

Integrating Javanese Code-Mixing in Short Film Ayah for Culturally Responsive Speaking Instruction in Indonesian Classrooms

Lusi Komala Sari ^{1*}, Alya Qurrotuaini Daningtia ¹, Bede Blaise Chukwunyere Onwuagboke ²

¹ Universitas Islam Negeri Sultan Syarif kasim Riau, Indonesia

² Alvan Ikoku Federal University of Education Owerri, Nigeria

* Author Correspondence

Article History

Received : 30 Juni 2025;

Revised : 24 July 2025;

Accepted: 28 July 2025.

Keywords

Code-mixing;

Ethnography of

Communication;

Short Film;

Speaking Skill Education.



Check for
updates

Abstract

This study explores how internal code-mixing in the short film Ayah reflects Javanese cultural values in family interactions. Framed by the ethnography of communication and sociolinguistic perspectives, it aims to identify the forms and functions of Indonesian-Javanese code-mixing and its role in cultural expression. Using a qualitative descriptive method, data were drawn purposively from fifteen dialogue scenes containing internal code-mixing. Analysis employed Dell Hymes' SPEAKING model to reveal the communicative and cultural meanings of the utterances. Validity was ensured through theoretical triangulation and inter-rater agreement, and ethical standards were met through proper attribution and representation. Findings show that internal code-mixing, particularly using Javanese krama, functions to express politeness, affection, and identity. These linguistic choices embody core cultural values such as unggah-ungguh (etiquette), respect for elders, and familial harmony. The study concludes that internal code-mixing serves not only communicative but also symbolic purposes. It highlights the potential of culturally rich films as pedagogical resources to foster learners' sociopragmatic competence and contextual speaking skills.

Contact : Corresponding author  e-mail: nurulain@unikama.ac.id

How to Cite : Sari, L. K., Daningtia, A. Q. ., & Onwuagboke, B. B. C. (2025). Integrating Javanese Code-Mixing in Short Film Ayah for Culturally Responsive Speaking Instruction in Indonesian Classrooms. *Lucerna : Jurnal Riset Pendidikan Dan Pembelajaran*, 5(1), 10–19. <https://doi.org/10.56393/lucerna.v5i1.3448>



This work is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-sa/4.0/). Allows readers to read, download, copy, distribute, print, search, or link to the full texts of its articles and allow readers to use them for any other lawful purpose. The journal hold the copyright.

Introduction

Language functions not only as a means of communication but also as a medium for expressing identity, cultural values, and social relationships. In global multilingual and multicultural societies, the phenomenon of code-mixing has become an inseparable part of daily linguistic practices. Code-mixing refers to a linguistic phenomenon in which speakers combine two or more languages or language varieties within a single utterance. According to Muysken (2000), code-mixing arises from various sociolinguistic motivations, such as accommodation to the interlocutor, assertion of identity, or simply practical and expressive purposes. Myers-Scotton (2006) notes that code-mixing also plays a significant role in identity construction in multilingual settings. Meanwhile, Androutsopoulos (2014) highlights that digital and media discourses serve as rich arenas where code-mixing reflects social positioning and audience engagement. This phenomenon becomes particularly intriguing when analyzed in natural and contextual communication domains, such as those depicted in short film scripts. The relationship between language, identity, and culture becomes especially visible in narrative forms, where speech styles and language choices reflect symbolic power and interpersonal alignment (Gee, 2011; Gultom, 2024).

In Indonesia's multilingual setting, code-mixing frequently occurs in everyday communication, especially between Indonesian and regional languages such as Javanese. The short film as a medium of storytelling reflects these linguistic dynamics. The use of Javanese in media discourse illustrates how local language maintains its function as a marker of cultural identity and social relations. In alignment with the Kurikulum Merdeka, which encourages the incorporation of local wisdom and contextualized learning, such phenomena become increasingly relevant for education. The integration of language and culture in teaching materials is essential for achieving communicative competence that reflects learners' sociocultural realities (Lestari & Azizah, 2023). However, it is important to acknowledge that a focus on Javanese may limit applicability for learners from other ethnolinguistic backgrounds. Therefore, while this study centers on Javanese code-mixing, the analytical framework may be adapted to other local languages in Indonesia to foster culturally responsive pedagogy across diverse classroom settings. Such an approach supports the broader principle of linguistic inclusivity in education, where diverse cultural identities are acknowledged and integrated into the curriculum (Gay, 2010; Ladson-Billings, 1995).

