

An Analysis Of Types And Forms Of Code-Mixing In Indonesian Song Lyric By Saykoji

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Abstract

The purpose of this study was to determine the type of code-mixing and the form of code-mixing of 8 song lyrics of Saykoji in the 2006 album. This study uses the code-mixing theory of Nababan, (1984). This research includes a qualitative description. This study used the Independent See-Engage-talk Technique (TSBLC) and Technique Direct Element (BUL) to analyze the data. This study focuses on the type of code-mixing using theory Suwito's (1983), and the form of code-mixing using theory Suwito's (1995). After conducting the analysis, there were sixty-six (66) data found in the code-mixing type and fifty-seven (57) data in the code-mixing form. According to Suwito, there are two types of code-mixing, namely Inner and Outer. After being analyzed, it was found that the Inner code-mixing in eight (8) Saykoji song lyrics was 15 (22.72%) while the outer code-mixing was found to be 51 (72.27%). The form of code mixing according to Suwito consists of six namely word, phrase, baster, repetition, idiom, and clause. After being analyzed, the highest percentage is word 32(56,14%), The second position is phrase 7(12, 2%), Idiom 6 (10, 52%), Clause 5(8,77%), repetition 4 (7 %), baster 3 (5.26%).

Key word: code-mixing, type code-mixing, form code-mixing

PENDAHULUAN

In this advanced and modern era, people generally use two languages in their daily life, which is called bilingual (Kartikasari, 2019). Bialystok (2006), describes bilingual people as people who speak two languages, who also act sociocultural appropriately in both languages. Titone (1993) which shows that bilingualism is the ability to speak in two language using different structures and concepts from the languages. In these two languages, people use their mother tongue as their primary language and the second language people learn after their mother tongue, this is called code-mixing.

Code mixing is the use of one language or combining elements from one language to another consistently (Irmayani, 2005) differences in social, religious, and educational backgrounds between speakers and speech partners allow code-mixing in conversation. Code-mixing occurs when a speaker uses the dominant language to support speech that is inserted with other language elements (Rohmani, 2013). The phenomenon of code mixing occurs when a person lives in an environment where most of the people use many languages to express their communication. Code-mixing is a common thing in society when communicating such as at home, on campus, and even in the surrounding environment (Setyaningrum, 2009). Tanjung (2021), says that code-mixing occurs in a person's conversation, be it children, teenagers, adults, or even parents.

Code-mixing not only occurs in someone's conversation, but code mixing can also occur in song lyrics. The song is a work of art that combines sound art and poetic language art, concise and rhythmic language (Kristiyanti, 2012). The song is very develop until now. In everyday life, one can not be separated from the song. Every day, people enjoy songs through Youtube, Mp3, radio, smartphones, and other media. There are several rap singers who are quite famous among millennials using code-mixing in their song lyrics, such as Young lex, laze, Tuan Tigabelas, Iwa K and even Saykoji. People use two languages in song lyrics to communicate with listeners. In this study, the writer is interested in discussing one of these singers, namely Saykoji.

Saykoji is a Rap based singer. Saykoji is known to the public through his first album in 2006 and is known as a rapper with the song Online. Saykoji is a stage name only. His real name is Ignatius Rosoinaya Penyami (Puspitasari, 2021). Saykoji uses his songs as a medium to tell anything about life through rap. In this 2006 album, the writer found the code-mixing contained in the song lyrics. Although there are some singers who use code-mixing in their song lyrics, the writer chooses Saykoji because the song from Saykoji on this 2006 album has never been researched before. The song is viral among the younger generation until now. Saykoji is a rap singer who is quite reckoned with in Indonesia (Saykoji - Info Sekolah, 2022). Saykoji has won several Anugerah Musik Indonesia awards in the Best Rap/Hip-hop production category. Therefore, the writer will conduct research on code-mixing in the lyrics of Saykoji's song entitled 'An Analysis of Types and Forms of Code-Mixing in Indonesian Song Lyric By Saykoji'

METODE PENELITIAN

In this study, the writer used qualitative research. Qualitative research is a type of research that is descriptive, tends to use analysis, and shows a process of meaning. According to Muhammad Rijalfadi (Trudgill, 2000) qualitative is understanding human phenomena or understanding human or social phenomena by creating a comprehensive and complex picture that can be presented in words, reporting detailed views obtained from people.

