



Code-Switching and Code-Mixing in the Film *Assal Eswed*: A Sociolinguistic Study

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Abstract

This study investigates bilingual practices in contemporary Arab society by examining code-switching and code-mixing in the film *Assal Eswed*, directed by Khalid Marei. The study aims to identify the types and linguistic forms of code-switching and code-mixing, as well as the sociolinguistic factors influencing their occurrence. Employing a descriptive-analytical method within a sociolinguistic framework, the data consist of characters' utterances collected through observation, transcription, and classification. The analysis is based on the theories of code-switching and code-mixing proposed by Suwito and Chaer, the code-switching factors outlined by Hoffmann and Saviile-Troike, and the code-mixing factors proposed by Suwito and Suwandi. The findings reveal that all instances of code-switching are external, predominantly involving shifts from Arabic to English, while code-mixing occurs in the form of words, phrases, and clauses. The influencing factors include role identification, register adjustment, explanatory needs, shared mother tongue, lexical gaps, and habitual speech patterns. These findings indicate that *Assal Eswed* reflects the interaction between language, identity, and globalization in a bilingual Egyptian context, highlighting film as a relevant medium for sociolinguistic analysis and contributing a foundation for broader investigations of language contact, identity, and bilingualism in Arabic media.

Keywords: Bilingualism, Code Switching, Mixing, Sociolinguistics

ملخص

تهدف هذه الدراسة إلى استقصاء ممارسات الثنائية اللغوية في المجتمع العربي المعاصر من خلال تحليل ظاهري التناوب اللغوي والمزج اللغوي في فيلم *عسل أسود*، من إخراج خالد مرعي. وتسمى الدراسة إلى تحديد أنواع وأشكال التناوب والمزج اللغوي، والكشف عن العوامل الاجتماعية-اللغوية المؤثرة في ظهورها. واعتمدت الدراسة المنهج الوصفي-التحليلي ضمن إطار علم اللغة الاجتماعي، حيث تمثلت البيانات في أقوال الشخصيات التي جمعت عبر الملاحظة، والتفريغ، والتصنيف. واستند التحليل إلى نظريات سويتو وتشاعر في التناوب والمزج اللغوي، وإلى عوامل التناوب اللغوي عند هوفمان وسافيل-ترويك، وعوامل المزج اللغوي لدى سويتو وسواندي. وأظهرت النتائج أن جميع حالات التناوب اللغوي كانت تناوبًا خارجيًا، يغلب فيه الانتقال من العربية إلى الإنجليزية، في حين ظهر المزج اللغوي في شكل كلمات وعبارات وجمل. وتشمل العوامل المؤثرة تحديد الدور الاجتماعي، وتكييف السجل اللغوي، والحاجة التفسيرية، ووحدة اللغة الأم، والفجوات المعجمية، والعادة اللغوية. وتشير هذه النتائج إلى أن فيلم *عسل أسود* يعكس التفاعل بين اللغة والهوية والعولمة في السياق المصري الثنائي اللغة، مبرزًا الفيلم بوصفه وسيطًا ذا أهمية للتحليل الاجتماعي-اللغوي، ومُسهمًا في إرساء أساس لدراسات أوسع حول الاتصال اللغوي، وبناء الهوية، والثنائية اللغوية في الإعلام العربي.

الكلمات المفتاحية: علم اللغة الاجتماعي، الثنائية اللغوية، التناوب اللغوي، المزج اللغوي

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Introduction

In essence, humans live within social structures in which interaction with others is inevitable. Such interactions occur through communication processes,¹ with language functioning as the primary medium.² Language can be defined as a system of agreed-upon sound symbols used to convey thoughts and emotions in social life.³ The relationship between language and society is therefore inseparable,⁴ as language both reflects and constructs social reality. Consequently, language serves not only as a means of communication but also as a representation of the social conditions of a community.⁵

Social diversity encourages individuals to master more than one language, resulting in bilingualism.⁶ This phenomenon is influenced by differences in cultural background, experience, and social identity.⁷ Bilingualism refers to the ability of speakers to use two or more languages alternately within particular social contexts.⁸

