Conference Paper

Code-Mixing and Code Switching in Wylvera W.'s Novel *Geranium Blossom: Saat Jarak Menguji Cinta:* Their Types and Reasons

M. Amrin Siregar, Pardi, Asnani, and Safitri Hariani

Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

Code-mixing constitutes a mixing of two codes or languages which is usually without a change of topic, whereas code-switching shows a change made from one language or language variety to another one. There are three types of code-mixing including *insertion, alternation*, and *congruent lexicalization* as proposed by Muysken (2000: 3), and code-switching is of four types, that is, *inter-sentential switching, intra-sentential switching, emblematic/ tag switching,* and *intra-word switching* (Poplack, 2004: 589). The uses of code-mixing and code-switching are quite common in bilingual or multilingual communities in an informal situation. Based on these two terms (code-mixing and code-switching), this paper was then made to describe the types and reasons of code-mixing and code switching in Wylvera W.'s novel *Geranium Blossom: Saat Jarak Menguji Cinta* written in 2015. The types of code-mixing which are used in the novel are all the three types above (i. e. insertion, alternation, and congruent lexicalization), and those of code-switching which are used are only two from the above four types (i. e. inter-sentential switching and emblematic/ tag switching). It was found that, in terms of code-mixing, *insertion* was used more than the other types of code-mixing, and, in terms of code-switching, it is inter-sentential switching which was used more than the other types of code-switching. This research applied a descriptive qualitative method as proposed by Creswell (2009: 4) in the analysis of the matters concerning code-mixing and code-switching in the novel.

Keywords: code-mixing, insertion, alternation, congruent lexicalization, code-switching.

1. Introduction

People who live in this universe must interact or communicate with each other in all forms of their social activities. In doing a communication or interaction, they have to use a code or a language, either written or spoken form, which they have known well, especially their own native language; otherwise, they cannot do the action or

process of communicating at all. In other words, a communication cannot be done without the existence of a language, whether it is verbal or non-verbal language. It can strictly be said that there is no society using no language. It is only in society that a language is applied. This means that there is an absolute relationship between language and society and this constitutes a main discussion in one of the sub-disciplines of Linguistics called Sociolinguistics, "the study of the characteristics of language varieties, the characteristics of their functions, and the characteristics of their speakers as these three constantly interact, change and change one another within a speech community" (Fishman, 1972: 4). People who are involved in a communication can be monolinguals, bilinguals, or multilinguals. When speaking to each other, those who are monolinguals can only use one language, those who are bilinguals can use two languages and those who are multilinguals can use more than two languages. It is something common for bilingual or multilingual societies or communities to mix their native language with other language(s) in their daily communication or interaction. For this purpose, they combine the elements of the two languages they are using in their sentences. They usually practice this combination based on some various reasons, especially for showing their solidarity during their communication, usually in oral form of communication. The elements that they combine can be a bound morpheme or an affix (prefix or suffix) of one language and a free morpheme of another language. They can also insert a word or words in a sentence used by them and they can even do a code-mixing by totally using different types of languages at the same time in a communication. It is also something usual for bilingual or multilingual societies or communities to do a switching from their own native language to another language they have known well in their daily interaction. They also do the switching based on their certain reasons or motives.

2. Literature Review

Code-mixing and code switching constitute two widespread language phenomena which are always practiced by bilingual or multilingual speakers or writers in various forms of communication. Code-mixing occurs when conversants use both languages together to the extent that they change from one language to the other in the course of a single utterance (Wardhaugh, 1986: 103). The mixing of two codes (languages, speech varieties, or dialects) is usually done without a change of topic, and this mixing is quite common in bilingual or multilingual communities and is often a mark of solidarity, e.g. between bilingual friends or colleagues in an informal situation. Code

