

CODE-MIXING AND CODE-SWITCHING OF INDONESIAN CELEBRITIES: A COMPARATIVE STUDY

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ABSTRACT

Foreign language skill presents a language variety called code-mixing and code-switching. The purpose of this study was to get some information to identify the types of code mixing and code switching frequently used by Indonesian celebrities. The study was divided into two groups. Group I was inclusive of the celebrities with native speakers parents and Group II comprised celebrities capable of speaking two or more languages. The qualitative and quantitative methods were used to analyze the code mixing and code switching with different frequency. It can be concluded that Group II use code-mixing and code-switching with a different frequency and speak foreign language more active.

Keywords: code-mixing, code-switching, Indonesian celebrities

ABSTRAK

Kemampuan berbahasa asing menimbulkan variasi bahasa yang disebut dengan campur-kode dan alih-kode. Penelitian bertujuan untuk mendapatkan informasi guna mengetahui jenis campur-kode dan alih-kode yang dipakai oleh para selebriti Indonesia. Penelitian dibagi menjadi dua kelompok. Grup I adalah selebriti dengan orangtua penutur asli dan Grup II selebriti yang mampu berbicara dua bahasa atau lebih. Metode kualitatif dan kuantitatif digunakan untuk menganalisis campur kode dan alih kode dengan frekuensi yang berbeda. Disimpulkan, Grup II menggunakan campur-kode dan alih-kode dengan frekuensi berbeda dan lebih aktif berbicara bahasa asing.

Kata kunci: campur-kode, alih-kode, selebriti Indonesia

INTRODUCTION

Language is closely related to how people communicate with one another. Thus, in learning a language, we are also bound to people or society. In Linguistics, it is known as sociolinguistics. Sociolinguistics is the study learning about human and society. According to Trudgill (1974), sociolinguistic is part of linguistics which is concerned with language as a social and cultural phenomenon. It investigates the field of language and society that have close connections with the social sciences, especially social psychology, anthropology, human geography and sociology.

Sociolinguistics examines the interplay of language and society, with language as the starting point. Variation is the key concept, applied to language itself and to its use. The basic premise of sociolinguistics is that language is variable and changing. As a result, language is not homogeneous – not for the individual user and not within or among groups of speakers who use the same language.

The sociolinguists or people studying a language must be familiar with a code. A code is a symbol of nationalism that is used by people to speak or communicate in a particular language – a dialect, a register, an accent or a style on different occasions and for different purposes. A code is divided into code-mixing and code-switching (Stockwell, 2002). Code-mixing occurs when people mix two languages between mother tongue and English. Nababan (1993) said that code-mixing is found mainly in informal interactions. There are some reasons why people make code-mixing. Firstly, in code-mixing, bilingual speakers seem to apply some words or phrases from foreign language (pieces of one language smaller than clause), while the other language (code) functions as the base language. Secondly, bilingual speakers mix codes when there is no topic that changes, nor does the situation (Gumperz, 1982).

One of the perennial questions in bilingual research is why bilingual speakers switch from one language to another in conversational interaction. With few exception, sociolinguists who had studied code switching before the 1980s directed our attention to extra-linguistic factors such as topic, setting, relationship between participants, community norms and values, and societal, political and ideological developments. All of them were thought to influence speaker's choice of language in conversation.

Haugen (1953) stated that when the speaker of one language can produce complete meaningful utterances in the other language, it is a kind of bilingualism. However, Diebold (1964) said that a person may have no productive control over a language but be able to understand utterances in it. In such instances, linguist generally speak of "passive" or "receptive" bilingualism.

The use of code-switching and code-mixing frequently occur in conversations of bilingual speakers and they may arise at the same time but they are often used in a different context. The term code-switching is used interchangeably with code-mixing, with both terms referring to both types of language mixing. Recently, a few researchers have made finer distinctions between using code-mixing and code-switching that is to distinguish the use of two or more languages at the discourse level from

switches within clauses/words (Mahootian, 2006).

The practice of alternately using two languages is called as code-switching. Code-switching is a linguistic phenomenon commonly occurring in bi- and multilingual speech communities (Mahootian, 2006). People who switch the language should have purposes, such as to quote someone, qualify message, amplify or emphasize, convey confidentiality, anger and annoyance, mark and emphasize group identity (solidarity), exclude someone from conversation, change role of speaker, rise status, add authority, show expertise and continue the last language used. (Grosjean, 1982). While code-mixing is the change of one language to another within the same utterance or in the same oral or written text (Nababan, 1993). The use of code-mixing reflects the idea that the alternation of the languages is not yet constrained (Azuma, 1998).

