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Code Switching Used by the Characters in “13 Bom di Jakarta” (2023)

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Abstract— Code-switching is a common linguistic practice in multilingual societies and often appears in modern Indonesian films as a reflection of bilingual communication. In *13 Bom di Jakarta* (2023), characters frequently alternate between Indonesian and English, suggesting that language choice plays an important role in shaping identity, emotional expression, and social interaction. This study aims to identify the types and communicative functions of code-switching used by characters in the film. Using a qualitative research design with a content analysis approach, data were collected through the transcription of dialogues containing instances of code-switching. Each case was categorized based on Poplack’s code-switching typology and Appel and Muysken’s communicative function framework. The findings show that from 25 identified instances, intra-sentential switching was the most dominant type (68%), followed by inter-sentential switching (24%) and tag switching (8%). Regarding communicative functions, the referential function was used most frequently (44%), followed by expressive (24%), directive (20%), metalinguistic (8%), and poetic functions (4%). These results indicate that code-switching in the film is purposefully employed to convey technical meanings, express emotions and identity, give instructions, and create stylistic effects. The study contributes to sociolinguistic research and enriches the discussion on bilingual representation in Indonesian popular media.

Keywords – Bilingualism, Code-Switching, Indonesia Films, Language Function, Sociolinguistics.

INTRODUCTION

Language is an important tool in human communication, and in a multilingual society, it is natural for people to switch languages when speaking. This phenomenon is known as code switching, which occurs when a person alternates between languages within a single conversation, sentence, or utterance. This behavior can be influenced not only by the speaker’s language proficiency but also by social, cultural, and situational contexts [1]. In recent years, code switching has gained attention in sociolinguistics and applied linguistics, largely due to the influence of media such as films, books, and digital content that frequently feature multilingual interactions. In modern Indonesian films, for example, characters often switch between Indonesian and English, particularly in urban and educated environments [2].

One example is the movie “*13 Bom di Jakarta*” (2023), in which the characters frequently alternate between the two languages. This pattern of language use can reveal various aspects of communication, such as self-identity, social status, or accommodation to interlocutors [3]. As highlighted by Blom and Gumperz [4], code switching carries social meaning that reflects relationships, identity, and contextual shifts in communication. By analyzing how the characters perform code switching, we can better understand how language choices help shape characterization and narrative, as well as how English functions alongside local languages in Indonesia’s urban context.[5]. Therefore this study aims to analyze the types and functions of code switching used by the characters in “*13 Bom di Jakarta*” (2023) through a sociolinguistic approach, with the hope of providing insights into how bilingualism is represented in

Indonesian cinema and how language contributes to character development.

Code switching itself is a common linguistic phenomenon in multilingual societies, including within film dialogues. Previous research on “*13 Bom di Jakarta*” has primarily focused on semiotic, visual, and social analyses. For instance, studies by Wulandari, Hasmawati, and Trisiah [6] explored the semiotic meaning of the film’s poster, while Meilinda Tri Nur Nisa [7] analyzed the representation of terrorism through visual and symbolic signs. Similarly, Hidayah et al. [8] examined audience interpretations of terrorism, and Jordi et al, [9] studied communication patterns among terrorist group members, focusing on symbolic interactions. Widiyanto et al. [10] discussed socioeconomic inequality as a narrative context that triggers conflict. Although these studies enrich the understanding of the film’s themes and visuals, none have specifically investigated code switching in the characters’ dialogue. As discussed by Putra and Kesuma [11], the film contains complex communicative patterns that reflect social dynamics in urban Jakarta, yet linguistic aspects such as code switching remain underexplored. This study, therefore, fills that gap by examining how code switching serves as a communication strategy, a marker of character identity, and a reflection of the film’s social and emotional dynamics.

This research specifically addresses two main questions: first, what types of code switching are used by the characters in the movie “*13 Bom di Jakarta*”, and second, what functions these instances of code switching serve in their communication. The study’s objectives are to identify and classify the types of code switching and to explore their communicative purposes, such as expressing identity, clarifying meaning, or accommodating listeners. Theoretically, this research contributes to sociolinguistic studies by providing empirical evidence of code switching in modern Indonesian films. It enriches the understanding of bilingualism and language choice in media while testing established frameworks such as Poplack’s [12] classification of code switching and Appel & Muysken’s [13] theory of its communicative functions. Practically, the study benefits both audiences and filmmakers: it raises awareness of how language functions as a social marker in communication and provides a reference for screenwriters in depicting authentic multilingual dialogue and character interactions.

