while maintaining the communication context. Similarly, Muysken (2000) explains that code-mixing refers to the combination of lexical elements and grammatical structures from two different languages

in one utterance. Muysken categorizes code-mixing into three types insertion, alternation, and congruent lexicalization.

This study applies Muysken's (2000) theory of code-mixing, which explains that code-mixing occurs when speakers combine elements from two different languages within a single utterance. Based on this theory, code-mixing is divided into three types. Insertion refers to the insertion of words or phrases from another language into the structure of the main language without changing the grammatical pattern. Alternation occurs when speakers shift between two languages at the level of phrases or clauses while maintaining the structure of each language. Meanwhile, congruent lexicalization occurs when elements from two languages share similar grammatical structures and are combined within the same sentence.

In addition to analyzing the types of code-mixing, this study also considers the factors influencing the use of code-mixing based on Hoffman's (1991) theory. Hoffman explains that speakers may use code-mixing for several reasons, including discussing a particular topic, quoting someone, showing empathy, using interjections, repeating information for clarification, clarifying speech content, and expressing group identity. These factors show that code-mixing is not only a linguistic phenomenon but also a communication strategy used by speakers to convey meaning and maintain interaction.

Code-mixing has become increasingly visible in digital communication, particularly on social media platforms and online entertainment channels. One of the digital platforms where code-mixing frequently occurs is podcasts. Podcasts provide natural conversational interactions that reflect language use in modern society. The conversations in podcasts are generally spontaneous, informal, and involve various social backgrounds, making them relevant sources for observing language variation. This phenomenon is also closely related to sociolinguistics, a field that examines the relationship between language and society and how language reflects social interaction and identity (Wardhaugh et al., 2015). Therefore, the use of code-mixing in digital media demonstrates how language choices are influenced by social contexts, communication purposes, and speakers' identities.

Among various digital entertainment platforms in Indonesia, Raditya Dika's YouTube podcast provides an interesting context for studying code-mixing because it presents casual conversations with public figures, influencers, and entertainment industry personalities. One of the episodes that attracts attention is the episode featuring No Na, a global Indonesian girl group under the international label 88rising. The group consists of Baila, Christy, Shaz, and Esther (Putri et al., 2026). As a group that operates in a multilingual and internationally oriented environment, the members of No Na frequently use both Indonesian and English in their communication, including interviews and promotional activities. This bilingual interaction represents the phenomenon of code-mixing and reflects the linguistic background, identity, and communication patterns of the younger generation in the digital era. Based on this background, code-mixing can be understood as a linguistic phenomenon influenced by linguistic and social factors and commonly found in everyday communication, especially in digital media interactions. Therefore, this study aims to analyze the types of code-mixing used by No Na members in Raditya Dika's YouTube podcast and identify the factors influencing its use.

Several previous studies have investigated code-mixing in different communication contexts. The first study was conducted by Muhartoyo et al. (2023) entitled "Code Switching and Code Mixing Practised by K-Pop Idols Diaspora." This study aimed to examine the practices of code-switching and code-mixing among K-Pop idols diaspora, identify their types, and explore the motivations behind the use of different languages. The researchers employed a descriptive qualitative approach with an interpretative-exploratory

design. The data were collected from three videos featuring Bang Chan and Felix from Stray Kids, who are K-Pop idols born and raised in Australia. The study used Poplack's theory of code-switching, Muysken's theory of code-mixing, and Hoffman's theory of language-switching motivations. The findings revealed several types of code-switching, including inter-sentential switching, intra-sentential switching, and tag switching, while code-mixing was categorized into insertion, alternation, and congruent lexicalization. The study also found that K-Pop idols used code-switching and code-mixing for various purposes, such as discussing specific topics, emphasizing expressions, clarifying information, and expressing group identity.

