

CODE MIXING USED BY ONE-PIECE ANIME LOVERS ON SOCIAL MEDIA COMMENTS

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ABSTRACT. Code mixing is a common practice in communication both in formal or informal situations. The use of code mixing is not only limited to everyday oral conversations, nowadays, code mixing can also be found in posts of comments on social media. The study analyses the code mixing used by One Piece anime lovers on social media. This is a descriptive quantitative study gathered data from the comments uploaded by the anime lovers on social media namely YouTube, Instagram, and TikTok. The data gathered were analysed by using Muysken's theory (2000) for the types of code-mixing and Hoffman's theory (1991) for the reasons of code mixing. The results showed that in the One-Piece anime lovers' community on social media, the most dominant type of code mixing used is insertion and the reasons for using code mixing are to talk about particular topic and creating familiar interactions in conversations only. Social factors that influence the use of code mixing include fan age demographics, trends, and language style. In addition, code mixing is also used to facilitate the understanding of a word context.

Keywords: Code mixing; One Piece *Anime*; social media

ABSTRAK. *Campur kode adalah praktik umum dalam komunikasi baik dalam situasi formal maupun informal. Penggunaan campur kode tidak hanya terbatas pada percakapan lisan sehari-hari, saat ini, campur kode juga dapat ditemukan dalam posting komentar di media sosial. Studi ini digunakan untuk menganalisis campur kode yang digunakan oleh pecinta anime One Piece di media sosial. Penelitian ini merupakan studi deskriptif kuantitatif di mana data diambil dari komentar yang diunggah oleh pecinta anime One Piece di media sosial yaitu YouTube, Instagram, dan TikTok. Jenis campur kode yang digunakan dianalisis dengan teori Muysken (2000) sedangkan alasan penggunaan campur kode dianalisis menggunakan teori Hoffman (1991). Dalam komunitas pecinta anime One-Piece di media sosial, jenis campuran kode yang paling dominan digunakan adalah sisipan dan alasan untuk menggunakan campur kode adalah untuk berbicara tentang topik tertentu dan menciptakan interaksi yang akrab dalam percakapan. Faktor sosial yang mempengaruhi penggunaan code mixing diantaranya adalah usia penggemar, trend, dan gaya bahasa. Selain itu, campur kode juga digunakan untuk memberikan pemahaman mengenai konteks kata.*

Kata Kunci: *Campur kode; Anime One Piece; Media sosial*

INTRODUCTION

Language is the primary means of communication used by humans all over the world (Ahmad & Singla, 2022). Language is a very important tool of communication because without language humans cannot communicate properly, language also has a function as the special feature from the social existence (Karimah, 2021). Nevertheless, not everyone speaks the same language or dialect. The differences in distance between countries and cultures lead to the diversity of languages in the world. The closer it gets, the more it resembles the language used. The impact of the advancement of technology and the presence of globalization, information about languages from other parts of the world is becoming easier. People can easily learn foreign languages through digital platforms like YouTube and other social media like Instagram, Facebook, and TikTok. The ease of access to information and knowledge about foreign languages causes a person to know or master more than one foreign language. Learning foreign languages can also be done through a variety of media, one of which is through animated films. KBBI VI Daring (2016) defines animation

as a television show or film consisting of a series of images or paintings that are mechanically moved electronically so that they appear to be moving on a screen. Animation films that capture much of the attention of the Indonesian public are animations from Japan or which are often referred to as the term *anime*. A famous Japanese *anime* whose fans from young to mature are one piece.

One Piece is one of the top-ranked *anime* (Livechartme, 2023). According to Accelerator, n.d. One piece is a Japanese *anime* adaptation of the manga entitled "One Piece" illustrated by Eiichiro Oda or known as "Oda *Sensei*". One-Piece series tells the adventures of Luffy, the captain of a straw-hat pirate and his friends crossing the Grand Line (Ocean in One Piece World) in search of the treasure of a one Piece and becoming the king of pirates. One piece provides an interesting story to watch but has many plot twists so it is hard to guess the way the story goes. In the *anime* version, the voice fillers use Japanese and there will be subtitles translated into English or the respective language of the country.