Bilingualism may lead to linguistic change. When individuals alternate between two or more languages, continuous interlingual contact can result in structural and lexical influence across languages.⁹ Such changes are commonly manifested through the incorporation or combination of linguistic elements from different languages.¹⁰ Consequently, In places where people speak two languages these languages affect each other. This makes it hard for people who speak two languages

¹ Trijuliani Renda dan Aprilia Kaut, "Dampak Smartphone Terhadap Interaksi Sosial Mahasiswa Asal Pedesaan," *Jurnal Analisa Sosiologi* 13, no. 3 (2024): 601–23. DOI: <https://doi.org/10.20961/jas.v13i3.84598>

² Nailul Izzah dkk., "Semantics of Lexicology in the Study of Arabic Phonemes and Lexemes," *Mantiqutayr: Journal of Arabic Language* 1, no. 1 (2021): 71–84. DOI: <https://doi.org/10.25217/mantiqutayr.v1i1.1327>

³ Manik Warmadewi Anak Agung Istri dkk., "Campur Kode pada Konten Selebram Bali," *LINGUA: Jurnal Bahasa, Sastra, dan Pengajarannya* 20, no. 2 (2023): 339–50. DOI: <https://doi.org/10.30957/lingua.v20i2.854>

⁴ Omar Nihad Mahmoud, "The Relationship between Society and Language Acquisition: Influence and Interaction, a Comparative Study between Linguistics, Sociology, and Philosophy," *Edelweiss Applied Science and Technology* 8, no. 6 (2024): 7469–82. DOI: <https://doi.org/10.55214/25768484.v8i6.3625>

⁵ Uswatun Khasanah dkk., "Disfemisme Ungkapan Umpatan pada Terjemahan Arab-Indonesia Cerpen "Tabliyah min as-samā" Karya Yusuf Idris," *Mantiqutayr: Journal of Arabic Language* 4, no. 2 (2024): 740–56. DOI: <https://doi.org/10.25217/mantiqutayr.v4i2.4910>

⁶ Azmi Sani et al., "Language Variations in Arabic Food Vlogger on the S7S YouTube Channel: A Sociolinguistic Study," *Arabiyat : Journal of Arabic Language and Language Education* 11, no. 1 (2024): 17–30. <https://journal.uinjkt.ac.id/arabiyat/article/view/30620/pdf>

⁷ Rifqi Muhammad Firdaus dkk., "Blending Languages: Code-Switching and Code-Mixing in Academic Arabic Communication in Abu Dhabi," *Arabiyat: Jurnal Pendidikan Bahasa Arab dan Kebahasaaraban* 11, no. 2 (2025): 203–20. DOI: <https://doi.org/10.15408/a.v11i2.42319>

⁸ Septia Eka Anggun Yusnia dkk., "Bilingualisme dan Multilingualisme dalam Masyarakat Kabupaten Subang," *Diskursus: Jurnal Pendidikan Bahasa Indonesia* 5, no. 1 (2022): 14–22. DOI: <https://doi.org/10.30998/diskursus.v5i1.12795>

⁹ Muncar Tyas Palupi dkk., "Gaya Tutur dalam Pertemuan Arisan Ibu-Ibu di Perum Lojajar Indah (Kajian Sociolinguistik)," *Jurnal Skripta* 8, no. 1 (2022): 69–76. DOI: <https://doi.org/10.31316/skripta.v8i1.2797>

¹⁰ Moh. Rakhmat and Hendri Abdul Qohar, "Pengaruh Bilingualisme dalam Bahasa Indonesia," *Ranah Research: Journal of Multidisciplinary Research and Development* 6, no. 6 (2024): 3057–3072. DOI: <https://doi.org/10.38035/rrij.v7i3.1596>

to only use one language when they talk. The languages influence each other.¹¹ That is why it is difficult. People who speak two languages, like people, in societies have a hard time using just one language.¹²

In contemporary Arab societies, the use of both Arabic and English has become increasingly prevalent, particularly among younger generations. This phenomenon is driven by globalization and rapid technological advancement.¹³ The emergence of the Industry 4.0 era, characterized by the integration of digital technologies, has further intensified this trend, as social and cultural interactions increasingly occur through online platforms.¹⁴ Media such as films, YouTube, and the internet function as primary channels for the dissemination of foreign lexical items into everyday communication.¹⁵ These foreign expressions are often perceived as more practical and modern, which contributes to their widespread acceptance across diverse communicative contexts.¹⁶

