

ANALYSIS OF CODE MIXING IN THE FIRST EPISODE OF THE SERIES *PRIVATE BODYGUARD* (2024)

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Abstract

This study analyzes code mixing patterns and functions in the first episode of the 2024 series *Private Bodyguard*. Code mixing, a notable sociolinguistic phenomenon, involves speakers switching between languages in conversation. The research aims to understand language dynamics in a broader social context and the role of code mixing in contemporary media. Employing a qualitative approach, data was collected from dialogues in the series via the Viu streaming platform. The study categorizes code mixing based on Muysken's typology: insertion, alternation, and congruent lexicalization. The analysis found eighteen instances of code mixing. Insertion was the most common type (8 examples), reflecting English's influence on young Indonesians exposed to global culture. Alternation occurred seven times, proving comfortable bilingual switching to emphasize or express emotions. Congruent lexicalization (3 examples) showed seamless integration of words with similar grammatical structures. This study highlights the dynamic interaction between language, culture, and society in Indonesia.

Keywords: *Code Mixing, Sociolinguistics, Insertion, Alternation, Congruent Lexicalization*

1. INTRODUCTION

One of the linguistic phenomena that is commonly encountered today is code mixing. Code mixing occurs when speakers switch between one language and another in a conversation or discourse (Yuliana, 2015). Code mixing has attracted significant attention in sociolinguistic studies. This practice is very common in multilingual societies, where individuals often navigate multiple linguistic identities (Kipchoge, 2024). This study will analyze the complexity of code-mixing using functional theory, with a focus on Carol Myers-Scotton's (1993) framework. This approach will help identify the

motivations and structural patterns behind these linguistic choices. The emergence of global media, including television series, has further increased the visibility of code mixing, as characters often switch languages to reflect their cultural backgrounds and social contexts.

The series *Private Bodyguard*, released in 2024, is an interesting case study for analyzing code mixing due to its diverse cast and multicultural setting. The selection of the first episode was based on its role as an introduction to the main characters and their diverse linguistic backgrounds. It provides rich initial data from communicative

interactions, where code-mixing occurs naturally as the characters build new relationships and social dynamics. This episode also provides unique insights into the early function of code-mixing in shaping character identities and setting the social tone. The first episode of the series presents rich linguistic interactions that are not only entertaining but also provide insights into character identities and existing social dynamics. By examining examples of code mixing in this episode, we can explore how language choices reflect inter-character relationships, cultural affiliations, and the broader social implications of bilingualism.

This study aims to analyze the patterns and functions of code mixing in the first episode of *Private Bodyguard*. This study focuses on the patterns and functions of code-mixing in the first episode of the series “Private Bodyguard.” The main object of analysis is the transcript of dialogues and verbal interactions between characters that show examples of code-mixing, such as the insertion of words, phrases, or clauses. These examples will be systematically analyzed using the Myers-Scotton functional approach. The aim is not only to identify structural patterns but also the motivations behind them, such as identity formation, emotional expression, or topic shifts. Through a qualitative approach, the author identifies the contexts in which code mixing occurs, the languages involved, and the motivations behind these linguistic choices. This study aims to fill a gap in the literature on code-mixing in global media, particularly in the context of Indonesian sociolinguistics. By focusing on popular Indonesian television series, this study will provide valuable insights into how

multilingualism is depicted and utilized in popular culture.

Ultimately, it will enrich our understanding of the role of code-mixing in shaping audience perceptions of identity and the social dynamics of modern, diverse societies. The contributions of this research will deepen our understanding of code-mixing as a powerful tool for communication in everyday interactions and media representation.

2. LITERATURE REVIEW

Sociolinguistics is the study of the relationship between language and society (Holmes, 2013). It examines how social factors influence the way we use language, and conversely, how language shapes social interaction. In this field, bilingualism (the ability to use two languages) and multilingualism (the ability to use more than two languages) are key areas of focus, given that most of the world's population is multilingual (Mulyani, 2017).

In societies where multiple languages coexist, individuals often become part of diverse language communities. These are groups of people who share a mutual understanding of language use, norms, and interpretation. In this rich linguistic context, code-mixing appears as an intriguing sociolinguistic strategy. Code-mixing is the seamless blending of two or more languages in a single conversation or utterance (Siahaan et.al, 2022). It is not merely a random mixing of words, but rather a structured and deliberate linguistic choice. Code-mixing reflects the complex interaction between identity, social interaction, and cultural adaptation in a multilingual environment.