The effect of the use of the Japanese language used by the voice fillers in the *anime* series indirectly made the fans of the One-Piece *anime* series to know

a few Japanese words. In this case, there is often a phenomenon of code mixing in one piece anime lovers in Indonesia that is applied in comments on social media. The code mixing used is a mixture of Indonesian, English, and Japanese. A person who knows or masters more than one foreign language often uses code mixing when speaking to his or her counterpart. Code mixing itself is one of the phenomena in which the speaker will use or combine two or more languages when talking.

Muysken (2000) classifies code mixing into three types: insertion, alternation, and congruent lexicalization. (Muysken, 2000) defined that in various bilingual environments, these three categories are restricted in distinct ways. This accounts for a large portion of the variance in mixing patterns observed. There are several reasons for using code mixing from one language to another, and these will be considered. The reason that code mixing occurs in the community is because the speaker knows that the use of either of two languages has value in terms of the benefits and costs that accrue to the user. In terms of potential rewards, the speaker selects a “middle road” and decides to employ both languages in a single discourse. Hoffman (2014) stated several reasons why people mix languages, namely: (1) talking about particular topic, (2) quoting somebody else, (3) being solidarity, (4) interjection, (5) repetition used for clarification, (6) intention of clarifying, (7) express group identity.

Every language has a code—a system of letters, words, numbers, or other symbols that are used in place of other letters, words, or other symbols. Code-mixing is one of the various types of codes (Sutrisno & Ariesta, 2019). Code mixing is common practice in communication. It is referred to as multilingualism and bilingualism. However, occasionally a speaker uses code mixing without being aware of it. As an illustration in everyday life when someone is talking to his or her partner and use code mixing in Bahasa Indonesia-English likes “*Mereka itu couple goals banget*” or “*Happy birthday ya, semoga panjang umur and wish you all the best*”. Without realizing it, many people are already using code mixing when speaking. The most common type of code mixing among Indonesians is the combination of Bahasa Indonesia and English. Code mixing can be used in a variety of media, from printed to electronic, including comic books, novels, newspapers, magazines, television broadcasts, radio broadcasts, printed and electronic advertisements.

Even for anime fans in general, they can use code mixing in three different languages. Here several examples of YouTube (Netflix, 2023) comments that used code mixing in Bahasa Indonesia-Japanese-English.

(1) @Arad: “*ternyata benar ekspektasi nakama. Awakening Luffy, apapun yang dipegang Luffy jadi karet/ lentur*”.

(It turns out friends’ expectations were correct. Awakening Luffy, whatever Luffy holds becoming rubber/elastic)

(2) @MuhamadRohman: “*keren ya sound luffy pas narik petir, kek suara haki*”.

(It’s awesome, Luffy’s sound when he summons lightning, like the sound of mysterious power)

From the previous example, it is common that code mixing used in formal and informal situations. Based on the code-mixing phenomena, the researcher is intended to identify the code mixing used by the One-Piece anime lovers from Indonesia described in their comments on social media.

METHOD

The study used descriptive quantitative method. It is regarded as the suitable methodology since the researcher wanted to comprehend the linguistically distinctive terms or linguistic codes that are unique to the culture of One-Piece anime lovers.

The data were taken from the comments uploaded by the anime lovers on social media namely YouTube, Instagram, and TikTok. The reason for choosing the three social media platforms is that each of them is a short video-based service provider platform. Comments from One Piece anime lovers will be easily found on those three social media platforms.

The comments that contain code mixing will be captured. The researcher limited the data collected by taking 10 comments from each social media platform that contained code mixing elements. The data collected will be classified and analyzed based on the kinds or types of code mixing. The data are analyzed by using Muysken’s theory for the types of code-mixing. In collecting the data, the researcher used some steps, namely: 1) Finding some videos about One Piece from YouTube, TikTok, and Instagram. 2) Selecting the comments that uploaded in each video. 3) Classifying the comments. 3) Identifying the code mixing that found from the comments. 4) Analyzing the code mixing from the comments. The data was taken from the survey questionnaire to obtain information about the reason why code mixing was used. The data are analyzed by using Hoffman’s theory for the reasons of code mixing.

