

Sociolinguistics in the Indonesian Movie “*Romansa Danau Toba*”

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Abstract

This study aims to analyze the phenomenon of code-switching and code-mixing in the Indonesian movie *Romansa Danau Toba*, focusing on the linguistic choices made by characters who are predominantly from Bataknese ethnic backgrounds. Utilizing the sociolinguistic frameworks of Poplack (1980), Suwito (1983), and Grosjean (1982), this research investigates the types and motivations of code-switching (inter-sentential, intra-sentential, and tag switching) and code-mixing (inner and outer) that occur throughout the dialogues. The data were analyzed through the qualitative method with the Miles and Huberman model: data reduction, data display, and conclusion drawing. The results show that inter-sentential switching is the most frequent type (71.43%), while intra-sentential switching appears the least (10.71%). For code-mixing, inner code-mixing (72%) surpasses outer code-mixing (28%). Moreover, the primary motivation behind the language alternation is expressing group identity (66.04%), followed by emphasizing a point, lexical need, and raising status. These findings reflect the sociolinguistic dynamics of regional, national, and global languages in media representation, especially in multilingual communities such as the Bataknese.

Keywords: Sociolinguistics, Code-Switching, Code-Mixing, *Romansa Danau Toba*, Bataknese, Bilingualism.

1. INTRODUCTION

Language is not merely a system of communication, but also a symbol of identity, culture, and social structure. In multilingual societies such as Indonesia, linguistic diversity

fosters various forms of language contact, including code-switching and code-mixing, which frequently occur in both spoken and written discourse. These phenomena are of particular interest in sociolinguistics as they reflect speakers' cultural affiliation, social status, emotional expression, and communicative intentions.

Code-switching refers to the alternating use of two or more languages or dialects within a single discourse or utterance, often dependent on social context or communicative purpose (Poplack, 1980). Meanwhile, code-mixing involves the blending of elements from different languages within a sentence or phrase, usually at the lexical level (Suwito, 1983). These linguistic behaviors are not random but follow identifiable patterns that reveal the speaker's intent, identity, and social dynamics.

In the context of media, especially films, the use of code-switching and code-mixing can reflect authentic language practices and sociocultural realities of the characters portrayed. The movie *Romansa Danau Toba* serves as a rich case study to explore such linguistic behavior, as it features characters from the Batakese ethnic group who frequently navigate between Indonesian, Batak, and English.

This study aims to analyze the types and reasons behind code-switching and code-mixing used by the characters in the movie. By employing the theoretical frameworks of Poplack (1980), Suwito (1983), and Grosjean (1982), this research not only identifies the linguistic forms but also interprets the sociolinguistic motivations—such as lexical need, expressing group identity, emphasizing a point, and raising status. The findings are expected to contribute to the understanding of multilingual interaction and language choice in Indonesian popular media, and how these reflect broader social and cultural identities.

2. LITERATURE REVIEW

2.1 Sociolinguistics and Language Use in Multilingual Communities

Sociolinguistics is a subfield of linguistics that studies the relationship between language and society, examining how social factors—such as ethnicity, class, age, and identity—shape language use (Holmes, 2013). Indonesia, as a multilingual nation, provides a rich environment where speakers commonly shift between local languages, Indonesian as the national language, and English as an international language. Fishman (1972) emphasized that language choice is closely related to domains of use and cultural affiliation. In this regard, multilingual speakers often alternate languages strategically to fulfill communicative goals and index social meanings. In the context of media, films can serve as authentic representations of how multilingual communities interact and negotiate identity through language.

2.2 Code Switching

Code-switching is generally defined as the alternation between two or more languages or language varieties within a single discourse, utterance, or conversation (Poplack, 1980). According to Poplack's seminal framework, code-switching can be classified into three main types: Tag switching where the insertion of a tag or fixed phrase from one language into an utterance in another language. This may involve discourse markers, exclamations, or short expressions (e.g., "you know," "bah," "okay"). Intra-Sentential Switching, it occurs within the same clause or sentence, such as embedding words or phrases from a second language in the middle of a sentence. This requires high bilingual competence to maintain grammatical integrity. Inter-Sentential Switching, it takes place between sentences or clauses, where each sentence is

in a different language. This type is common when speakers are equally fluent in both languages.

