

How @catchmeupid Utilizes Code-mixing in Its News Headlines and Headings: Types, Motives, and Identities

Muflihatunnisa¹, Suray Agung Nugroho¹

¹Universitas Gadjah Mada, Indonesia

*Correspondence: Muflihatunnisa1@gmail.com

ABSTRACT

This descriptive qualitative research discusses the relationship between code-mixing written in the selected news headlines and headings; and the identities of the reporter at the Twitter account @catchmeupid. This paper attempts to examine 1) the types and motives of the @catchmeupid reporter in implementing code-mixing and 2) what kinds of identities he wants to portray. The code-mixing is collected with the documentation technique from news about a murder case committed by Ferdy Sambo. The research found 46 instances of 38 headings and 8 headlines from the news. The data were in the form of words, phrases, and sentences. The code-mixing is analyzed by the framework of Muysken for the types, Ritchie and Bhatia's for the motives, and Fairclough's text analysis for the identities. The results revealed that the salient processes of code-mixing types are insertion (29 instances) and alternation (17 instances), with no data for congruent lexicalization. The motives for code-mixing are the reporter's awareness of their target audience, the willingness of the reporter to set an informal interaction with the target audience, the reporter's emphasis on message-intrinsic considerations by using reiterations, interjections, and an idiom; and the reporter's positive attitude in using the combination of Indonesian and English language. As for the identities, there are two identities demonstrated by @catchmeupid. Firstly, it is an identity as a news reader. @catchmeupid wants to be identified as the millennial/Z Generation who is familiar with English and as an ordinary citizen who is critical and interested in the settlement of the Ferdy Sambo case. Secondly, the identity as a news reporter who was knowledgeable and persuasive; and had an equal position to the other parties referred to in the news texts. Overall results indicated that the use of code-mixing by @catchmeupid's reporter was related to the identities they wanted to portray.

ARTICLE HISTORY

Published June 2nd 2023



KEYWORDS

@catchmeupid; Code-mixing Motives; Code-mixing Types; Identities; News text.

ARTICLE LICENCE

© 2023 Universitas Hasanuddin Under the license CC BY-SA 4.0



1. Introduction

The changing face of the news media is deemed to be a method to keep the audience absorbed in reading the news. News stories used to be conveyed in the form of printed papers accentuating 'one-way communication' (Jucker, 2003, p.132). However, now the dissemination has progressed into an online version utilizing websites and social media. News texts are delivered to be more accessible to the audience. For example, news readers in America frequently consume news from digital-based media, including social media, news organization websites, and applications (Jiang et al., 2020). Mainstream news sites in Indonesia, such as Tempo, Republika, Tribunnews, Detik, and The Jakarta Post, have been employing social media like Twitter to reach a larger audience and simultaneously attract their readers to engage in the comment section of the reported topics (Kencana et al., 2021; Rahman, 2017).

Although advertising on Twitter, these prevalent news media prompt their audience to read the complete stories stored on their news web-pages through external links provided in a tweet. The tweet frequently comes with an attention-grabbing description of the news story. The tendency to direct readers to other external links indicates that many news media still rely on the website dissemination approach while social media accounts, such as Twitter, serve merely for advertising purposes. According to Jucker (2003), the plausible explanation is that readers experience more efficiency in accessing the textual elements without moving the paper pages on websites, and they are presented with pictures, charts, animation, sound, or even film clips. In contrast, each Twitter tweet display is limited to 280 characters; thus,

presenting a news story on this platform requires more than one post. It might be inconvenient for some individuals when the news presentation is in several divisions.

In publishing news on social media, the delivery format is adjusted to the audience. Regarding disseminating news, the target audience is also regarded as an essential factor. On that account, Jucker (2003) suggested the term 'personalization' to describe the personal approach used by news agencies in presenting their news texts. It includes using linguistic forms that directly address the audiences (imperatives, questions, pronouns of address, etc.) and designing new formats for producing the news texts (Jucker, 2003, p. 136). A notable illustration, which is correspondingly considered as an object of the research in this paper, comes from a fresh-built news agency founded in 2019, Catch Me Up Id. The linguistic forms are noticeably denoted through the use of first pronouns "I" and "We" and the extensive use of questions in their news texts. Catch Me Up Id (hereafter referred to as @catchmeupid, following their social media username) also utilizes code-mixing (the combination of Indonesian and English language) and colloquial language in most of its news texts because it caters to young and adult millennials (CatchMeUp.Id, 2020) aged 18-34 years who work as students or workers in the private and government sectors (Andriano, 2021). It implies that @catchmeupid sees code-mixing as related to millennials because it can create a light and fun tone in their narration. Hence, @catchmeupid uses it to captivate its target audience's interests.

A. @catchmeupid's Twitter as News Dissemination Account

For @catchmeupid, social media is managed to support marketing communication activities to attract readers (Andriano, 2021). It has two social media accounts with the same username on Instagram and Twitter, that is @catchmeupid. These two platforms have similar characteristics in terms of demographics. According to the report by We are Social & Hootsuite (2020), the most significant number of Instagram users (83%) are aged between 16 to 24, with those between the ages of 25 and 34 accounting for 11%. Meanwhile, Twitter users in Indonesia are more evenly divided across age segments, with the most considerable proportion (31%) being in the 25-34 age group, followed closely by those aged 16-24 (29%). The fact illustrates the similar market segments of Instagram and Twitter that @catchmeupid considered to reach their audience.

Unlike Instagram, Twitter mainly functions as a message dissemination platform from one user to another. The messages posted on this platform is called "tweet" and used to be limited to 280 characters. Consequently, the term "thread" defines a series of connected tweets posted by an account to provide contexts or extend points (Twitter, 2022). Additionally, due to the character limitation, the writing characteristic of Twitter posts is usually more concise, and the messages are inclined to be shorter and more direct. It is supported by an article stating that the omission of spacing and the use of contraction were frequently visible in Twitter posts due to character limitations (Jaidka et al., 2019). Since 2022, Twitter has extended its character limitation, and nevertheless, when a user writes beyond the character limit, their post will be continued by an external link. To be part of the Twitter community, an individual requires a username that becomes the 'address' when other users want to initiate an interaction, which is signified by adding @ before the username. Twitter provides many features. One of these features is to allow people to send images, videos, and links when conversing. The image feature is used by @catchmeupid to report the news to avoid the limited characters and the use of external links.

Although @catchmeupid aims "to inform its readers with fun, light, and easy-to-digest news" by primarily implementing a newsletters service (CatchMeUp.Id, 2020), @catchmeupid also disseminates its news products on Twitter with formats such as sequential descriptions in the thread and picture-based style posts. Aside from the formats, @catchmeupid relies on a content strategy using light and bilingual language (mainly Indonesian and English languages) to be closer to the millennials (Andriano, 2021, p. 26). It indicates @catchmeupid's attempt to appeal to the millennials by portraying itself as bilingual news media; hence it can be personalized to its target audience. The process of combining Indonesian and English languages can be observed in their news texts, especially in their headlines and headings.