Data Source

Data sources are divided into two, namely primary data and secondary data. Primary data is data that is obtained directly while secondary data is a source of additional data that is not obtained directly (Nugrahani, 2014). In this thesis, the writer has primary data where the writer gets the data directly from the source, namely the song lyrics from the Saykoji album 2006 which will be analyze as many as eight (8) songs

Data Collecting Method

In this study, the writers collected data by using the heed method (*Simak*) with the independent see-engage-talk technique *TSBLC*. According to Sudaryanto, the heed method *simak* is doing a data that has been provided to listen to the use of language (Istiqomah, 2013). Mahsun, (2005) the heed method *simak* has an advanced technique, namely, see-engage-talk technique, independent see-engage-talk technique, note-taking technique. The writer uses the independent see-engage-talk technique *TSBLC*. The independent see-engage-talk technique *TSBLC* is a technique that is not directly involved in which the researcher is only an observer in the use of language (Mahsun, 2005). So, in this study, the writer uses the independent see-engage-talk technique *TSBLC* as a follow-up technique because this research is not directly involved in the discussion to be studied, the writer only listens to the lyrics of the song from Saykoji which contains the code-mixing.

Next, in listening the writer carried out the data collection process by listening to the song from saykoji repeatedly, then the writer paid attention to the data containing code-mixing in the lyrics of the saykoji song. The writer notes the code-mixing word as the realization of the note-taking technique. Then the data is classified based on the type of code-mixing and the form of code-mixing.

Data Analysis Method

After the data is obtained, the writer analyzes the data. According to Ardana in Silaban & Marpaung (2020), data analysis is the process of compiling data strands, organizing them into a basic descriptive pattern and also categories. In this analysis, the writer uses the *Agih* method. Sudaryanto said the *Agih* method is a method in which the meaning of the determinant is the parts according to the language to be studied (Kusuma 2007:54). The technique in this method has two techniques, namely the primary technique and advanced technique (*teknik lanjutan*) (Sudaryanto, 1993). The technique used in this method is the primary technique (*teknik dasar*) in the form of Technique for direct elements (*teknik bagi unsur langsung*-BUL). This technique is used to divide data linguistic units into relevant elements to form these linguistic units. In the *Agih* method using the technique for direct element, it is used to determine the form of code-mixing in the lyrics of the Saykoji song.

Next, are the steps taken by the writer to analyze the data. The data that has been obtained is then classified based on the type and form of code mixing in the eight (8) Saykoji songs. The theory used in this type and form of code mixing is the theory of (Suwito, 1983) and (Suwito, 1985). Then the writers make conclusions based on the analysis that has been done.

HASIL DAN PEMBAHASAN

In this chapter, the writer classified the data based on the type and form of code-mixing. The data to be obtained is from the Saykoji album which contains seventeen (17) songs, but for research purposes, only eight (8) songs be studied. The writer found code-mixing in the form of types and forms. For the types and forms contained in the song, the researchers analyzed using the theory of Suwito. In this type, there are inner code-mixing and outer code-mixing, while in the form there are words, phrases, baster, repetition, idioms, and clauses.

Type and Form of Code-Mixing

The writer classified data about the type and form of code-mixing. In the type of code-mixing, the researcher uses theory Suwito (1983), namely inner code-mixing, and outer code-mixing. Inner code-mixing is an element of mother

tongue and regional language. Meanwhile, outer code-mixing is the mixing element of foreign languages. While in the form of code-mixing, the writer classify it using theory Suwito (1985) which consists of six (6) forms, namely word, phrase, baster, repetition, idiom, and clause.

Type of Code- Mixing

Based on the classification of the data of the Saykoji song lyrics, it can be discussed the type of code-mixing below:

a. Inner Code-Mixing

Inner code-mixing is code-mixing resulting from the insertion and variation of linguistic elements in a regional or national language. After classifying the data from the lyric of the Saykoji song, the writer found data that contained inner code-mixing. Some data will be discussed below:

Table 4.2.1

No	Cerita Baru
20	<i>Yah ini curhat, gue balik lagi</i>

(Yah this is a rant, im back again)

The word 'gue' from data 20 in the table above is inner code-mixing in the lyric of the Saykoji song entitled 'Cerita Baru'. The word 'gue' is classified into the inner code-mixing type because it comes from the Betawi language which if translated into Indonesian is 'Aku'. In the lyrics of the song, Saykoji uses the dominant Indonesian language, but Saykoji also inserts a regional language in the lyrics of the song, namely 'gue'.