Poplack (1980) argues that code-switching is not random but follows specific grammatical constraints and sociolinguistic motivations. In multilingual societies, these switches can signify solidarity, group membership, or pragmatic emphasis.

2.3 Code Mixing

Code-mixing refers to the embedding of linguistic units—words, phrases, morphemes—of one language into an utterance of another language (Muysken, 2000). Unlike code-switching, which often involves complete shifts between languages at clause or sentence boundaries, code-mixing typically occurs at the lexical level within sentences. Suwito (1983) proposed two main types of code-mixing; Inner Code-Mixing and Outer Code Mixing. In the Indonesian context, both inner and outer code-mixing reflect not only linguistic creativity but also cultural hybridity. These practices can indicate modernity, prestige, or belonging to specific social groups.

A number of studies have examined how Indonesian films and television series use multilingual discourse to create authenticity and reflect social dynamics.

Alus et al. (2021) investigated 99 *Cahaya di Langit Eropa* and found that code-switching was primarily used to index cosmopolitan identity, emphasize cultural difference, and project prestige. Similarly, Satyawati et al. (2022) observed that the insertion of English terms into Indonesian sentences functioned to create modern and global associations.

In regional films, such as those set in Batak communities, the combination of Indonesian, Batak language, and English reflects the speakers' multilingual repertoire and their negotiation of identity. The present study situates itself within this tradition, focusing on *Romansa Danau Toba* as a representation of code-switching and code-mixing in an ethnolinguistic context.

Proficiency in both languages is an essential precondition for effective code-switching and code-mixing. Poplack (1980) emphasized that inter-sentential and intra-sentential switching require high competence to avoid grammatical violations. Myers-Scotton (1993) introduced the Matrix Language Frame Model, which describes how one language (the matrix language) provides the grammatical frame while elements from the embedded language are inserted. These theories underscore that language alternation is systematic, rule-governed, and deeply tied to speakers' linguistic resources and social positioning.

While prior studies have analyzed multilingual practices in Indonesian popular media, few have focused specifically on films depicting regional identities such as Batakness. Additionally, there has been limited examination of how different types of code-switching and code-mixing occur concurrently and the extent to which motivations align with sociolinguistic theories. This study aims to fill this gap by providing a comprehensive analysis of the forms and functions of language alternation in *Romansa Danau Toba*.

3. RESEARCH METHODS

The Research Methods section describes in detail how the study was conducted. A complete description of the methods used enables the reader to evaluate the appropriateness of the research methodology.

3.1 Research Design

As the research objective, the method used in this research is a qualitative descriptive method. This design is chosen because the study aims to describe, analyze, and interpret the

patterns and functions of code-mixing and code-switching without manipulating variables or testing hypotheses in a quantitative manner.

3.2 Participants

In a study analyzing a film, the "participants" are not human subjects in the traditional sense of interviews or surveys. Instead, the film itself is the primary data source. Researchers would typically analyze the spoken language throughout the entire film or specific scenes where code-mixing and code-switching are expected to occur frequently.

3.3 Instruments

To accurately transcribe the dialogues, noting pauses, intonation, and importantly, the specific words or phrases that constitute code-mixing and code-switching.

3.4 Data Analysis

Systematically transcribe all dialogues from the film. This is a meticulous process. For each utterance, note the speaker, the context (scene, situation), and the exact words spoken. Crucially, identify and highlight instances where languages other than the primary language (likely Indonesian, with Batak language elements) are used. Identify which languages are being mixed or switched (e.g., Indonesian-Batak Toba, Indonesian-English) likely performed or heard. Furthermore, the Ethnolinguistic Vitality framework was used to discuss the factors influencing the strength or weakening of the Batak language as reflected in these musical expressions.

4. RESULTS

The theory from Poplack (1980) is applied in order to discover the types of code-switching. According to her, there are three types of code-switching such as tag switching, intra-sentential switching, and the last is intersentential switching. Moreover, this research discovered all three types in the movie. In order to analyze the types of code-mixing, furthermore, this research utilizes theory from Suwito (1983).

Nevertheless, there were inner code-mixing and outer code-mixing in this movie. This research uses the theory that comes from Grosjean (1982) in order to discover the possible reasons of code-switching and code-mixing. In accordance with Grosjean, there are 5 reasons for someone switching or mixing his/her code, there are lexical need, expressing group identity, emphasis a point, exclude someone, and raising the status. However, this research disclosed that there is no raising status therein. From the movie, there are 28 utterances that contain code-switching and 27 utterances that contain code-mixing.