mixing can involve various levels of language, e.g. phonology, morphology, grammatical structures or lexical items. Bilingual or multilingual speakers, for example, may think that one of their languages, e.g. English, has more appropriate lexical items for something they want to express in a particular situation and they incorporate these into the grammatical structure of the other language (Richard, et al, 1991: 57). Muysken (2000: 1) wrote that the term code-mixing refers to all cases where lexical items and grammatical features from two languages appear in one sentence. Afterwards, he categorized code-mixing into *insertion*, *alternation,* and *congruent lexicalization* (2000: 3). According to him, in insertion, the process of code-mixing is conceived as something akin to borrowing: the insertion of an alien lexical or phrasal category into a given structure. In other words, insertion takes place when lexical items from one language are inserted into a given structure without changing the sentence structure. Thus, the forms of lexical items inserted can be single words such as *car* and *driver*, phrasal verbs such as *look for* and *watch out*, and poly-words such as *by the way* and *in my opinion*. In the case of alternation, there is a true switch from one language to the other, involving both grammar and lexicon, and It is just regarded as a special case of code switching, as it takes place between utterances in a turn or between turns (2000: 5). Then he added that congruent lexicalization refers to a situation where the two languages share a grammatical structure which can be filled lexically with elements from either language. In the matter of code-switching (2000: 6), Grosjean (1982: 145) defined code switching as the shifting that occurs "between two or more languages simultaneously or interchangeably within one conversation." Romaine (1992: 110) defined code-switching as the use of more than one language, variety, or style by a speaker within an utterance or discourse, or between different interlocutors or situations. Poplack (2004: 589) divided code-switching into four types: inter-sentential switching, intra-sentential switching, emblematic/ tag switching, and intra-word switching. Appel and Muysken, 1987: 118) explained that Inter-sentential switching refers to alternation in a single discourse between two languages, where the switching occurs after a sentence in the first language has been completed and the next sentence starts with a new language. Intra-sentential switching refers to alternation in a single discourse between two languages, where the switching occurs within a sentence. Tag/ emblematic switching involves an exclamation, a tag, or a certain form of remark in a language different from the rest of the sentence, and Intra-word switching refers to a change which occurs within a word boundary. Muysken in Mesthrie (2011: 301) wrote that code-switching constitutes "the use of more than one language during a single communicative event". Hoffmann (2014: 110) proposed that the most general description of code-switching is that it involves the alternate use of two languages or linguistic varieties within the same utterance or

during the same conversation. According to her (2014: 115-116), the reasons for code-switching and code-mixing are manifold, that is, (1) talking about a particular topic (2) quoting somebody else (3) being emphatic about something (4) taking the form of an interjection (5) using repetition for clarification (6) expressing group identity, and (7) the intention of clarifying the speech content for the interlocutor.

3. Research Method

This research was conducted by using a qualitative research method as proposed by Creswell (2009: 4). According to him, qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data. Those who engage in this form of inquiry support a way of looking at research that honors an inductive style, a focus on individual meaning, and the importance of rendering the complexity of a situation. Besides, the qualitative research is framed in terms of using words rather than numbers. Newman (2000: 123) previously stated that data of qualitative research are in the form of words and images from documents, observations, and transcripts.

4. Discussion

In this research, all of the data which are analyzed are focused on code-mixing and code-switching, especially on their types and reasons (motives), which are found in Wylvera W.'s novel *Geranium Blossom: Saat Jarak Menguji Cinta*. The types of code-mixing analyzed are insertion, alternation, and congruent lexicalization, whereas the types of code-switching are inter-sentential switching and emblematic/ tag switching. The reasons or motives why the authoress of the novel uses various forms of code-mixing and code-switching in her novel are also revealed here.

4.1. Code-mixing

4.1.1. Insertion

The code-mixing in terms of insertion found in the novel can be listed below.

1. *"Boleh. Siapkan tunik yang berpola tabur, Nia. Jangan lupa hijab senada dan bawahannya.... Aksesori itu sengaja saya pesan dari Perancis. Bahan wolnya sangat matching dipadukan di bahan hijab kita,"* kataku. (pp. 1-2)

2. *"Nin...! Sepatu buat model juga jangan lupa disiapkan. Pilih wages yang pantas ya,"* kataku lagi.... (p. 2)

3. *Karena hanya disediakan satu kamar oleh panitia, Kay terpaksa menggunakan extra-bed.* (p. 3)

4. *"Oke. Kita istirahat sejenak agar tampil fresh nanti malam. Silakan kalau mau tidur-tiduran dulu,"* kataku pada Nina dan Kay. (p. 3)

5. *Aku tidak mau dia kehilangan mood saat memperagakan baju hasil rancanganku.* (p. 4)

6. *Dia adalah teman sekaligus sainganku semasa di Moon School of Fashion Design.* (p. 5)