One narrative work that reflects this dynamic is the short film *Ayah* (Father). This film not only presents an emotional story between a father and daughter but also illustrates the distinctive linguistic practices of Javanese society, including the use of refined Javanese (*krama*), local expressions, and the mixing of Indonesian and Javanese within character dialogues. The language used in this film is not neutral; rather, it conveys social meanings, cultural values, and emotional or power relations between the characters. Therefore, this short film serves as a relevant object of study for analysis through the lenses of sociolinguistics and the ethnography of communication. Moreover, it presents opportunities to be utilized as a culturally embedded instructional resource in speaking classes, encouraging students not only to interpret communicative meaning but also to reflect on the cultural dimensions of language use. Film-

based learning has been shown to promote engagement, authentic exposure to language, and intercultural awareness in the language classroom (Donaghy, 2015).

The ethnography of communication developed by Dell Hymes (1974) provides a crucial approach to understanding how language is used in specific social contexts. Hymes introduced the SPEAKING model, which analyzes speech acts based on eight contextual components: Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, and Genre. In the context of *Ayah*, the use of code-mixing among characters not only reflects linguistic choice but also mirrors social identities, cultural expressions, and interpersonal relationships woven into conversation. From a sociolinguistic perspective, code-mixing is closely associated with social status, solidarity, cultural dominance, and identity expression (Wardhaugh & Fuller, 2015). The selection and mixing of codes within utterances demonstrate how speakers adapt to their interlocutors and how they represent cultural values (Kramsch, 1998). This connects with broader discussions in linguistic anthropology regarding how language indexes social hierarchy and identity within institutional and informal contexts. Language choice is never ideologically neutral; it reflects embedded power structures and social negotiations (Blommaert, 2010).

Previous studies on bilingualism in film have been widely conducted. Nuryantiningsih (2023) analyzed internal code-mixing in forms of intra-, inter-clausal, and tag-switching; Melati (2020) examined *Yowis Ben* using a sociolinguistic approach to identify word, phrase, and cluster insertions; Ningrum et al. (2025) found code-mixing as a communicative strategy reflecting familiarity, cultural identity, and humor in *Tilik*; Andini (2024) analyzed 99 *Cahaya di Langit Eropa*, identifying types of code-mixing and switching from a sociolinguistic perspective; and Budiarti & Navi'ah (2024) explored *Bumi Manusia* (set in the colonial era), revealing the use of Indonesian, Javanese, and Dutch. Similarly, Amalia et al. (2021) focused on code-switching and code-mixing phenomena in colonial-era contexts, also highlighting the use of Indonesian, Javanese, and Dutch. However, these studies primarily emphasized micro-level elements without elaborating on how macro-level sociocultural factors significantly influence language communities, especially in terms of cultural value representation and potential classroom application.

This study offers a novelty by integrating ethnography of communication and sociolinguistics in a unified framework. It aims to examine how cultural representation is conveyed through code-mixing in the short film *Ayah* by employing Dell Hymes's model within a sociolinguistic perspective. Furthermore, this study explores the pedagogical implications, particularly in the teaching of speaking skills within Indonesian language classrooms. To this end, hypothetical classroom scenarios are also proposed, in which students may analyze authentic film dialogues to identify sociocultural meanings, evaluate speaker relationships, and practice context-sensitive language production. This approach aligns with culturally responsive teaching strategies, enabling learners to see language as deeply intertwined with local values and communicative norms.

Thus, this analysis not only contributes to academic discourse in sociolinguistics and the ethnography of communication but also offers practical insights into the development of language teaching strategies that are grounded in real-life communication and local culture. By using this film as a teaching material, students can be guided to understand that language use

is inseparable from social and cultural contexts (Tarigan, 2008), thereby enriching their speaking skills to be more polite, contextual, and meaningful.