Language change in Arab societies is shaped by both internal factors, such as local cultural dynamics, and external factors, including globalization.¹⁷ In the Egyptian context, the historical legacy of British colonization has also contributed to the development and evolution of language use.¹⁸ Language choice often reflects individuals' efforts to construct and express social identity.¹⁹ Accordingly, the use of English functions not merely as a communicative tool, but also as a symbolic resource through which speakers project identities associated with modernity, education, and global connectedness.²⁰

The dynamics of language change give rise to two prominent linguistic phenomena, namely code-switching and code-mixing. Code-switching refers to the complete alternation from one language system to another within a speech interaction, such as a shift from Indonesian to Arabic or

¹¹ Fitria Fitria dkk., “*Analisis Gaya Bahasa Pembelajar Bahasa Arab sebagai Bahasa Asing: Studi Kasus pada Alumni Pesantren dan Non Pesantren*,” *Mantiqutayr: Journal of Arabic Language* 4, no. 1 (2024): 313–34. DOI: <https://doi.org/10.25217/mantiqutayr.v4i1.4074>

¹² Em Andersson, “*Language as Resource and Challenge among Bilingual Social Workers in the Swedish Social Services*,” *Nordic Social Work Research* 12, no. 4 (2022): 480–91. DOI: <https://doi.org/10.1080/2156857X.2020.1835697>

¹³ Masahiko Keshav dkk., “*The Role of Technology in Era 5.0 in the Development of Arabic Language in the World of Education*,” *Journal International of Lingua and Technology* 1, no. 2 (2022): 79–98. DOI: <https://doi.org/10.55849/jiltech.v1i2.85>

¹⁴ Baiq Intan Afrianingsih dkk., “*Characteristics of Arabic Language Learning in Indonesia Era 4.0*,” *Mantiqutayr: Journal of Arabic Language* 5, no. 1 (2025): 1–23. DOI: <https://doi.org/10.25217/mantiqutayr.v5i1.5098>

¹⁵ Maulina Nabila dan Cecep Agus, “*Penggunaan Video Youtube Dalam Pembelajaran Bahasa Inggris Sebagai Bahasa Asing*,” *Syntax Literate; Jurnal Ilmiah Indonesia* 10, no. 6 (2025): 5658–66. DOI: <https://doi.org/10.36418/syntax-literate.v10i6.60762>

¹⁶ Khairul Hafiz dkk., “*Linguistic Arab di Zaman Moderan: Perkembangan, Tantangan dan Penerapannya dalam Konteks Globalisasi*,” *SOCIAL: Jurnal Inovasi Pendidikan IPS* 4, no. 4 (2024): 550–57. DOI: <https://doi.org/10.51878/social.v4i4.3790>

¹⁷ Viqri Aditya dkk., “*Arabic Language and Cultural Identity: A Systematic Review of Sociolinguistic Literature*,” *Ta'limi | Journal of Arabic Education and Arabic Studies* 4, no. 2 (2025): 283–306. DOI: <https://doi.org/10.53038/tlmi.v4i2.312>

¹⁸ Liina Mustonen, “*In the Shadow of the Colonizer: Studying Up in the Postcolonial Middle East*,” *Nordic Journal of Migration Research* 14, no. 4 (2024): 1–16. DOI: <https://doi.org/10.33134/njmr.777>

¹⁹ Mohammad Ebrahim Sultani dan Fawad Matin, “*Key Factors Contributing to Language Variation*,” *Kunduz University International Journal of Islamic Studies and Social Sciences*, (29 Juni 2025): 278–88. DOI: <https://doi.org/10.71082/1jp6rf72>

²⁰ Mai Shirahata, “*English Is ‘the Language Everybody Shares’ but It Is ‘My Native Language’: Language Ideologies and Interpersonal Relationships among Students in Internationalizing Higher Education*,” *Language and Intercultural Communication* 23, no. 5 (2023): 453–69. DOI: <https://doi.org/10.1080/14708477.2023.2217793>

to another foreign language.²¹ In contrast, code-mixing involves the insertion of linguistic elements from another language into the language that functions as the primary medium of communication²²