RESULTS AND DISCUSSION

The study took a phenomenon of code-mixing language observed among Indonesian One-piece anime lovers who post comments on social media such as YouTube, TikTok, and Instagram. According

to the data gathered, the sender of the comments uses three codes: Bahasa Indonesia, English, and Japanese. Totally, there were 30 comments documented and analyzed by the researcher.

1. Types of Code Mixing on Social Media Comments

The comments that used for data were selected randomly and it must be contains of code mixing in three different types: insertion, alternation, and congruent lexicalization that introduced by (Musyken, 2000). The main language used was Indonesian, which was then supplemented with words, phrases, and sentences from English and sometimes Japanese. The sender uses a code mixing in the comment at different times and dates.

Table 1. Types of Code-Mixing Analysis

No	Utterances	Types of Code Mixing		
		Insertion	Alternation	Congruent Lexicalization
<i>Youtube</i>				
1	Please lama banget hari minggu ihhh	√		
2	Nice. wait for next episode.. mantappp		√	
3	tetep kalah bos haki luffy level up. tetep bisa disentuh oleh haki			√
4	Mau secepat apapun kizaru bkl useless d hadapan user mastered haki			√
5	This cadangan makanan time	√		
6	Haki shank terlalu over power			√
7	Gila sih keren konten manga nya. Atu spoiler y.			√
8	Sebelum time skip kenapa gue gak melihat haki hitam.	√		
9	Keren teorinya, semoga endingnya tidak seperti yang di teorikan agar kita bisa menikmati ending out of the box.		√	
10	Speechless banget... Teorinya rapih dan masuk akal.. Tapi tetap aja gak nyangka bakal sekomplex dan serumit ini. Kalau nanti teori ini benar, kayaknya aku tetap bakal kaget sih	√		
<i>Tiktok</i>				
11	Dri awalnya ngerekrutnya random malah jadi full monster.			√
12	Marco langsung gk bisa regen karna kena true damage.			√
13	Dia asal ngelooting kru, tapi malah dapet jackpot kru monster.			√

14	Kuzan bakalan jadi last nakama luffy sepertinya.	√		
15	halah, minna ore no nakama daa!!! mo gimanapun endingnya pokoknya kalian semoga selalu sehat bahagia.			√
16	Live action mada tarinai oda sensei harus ada lanjutannya.			√
17	" tasukete kore.. harahetta.. " agak lain memang suami gue satu ini.			√
18	Zoro tersenyum gua blushing maa	√		
19	Ni scene kok ga ada di manga?	√		
20	kalian ngebayangin gear 5 mode serius ga? selama ini yang di tease kan gear 5 ketawa ketiwi have fun aja tuh.	√		
<i>Instagram</i>				
21	thumbnail yang sangat memorable			√
22	Tua tua gini perna ngesolo raja bajak laut.	√		
23	Sejauh ini ttp marineford salah satu arc ter the best.	√		
24	Tarik jangkar nakama	√		
25	Pada akhirnya ngapain terlalu berharap kalau gag suka di tonton, ya nikmatiin aja lah,lagian lower your expectations.			√
26	As always nangeees aku part ini.	√		
27	Kru pertama yang di rekrut aja bertitle raja neraka.. senconya ya dewa nika.			√
28	Kalau pake 3 pedang setiap scene zoro, susah. Klo ngiler cape editornya ngedit.			√
29	Asli deep banget luffy sencho oda emang the best	√		
30	Akurasi?? U got no taste			√

Based on the results of the study, there are 13 comments categorized as insertion, 6 comments as alternation, and 11 comments as congruent lexicalization. The data results can be seen in the following chart:

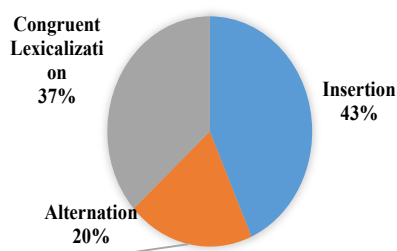


Figure 1. Number of Code Mixing on Social Media Comments

The result showed that insertion became the common type used among bilingual people to communicate on social media comments. It got as much as 43% data. In the insertion itself the English elements dominantly inserted into Bahasa Indonesia sentences while the Japanese elements are inserted as needed. The congruent lexicalization type is the second largest number with 37% data while the alternation is the least number as many as 20% data.