Code-mixing, defined as the combination of two or more languages within a single conversation, is a major

focus in sociolinguistic research, especially in multilingual societies where people switch languages easily (Dewirahmadanirwati et al., 2024). This dynamic language strategy highlights the complexity of identity, social interaction, and cultural adaptation. This language blending is not only interesting but also an important communication tool that reflects the lives of its speakers in today's increasingly connected world.

The various types of code-mixing proposed by Muysken provide a basis for understanding how languages interact in different situations. Muysken divides code-mixing into three types: insertion, alternation, and congruent lexicalization. Insertion involves adding foreign words or phrases into the structure of the original language, often with adjustments to local norms (Wulandari et al., 2021). In this type, speakers combine other languages while maintaining the authenticity of their own language. The second type, alternation, involves checking the grammatical compatibility of languages when switching between them. This type demonstrates how structural alignment influences the fluency of code-mixing (Ikhsani, 2013). The third is congruent lexicalization, congruent lexicalization occurs when speakers use words from both languages that have similar grammatical structures, resulting in a smoother blend (Yudita, 2025). This typology is important for analyzing the language strategies used by characters in stories, such as in the Indonesian series *Private Bodyguard*.

Code-mixing also plays a significant role in identity formation and cultural exchange. When speakers are in various social contexts, their language choices often reflect their identities (Waris, 2012). Code-mixing helps individuals express diverse

identities in a globalized world. This is particularly relevant in media, where characters reflect the complexity of modern society through their language choices. The use of multiple languages in dialogue not only enhances communication but also reflects the cultural dynamics within the story.

The impact of globalization on language use is also significant. As cultural exchange becomes more common, the blending of different language elements becomes a natural response to a complex environment. Taptiani et al. (2024) argue that code-mixing reflects ongoing cultural identity negotiations, as speakers use various language sources to express their experiences and perspectives. This phenomenon is particularly evident in contemporary Indonesian society, where interactions between Indonesian and English reflect broader social changes and cultural adaptations.

While thousands of sociolinguistic studies have explored code-mixing across various contexts, this research distinguishes itself by focusing specifically on the Indonesian series *Private Bodyguard*. Earlier studies on code-mixing in Indonesian media have often concentrated on films or everyday conversations, leaving a gap in the systematic analysis of code-mixing within the specific narrative and character dynamics of popular Indonesian web series. This study offers a novel contribution by applying Muysken's typology to analyze the specific types and functions of code-mixing employed by characters in *Private Bodyguard*, thereby offering fresh insights into how code-mixing constructs identity and eases cultural exchange within this media format.

Theoretically, this research aims to deepen our understanding of the relationship between language, culture,

and society in the modern era, particularly within the context of rapidly evolving digital media. It will explain how language functions as a living and adaptive entity, reflecting the realities of its speakers' lives and the dynamics of communication in an increasingly interconnected world. Practically, this study offers valuable insights into content creators, scriptwriters, and linguists interested in the authentic portrayal of multilingual communication in media. The findings can inform the development of more linguistically nuanced and culturally resonant narratives, enhancing the realism and relatability of characters in future productions. Moreover, it contributes to the broader field of sociolinguistics by offering a detailed case study that can serve as a reference for future research on code-mixing in similar contexts.

Several studies have investigated code-mixing in various Indonesian contexts, laying the groundwork for this research. For instance, Dewirahmadanirwati et al. (2024) highlight the prevalence of code-mixing in multilingual Indonesian societies, emphasizing its role as a dynamic language strategy. Wulandari et al. (2021) have explored insertion as a type of code-mixing, demonstrating how foreign words are integrated while maintaining the authenticity of the original language, often with local adjustments. Ikhsani (2013) delved into alternation, emphasizing the importance of grammatical compatibility when switching between languages and how structural alignment influences the fluency of code-mixing. More recently, Yudita (2025) examined congruent lexicalization, illustrating how speakers utilize words from both languages with similar grammatical structures to achieve a smoother linguistic blend.

Furthermore, Waris (2012) underscored the connection between language choices and identity formation in various social contexts, a concept central to understanding the motivations behind code-mixing. Lastly, Taptiani et al. (2024) provided insights into the impact of globalization, arguing that code-mixing reflects ongoing cultural identity negotiations as speakers blend language elements to express their experiences. These previous studies collectively establish the significance of code-mixing as a linguistic phenomenon and provide a robust foundation for the current investigation into the Private Bodyguard series.