The second study was conducted by Nababan et al. (2026) entitled "Code-Mixing in Agatha Chelsea's Utterances on Raditya Dika's YouTube Podcast." This study aimed to analyze the types and contextual patterns of code-mixing found in Agatha Chelsea's utterances on Raditya Dika's YouTube podcast using Muysken's (2000) typology. The researchers employed a descriptive qualitative method, and the data consisted of 173 utterances containing Indonesian-English code-mixing collected through documentation and transcription techniques. The analysis focused on the three types of code-mixing proposed by Muysken: insertion, alternation, and congruent lexicalization. The findings showed that insertion was the dominant type with 67.6% of the data, followed by congruent lexicalization at 17.4% and alternation at 15%. The study demonstrated that code-mixing occurred systematically depending on conversational contexts, topics, and communication purposes.

The third study was conducted by Ramadhan et al. (2026) entitled "Code-Mixing Found in Boy William Podcast: A Sociolinguistics Study." This study aimed to identify the types of code-mixing and analyze the reasons behind its use by celebrities in podcast conversations. The researchers applied a descriptive qualitative method using two Boy William podcast videos on YouTube featuring Angie and Fuji as the research objects. The data were analyzed using Muysken's (2000) theory of code-mixing and Hoffman's (1991) theory of code-mixing motivations. The results showed that 40 instances of code-mixing were found, consisting of insertion, alternation, and congruent lexicalization. Insertion was the most dominant type with 32 occurrences (80%), followed by alternation with 7 occurrences (17%), and congruent lexicalization with 1 occurrence (3%). The study also found that code-mixing was used for several reasons, such as discussing particular topics, showing empathy, repeating information for clarification, expressing group identity, using interjections, and clarifying speech content. The researchers concluded that code-mixing in podcast conversations functions not only as language variation but also as a communication strategy that creates more expressive and engaging interactions.

2. METHODS

This study used a qualitative descriptive method. According to Creswell (2018), qualitative research is an approach used to explore and understand the meanings individuals or groups have for a social phenomenon. A qualitative descriptive design aims to provide a detailed description and interpretation of a phenomenon based on data collected in a natural context. This method was chosen because the research focuses on describing and interpreting phenomena. code mixing which is used by No Na in a natural conversational context.

The data source in this study was taken from No Na's conversation on Raditya Dika's YouTube podcast. The research data consisted of speech containing code mixing spoken by No Na members Baila, Christy, Shaz, and Esther during a podcast interaction. The podcast was chosen because it features spontaneous communication and reflects the natural use of language in digital media.

In data collection, the writers used observation and documentation techniques. First, the researcher watched video podcasts repeatedly and transcribed the conversations conveyed by the participants. Second, the researcher identified utterances containing code mixing, Third, the data that has been collected is categorized based on Muysken's theory (2000), namely insertion, alternation, and congruent lexicalization.

The data was analyzed through several stages adapted from the qualitative data analysis procedures proposed by Creswell (2018), namely organizing and preparing the data, reading all the data, carrying out the coding process for the utterances, classifying the data based on categories.code mixing, interpret the findings, and draw conclusions. In addition, the reasons for using code mixing/analyzed using Hoffman's theory (1991) to identify factors that influence language use by speakers.Through this method, the research aims to provide a comprehensive description of the types and factors code mixing which was used by No Na in Raditya Dika's YouTube podcast.

3. RESULT AND DISCUSSION

This section presents the study results based on the study objectives. The analysis focuses on the types of code-switching used by the members of the Girl Group No Na in the YouTube podcast by Raditya Dika. The study data were obtained from the podcast episodes and analyzed based on Muysken's (2000) classification of code-mixing. The analysis results identified three types of code-mixing, namely Insertion, Alternation, and Congruent Lexicalization. In addition, this study also examines the factors influencing the use of code-mixing in the speech of speakers based on Hoffman's (1991) theory.

NO	Code Mixing	Freq	%
1.	Insertion	19	29%
2.	Alternation	31	48%
3.	Congruent-Lexicalization	15	23%

Table 1. Types of Code Mixing Found in Raditya Dika's Podcast

The table shows that Alternation is the most dominant type, appearing 31 times in the conversation. Insertion appeared 19 times, while Congruent Lexicalization appeared 15 times. These findings indicate that speakers in the podcast tend to switch languages at the clause or sentence level, allowing them to adjust expressions, emphasize certain ideas, and convey meaning more effectively.