(Muysken, 2000) also described that code-mixing is typically divided into three main types – insertion (word or phrase), alternation (clause) and congruent lexicalization (dialect) – and the most common occurrence of code-mixing variants in society is insertional code-mixing. What the writer means about insertion is insertion of material (lexical items or entire constituents) from one language into a structure of the other language. Alternation means the alternation between structures from languages. The last is congruent lexicalization of material from different lexical inventories into a shared grammatical structure: (1) Insertion: Insertion is the process of code-mixing which is conceived as something akin to borrowing: the insertion of an alien lexical or phrasal category into a given structure. (2) Alternation: It occurs between clauses meaning that alternation is used when speaker mixes his or her language with a phrase. (3) Congruent lexicalization is the influence of dialect within language use.

Meanwhile, code-switching is a phenomenon when there are two or more languages exist in a community and it makes speakers frequently switch from one language to another language (Hornberger & McKay, 2010). According to Poplack (1980), there are three types of code-switching: (1) Intrasentential code switching; (2) Intersentential code switching; and (3) Extrasentential code switching. Intrasentential code switching occurs when the alternation of language used is below sentential boundaries.

Appel and Muysken (1987) stated that intrasentential code-switching is the alternation in a single discourse between two languages, where the switching occurs within a sentence. According to Bokamba (1988) intrasentential code-switching coincides with code-mixing. Intersentential code-switching happens whereas people switching the language, Indonesian and English, between sentences or two clauses. Hughes et al., 2006 also stated that intersentential is inserting an entire phrase from the secondary language into a conversation using the other language.

Meanwhile extra sentential code-switching is a level which involves a situation in which a bilingual attaches a tag from one language to an utterance in another language such as "Darn!", "Hey!", "Well!", "Look!", etc. All types of code-switching refer to switching back and forth from one language to another to communicate to others based on the situation. So, the existence of code-

mixing and code-switching depends on other factors that influence them to do it, for example in one situation or in different communities. Bilinguals or multilinguals have some certain reasons to mix or switch their language. Generally, the reasons include: (1) Our lizard brains take over. (2) We want to fit in. (3) We want to get something. (4) We want to say something in secret. (5) It helps us convey a thought.

Hoffmann (1991) explains several reasons why bilinguals and multilinguals switch or mix their language, it is ranging from talking about a particular topic, quoting somebody else, being emphatic about something, interjection (inserting sentence connectors), repetition used for clarification, intention of clarifying the speech content for interlocutor and expressing group entity. Saville-Troike (1986) also gives some addition to Hoffman's reasons and they are to soften and strengthen request or command, because of real lexical need and to exclude other people when a comment is intended for only a limited audience.

The aim of the research was to find out the interaction of Indonesian celebrities in using code-mixing and code-switching. This research is also expected to provide information needed by everyone studying code-mixing and code-switching so they would get more understanding about types of code-mixing and code-switching.

METHODS

Qualitative and quantitative methods were used in conducting the study by taking into account an interpretive, naturalistic approach to its subject matter and collection of a variety of empirical materials - case study, personal experience, introspective, life story, interview, observational, historical, interactional, and visual texts. Quantitative method was used to explain the phenomena by collecting numerical data that were analysed using mathematically based methods (in particular statistic). On the other hand, qualitative approach in this analysis meant the empirical research where the data were not in numbers.

There were several steps in analyzing the data. First, the data were divided into two different groups; group I consisted of celebrities whose parents were native speakers and Group II was made up of celebrities who were bilingual and multilingual. Second, the conversations were recorded and transcribed. Third, the types of code-mixing and code-switching that mostly occurred in the conversations were classified. Fourth, all of the conversations using switching or mixing both in Bahasa Indonesia and English were described. Finally, each of the sentences were put into a table and the types of code-mixing and code-switching were classified and analyzed referring to Muysken (2000) and Poplack (1980) and counted them by using the theory of Butler (1985).

