

Sundanese Language Code-mixing in “*Kabayan Jadi Milyuner*” Film

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ABSTRACT

Language is a tool of communication. By using language, a person can convey information and messages to the interlocutor. When someone is communicating, sometimes a code-mixing event is identified. This is due to the speakers who master language 1 (B1) and language 2 (B2) with the same ability (B1 is more fluent than B2, B2 is better than B1, or master both B1 and B2). The use of code mixing can be seen, one of which is in the Indonesian-Sundanese genre film, because in the film, there are bilingual incidents in the characters. The film is the works of professional director Guntur Soeharjanto, entitled “*Kabayan Jadi Milyuner*” which was released on December 23, 2010. This research aims to describe code mixing in the form of words, phrases, baster, repetition, idioms, and clauses contained in “*Kabayan Jadi Milyuner*” film by Guntur Soeharjanto and employed socio-linguistic theory by Chaer, (2010) and Suwito (1983). The methods and techniques used in this research are descriptive methods, literature reviews techniques, and documentation studies, while the way to analyze them uses a qualitative approach. The instruments used are the instruments for collecting data (checklist source books) and instruments for processing data (data cards). The results of this study reveal the use of code-mixing in the form of words, phrases, baster, repetition, expressions/idioms, and clauses in “*Kabayan Jadi Milyuner*” by Guntur Soeharjanto. For that reason, based on the results of the analysis carried out, this research has implications in linguistics field, particularly regarding the code-mixing, and can be employed as an example of research on code-mixing in films.

Keywords: Code-mixing, film, “*Kabayan Jadi Milyuner*”

1. INTRODUCTION

Indonesian society consists of various ethnic groups, religions, races, and cultures. Culture and society, are two things that cannot be separated, as where there is a society there is surely culture, and vice versa (Aditya, 2017). According to Sudaryat (2015) language, is one of the natural basic abilities granted to human beings. Since it is so natural, people tend not to realize that without language, it is impossible for them to have a culture or civilization in which religion and linguistics are included. From this statement, it can be concluded that a language is a unifying tool of cultural diversity. As in Indonesia, due to a large number of regional languages, the Indonesian language is used as the national language. The national language (B2) is usually used as the language of communication if someone visits across regions and meets other people from different areas, because with this national language (B2), communication between people will be easier to

accept and understand. However, there are many people or community members do not really master the national language (B2), because they often use their mother tongue (B1) or their first language. So, mastery of the second language cannot be fluent. In fact, the first language (B1) really influences the second language (B2). As stated by Rahman (2016), that the influence of the first language (B1) on the second language (B2) depends on the level of mastery of the second language (B2). Second language teaching experts (B2) believe that the first language or previously acquired language (B1), has a major influence on the process of mastering the second language (B2). So, it can be stated that the use of the national language (B2) cannot be separated from the use of the regional language / mother-tongue (B1). However, if the speakers have a high level of mastery of the first language (B1) or the second language (B2), there will be no bilingual processes.

Language holds a significant role in the life of society as a medium of communication. Language is used as a medium of communication for delivering messages or intentions from the speaker to the listener (Fanani & Ma'u 2018). In general, Indonesians can use more than one language, because they master the first language (B1) and the second language (B2). The two languages have the potential to be used interchangeably by the community. This means that people who use both languages can be seen in a bilingual situation. Bilingualism is the habit of using two languages in their interactions with other people (Nababan, 1984). While according to Kridalaksana (2008), bilingualism is the use of two or more languages by a person or a society. From the two previous definitions, Pranowo (2014) concluded that bilingualism is caused by the interaction of language use, both individually and in groups. Besides, he also stated that there are several limitations in bilingualism i.e. (1) the use of two languages, (2) both languages are equally good or one of them is better, and (3) the use of language is productive, receptive, and acceptable to individual and society.