4.1. Types of Code Switching

The total amount of code-switching in *Romansa Danau Toba* movie is 28 utterances. This code-switching included inter-sentential switching with the most frequent type of code-switching which appeared for 20 utterances, followed by tag switching as much as 5 utterances. The least type of code-switching, further, is intra-sentential switching. The latter types of switching occurred as much as 3 utterances. The table of codeswitching distribution, then, elaborates it more.

Table 1. Code-switching types distribution

No	Code-Switching Types	Number of occurances	Percentage
1.	Tag Switching	5	17.86%
2.	Intra-sentential switching	3	10.71%
3.	Inter-sentential switching	20	71.43%

4.1.1 Tag Switching

Tag switching is the insertion of a tag phrase, exclamation, or common expression from one language into an utterance that is otherwise entirely in another language. Tags are usually short and grammatically separate from the sentence, so they can be easily inserted without violating grammatical rules. This type of switching, furthermore, is often used as a point of emphasis in the dialogue and to express the sudden reaction.

Table 2. Tag switching in the movie		
No	Code-Switching Types	Percentage
1.	Teacher: Sekarang perkenalkan dirimu sama teman-teman barumu Rico	
2.	Rico : Orang Batak tak punya rasa takut Jefri : Bah , mantaplah kalau gitu. Ayok lah!	10.71% 13:16
3.	Anggun: Alamak , Jefri dan Rico balapan?	13:28
4.	Teacher: Bah , oh... hal pacaran? Dang mararti itu	21:09
5.	Lecturer: So , kalau kalian ingin menjadi fashion desainer yang handal, diperlukan keberanian untuk bereksplorasi	35:26

The table above shows that there are various types of tag switching in the movie. Datum number 1, for example, is the the common expression and interjection in the Batak language, often used as a greeting, farewell, or blessing (similar to "hello," "goodbye," or "cheers") that is being placed within Indonesian language utterance. The speaker of this utterance switches the code to make sure that she was understood by his interlocutor.

Data number 2, 3, 4 and 5, in addition, are in the form of sentence fillers. Sentence filler, according to Poplack(1980), is considered as tag switching. These data, moreover, are in accordance with Wibowo et al. (2023) which discovered the sentence "Alright, artinya... apa ya?". Both of "alright" and "so" is an English language tag that was inserted within the Indonesian language. Datanumber 2, 3 and 4, however, is in the form of a Batak language expression that are being placed within Indonesian language utterances. These are also examined as tag switching. According to Holmes (2013), someone that switches to another language expression can serve as a marker of identity.

4.1.2 Intra-sentential Switching

The second type of code-switching in this movie is intra-sentential switching. Intra-sentential switching is a type of code-switching where elements from two or more languages are mixed within a single sentence or clause. This includes switching between languages, often at phrase or word level, while still maintaining grammatical correctness. This type of switching, further, appears as much as 3 utterances in the movie. The example of intra-sentential switching is provided as follows:

Table 3. Intra-sentential switching in the movie

No	Utterances	Time
1	Lecturer : Dulu, kain tradisional dianggap kuno, old-fashioned	36:07
2	Lecturer : Tapi sekarang, jaman now , sudah banyak desainer Indonesia yang mempopulerkannya	36:14
3	Riri : Bedalah sama play boy , itukan tukang mainin cewek.	9:35

In data number 1 and 2, the insertion of the English language in Indonesian language utterances is at the lexical level. The insertion of another language lexical item within another language utterance is perceived as intrasentential switching. The insertion that is in the lexical level also has been discovered by Satyawati et al. (2022) which stated "Itukan promosi **gym**-nya".

On the other hand, datum number 3 shows that the switch is in the level of phrase. Datum number 3, furthermore, is an English language verb phrase that exists in Indonesian language utterance. This corresponds with Fanani & Ma'u (2018) which provided an example of Intra-sentential switching such as "This morning **saya antar** my baby". Both I realize and saya antar is a verb phrase that is placed in another language utterance.

4.1.3 Inter-Sentential Switching

The last type of code-switching is inter-sentential switching. Inter-sentential switching is a type of code-switching that occurs between two sentences or clauses, where each sentence (or clause) is in a different language. This type of switching usually happens at sentence boundaries, requiring greater fluency in both languages, as the speaker shifts from one language to another between complete thoughts or statements. It appears the most in the movie as many as 20 utterances. This happens because all the characters are able to use both languages fluently.

