



An Analysis of Code-Mixing in Chef Juna's Utterances in Masterchef Indonesia Season 5

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Abstract. This study investigates the types and functions of code-mixing used by Chef Juna in MasterChef Indonesia Season 5. The research was conducted to identify the structural forms of code-mixing and the communicative purposes behind their use in televised discourse. A descriptive qualitative method was employed, and the data consisted of 33 utterances containing code-mixing taken from selected video recordings of the program. The data were analyzed using Muysken's typology of code-mixing and Leech's theory of language functions. The findings show that only two types of code-mixing were found: insertion and alternation, with insertion as the most dominant type. In terms of function, expressive function appeared most frequently, followed by informative, directive, and phatic functions. No instances of congruent lexicalization or aesthetic function were identified. The results suggest that code-mixing in Chef Juna's utterances was used strategically to express evaluation, deliver culinary information, give instructions, and maintain interaction. These findings contribute to sociolinguistic studies of multilingual communication in media discourse.

Keywords: Alternation; Code-Mixing; Expressive Function; Insertion; Sociolinguistics.

1. INTRODUCTION

Language is one of the most fundamental tools of human communication, enabling individuals to express ideas, exchange information, and establish social relationships. In the era of globalization, interactions among people from diverse linguistic backgrounds have become increasingly common, leading to the widespread use of multiple languages within a single community. As a result, bilingualism and multilingualism have emerged as prominent characteristics of modern societies. According to Li Wei (2000), bilingualism refers to the ability to use two languages, while multilingualism involves the use of more than two languages in communication. The coexistence of multiple languages within a society creates opportunities for language contact, which subsequently gives rise to various sociolinguistic phenomena.

Indonesia represents a multilingual nation where hundreds of local languages coexist alongside Bahasa Indonesia as the national language and foreign languages such as English. In such a linguistically diverse environment, language contact occurs naturally in social, educational, and professional interactions. Spolsky (1998) argues that language contact is an inevitable consequence of multilingual communities and often results in the emergence of various language phenomena. One of the most common outcomes of language contact is code-mixing, a phenomenon frequently observed in bilingual and multilingual communication. Code-mixing refers to the insertion of linguistic elements from one language into another within a single utterance or discourse. Suwito (1983) defines code-mixing as the incorporation

of words, phrases, clauses, or expressions from one language into another without altering the overall grammatical structure of the utterance. Unlike code-switching, which involves shifting from one language to another across sentences or clauses, code-mixing generally occurs within the same grammatical construction. Due to its frequent occurrence in multilingual communities, code-mixing has become an important area of investigation in sociolinguistic studies.

The use of code-mixing is often motivated by specific communicative purposes. Wardhaugh and Fuller (2015) state that bilingual speakers may employ code-mixing to express identity, emphasize meanings, demonstrate expertise, fill lexical gaps, or create stylistic effects. Consequently, code-mixing should not be perceived as a sign of inadequate language competence. Instead, it reflects speakers' ability to utilize their linguistic repertoire strategically to achieve particular communicative goals within specific social contexts.

The rapid growth of mass media and digital communication has further increased the visibility of code-mixing in public discourse. Television programs, advertisements, podcasts, talk shows, and social media platforms frequently feature mixed-language expressions. In media contexts, language serves not only as a medium for delivering information but also as a means of constructing professional identity, engaging audiences, and enhancing entertainment value. The incorporation of English expressions into Indonesian discourse, for instance, is often associated with modernity, prestige, and professional competence. Therefore, examining code-mixing in media discourse can provide valuable insights into contemporary language practices and communication strategies.

One media platform where code-mixing frequently occurs is reality television. Reality-based programs often present spontaneous interactions that closely reflect authentic language use. Among these programs, *MasterChef Indonesia* has gained significant popularity as a cooking competition that combines entertainment, professional assessment, and interpersonal communication. Throughout the competition, judges provide instructions, criticism, evaluations, and feedback to contestants. Consequently, language becomes an essential tool through which judges establish authority, convey expertise, and evaluate performance.