In producing code-mixing on Twitter, @catchmeupid tends to employ picture-based posts. Each code-mixing news post frequently consists of 7-10 pictures published through the Twitter thread. Every picture mostly shares the same structures with headlines, headings, and main contents. One picture is organized explicitly with the headline and an image, as presented in Figure (1). It is usually placed at the beginning of the thread. Sometimes embedded pictures are also presented to illustrate the news stories, as seen in Figure (2).



Figure 1 The News Headline (in bold)

Source: @catchmeupid on Twitter, 2023



Figure 2 The Heading (in bold), Image illustration, and the content

Source: @catchmeupid on Twitter, 2023

B. Code-Mixing and Previous Research

This research is a code-mixing study that explores how it associates with the identities of news media. Before investigating further, the researcher needs to clarify the meaning of the code-mixing referred to in this study. Muysken (2000) argued that code-mixing is similar to switching codes between turns or utterances. Code-switching (CS) is the mixing of elements at an intersentential level, while Code-Mixing (CM) is at an intrasentential level (Ritchie & Bhatia, 2013; Rahman et al., 2019). However, this study would like to avoid the distinction and adopt the term code-mixing as a “cover

term” for both code-switching and code-mixing (Ritchie & Bhatia, 2013, p.376). It is supported by Hatch’s argument that there are no sharp differences between intersentential and intrasentential levels (in Ritchie & Bhatia, 2013). Muysken (2000), in particular, favored the term ‘code-mixing’ instead of code-switching as he reckoned code-mixing to be more neutral.

One particular approach towards code-mixing formation comes from Muysken (2000). He divided the code-mixing process into three prominent types: insertion, alternation, and congruent lexicalization. Following Muysken’s classification (2000), when a single constituent is placed into a structure provided for by the matrix language and is restricted to one lexical unit, it is called insertion. In a language structure, alternation can occur when one language replaces another in turn or between turns, frequently halfway through the sentence. In contrast, congruent lexicalization is a primarily shared structure lexicalized by elements from either language. Each type is formed with different processes. In insertion, the number of inserted constituents in a code-mixing expression is addressed in two terms: well-defined and multiple contiguous insertions. According to Muysken (2000), well-defined insertion refers to an insertion in the form of a single constituent, while multiple contiguous insertions are an insertion process with more than one constituent. Alternation exists when two codes are shown in the clause and remain relatively separate (Muysken, 2000). Besides, some features denote the alternation process, such as several constituents, non-nested a b a, length and complexity, discourse particles and adverbs, tag-switching, doubling, and peripherality. On the other hand, there are likely to be ten features that mark the process of congruent lexicalization. Some features are linear and structural equivalence, multi-constituent and non-constituent mixing, and so on (Muysken, 2000).

Scholars in Indonesia have been familiar with code-mixing (and code-switching) analysis and the formation processes, denoting through numerous articles discussing language shifts used by movie characters (Suryaningrum et al., 2019; Asrifan et al., 2021; Rahman & Weda, 2019), students (Rahmah & Indhiarti, 2021), talk show presenters (Abbas & Setiawan, 2020), Twitter alternate universe (AU) characters (Rahmawati, 2022), content creators (Salsabila et al., 2020); Perlina & Agustinah, 2022), the returned migrant workers (Nugroho, 2022), and seller and buyer (ZA et al., 2023). In mass media, like Gogirl! and Aplaus magazine, code-mixing analysis has been carried out by Febiyaska & Ardi (2019) and Aziz et al. (2019), disclosing the formation types and features of code-mixing except for the identities. In their articles, the formation types of code-mixing included insertion, alternation, and congruent lexicalization. However, in the article by Aziz et al. (2019), the last one was undetectable from the data collected from the contents of the Journey section in four selected editions.

In this study, the researcher offers an understanding of news media identities through the code-mixing employed by @catchmeupid reporter, examining the strategy of @catchmeupid in promoting itself and reaching their target audiences. Since its first emergence in 2019, @catchmeupid has captivated other researchers to investigate its marketing strategies and the significance in fulfilling daily news needs (Andriano, 2021; Indrianti et al., 2021; Ariyanti & Adim, 2022). However, neither of them particularly addressed the types of code-mixing and identities of the speaker/user. Although Andriano (2021) briefly mentioned the use of bilingualism by @catchmeupid as the content strategy for appealing to its news subscribers, his article specified more on marketing communication instead of detailing the use of code-mixing.

Some of the aforementioned research also addressed identity concerning code-mixing. Nugroho (2022) revealed that the use of code-mixing reflects the identities of social media users as the returned migrant worker, an entrepreneur, and a teacher. Then, a small-scale study on higher education students in Indonesia uncovered the impact of code-switching in signifying personal image and branding regarding pride, intelligence, and arrogance (Rahmah & Indhiarti, 2021). An earlier study in 2017 showed how code-switching influenced the persona of former Indonesian president Susilo Bambang Yudhoyono (SBY), who strategically performed code-switching to improve his credibility and authority (Foster & Welsh, 2017). Citing from the same paper, SBY’s use of Indonesian and English code-switching received criticism from some Indonesians. The disapprovals could be seen from the feedback citing that English-Indonesian code-switching complicated the meanings and “undermined the integrity of the Indonesian language and national identity” (Foster & Welsh, 2017, pp. 396-397). It is worth noting that Indonesians who use code-mixing (English and Indonesian languages) are still prone to be degraded by others even though code-mixing (between local and Indonesian languages) is frequently used in Indonesia due to its multilingual society.

Similar criticism was experienced by @catchmeupid, which received responses stating that its news writing caused some of its readers discomforts. Despite the repeated negative responses to using code-mixing, the account continues sharing the news with the combination of the English-Indonesian language. Previous research in code-mixing has noted that code-mixing still received unavoidable negative responses despite its numerous uses in society and could lead to identity degrading towards the speakers. Hence, the researcher assumes there are specific purposes of the

@catchmeupid reporter for using code-mixing in their news texts. Therefore, the researcher formulates the research questions as follows 1) What are the types and motives for code-mixing by the @catchmeupid reporter?; and 2) what are the @catchmeupid reporter's identities associated with the use of code-mixing?