Table 4.2.2

No	Cerita Baru
22	<i>Sempet enek sama hip hop gak demen</i>

(I used to feel bad for hip hop, I don't like it)

The word 'enek' and 'gak demen' from data 22 in the table above is inner code-mixing in the lyric of the Saykoji song entitled 'Cerita Baru'. The words 'enek' and 'gak demen' are classified into inner code-mixing because they come from a regional language, namely Betawi language which if translated into Indonesian is 'muak' and 'tidak suka'. In the lyrics of the song, Saykoji uses the dominant Indonesian language but also inserts regional languages.

b. Outer Code-Mixing

Outer code-mixing is code-mixing resulting from the insertion and variation of linguistic elements in a national language with a foreign language. After classifying the data from Saykoji song lyrics, the writer found data that contained outer code-mixing. Some data will be discussed below:

Table 4.3.1

No	It's Hip-Hop
19	<i>Siap beradaptasi tebar visi misi menggunakan logic</i>

(Ready to adapt, spread the vision and mission using logic)

The word 'logic' from data 19 in the table above is a code-mixing in the lyric of the Saykoji song entitled 'Its hip-Hop'. The data includes the type of code-mixing to the outside (outer code-mixing). In the sentence above there is the word 'logic' which is an element of English that means 'logika' in Indonesian (*Kamus Lengkap 100 Milliard*). In the lyric of the song, Saykoji uses the dominant language of Indonesian, but Saykoji inserts English in the lyric, namely the word 'logic'.

Table 4.3.2

No	Cerita Baru
28	<i>Masih banyak cerita di verse berikut</i>

(There are many stories in the next verse)

The word ‘verse’ from data 28 in the table above is a code-mixing in the lyric of the Saykoji song entitled ‘*Cerita Baru*’. The pattern of code-mixing that occurs in the above data is outer code-mixing. Saykoji uses Indonesian as the language of instruction, because he is an active user of Indonesian. The word ‘verse’ is classified into outer code-mixing because it uses English which is a foreign language. The word ‘verse’ in Indonesian is ‘*bait, ayat*’ (*Kamus lengkap 100 Miliard*). Based on analysis, the word ‘verse’ is close meaning to ‘bait’ because in the lyrics of the song, Saykoji will tell about his journey to becoming a rapper.

Table 4.3.3

No	Cerita Baru
35	<i>Untung gue orang yang damai bukan fighter</i>

(Luckily I’m a peaceful person not a fighter)

The word ‘fighter’ from data 35 in the table above is a code-mixing in the lyric of the Saykoji song entitled ‘*Cerita Baru*’. Saykoji varies the official language with a foreign language. In the data, he inserts the English word ‘fighter’ in the lyric of the song which is translated into Indonesian, namely ‘*orang yang berkelahi*’ (*Kamus Lengkap 100 Miliard*). The writer classified the data into outer code-mixing because of the mixing of official and foreign language.

Table 4.3.4

No	Cerita Baru
46	<i>Tanpa respect ku kan terus mencaci maki kau banci kau lari</i>

(Without respect I will continue to berate you sissy you run)

The word ‘respect’ from data 46 in the table above is a code-mixing in the lyric of the Saykoji song entitled ‘*On and On*’. The data includes the type of code-mixing to the outside (outer code-mixing). In the sentence above there is the word ‘respect’ which is an element of English that means ‘*rasa hormat*’ in Indonesian. In the lyric of the song, Saykoji uses the dominant language of Indonesian, but Saykoji inserts English in the lyric, namely the word ‘respect’

Form of Code-Mixing

Based on the classification of the data of the Saykoji song lyrics, it can discuss the form of code-mixing below:

a. Word form

Word is the smallest language unit consisting of free morphemes and bound morphemes. After classifying the lyric of the Saykoji song, the writer discusses the data included in the word form which will be explained below. The writer only takes some data for discussion:

Table 4.4.1

No	It’s Hip-Hop
19	<i>Siap beradaptasi tebar visi misi menggunakan logic</i>

(Ready to adapt, spread the vision and mission using logic)

The word ‘logic’ from data 19 in the table above is a code-mixing in the lyrics of Saykoji’s song ‘*It’s Hip-Hop*’. The word ‘logic’ is a basic form of the word that comes from English. This data is classified into the form of words. The writer uses the technique for direct elements (BUL). The word ‘respect’ will be divided into 2 syllables, namely lo + gic. The syllable ‘lo’ is said to be the first syllable and ‘gic’ is the second syllable. Then the two syllables are combined to form one word. ‘Logic’ is a noun. In the lyrics of this Saykoji song, the use of the word logic is intended not to be arbitrary in spreading a vision and mission to convince people that hip-hop is more than just music.