Method

This study employs a qualitative descriptive approach using interpretative analysis within the framework of ethnography of communication. This approach is chosen for its ability to uncover the underlying social and cultural meanings embedded in language practices, particularly the phenomenon of code-mixing in the short film *Ayah*. The ethnography of communication enables the researcher to analyze not only the linguistic forms but also their contextual use, considering participants, communicative goals, and the cultural values involved (Hymes, 1974). The primary data source in this study is the complete transcript of the short film *Ayah*, which was transcribed manually from the audiovisual content. From the full dialogue, fifteen representative scenes were purposively selected based on the clarity and intensity of internal code-mixing, especially those that involved the use of Javanese *krama*. These utterances were then analyzed using Dell Hymes' SPEAKING model setting, participants, ends, act sequence, key, instrumentalities, norms, and genre to identify cultural and communicative elements embedded in the language. The data analysis techniques consisted of several stages: data reduction, thematic categorization, interpretation, and conclusion drawing. The code-mixed utterances were first classified based on type (intra-sentential and inter-sentential), then mapped to their communicative functions (expressive, polite, affective), and finally interpreted based on cultural values. To ensure the credibility and trustworthiness of the findings, theoretical triangulation was applied by comparing the results with sociolinguistic frameworks and previous research (Wardhaugh & Fuller, 2015; Kramsch, 1998; Muysken, 2000). In addition, peer debriefing was conducted by involving two external coders to check consistency in the categorization and interpretation of utterances. Although the data came from a publicly available film, ethical principles were upheld by properly citing the source, avoiding misrepresentation, and ensuring that the analysis faithfully reflected the original context of communication. The study did not involve human subjects. In terms of pedagogical consideration, each identified utterance was also evaluated for its potential relevance to classroom instruction, particularly in teaching speaking skills. The communicative functions of the utterances were linked to real-world speaking tasks such as practicing polite requests, expressing disagreement, or showing respect so that the findings could serve as contextual materials for speaking activities in the Indonesian language classroom.

Results and Discussion

Results

In the short film *Ayah*, ten utterances containing internal code-mixing between Indonesian and Javanese were identified. These instances occur primarily in domestic and familial interactions, where speakers alternate languages to express emotion, respect, affection, or social roles. The types of code-mixing found are intra-sentential and phrase-level mixing, mostly involving Javanese *krama* vocabulary embedded in Indonesian structures.

The forms and communicative functions of these utterances are summarized in Table 1 below:

Table 1. Summary of Code-Mixing in the Short Film *Ayah*

No	Utterance	Type of Code-Mixing	Linguistic Form	Communicative Function
1	"Kok jam ngene baru bali?"	Internal	Clause	Expressing concern
2	"Bapak nunggu get mawu lho."	Internal	Clause	Showing care
3	"Pak, Sari mboten keterima kuliah tan Jakarta."	Internal	Word/Phrase	Politeness
4	"Yowes, bapak dulang sek."	Internal	Clause	Familial closeness
5	"Mbok yo seneng to anak e kuliah."	Internal	Phrase	Subtle criticism
6	"Sari pamit nggeh pak."	Internal	Phrase	Respect
7	"Sek, ngati-ati yo, nduk."	Internal	Phrase	Affection
8	"Maap, Bapak ora iso menehi sangu."	Internal	Clause	Expressing limitation
9	"Inggih, monggo-monggo."	Internal	Polite Expression	Cultural formality
10	"Kalau bukan untuk anak, mau untuk apa sih mas mas?"	Internal	Address Term	Social identity

The data shows that 100% of the code-mixing identified was internal, involving alternation between Indonesian and Javanese. Notably, seven of the ten instances feature krama-level vocabulary, indicating a preference for the refined register in expressing politeness and emotional closeness.