No.	Reasons of Why Code Mixing Used	Frequency	Percentage
1.	Discussion about a particular topic	21	32%
2.	quoting someone	2	3%
3	showing empathy	9	14%
4.	interjections	1	2%

5.	Clarification	11	17%
6.	Showing Identity	11	17%
7.	Expressing Emotion	10	15%
8.	Clarifying speech content	0	0%

Table 2 Reasons of Code Mixing Used in Raditya Dika's Podcast

The research results show that discussion about a particular topic is the most dominant function of code-mixing, appearing 21 times in the data. This indicates that speakers tend to incorporate English terms when discussing specific contexts, especially topics related to entertainment, pop culture, and modern lifestyles.

Insertion code-mixing

Excerpt 001:

Christy: “Kayaknya karena ini juga pengalaman pertama aku, keliling, terus pergi keluar negeri, and then manggung segala macem, jadi kaya butuh ada **support system** aja si”.

This utterance is categorized as Insertion based on Muysken's (2000) code-mixing theory. The English phrase "*support system*" is inserted into the structure of the Indonesian sentence without altering the grammatical pattern of the main language. Speakers continue to use Indonesian as the base language, while the English phrase functions as an additional lexical element to convey a specific meaning. According to Muysken (2000), insertion occurs when lexical items from another language are incorporated into the grammatical structure of the dominant language. In this case, the phrase "*support system*" is inserted because it represents a concept that is commonly used in English and is considered more suitable in the context of the speaker's experience.

The reason for the use of code-mixing in this utterance is Discussion about a particular topic based on Hoffman's theory (1991). The speaker uses the phrase "*support system*" when discussing their personal experiences as an idol, especially related to performing abroad and facing new experiences. The English term refers to the emotional and social support needed when facing challenging situations. Although the Indonesian equivalent "*sistem dukungan*" is available, the phrase "*support system*" sounds more natural and familiar in this context, especially for younger speakers and in the entertainment industry.

Excerpt 002

Baila: “Pas Esther datang memang kita langsung **intensive** latihan untuk **training**-nya, untuk **debut**-nya.”

This utterance is categorized as Insertion based on Muysken's (2000) code-mixing theory. The speaker inserts English words, namely "*intensive*," "*training*," and "*debut*," into the structure of an Indonesian sentence. The English elements are inserted into the Indonesian grammatical structure without altering the sentence structure. According to Muysken (2000), insertion occurs when lexical elements from one language are incorporated into the structure of another language. In this case, the English term functions as an additional lexical element that supports the meaning of the utterance. The use of English terms in this discourse is related to the context of the entertainment industry. Words like "*training*" and "*debut*" are often used in the idol industry to describe the preparation process before an artist officially starts their career. The speaker chose those terms because they are more familiar and commonly used by people involved in the music industry compared to their equivalents in Indonesian.

Based on Hoffman's theory (1991), the reason for using code-mixing in this discourse is Discussion about a particular topic. The speaker uses code-mixing when discussing the process of becoming an idol, particularly the preparation period before the debut. The terms "*training*" and "*debut*" represent specific topics related to the speaker's professional experience as a group member. Therefore, the use of code-mixing in this discourse serves as a communication strategy to explain professional activities more accurately. The insertion of English terms also reflects the influence of global entertainment culture, where English vocabulary is often used in discussions about music, performances, and the development of an idol.

Excerpt 003

Baila: "Itu bener-bener cek **chemistry**, kita **recording** lagu, terus ada **dance**-nya juga."