3. RESEARCH METHOD

This study employs a descriptive qualitative approach to analyze code-mixing in the dialogue of the first episode of Private Bodyguard (2024). Data were collected through non-participant observation: the researcher watched the episode repeatedly to find and record all instances of code-mixing, noting both the utterances and their narrative context.

The data were analyzed using thematic categorization, grouping code-mixing examples by type (e.g., interlingual mixing, situational use) to reveal patterns and functions. Findings are presented descriptively, supported by direct quotes and contextual explanations, to explore how code-mixing reflects the characters' upper-middle-class socio-economic background and bilingual communication norms.

The approach aligns with standard practices in sociolinguistics and discourse analysis, prioritizing empirical observation and thematic grouping over specific theoretical models (e.g., Gumperz or Myers-

Scotton), which are unnecessary at this descriptive level.

4. RESULT AND DISCUSSION

Based on the analysis of the first episode of the series *Private Bodyguard*, the types of code mixing proposed by Musyken in Poplack & Walker (2015) insertion, alternation, and congruent lexicalization are clearly illustrated with examples drawn directly from the dialogues, highlighting how Indonesian and English intermix in natural communication.

4.1 Insertion

Insertion involves adding language elements from one language into another, particularly when English words or phrases are integrated into Indonesian sentences, often with morphological adaptation. This type dominates the observed data with eight instances, showing its prevalence.

Datum 1 (Original)

Fely: “**Order**annya seperti biasa pak?”

Pak Johan: “Oiyadong (mengangguk)”

Datum 1 (English)

Fely: "The usual order, sir?"

Mr Johan: "Yes, of course." (Nod)

In this conversation, the first speaker or Fely says to Mr. Johan who is a loyal customer that Fely serves, “*Orderannya seperti biasa pak?*” when making sure what Mr. Johan wants to order for him to eat. The language used is mixing Indonesian with English, namely the word “order” which means “*pesanan*” in Indonesian. This is included in the insertion type code mixing because the word “order” comes from English and is used in the Indonesian context. With the addition of the suffix “-an” to the word ‘order’ forms the word “*orderan*,” which is a

more specific form in Indonesian. This shows that first speakers not only use foreign words directly but also adapt them into the morphological structure of Indonesian.

Datum 2 (Original)

Pak Johan: “*Eum fel... gimana??*”

Fely: “*Eum hari ini **meetingnya** sama siapa pak?*”

Datum 2 (English)

Mr Johan: "Um, Fel... how is it?"

Fely: "Um, who are you meeting with today, sir?"

In this conversation, the first speaker, Mr. Johan, is asking the second speaker, Fely, with a tone of ensuring something. Fely, who responds to Mr. Johan's question, answers with the sentence “*Eum hari ini **meetingnya** sama siapa pak?*” which shows that she wants to confirm other things related to Mr. Johan to answer the question. This sentence mixes Indonesian and English. The English word used to mix these languages is the word “meeting,” which is often used in the context of business, organizations, or formal meetings. This is included in the insertion type because of the insertion of the word “meeting” into the Indonesian sentence which shows the language mixing between Indonesian and English. The use of English shows the influence of English in daily communication, especially among professionals or in environments exposed to global culture.

Datum 3 (Original)

Fely: “*Mending Rambutnya di sisir ke kanan, terus dibiarkan jatuh, biar lebih **casual***”

Datum 3 (English)

Fely: "It's better to comb your hair to the right and let it fall naturally, so it looks more casual."

In this dialog example, Fely is giving advice to her interlocutor. This dialog example uses English to interfere with Indonesian, namely the word "casual," where the word "casual" is kept in its original form without being changed, and serves to provide a more specific nuance about the type of clothing in question. This dialog example is included in the code-mixing insertion type because of the insertion of the word "casual" in English into the Indonesian dialog which is used to soften or strengthen the request or command.

Datum 4 (Original)

Pak Johan: "*Gapapa kok fel, saya tuh senang bgt selalu dapat **inputan** yang bagus dari kamu*"

Datum 4 (English)

Mr Johan: "It is all right, Fel. I am always happy to get good input from you."

In this context, the speaker explains about the change of the word "input" from English to "inputan" in Indonesian. This process reflects the ability of Indonesian to adopt foreign vocabulary and integrate it into its morphological structure. Thus, the new term "inputan" appears as a noun denoting a result or process, which is relevant and easily understood in modern contexts. This is referred to as the code-mixing insertion type because of the insertion of English words in Indonesian dialog. This phenomenon shows how Indonesian can adapt and evolve along with the influence of

foreign languages, creating terms that suit current communication needs.