The specific vocabulary used in these utterances reflects deeply rooted cultural norms. Table 2 outlines the occurrences of Javanese krama expressions:

Table 2. Javanese Krama Expressions in the Film *Ayah*

No	Utterance	Krama Vocabulary	Function
1	"Sari pamit nggeh pak."	nggeh	Respect to elder
2	"Sek, ngati-ati yo, nduk."	nduk	Affectionate address
3	"Inggih, monggo-monggo."	inggih, monggo	Politeness, hospitality
4	"Dipun kurangi... kagem operasional..."	dipun, kagem	Formality, refinement
5	"Totalipun enten 316 juta..."	totalipun, enten	Refined possession/existence
6	"Kulo mboten nopo-nopo, mas."	kulo, mboten	Humility
7	"Jenengan kan ngerjakan 4000m ² ..."	jenengan	Respectful pronoun

These expressions demonstrate the intentional use of krama alus to convey hierarchical relationships, respect, and emotional bonds within family and community settings. Rather than signaling linguistic interference, the code-mixing here serves strategic

communicative functions aligned with Javanese etiquette (*unggah-ungguh*). The findings further indicate that code-mixing is employed in speech acts such as greetings, farewells, emotional statements, and respectful refusals. These acts are embedded in cultural norms that emphasize modesty, deference, and social harmony.

As observed through Dell Hymes' SPEAKING model, the utterances occur within a traditional Javanese household (Setting), among family members and local guests (Participants), with goals ranging from expressing care to maintaining harmony (Ends). The use of *krama* in these scenes reflects cultural expectations of politeness in both formal and informal interactions (Norms and Genre). These forms and functions, as observed in the film, may serve as pedagogical resources in the classroom to promote socioculturally grounded speaking practices, particularly for teaching politeness strategies, address terms, and contextual language use in familial discourse.

Discussion

The analysis of code-mixing in the short film *Ayah* reveals the strategic use of language as both a communicative and cultural act. In particular, the use of Javanese *krama alus* in family dialogues is not merely ornamental but deeply embedded in the construction of politeness, deference, and social identity. As Isfak & Setyawan (2022) emphasize, refined Javanese serves as a symbolic expression of politeness that regulates social interaction and interpersonal conduct. The frequent appearance of expressions such as “*nggeh*,” “*monggo*,” “*kulo*,” and “*jenengan*” illustrates that linguistic choices are closely aligned with relational expectations within the Javanese cultural framework.

In line with Hidayat's (2023) and Kinasih's (2021) findings, the habitual use of *krama* within family settings functions as a vehicle for moral transmission. Children are socialized into patterns of deference and humility not only through explicit instruction but through the daily use of respectful speech by parents and elders. Thus, *krama* operates simultaneously as a tool for communication and a medium of cultural preservation. These patterns also echo Kramsch's (1998) view of language as symbolic power: a tool for constructing identity and conveying ideologies within discourse. In this way, the film *Ayah* functions as a sociolinguistic artifact, documenting living practices of language use in intimate domains and showing that traditional values are actively maintained through language.

What makes this especially significant is the setting of the code-mixing itself. While *krama alus* is often associated with public formality or ceremonial speech, in *Ayah*, it appears within domestic conversations between father and daughter, or between locals and guests, suggesting that politeness and social hierarchy are internalized as personal virtues, not merely public rituals. The emotional tone of the utterances further amplifies their cultural weight: terms such as “*nduk*” (daughter) and “*kulo mboten nopo-nopo*” express both affection and humility, thereby reinforcing cultural norms of care, restraint, and hierarchy.

From an educational perspective, this rich interplay between language and culture has practical relevance. Language education particularly speaking instruction, often emphasizes fluency and grammatical accuracy but neglects the sociocultural dimensions that govern real-world communication. As Tarigan (2008) argues, speaking is not just a mechanical skill but a social act that requires awareness of context, purpose, and audience. In this sense, short films

like Ayah offer more than thematic content; they provide authentic linguistic performances that students can observe, analyze, and emulate.

In the classroom, these scenes can be used as models for dialogue reconstruction, where students are asked to transform formal krama expressions into equivalent polite forms in Indonesian or their own native languages, and vice versa. This promotes code-awareness and flexibility in language use, both of which are critical for speaking in real-world, socially embedded situations. Students may also be guided to identify speech acts (e.g., requesting, refusing, apologizing) and evaluate how they are realized differently depending on social roles and relationships. These activities deepen learners' understanding of how language, culture, and social norms converge in oral communication. This aligns with the findings of Nurnengsih & Nurhusna (2020), who emphasize that the integration of culturally situated texts can significantly enhance learners' pragmatic competence in speaking activities. Similarly, Nurhusna & Marfuah (2013) highlight that audiovisual materials embedded with local values foster students' ability to speak respectfully and meaningfully within real-life social contexts.