1. Insertion

From a total of 13 comments containing insertions, researcher discovered the fact that the comment sender sometimes uses more than one insertion in one comment. As a result, the insertion data were found in the comments are 10 words and 7 phrases. The word inserted consists of 5 nouns, 1 adverb, 2 adjectives, 1 verb, and 1 demonstrative pronoun.

(1). Single constituent

According to the analysis, there are 5 comments which contains a single constituent insertion. The analysis can be seen in the following utterances:

- [1] **Please** lama banget hari minggu, ihhh (Please, Sunday feels so long).
- [10] **Speechless** banget... Teorinya rapih dan masuk akal.. Tapi tetap aja gak nyangka bakal sekomplex dan serumit ini. Kalau nanti teori ini benar, kayaknya aku tetap bakal kaget sih. (Too speechless, the theory is neat and makes sense... But still, I did not expect it to be this complex and complicated. If this theory turns out to be true later, I think I will still be surprised).
- [18] Zoro tersenyum gua **blushing** ma. (Zoro smiled, and I am blushing)
- [22] Tua-tua gini perna ngesolo raja bajak laut (Old but he ever defeated solo the pirate king)
- [24] Tarik jangkar **nakama**. (Pull the anchor, friend)

It could be analyzed that data number 1, 10, 18, 22, and 24 consists of English word that inserts into Bahasa Indonesia sentences. The Bahasa Indonesia is the main the code in the sentence. The word “*please*” and “*speechless*” are inserts in the first place. The word “*please*” is an adverb in English that is commonly used to make requests, express politeness,

and express desire. The word “*please*” in the comment itself is used to express the commenter’s desire and hope for Sunday to arrive soon because he/she could not wait and impatient to watch the next episode of the *anime* One Piece. The word “*speechless*” in the data above is an adjective in English language that describes a state where someone is unable to speak or express themselves verbally due to strong emotions or astonishment. *Speechless* is also a kind of expressiveness word but has a powerful meaning because it vividly portrays a person’s emotional state and suggests a profound impact or significance of the situation. Meanwhile, in the context of the comment above, the commenter expresses his/her inability to put into words the theories presented in the *anime* because, in his/her opinion, it is already so good that there are no words that can accurately describe it.

Then, according to the data number 18 and 22, the insertion is written in the middle of the sentences. The word “*blushing*” is a present participle, which is a form of a verb used as an adjective. In this form, “*blushing*”. describes someone or something that is in the act of blushing or exhibiting the physical reaction of reddening in the face due to emotions like embarrassment, shyness, or modesty. The commenter used the word “*blushing*” to express his/her shyness since one of the characters smiled sweetly.

The word “*ngesolo*” in the comment is a mixture of language, combining the “*nge-*” prefix with the word “*solo*”. The “*nge-*” is a kind of Indonesian’s prefix which typically used in spoken or everyday language and imparts an informal tone to verbs. Furthermore, the word “*solo*” is often used to describe something that is done alone or without the presence or involvement of others. “*Solo*” can function as an adverb to modify verbs, indicating that an action is performed alone.

Insertion can also be placed in the data number 24. In Japanese, “*nakama*” is a noun. The word “*nakama*” on the comment above is a Japanese word or term commonly mentioned in the *anime* refers to friend or the crew. In the story of “*One Piece*” both in *manga* and *anime*, *nakama* refers to the pirate crew member of Monkey D. Luffy, who went on a quest for the legendary treasure known as “*The One Piece*”. *Nakama*’s concept in “*One Piece*” emphasizes the importance of friendship, trust, and solidarity in facing the many challenges they encounter in their adventures. Therefore, the commenters continue to use the term *nakama* since the specific word that match in English or Bahasa Indonesia has not been found.