This utterance is categorized as Insertion based on Muysken's (2000) code-mixing theory. In the utterance, the speaker inserts several English elements, namely "*check chemistry*," "*recording*," and "*dance*" into the structure of the Indonesian sentence. These English elements do not change the main structure of the sentence, but only serve as lexical additions to convey a specific meaning. According to Muysken (2000), insertion occurs when elements from one language are inserted into the structure of another language, especially at the word or phrase level. The use of English terms in this discourse is related to the context of professional activities in the entertainment industry. The words "*recording*" and "*dance*" are terms often used in the music production process and performance preparation. Meanwhile, the phrase "*check chemistry*" refers to the process of assessing compatibility or relationships among members before undertaking a project. These terms are more commonly used in music and idol environments, making them sound more natural to speakers.

Based on Hoffman's theory (1991), the reason for the use of code-mixing in this utterance can be categorized as showing group identity. The speaker uses English terms such as "*chemistry*," "*recording*," and "*dance*" to show their identity as a member of an idol group. These expressions are commonly used in the entertainment industry and reflect the speaker's involvement in music and professional performance activities. Thru the use of English terms, the speaker demonstrates their connection to the global entertainment environment and builds their identity as an artist.

Alternation code-mixing

Excerpt 004

Baila: "Tapi no na kayak stuck with us aja gitu, **we fought for that name actually**"

This utterance is categorized as Alternation based on Muysken's (2000) theory of code-mixing. The speaker switches from Indonesian to English at the clause level, shown in the phrase "*we fought for that name actually*." This English clause has its own grammatical structure and can stand independently from the Indonesian sentence. According to Muysken (2000), alternation occurs when elements from two languages are combined through a shift between linguistic structures while maintaining the grammatical rules of each language. In this utterance, the speaker begins the sentence in Indonesian and then changes to English to emphasize a specific idea.

The reason for using code-mixing in this utterance is showing group identity based on Hoffman's (1991) theory. The phrase "*we fought for that name actually*" is used to describe the effort and struggle of the members in choosing and maintaining their group name. The use of the pronoun "*we*" highlights their collective identity and shows that the name represents a shared experience among the members.

Excerpt 005

Shaz: “**My mom was like**, takutnya itu **human trafficking**.”

This utterance is categorized as Alternation based on Muysken's (2000) code-mixing theory. In the utterance, the speaker switches from English to Indonesian in one statement, starting with the clause *"My mom was like"* and then continuing with the Indonesian sentence *"takutnya itu human trafficking."* This form shows a language switch at the clause level, where each language maintains its grammatical structure. According to Muysken (2000), alternation occurs when speakers combine two languages by switching from one language structure to another within a conversation.

The use of *"My mom was like"* indicates that the speaker is quoting someone else's words. Based on Hoffman's theory (1991), the reason for using code-mixing in this utterance is quoting someone. The speaker uses English to directly introduce their mother's words or reactions. The phrase *"My mom was like"* is a form often used in informal English conversations to recount someone's words or responses.

Excerpt 006

Baila: “Sebenarnya yang paling muda ya, paling muda Shaz, **that's why we call her Adek**.”

This utterance is categorized as Alternation based on Muysken's (2000) code-mixing theory. In the utterance, the speaker uses Indonesian and then switches to English through the clause *"that's why we call her Adek."* The language switch occurs at the clause level because the English part has its own grammatical structure and can stand as a complete sentence. According to Muysken (2000), alternation occurs when the speaker switches from one language to another while maintaining the structure of each language within an utterance.

Based on Hoffman's theory (1991), the reason for using code-mixing in this utterance can be categorized as clarification. The speaker uses the phrase *"that's why we call her Adek"* to clarify the reason behind the nickname given to Shaz as the youngest member of the group. The English expression serves to explain the relationship between Shaz's age position and the reason the group members call her *"Adek"*. The use of the phrase *"that's why"* emphasizes the relationship between the previous statement *"the youngest, Shaz"* and the explanation that follows *"we call her Adek"*. Therefore, code-mixing helps the speaker convey the explanation more clearly and naturally.