2. Methodology

The Twitter account @catchmeupid becomes the primary data source in this study. Data collection was performed through documentation from picture-based news information. Since the news channel reports numerous news topics, a filtering process is required to select relevant data. A specific theme regarding a murder case committed by an influential figure of the Indonesian National Police, Ferdy Sambo, was decided due to this case's greater attention received. This heating issue became the center of attention because it illustrates power abuse occurring within a government institution. The event was initiated when Brigadier Nofriansyah Joshua Hutabarat (hereafter referred to as Yosua/Joshua) was shot at the house of Ferdy Sambo (hereafter referred to as Ferdy, Yosua's superior in Indonesian National Police) on July 8 2022, at approximately 17:00 Western Indonesian Time in Jakarta. Yosua, a member of the protection team and driver for Ferdy and his wife, was said to have passed away after a shootout with another protection team member, Richard Eliezer Pudihang Lumiu (hereafter referred to as Richard). The incident occurred after Yosua allegedly sexually harassed Ferdy's wife, Putri Candrawati (henceforth called Putri). After the shooting, Yosua was transported by ambulance to a hospital, where he was pronounced dead. Ironically, the news of the shooting was delayed until July 11 2022.

In uncovering the case, various investigations were carried out. The results of the first investigation and autopsy results stated that Yosua was declared dead due to a gunshot incident with Richard. However, Yosua's parents and Kamaruddin Simanjuntak (the lawyer for the Yosua family, hereinafter referred to as Kamaruddin) found irregularities in the autopsy results and suspected that there was a murder plan behind Yosua's death. Subsequently, a special team was formed. The Special Team is led by Gatot Edy Pramono (the Deputy Chief of Police) with the involvement of Agung Budi Maryoto (the Police General Supervision Inspector), Agus Andrianto (the National Police Criminal Investigation Agency), Mahfud MD (Coordinating Minister for Political, Legal and Security Affairs; and the Chairman of the National Police Commission), and the National Commission on Human Rights.

Based on the further investigation report, the shooting case transformed into a premeditated murder case masterminded by Ferdy, assisted by other perpetrators. As reported from the investigation, the murder was caused by Putri's resentment towards Yosua. Based on the verdicts announced on February 13, 2023, the key perpetrators were Ferdy (sentenced to the death penalty for premeditated murder and obstruction of justice— actions by individuals that illegally prevent or influence the outcome of a court process), Putri (sentenced to 20 years in prison for involving in the premeditated murder and obstruction of justice), Richard (initially sentenced to 12 years in prison but eventually sentenced to 1 year and 6 months due to his apologetic attitude and his assistance as a justice collaborator— a perpetrator who provided information as a witness in a very significant court process), Kuart Ma'ruf (hereafter referred to as Kuart; Sambo's house assistant who was sentenced to 15 years in prison for preparing the murder set), Ricky Rizal (hereafter referred to as Ricky; the chief police Brigadier who was sentenced to 15 years in prison for permitting his subordinates assisting the murder).

The topic was reported within 31 news sets of information ranging from July 13 2022 to February 31 2023 on @catchmeupid's Twitter account, detailing the length of the eight-month data collection process. The 'advance search' of Twitter was greatly useful in the sorting process. It assisted the retrieving tweets from @catchmeupid with a specific date and topic. Even though there were captions or descriptions explaining the news contents in most of the tweets, the data were obtained solely from the pictures. They were downloaded manually by clicking the save option, resulting in 274 pictures being collected.

Furthermore, components taken from the pictures were the headlines and the headings. The primary data included words, terms, phrases, clauses, or complete sentences written in Indonesian and English languages. All of them were transcribed into a Microsoft Word document. The headlines were scrutinized because they could manifest as a reflection of not only the news bodies but also the identities of the news agency. Research assessing the influence of headlines in reading environmental-theme news suggested that headlines did not influence readers' engagement in choosing the stories, yet the format of headlines took part in the perception of credibility (Janét et al., 2022).

In contrast, according to (Jiang et al., 2020, p. 61), "news headlines placed in conspicuous positions or presented with images were found to be clicked on more frequently," and headlines with more words assist readers in predicting the news story. It is mainly related to the findings gathered from @catchmeupid headlines, which sometimes consist of

two long sentences. The focus on news headlines is suitable for this research because headlines provide a concise summary of a news story and can capture a news article's main point or theme. In addition, headings were also examined because they demonstrate the responses of @catchmeupid's reporter towards the news they presented. It also directs the sequence of the news report. It is assumed that these headings are similar to those of the headlines, which capture the points of the paragraphs.

31 headlines and 294 headings were collected from the news covering the Ferdj Sambo case. The language used in these news texts is a combination of English and Indonesian language. Information containing only Indonesian or English words and headings that only used emoticons or symbols were excluded. The bilingual codes were to be the ultimate focus. Finally, the compiled data were 8 headlines and 38 headings.

They were further analyzed using code-mixing formation postulated by Muysken (2000), including insertion, alternation, and congruent lexicalization. The insertion analysis was assisted by a language-frame approach proposed by Myers-scotton (1993) to obtain an in-depth understanding. In this language-frame model, "the 'base' of the language is called the matrix language (ML) and the 'contributing' language (or languages) is called the embedded language (EL)" (Myers-scotton, 1993, p. 20).

The motives of code-switching were explored following the framework of Ritchie & Bhatia (2013, p.378), elaborating on four motives in which code-mixing potentially emerges. They are social roles and relationships of participants; situational factors; message-intrinsic considerations; and language attitudes, including social dominance and security (Ritchie & Bhatia, 2013, p.378). Identities were also analyzed by interpreting the data following Fairclough's (1995) media discourse approach, which consists of three main components (textual analysis, discursive practice, and social practice). However, an emphasis is on the textual dimension. In the text analysis, identity is one of the elements considered (other elements are representation and relations, which were excepted). The identity element is addressed to reveal the identities of reporters, audiences, and other parties (individuals who are referred to or interviewed in the text) are depicted (Fairclough, 1995, p. 5).

Subsequently, the analyses were displayed using a descriptive qualitative method. Creswell (2009, p. 176) stated that one of the characteristics of the qualitative method is interpretive, by means the researcher gives an interpretation of what is seen, heard, and understood based on her own backgrounds, history, contexts, and prior understandings related to the study utilizing documenting technique.

3. Result and Discussion

The researcher presented the typical headlines and headings written by the @catchmeupid reporter as the way they were narrated in their picture-based posts. The English translations were also provided. The 8 headlines collected as the data were single-sentence and long headlines (mainly two sentences). Regarding long headlines, the code-mixing expressions appeared in the first and second sentences. As for the headings (38 data), they were written in phrases and sentences. In the headings, the researcher discovered the use of Indonesian interjection and onomatopoeia of laughter to denote the responses to the news stories. It is also noticeable that the headings used a combination of capital and lowercase words, the addition of an exaggerated final consonant or punctuation, and a long series of periods at the end of the heading. The heading format was designed as an attempt by @catchmeupid's reporter to evoke readers' curiosity in reading @catchmeupid's news content.