(2) Content words

Content words refer to words or phrases that carry significant meaning and contribute to the core

message or information in the sentence. These are typically pronouns, nouns, verbs, adjectives, and adverbs that provide essential content in the sentence. These content words convey the core information of the sentence, and they are often borrowed from one language while the rest of the sentence may be in another language. According to (Musyken, 2000), the switched elements are content words rather than function words. The data showed there are 3 comments which contains content words. The analyses will be explained below:

- [5] **This** *cadangan makanan* **time**. (This food stockpile time)
- [19] Ni **scene** kok ga ada di **manga**? (Why is this scene not in the manga?)
- [29] Asli **deep** banget luffy **sencho** oda emang **the best**. (Truly, this is so deep captain Luffy. Oda is the best)

It could be analyzed that the data number 5, 19, and 29 consist of content words. It refers to the words or phrases that carry a meaning or content of the message. When code mixing occurs, the words of content in a sentence or conversation will come from two or more languages combined. The data number 5 itself showed that the word “this” is a pronoun then followed by the phrases in Bahasa Indonesia “*cadangan makanan*” that means food stock in English as a noun and ended with “time” as the noun.

2. Alternation

The data above showed that there were 6 comments which consist of alternation. The analysis of several utterances can be seen below:

- [2] **Nice.. wait for next episode... mantappppp**. (Nice. Wait for next episode... great)
- [9] *Keren teorinya, semoga endingnya tidak seperti yang di teorikan agar kita bisa menikmati* **ending out of the box**. (The theory is cool, hopefully the ending isn't as theorized so that we can enjoy the ending that is out of the box)
- [15] *halah, minna ore no nakama daa!!! mo gimanapun endingnya pokoknya kalian semoga selalu sehat bahagia.* (*halah.. everyone is my friend!! Whatever the ending, the most important thing is that all of you are always healthy and happy*)
- [17] “*tasukete kore.. harahetta..*” *agak lain memang suami gue satu ini.* (“Help me..I’m hungry” my husband is indeed different)

It could be analyzed that data number 2, 9, 15, and 17 were kind of alternation since it refers to the change between different languages within one discourse or sentence. The data number 2 showed that the commentator used English utterance in the

beginning to express satisfaction with a particular episode in a video on social media and was eager to wait for the next episode. Then the utterance ends with Bahasa Indonesia “*mantap*” or great to show a satisfactory expression.

Meanwhile in data number 15, The sender uses informal language with the use of words like “*halah*”, which is an expression of surprise or casual disbelief. The use of “*minna*” as a substitute for “*semua*” (everyone) and copula “*daa*” as an informal ending indicates familiarity and a close relationship with the other viewer in social media video. The use of “*ore*” as a substitute for “*aku*” (I) is a more casual form commonly used by young men. The overall utterance demonstrates a speaker who wants to connect intimately with the viewer while expressing good wishes.

It could be analyzed that data number 17 is a kind of alternation code mixing occurs where Japanese and Indonesian languages are mixed alternately. The phrase “*tasukete kore*” is in Japanese and translates to “help me”. It is a direct plea for assistance. The following interjection “*harahetta*” is also in Japanese and expresses a sense of relief or exhaustion. These Japanese expressions are followed by ellipsis, indicating a pause or continuation. (Riza, 2017) mentioned that “*Hara hetta*” is often used by guys and not by girls because it seems rough. The phrase “*agak lain memang suami gue satu ini*” is in Indonesian and translates to “my husband is indeed different”. It is a statement about the uniqueness or distinctiveness of the sender’s husband compared to others. In that case, the word “*suami*” in the utterance does not carry its literal meaning of “husband”. Instead, the sender, who is likely a woman, perceives the character Luffy, who is always cool, as a husband figure in her imagination or fantasy. The use of “*gue*” as a possessive pronoun is a colloquial form of “*saya*” (I/my) in Indonesian.