Congruent Lexicalization code- mixing

Excerpt 007

Esther: “Aduh apa ya guys? Kesibukan udah pasti, sama, hmm gimana ya, kayaknya **my relationship with music has changed**, dari aku dulu, dalam arti, hmm kayaknya sekarang aku lebih **protective of my artistry**, kaya aku ga gampang terima, hmm gimana ya ngomongnya **guys, you know what i mean right?** Sebagai No Na, i want our standard dan kualitas tu selalu tinggi gitu, jadi kaya kita ga sembarangan terima lagu lagu we dont relate with atau kaya performance yang kita, **we always try to protect our artistry**, dulu aku kaya ga segitunya, kalau ga masuk ke No Na.”

This utterance is categorized as Congruent Lexicalization based on Muysken's (2000) code-mixing theory. The speaker combines elements of Indonesian and English within the same sentence structure, such as *"my relationship with music has changed," "protective of my artistry," "you know what I mean right,"* and *"we always try to protect our artistry."* These English expressions are naturally integrated into the Indonesian sentences without a clear boundary between the two languages. According to Muysken (2000), congruent lexicalization occurs when two languages have similar structural patterns, allowing speakers to freely mix elements of both languages in communication.

The use of English expressions in this utterance is closely related to the topic being discussed, namely the speaker's development as an artist and their relationship with music. Terms like "*artistry*," "*standard*," and "*performance*" are often used in the entertainment industry to describe artistic quality and professional value. Therefore, these English terms help speakers express more specific and familiar concepts in the context of music production. Based on Hoffman's theory (1991), the reason for using code-mixing in this utterance is Discussion about a particular topic. The speaker uses English when explaining their artistic identity and professional standards as a member of No Na. The phrase "*my relationship with music has changed*" describes the personal changes the speaker has experienced, while "*we always try to protect our artistry*" emphasizes the group's commitment to maintaining their musical identity and quality.

Excerpt 008

Esther: "Dia yang dia yang **directing the dancers** kayak **detailing camera work-nya** juga semuanya dia yang dia yang nge-**handle**.Dia tuh yang perfeksionis banget.

This utterance is categorized as Congruent Lexicalization based on Muysken's (2000) code-mixing theory. In the utterance, the speaker mixes elements of Indonesian and English simultaneously, such as in the phrases "*directing the dancers*," "*detailing*," and "*camera work*." The English elements are naturally integrated into the structure of the Indonesian sentence without a clear boundary between the two languages. According to Muysken (2000), congruent lexicalization occurs when two languages are used simultaneously in the same structure due to similarities in patterns or habits of language use by bilingual speakers. The use of English terms in this discourse is related to the professional context in the entertainment field, particularly in music production and performances. Terms like "*directing the dancers*" and "*camera work*" are technical terms often used in the process of creating a performance. The speaker uses those terms because they are more specific in explaining someone's tasks and roles in arranging choreography and filming.

In addition, this utterance can also show group identity because the conversation reveals their identity as artists directly involved in the creative process. The use of technical terms such as "*camera work*" and "*directing*" illustrates their understanding of production aspects, not just as performers but also as part of the entertainment industry. Thus, the use of code-mixing in this discourse serves to explain professional activities specifically while also building their identity as active artists involved in the creative process.

Excerpt 009

Esther : "Ga perlu **trying too hard** karena kita juga usia kita mirip-mirip dan kita **we go through the same thing**."

This utterance is categorized as Congruent Lexicalization based on Muysken's (2000) code-mixing theory. The speaker naturally combines elements of Indonesian and English in one utterance, as seen in the phrases "*trying too hard*" and "*we go through the same thing*." The mixture of the two languages occurs naturally as part of the speaker's bilingual communication style. According to Muysken (2000), congruent lexicalization occurs when elements from different languages are mixed within the same language structure, allowing bilingual speakers to use both languages naturally without clear boundaries. The English expression used in this utterance relates to the speaker's experience as a member of a group. The phrase "*we go through the same thing*" describes the journey and shared experiences among group members, while "*trying too hard*" emphasizes the process of building relationships without any coercion. The expression helps the speaker explain the relationships among members in a more natural way.