The phenomena of code-switching and code-mixing in bilingual societies can be observed in various real-life contexts, one of which is film.²³ Film functions as a cultural medium that reflects and documents everyday language practices.²⁴ Dialogues between characters frequently display mixed language use as a result of globalization and interactions between local communities and foreign influences.²⁵ Analyzing language use in film not only reveals social identities and values but also illustrates shifts in cultural attitudes and processes of identity negotiation.²⁶ Therefore, film constitutes a significant medium for understanding the dynamics of language within society.

The movie *Assal Eswed* from 2010 which was directed by Khalid Marer²⁷ shows how people switch between languages and mix them together. This film is about a man named Masri. He is from Egypt. He went back to his country after living in the United States for a long time. At first Masri thinks that Western culture is really great. As time goes on he starts to remember that he is Egyptian and that is important, to him. The movie *Assal Eswed* is an example of code-switching and code-mixing because Masri uses different languages when he talks to people. Masri is a character who learns to love his identity again. The movie has Ahmed Helmy in it. This film shows times when people speak more, than one language. For example the characters talk to each other using both Arabic and English. The movie shows how people often switch between Arabic and English when they talk to each other. This is something that people who speak Arabic and English do a lot. They will be talking in Arabic. Then they will switch to English. This happens when people who speak Arabic and English talk, to each other.

The phenomenon of bilingualism in contemporary Arab society, accompanied by the widespread practice of code-switching and code-mixing in film media, necessitates systematic and contextual analysis. Although numerous studies have examined code-switching and code-mixing in Arabic-language media, research that integrates a comprehensive analysis of both phenomena within Egyptian films set in diaspora contexts remains limited. This research gap constitutes the primary rationale for the present study.

²¹ Anisatu Thoyyibah et al., "Arabic Online Learning: Code-Switching and Code-Mixing in Higher Education," *ALSUNIYAT: Journal of Arabic Language, Literature, and Culture Research* 7, no. 2 (2024): 291–307. DOI: <https://doi.org/10.17509/alsuniyat.v7i2.70094>

²² Lieke Verheijen dan Roeland Van Hout, "Manifold Code-Mixing in Computer-Mediated Communication: The Use of English in Dutch Youths' Informal Online Writing," *Ampersand* 9 (2022): 1–11. DOI: <https://doi.org/10.1016/j.amper.2022.100091>

²³ Nelly Martin-Anatias, "Code-Switching or Babasa Gado-Gado in Discussion of Homosexuality in Indonesian Films," *Journal of Homosexuality* 67, no. 11 (2020): 1542–64. DOI: <https://doi.org/10.1080/00918369.2019.1601436>

²⁴ Ahmad Arif Septian dkk., "Alib Kode dan Campur Kode dalam Film Cinta dalam Iklbas Karya Fajar Bustomi?" *JBSI: Jurnal Bahasa dan Sastra Indonesia* 5, no. 01 (2025): 199–214. DOI: <https://doi.org/10.47709/jbsi.v5i01.6181>

²⁵ Mac Aditiawarman dkk., "Sociolinguistic Insights into Youth Language Phenomena: Patterns and Influences in South Jakarta through the Lens of #Berita Akhir Pekan Podcast," *AL-ISHLAH: Jurnal Pendidikan* 17, no. 1 (2025): 707–19. DOI: <https://doi.org/10.35445/alishlah.v17i1.6843>

²⁶ Edoardo Irfan dkk., "Kajian Literatur Sistematis: Telaah Penelitian Sinema Indonesia pada Artikel Terindeks Scopus," *Jurnal Ilmu Komunikasi UHO : Jurnal Penelitian Kajian Ilmu Komunikasi dan Informasi* 10, no. 3 (2025): 583–602. <https://jurnalilmukomunikasi.uho.ac.id/index.php/journal/article/view/1680/217>

²⁷ *Hasriyyan film 'Asal Aswad kamil – btuulat Ahmad Hilmi bi-a'la jawda*, directed by Ahmad Hilmi (F.M Production, 2023), 2:11:47. <https://www.youtube.com/watch?v=XaUJgeddM6U>