Table 4.4.2

No	<i>Cerita Baru</i>
28.	<i>Masih banyak cerita di verse berikut</i>

(There are many stories in the next verse)

The word ‘verse’ from data 28 in the table above is a code-mixing in the lyrics of the Saykoji song. The word ‘verse’ is the basic form of the English language. The word ‘verse’ is classified into the form of a word. The data for the word ‘verse’ is known as the basic form of the word using the Technique for Direct Element (BUL). The data for the word ‘verse’ is divided into 2 syllables, namely ver + se. The word ‘ver’ is said to be the first syllable and the word ‘se’ is said to be the second syllable so that when combined it will become one-word element. It can be concluded that the word ‘verse’ is a form of the word. Saykoji said ‘verse’ in the lyrics of the song because he wanted to tell people how his journey to becoming a rapper will be in the next verse

b. Phrase Form

A phrase is a combination of word that has neither a subject nor a verb but has meaning. After classifying the lyrics of Saykoji song that contain code-mixing, the writer finds the data in the form of phrases. The writer will only take some data for discussion:

Table 4.4.7

No	<i>Kan Kuikuti</i>
49	<i>Kalo lo setuju sama gua say hi</i>

(If you agree with me say hi)

From data 49 in the table above is code-mixing in the form of ‘say hi’ contained in the lyric of the Saykoji song entitled ‘*Kan Kuikuti*’. A word ‘say hi’ is a form of a phrase from English that means ‘*mengatakan hai*’ in Indonesian. The writer uses a Technique for Direct Elements (BUL), namely say + hi. The combination of these two words shows that there are no predicate elements in it. Phrase is a combination of words that is non-predicative. So it can be concluded that the data ‘say hi’ is included in the form of a phrase.

Table 4.4.8

No	<i>Cerita Baru</i>
34	<i>Gue ketemu banyak orang yang ga tulus, mulai ditipu event organizer</i>

(I met a lot of people who weren’t sincere and started getting scammed by the event organizer)

From data 34 in the table above is code-mixing in the form of ‘event organizer’ contained in the lyric of the Saykoji song entitled ‘*Cerita Baru*’. A word ‘event organizer’ is a form of a phrase from English that means ‘*penyelenggara acara*’ in Indonesian. The writer uses a Technique for Direct Elements (BUL), namely even + organiz + er. The word ‘even’ is the first element and the word ‘organize’ is a verb that gets a suffix, namely ‘er’ as an affix.

c. Baster Form

Baster is a combination of two elements that create meaning. After classifying the lyrics of Saykoji’s songs that contain code-mixing, the writer finds data that is included in the form of baster. These data will be discussed below:

Table 4.4.9

No	<i>Cerita Baru</i>
21.	<i>Mulai dari waktu nge-rap lagi sendiri saykoji mantap berdiri</i>

(From the time he started nge-rap again, saykoji was steady on his feet)

From data 21 in the table above is a code mixing in the form of ‘nge-rap’ contained in the lyrics of the Saykoji song entitled ‘*Kan kuikuti*’. The word ‘nge-rap’ is included in the affix. In the words of the song *kan kuikuti*, Saykoji gives the Indonesian affixation ‘nge’ on the word ‘rap’. The writer classifies this data in the form of a baster. The writer uses the Technique for Direct Elements (BUL). The use of techniques for direct elements in the data, namely nge + rap. The word ‘nge’ is a prefix as an affix, and “rap” is a noun. So the writer concludes the data above is included in

the form of baster. In addition, ‘nge-rap’ can also be classified into the form of word. The word “rap” is a noun which means ‘ketukan’. Then in the data ‘nge-rap’ can be classified into two forms, namely baster and word form.

d. Repetition Form

Repetition of a word in word-formation due to word repetition. Repetition of the word also means the reduction of the word that can be repeated in whole and in part. After classifying the lyrics of Saykoji’s songs which contain code-mixing, the writer finds data from Saukoji’s song lyrics which are included in word repetition. The writer discussed one of the data included in word repetition:

Table 4.4.11

No	<i>Eyyo</i>
3	Please-please <i>geser sedikit</i>

(Please-please slide a little)