Among the judges of *MasterChef Indonesia*, Chef Juna is particularly recognized for his distinctive communication style. As a professional chef with extensive international experience, he frequently incorporates Indonesian, English, and occasionally Balinese expressions into his comments. Preliminary observations indicate that code-mixing appears consistently in his evaluative utterances, including when giving instructions, expressing opinions, providing criticism, and assessing contestants' performances. These recurring

patterns suggest that code-mixing serves both structural and communicative functions within his discourse. Previous studies have investigated code-mixing in various contexts. Indriyani (2018) found that English insertions in social media interactions were frequently used to construct modern identity and social prestige. Similarly, Syafryadin and Haryani (2020) reported that code-mixing in youth magazines was strategically employed to attract readers and create a contemporary image. Research conducted within entertainment media has also demonstrated the significance of code-mixing. Rakhmasari (2022) identified insertion as the dominant type of code-mixing in *MasterChef Indonesia*, while Sabrina and Astarina (2022) revealed that code-mixing contributed to emphasis, evaluation, and identity construction in judges' utterances. These findings indicate that code-mixing serves functions that extend beyond simple language alternation and reflects broader social and communicative objectives.

Despite the growing body of literature, several research gaps remain. First, many studies focus primarily on identifying the structural types of code-mixing without examining the communicative functions associated with those forms. Second, studies investigating communicative functions often provide limited discussion regarding the structural characteristics of code-mixing. Third, relatively few studies integrate Muysken's (2000) typology of code-mixing with theories of language functions to analyze both structural and functional dimensions simultaneously. Furthermore, limited attention has been given specifically to Chef Juna's utterances in *MasterChef Indonesia Season 5*. This gap highlights the need for a more comprehensive investigation that combines both perspectives to provide a deeper understanding of code-mixing practices in televised evaluative discourse.

Therefore, this study aims to analyze the types and functions of code-mixing found in Chef Juna's utterances in *MasterChef Indonesia Season 5* by applying Muysken's (2000) theory of code-mixing and Leech's (1981) theory of language functions. By integrating structural and functional analyses, this study is expected to contribute to the development of sociolinguistic research, particularly in the area of code-mixing in media discourse, while also providing a more comprehensive understanding of how multilingual linguistic resources are strategically utilized in professional television communication.

2. LITERATURE REVIEW

Sociolinguistics is the branch of linguistics that studies the relationship between language and society. It explains how social factors such as age, status, occupation, setting, and communicative purpose influence language use. Holmes (2012) states that sociolinguistics seeks to explain why people speak differently in different social situations and how language

functions within social interaction. In the same line, Wardhaugh and Fuller (2015) emphasize that sociolinguistics investigates the interaction between language and society to understand both linguistic structure and communicative function. In multilingual settings, sociolinguistics becomes particularly relevant because speakers often use more than one language to fulfill social and communicative needs.

Bilingualism and multilingualism provide the linguistic background for code-mixing to occur. Bilingualism refers to the ability to use two languages, while multilingualism refers to the use of more than two languages in communication. Li Wei (2000) explains that bilingualism may occur at both the individual and community levels, while Grosjean (2010) describes bilinguals as individuals who regularly use two or more languages in daily life. Baker (2011) also argues that bilingual speakers do not necessarily separate their languages strictly, but instead draw on their full linguistic repertoire depending on the communicative situation. In a multilingual society such as Indonesia, where regional languages, Indonesian, and English coexist, bilingual and multilingual practices are common and naturally encourage the emergence of code-mixing.

Code-mixing is one of the most prominent linguistic phenomena in bilingual and multilingual communication. It refers to the insertion or combination of elements from one language into another language within a single utterance or discourse. Suwito (1983) defines code-mixing as the insertion of words, phrases, clauses, or expressions from one language into another without changing the basic structure of the utterance. Bhatia and Ritchie (2013) explain that speakers may mix languages to express meanings more precisely, establish identity, demonstrate expertise, or achieve specific communicative goals. Therefore, code-mixing should not be understood merely as language interference, but as a meaningful communicative strategy influenced by social and contextual factors.

Muysken's (2000) typology is one of the most widely used frameworks for analyzing code-mixing. He divides code-mixing into three types: insertion, alternation, and congruent lexicalization. Insertion occurs when lexical items or phrases from one language are inserted into the grammatical structure of another language. Alternation happens when speakers shift between two languages at clause or sentence boundaries. Congruent lexicalization refers to the combination of linguistic elements from two languages within a shared grammatical structure, where both languages contribute to the utterance more evenly. This typology is useful because it allows researchers to identify how different languages interact structurally in bilingual discourse.