Based on Hoffman's theory (1991), the reason for using code-mixing in this utterance is showing group identity. The speaker uses the expression "*we go through the same thing*" to show their identity as group members who share the same experiences and struggles. The use of the pronoun "*we*" emphasizes that their relationship is built on shared experiences, not just individual ones. Furthermore, the use of English expressions also reflects the speaker's identity as a member of a global girl group accustomed to using bilingual communication. The use of code-mixing shows how language is used to build group identity and describe their relationships as members of No Na. Therefore, code-mixing in this discourse not only serves as a language choice but also as a way to express their identity as a group with shared experiences.

4. CONCLUSIONS

This study analyzes the use of code-mixing by No Na members in the Raditya Dika YouTube podcast based on the theories of Muysken (2000) and Hoffman (1991). The research results show that there are three types of code-mixing found in the conversation, namely Insertion, Alternation, and Congruent Lexicalization. Among these three types, Alternation is the most dominant type with 31 occurrences, followed by Insertion with 19 occurrences and Congruent Lexicalization with 15 occurrences. The dominance of alternation indicates that speakers often switch between Indonesian and English at the phrase or clause level to convey ideas, emphasize certain meanings, and maintain a natural flow of communication.

Furthermore, the analysis of the reasons for using code-mixing based on Hoffman's theory (1991) shows that code-mixing is used for several purposes, namely discussing a particular topic, quoting someone, showing empathy, using interjections, clarifying the content of the conversation, and expressing identity. The most dominant reason is talking about a particular topic, which appeared 21 times in the data. These findings indicate that speakers often use English expressions when discussing topics related to music, performances, entertainment, and their experiences as global artists.

To summarize, the use of code-mixing in No Na's conversations is not only due to bilingual ability but also serves as a communication strategy. English expressions are used because they provide more appropriate terms for certain contexts, especially in the entertainment industry. Code-mixing also helps speakers express emotions, strengthen group identity, and represent themselves as artists in a global environment. Thus, code-mixing in this podcast demonstrates the relationship between language choices, social context, and the identity of bilingual speakers in digital communication.

5. REFERENCES

- Creswell, J. W. (2018). *Research design qualitative, quantitative, and mixed methods Approaches (Fifth)*. SAGE Publications, Inc.
- Hoffman, C. (1991). *An Introduction to Bilingualism*. New York: Longman
- Muhartoyo., & Sharone, V. (2023). Code switching and code mixing practised by K-Pop idols diaspora. *Lingua Cultura*, 17(2), 227-231. <https://doi.org/10.21512/lc.v17i2.10399>
- Muysken, P. (2000). *Bilingual speech: A typology of codemixing*. Cambridge, UK: Cambridge University. Retrieved from <https://repository.ubn.ru.nl/bitstream/handle/2066/43052/268171.pdf>.
- Nababan, S. D., Pasaribu, A. N., & Sembiring, R. A. (2026). Code-Mixing in Agatha Chelsea's Utterances on Raditya Dika's YouTube Podcast. *Kajian Linguistik Dan Sastra*, 5(2), 240–249. <https://doi.org/10.22437/kalistra.v5i2.54197>
- Putri et al. (2026). Analisis tindak tutur Ilokusi pada program Mustang Playground With NO NA: Kajian Pragmatic John searle. *Jurnal Kepemimpinan Dan Pengurusan Sekolah*, 11(2), 784-

798. <https://doi.org/10.34125/jkps.v11i2.2047>
- Ramadhan, M. I., & Simatupang, E. C. (2026). Code-mixing found in Boy William podcast: A sociolinguistics study. *English Journal Literacy Utama*, 10(1), 13–24. DOI: <https://doi.org/10.33197/ejlutama.v10i1.327>
- Wardhaugh, R. (2006). *An introduction to sociolinguistics* (5th ed.). USA: Wiley-Blackwell.
- Wardhaugh, R., & Fuller, J. M. (2015). *An introduction to sociolinguistics* (7th ed.). USA: Wiley-Blackwell.