7. *Berkali-kali aku berdo'a agar Kay bisa tampil sempurna di atas catwalk dan di depan para undangan VIP.* (p. 6)

8. *"Para hadirin! Mari kita sambut rancangan Dian Amira yang bertema Etnic Heritage...!"* panggil pembawa acara melalui pengeras suara. (p. 6)

9. *"Hadirin...! Kali ini mari kita sambut rancangan Sita Adila yang bertema Spring Momentum. Beri tepuk tangan meriah...!"* seru pembawa acara membuatku merasa mual. (p. 6)

10. *Brocade, gaun rancangan Sita terlihat anggun dan megah dengan tekstur timbul.* (p. 7)

11. *Biarlah mereka saling menyikut demi mencapai puncak, sedangkan aku tetap pada style-ku.* (p. 7)

12. *Nina dan Kay pun meninggalkanku persis di sebelah hidangan appetizer.* (p. 8)

13. *Aku sempat tidak percaya membaca isi e-mail yang sangat singkat itu.* (p. 9)

14. *"Tapi, jujur. Tadi saya membayangkan Kak Dian dan bang Rafli adalah pasangan yang pas. Wanita cantik, anggun, dan smart berpasangan dengan lelaki tampan dan berkarisma."* (p. 11)

15. *"Mbak Dian! Kami dari Majalah Art Magazine. Minta waktu sebentar untuk pemotretan,"* seru seorang wartawati yang menghentikan langkahku. (p. 12)

16. *"Hai, Dian! Selamat ya terpilih sebagai fashion designer muslimah berbakat," sapa Sita yang tiba-tiba sudah berdiri di belakangku. (p. 14)*

17. *Setahun kemudian, rancanganku mulai dikenal di kalangan elite kota Medan. (p. 16)*

18. *Seorang lelaki tampan bertubuh ateletik semampai, dibalut kemeja abu-abu berlengan pendek, celana jeans hitam, dan sepatu semi tertutup berjaring-jaring, berdiri persis di balik pintu masuk butik. (p. 17)*

19. *"Ngapain dia susah-susah milih. Pemilik butiknya juga tidak kalah cantik. Masih single pula," goda Mama lagi. (p. 22)*

20. *Kupadukan blazer katun hitam dengan aksen payet di bagian kerahnya. (p. 23)*

21. *Selamat bersenang-senang, Dear," timpal Papa dengan senyumnya yang selalu berkarisma. (p. 24)*

22. *"Nah, sekarang kesempatannya…. Kita harus cari posisi tempat duduk yang lebih private," kata Rafli lagi membuat keningku berkerut. (p. 26)*

23. *Berikutnya, beef steak lengkap dengan saus serta sajian kacang polong, buncis, wortel, dan potongan kentang goreng. (p. 29)*

24. *Tak berapa lama, Wily memintaku membuka skype agar bisa berbicara dan mendengar suaraku. (p. 37)*

25. *"Kita mau dinner di mana? Mau ke Merdeka Walk lagi atau ada pilihan tempat lain yang lebih nyaman?" kata Rafli penuh perhatian. (p. 42)*

26. *Tak mau kalah sama Mama, akupun mulai browsing tentang kain pelangi. (p. 51)*

27. *Column dress yang disebut Nina adalah rancangan baju panjang lurus yang kudesain tanpa memperlihatkan lekuk tubuh pemakainya. (p. 52)*

28. *Kualihkan hati dengan membuka berita di laptopku. (p. 53)*

29. *"Aku pamit dulu ya, Princess," tutup Wily. (57)*

30. *Feeling-ku mengatakan kalau yang datang itu Rafli. (p. 58)*

31. *"Ok. Aku pilih ikan nila panggang lada hitam dan cakue isi seafood. Bagaimana kalau sayurnya tumis kangkung?" ujar Rafli memastikan. (p. 61)*

32. *Katanya, Bu Tiyah juga kagum pada ide-ide Sita yang brilliant. (p. 64)*

33. *Kalau saja tadi aku tak lupa membawa head set ponsel, aku lebih memilih menutup telinga dengan alat itu. (p. 64)*

34. *Akhirnya, kami tiba di sebuah cottage mungil tak jauh dari tepian Danau Toba. (p. 86)*