Language functions are also important in understanding why speakers use code-mixing. Leech (1981) proposes five major language functions: expressive, informative, directive, aesthetic, and phatic. The expressive function conveys the speaker's feelings, attitudes, or evaluations. The informative function provides facts, explanations, or descriptions. The directive function aims to influence the listener's actions through commands, suggestions, or advice. The aesthetic function emphasizes style, creativity, and artistic expression. The phatic function is used to maintain social relationships and interpersonal contact. In the context of code-mixing, these functions help explain the communicative purpose behind the choice of mixed-language expressions. Several previous studies support the relevance of code-mixing as a sociolinguistic phenomenon. Marsanto (2016) examined code-mixing among expatriates and local employees in Batam Island and found that it was influenced by discussion topics, memory, and respect. Hestiyani (2018) analyzed code-mixing in students' daily conversations and found that it appeared at the word, phrase, and clause levels, with bilingual competence and social prestige as contributing factors. Arfan (2019) studied code-mixing among English department students and found that insertion was the dominant type. Syafryadin and Haryani (2020) investigated English code-mixing in a youth magazine and found that word-level insertion frequently appeared in written media. These studies show that code-mixing occurs across different communication settings and serves various linguistic and social purposes. Research related to *MasterChef Indonesia* is also particularly relevant to the present study. Rakhmasari (2022) found that insertion, alternation, and congruent lexicalization occurred in the program, with insertion as the most dominant type. Sabrina and Astarina (2022) examined code-mixing in Chef Renatta's utterances and showed that code-mixing functioned to emphasize meaning, express lexical need, and build professional identity. These studies confirm that television discourse, especially in cooking competition programs, provides rich data for analyzing bilingual language use. However, most previous studies still tend to focus either on the structural types of code-mixing or on its functions separately. The present study is grounded in the view that code-mixing in media discourse is both structurally patterned and functionally meaningful. Chef Juna's utterances in *MasterChef Indonesia Season 5* are expected to show distinct patterns of insertion, alternation, and congruent lexicalization, while also performing expressive, informative, directive, aesthetic, and phatic functions. By combining Muysken's (2000) typology with Leech's (1981) theory of language functions, this study seeks to provide a more complete analysis of how code-mixing operates in televised evaluative discourse. The study therefore builds on previous research while addressing the gap

in studies that integrate both structural and functional perspectives in the analysis of Chef Juna's utterances.

3. RESEARCH METHOD

This study employed a descriptive qualitative design to investigate the types and functions of code-mixing used by Chef Juna in *MasterChef Indonesia Season 5* (Creswell, 2014). The data source consisted of video recordings obtained from officially available broadcasts and digital platforms. The data analyzed were 33 utterances containing code-mixing, selected purposively from various interactional contexts, including contestant evaluations, cooking instructions, feedback sessions, and discussions with fellow judges.

The researcher served as the primary research instrument, supported by observation and coding sheets. Data were collected by repeatedly watching the videos, transcribing Chef Juna's utterances verbatim, identifying code-mixing instances, and recording the relevant contextual information. The identified data were then classified according to Muysken's (2000) typology of code-mixing, namely insertion, alternation, and congruent lexicalization, and analyzed based on Leech's (1981) language functions, including expressive, informative, directive, aesthetic, and phatic functions.

The data analysis followed the interactive model proposed by Miles, Huberman, and Saldaña (2014), which consists of data condensation, data display, and conclusion drawing and verification. To ensure the trustworthiness of the findings, the researcher repeatedly reviewed the video recordings, verified the accuracy of the transcriptions, and applied the theoretical frameworks consistently throughout the analysis process. This procedure enabled the study to provide a systematic and reliable description of code-mixing in Chef Juna's utterances.

4. RESULTS AND DISCUSSION

This study was conducted in Bengkel Village, Buleleng, Bali, over the period of data collection through observation and interviews with five teenage participants. The data were collected from natural conversations in informal settings such as peer interactions and youth organization activities, as well as semi-structured interviews. The analysis focuses on identifying the types and causes of code-mixing used by teenagers when speaking Balinese.

Results

The analysis shows that code-mixing was used consistently in Chef Juna's utterances throughout the selected episodes. Two major findings emerged from the data: first, only two types of code-mixing were identified, namely insertion and alternation; second, four

communicative functions were found, namely informative, expressive, directive, and phatic functions. No instances of congruent lexicalization or aesthetic function were found in the data.