A number of previous studies have examined the phenomena of code-switching and code-mixing in audiovisual media from diverse perspectives and methodological approaches. Nurfaika,²⁸ in her study of the *Bayt Thabir* series using Dell Hymes' SPEAKING model, successfully identified variations of code-switching and code-mixing along with their sociolinguistic backgrounds, and demonstrated the function of English as a marker of modern and global identity. However, the study did not clearly distinguish between the two phenomena and primarily emphasized speech events rather than the characters and their social backgrounds. Karima,²⁹ in his analysis of the film *Honeymoonish* employing a descriptive qualitative approach, classified the linguistic forms of code-switching and code-mixing. Nevertheless, the analysis remained largely structural and did not sufficiently relate these forms to underlying sociolinguistic factors. Similarly, Sri Wahyuni Lestari,³⁰ in her research on the *Alrawabi School for Girls* series, focused on code-mixing and its triggering factors, such as expressive needs and habitual bilingual speech, but excluded code-switching from the analysis, resulting in a less comprehensive account. Beyond Arabic-language media, Swandani et al.³¹ examined code-switching and code-mixing in the film *Yowis Ben*, highlighting the role of language in shaping local identity and social relations among characters. However, their study did not situate these phenomena within a diaspora or cross-cultural framework. Furthermore, Achmad et al., through their analysis of the film *Ali & Queens*,³² mapped types of code-switching and code-mixing based on Poplack's classification as reflections of migration and cultural contact. Despite this contribution, the study placed greater emphasis on structural classification than on the dynamics of social identity, language ideology, and diaspora contexts.

Based on the mapping of previous studies, this research aims to provide an integrated analysis of code-switching and code-mixing in the film *Assal Eswed* as a representation of the linguistic realities of the Egyptian diaspora. Specifically, the study examines the linguistic forms manifested in character dialogues and the factors underlying their occurrence by referring to the concepts of code-switching and code-mixing as proposed by Suwito and Chaer. The analysis of code-switching factors is conducted using the frameworks of Hoffmann and Savielle-Troike, while the factors influencing code-mixing are analyzed based on the frameworks proposed by Suwito and Suwandi.

The novelty of this study lies in its focus on Egyptian films within the context of the North African diaspora, an area that has received relatively limited scholarly attention compared to studies on television media or series from the West Asian region. This study does not just look at the way people speak Arabic. It also helps us learn more about Arabic sociolinguistic research. The Arabic sociolinguistic research is important because it shows how people use language in movies to express

²⁸ Yusriana Nurfaika dkk., "Alib Kode dan Campur Kode Dalam Serial Arab Bayt Thabir Karya Sultan Al-Abdulmohsen," *Titian: Jurnal Ilmu Humaniora* 9, no. 1 (2025): 259–80. <https://online-journal.unja.ac.id/titian/article/view/44667/21076>

²⁹ Marista Aulia Karima dkk., "Alib Kode dan Campur Kode Dalam Film Arab Honeymoonish Karya Elie El Semaan," *Lingua Franca* 9, no. 1 (2025): 1–20. <https://journal.um-surabaya.ac.id/lingua/article/view/25212/9068>

³⁰ Sri Wahyuni Lestari dkk., "Campur Kode dalam Film Arab Alrawabi School for Girls Karya Tima Shomali: Bentuk dan Faktor yang Mempengaruhi (Kajian Sosiolinguistik)," *Al-Fathin: Jurnal Bahasa dan Sastra Arab* 6, no. 01 (2023): 50–66. DOI: <https://doi.org/10.32332/al-fathin.v6i01.6256>

³¹ Arina Swandani dkk., "Analysis of Code Switching and Code Mixing Translation Quality in Yowis Ben Film Structure," *IJELTAL (Indonesian Journal of English Language Teaching and Applied Linguistics)* 6, no. 2 (2022): 289–305. DOI: <https://doi.org/10.21093/ijeltal.v6i2.1087>

³² Sarifah Achmad dkk., "Figuring Code-Switching and Code-Mixing Use in the Movie 'Ali & Ratu-Ratu Queens,'" *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature* 11, no. 2 (2023): 1529–42. <https://ejournal.iainpalopo.ac.id/index.php/ideas/article/view/3948/2635>

their bilingualism create their own identity and deal with globalization. The study looks at how Arabic language practices, in film reflect the bilingualism, identity construction and globalization that happen in the daily lives of the Arabic speakers.