A. Types and Motives for Code-mixing Performed by @catchmeupid

1. Types of Code-mixing

The frequency of the code-mixing formation types found from @catchmeupid was listed in table 1.

Table 1 Types of Code-mixing

| Types of Code-mixing | Format | | Frequency |
|--------------------------|----------|---------|-----------|
| | Headline | Heading | |
| Insertion | 8 | 21 | 29 |
| Alternation | - | 17 | 17 |
| Congruent Lexicalization | - | - | 0 |

| | |
|--------------|----|
| Total | 46 |
|--------------|----|

Insertion became the most employed type, with 29 instances from the data. Then, it was followed by alternation with 17 instances. From the overall 46 data, there was no finding of congruent lexicalization both in headlines and headings. This study shared a similar result to Aziz et al. (2019), in which congruent lexicalization was nowhere to be found. The result certainly depends on the data because congruent lexicalization occasionally occurred in other research conducted by Febiyaska & Ardi (2019) and (Rahmawati, 2022). In this research, congruent lexicalization was not visible because the data were only on the headlines and heading. Nevertheless, even in a complete news exposition taken from the selected editions of a magazine, congruent lexicalization was also invisible (Aziz et al., 2019). Due to the zero data, congruent lexicalization was not detailed.

a) Insertion

Data (1) and (2) were the code-mixing sentences in @catchmeupid's headlines, while (3) and (4) were collected from the headings. Code-mixing produced by @catchmeupid utilized both Indonesian (examples (1) and (3)) and English (examples (2) and (4)) as the matrix or base language. Based on the data, the types of insertion incorporated a well-defined process, as in (1) and (4), and multiple contiguous insertion, as in (2) and (3).

(1) Ditanya Jaksa Soal Hubungan dengan Yosua, Putri Candrawathi: Driver yang sudah dianggap anak

'Questioned by the Prosecutor about her relationship with Yosua, Putri Candrawathi: Driver who had been considered son'

(2) HERE COMES ANOTHER ROUND OF STORY ON PENEMBAKAN BRIGADIR J

'Here Comes Another Round of Story on The Shooting Of Brigadier J'

(3) Speaking of nyeret anggota Polri lain....

'Speaking of dragging other Polri (Indonesian National Police) members....

(4) We wanna know the motives, Pakkk

'We wanna know the motives, Sir'

As mentioned, the code-mixing in the form of words was presented in (1) and (4). The situation in (1) was when Putri Candrawati was questioned by the prosecutor regarding the issue of her affair with Brigadier Yosua. She explained that there was no special relationship between her and Yosua other than the relationship between a boss and her driver, who was considered her own son. In the first instance, "driver" is an English word embedded in a sentence with an Indonesian language structure. The common Indonesian equivalence is sopir/pengemudi. Although the insertion has its Indonesian equivalence, the meaning is slightly different from the general meaning of the English word. The use of "driver" reflected the status of Yosua in a more respected tone. Based on the association of the word "sopir" in the Indonesian language thesaurus (Badan Pengembangan dan Pembinaan Bahasa, 2023), when referring to the citizens/people, "sopir" is associated with the lower class level. Meanwhile, Putri intentionally used the term "driver" in her sentence because she respected Yosua's status as a car driver; hence he was considered her own son. Based on the news reported by @catchmeupid, Putri allegedly had an affair with Yosua, and thus the term "driver" was likely to cover up their relationship. The @catchmeupid reporter who narrated Putri's answer did not change the term, leaving the word "driver" as she said in her testimony to indicate the euphemistic expression used by Putri in addressing Yosua, thus avoiding the term "sopir" which could be offending to Yosua's status because Putri and Yosua shared a close relationship.

In example (4), the development of the Yosua shooting case had turned into a murder case masterminded by Ferdy. Even though he had been named a suspect, the law enforcement officials represented by Mahfud did not reveal the motive for the murder, thus raising public questions and sentiments. According to Mahfud, Ferdy's motive for committing murder could only be heard by adults and not be widely published. The code-mixing in the form of words was illustrated in the Indonesian word "Pak", which was inserted in an English structure. It was written with the three additional K letters to signify annoyance toward Mahfud, who did not disclose any motives behind the murder case to the public. The addressing term "Pak" commonly refers to members of law enforcement agencies that are dominated by males. The word "Pakkk" with three additional letters also indicates the nagging attitude of the readers or news audience

in asking for clarification on the motive for the murder, implying that the audience (Indonesian citizens) is interested in and has a serious concern about solving the case.

On the other hand, data (2) and (3) demonstrated the insertion in the form of phrases. In (2), the Indonesian noun phrase “Penembakan Brigadir J” was positioned in the English language and followed the original grammar structure of English. The context in example (2) was when the @catchmeupid account reported on the continuation of the case of Yosua’s death which, at that time, had entered the re-autopsy stage due to the distrust of Yosua’s parents towards the previous autopsy result. Subsequently, the case was alleged to be a murder case, and many figures were suspected. Parties suspected of being involved were Ferdy (former the Head of the Profession and Security Division of the Indonesian National Police) and Budhi Herdi Susianto (former Chief of South Jakarta Metro Police suspected of being the perpetrator). They were previously held important positions in the police and were eventually deactivated to ensure a neutral and transparent follow-up investigation. The code-mixing in (2) was the phrase “Penembakan Brigadir J”, used in an English matrix to specify the case of a shooting that occurred merely in Indonesia. The phrase “Penembakan Brigadir J” was written as “Penembakan” (shooting) instead of “Pembunuhan” (murder) because, at the time, there was no clarity yet regarding the status of the case other than that Yosua’s death was a shooting incident with his co-worker. However, after further investigations and autopsies, this case turned into a murder case with Ferdy as the mastermind. Besides, the police rank was written in the Indonesian language as “Brigadir” instead of “Brigadier” as in English because the Indonesian rank was frequently used with the Indonesian term “Penembakan” when searching for the news on other online news platforms.

Moreover, the @catchmeupid reporter wrote “Yosua” in some of the news texts they produced even though the victim’s name was “Joshua”. The name “Joshua” was disguised with the “J,” as presented in the phrase of example (2). The inconsistency in writing the name was inspired by some Indonesians’ different pronunciations of “Joshua”. In addition, the pseudonym associated with the word “Brigadir J” appeared more often in the search bar than “Brigadier Y”, indicating that in writing headlines, reporter @catchmeupid preferred to stick with the initials of the victim’s real name rather than using a name that follows a difference in pronunciation as the @catchmeupid’s reporter produced in most of the news bodies.