Table 4. Inter-sentential switching in the movie

No	Utterances	Time
1.	Riri : Gak usah sok jagoan kau. Kau pikir ini istana oppung mu? Jefri : What's up yo! You're so beautiful	1:12
2.	Sekarang perkenalkan dirimu sama teman-teman barumu Rico : Horas! Ianggo goarhu ima si Rico Tampubolon	2:43
3.	Teacher : Selamat pagi. Satu lagi. Kalian kedatangan teman baru. Eh, ise goar mu? Jefri : Jefri pak	3:11
4.	Teacher : Hmmm.... Jefri.. Jefri..... Aha margam? Jefri : Siregar pak	3:17
5.	Riri : Menurut penelitian dari Inggris pak, Kalau perempuan duduk sama perempuan dan laki-laki sama laki-laki hasilnya akan lebih cerdas pak.	

	Jefri : Kita ini orang Batak, tondi. Bukan orang Inggris. Somba Marhula-hula, manat mardongan tubu, elek marboru. Hormatilah saudara laki-laki dan jagalah saudara perempuan. Jadi kalau kita sebangku, bisa sama-sama pintar	4:11
6.	Rico's aunt : Eh Co. I kan kalung peninggalan ni omak mu di? Rico: Eh tante Duma...	6:13
7.	Rico's aunt : Ai naung adong do hallet mu? Rico : Belum tante, eh maksud aku belum jadi kekasih	6:20
8.	Rico's aunt : Ah, ima kan. Di dunia on otik do sipilliton alai godang tuntutan. Hatop, lane lumba halletmu! Rico : Ya tante	6:30
9.	Anggun : Apa kau jadian sama si Jefri? Si Jefri itu tipe bad boy Riri : Bad boy itu seksi tahu.... Anggun : Ih, na rittik do ho	9:29
10	Jefri : Ho, molo dang si dua jambar. Terima lah tantangan balapan ini Rico : Orang Batak tak punya rasa takut Jefri : Bah, mantaplah kalau gitu. Ayok	12:48
11	Riri's mom : Parhasangap ma natoras mu. Engkau ingin hidup bahagia, hormati orangtua mu. Kau berjanji tidak berhubungan lagi dengan dia tapi kau bohong.	15:58
12	Pak Bagus : Kelihatannya mereka mempunyai hubungan khusus. Aku khawatirkan anak mu juga sangat mencintainya. Riri's mom : Marsak ni roha ki. Ya Tuhan, apa yang harus ku lakukan?	25:54

All of the data in the table above show the inter-sentential switching. This switching occurs between sentences. Therefore, it needs high proficiency in both language in order to avoid grammatical mistakes. According to Poplack (1980) the alternation of languages in two different sentences is observed as inter-sentential switching. These data are in accordance with the datum that was found by Alus et al. (2021) that is "*Gue pikir Juni nggak akan semudah ini luluh.* But you did it perfectly"

4.2. Types of Code Mixing

This research utilized theory from Suwito (1983) in order to disclose the types of code-mixing that appear in the movie entitled *Romansa Danau Toba*. Suwito argues that code-mixing can be inner or outer. In the movie, furthermore, there are 25 utterances that contain code-mixing.

From all of those utterances, there are 18 inner code-mixing and 7 outer code-mixing. This happened because the communication in the movie was held among the characters that mostly come from the same tribe (Bataknese). According to Poplack (1980), in addition, code-mixing is considered the same as Intra-sentential Switching. In this research, nevertheless, the

researcher distinguished code-mixing and intra-sentential switching by the participation of tag-like mix in the code-mixing. As a result, the analysis of code mixing includes the tag switching in which it is excluded in the intra-sentential switching.

Table 5. Code-mixing types distribution

No	Utterances	Time
	Lecturer : Dulu, kain tradisional dianggap kuno, old-fashioned	36:07
	Lecturer : Tapi sekarang, jaman now , sudah banyak desainer Indonesia yang mempopulerkannya	36:14
	Riri : Bedalah sama play boy , itukan tukang mainin cewek.	9:35

4.2.1 Inner Code Mixing

In the chosen movie, the researcher found 18 utterances in inner code-mixing. According to Suwito (1983), he stated that inner code mixing occurs because there is an insertion of a native language element and its variation. This movie, furthermore, involves any vernacular language or the element of one's native language (Batak language). Therefore, there are 18 inner code-mixing in Batak language in the chosen movie.