In response to these research gaps, this study aims to: (1) identify the types of code-switching present in film dialogues; (2) analyze the types and linguistic forms of code-mixing; and (3) examine the sociolinguistic factors influencing the emergence of both phenomena. Accordingly, this research is expected to contribute to the development of Arabic linguistic studies and to enhance understanding of language practices in multilingual societies.

Method

This study adopts a sociolinguistic approach employing a descriptive-analytical method to examine the phenomena of code-switching and code-mixing, as well as the factors underlying their occurrence in the film *Assal Eswed* 2010, directed by Khalid Marei. This method is selected as it enables a systematic and in-depth analysis of linguistic data without aiming for statistical generalization, while emphasizing the interpretation of speech within its surrounding socio-cultural context.³³

The object of this study consists of all character dialogues in the film *Assal Eswed*,³⁴ which has a duration of approximately 135 minutes. The research population includes all utterances produced in the film, while the data comprise utterances containing instances of code-switching and code-mixing in the form of words, phrases, clauses, and sentences.

Data were collected using the free and engaged listening method through non-participant observation of film dialogues.³⁵ The audiovisual data were transcribed into written text and subsequently verified through repeated review to ensure transcription accuracy. The data were then classified according to categories of code-switching and code-mixing based on the theoretical frameworks employed in this study.

Data analysis was conducted using intralingual and extralingual matching methods.³⁶ The intralingual matching method was applied to identify the forms and types of code-switching and code-mixing through the comparison of linguistic elements within utterances. The extralingual matching method was employed to examine non-linguistic factors by relating social contexts and speech situations to the frameworks proposed by Hoffmann and Saville-Troike for code-switching, and by Suwito and Suwandi for code-mixing. Data validity was ensured through repeated data examination and theoretical triangulation. The limitation of this study lies in its analytical focus, which is restricted to code-switching and code-mixing phenomena; therefore, issues of linguistic integration and language interference are not examined in depth.

All utterances containing code-switching and code-mixing phenomena in the film were identified and analyzed in their entirety. However, due to space limitations of the article, only

³³ Sugiyono, *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*, (Bandung: Alfabeta, 2013), hlm. 206.

³⁴ Hasriyyan film 'Asal Aswad kamil – btuulat Ahmad Hilmi bi-a'la jawda, directed by Ahmad Hilmi (F.M Production, 2023), 2:11:47, <https://www.youtube.com/watch?v=XaUIgeddM6U>.

³⁵ Mahsun, *Metode Penelitian Bahasa: Tabapan Strategi, Metode, Dan Tekniknya*, 2 ed. (Depok: Raja Grafindo Persada, 2017), hlm. 92. <https://eprints.unram.ac.id/29724/1/KUM%20C2.%20Buku%20Metode%20Penelitian%20Bahasa.pdf>

³⁶ Mahsun, *Metode Penelitian Bahasa: Tabapan Strategi, Metode, Dan Tekniknya*, 2 ed. (Depok: Raja Grafindo Persada, 2017), hlm. 115–120. <https://eprints.unram.ac.id/29724/1/KUM%20C2.%20Buku%20Metode%20Penelitian%20Bahasa.pdf>

representative data were selected for result and discussion to illustrate recurring patterns and sociolinguistic factors.

Results and Discussion



Figure 1. Poster of Assal Eswed, directed by Khalid Marei

Assal Eswed is an Egyptian comedy-drama film directed by Khalid Marei that portrays the story of Masry, an Egyptian man who has lived in the United States since childhood and later returns to Egypt after an extended period abroad. Upon his return, Masry experiences cultural shock resulting from differences in values, social norms, and speech practices between life in the United States and the sociocultural realities of Egyptian society.³⁷ Through his interactions with family members, former acquaintances, and the surrounding community, the film depicts conflicts of identity and feelings of alienation within one's homeland. Employing humor and social critique, *Assal Eswed* represents contemporary Egyptian society while simultaneously illustrating bilingual practices through the use of Arabic and English, which reflect cultural and social dynamics in a diaspora context. These social and linguistic conditions constitute an important background for the emergence of code-switching and code-mixing phenomena in the characters' dialogues.