People who have the ability to use two languages equally well are called bilinguals (Pranowo, 1996). To be able to use two languages, of course, a person must master both languages, first, his mother tongue (B1), and the second another language which becomes the second language (B2), people who can use both languages are called bilingual people (bilingual) (Chaer & Agustin, 2010). A closed speech community, which is not touched by other speech communities, whether because of its remote location or because it deliberately does not want to connect with other speech communities, the community will remain a static speech community and remain a monolingual society. On the other hand, an open speech community that has relationships with other speech communities will experience language contact with all linguistic events. The linguistic incidents that can occur are interference, integration, code-switching, and code-mixing (Chaer & Agustin, 2010). One of the speech events that will be analyzed in this research is code-mixing in "*Kabayan Jadi Milyuner*" film. Films are works of art and culture that utilize sight-sound mass communication media (Isnendes, 2018). Furthermore, Danadibrata (2015) states that a film is a ribbon made of plastic, filled with images, and highlighted by lights on the cinema screen.

According to Sinaga (2015), one of the most striking phenomena in bilingual's performance is the occurrence of the seemingly mixing of two languages and known as code-mixing. Code mixing is the use of two languages with almost the same equivalence, meaning that there is an insertion of the mother tongue/first language when speaking in the second language. So, it seems that there is a mixture of two languages that are not fully used. The source of code-mixing can come from the ability to communicate, namely behavior. If the symptom exist

the speakers have become accustomed to using the mixed language for mere convenience as a result of the continuous cultural, social, or personality system, then the symptom comes from the behavioral system. Simply put, this symptom comes from the ability to communicate. So, it can be concluded that code-mixing is a matter of using one main code or base code of one language mixed and inserted by other language code fragments (Hardini, Widyastuti, & Awaliyah, 2019).

Code mixing occurs when someone who speaks a language, for example, Indonesian, includes the elements of their local language into Indonesian speech. If someone speaks the main code of Indonesian, which has autonomous functions, then the regional language code involved in the main code is only fragmented without function or autonomy as a code (Aslinda & Syafyahya, 2014). This is concluded again by Ahmad, Hassan, Qureshi, and Qurashi (2015), that code-mixing is actually the mixing of varieties of language. It refers to mixing of two different codes within a sentence. An example of code-mixing is taken from Chaer and Agustina's book (1995, p. 163), as in the sentence, "(1) *Mereka akan merried bulan depan.* 'They are getting married next month'. (2) *Nah, karena saya sudah kadhung apik sama dia, ya saya tanda tangan saja.* 'Well, since I've been really good with him, I just sign it'". The previous example is Indonesian sentences in which there are fragments of English and Javanese, in the form of words and phrases. The salient feature of this code-mixing is casual or informal. Usually, in these situations people tend to be relaxed in using language. Just as, there is a speaker in Indonesian who inserts a lot of his local language, then that speaker can be stated to have mixed the code (Aslinda & Syafyahya, 2014). According to Suwito (1983), code-mixing is divided into six types, i.e. (1) insertion of elements in the form of words; (2) insertion of phrases; (3) insertion of the baster; (4) insertion of repetition; (5) insertion of expressions or idioms; and (6) insertion of clauses.

Thus, code-mixing is the insertion of a language into another language that is more dominant in a discourse. There are various factors for code-mixing, such as the limitation of words in Indonesian so that the speakers use other languages as a substitute. In addition, Suwito (1983) argues that the factor of code-mixing is due to the reciprocal relationship between the role (speaker), language form, and language function. This means that the speakers who have certain social backgrounds tend to choose specific forms of code-mixing to support particular functions.

Writings that support the implementation of this research include "*Analisis Kode Campuran dalam Film Assalamualaikum Beijing*" written by Akhiria (2019). Then, "*Pengaruh Bahasa Daerah terhadap Hasil Belajar Bahasa Indonesia Siswa Kelas 1 SD Inpres Maki, Kecamatan Lamba-Leda, Kabupaten Manggarai*

Timur” implemented by Rahman (2016). Furthermore, the research entitled “*Campur Kode dalam Film My Stupid Boss dan Implikasinya pada Pembelajaran Bahasa Indonesia di SMA*” by Puspita (2018). In addition, there is research conducted by Safitri (2012), entitled “*Alih Kode dan Campur Kode pada Dialog Film Sang Pencerah Directed by Hanung Bramantyo.*” Furthermore, research conducted by Aditya (2017) entitled “*Sikap Berbahasa Masyarakat Desa Pauh terhadap Bahasa Indonesia dan Bahasa Melayu Malaysia.*” Finally, the research entitled “*Analisis Kode Campuran dalam Film Ratu Kost Mopolitan Sutradara Ody C. Harahap*” Directed by Ody C. Harahap” by Wiyati (2012).