3. Congruent Lexicalization

The data above showed that there were 11 comments which consist of congruent lexicalization. The analysis of several data can be seen in the following utterances:

- [12] Marco *langsung* **gk bisa regen** *karna kena* **true damage**. (Marco cannot regenerate because of true damage)
- [16] **Live action mada tarinai Oda sensei harus ada lanjutan nya** (The live action is not enough, Oda sensei, there must be a continuation)
- [27] *Kru pertama yang di rekrut aja bertitle* **raja neraka..senconya ya dewa nika**. (the first crew to be recruited is titled the king of hell, the captain must be the God Nika).

It could be analyzed that the data number 12, 16, and 27 consist of congruent lexicalization. Congruent lexicalization in the context of code mixing refers to the merger of words or phrases of two or more languages that consistently or congruently retain similar or equivalent forms and meanings between the languages. In other words, there is an alignment or consistency between words or phrase in different languages used in a communication context. In data number 12, the word “regen” is an abbreviation of the word “regeneration”, which in the general context means recovery or renewal. Meanwhile, “true damage” is a term that refers to the presence of damage. Both words appear in phrases with the majority in Bahasa Indonesia but the words congruently retain similar or equivalent forms and meanings. It facilitates understanding between speakers involved in code mixing and can be used to create a smoother and more natural nuance of communication (Ferdiansyah et al., 2023).

Data number 16 showed three languages (English, Japanese, and Bahasa Indonesia) used in the utterance. The utterance “**Live action mada tarinai oda sensei harus ada lanjutan nya**” demonstrates congruent lexicalization because each word used in the sentence aligns well with the overall meaning and intention of the comment’s sender. The term “Live action” refers to a specific type of film or television production, indicating a real-life adaptation rather than animation. It directly relates to the context of discussing a live-action adaptation of “One Piece”. The term “*Mada tarinai*” will be dissected as follows; “*Mada*” means “still” or “not yet”. “*Mada*” serves as an adverb in Japanese grammar, modifying the verb “*tarinai*” (not enough) to indicate that the inadequacy or insufficiency is ongoing or has not been resolved. Meanwhile “*tarinai*” means “not enough” or “insufficient”. “*Tarinai*” functions as an adjective in Japanese grammar, modifying a noun or noun phrase to describe its inadequacy or insufficiency. Together, they express the sentiment that the current live-action adaptation is lacking or incomplete, which matches the sender’s opinion. The speaker uses informal language by not using the particles “*wa*” or “*ga*” between words and the use of the word “*tarinai*”, which is a simple form of “*tarimasenai*” (not enough). The sender also directly uses the last name “*Oda sensei*” without adding a formal title or honorific, indicating familiarity and respect for the work of the manga creator. Additionally, the use of “*mada*”, meaning “still” indicates hope for the continuation of the work. Then, The word “*harus*” means “must” or “should”. The word “*ada*” means “there is”, “*lanjutan*” means “continuation” and “*nya*” indicates possession. Combined, they convey the idea that there should be a continuation or further

development of the live-action adaptation, which aligns with the speaker’s desire. Overall, each word in the utterance contributes directly to the message being conveyed, creating a coherent and congruent expression of the speaker’s opinion on the topic of the live-action adaptation of “One Piece”.

In data number 27 showed three languages (Bahasa Indonesia, English, and Japanese) used in the utterance. The word “title” refers to the label given to someone else to distinguish from others. Meanwhile, the word “*raja*” is Indonesian word means “king”, “*senco*” is Japanese word means “captain”, and “*dewa*” is Indonesian word means “God”. The word “*raja*”, “*senco*”, and “*dewa*” are nouns. Three of them have a role as leaders or the most powerful. The words have similar forms and meanings or equivalents in their original language. It creates a morphological and semantic correlation or congruence of the interlingual.