Theoretically, code switching refers to the alternation between two or more languages in a single conversation. Poplack [12] categorizes code switching into three types: inter-sentential switching (between sentences), intra-sentential switching (within a sentence), and tag switching (the insertion of short expressions such as “you know” or “I mean”). Meanwhile, Appel and Muysken [13] identify five main communicative functions of code switching: referential (to convey meaning more precisely), directive (to express social distance or intimacy), expressive (to reveal emotion or identity), metalinguistic (to comment on language use), and poetic (to create aesthetic or humorous effects). These frameworks explain that speakers use multiple languages not only because of proficiency but also to achieve social, emotional, or stylistic goals. Through this theoretical lens, the current research aims to reveal how the use of code switching in “*13 Bom di Jakarta*” contributes to the authenticity of dialogue, the portrayal of bilingual reality, and the construction of character identity in contemporary Indonesian cinema.

RESEARCH METHOD

Research Design

This study employs a qualitative research design with a content analysis approach to investigate code-switching in the movie *13 Bom di Jakarta* (2023, directed by Angga Dwimas Sasongko). Content analysis is used to systematically identify, classify, and analyze the types and communicative functions of code-switching in the film’s dialogues, following the theoretical frameworks of Poplack [12] and Appel & Muysken [13]. The qualitative approach is suitable for exploring the linguistic and sociolinguistic phenomena within the naturalistic context of the film’s narrative. The research was conducted during the period of March to August 2025, encompassing stages of data collection, transcription, and analysis.

Data Source and Data

The primary data source is the dialogues from the movie *13 Bom di Jakarta*, available on Netflix. The film, a high-action thriller centered on counter-terrorism and cybercrime in urban Jakarta, features multilingual interactions, primarily between Indonesian and English, reflecting the bilingual context of modern Indonesian society. The dialogues are extracted from the film’s audio and official subtitles to ensure accuracy in identifying code-switching instances.

The dataset for this study comprises a series of dialogues that exhibit instances of code switching, produced by the main and supporting characters in the film. The primary characters involved are **Karin, Damaskus, William, Agnes, Emil, Oscar, and Gita**, along with several unnamed extras portraying employees. These dialogues were transcribed verbatim from the film and then examined to identify moments where speakers alternated between two or more languages within a single utterance, sentence, or conversation.

Data Collection

The data collection process involves the following steps. First, Film Viewing and Transcription. The researcher watches the entire movie multiple times to identify dialogues containing code-switching. Dialogues are manually transcribed, focusing on instances where characters switch between Indonesian and English. Timestamps are recorded to provide context and facilitate reference to specific scenes. If official subtitles are available on Netflix, they are cross-checked to ensure accuracy in identifying English words or phrases embedded in Indonesian dialogues.

Second, Identification of Code-Switching Instances. Each instance of code-switching is noted, including the exact wording, the speaker, the scene's context, and the timestamp. A dialogue log is created to catalog all instances, ensuring comprehensive coverage of the film.

Third, Contextual Documentation. For each code-switching instance, the researcher documents the situational context, including: **Speaker**: The character's identity and their role in the narrative. **Setting**: The scene's location or situation. **Topic**: The subject of conversation. **Interlocutors**: The relationship between the speaker and the listener.

Data Analysis

The data analysis is conducted in two stages to address the research questions:

Classification of Code-Switching Types [12]

Each code-switching instance is categorized into one of three types that is, **Inter-sentential switching**: Switching between languages at sentence boundaries, **Intra-sentential switching**: Switching within a single sentence, and **Tag switching**: Insertion of short expressions or tags from English into Indonesian speech.

The classification is based on syntactic boundaries and the extent of language alternation within the dialogue. A frequency count is performed to determine the prevalence of each type, expressed as a percentage of total code-switching instances.

Analysis of Communicative Functions [13]

Each code-switching instance is analyzed to identify its communicative function, categorized as, **Referential function**: Used when an English term is more precise or lacks a direct Indonesian equivalent. **Directive function**: Used to establish social proximity or distance. **Expressive function**: Used to convey identity, emotions, or personality. **Metalinguistic function**: Used to comment on or explain language use, and **Poetic function**: Used for aesthetic or humorous effects.

The analysis considers the context (speaker, setting, topic, and interlocutors) to interpret why code-switching occurs and its intended effect. A qualitative description is provided for each function, supported by examples from the dialogues.

Tools and Techniques

This study uses three tools and techniques, including:

Coding Framework

A coding scheme is developed based on Poplack's [12] types and Appel & Muysken's [13] functions to systematically categorize data.