RESULTS AND DISCUSSION

GROUP I (Celebrities with Native Speakers Parents)

Table 1 Code-Mixing and Code Switching Group I

No.	Utterances	Code-Mixing	Code-Switching
1	<i>Nge- dance deh jangan break dance.</i>	Insertion	Intrasentential
2	<i>Kebetulan juga lagi shooting padet dan butuh refreshing juga tapi yang produktif.</i>	Insertion	Intrasentential
3	<i>Lagi kolaborasi sama denim PotMixPop jadi ada denim buat kolaborasi di Jakarta Fashion week. Emang lagi iseng serius merambah ke fashion.</i>	Insertion	Intrasentential
4	<i>Kalo diliat ada details-nya, tulisannya "hope love faith".</i>	Insertion	Intrasentential
5	<i>Iya have positive energy, positive feelings dan ...</i>	Alternation	Intrasentential
6	<i>...dan juga hope-nya harapannya selalu ada selalu dipenuhi dengan cinta.</i>	Insertion	Intrasentential
7	<i>I wish I was born in the flower generation.</i>	-	Intrasentential
8	<i>I have no idea.</i>	-	Intrasentential
9	<i>Mudah-mudahan juga kalo dibilang cantik ngga Cuma physically semoga hatinya juga.</i>	Insertion	Intrasentential

Here the celebrity mixed the language seven times and switched it nine times. Insertion was the type of code mixing mostly used. Meanwhile the type of code-switching was intrasentential. And only one alternation in which the celebrity mixed the language with a phrase. (See Table 1)

Table 2 Code-Mixing and Code Switching Group I

No.	Utterances	Code-Mixing	Code-Switching
1	<i>I am great, thank you.</i>	-	Intersentential
2	<i>Jadi waktu aku kecil, sekitar umur 8, mama sempet jadi host impesarial 008 dan you were also there where you do your magic.</i>	Insertion	Intrasentential
3	<i>Jadi waktu aku kecil, sekitar umur 8, mama sempet jadi host impesarial 008 dan you were also there where you do your magic.</i>	Alternation	Intrasentential
4	<i>Iya pindah ke LA waktu aku umur 16. Di sana aku high school, sempet kuliah music juga and then balik lagi kesini.</i>	Insertion	Intrasentential
5	<i>It is OK.</i>	-	Intersentential

6	Sebenarnya waktu aku di LA , mau mulai semester baru, aku dapet tawaran untuk maen java jazz dan aku merasa moment-nya lagi pas banget....	Insertion	Intrasentential	20	I can get kinda emotional kalo ngomongin soal ayah. Cuman he is such a great dad.	Alternation	Intrasentential
7	... I don't know kenapa saat itu aku ngerasa it was the right thing to do dan puji tuhan...	Arternation	Intrasentential	21	Ini kok musiknya jadi kayak gini si? Apa ya, ayah tuh orangnya asik, santai, lucu, disiplin. Ini-lah both of my parent ya, very inspiration all.	Alternation	Intrasentential
8	pas aku balik kesini semuanya lancar dan dengan support ayah dan mama yang never ending aku jadi ya semangat berkarir di Indonesia.	Insertion	Intrasentential	22	Ngga cuma ayah, mama juga selalu dukung, support . Mungkin juga karena kita share interest yang sama film dan music jadi makin akur lagi kaya ya.	Insertion	Intrasentential
9	Ngga sih. Emang pas aku di sana fokus aku belajar. Emang aku ngga ada piki-ran untuk I am gonna try out here and Indonesia is my asset and the end of the day.	Alternation	Intrasentential	23	Iya. Jadi waktu itu saking udah kangennya ayah bikin album judulnya Eleven Eleven yang dia rilis dalam bentuk application dan waktu itu pas proses bikin albumnya ayah nanya mau duet ga? Iya mau dong.	Insertion	Intrasentential
10	Iya sampai akhirnya waktu pindah ke Jakarta, mama approach aku bilang, kamu mau ngga main film? Of course. Apalagi setelah dikasih skenarionya, ceritanya aku tertarik.	Insertion	Intrasentential	24	Okay, give me a week nanti ayah kirimin lagunya. Trus aku denger lagunya, aku kayak wah keren banget, mau yah. Ngga sampe 4 hari dikirim and basicly about my relationship with him being far away dan...	Alternation	Intrasentential
11	It is a help of course.	-	Intrasentential	25	... dan ayah bikin musiknya di Jakarta, aku take vocal-nya di lemari baju aku di LA.	Insertion	Intrasentential
12	It is an advantage , pasti lah. Maksudnya, aku ngga mungkin ada di sini sekarang tanpa ayah atau mama.	Alternation	Intrasentential	26	I love you ayah.	Alternation	Intrasentential
13	Bukan compare ya, kaya ngasih ekspektasi aja.	Insertion	Intrasentential	27	You are the best.	-	Intrasentential
14	Pasti ada yang ga suka. Haters pasti ada cuma aku fokus ke berkaryanya aja sih.	Insertion	Intrasentential	28	It is still a drama	-	Intrasentential
15	Ayah dan mama selalu ngingetin sih focus make art, go do art.	Alternation	Intrasentential	29	...cuma ada inside-inside yang bikin kita ini lebih rich.	Insertion	Intrasentential
16	Ngga jadi ceritanya tadi kan aku bilang mama mau bikin film terus mama bilang please help me nih yang jadi cowonya siapa ya and then I was looking three on personate work whatever eh trus ada namanya, kenapa ga ini ja Adipati Dolken?	Alternation	Intrasentential	30	I think I can , karena setiap aku nyanyi penonton kayaknya enjoy.	Alternation	Intrasentential
17	Karena kebetulan di depan mata. Terus mama bilang tolong dong contact Adipati.	Insertion	Intrasentential	31	I think I can , karena setiap aku nyanyi penonton kayaknya enjoy.	Insertion	Intrasentential
18	Deket. Kita sering banget manggung bareng semenjak aku balik ke Jakarta. Nih besok mau manggung lagi di- launch- nya dia. Sering bikin lagu bareng.	Insertion	Intrasentential				
19	I don't know.	-	Intersentential				