From data 3 in the table above is code-mixing in the form of the word ‘please-please’. The word ‘please-please’ is classified into repetition of words that come from English. The writer uses the Technique for Direct Elements (BUL). It can be known by the Technique for Direct Elements (BUL), namely please + please, in the word ‘please’ is a form of repeated basic words obtained from the repetition of word elements in full.

e. Idiom

Idiom is a combination of a word that has its own meaning or can also be called a word that cannot be interpreted by an individuals. After classifying the lirics of Saykoji’s songs that contain code-mixing, the writer finds data that is included in the form of baster. These data will be discussed below:

Table 4.4.12

No	<i>Cerita Baru</i>
30	<i>Pengalaman demi pengalaman berharga emang saatnya hip hop untuk berlaga tapi tetap tau diri</i> down to earth

‘Experience for the sake of valuable experience, it’s time for hip

From data 30 in the table above is code-mixing in the form of the word ‘down to earth’, there is a code-mixing in the form of the word ‘down to earth’ which is in the lyric of the Saykoji song entitled *cerita baru*. Saykoji includes a foreign language in the lyric, namely English into his first language, namely Indonesian. The writer classified this data into an Idiom form. The writer uses the Technique Direct Element (BUL) from the word ‘down + to + earth’. The word ‘down’ is the first element, the word ‘to’ second element and ‘earth’ is the three element. If these words are combined, they will become three-word elements. Therefore the word ‘please-please’ is a form of repetition of words from code mixing. The word ‘please-please’ is translated into Indonesian which means ‘*mohon-mohon*’. The word ‘please-please’ is also classified into the word form, namely ‘please’ which is a verb. So in this data there can be two forms, namely repetition and word form.

f. Clause

A clause is a collection of a word consisting of a subject and a verb with a smaller structure than a sentence. Clauses are also divided into two, namely independent clause and bound clause. An independent clause is a clause that can stand alone while a bound clause is a clause that cannot stand alone as a clause. They need another independent clause to complete it. After classifying Saykoji song lyrics that contain code-mixing, the writer finds the data included in the clause. Some data from the clause will be discussed below:

Table 4.4.13

No	<i>Cerita Baru</i>
31	<i>Ingat dari mana asal gua</i> since my birth

(Remember where I came from since my birth)

From data 31 in the table above is code-mixing in the form of the word ‘since my birth’, there is a code-mixing in the form of the word ‘since my birth’ which is in the lyric of the Saykoji song entitled *cerita baru*. Saykoji includes a foreign language in the lyric, namely English into his first language, namely Indonesian. The writer classified this data

into a clause form. The writer uses the Technique Direct Element (BUL) from the word ‘since my birth’. The word ‘since’ is the first element, the word ‘my’ is the second element, and ‘birth’ is the third element. If these words are combined, they will become three-word elements. At the form of code mixing carried out by Saykoji, it is included in the clause form which is classified as an independent clause, because the speech stands alone without any other clauses that make the word perfect. So it can be concluded that Saykoji mixes the language in the form of a clause.

SIMPULAN

After analyzing the data, the writer discusses the data by classifying it into types and forms of code mixing. The data is analyzed and discussed to determine the type and form. The discussion of data 20, 22, 54, 19, 28, 35, 46, 47, 16, 49, 34, 21, 29, 2, 30, and 31 above are data containing types and forms of code mixing which representation data from several types and forms of data that have been obtained. After that, the writer classifies all data in tabular form based on the type and form of code-mixing.

The Percentage Type of Code-Mixing

No	Type of code-mixing	Percentage
1.	Inner code-mixing	22,7 %
2.	Outer code-mixing	77,2 %
Total		100%

After analyzing and classifying the data on the lyrics of the Saykoji song, it can be seen from the percentage results above, the form of code mixing contained in the Saykoji song lyrics is the most dominant word 32 (56,14%). The second position is phrase 7(12, 2%), Idiom 6 (10, 52%), Clausa 5(8,77%), repetition 4 (7%) baster 3 (5,26%). Furthermore, the writer also found that there were forms that were affiliated in one form with another, namely in the form of word, baster, and repetition.

The Percentage of the Form Code-Mixing

No	Form of Code-Mixing	Percentage
1.	Word Form	56,14 %
2.	Phrase Form	12,2%
3.	Baster Form	5,26 %
4.	Repetition Form	7 %
5.	Idiom Form	10,52%
6.	Clause Form	8,77%

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