Data Organization

A spreadsheet or table is used to organize code-switching instances, with columns for, Timestamp, Dialogue (original text with code-switching), Speaker, Context (setting, topic, interlocutors), Type of code-switching (inter-sentential, intra-sentential, tag), Communicative function (referential, directive, expressive, metalinguistic, poetic)

Qualitative Analysis

Narrative analysis is used to interpret the sociolinguistic and cultural significance of code-switching in the film's context.

Results and Discussion

Discussion

This study successfully identified 25 examples of code-switching in the film *13 Bom di Jakarta* (2023),

which occurred in various narrative contexts, ranging from casual conversations to emergency situations. Based on Poplack's [12] theoretical framework, Table 1 shows that code-switching can be classified into three types: inter-sentence switching, intra-sentence switching, and tag switching. The results of the analysis are presented in the following tables.

Table 1 presents 25 examples of code-switching found throughout the film 13 Bom di Jakarta. Each

instance includes the speaker, the dialogue containing code-switching, and its time stamp in the film. The data show that code-switching occurs in various contexts ranging from casual, humorous exchanges to professional and high-pressure settings. Most instances involve bilingual insertion of English words or phrases into Indonesian sentences, reflecting the film's urban and multilingual atmosphere.

Table 1. Data Code Switching

Dialogue	Speaker	Time Stamp
"Transferan nya udah cair, guys!!"	Oscar	02.34
"Lu mau apa? server baru? Mau billboard?"	Oscar	02.44
"Wedding di bali boleh gak?"	Agnes	02.48
"Sorry banget harus cabut. Launch break gua udah selesai. Congratulation kalian! Sorry gua duluan yaa"	Agnes	02.58
"Pelaksana tugas deputy intelligence cyber kita ini kurang berpengalaman, bisa bahaya untuk kita pak."	Emil	09.35
"Saya lost control bu!"	Pegawai	10.55
"Back up, back up, hati-hati. Shit"	Karin	11.01
"Karin, cari tahu kenapa firewall kita bisa dibobol."	Damaskus	12.02
"Will, trending di twitter, hashtag nya robinhood. Besok bursa bakal rame nih. Buy atau sell will, kita harus standby di market open"	Oscar	13.43
"Mereka start-up, pioneers crypto exchange. Pendirinya Oscar darmawan dan William sutanto sejauh ini mereka clean slates."	Gita	14.47
"Gita, go deeper kirim langsung ke saya"	Karin	15.54
"Bitcoin nya udah dicairin. Gita masuk ke jaringan, kejar IP Address yang untuk cairin bitcoin ini. Sending, connected, go git."	Karin	20.47
"Emil, kita butuh collection ya. Jangan gegabah."	Damaskus	22.57
"Lupakan semua aturan, lupakan semua birokrasi yang kalian tahu. Kita akan aktifkan protokol yudha, approach kita yang akan menentukan hasil yang kita lakukan. Gita, kerahkan semua resource Pegasus yang kita punya."	Damaskus	35.43
"Saya harus ke istana presiden, national security brief. Kamu tangani mereka, bikin mereka berguna. Saya bisa percaya kamu?"	Damaskus	40.03
"Stop, berhenti ngambil keputusan sendiri."	William	41.27
"Dua anak itu, jadi liabilitas kita sekarang. Mereka aset kita, kamu bawa dua field officer yang kamu percaya. Bawa mereka Kembali ke indodax"	Karin	42.25
"Kalo kalian butuh orang yang ga takut mati, well calculated, bisa gerak cepet dan sayang sama kamu, siapa lagi orangnya selain aku? Lagian kalo aku pulang nungguin kabar dari kamu doang, bisa mati anxious. Dan aku gamau gagal nikah."	Agnes	49.16
"Dia gak paham Os! Kripto itu bukan mata uang doang, tapi Blockchain."	William	1.29.11
"Goblok ya! Gak bisa, Kita ini Cuma dua nerd yang lagi bangun start up"	William	1.29.44
"Di indodax, kita bagi bagi tugas. Lu bagian ambil resiko, gua bagian risk assessment. Bagian ini gua gak approve."	William	1.31.42
"Git, tugas kamu temukan server utama, nonaktifkan bom, collect data, out"	Emil	1.50.24
"Kalau mau ikut saya, gak ada ngelawan sama sekali, ya? Terus ada di belakang saya. Ngerti? Lihat ini, kokang, squeeze not pull. Ini isinya lima, be wise"	Karin	1.51.47

Dialogue	Speaker	Time Stamp
"Tim, malam ini kita bukan pasukan, kita resorator!. Kita kembalikan apa yang mereka hancurkan."	Emil	1.54.01
"Gita! Berhenti, jangan paksa saya tembak kamu. You're better than this. Kita bisa perbaiki ini gita, please."	Karin	2.12.09

Types of Code-Switching [12]

Table 2 displays the distribution of code-switching types identified in the film. The findings show that intra-sentential switching dominates with 68%, indicating that most bilingual alternations occur within a single sentence. This pattern suggests a high degree of fluency and integration between Indonesian and English, particularly for technical or professional terms such as "risk assessment," "firewall," or "launch break." Inter-sentential switching (24%) commonly occurs in commands or emotional expressions like "Go deeper" or "Back up," while tag switching (8%) includes short insertions such as "guys" and "be wise," which serve as markers of informality and solidarity. The classification of code-switching types revealed the following distribution.