The findings of this study reveal three main aspects, namely code-switching, code-mixing, and the factors underlying their occurrence. The identified instances of code-switching involve alternation between Arabic and English, with a predominant tendency toward shifts from Arabic to English. In addition, code-mixing occurs in the form of words, phrases, and clauses, predominantly involving English elements integrated into Arabic syntactic structures. The analysis further indicates that both phenomena are influenced by linguistic and pragmatic factors, including efforts to facilitate comprehension, express emotions, reinforce meaning through repetition, and address lexical limitations, alongside considerations of social identity and situational adjustment in communication. Overall, the linguistic variations observed contribute to communicative effectiveness while simultaneously reflecting the social dynamics among speakers.

³⁷ *Hasriyyan Film 'Asal Aswad Kamil – Btuulat Ahmad Hilmi Bi-A'La Jawda*, directed by Ahmad Hilmi, (F.M Production, 2023), 2:11:47. <https://www.youtube.com/watch?v=XaUIgeddM6U>

A. Code Switching

Code-switching refers to the alternation from one language code to another when a speaker shifts to a different language within a conversation.³⁸ his shift is performed consciously, and each language retains its autonomous grammatical and functional system. Code-switching occurs when a speaker moves from a clause in one language to a clause in another language within a single speech sequence.³⁹ This view aligns with Fasold's assertion that code-switching involves a shift in the primary language rather than the mere insertion of minor linguistic elements, as the change occurs in larger syntactic units such as clauses or sentences.⁴⁰ In addition, shifts involving stand-alone phrases, tags, or interjections that appear at the beginning or end of an utterance may also be categorized as code-switching.⁴¹ Thus, the defining characteristic of code-switching is the change in the dominant language of speech, in contrast to code-mixing, which involves the insertion of smaller linguistic elements without altering the structural framework of the base language. In terms of types, code-switching can be classified into two categories: internal (inward) and external (outward) code-switching.⁴² Internal code-switching refers to shifts between varieties within the same language system, such as transitions between dialects, formal and informal registers, or from regional languages to national languages. External code-switching, on the other hand, involves shifts between genealogically distinct languages, for example from Arabic to English. This phenomenon commonly occurs among bilingual or multilingual speakers and is influenced by social, educational, situational, and expressive factors.

Table 1. Findings of the Type of Code Switching Found in the Movie

No.	Type of Code-Switching	Direction of Switching	Frequency
1	External Code-Switching	Arabic - English	58
2	External Code-Switching	English - Arabic	18
		Total	76

Based on the table 1 in the film *Assal Eswed*, instances of code-switching predominantly take the form of external code-switching, defined as shifts between two genealogically distinct languages rather than variations within a single language. In this case, the switches occur between Arabic and English, rather than among Arabic dialects or registers. The absence of internal code-switching indicates that dialectal variation is not employed as the primary interactional strategy among the characters. As shown in table 1, all 76 occurrences of code-switching identified in *Assal Eswed* are classified as external code-switching, with no instances of internal code-switching observed. The direction of switching is dominated by shifts from Arabic to English, accounting for 58 occurrences, while switches from English to Arabic occur in only 18 instances. This asymmetrical pattern

³⁸ Suwito, *Pengantar Awal Sociolinguistik: Teori dan Problema* 2nd ed., (Surakarta: Henary Offset, 1983), hlm. 68. https://books.google.co.id/books/about/Pengantar_awal_sociolinguistik.html?id=IK8S0AEACAAJ&redir_esc=y

³⁹ Abdul Chaer and Leonie Agustina, *Sociolinguistik Perkenalan Awal*, 2nd ed., (Jakarta: Rineka Cipta, 2004), hlm.115. https://books.google.co.id/books/about/Sociolinguistik.html?id=ofvVAQAACAAJ&redir_esc=y