35. *Tapi karena Papa begitu antusias menjelaskan seluk-beluk tentang historical museum itu, lama-kelamaan akupun jadi semangat mengitari setiap sudutnya. (p. 107)*

36. *Warga Zurich layaknya penduduk di belahan bumi Eropa, sangat focus pada penampilan yang up to date. (p. 120)*

37. *Namun aku tak kalah fashionable dibanding mereka. (p. 121)*

38. *"Nanti saja, kita check in dulu. Papa mau mengajak kamu makan di restoran murah dekat Sungai Limmat," cegah Papa. (p. 122)*

39. *Menara inilah yang dijadikan landmark dari abad ketigabelas. (p. 136)*

40. *Pihak sponsor yang urus semua budget sewa tempat ini. (p. 138)*

41. *Aku harus ikut mempertahankan image itu. (p, 154)*

42. *"Makanya jangan kelamaan nge-date malamnya. Jadi, bangun kesiangan dan ket-inggalan berita' (p. 161)*

43. *Keterpanaanku masih belum terhenti ketika hampir seluruh tamu yang hadir berdiri memberikan applause panjang. (p. 166)*

44. *Beberapa kali cahaya blitz dari kamera wartawan merekam momen di atas pang-gung. (p. 166)*

45. *Kuteguk sedikit orange juice sebelum memulai makan siang bersama laki-laki tam-pan di depanku. (p. 179)*

46. *Zaini memakai setelan kaus berlengan panjang dengan celana sport berwarna biru. (p. 188)*

All the Indonesian sentences above contain English words which are inserted into them. Some of the English words are in the forms of single words and some other words are in the forms of phrases. The sentences which contain phrases are number (3), (6), (8), (9), (13), (15), (16), (23), (27), (33), (35), (36), (38), and (45), whereas the other numbers contain single words. The single words inserted are nouns, adjectives, and verbs. The nouns are the most single words used and they are found in the sentence number (2), (5), (7), (10), (11), (12), (17), (18), (20), (21), (24), (25), (28), (29), (30), (31), (34), (39), (40), (41), (43), (44), and (46). The adjectives used are found in the sentence number (1), (4), (14), (19), (22), (32), and (37), and there are only two

verbs used and they are found in the sentence number (26) and (42). The phrases inserted are noun phrases, adjective phrase, and verb phrase. The noun phrases are the most phrases used and they are found in the sentence number (3), (6), (8), (9), (13), (15), (16), (23), (27), (33), (35), and (45). There is only one adjective phrase and one verb phrase used, and each of them is found in the sentence number (36) and (38). There are various reasons why the code-mixing in terms of insertion is done. The first reason is the intention of clarifying the speech content for the interlocutor, and this is described by the sentence number (1), (3), (4), (12), (14), (20), (22), (25), (31), and (38). The second reason is being emphatic about something, and this is described by the sentence number (5), (11), (19), (26), (30), (33), (37), (40), (41), and (42). The third reason is talking about a particular topic, and this is described by the sentence number (8), (9), (10), (13), (23), (24), (27), (28), (32), (34), (35), (43), (45), and (46). The fourth reason is expressing group identity, and this is described by the sentence number (6), (15), (16), (17), (18), (29), (36), and (39). The fifth reason is using repetition for clarification, and this is described by the sentence number (7), (21), and (44). The sixth reason, the last one, is to express strong feeling or sudden emotion, and this is described by the sentence number (2).

4.1.2. Alternation

The code-mixing in terms of alternation found in the novel can be listed below.

1. *"Kak, kita diminta ke ruang* fitting *dan rias di belakang* stage*" seru Nina. (p. 4)*

2. *Manik-manik dan desain rinci dengan motif bunga serta dedaunan, membuat mod-elnya semakin terlihat* fresh *di atas catwalk. (p. 7)*

3. *Di sana, sudah ada satu tempat tidur ukuran* double *dan 1 ukuran* single*. (p. 85)*

4. *Terakhir, gaun panjang tanpa lengan dari bahan sateen dalam* mode jersey dress *dengan gaya* twist-drapery, *dipadu, bermotif bunga sulaman sebagai penutup. (p. 154)*