The celebrity used code-mixing twenty-five times and code-switching thirty one times but she almost used all those kinds of code-mixing and code-switching. (Table 2)

GROUP II (Bilingual and Multilingual Celebrities)

Table 3 Code-Mixing and Code Switching Group II

No.	Utterances	Code-Mixing	Code-Switching
1	Sebenarnya memang album ini seperti warming up untuk para fans, genre apa yang akan aku bawa pada saat di international album dan liriknya seperti apa, cara aku deliver the song seperti apa. Dan buat aku, walaupun banyak orang yang berfikir wah berani banget ya Agnez ngeluarin album yang full English and...	Insertion	Intrasentential
2	Dan buat aku, walaupun banyak orang yang berfikir wah berani banget ya Agnez ngeluarin album yang full English and then I know I gonna to enjoy singing those songs on stage. So, you know, there you go.	Alternation	Intrasentential
3	Dan buat aku, walaupun banyak orang yang berpikir wah berani banget ya Agnez ngeluarin album yang full English...	Alternation	Extrasentential
4	... and then I know I gonna to enjoy singing those songs on stage. So, you know, there you go.	-	Intrasentential
5	It's so funny cause I am always been asked the same question like what next, what do you want in your life?	-	Intrasentential
6	To be honest, aku sendiri pengen jadi a better person everyday baik secara individual dan juga secara musikalitas aku.	Alternation	Intrasentential
7	Sampai sekarang pun aku terus ngambil kelas-kelas itu. Dari kelas dance, basical training, still, until right now. Karena buat aku, mau sebegus apapun kita, itu seperti skill, seperti otot yang harus terus dilatih. Dan memang project yang kita kerjakan akan segera keluar makanya sepuluh hari lagi aku balik lagi ke Amerika.	Insertion	Intrasentential
8	Actually my destination is worldwide.	-	Extrasentential
9	Like I really want to share my passion not only to Indonesian, not only to Asian, but basicly people around the world. Dan sekarang orang-orang juga tau kalo USA itu seperti...	Insertion	Intrasentential

10	Exactly, like the centre of attention baik itu dari Europe, Asia dan yang lain-lain.	-	Extrasentential
11	Exactly, like the centre of attention baik itu dari Europe, Asia dan yang lain-lain.	Insertion	Intrasentential
12	Both places I would call home karena aku betah di Indonesia, aku betah di LA.	Alternation	Intrasentential
13	Ya tergantung prioritasnya aja. Karena sekarang prioritasnya sekarang lagi ada project yang mau aku luncurin, mau ngga mau aku lebih lama di sana.	Insertion	Intrasentential
14	Sebenarnya bukan masalah ngajak tapi pada saat dengan timbaland, timbaland yang ngomong dia yang mau executive produserin album aku. Kita liat nanti aja gimana opportunity yang datang to our table.	Insertion	Intrasentential
15	Oke. Aku selalu bilang dream, belive and make it happen.	Alternation	Intrasentential
16	The reason why I say dream, belive, and make it happen beacause I prove it by myself. When you have a dream, and you belive in your dream, you can actually make it happen.	-	Intersentential
17	Gak ada yang bilang kalo perjalanannya itu bakal gampang tapi kamu ngga akan bisa berjalan kalau kamu ngga ada dream.	Insertion	Intrasentential
18	Kamu juga ngga akan berjalan kalau kamu ngga believe...	Insertion	Intrasentential
19	dan kamu ngga akan berjalan kalau kamu ngga try to make it happen...	Insertion	Intrasentential
20	Jadi pada akhirnya kalau you don't have these three you just gonna be stuck in your life, you know, forever dan ngga akan bisa maju-maju.	Alternation	Intrasentential
21	At least, the least that you can do for yourself adalah itu have a dream, believe it and try to make it happen.	-	Extrasentential