Whereas in (3), the phrase “speaking of” whose function is to introduce new ideas regarding the mentioned subject, preceded the rest of the adverb phrase, whose structure was in the Indonesian language. The third instance was not a complete Indonesian sentence nor a clause, but the heading was predominated by the Indonesian words “nyeret anggota Polri lain”. The phrase had more words than the English one; thus, (3) was considered as the phrase with an Indonesian language matrix. The mention of the phrase, as indicated by the heading in datum (3), explained that Ferdy was not only charged with murdering Yosua but was also accused of obstruction of justice in the same case. In carrying out this activity, Ferdy was assisted by his staff (Police Division of Profession and Internal Security, South Jakarta Police investigators, and others); hence their careers in the police were ruined. In (3), the phrase “speaking of” is often associated with the characteristics of the “Jaksel” language (a code-mixing of English-Indonesian language which first spread by the young speakers in South Jakarta –hence the term ‘Jaksel’ language), which was popularized by young people on Twitter (Wijaya & Bram, 2021). Consequently, “speaking of” was utilized to guide the young-age readers’ attention to be focused on other police officers involved besides the mastermind, Ferdy. Moreover, “Speaking of” expressed the reporter’s light tone and not-that-condescending attitude towards its readers since it was used as an opening phrase combined with the Indonesian language.

b) Alternation

Numerous alternation processes were in the form of clauses, and some were written in the form of phrases. The following data (5 & 6) were mainly discovered in the headings where phrases and clauses emerged in the same texts. Specifically, in datum (5), the text referred to here was two sentences divided by a period but connected within a single heading. They were constructed following several features of alternation as proposed by Muysken (2000). Two features marking the criteria of alternation formation were produced following the length, and discourse particles and adverbs. They were illustrated in (5).

(5) Jujur, nangis. Enough, wrap it up....

‘Honestly, [I] cried. Enough, wrap it up....

In instance (5), the context was when Vera (Yosua’s lover) recounted her last interaction with Yosua. Vera was Yosua’s real girlfriend. She was requested to give testimony about her last interaction with Yosua that could assist in the

investigation. Veras was told that Yosua was being threatened by people whom he did not reveal their names. The @catchmeupid reporter found the interaction emotional because it was the last interaction before Yosua died. Therefore, in creating the heading, the reporter wrote a response to his own news text, "Jujur, nangis" in an Indonesian sentence, denoting the responses of @catchmeupid's reporter towards the previous topic being discussed, which was about the emotional interaction between Vera and Yosua. The expression in datum (5) showed the length of two languages to understand what alternation is. In the datum, the sentence was expressed in Indonesian to show sadness but in a more concise following the characteristics of Twitter. The expression was more frequently used on Twitter interaction, emphasizing brevity due to a single post's character limit. Although @catchmeupid's reporter incorporated news texts inside a picture, this concise writing characteristic was still used by @catchmeupid to deliver the news. The sentence was followed by the English language, "Enough, wrap it up..." to urge the reporter to stop reporting Vera and Yosua because the interaction between Vera and Yosua had been completely informed in the prior paragraphs in the same news. The sentence was written with the aim of conciseness as well. It was written in English to indicate the "reader's" request to stop the news report. In (5), the first sentence was introduced in Indonesian and then joined by an English one. Noticeably, the second sentence was relatively longer, assisting the heading to be classified as part of the alternation type. Moreover, the second clause contains a discourse adverb "enough" to signal alternation's existence.

(6) Talking about komplotannya Sambo

'Talking about Sambo's gang'

Besides the sentence, the heading in (6) marks the illustration of alternation in the form of a phrase. The phrase "Talking about" was written in English and completed with "komplotannya Sambo" in the Indonesian language. In the presented heading, @catchmeupid informed the readers about verdicts against the perpetrators who helped Ferdy. It specifically mentioned a sentence for Putri. For instance (6), the matrix language cannot be considered merely based on the word length providing only four words in (6), and each mentioned phrase was written in a different language structure (English and Indonesian language). The phrase "Talking about" was used to introduce a new topic, as the news content previously discussed the motive for Yosua's murder. The phrase "Talking about" conveyed the reporter's light tone and less condescending attitude towards its readers since it was used as an opening phrase combined with the Indonesian language phrase. Then, the phrase "komplotannya Sambo" was employed because @catchmeupid intended to address those who were involved in the premeditated murder initiated by Ferdy because the phrase "komplotannya Sambo" was frequently used in general reporting of the Ferdy Sambo case in Indonesia.

2. Motives for Code-mixing

a) Social Roles of Participants

@catchmeupid clearly states its position as a news media written on its Twitter account biography. It disseminates most of its news stories by combining English and Indonesian language. Before performing code-mixing, the researcher assumes the media has prepared a demographic survey of who their target audience is, as proven by its claim on its website that directs the news to the millennials (CatchMeUp.Id, 2020). Unlike other news agencies such as Tempo or Republika, which provide the English version of their news websites, @catchmeupid consistently produces most of the code-mixing news for their webpage articles, newsletters, and social media posts. Although presenting the news in English and Indonesian languages, the readers of @catchmeupid are the locals who share the same knowledge about the English language. These are usually individuals who studied English as a foreign language, since most Indonesians' second language is Indonesian, and the local languages of ethnic groups serve as the mother tongue. They access English not only from formal education, such as schools and courses, but from social media, making them familiar with some foreign terms, as shown in @catchmeupid's posts such as btw, bully, and plot twist.

Considering another social aspect like age, @catchmeupid aims at young and adult millennials (CatchMeUp.Id, 2020), specifically those approximately 27-42 years old. However, the researcher considers their target audience Gen Z (aged 11-26 years old). It is realized in (9) where @catchmeupid employs the slang of "wkwkwkw" to code-mix with an English clause.

(7) I knew it wkwkwkw

The bolded word is concluded as slang which is onomatopoeia derived from no specific sound origin (Mandala, 2018). Slang is commonly associated with the use of informal-setting vocabulary to index the membership with a particular group that young speakers also share. In (8), @catchmeupid employed the slang word because its target audience is readers who are relatively in their 20s-40s; hence the combination comes in English clause and Indonesian

slang. Supported by the research finding of Harjanto (2021, p.31), Indonesian millennials are confident regarding English in social media communication. This idea expressed how @catchmeupid perceives itself as part of the young-speaker group, indicated by the pronoun 'I' that refers to the news media reporter. Shortly, code-mixing of English and Indonesian languages is utilized to show the membership of @catchmeupid as young people.

b) Situational Factors

The aspect in terms of situational factors is related to the setting of the conversation. Since the interaction is online through Twitter, formal language is less to be used. Besides, the formality is challenging to be informed of because the Twitter users, as other interaction participants, might be anonymous. As a result, @catchmeupid engages in non-formal language denoting through code-mixing, slang, colloquial, and symbols in their Twitter posts. The language choice is seen to develop a sense of humor that most likely occurs in an informal setting. The datum in (8) is relevant to express the humor constructed in @catchmeupid's post. The context of humor is the news stating that Kuart and Ricky were judged legally and convincingly guilty to have committed premeditated murder. The humor is ironic because, at that time, the public believed that the parties involved were guilty, but due to the lengthy process of resolving cases, these parties were put on trial for quite a long time. Therefore, when they were finally pronounced guilty, the @catchmeupid reporter ridiculed the long result it took. The use of code-mixing is to show ironic humor injected into the conversation.

c) Message-Intrinsic Considerations

The presence of additional linguistic and pragmatic components caters to specific purposes, for instance, emphasizing the intended meaning. Such illustration is already presented in (8) when reiteration is implemented to direct the focus towards the actor involved in the news story.