5. Rainbow Romance *karya kamu masuk unggulan untuk dipamerkan di* launching *busana muslimah Sabtu ini. (p. 162)*

In all the sentences above, Indonesian and English words are used alternately. There are two English words used in the sentence number (1), and they are the nouns *fitting* and *stage*. Two English words found in the sentence number (2) are the adjective *fresh* and the noun *catwalk*. In the sentence number (3), the two English words used are the adjectives *double* and *single.* The sentence number (4) uses three English words,

that is, the noun *sateen* and two noun phrases *jersey dress* and *twist-drapery*. The last sentence, the sentence number (5), uses the noun phrase *rainbow romance* and the verb *launching*. It is found that there is only one reason why the code mixing in terms of alternation is done, that is, the repetition for clarification, as described by all the sentences above.

4.1.3. Congruent lexicalization

The code-mixing in terms of congruent lexicalization found in the novel can be listed below.

1. *Akhirnya kami sampai di hotel. Semuanya sudah disiapkan panitia. (p. 3)*

2. *Anehnya, dari ketiga sepupu perempuanku, Tante justru lebih intens membahas tentang bisnis modenya denganku.* (p. 20)

Each of the sentences above contains English word *hotel* and *mode*. For Indonesian people these two words have been very familiar. Phonologically, both English and Indonesian people pronounce them more or less the same. English native speakers pronounce the word "hotel" as /heu'tel/ and Indonesian people pronounce it /hotel/. The word "mode" is pronounced /moud/ by the native speakers of English and it is pronounce /mode/ by Indonesian people. The reasons why the authoress of the novel uses this type of code mixing are the intention of clarifying the speech content for the interlocutor as described by the sentence number (1) and expressing group identity.

4.2. Code switching

4.2.1. Inter-sentential switching

The sentences in the forms of inter-sentential code-switching found in the novel constitute the combinations of Indonesian and English sentences, and they can be listed as follows:

1. "Jadi, kamu sudah puas dengan anugerah itu? Enggak kepingin menyamai prestasiku? Bukannya sejak dulu kamu terobsesi untuk itu?" ejek Sita. *"You are just a tracker not an innovator!"* (p. 15)

2. "Hmm...! Terserah kamu sajalah. Aku hanya ingin persahabatan kita tidak membuatmu gamang menjalin hubungan dengannya. *That's it*," tambah Willy. (p. 53)

3. "Oke, Di. *Have a nice date ya*," sahut Wily sambil menutup akses skype-nya. (p. 41)

4. Ok deh, mungkin kamu sedang sibuk dengan Rafli ya. Aku sabar menunggu cerita barumu. *See you*, Di.... (p. 54)

5. Bisa kacau ini kalau aku terus-terusan galau. Mana kerjaan lagi banyak. *Help me*, Wily...! (p. 65)

6. "Siaaap, Princess," tutup Wily. *"Bye...! Have a nice dream ya."* (p. 70)

7. "Tenang saja, Raf. Banyak taksi kok. Aku pamit dulu ya, Di. *See you next day*," pamit Sita. (p. 76)

8. "Lama-kelamaan, aku juga jadi ikut hafal dengan karakter pacarmu. Tapi lagi-lagi aku memberi kesimpulan kalau dia sangat mencintaimu, Di. *That's why he acted like that*," komentar Ali. (p. 152)

9. "Maaf. Aku salah tebak ya?" balas Zaini. *"It's okay!"* sahutku. (p. 157)

All the sentences above describe the forms of code-switching in terms of inter-sentential switching. Each of them contains an English sentence like (1) *"You are just a tracker not an innovator!"*, (2) That's it,", (3) Have a nice date ya,", (4) See you, Di...., (5) Help me, Wily...! (6) "Bye...! Have a nice dream ya.", (7) See you next day,", (8) That's why he acted like that,", and (9) "It's okay!" The authoress of the novel has some reasons why all these English sentences are combined together with Indonesian sentences. The first reason is to quote somebody else, as described by the sentence number (1), the second reason is to show empathy about something, as described by the sentence number (2), (4), and (7), the third reason is to show or express sudden and strong feeling, as described by the sentence number (3), (5), (6), and (9). The fourth reason is the intention of clarifying the speech content for the interlocutor.