Table 6. Inner code-mixing in the movie

No	Utterances	Time
1.	Riri : Gak usah sok jagoan kau. Kau pikir ini istana oppung mu?	1:12
2.	Anggun : Nah, ini rendah hati. Gak kayak anak tadi, jugul .	2:52
3.	Teacher : Tutup mulut mu. Tutup mulutmu itu. Babam .	3:33
4.	Jefri : Kita ini orang Batak, tondi . Bukan orang Inggris.	4:11
5.	Jefri : Eh, udah sama-sama. Hallet ku yang paling tonggi . Selamat ulang tahun ya!	7:55
6.	Jefri : Bah , mantaplah kalau gitu. Ayok!	13:16
7.	Anggun : Alamak . Jefri dan Rico balapan?	13:28
8.	Riri : Atau jangan-jangan mamak takut kita melanggar tarombo?	15:55
9.	Teacher : Eh, Jefri. Kenapa kau tantang si Rico? Jefri : Saya marhallet pak sama si Riri	21:05
10	Jefri : Eh, Nggun. Biar aku kasitahu sama kalian ya. Orang sekolah itu buat jadi pintar. Kalau orang pintar otomatis cari kerja. Kalau orang kerja itu buat cari hepeng . Cari	

4.2.2 Outer Code Mixing

Outer code-mixing is a condition in which the native or national language combines with elements from a foreign language (Suwito, 1980). From all the utterances that contain code-mixing, all of them are in the form of outer code-mixing. The example of outer code-mixing is provided as follow:

Table 7. Outer code-mixing in the movie

No.	Utterances	Time
1.	Lecturer : Dulu, kain tradisional dianggap kuno, old-fashioned	36:07
2.	Riri : Bad boy itu seksi tahu.	9:26
3.	Riri : Bedalah sama play boy , itukan tukang mainin cewek	9:35
4.	Lecturer : Sudah banyak designer Indonesia yang mempopulerkan nya	
5.	Lecturer : Sudah banyak yang menjadikan nya brand fashion .	36:23
6.	Riri : Oh ya mak. Riri mau buka online shop	37:05
7.	Lecturer : So , kalau kalian ingin menjadi fashion desainer yang handal, diperlukan keberanian untuk bereksplorasi.	35:26

The data in table 7 show that the code-mixing can be either in the form of tag-like or intra-sentential. However, datum number 7 display that tag-like switch also is considered as code-mixing. Furthermore, all the other six data of the switches from table 7 shows that the insertion comes from the foreign language. Therefore, the data are considered as outer code mixing.

5. DISCUSSION

The total amount of code-switching in Romansa Danau Toba movie is 28 utterances. This code- switching included inter-sentential switching with the most frequent type of code-switching which appeared for 20 utterances, followed by tag switching as much as 5 utterances. The least type of code- switching, further, is intra-sentential switching. The latter types of switching occurred as much as 3 utterances.

In the movie, furthermore, there are 25 utterances that contain code-mixing. From all of those utterances, there are 18 inner code-mixing and 7 outer code-mixing. This happened because the communication in the movie was held among the characters that mostly come from the same tribe (Bataknese) . According to Poplack (1980), in addition, code-mixing is considered the same as Intra- sentential Switching. In this research, nevertheless, the researcher distinguished code-mixing and intra- sentential switching by the participation of tag-like mix in the code-mixing. As a result, the analysis of code mixing includes the tag switching in which it is excluded in the intra-sentential switching.

5.1 Reasons to Switch or Mix the Code

According to Grosjean (1982), there are five reasons that motivate someone to switch or mix the code. Those are because of lexical needs, to express group identity, to emphasize a point, to exclude someone, and to raise the status. The latter reasons, furthermore, is not fulfilled in the characters' dialogue. In all 53 utterances that contain code switching and code mixing, 8 utterances are for lexical need, 35 utterances for expressing group identity, 9 utterances for emphasizing a point, and 1 utterance to raise the status. The distribution of reasons is elaborated in the table 8 below:

Table 8. The distribution of reasons to switch or mix the code

No.	Reasons	Number of Occurances	Percentage
1.	Lexical need	8	15.10%
2.	Express group identity	35	66.04%
3.	Emphasis a point	9	16.98%
4.	Raise the status	1	1.89%
5.	Exclude someone	0	0%

5.1.1 Lexical Need

Someone who switches or mixes his/her code can be affected by the lack of vocabulary in the base language to express a thing. Therefore, this type of code-switching or mixing is often in the form of lexical level.