Datum 5 (Original)

Hema: "*Kan udah tau peraturannya, gaboleh parkir disini, ini area **drop off** bukan area parkir*"

Datum 5 (English)

Hema: "You already know the rules, you can't park here, this is a drop-off area, not a parking area."

In this data, the phrase "drop off" when translated into Indonesian means an area for dropping off passengers without parking. This term shows that there is foreign vocabulary that is more specific to transportation than Indonesian itself. The phrase "drop off" itself does not interfere with the structure of Indonesian sentences; rather, it follows Indonesian grammar. This proves the flexibility of language and the ability of its speakers to convey information more easily. The phrase "drop off" falls under the category of code-mixing insertion, as it is inserted into an Indonesian sentence, showing a blend of English and Indonesian. This illustrates how speakers can combine elements from both languages to enrich communication and explain concepts that may not have direct equivalents in Indonesian.

Datum 6 (Original)

Raga: "*Siapa lo? Cewe **random**? Hampir kan? Gak sampe kecelakaan*"

Datum 6 (English)

Raga: "Who are you? Some random girl? Almost, right? Not an accident."

In this case, the use of the English word "random" gives the conversation a modern feel. The use of this word shows that the speaker has adopted foreign vocabulary that is relevant in everyday contexts. The speaker uses

their ability to seamlessly blend English and Indonesian without altering the existing grammar. The use of the word “random” falls under the category of code-mixing insertion, as it is inserted into an Indonesian sentence, showing a blend of English and Indonesian. This proves how speakers can enhance communication by using proper foreign vocabulary, thereby making the conversation livelier and in line with contemporary developments.

Datum 7 (Original)

Alin: “.... ya jadi bisa dibilang mereka beneran **prince** disekolah ini, iya kan?”

Datum 7 (English)

Alin: “....so you could say they're really the prince of this school, right?”

If translated into Indonesian, the word prince means “*pangeran*.” The use of the word “prince” in this conversation shows that the speaker is using a foreign term to describe a status or character at school. This makes the meaning of the sentence clearer and more proper to hear. Despite the presence of the English word, the sentence structure still follows Indonesian grammar, reflecting the speakers' ability to incorporate English elements well in daily conversation without changing the existing way of delivery. The word “prince” is a type of code mixin insertion because it is inserted into Indonesian sentences to add a modern and international feel, while also making it easier to convey meanings that are widely known in foreign languages. This shows how speakers use foreign terms to make messages easier to understand and sound more modern in everyday communication.

Datum 8 (Original)

Pak Johan: “Saya ingin **officially** memperkenalkan mereka sama kamu”

Datum 8 (English)

Mr Johan: “I want to officially introduce them to you.”

The word “officially” is categorized as code mixing because when translated into Indonesian, it means “*secara resmi*.” The use of the word “officially” is included in the code-mixing insertion type because of the insertion of the term into the Indonesian sentence, which shows language mixing between English and Indonesian. This illustrates how speakers can enrich communication by using relevant foreign vocabulary, thus making the conversation more dynamic and by the desired formal context.

4.2 Alternation

Alternation occurs when speakers switch between Indonesian and English within a sentence or conversational turn, maintaining the grammatical structure of each language. Seven such instances were noted, illustrating comfortable bilingual switching.

Datum 9 (Original)

Pak Johan: “okey okey okey **that’s nice input, thank you** ya Fely”

Datum 9 (English)

Mr Johan: “okay okay okay that’s nice input, thank you Fely”

In this case, the dialog excerpt uses the English phrases “that's nice input” and “thank you” in the middle of a sentence that is mostly in Indonesian. This switch shows that the speaker is comfortable using both languages interchangeably, which often happens in everyday conversation to express ideas

or feelings more clearly. Although there are phrases from English, the sentence structure still follows Indonesian grammar, reflecting the speaker's ability to switch between the two languages smoothly. The use of the phrases “that's nice input” and “thank you” is included in the type of code-mixing alternation because speakers switch from one language to another in one sentence or conversational context.

Datum 10 (Original)

Manager Resto: “(tertawa) engga...**surpriseee!** Bapak salah sangka ini. Fely gimana berhasil **surprise** ibu? Ibu kan pura-pura marah. **Happy Birthday** Fely!”