Types of Code-Mixing

The first result concerns the structural types of code-mixing. As shown in Table 1, Chef Juna used insertion and alternation, while congruent lexicalization did not appear in the data.

Table 1. Types of Code-Mixing Used by Chef Juna.

Type of code-mixing	Frequency	Percentage
Insertion	18	54.55%
Alternation	15	45.45%
Congruent lexicalization	0	0.00%
Total	33	100%

Insertion was the most dominant type, appearing in 18 out of 33 utterances, or 54.55%. This shows that Chef Juna often embedded English lexical items or phrases into Indonesian sentence structures while Indonesian remained the matrix language. The inserted forms were mostly related to culinary terminology, evaluation, and everyday descriptive expressions, such as *amateur*, *poaching*, *flavour*, *texture*, *acceptable*, and *execute well*. This pattern indicates that English was used as a lexical resource to support precision and professionalism in culinary discourse.

Alternation appeared in 15 utterances, or 45.45%. In this type, Chef Juna shifted between Indonesian and English at clause or sentence boundaries, and in one instance between Balinese and Indonesian. Unlike insertion, alternation showed a clearer switch between grammatical systems. The alternation data demonstrate that Chef Juna could move flexibly across languages depending on the communicative situation, especially when delivering evaluations, criticism, advice, or encouragement.

The absence of congruent lexicalization suggests that the utterances did not show a strong shared grammatical structure across languages. Instead, the data were dominated by either lexical insertion into Indonesian or complete shifts between clauses. In other words, Chef Juna's code-mixing was structurally clear and purposeful rather than highly fused.

Functions of Code-Mixing

The second result concerns the communicative functions of code-mixing. The analysis reveals four functions: informative, expressive, directive, and phatic. The summary is presented in Table 2.

Table 2. Functions of Code-Mixing Used by Chef Juna.

Function	Frequency	Percentage
Informative	9	27.27%
Expressive	15	45.45%
Directive	5	15.15%
Phatic	4	12.12%
Aesthetic	0	0.00%
Total	33	100%

Expressive function was the most dominant, appearing in 15 utterances, or 45.45%. This indicates that code-mixing was frequently used by Chef Juna to express personal opinions, evaluations, praise, criticism, and emotional reactions toward contestants and their dishes. Expressions such as *interesting*, *acceptable*, *confident*, *positive*, and *annoying* were used to communicate subjective judgment in a direct and impactful way.

Informative function appeared in 9 utterances, or 27.27%. In these cases, code-mixing was used to explain culinary concepts, cooking techniques, food presentation, or competition procedures. Terms such as *challenge*, *poaching*, *serve*, *batch*, *peel*, and *tomato salsa* helped convey technical information more precisely within the culinary context. Directive function was found in 5 utterances, or 15.15%. Here, code-mixing was used to give instructions, advice, warnings, or encouragement. Expressions such as *make sure*, *be realistic*, and *learn to shut up* show that Chef Juna used English forms to strengthen the force of his directives and maintain authority as a judge.

Phatic function occurred in 4 utterances, or 12.12%. In these instances, code-mixing was used to maintain interaction, build rapport, and keep the conversation flowing. Expressions such as *I'm personally*, *that's what I like*, and *I don't have to say anything anymore* served interpersonal purposes rather than purely informational ones. No aesthetic function was identified in the data. This suggests that Chef Juna's code-mixing in the program was primarily functional and evaluative rather than stylistically ornamental or poetic.

The findings of this study show that code-mixing was a consistent feature of Chef Juna's utterances in *MasterChef Indonesia Season 5*. This reflects the multilingual nature of communication in contemporary Indonesian society, where speakers frequently draw on more than one language to achieve specific communicative purposes. In this study, Indonesian, English, and occasionally Balinese were used strategically to convey evaluations, explanations, instructions, and interpersonal meanings during the competition. This pattern is in line with sociolinguistic views that language choice is shaped by context, social setting, and communicative goals. The structural analysis shows that insertion was the most dominant type of code-mixing, followed by alternation, while congruent lexicalization did not appear in the data. This finding supports Muysken's (2000) typology and confirms that code-mixing in

bilingual discourse is often realized through lexical insertion into a dominant matrix language rather than through fully blended grammatical structures . In Chef Juna's utterances, English lexical items such as *flavour*, *texture*, *acceptable*, *serve*, and *poaching* were inserted into Indonesian utterances because they carried technical precision and professional relevance. Similar patterns have been reported in earlier studies. Arfan (2019) found that insertion was dominant among university students, Syafryadin and Haryani (2020) found that word-level insertion was common in youth magazine discourse, and Rakhmasari (2022) also reported that insertion was the most frequent type in *MasterChef Indonesia*.