Moreover, integrating this type of media into speaking instruction aligns with the objectives of the Merdeka Curriculum, which encourages students to become communicatively competent, ethically grounded, and culturally aware speakers (Lestari & Azizah, 2023). When students learn to speak not only correctly but also appropriately and respectfully, language education moves beyond functionalism and becomes a medium for character formation. In this way, the pedagogical use of Ayah supports the holistic development of speaking skills that are linguistically accurate, socially appropriate, and culturally resonant.

However, this study is limited in several aspects. First, the analysis is restricted to a single short film, which may not represent the broader landscape of Indonesian media or regional language variation. Second, while pedagogical implications are explored, they remain theoretical. The study does not include implementation or feedback from classroom practice. Third, the assumed cultural familiarity with Javanese norms may not apply equally to students from different ethnic or linguistic backgrounds.

To address these concerns, it is important to acknowledge critiques that warn against cultural essentialism the tendency to treat culture as fixed, homogenous, and bound to a particular group (Blommaert, 2010). While Ayah offers valuable insights into Javanese linguistic norms, relying solely on such texts may risk marginalizing non-Javanese identities or reinforcing a monolithic representation of Indonesian culture. Liebscher and Dailey-O'Cain (2005) argue that classroom code-mixing, if uncritically applied, can exclude learners unfamiliar with the dominant code. In contrast, Canagarajah (2011) highlights that when handled reflectively, code-mixing can serve as a productive pedagogical strategy that affirms plural identities and enables inclusive communication.

Therefore, future research is needed to bridge this gap between theory and classroom practice. Experimental studies could examine how students from diverse cultural backgrounds respond to such texts, whether they can accurately interpret the communicative intent of krama expressions, and how this affects their speaking performance. Mixed-method research might also assess whether media-based instruction enhances sociopragmatic competence and character development across various learning contexts. Additionally, content analysis of a

broader set of films from different regions could reveal how local languages and cultures are portrayed in Indonesian media more generally.

In conclusion, the film *Ayah* demonstrates that linguistic forms, especially code-mixed utterances involving *krama* carry layers of cultural meaning that are pedagogically valuable. Through an ethnography of communication framework, this study has shown that language serves not only as a system of symbols but as a living practice of respect, affection, and identity. For language teachers and researchers alike, this intersection offers a path toward more holistic, culturally embedded, and socially relevant language education.

Conclusion

This study reveals that code-mixing in the short film *Ayah*, particularly the use of Javanese *krama alus* in family interactions, reflects enduring cultural values within Javanese society, such as politeness, filial respect, and emotional subtlety, conveyed through context-sensitive language use. Through the lens of Dell Hymes's SPEAKING model, the study demonstrates that each utterance in the film is situated within a distinct social and cultural framework. The use of *krama alus* is not a superficial formality but an internalized linguistic expression of hierarchical and affective relationships. The analysis highlights that internal code-mixing (Indonesian-Javanese) in the film fulfills expressive, emotional, and sociocultural functions. Language thus operates not only as a communicative device but also as a medium of cultural preservation and moral education within the family domain. In the context of Indonesian language education, this finding affirms that local language resources and code-mixing practices can serve as powerful tools for enhancing speaking instruction—especially when grounded in students' sociocultural environments. These insights contribute to the growing scholarly and pedagogical discourse on integrating local cultural content into language education, particularly to foster sociopragmatic competence and intercultural sensitivity. This study suggests that the Indonesian Language and Literature curriculum should include more materials that explore the intersection of language and culture, especially in intergenerational communication and in the use of context-appropriate registers. *Ayah* offers authentic, expressive, and culturally infused dialogue, making it a valuable teaching resource for both speaking skills and discourse analysis. The government and educational stakeholders are encouraged to support the production and classroom integration of local films that preserve linguistic heritage and reinforce cultural values. However, this study has several limitations. It focuses on a single short film, which may not fully represent the diverse linguistic and cultural practices found across Indonesian communities. Its interpretive scope is also limited by the absence of empirical classroom-based validation, restricting the generalizability of the findings to broader educational contexts. Furthermore, the study presumes familiarity with Javanese sociolinguistic norms, which may not be applicable or accessible to learners from different regions or cultural backgrounds. These constraints suggest the need for future research that includes a wider range of media texts, diverse ethnolinguistic contexts, and empirical classroom engagement. Mixed-method or quantitative studies could offer deeper insights into the pedagogical impact of code-mixed materials—especially those incorporating local registers such as *krama alus*, on students' speaking competence, character formation, and intercultural awareness.