In addition, there are studies conducted previously and similar to this research, in example the research conducted by Puspita (2018), entitled “*Campur Kode dalam Film My Stupid Boss dan Implikasinya pada Pembelajaran Bahasa Indonesia di SMA*”. Furthermore, the research entitled “*Code-Switching and Code-Mixing in Sang Pencerah*” film dialogue directed by Hanung Bramantyo conducted by Safitri (2012), and the research carried out by Akhiria (2019) entitled “*Analisis Campur Kode pada Film Assalamualaikum Beijing*”. Based on research that has been carried out previously, the theories discussed and, the problems analyzed in this study, show similarities and differences. The similarity is that they both analyze film language code-mixing i.e. research conducted by Akhiria (2019), Puspita (2018), Safitri (2012). While the difference is the diverse problems that they analyzed. This can be seen from the object of research and also the theories they used. Therefore, the position of the researcher in this study is the initial researcher to investigate code-mixing in “*Kabayan Jadi Milyuner*” film by Guntur Soeharjanto.

The purpose of this study is to determine the code-mixing of Sundanese language contained in the Indonesian-Sundanese genre films based on its type i.e. word code-mixing, phrase code-mixing, baster code-mixing, word repetition code-mixing, idiom/expression code-mixing, and clause code-mixing in “*Kabayan Jadi Milyuner*” by Guntur Soeharjanto.

2. METHODS

The methods and techniques employed in this research are descriptive analysis method, literature reviews technique, and documentation study. Arikunto (2013) argues that the descriptive method of analysis is a research method for examining the situation, the conditions, or other things that have been mentioned, and the results are written in the form of a research report, while the method is the major way employed in collecting the data by using certain techniques and tools (Arikunto, 2013).

Apart from methods and techniques, this research also utilized a qualitative approach. The data source used is “*Kabayan Jadi Milyuner*” film directed by Guntur Soeharjanto and released on December 23, 2010. The instrument used was a data card. This card presents the data in the form of code-mixed quotes in the film “*Kabayan Jadi Milyuner*” film into the indicators that will be analyzed. The steps taken by the researcher, i.e. 1) preparation, the researcher formulates problems and makes research instruments; 2) collecting the data, by means of literature review techniques and documentation studies; 3) processing, analyzing, and interpreting the data; 4) make conclusions, and 5) compile a research report.

3. FINDINGS AND DISCUSSION

Based on the analysis, in “*Kabayan Jadi Milyuner*” film, there is a use of code-mixing in the speech of the characters. The code-mixing contained in this film is divided based on Suwito’s (1983) theory which consists of a mixture of codes in the form of words, phrases, baster, repetition, idioms, and clauses.

3.1. Words Code-mixing

The results showed that in “*Kabayan Jadi Milyuner*” film, there were words code-mixing as shown in the Table 1. In some of the data in Table 1, it can be seen that there is a code-mixing insertion in the form of Sundanese words into Indonesian sentences.

Table 1. Words code-mixing

No.	Code-mixing	Words
1.	Bagus barudak .	<i>barudak</i>
2.	Punten , kata orang-orang mah, taun 2012 téh rék terjadi kiamat.	<i>punten, taun, téh, rék</i>
3.	Kalo lutut Pa Ustad gemetaran mah bukan karena takut mati, tapi tanahnya getar.	<i>mah</i>
4.	Pa Ustad mah mati kapan saja hayu .	<i>mah, hayu</i>
5.	Jatuh ke dalam lubang juga hayu siap.	<i>hayu</i>
6.	Abah sama ambu téh boleh ikut, tapi ini téh urusan bisnis, bukan piknik.	<i>téh</i>
7.	Bisa jadi perawan tua siah iteung.	<i>siah</i>
8.	Baheula téh , si iteung téh sugan abah lahir di Jakarta , terus dapet jodo orang kaya, tapi dia ngambil akuntan, atuh duduk di depan meja, di belakang komputer, siapa yang mau ketemu sama dia, lalaki mana yang tau dia téh geulis.	<i>atuh, lalaki, téh, jodo</i>
9.	Abah, abah éta téh tempat bobogohan , urang foto buat profil facebook .	<i>facebook</i>
10.	Ieu si kabayan, liat deh kaya kesurupan sama jin pohon ya?	<i>ieu</i>

In detail, it can be seen in the following explanation.