The celebrity mixed the language sixteen times and switched it for twenty-one times and also used code-mixing and code-switching. (Table 3)

Table 4 Code-Mixing and Code Switching Group II

No.	Utterances	Code-Mixing	Code-Switching
1	Saya akan mengundang seorang bintang tamu, ini masih muda. Kita akan membahas the power of woman.	Alternation	Intrasentential
2	Langsung saja, karena banyak yang saya mau tanya sama anak muda ini. Ini dia Eva Celia. Eva, how are you?	-	Intersentential
3	Nah ini ada videonya pas Eva nyanyi sama Indra Lesmana lewat Skype. Right? Here it is	-	Intersentential
4	Aduh saya ketemu Eva ini, saya merasa tua sekali karena ngga tau ya. Tadi di belakang saya nanya do you remember me? Gitu ya?	Alternation	Intrasentential
5	Ayo come come, duduk sini. Saya mau nanya kamu inget saya ga?	Insertion	Extrasentential
6	Iya jadi dia tuh sering dibawa ibunya which is 13 tahun yang lalu mungkin ya?	Insertion	Intrasentential
7	Kalo ibunya nge-host kan dia ga ada yang nemenin ya, muter-muter kemana-mana tuh pernah saya pangku, masih kecil segini.	Insertion	Intrasentential
8	Iya. Jadi tadi pas saya ngeliat fotonya, I know this girl.	Alternation	Intrasentential
9	Wow 21 tahun. Itu 13 tahun yang lalu you were seven or eight years old ya?	Alternation	Intrasentential
10	Apa yang saya lewatkan di hidup kamu? Karena waktu itu kamu and your mom pindah ke luar negeri kan?	Insertion	Intrasentential
11	Jadi kamu masuk ke dunia entertaint. Kamu kuliahnya apa?	Insertion	Intrasentential
12	Ada yang compare ngga tapi kamu?	Insertion	Intrasentential
13	Udah twenty one udah punya pacar belum?	Insertion	Intrasentential
14	Sorry saya potong. Kalo Eva bilang sayang papa, ngga kangen tuh jauh?	Insertion	Intrasentential
15	Oooh. Your dad pasti watching this right?	Alternation	Intrasentential
16	Oke tell me about your dad.	-	Intrasentential
17	How much you love him?	-	Intrasentential
18	You love him, tell him.	-	Intrasentential
19	Oke, itu hubungan anak dengan ayahnya ya. Ini menarik sekali karena sebenarnya orangtua Eva itu divorce ya? Sama.	Insertion	Intrasentential

20	I was divorce with my wife tapi kasih sayang ke anaknya ngga akan pernah bilang ya.	Alternation	Intrasentential
21	Now, it is time for you to explain me what kind of movie?	-	Intrasentential
22	Why we watch the movie?	-	Intrasentential
23	Eva tadi saya nanya sama kamu kan, kalau kamu suruh pilih nyanyi or main film gimana?	Insertion	Intrasentential
24	You should think right? Karir nyanyi kamu gimana?	-	Intersentential
25	Are you a good singer?	-	Intersentential
26	Penonton kayaknya enjoy, jadi bisa menghibur orang lah ya?	Insertion	Intrasentential
27	Untuk Adipati dan Kevin, saya ngga tau nih di usia kalian yang masih muda kalian berencana untuk selamanya di entertainment atau yang lainnya maybe business?	Insertion	Intrasentential
28	Sekarang lagi break?	Insertion	Intrasentential
29	Oke. Terima kasih buat semuanya yang hadir disini. Mudah-mudahan filmnya sukses dan Eva welcome back.	Insertion	Intrasentential
30	Oke. Terima kasih buat semuanya yang hadir disini. Mudah-mudahan filmnya sukses dan Eva welcome back. How are you?	-	Intrasentential

The celebrity showed that the result of mixing was twenty times and switching was thirty times. (Table 4)

The following chart (Figure 1) showed that Group II used 62% of code-switching and 38% of code-mixing. Although most of them spoke Bahasa Indonesia and English fluently, the frequency of switching the language was more than mixing. Surprisingly, the percentage of code-switching of Group I was lower than Group II, as in 53% to 62%, but the percentage of code-mixing of Group I was higher than Group II, as in 47% to 38%.