Datum 10 (English)

Restaurant Manager: “(laughing) No... surprise! You are wrong, sir. How did you manage to my surprise, Fely? I pretended to be angry. Happy Birthday, Fely!”

In the data, the use of the words or phrases “surpriseee” and “Happy Birthday” in conversation is classified as alternation code mixing because these words or phrases are easier to convey expressions and enrich communication. Typically, speakers who are fluent in two languages often feel more comfortable using both languages in one sentence, or sometimes speakers may not find the right word in one language and therefore use another language to convey their meaning clearly.

Datum 11 (Original)

Jordan: “Raga, **come on**”

Datum 11 (English)

Jordan: “Raga, **come on**”

In this data, in the earlier conversation, the characters were using Indonesian, but when Jordan called his brother by his name and followed it with the words “come on,” this indicated a code-mixing type of alternation. This shift shows that Jordan feels more comfortable using two languages, which also indicates that the character comes from a family that often interacts using foreign languages, both at home and at school.

Datum 12 (Original)

Jordan: “**Just let it go** Raga, bentar lagi udah mau masuk kelas”

Datum 12 (English)

Jordan: “Just let it go, Raga. It is time for class.”

In this data, Jordan uses the English phrase “just let it go,” which is then followed by the Indonesian sentence “bentar lagi udah mau masuk kelas.” This sentence contains code mixing of the alternation type because the speaker combines two languages to convey the message more expressively. In addition, the use of two languages illustrates that the speaker comes from a family that is accustomed to using foreign languages in their daily conversations.

Datum 13 (Original)

Hema: “**Thank you**, udah bantuin gue tadi,”

Datum 13 (English)

Hema: “Thank you for helping me earlier.”

In the data presented, Hema begins a sentence with the phrase “Thank you” in English, which then switches to the Indonesian phrase “udah bantuin gue tadi. This is an example of alternation code mixing, which occurs when the

speaker switches from one language to another within a single sentence. This type of code mixing demonstrates the speaker's comfort in using two languages simultaneously and shows their ability to adapt in communication.

Datum 14 (Original)

Chloe: “.... gue minta lo jauh jauh dari gue, **stay away from me**, anggap aja kita gapernah kenal.”

Datum 14 (English)

Chloe: “.... I want you to keep your distance from me, stay away from me, just pretend we never knew each other.”

In the above data excerpt, Chloe begins her sentence in Indonesian and then switches to the English phrase “stay away from me,” which translates into Indonesian as “jaga jarak denganku.” After that, the speaker switches back to Indonesian. This shows that the use of the English phrase emphasizes the speaker's request. By using two languages, the speaker can convey which is more complex and reflects the depth of emotion.

Datum 15 (Original)

Pak Johan: “dan perkenalkan...**boys!**
Anak – anak saya”

Datum 15 (English)

Mr Johan: “And introducing... boys! My children.”

In this case, Mr. Johan uses Indonesian to greet and introduce his children but suddenly switches to English with the word “boys!” to refer to his children. This switch is an example of code-mixing alternation, where the speaker switches from one language to another in one sentence. This phenomenon reflects the speaker's ability to combine elements from both

languages effectively, to express ideas or feelings more precisely and interestingly, as well as adding nuance to social interactions.

4.3 Congruent Lexicalization

Congruent lexicalization mixing happens when two languages share grammatical structures allowing near-free insertion of words from each language with seamless integration (Andhina & Yudita, 2025). Although less frequent with three examples, these instances prove lexicalization borrowing of culturally relevant English terms.

Datum 16 (Original)

Pak Johan: “**okey okey okey...**”

Datum 16 (English)

Mr Johan: “okay okay okay...”

In this case, when Pak Johan says “okey okey okey,” he is using the repetition of a familiar word in Indonesian. The word “okey” itself comes from the English “okay,” which shows that foreign vocabulary has been adopted into Indonesian. This phenomenon belongs to the congruent lexicalization type of code mixing, where elements from English are integrated into the structure of Indonesian without changing the original meaning. This reflects the ability of Indonesian to accommodate and adapt foreign vocabulary, thus creating expressions that are relevant and easily understood in the context of everyday communication.