- (1) Pa Ustad: “*Bagus barudak.*”
(Pa Ustad): (“*Bagus anak-anak.*”)
- (2) Iteung: “*Abah sama ambu téh boleh ikut, tapi ini téh urusan bisnis, bukan piknik.*”
(Iteung): (“*Abah sama ambu boleh ikut, tapi ini kan urusan bisnis bukan piknik.*”)

In the above sentence, it can be seen that there is a mixture of Sundanese language codes i.e. the word “*barudak*” in point (1) and the word “*téh*” in point (2). So, it can be concluded that in “*Kabayan Jadi Milyuner*” film there are words code-mixing.

3.2. Phrase Code-mixing

In the above sentence, it can be seen that there is a mixture of Sundanese language code i.e. the word “*barudak*” in point (1) and the word “*téh*” in point (2). So, it can be concluded that in “*Kabayan Jadi Milyuner*” film there are words code-mixing. The results showed that in “*Kabayan Jadi Milyuner*” film there are phrase code-mixing as can be seen in Table 2.

In the previous table of data, it can be seen that the insertion of Sundanese phrases into Indonesian sentences. Details can be seen in the following explanation.

- (1) Armasan: “*Sia téh ganteng, keren, pengen dapet juga atuh jodoh yang cantik, langsing, yang tidak berat dibawa ke mana-mana.*”
(Armasan): (“*Kamu itu ganteng, keren, pengen dapet juga dong jodoh yang cantik, langsing, yang tidak berat dibawa ke mana-mana.*”)
- (2) Armasan: “*Omat nya jangan sampe kamu menikah dengan Si Iteung, gimana-gimana juga kamu téh tidak mengenal dia sesungguhnya.*”
(Armasan): (“*Awas ya, jangan sampe kamu menikah dengan Si Iteung, gimana-gimana juga kamu itu tidak mengenal dia sesungguhnya.*”)

In the sentence above, it can be seen clearly that there is a code-mixing in the form of Sundanese phrases in Indonesian sentences. Such as the use of the phrase ‘*sia téh*’ in point (1) and the phrase ‘*Omat nya*’ in point (2). So, it can be concluded that in “*Kabayan Jadi Milyuner*” film, there are phrase code-mixing.

3.3. Baster Code-Mixing

The results showed that in “*Kabayan Jadi Milyuner*” film, there is baster code-mixing. This can be seen in Table 3.

Table 2. Phrases code-mixing

No	Code-mixing	Phrases
1.	Siapa tau <i>dinten ieu</i> ketemu jodoh.	- <i>dinten ieu</i>
2.	Kaya <i>aya sora wanoja</i> .	- <i>aya sora wanoja</i>
3.	Sok <i>atuh</i> diucap, biar <i>henteu panasaran</i> .	- <i>henteu panasaran</i>
4.	Iya <i>aduh Gusti</i> .	- <i>aduh Gusti</i>
5.	<i>Bakal jadi</i> jodoh.	- <i>bakal jadi</i>
6.	<i>Sia téh</i> ganteng, keren, pengen dapet juga <i>atuh</i> jodoh yang cantik, langsing, yang tidak berat dibawa ke mana-mana.	- <i>sia téh</i>
7.	<i>Omat nya</i> jangan sampe kamu menikah dengan Si Iteung, gimana-gimana juga kamu <i>téh</i> tidak mengenal dia sesungguhnya.	- <i>Omat nya</i>
8.	Pa Ustad, saya <i>teu satuju</i> .	- <i>teu satuju</i>
9.	Sakit <i>atuh ku naon?</i>	- <i>atuh ku naon</i>
10.	<i>Geus wé</i> Armasan, <i>manéh</i> kalo mau pulang, pulang saja!	- <i>Geus wé</i>