(8) RAPAT DENGAR PENDAPAT KASUS PEMBUNUHAN BRIGADIR YOSUA. MAHFUD
MD KE DPR: YOU ORANG KE MANA AJA?

'Hearing on the Case of the Murder of Brigadier Yosua. Mahfud Md To DPR: Where have you been?'

In datum (8), the insertion was displayed by a single constituent. The example can be seen in (8), found in the headline. The English word "you" is utilized in indirect speech sentence structure, delivering the opinion of Mahfud during a hearing meeting with the Indonesian parliamentary members. Mahfud was questioning the participation of the Indonesian parliamentary members in solving Yosua's murder case, considering their support is powerful. In reporting Mahfud's utterance, @catchmeupid's reporter attempted to depict Mahfud as an English speaker because the clause "YOU ORANG KE MANA AJA?" was not the precise question uttered by Mahfud during the mentioned event. The embedded word "you" can be considered as a doubling feature because it repeats the subject "orang", considering that without the use of "you" the word "orang" can be confusing to comprehend as to how many individuals it was referred to. The pronoun "you" in the English language can be used to indicate singular and plural references. In the given context, "you" was associated with the plural reference because it was written to highlight the parliamentary members intentionally. Besides, the preference for "you" instead of the Indonesian equivalence "kalian" or "kamu" which could sound a little degrading, denotes the @catchmeupid reporter's effort to retell Mahfud's utterance in a respectful manner providing the context of the utterance was in a formal meeting. Subsequently, @catchmeupid's reporter used "you" to address the parliamentary members in a more light tone that matches @catchmeupid's style. Since English does not have specific politeness marking in the second person pronoun, the use of "you" is still considered polite. Unlike the Indonesian language, which has many terms to refer to the second person politely and in a formal meeting, such "Anda", "Saudara", or "Bapak/Ibu".

(9) That's quite intense yha...

(10) Good deh...

Other components, such as interjections in (9) and (10), demonstrated the emphasis to alleviate a particular situation (as seen in (9) and to show relief (as seen in (10)). Datum (9) was @catchmeupid's response to its previous news texts, which explains the intense interaction between the Public Prosecutor and Ferdy's attorney (Arman Hanis). Meanwhile, datum (10) was @catchmeupid's response to the news explanation regarding the formation of a special team led by the Deputy Chief of Police (Gatot Edy Pramono) to handle the case of Yosua's death. Based on the data, the interjection "yha" was derived from *iya* (yes), but it is written with the additional letter h, whose purposes were to

inject humor and ease the sentence tone. @catchmeupid reporter claimed to deliver news in a fun way (CatchMeUp.Id, 2020); thus, the use of “yha” with an additional letter “h” serves as a humorous effect and alleviates the effect of the word “intense” in the same sentence. Likewise, the interjection “deh...” with the three dots signified the @catchmeupid’s reporter’s great relief in learning that the case investigation was carried out by many influential figures and was held objectively, transparently, and accountable. Moreover, interjections including “yha” and “deh” express a concept without an equivalent in the culture of the other language (Baker, 2010 in Dykes, 2018). Although yha might be equivalent to English tag switching such as “right?” or “you know”, the sense of the word is different.

(11) A TO Z TRAGEDI BAKU TEMBAK POLISI DI RUMAH IRJEN FERDY SAMBO

‘A To Z Police Shooting Tragedy at Inspector General Ferdy Sambo’s House’

Furthermore, “A TO Z” was an idiom narrated in (11). The idiom was mainly generated to deliver a specific intention like conciseness. It was visible in the news headline. The headline was presented to inform readers about the complete chronology of the murder case of Yosua at the start of its appearance in July 2022. At that time, the status of a suspect was only assigned to Richard. The case had not yet risen to premeditated murder due to the first autopsy report stating that Yosua died because of the shooting incident. Subsequently, the @catchmeupid reporter used the term “BAKU TEMBAK” to address the case. In example (11), the phrase “A TO Z” is an idiom that occurs at the beginning of the headline. The code-mixing inserted adverb modification “A TO Z”, meaning from beginning to end. It construes the detailed chronology of the case that @catchmeupid reporter presents to its audience. The phrase is employed due to the meaning, which is believed to be more comprehensive in expressing the idea in the news content. The application of English idiom is to avoid wordy explanations in the headline simultaneously. The idiom was most efficiently used to convey the detailed chronology of the case, considering the possible Indonesian equivalence “keseluruhan laporan” (the overall report) might be too long to be used as the headline.

d) Language Attitude

As discussed previously, the @catchmeupid reporter categorized himself as part of the millennials. The need to use language variety is performed to show the affiliation with the group of young-age speakers (as indicated in 7) and to claim the solidarity of being a citizen of Indonesia in responding to the solving case (as seen in 4). Besides, the code was mixed to accommodate @catchmeupid’s intention of being a distinguished media, identifying itself as familiar with young individuals and less formal. It also offers a stance of being the ‘fellow’ of the targeted audience. Consequently, the attitude of @catchmeupid towards Indonesian and English code-mixing was considered positive.

B. Identities of @catchmeupid Reporter

@catchmeupid reporter expressed his identities both in the headlines and the heading. The reporter’s identity as the news reader was visible mainly in the headings. Meanwhile, the @catchmeupid reporter’s identities as the news reporter were displayed both in the headlines and the headings.

1. The News Reader

The researcher elaborated on the identity when @catchmeupid was positioned as the news reader, resulting in them to code-mix English-Indonesian frequently. Firstly, the identity as a millennial/Z generation or a youth community member. This summary was obtained by realizing the slang “wkwkwk” in (7). Through the slang, @catchmeupid’s account identified itself as a young group member as the members of the young-age group employ the slang. Besides, data (9) and (10) can be clues for understanding how @catchmeupid’s reporter transformed into a news reader, as presented in the headings. The headings were used as responses for the reported news in the bodies written by @catchmeupid’s reporter himself. However, the headings displayed @catchmeupid’s reporter as the one who replied and had an interaction with the reporter who wrote the news. The expressions in the headings expressed the role of @catchmeupid’s reporter as if he was the reader that interacted with the news reporter. In their news page, @catchmeupid intended to inform the news mainly to their target readers who are millennial/Z generation; hence, since @catchmeupid’s taking the role as the newsreader, the identity was then associated as part of the millennial/Z generation.