Datum 17 (Original)

Shania : “Raga kakak pertama, dia pernah ganaik kelas tapi bukan karena dia oon justru karena terlalu smart banget, bisa baca peluang, yang lagi sibuk banget dengan kerja

influencernya yang lagi **on the top**, yaitu **influencer** otomotif, yang **followersnya** lagi banyak banget sekarang, gue sih kurang ngerti soal otomotif jadi mobil kurang keren buat gue tapi cowo yang keren ya kaya Raga”

Datum 17 (English)

Shania: “My older brother, Raga, skipped a grade, but not because he was slow, but because he was too smart. He could see opportunities. He is busy with his influencer work, which is at the top right now, namely automotive influencer, who has a lot of followers right now. I do not really understand automotive stuff, so cars are not that cool to me, but a cool guy is like Raga.”

In this case, the words “influencer,” “on the top,” and “followers” belong to the congruent lexicalization type of code mixing because these terms are commonly used vocabulary in the context of social media and marketing, which have no direct equivalent in Indonesian. Shania uses these terms to describe Raga's profession and popularity in a way that is more proper and relevant in modern conversational contexts.

Datum 18 (Original)

Shania: “Helga itu yang barusan nabrak lo, **gamers** sejati, banyak banget cewe cewe yang ngedektin dia tapi tetep aja milihnya **game**. Satu lagi, ngejailin orang. Kalo Naviro, dia anak terakhir, dia itu paling ngerti banget cara ngejaga **fans** nya, si paling **friendly**.”

Datum 18 (English)

Shania: “Helga is the one who just hit you, true gamers. Lots of girls are interested in her, but she still chooses gaming. One more thing, she likes to tease people. As for Naviro, he is the

youngest, and he really knows how to take care of his fans. He is the friendliest one.”

The words “gamers,” “game,” “fans,” and “friendly” in the data are categorized as congruent lexicalization code mixing because these words are part of the general vocabulary that describes the context of pop culture, social media, and entertainment. These words have become part of everyday language. These words also do not have direct equivalents or precise translations in Indonesian, which is a characteristic of congruent lexicalization code mixing.

Table 1. Number of Code-Mixing Types Used in the First Episode of *Private Bodyguard Series*

<i>Types</i>	<i>Amount</i>
<i>Insertion</i>	8
<i>Alternation</i>	7
<i>Congruent Lexicalization</i>	3
<i>Total</i>	18

The table shows that insertion is the most common type of code-mixing found in the data, with eight cases. This figure reflects the dominance of English in the everyday conversations of young Indonesians, who are increasingly familiar with global culture. The tendency to use insertions shows the flexibility of Indonesian in adapting foreign words, which are often changed to conform to Indonesian language rules. This shows that Indonesian continues to evolve and accept influences from other languages, particularly English.

Furthermore, alternation was found in 7 cases. This number shows that speakers tend to switch between languages to emphasize something or express emotions more strongly. This shows a conscious choice by speakers to use another language to achieve a specific communicative effect, such as

to reinforce a message or show bilingual identity.

Finally, congruent lexicalization elements were found in three cases. This number shows a deeper level of cultural integration, where elements from two languages are used within the same grammatical framework. This finding implies that there are a deep understanding and acceptance of both languages, enabling the formation of smooth constructions without violating grammatical rules.

In general, these findings highlight that insertion is the most dominant code-mixing strategy, showing the active adaptation of Indonesian to English elements. Nevertheless, alternation also occurs quite often, underscoring the expressive and emphatic functions in code-mixing communication. Meanwhile, the lesser occurrence of congruent lexicalization may show that deep structural integration is not yet as common as word adaptation or language switching. Overall, this study proves the dynamic use of two languages, where many elements of English are incorporated into Indonesian. This reflects the influence of globalization, pop culture, and media on language use, as well as the social and communicative functions of code-mixing in contemporary Indonesian society (Sinaga, J. N. et al., 2023).

5. CONCLUSION

This study found 18 instances of code-mixing in the first episode of *Private Bodyguard* (2024), divided into three types: eight cases of insertion, seven of alternation, and three of congruent lexicalization. Insertion was the most common, showing how English words are often mixed into Indonesian speech—especially among people influenced by global culture.

This suggests that bilingual speakers comfortably blend languages to communicate in more expressive and dynamic ways. The series' multicultural setting provided rich examples of how code-mixing reflects characters' identities and social relationships. Overall, the study helps us understand how language mixing in media mirrors real-life communication and shapes how audiences perceive identity and social interaction. Future research could explore code-mixing in other shows or social contexts to further deepen our understanding of language use in today's multilingual society.

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