Datum 1: Oh ya mak. Riri mau buka **online shop**.

In the datum above, the speaker wanted to tell her mother that she is going to sell the ulos without having a store (physical building). In her utterance, she used the Indonesian language. However, when she wanted to explain about her plan, she used English language "online shop". She inserted the English language because she could not find an appropriate word to convey her meaning. The researcher, therefore, recognized the reason of mixing the code in this utterance is because the lexical need.

5.1.2 Express Group Identity

People may switch over their language to express their group identity. In such a community which mostly come from the same tribe (Bataknese), it is normal to see if people alternate the language from one to another in order to establish the relationship between interlocutors.

Datum 2:

Teacher : Sekarang perkenalkan dirimu sama teman-teman barumu

Rico : **Horas! Ianggo goarhu ima si Rico Tampubolon**

In this datum, the student's character who studied in Netherland back then, tried to use Batak language elements. He used Batak common expression "Horas" which means "hai, halo, salam, or good morning" in English language. He, furthermore, did this in order to establish a relationship between him and his new friends by mixing to Batak language. According to Grosjean (1982), someone who switches to a minority language can signal the solidarity of the group. The researchers, therefore, considered this as an expression of group identity.

5.1.3 Emphasis a point

Referring to the theory proposed by Grosjean, bilingual people may switch or mix their code because they want to amplify or emphasize a point in an utterance. This reason, moreover, becomes the most frequent reason of code-switching or code-mixing in the movie entitled 99 Cahaya di Langit Eropa.

Datum 3:

Riri's mom: **Parhasangap ma natoras mu. Engkau ingin hidup bahagia, hormati orangtua mu.** Kau berjanji tidak berhubungan lagi dengan dia tapi kau bohong.

The speaker here expressed her cultural identity as Bataknese to her daughter. She said that her daughter should respect the parents and be a filial daughter because of many reasons. At the end of his utterance, she switched his code to the Indonesian language. This switch indicated that she wanted to emphasize her point. Furthermore, the switch itself indicated that the speaker wanted to add more force to her statement.

5.1.4 Raise the status

According to sociolinguistic theory, code-switching can be used as a social tool to raise one's status by signaling prestige, education, global affiliation, or social power, especially when switching to a higher-status language in a bilingual or multilingual context.

Datum 4:

Riri: Gak usah sok jagoan kau. Kau pikir ini istana oppung mu? Jefri: **What's up yo! You're so beautiful**

Jefri uses English, particularly in a casual, urban form ("What's up yo!"), signals modernity, confidence, and perhaps Western-influenced youth culture since he had studied in America earlier. This is often perceived as more "prestigious" or "cool" in certain social contexts, especially among young people. By code-switching to English, Jefri may be trying to elevate his status, appear more cosmopolitan, or gain social dominance in the conversation. The shift from local dialect/vernacular (Riri's Batak-influenced Indonesian) to global English creates a strong contrast. This contrast alone can highlight Jefri's stylistic superiority or intentional distancing from the emotional tone of Riri's attack.

6. CONCLUSION

According to the results above, the researchers conclude that the most frequent type of code-switching in this movie is inter-sentential switching with 20 utterances. This, moreover, happened because in this movie all the characters were mostly from the same tribes (Bataknese) who were proficient enough in Batak Language and Indonesian language. The researchers, on the other hand, found that intra-sentential was least frequent with only 3 utterances. This happened because Batak languages (like Toba Batak) have very different grammatical structures from Indonesian or English. These differences make it more difficult to insert words or phrases smoothly from Indonesian or English into a Batak sentence without disrupting grammar. As a result, speakers avoid intra-sentential mixing and prefer inter-sentential switching (between sentences).

Concerning the type of code-mixing, the researchers found there are 25 utterances that contain code-mixing. From all of those utterances, there are 18 inner code-mixing and 7 outer code-mixing. This happened because the communication in the movie was held among the characters that mostly come from the same tribe (Bataknese).

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