The dominance of insertion also suggests that Chef Juna used English as a lexical resource to support his professional identity as a culinary judge. English culinary terminology helped him communicate expertise more precisely and efficiently, which is consistent with the view that speakers select linguistic forms according to their communicative setting and occupational background. This interpretation is supported by Holmes (2012), who emphasizes that language choice is closely related to social context, and by Ho (2023), who argues that multilingual practices often serve identity construction in professional discourse . In this sense, code-mixing in the program is not random; rather, it reflects the interaction between professional knowledge, media performance, and bilingual competence.

The alternation data further show that Chef Juna was able to shift between languages at clause boundaries to strengthen evaluations, provide emphasis, and create stronger communicative effects. The presence of Balinese alternation also indicates that local linguistic identity remained visible within national media discourse. This finding is consistent with the idea that multilingual speakers often use language alternation to negotiate identity and social relationships in interaction. Hoffman (1991) supports this interpretation by noting that bilingual speakers use more than one linguistic code to express ideas efficiently and appropriately.

From a functional perspective, expressive function was the most dominant, followed by informative, directive, and phatic functions. This shows that code-mixing in Chef Juna's speech was primarily used to evaluate, criticize, praise, instruct, and maintain interaction. Such a pattern is very natural in a judging context, where the speaker is expected to assess performance while keeping communication active and persuasive. This result aligns with Leech's (1981) framework and also supports previous findings by Sabrina and Astarina (2022), who reported that code-mixing in *MasterChef Indonesia* often served evaluative and emotional purposes .

The informative function appeared when English culinary terms were used to explain techniques, procedures, and food characteristics. The directive function emerged when code-mixing strengthened advice, correction, and encouragement. The phatic function occurred

when Chef Juna used mixed-language expressions to maintain rapport and conversational flow with contestants. These findings show that code-mixing functioned as a strategic communicative resource, not merely a lexical habit. Similar functional patterns have been observed in earlier studies in workplace, educational, and media settings, where code-mixing supported meaning-making, social interaction, and communicative efficiency.

The implications of this study are both theoretical and practical. Theoretically, the findings strengthen the view that code-mixing should be analyzed from both structural and functional perspectives, because language form and communicative purpose are closely connected. Practically, the study shows that multilingual speech in media can project expertise, authority, and interpersonal closeness at the same time. It also suggests that televised culinary discourse can be a rich resource for sociolinguistic learning, especially for understanding how bilingual speakers use language creatively in authentic communication. In addition, the findings may help students and educators see that code-mixing is a normal and purposeful feature of multilingual interaction rather than a sign of linguistic weakness.

5. CONCLUSIONS AND SUGGESTIONS

This study concludes that code-mixing is a significant linguistic feature in Chef Juna's utterances in *MasterChef Indonesia Season 5*. The analysis shows that only two types of code-mixing were found, namely insertion and alternation, with insertion appearing more frequently than alternation. No instance of congruent lexicalization was identified. This indicates that Chef Juna mostly inserted English lexical items into Indonesian utterances while maintaining Indonesian as the dominant grammatical structure, and only occasionally shifted between languages at the clause level. In terms of function, code-mixing was used for expressive, informative, directive, and phatic purposes, with expressive function appearing most frequently. These results show that code-mixing in Chef Juna's speech was not random, but a purposeful communicative strategy used to express evaluation, convey culinary information, give instructions, and maintain interaction in a multilingual media setting.

The findings of this study are based on 33 utterances taken from selected episodes of *MasterChef Indonesia Season 5*, so the results should be interpreted carefully and not generalized beyond the data analyzed. Future researchers are encouraged to examine a larger corpus, involve different speakers, or compare several seasons of the program in order to obtain broader and more varied findings. It would also be useful to analyze code-mixing in other television genres or digital media platforms and to apply different theoretical perspectives, such as translanguaging, identity construction, or discourse analysis, to enrich the discussion. For

students, the findings may serve as authentic examples of multilingual communication and sociolinguistic variation, while for English education, sociolinguistics, and media studies, this research may be used as a reference for discussing how language choice supports meaning, professionalism, and audience engagement in real communicative contexts.

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