Acknowledgments

We would like to express our deepest gratitude for the opportunity provided by Sultan Syarif Kasim State Islamic University of Riau. The full support given for the development of university research has significantly contributed to the completion of this study.

Authors' Note

The authors declare that there is no conflict of interest regarding the publication of this article. The authors confirmed that the paper was free of plagiarism.

References

- Alifi, M., Muhlisah, S., & Syaifuddin, R. (2025). Penggunaan krama bahasa Jawa sebagai dasar utama pembangunan moral anak usia dini di MIN 1 Lamongan. *Jurnal Sitakara*, 10(1), 39-49. <https://doi.org/10.31851/sitakara.v10i1.16709>
- Amalia, M., Uswati, T. S., & Kamiluddin, U. (2021). Alih kode dan campur kode pada dialog antartokoh film Bumi Manusia karya Hanung Bramantyo. Medan Makna: Jurnal Ilmu Kebahasaan dan Kesastraan. <https://ojs.badanbahasa.kemdikbud.go.id/jurnal/index.php/medanmakna/article/view/5864>
- Andini, I. R. (2024). Code-switching and code-mixing in 99 Cahaya di Langit Eropa movie: A sociolinguistics study [Undergraduate thesis, Universitas Muhammadiyah Mataram]. Ummat Repository. <http://repository.ummat.ac.id/10506/>
- Blommaert, J. (2010). *The Sociolinguistics of Globalization*. Cambridge University Press.
- Budiarti, M. A., & Navi'ah, R. A. (2025). Code mixing and code switching in Bumi Manusia movie: Sociolinguistic study. In *Proceedings of the 4th International Conference on Science, Health, and Technology (ICOHETECH)*. Universitas Duta Bangsa Surakarta. <http://ojs.udb.ac.id/index.php/icohetech/article/view/4890>
- Canagarajah, A. S. (2011). Codemeshing in academic writing: Identifying teachable strategies of translanguaging. *The Modern Language Journal*, 95(3), 401-417. <https://doi.org/10.1111/j.1540-4781.2011.01207.x>
- Donaghy, K. (2015). *Film in Action: Teaching Language Using Moving Images*. DELTA Publishing.
- Gay, G. (2010). *Culturally Responsive Teaching: Theory, Research, and Practice*. Teachers College Press.
- Gee, J. P. (2011). *How to Do Discourse Analysis: A Toolkit*. Routledge.
- Gultom, A. F. (2024). Objektivisme Nilai dalam Fenomenologi Max Scheler. *De Cive : Jurnal Penelitian Pendidikan Pancasila Dan Kewarganegaraan*, 4(4), 141-150. <https://doi.org/10.56393/decive.v4i4.2107>
- Hidayat, H. R. (2023). Peran bahasa Jawa krama dalam membentuk akhlakul karimah [Diploma thesis, Universitas 'Aisyiyah Yogyakarta]. UNISA Repository. <https://repository.unusia.ac.id/id/eprint/477/>
- Hymes, D. (1974). *Foundations in sociolinguistics: An ethnographic approach*. University of Pennsylvania Press.
- Isfak, M. A., & Setyawan, B. W. (2022). Representasi bahasa Jawa krama sebagai bahasa yang melambangkan tindak kesopanan. *Metafora: Jurnal Pembelajaran Bahasa dan Sastra*, 9(2), 101-110. <https://doi.org/10.30595/mtf.v9i2.13969>
- Istanto, J. W. (2009). The use of films as an innovative way to enhance language learning and cultural understanding. *Epiphany*, 6(1), 65-82. <https://doi.org/10.21533/epiphany.v6i1.65>