4.2.2. Emblematic/tag switching

The expressions or sentences in the forms of tag/ emblematic switching can be listed as follows:

1. "Oh, *No*! itu takkan kulakukan. Aku tak akan merusak martabatku demi seorang Sita yang culas," pikirku dalam hati. (p. 15)

2. "Omong-omong, kamu enggak kangen sama Interlaken?" *"Sure!* Kamu dan Interlaken banyak memberi kenangan indah," jawabku tiba-tiba teringat kota kecil yang indah itu. (37)

3. "Jangan memaksa," jawab Willy singkat. "*Gotcha!*" kataku puas sambil tertawa lepas. (38)

4. "*Hey...*! Ribut gitu sih?" Ujarku sambil menarik *earphone* dari telingaku. (p. 103)

5. Mama Willy menawarkan semangkuk sup ayam ke Willy, "Mamiii...! Aku nggak suka sup*. Please...!*" (179)

6. "Oh *my God!* Ada reply dari Willy," seruku nyaris berteriak. (p. 207)

In all the above sentences, the emblematic or tag switching is in the combined forms of English exclamations and Indonesian words. The English exclamations which are combined with Indonesian words are *"Oh, no!"* found in the sentence number (1), *"Sure!"* found in the sentence number (2), *"Gotcha!"* found in the sentence number (3), *"Hey...!* found in the sentence number (4), *Please...!"* found in the sentence number (5), and *"Oh my God!* found in the sentence number (6). From all the sentences above, it can be seen that the reason why the authoress of the novel uses this type of code-switching is for the purpose of expressing strong feeling or sudden emotion.

5. Conclusion

From the above analysis concerning code-mixing and code-switching including their types and reasons found in Wylvera W.'s novel *Geranium Blossom: Saat Jarak Menguji Cinta*, there are several conclusions that can be exposed through the points below.

1. Code-mixing and code-switching are the two language phenomena which are always applied by the main characters of the novel who are bilinguals as well as multilinguals in their daily communication or interaction.

2. All the three types of code-mixing such as insertion, alternation, and congruent lexicalization are used in the novel; nevertheless, from the four types of code-switching such as inter-sentential switching, intra-sentential switching, emblematic/ tag switching, and intra-word switching, there are only two of them which are used and they are inter-sentential switching and emblematic/ tag switching. In other words, intra-sentential switching and intra-word switching are not found in the novel. In terms of code-mixing, insertion is the most common one used whether it is in oral or written communication, and in terms of code-switching, inter-sentential code-switching is more often applied in any forms of their communication. All the seven reasons for code-mixing are found in the novel; however, there are only four reasons for code-switching which are found in the novel,

that is, quoting somebody else, being emphatic about something, taking the form of interjection (expressing strong feeling or sudden emotion), and the intention of clarifying the speech content for the interlocutor.

3. In the process of code-mixing, it can be a word or a phrase of a certain language which is inserted into a dominating language. In the novel discussed, words or phrases which are inserted belong to English.

References

[1] Appel, R & Muysken, Pieter. (1987). *Language Contact and Bilingualism*. London: Edward Arnold.

[2] Creswell, John W. (2009)*. Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Third Edition. Los Angeles: SAGE Publication Inc.

[3] Fishman, J. A. (1968). *Reading in Sociology of Language*. Den Haag-Paris: Mouton.

[4] Grosjean, F. (1982). *Life with Two Languages. An Introduction to Bilingualism.* Cambridge: Harvard University Press.

[5] Hoffmann, Charlotte. (2014). *An Introduction to Bilingualism*. New York: Routledge.

[6] Mesthrie, Rajend. (2011). *The Cambridge Handbook of Sociolinguistics*. Cambridge: Cambridge University Press.

[7] Muysken, Pieter. (2000). *Bilingual Speech: A Typology of Code Mixing*. Cambridge: Cambridge University Press.

[8] Neuman, W. Lawrence. (2000). *Social Research Methods: Qualitative and Quantitative Approach.* Boston: Allyn and Bacon.

[9] Romaine, S. (1992). *Bilingualism.* Cambridge: Blackwell Publishers.

[10] W., Wylvera. (2015). *Geranium Blossom: Saat Jarak Menguji Cinta*. Jakarta: Puspa Populer.

[11] Wardhaugh, Ronald. (1986). *An Introduction to Sociolinguistics*. Oxford: Basil Blackwell Ltd.