Table 3. Baster code-mixing

No	Code-mixing	Phrases
1.	Kang Armasan juga <i>kudunya</i> mulai mencari calon istri.	- <i>kudunya</i>
2.	Inget <i>jangji</i> kita keur leutik, kita ga tega biarin makanan <i>mubadzir</i> , apalagi <i>kacang héjonya</i> Pa Ustad yang paling enak <i>sa-Jawa Barat</i> .	- <i>kacang héjonya</i>
3.	Bos Rocky <i>téh</i> mau jadi <i>minantunya</i> Abah.	- <i>minantunya</i>
4.	Silahkan aja <i>didelay</i> sok mangga <i>didelay</i> .	- <i>didelay</i>
5.	Geus <i>ngetopnya</i> San?	- <i>ngetopnya</i>

In some of the data in the table above, it can be seen that there is a code-mixing of the two languages. For more details, see the following explanation.

- (1) Fatma: “*Kang Armasan juga kudunya mulai mencari calon istri.*”
(Fatma): (“*Kang Armasan juga harusnya mulai mencari calon istri.*”)
- (2) Kabayan: “*Inget jangji kita keur leutik, kita ga tega biarin makanan mubadzir, apalagi kacang héjonya Pa Ustad yang paling enak sa-Jawa Barat.*”
(Kabayan): (“*Inget janji kita waktu kecil, kita ga tega biarin makanan mubadzir, apalagi kacang hijanya Pa Ustad yang paling enak se-Jawa Barat.*”)

In the previous sentence, it can be clearly seen that there is a code-mixing of Sundanese in Indonesian sentences. Like the use of ‘*kudunya*’ baster. The Baster is a mixture of the Sundanese word ‘*kudu*’ and the Indonesian ‘*nya*’.

Whereas if it uses pure Indonesian words, it can be replaced with the word 'harusnya' in point (1). Furthermore, the word 'kacang héjonya' which uses the word 'héjo' in Sundanese and 'nya' in Indonesian. It should solely be 'kacang hijaunya/kacang ijonya' in point (2). So, it can be concluded that there are baster code-mixings in "Kabayan Jadi Milyuner" film.

3.4. Repetition Code-Mixing

The results showed that there is Repetition Code-Mixing "Kabayan Jadi Milyuner" film as it can be seen in Table 4. It can be clearly seen that there is a repetition code-mixing of Sundanese as it is seen in sentence (1) there is the word 'boa-boa', in sentence (2) 'nanaonan', in sentence (3) 'lieur-lieur'.

3.5. Idiom Code-Mixing

The results showed that there is idiom/expression code-mixing in "Kabayan Jadi Milyuner" film as it can be seen in Table 5. It can be seen that there is code-mixing in the form of expressions/idioms. As in sentence (1) 'ciga kucing garong', expression means behavior that imitates a wild cat, while in (2) 'bau jurig' expression, which states that the smell of the toilet in the urban village office is very stinky. So, it can be concluded that there is idiomatic/expression code-mixing in "Kabayan Jadi Milyuner" film.

3.6. Clause Code-Mixing

The results showed that there is a clause code-mixing in "Kabayan Jadi Milyuner" film that can be seen in Table 6. It can be seen that there is a mixed code insertion in the form of Sundanese clauses. For more details, it can be seen in the following explanation.

- (1) Abah: "Baheula téh si iteung téh sugan abah lahir di Jakarta, terus dapet jodo orang kaya, tapi dia ngambil akuntan, atuh duduk di depan meja, di belakang komputer, siapa yang mau ketemu sama dia, lalaki mana yang tau dia téh geulis."
(Abah): **Jakarta**, terus dapet jodoh orang kaya, tapi dia ngambil akuntan, terus duduk di depan meja, di belakang komputer, siapa yang mau ketemu sama dia, lelaki mana yang tau dia itu cantik."
- (2) Iteung: "Walau pun saya dibéré saratus kebo ku kamu, saya mah embung bobogohan jeung manéhna, mending aing mah bobogohan jeung monyét."
(Iteung): ("Walau pun saya dikasih seratus kerbau sama kamu, saya **tetap tidak mau pacaran sama dia**, mending **saya pacaran sama monyet**.)