Secondly, the identity of @catchmeupid’s reporter as the news reader was portrayed as an ordinary citizen consuming the news report. It was reflected in the datum (4) in which @catchmeupid’s reporter responded to their own news text, requesting the announcement of Yosua’s murder motive. In the mentioned example, the identity of news readers is displayed as critical and interested readers, proven by the effort in requesting the news truthfulness and clarity

demand. In addition, the audience is depicted to be bilingual or familiar with some English phrases that make them casually agree, request, and respond in English.

2. The News Reporter

Code-mixing used in the news stories of @catchmeupid has provided sufficient information regarding the @catchmeupid reporter's identity as a news reporter. To begin with, data (3) and (6) were the illustration of @catchmeupid's reporter in informing the readers about the news topic reported on their Twitter account. At the beginning of the mentioned headings (3 & 6), there were English phrases used by @catchmeupid's reporter to lead the readers' attention to specific topics, denoting the power of @catchmeupid's reporter to present news following their needs, but not in a forceful manner. Moreover, in datum (7), the phrase "A TO Z" signified the amount of information owned by @catchmeupid due to their duties as news media, consisting of searching, compiling, processing, validating, and informing recent phenomena. The English phrase is preferred to combine with the Indonesian language structure due to its efficiency in avoiding wordy Indonesian headlines.

Additionally, in datum (8), the reporting process in the form of indirect quotation was presented. @catchmeupid's reporter quoted Mahfud's sentence by inserting the word "you" followed by the word "orang" to refer to the parliamentary members, which the researcher assumes the phrase "you orang" is not the precise phrase Mahfud MD used when addressing the parliamentary members. In this illustration, @catchmeupid's reporter added code-mixing to depict the identity of Mahfud as an English speaker. Furthermore, in example (8), the identities of Yosua, Mahfud, and parliamentary members, were portrayed by @catchmeupid reporter. The reporter respected the late Yosua by keeping the rank title in addressing Yosua's name. However, the writing of the rank is not always consistent. It was illustrated when @catchmeupid's reporter inconsistently addressed Ferdy, and Richard's names without their Police title ranks.

Meanwhile, for Mahfud, @catchmeupid omitted any respectful addressing term, for example, Pak, which can be discovered in the heading. Moreover, when representing Mahfud MD, @catchmeupid's account code mixed "you" and "orang", displaying Mahfud's identity as an English speaker. The inconsistency of addressing terms in the headlines indicates that @catchmeupid depicted itself to have an equal position as the other parties.

4. Conclusion

The result indicates that the formation types of code-mixing employed by @catchmeupid are insertion (29 instances) and alternation (17 instances) in the form of words, phrases, and sentences. The last type, congruent lexicalization, has zero instances because the @catchmeupid account primarily utilizes insertion to facilitate various mixing processes in their words, phrases, and sentences. The motives for @catchmeupid's account to use code-mixing were, firstly, the reporter's awareness of its Indonesian target audiences that understand adequate English and those who are millennials and Z generation. Secondly, the eagerness of @catchmeupid's reporter to set up an informal interaction. Thirdly, @catchmeupid's reporter intended to highlight their messages using reiteration, interjection, and idiom. Lastly, code-mixing is employed because @catchmeupid's reporter considered the combination of English and Indonesian appeals to their target audience, denoting that their attitudes to the code-mixing of English and Indonesian were positive.

Moreover, code-mixing can portray the identities of the @catchmeupid's reporter mainly in two roles: news reader and news reporter. Firstly, @catchmeupid was identified as the news reader, projected himself as a member of the millennials/Z generation who knows English and as an ordinary citizen who is critical and interested in resolving the Ferdy Sambo case. Secondly, @catchmeupid's account identified itself as a knowledgeable, persuasive reporter informing the audience with detailed information and able to depict the identities of the other parties referred to in the text. Besides, @catchmeupid considers itself to be equal to other figures mentioned in the news texts. The researcher believes many aspects of code-mixing can assist individuals in understanding bilingualism. Therefore, future research related to reporters' attitudes to code-mixing is still recommended to be carried out.

References

- Abbas, A., & Setiawan, H. I. (2020). How Talk Show Presenter Using Code Mixing and Code Switching on TV Program in Indonesia. *Klasikal: Journal of Education, Language Teaching and Science*, 2(2), 20–39.
- Andriano, S. (2021). Peran Media Sosial pada Komunikasi Pemasaran Aplikasi "Catch Me Up!" melalui Email News Letter. *Jurnal InterAct*, 10(1), 19–34. <https://doi.org/10.25170/interact.v10i1.2329>
- Ariyanti, A. N., & Adim, A. K. (2022). Pengaruh Terpaan Media Pada Layanan Email Newsletter Milik "Catch Me Up!"