2. Reasons for Using the Code Mixing

Data from a questionnaire completed by 12 respondents based on Hoffman’s theory about the reason of using code mixing showed the following results:

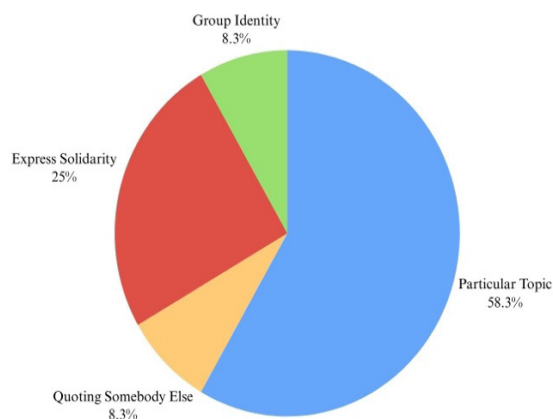


Figure 2. Reasons of Using Code Mixing on Comments Based on Hoffman’s Theory

The results of the above study showed that 58.3% of respondents revealed the reasons for using code mixing as a reference to a particular term or topic. The use of code-mixing can be used to express a particular topic more effectively, especially if the topic has special associations or concepts in one of the languages or cultures used (Khairunnisha & Husna, 2023). In the One-Piece anime community itself, its members use the words delivered in the anime so that often only people in the same community will understand the meaning of what is delivered. In addition, as much as 25% of respondents stated that another reason for using code mixing is to express solidarity with community members. The use of words or phrases in a language specific to the community can create a sense of shared identity

among members. It can create stronger bonds and strengthen the sense of solidarity.

On the other hand, the researcher also revealed another reason the respondents used code mixing in posting comments in the One-Piece video, the researcher obtained data regarding the reasons for using code-mixing as depicted in the following Figure 3.

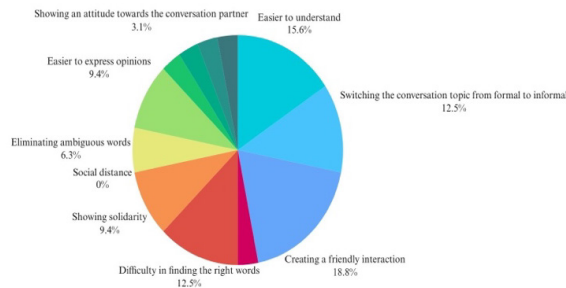


Figure 3. Reasons of Using Code Mixing in Comments

From the Figure above, it can be seen that a total of 18.8% of code mixing is mostly used to create more familiar interactions among its users. The use of code-mixing often happens when one feels more comfortable in their community. It can create a sense of familiarity and closeness in conversation. Moreover, another factor that influences the use of code-mixing is the ease of understanding a word’s meaning. It appears from the chart above that 15.6% of respondents stated that code-mixing made conversations easier to understand for a particular community. Code-mixing can help contextualize a message. When a word or phrase in one language provides a better or easier-to-understand context, the speaker may switch languages to make sure that the message is received correctly. In certain communities, especially those with different cultures or language backgrounds, code-mixing can create a common understanding. Group members may have knowledge of more than one language, and code-mixing can be a way to create social bonds and shared identities.

It can be seen from the chart that 12.5% of respondents stated another reason for using code mixing is because it is difficult to find the right word in one language (Wibowo et al., 2022). In some situations, words or phrases in one language may not have equivalent matches in another language, and by using a language mix, speakers can ensure that they convey the message clearly and effectively. In some situations, words or phrases in one language may not have equivalent matches in another language, and by using a code-mixing, speakers can ensure that they convey the message clearly and effectively. On the other hand, the use of code mixing is also meant to turn a formal conversation into a more relaxed one. Naturally, in everyday life, people often mix languages, especially if they are engaged in relaxed

interactions. It can create familiarity and make the conversation feel more natural.