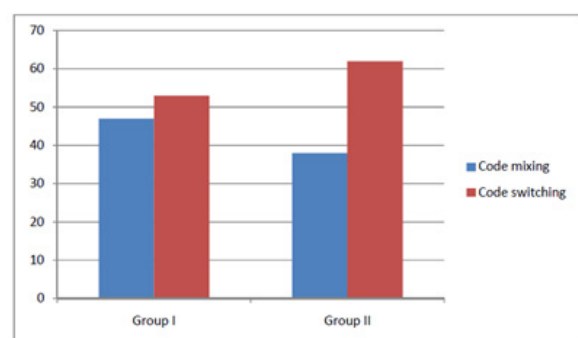


Figure 1 Code Mixing and Code Switching Charts

The following calculation (see Figure 2 and Figure 3) showed how much alternation and insertion in code-mixing and intersentential, intrasentential as well as extrasentential in switching was used:

Group I:

Code mixing:

Insertion : $6+14+6+22+7+21=76$
 Alternation : $1+11+1+3+10+0=26$
 Congruent : 0
 Insertion :

$$\frac{76}{76+27+0} \times 100\% = \frac{76}{103} \times 100\% = 73.7\% = 74\%$$

Alternation :

$$\frac{26}{76+27+0} \times 100\% = \frac{26}{103} \times 100\% = 25.24\% = 25\%$$

Congruent : 0

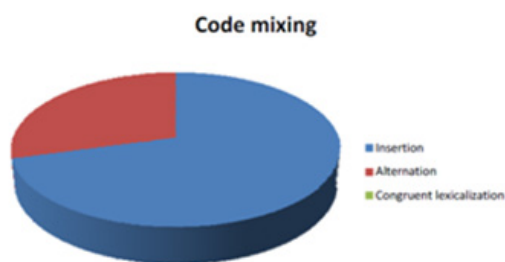


Figure 2 Code-Mixing

Code switching:

Intersentential : $2+6+7+0+8+0=23$
 Intrasentential : $25+7+25+14+21=99$
 Extrasentential : $0+0+0+0+4+0=4$
 Intersentential :

$$\frac{23}{23+99+4} \times 100\% = \frac{23}{126} \times 100\% = 18.25\% = 18.2\%$$

Intrasentential :

$$\frac{99}{23+99+4} \times 100\% = \frac{99}{126} \times 100\% = 78.57\% = 78.6\%$$

Extrasentential :

$$\frac{4}{23+99+4} \times 100\% = \frac{4}{126} \times 100\% = 3.17\% = 3.2\%$$

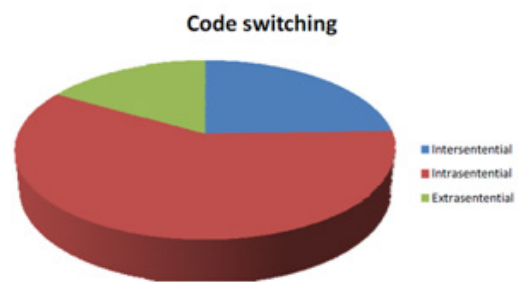


Figure 3 Code-Switching

CONCLUSION

The celebrities with native speaker parents or those who were capable of speaking more than one language fluently used code-mixing and code-switching but in different frequency. It was also proven that celebrities who were bilingual and multilingual were more active than those whose parents were from English speaking countries. Most types of code-mixing and code-switching used in Group I were insertions. On the other hand, Group II insertions were mostly used and alternations were rarely used. However, there is not any congruent lexicalization was used either in Group I or Group II. They totally did not change their accent. Code-switching that was mostly used was intrasentential and fewer extrasentential. The choice of code-mixing and code-switching of those two groups was the same but the frequency showed the difference. Both preferred using insertions in code-mixing and intrasententials in code-switching.

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