- Terhadap Pemenuhan Kebutuhan Informasi Harian Terkini Bagi Para Pelanggan (Subscribers). *Syntax Literate: Jurnal Ilmiah Indonesia*, 7(5), 9–25. <https://doi.org/10.36418/syntax-literate.v7i5.6940>
- Asrifan, A., Abdullah, H., Muthmainnah, M., & Patil, A. (2021). An Analysis of Code Mixing in the MOVIE “From London to Bali.” *ENGLISH FRANCA: Academic Journal of English Language and Education*, 5(2), 317. <https://doi.org/10.29240/ef.v5i2.2619>
- Aziz, Z. A., Achmad, D., & Fadlun, M. (2019). What Types of Codes are Mixed in Indonesia?: An Investigation of Code Mixing in a Magazine. *English Education Journal*, 10(2), 196–211. <https://garuda.kemdikbud.go.id/documents/detail/1564610>
- Badan Pengembangan dan Pembinaan Bahasa. (2023). Hasil pencarian “sopir” dari semua kelas kata. *Tesaurus Tematis Bahasa Indonesia*. Retrieved on 21 May 2023 from <https://tesaurus.kemdikbud.go.id/tematis/lema/sopir>
- CatchMeUp.Id. (2020). *About Us*. Retrieved on 20 March 2023 <https://catchmeup.id/tentang-kami/>
- Creswell, J. W. (2009). *Research Design: Qualitative, Quantitative, and Mixed Approaches* (Fourth). SAGE Publications.
- Dykes, R. (2018). Code-switching among bilinguals. *International Education and Exchange Research*, 2, 73–83. <https://www.u-fukui.ac.jp/eng/international/overview/publication/international-education-and-exchange-research/international-education-and-exchange-research-vol-2/>
- Fairclough, N. (1995). *Media discourse*. In *Voprosy Kognitivnoy Lingvistiki* (First, Issue 1). Redwood Books. <https://doi.org/10.20916/1812-3228-2018-1-12-16>
- Febiyaska, A. E., & Ardi, P. (2019). Indonesian-English Code-Switching in Gogirl! Magazine: Types and Features. *Journal of English Language Teaching and Linguistics*, 4(3), 289. <https://doi.org/10.21462/jeltl.v4i3.307>
- Foster, M., & Welsh, A. (2017). The controversial code-switching of an Indonesian president. *South East Asia Research*, 25(4), 395–411. <https://doi.org/10.1177/0967828X17740459>
- Harjanto, I. (2021). The Preference for English in Digital Media among Indonesian Millennials. *Beyond Words*, 9(1), 16–36. <https://doi.org/10.33508/bw.v9i1.3143>
- Indrianti, Y., Sjuhro, D. W., & Sjafirah, N. A. (2021). Media Online E-Mail Newsletter Catch Me Up! Konsep dan Inovasi dalam Perkembangan Media Baru. *Komunikologi: Jurnal Pengembangan Ilmu Komunikasi Dan Sosial*, 5(2), 151–166. <https://doi.org/10.30829/komunikologi.v5i2.10064>
- Jaidka, K., Zhou, A., & Lelkes, Y. (2019). Brevity is the soul of Twitter: The constraint affordance and political discussion. *Journal of Communication*, 69(4), 345–372. <https://doi.org/10.1093/joc/jqz023>
- Janét, K., Richards, O., & Landrum, A. R. (2022). Headline Format Influences Evaluation of, but Not Engagement with, Environmental News. *Journalism Practice*, 16(1), 35–55. <https://doi.org/10.1080/17512786.2020.1805794>
- Jiang, T., Guo, Q., Chen, S., & Yang, J. (2020). What prompts users to click on news headlines? Evidence from unobtrusive data analysis. *Aslib Journal of Information Management*, 72(1), 49–66. <https://doi.org/10.1108/AJIM-04-2019-0097>
- Jucker, A. H. (2003). Mass media communication at the beginning of the twenty-first century. *Journal of Historical Pragmatics*, 4(1), 129–148. <https://doi.org/10.1075/jhp.4.1.07juc>
- Kencana, W. H., Situmeang, I. V. O., Meisyanti, M., Rahmawati, K. J., & Nugroho, H. (2021). Penggunaan Media Sosial dalam Portal Berita Online. *IKRA-ITH HUMANIORA: Jurnal Sosial Dan Humaniora*, 6(2), 136–145. <https://doi.org/10.37817/ikraith-humaniora.v6i2.1509>
- Mandala, I. R. (2018). Slang in “If You Know What Happened in MCI.” *RETORIKA: Jurnal Ilmu Bahasa*, 4(2), 132–137. <https://doi.org/10.22225/jr.4.2.741.132-137>
- Muysken, P. (2000). *Bilingual Speech: A Typology of Code-Mixing* (First). Cambridge University Press.
- Myers-scotton, C. (1993). *Duelling Languages: Grammatical Structure in Codeswitching* (First). Clarendon Press. https://books.google.co.id/books?id=NuYdnTyKkdQC&pg=PP7&source=gbs_selected_pages&cad=2#v=onepage&q&f=false

- Nugroho, S. A. (2022). Code Mixing Used by Returned Migrant Workers in Their Social Media Posts. *INContext: Studies in Translation and Interculturalism*, 2(3), 105–126. <https://doi.org/10.54754/incontext.v2i3.33>
- Perlina, M., & Agustinah, M. (2022). Code-mixing by a content creator Gita Savitri Devi: How and why? *Rainbow: Journal of Literature, Linguistics and Culture Studies*, 11(2), 1–8. <https://doi.org/10.15294/rainbow.v11i2.54913>
- Rahmah, M. A., & Indhiarti, T. R. (2021). Can Code Switching Indicate Personal Branding?: A Case Study of Higher Education Students in Indonesia. *Journal of English Language Teaching and Linguistics*, 6(3), 659. <https://doi.org/10.21462/jeltl.v6i3.644>
- Rahmawati, C. T. (2022). Code-Mixing in Alternate Universe Story “Tjokorda Manggala” written by @guratkasih on Twitter. *HUMANIS Journal of Arts and Humanities*, 26(4), 413–422. <https://doi.org/10.24843/JH.2022.v26.i04.p10>
- Rahman, F. (2017). Cyber literature: A reader–writer interactivity. *International Journal of Social Sciences & Educational Studies*, 3(4), 156.
- Rahman, F., & Weda, S. (2019). Linguistic deviation and the rhetoric figures in Shakespeare’s selected plays. *XLanguage" European Scientific Language Journal"*, 12(1), 37-52.
- Rahman, F., Abbas, A., Hasyim, M., Rahman, F., Abbas, A., & Hasyim, M. (2019). Facebook Group as Media of Learning Writing in ESP Context: A Case Study at Hasanuddin University. *Asian EFL Journal Research Articles*, 26(6.1), 153-167.
- Ritchie, W. C., & Bhatia, T. K. (2013). *Social and Psychological Factors in Language Mixing*. In T. K. Bhatia & W. C. Ritchie (Eds.), *The Handbook of Bilingualism and Multilingualism* (Second, p. 966). Blackwell Publishing Ltd.
- Salsabila, Siregar, I., & Sosrohadu, S. (2020). Analysis of Code Mixing in Jerome Polin Youtube Content “Nihongo Mantappu.” *International Journal of Linguistics, Literature and Translation (IJLLT)*, 3(11), 55–67. <https://doi.org/10.32996/ijllt>
- Suryaningrum, T., Sumarlam, & Djatmika. (2019). Code Mixing in Yowis Ben Film by Fajar Nugros. *ELS Journal on Interdisciplinary Studies on Humanities*, 2(3), 355–367. <https://doi.org/10.34050/els-jish.v2i1.6008>
- Twitter. (2022). *Types of Tweet*. 2022. Retrieved on 6 April 2023 from <https://help.twitter.com/en/using-twitter/types-of-tweets>
- We are Social, & Hootsuite. (2020). *DIGITAL 2020: INDONESIA*. Retrieved on 11 April 2023 from <https://datareportal.com/reports/digital-2020-indonesia>
- Wijaya, A. D., & Bram, B. (2021). A Sociolinguistic Analysis of Indoglish Phenomenon in South Jakarta. *PROJECT (Professional Journal of English Education)*, 4(4), 672. <https://doi.org/10.22460/project.v4i4.p672-684>
- ZA, D. R., Zulkhaeriyah, & Udin, I. T. (2023). Code Switching and Code Mixing in Speech Act between the Seller and the Buyer. *ELS Journal on Interdisciplinary Studies in Humanities*, 6(1), 24–31. <https://doi.org/10.34050/elsjish.v6i1.25643>