-
- Kartikasari, Y. D. N., & Mustofa, A. (2023). Increasing students' intercultural awareness using film as the media in the EFL classroom. *International Journal for Educational and Vocational Studies*, 5(1), 1–8. <https://doi.org/10.29103/ijevs.vii7.1765>
- Kramsch, C. (1998). *Language and culture*. Oxford University Press.
- Ladson-Billings, G. (1995). Toward a Theory of Culturally Relevant Pedagogy. *American Educational Research Journal*, 32(3), 465–491.
- Lestari, E., & Azizah, A. (2023). Memupuk relevansi Bahasa Indonesia di era Kurikulum Merdeka: Pendekatan berbasis konteks dan kearifan lokal di SMK Al-Islam. In Seminar Nasional dan Gelar Karya Produk Hasil Pembelajaran (Prosiding).
- Liebscher, G., & Dailey-O'Cain, J. (2005). Learner code-switching in the content-based foreign language classroom. *The Modern Language Journal*, 89(2), 234–247. <https://doi.org/10.1111/j.1540-4781.2005.00277.x>
- Marfuah, M. (2013). Penggunaan multimedia bermuatan budaya lokal dalam pembelajaran berbicara: Studi kuasi-eksperimen pada siswa kelas VII SMP Negeri 15 Cirebon [Master's thesis, Universitas Pendidikan Indonesia]. UPI Repository. <https://repository.upi.edu/570>
- Melati, P. P. (2020). Campur kode dalam film Yowis Ben: Kajian sosiolinguistik [Unpublished undergraduate thesis, Universitas Airlangga]. UNAIR Repository. <http://repository.unair.ac.id/id/eprint/102574>
- Muysken, P. (2000). *Bilingual speech: A typology of code-mixing*. Cambridge University Press.
- Ningrum, W., Sagita, A. R., Fitriani, N. M., Satiti, T. C. C., & Neina, Q. A. (2025). Analisis campur kode dalam film pendek Tilik (2018). *Socius: Jurnal Penelitian Ilmu-Ilmu Sosial*, 2(11), 73–83. <https://doi.org/10.5281/zenodo.15529228>
- Nurnanengsi, N., & Nurhusna, N. (2020). Pengaruh media video budaya lokal terhadap kemampuan menulis teks deskripsi siswa kelas VII SMP. *Indonesia: Jurnal Pembelajaran Bahasa dan Sastra Indonesia*, 1(3). <https://doi.org/10.59562/indonesia.vii3.15194>
- Nuryantiningsih, F., Rachmaniar, A., & Nurharyani, O. P. (2023). Alih kode dan campur kode pada film pendek Polapike (kajian sosiolinguistik). *Jurnal Sasindo UNPAM*, 11(2), 11–18. <https://doi.org/10.32493/sasindo.viii2.11-18>
- Rahmi, K. R. (2022). Transmisi nilai sopan santun pada keluarga Abdi Dalem. *Acta Psychologia*, 3(2), 45–53. <https://doi.org/10.21831/ap.v3i2.46195>
- Sekar Kinasih. (2021). Dinamika komunikasi keluarga pengguna bahasa Jawa krama pada dosen Fakultas Dakwah IAIN Purwokerto [Undergraduate thesis, IAIN Purwokerto]. <http://repository.uinsaizu.ac.id/id/eprint/11240>
- Siti, M. (2023). Pengenalan bahasa Jawa krama dalam keluarga untuk pembentukan karakter sopan santun anak usia dini di Desa Kutawis, Purbalingga [Undergraduate thesis, UIN Prof. K.H. Saifuddin Zuhri]. UINSAIZU Repository. <http://repository.uinsaizu.ac.id/17906/>
- Tarigan, H. G. (2008). *Berbicara: Sebagai suatu keterampilan berbahasa*. Angkasa.
- Wardhaugh, R., & Fuller, J. M. (2015). *An introduction to sociolinguistics* (7th ed.). Wiley-Blackwell.
- Yalçın, N. (2013). Using movies in language classrooms as means of understanding cultural diversity. *Epiphany*, 6(1), 65–82. <https://doi.org/10.21533/epiphany.v6i1.65>
-