Table 2. Type of Code Switching

Type Code Switching		Percentage
Intra-sentential	17	68%
Inter-sentential	6	24%
Tag switching	2	8%
Total	25	100%

Table 2 shows that Intra-sentential switching (68%) is the most dominant type, where language switching occurs within a single sentence. Examples include, "Risk assessment" (1.31.42), "Firewall kita bisa di bobol" (12.02), "Lost control bu!" (10.55), "Launch break gua udah selesai" (02.58). This indicates a high level of linguistic integration, where English terms are embedded naturally into Indonesian syntax, especially for technical or professional vocabulary.

Inter-sentential switching (24%) occurs at sentence boundaries, such as, "Go deeper kirim langsung ke saya" (15.54), "Stop, berhenti ngambil keputusan sendiri" (41.27), "Back up, back up, hati-hati. Shit" (11.01). This type is often used for emphasis, commands, or emotional expression, allowing speakers to shift tone or register.

Tag switching (8%) involves inserting short English phrases or expressions into Indonesian speech, "guys" in "Transferan nya udah cair, guys!!" (02.34), "be wise" in "Ini isinya lima, be wise"

(1.51.47). These serve as interpersonal markers of solidarity, identity, or advice.

Communicative Functions [12]

Table 3 summarizes the communicative functions of code-switching found in the film. The referential function (44%) is the most dominant, typically used when English provides more precise or technical meaning—for example, "Blockchain," "Crypto exchange," or "National security brief." The expressive function (24%) reflects emotions and identity, as in "You're better than this" or "Anxious," while the directive function (20%) appears in operational commands such as "Go deeper" and "Out." The metalinguistic (8%) and poetic (4%) functions, though less frequent, contribute significantly to the film's emotional and aesthetic depth, emphasizing character morality, tone, and dramatic effect.

The analysis of communicative functions revealed the following distribution:

Table 3. Data of Communicative Functions

Function	Frequency	Percentage
Referential	11	44%
Expressive	6	24%
Directive	5	20%
Metalinguistic	2	8%
Poetic	1	4%
Total	25	100%

Table 3 shows that referential function (44%) is the most frequent, used when English terms are more precise, technical, or lack direct Indonesian equivalents. Examples, "Blockchain" (1.29.11), "IP Address" (20.47), "Crypto exchange" (14.47), "National security brief" (40.03). These terms belong to domains such as cybersecurity, finance, and intelligence, where English is the dominant language of expertise.

Expressive function (24%) conveys emotions, identity, and personal relationships, "You're better than this" (2.12.09) – expresses emotional appeal and moral judgment, "Anxious" (49.16) – conveys psychological state more vividly than "cemas", "Sorry" and "Congratulation" (02.58) – express politeness and camaraderie.

Directive function (20%) is used to give commands or instructions, especially in operational contexts like, "Go deeper" (15.54), "Back up" (11.01), "Out" (1.50.24). These reflect military/intelligence jargon, where English enhances clarity and authority.

Metalinguistic function (8%) involves commenting on language or behavior such as, "Squeeze not pull" (1.51.47) – technical instruction with linguistic precision, "Be wise" (1.51.47) – moral advice framed in English for emphasis.

Poetic function (4%) serves aesthetic or dramatic effect like, "Kita resorator!" (1.54.01) – a neologism (likely from "restorer") used for rhetorical impact, enhancing the heroic tone of the scene.

Discussion: Sociolinguistic Implications of Code-Switching

The Bomings reveal that code-switching in 13 Bom di Jakarta is not random or merely stylistic, but a strategic linguistic practice shaped by professional identity, emotional expression, and narrative function.

Intra-sentential Switching as a Marker of Professional Competence

The dominance of intra-sentential switching reflects the bilingual competence of characters operating in high-tech and high-stakes environments. Terms like blockchain, risk assessment, and firewall are not translated because they are lexicalized in English within professional discourse. This aligns with Myers-Scotton's [14] Markedness Model, which suggests that bilingual speakers choose the language variety that is most appropriate for the social context. In this case, English is the unmarked choice for technical communication.