Table 4. Repetition code-mixing

No	Code-mixing	Repetition
1.	Tapi Pa Ustad, saya bener-bener ga percaya sama <i>awéwé</i> itu, boa-boa dia itu anak buah Boss Rocky yang punya <i>mission impossible</i> .	- <i>boa-boa</i>
2.	Nanaonan kamu di situ?	- <i>nanaonan</i>
3.	Daripada lieur-lieur Kabayan, mending kita nanya aja.	- <i>lieur-lieur</i>

Table 5. Idiom code-mixing

No.	Code-mixing	Idiom/Expression
1.	Makan gini mentah ciga kucing garong .	- <i>ciga kucing garong</i>
2.	Jamban di kelurahan suka mampet baunya bau jurig pa.	- <i>bau jurig</i>

Table 6. Clause code-mixing

No.	Code-mixing	Clause
1.	Nepi ka mana tadinya?	- <i>nepi ka mana</i>
2.	Baheula téh si iteung téh sugan abah lahir di Jakarta , terus dapet jodo orang kaya, tapi dia ngambil akuntan, atuh duduk di depan meja, di belakang komputer, siapa yang mau ketemu sama dia, <i>lalaki</i> mana yang tau dia <i>teuh</i> geulis.	- <i>baheula téh si iteung téh sugan abah lahir di Jakarta</i>
3.	Abah, abah éta téh tempat bobogohan , urang foto buat profil <i>facebook</i> .	- <i>éta téh tempat bobogohan</i>
4.	Bagus Kabayan, biar manéhna nyahonya kita <i>teuh</i> tidak seperti yang dia sangka.	- <i>manéhna nyahonya</i>
5.	Ibak heula nya Cemong, biar wangi nya.	- <i>ibak heula nya</i>
6.	Pengumuman bapak-bapak, ibu-ibu hari ini si Bos Rocky bakal ngadain kondangan wey, di sini ya bisa dahar sahabekna , sakenyangna.	- <i>bisa dahar sahabekna</i>
7.	Eh <i>béda</i> atuh Ambu, Abah mah leuwih kasep, leuwih ganteng.	- <i>abah mah leuwih kasep</i>
8.	Walau pun saya <i>dibéré</i> saratus kebo ku kamu, saya mah embung bobogohan jeung manéhna , mending aing mah bobogohan jeung monyét .	- <i>embung bobogohan jeung manéhna</i> - <i>aing mah bobogohan jeung monyét</i>
9.	Kalo berani hayu atuh gelut .	- <i>hayu atuh gelut</i>
10.	Tapi Si Ambu <i>gé</i> hebat, si panonnya meni bisa kitu .	- <i>si panonnya meni bisa kitu</i>

In the previous sentence, it can be seen clearly that there is code-mixing of Sundanese clauses in Indonesian sentences. Such as in 'Baheula téh si iteung téh sugan abah lahir in Jakarta' clause at point (1) and the clauses 'embung bobogohan jeung manéhna' and 'aing mah bobogohan jeung monyét'. at point (2). So, it can be

concluded that there are clause code-mixing in “*Kabayan Jadi Milyuner*” film.

After analyzing Si “*Kabayan Jadi Milyuner*” film by Guntur Soeharjanto, it was found that the code-mixing was in the form of words, phrases, baster, repetition, expressions/idioms, and clauses. Hence, it can be stated that this research is in line with the previous studies, the only thing that distinguishes it is in terms of theory used i.e. the theory of Chaer (2010) and Suwito (1983), and the research patterns.

Furthermore, when it is viewed in terms of the object of research. The code-mixing in this film is caused by several factors, including the film scriptwriter's intention to get the atmosphere contained in the film. As is well known, the setting and atmosphere in the film were taken from one of the ethnic groups in Indonesia i.e. the Sundanese. Therefore, for the film to call the attention of public audiences, the scriptwriter deliberately inserted in Sundanese code-mixing, to not causing boredom when it was seen.

4. CONCLUSION

The film of “*Kabayan Jadi Milyuner*” is an Indonesian-Sundanese genre film directed by Guntur Soeharjanto and released on December 23, 2010. Based on the analysis, it was found that there are code-mixing in the speech between the characters. The code-mixing was found from 209 sentence data and 284 elements of words, phrases, baster, repetition, expressions/idioms, and clauses.

The existence of code-mixing in this film could be influenced by several reasons such as the genre of the film, the type of language used at the time of communication, social background, and culture, which are used as a characteristic to be shown to the audience of this film so that they may also feel the atmosphere.

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