The use of code mixing is also associated with ease of expression for its users. In this case, as much as 9.4% of respondents chose to use code mixing since language mixing can improve communication flexibility and facilitate the delivery of expression to the speaker. Words or phrases in one language can be more accurate or meaningful than in another. By doing code-mixing, speakers can choose the word or phrase that best suits the nuances or meanings they want to convey. Code-mixing allows speakers to express themselves more fully and accurately using language elements from various sources. The same amount of data as 9.4% of respondents also chose to use code mixing to show solidarity with the speaker in a particular community. In certain groups, especially those with different cultures or language backgrounds, code-mixing can create common understanding. Group members may have knowledge of more than one language, and code-mixing can be a way to create social bonds and shared identities. While another reason for using code mixing is eliminating ambiguous words (6.3%), adding knowledge (3.1%), and showing an attitude towards the conversation partner (3.1%). The use of a code mixing can also help in overcoming language constraints, especially if the community has members from different language backgrounds. It can be a way to create a more inclusive communication experience so that there is new knowledge gained about the language used.

3. Social Factors Influencing the Use of Code Mixing

According to the finding, several social factors influence the use of code mixing among Indonesian One-piece anime lovers who post comments on social media platforms like YouTube, TikTok, and Instagram.

The first social factor is age of the comments’ senders. Fans of One Piece in Indonesia span a wide range of ages. In Indonesia itself, there has not been any official research on the average age of One Piece fans. However, through a more comprehensive analysis, the researcher can endeavor to ascertain the average age of fans. One Piece manga series started in 1997 and the anime series started in 1999. In the late 1990s and early 2000s, efforts were made to localize them, coinciding with the period when the majority of the current fanbase (1st and 2nd generations) were of school and college age. This demographic, comprising predominantly millennials and early Gen Z individuals born in the late 1990s, would now be between 22-23 and 42-43 years old in 2024. Subsequent generations of fans, starting from the

3rd generation, primarily consist of individuals from the later years of Generation Z, born in the 2000s. Then the researcher categorize fans based on the decade of their birth, it can be identified the current cohort as the 5th generation. Generally, they come from various age groups, ranging from teenagers to adults. However, the majority of One Piece fans in Indonesia tend to fall within the teenager to young adult age range, roughly between 15 and 35 years old. Nevertheless, there are also One Piece fans who are younger or older than this age range. Individuals within this age range are often active participants in online communities of One Piece fans on social media platforms such as YouTube, TikTok, and Instagram. In their efforts to engage and participate in conversations within these communities, they may employ informal language and code mixing to adapt to the dominant communication style among fellow fans. This aligns with research conducted by Anzaska & Himmawati (2017) on the relationship between age and the use of code mixing in social media.

The other factor is community identity and solidarity. Code mixing is used to express solidarity with community members and create a sense of shared identity among them. Members of the One-Piece anime community use terms and phrases specific to the anime, which may not be understood by outsiders, strengthening their bonds and sense of belonging within the community.

Another factor is the ease of understanding and communication. Code mixing makes conversations easier to understand within the community. By incorporating terms from multiple languages, speakers can ensure that their messages are accurately conveyed and better understood by others who share similar language backgrounds and cultural contexts.

CONCLUSION

Code mixing is a common language phenomenon among Indonesian anime fans. The code mixing used by One Piece lovers uses two or three languages include Bahasa Indonesia, English, and Japanese. The use of code mixing is not only limited to everyday oral conversations, nowadays, code mixing can also be found in posts of comments on social media. In the One-Piece anime lovers' community on social media, the most dominant type of code mixing used is insertion. The reasons for using code mixing are to talk about particular topic and creating familiar interaction in conversations. In addition, code mixing is also used to facilitate the understanding of a word context. A code-mixing can reflect a positive cultural exchange within a community. It shows that community members are open to linguistic and cultural diversity, which can enrich shared experiences.

Social aspects influencing the use of code mixing include age of One-Piece fans, trends, and language styles. Fans with relatively close age gaps tend to be more accustomed and familiar with the use of informal language in their daily interactions, including communication on social media. They may be more inclined to use slang, abbreviations, and informal phrases in their messages. Trends in language use on social media can also influence the use of code mixing. Social media users may adopt specific language styles popular among their friends or followers, including the use of code mixing. Furthermore, social interactions also influence the use of code mixing. The social media users or One-Piece fans may adjust their language styles according to the preferences and communication habits of others in their social circles. Socially, they may use specific languages or code mixing to indicate affiliation with particular groups or communities or to express themselves in unique and creative ways.

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