Moreover, the seamless integration of English into Indonesian syntax indicates that these characters belong to a globalized professional class, young, urban, and digitally literate, whose identity is constructed through multilingual fluency.

Referential Function: English as the Language of Precision and Modernity

The high frequency of referential code-switching underscores the semantic gap between Indonesian and English in specialized domains. Words like crypto exchange, Pegasus, and market open carry global connotations that are not fully captured by

Indonesian equivalents. This reflects linguistic globalization, where English serves as the default language of technology, finance, and security [15].

Furthermore, the use of English in intelligence operations (e.g., "collection", "resource", "national security brief") reinforces the ideology of modernity and professionalism. It positions the characters as part of a transnational security apparatus, aligned with global standards.

Expressive and Directive Functions: Identity and Authority

Code-switching also functions as a tool for identity construction. Characters like Agnes and William use English to express youthful, urban identities, "wedding di Bali", "anxious", "nerd", terms associated with cosmopolitan lifestyles and digital culture.

Meanwhile, authority figures like Karin and Damaskus use English in directive speech acts to assert command and urgency. Phrases like "Go deeper", "Back up", and "Out" are concise and impactful, reflecting the efficiency and discipline expected in military or intelligence operations. This supports Li's [16] observation that code-switching in formal institutions often reinforces hierarchical power structures.

Poetic and Metalinguistic Functions: Narrative and Emotional Depth

Although rare, the poetic function plays a crucial role in narrative dramatization. The line "Kita resorator!" (1.54.01) is not just a command, it is a rhetorical device that elevates the mission to a moral crusade. The use of a non-standard English word (resorator) adds dramatic flair, distinguishing the team as heroes restoring justice.

Similarly, metalinguistic expressions like "be wise" and "squeeze not pull" serve both instructional and ethical purposes, reminding characters (and viewers) to act wisely under pressure. This shows that code-switching can carry moral and philosophical weight, not just linguistic or functional value.

CONCLUSION

Based on the results of research on the phenomenon of code-switching in the film "13 Bom di Jakarta" (2023), it can be concluded that the use of code-switching by the characters is not something that

occurs randomly or merely as a style of language, but rather a strategic and functional linguistic practice, which is used for various communicative purposes in social, professional, and emotional contexts.

First, in terms of the types of code-switching based on Poplack's classification [12], it was found that, Intra-sentential code-switching was the most dominant type (68%), in which English elements were inserted into an Indonesian sentence. This type indicates a high level of linguistic integration, particularly in the fields of technology, finance, and security, where English terms have become part of professional vocabulary.

Inter-sentential code-switching (24%) is used primarily for commands, emotional expressions, or specific emphasis at the end or beginning of a sentence. Tag switching (8%) appears in the form of short word or phrase insertions such as “guys” or “be wise,” which serve as markers of social solidarity or interpersonal expression.

Second, from the perspective of communicative function based on Appel and Muysken's theory [11], code-switching in this film has five main functions. The referential function (44%) is used most frequently, particularly in the delivery of technical terms such as firewall, blockchain, or IP Address, indicating that English is considered more appropriate and accurate in a professional context. The expressive function (24%) is used to express emotions, identity, or character personality. For example, the phrase “you're better than this” is used to show emotional closeness and moral influence.

The directive function (20%) is found in operational commands such as “go deeper” or “back up,” which affirm positions of power and authority in military and intelligence contexts. The metalinguistic function (8%) is used to explain the meaning of actions or language itself, as in the sentence “squeeze not pull.” The poetic function (4%), although the least frequent, plays an important role in creating a dramatic atmosphere, as in the phrase “we are the restorers!” which is used rhetorically to boost the morale and moral awareness of the characters.

Third, sociolinguistically, the results of this study reveal that code-switching in the film *13 Bom di Jakarta* reflects the identities of the characters as part of an urban, professional, and educated society, accustomed to operating in a bilingual environment. English is used not only as a means of

communication, but also as a marker of social status, professional expertise, and as a tool for building character and emotional dynamics.

Fourth, this code-switching phenomenon also shows the influence of linguistic globalization, in which English plays a dominant role in the fields of technology, business, security, and popular culture. This is in line with Crystal's [15] view that English has become a global language that has expanded its communicative role in various areas of life, including in film media.

Fifth, in a narrative context, code-switching serves to enrich character development and plot. By using two languages, the film successfully represents the complexity of contemporary bilingual Indonesian social reality, especially in areas that intersect with the international and digital worlds.

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