⁴⁰ Abdul Chaer and Leonie Agustina, *Sociolinguistik Perkenalan Awal*, 2nd ed., (Jakarta: Rineka Cipta, 2004), hlm. 115. https://books.google.co.id/books/about/Sociolinguistik.html?id=ofvVAQAACAAJ&redir_esc=y

⁴¹ Shana Poplack, "Sometimes I'll Start a Sentence in Spanish Y TERMINO EN ESPAÑOL: Toward a Typology of Code-Switching," *Linguistics* 18, no. 7-8 (1980): 581-618. DOI: <https://doi.org/10.1515/ling.1980.18.7-8.581>

⁴² Suwito, *Pengantar Awal Sociolinguistik: Teori dan Problema* 2nd ed., (Surakarta: Henary Offset, 1983), hlm. 69. https://books.google.co.id/books/about/Pengantar_awal_sociolinguistik.html?id=IK8S0AEACAAJ&redir_esc=y

suggests that English functions as the dominant alternative code in character interaction, particularly as a marker of modernity, diaspora identity, and situational adaptation within specific communicative contexts.

The causative factors of code-switching in this study are analyzed using the theoretical frameworks proposed by Hoffmann and Saville-Troike, both of which emphasize social and situational motivations in language choice. Hoffmann identifies seven primary reasons for code-switching: (1) changes in the topic of conversation, (2) the use of quotations, (3) the expression of the speaker's emotions, (4) the insertion of interjections, (5) repetition for clarification, (6) efforts to facilitate the interlocutor's understanding, and (7) the affirmation of group identity.⁴³ In addition, Saville-Troike proposes three further factors, namely (8) softening or strengthening requests, (9) the need for specific lexical items, and (10) the intention to restrict comprehension to particular participants.⁴⁴ Together, these factors provide the analytical basis for explaining the social and situational contexts of code-switching as represented in the film *Assal Eswed*.

Table 2. Findings of Factors Causing Code-Switching Found in the Movie

No.	Factors Causing Code-Switching	Frequency
1	Talking about a particular topic	16
2	Quoting somebody else	1
3	To express emotion	18
4	Interjection	10
5	Repetition used for clarification	3
6	To make communication more effective	13
7	To show group identity	7
8	To soften or strengthen a request or command	6
9	Because of real lexical need	1
10	To exclude others from the conversation	1
	Total	76

Based on the table 2 the most dominant factor causing code-switching is to express emotion, accounting for 18 instances, which indicates that code-switching in the film *Assal Eswed* is frequently employed as a means of conveying the speakers' emotional states. The next prominent factors are talking about a particular topic, with 16 instances, and making communication more effective, with 13 instances, suggesting that code-switching also functions as a communicative strategy to adjust language choice to specific topics and to enhance the clarity and effectiveness of message delivery. In addition, the factor of interjection appears in 10 instances, while showing group identity is found in 7 instances, reflecting the role of code-switching as a marker of discourse spontaneity and social solidarity among the characters. Furthermore, the factor of softening or strengthening a request or command occurs in 6 instances, whereas repetition used for clarification is relatively limited, appearing in only 3 instances, indicating that its role is less prominent. Meanwhile, the least frequent factors, namely quoting somebody else, real lexical need, and excluding others from the conversation, each occur in only one instance. Despite their low frequency, these factors nonetheless

⁴³ Charlotte Hoffmann, *An Introduction to Bilingualism*, Longman Linguistics Library, (Malden MA: Routledge, Taylor & Francis Group, 1991), hlm.115-116. DOI: <https://doi.org/10.4324/9781315842035>

⁴⁴ Muriel Saville-Troike, *The Ethnography of Communication: An Introduction*, 3. ed, Language in Society 3, (United Kingdom:Blackwell, 2003), hlm. 54–57. DOI: <https://doi.org/10.1002/9780470758373>

illustrate the diversity of functions that code-switching serves in a contextual and meaningful manner within the dialogues of *Assal Eswed*. After presenting the distribution of factors causing code-switching, the following section discusses the types of code-switching identified in the data. Due to space limitations, not all instances are presented; therefore, the analysis focuses on representative examples that reflect recurring patterns in the film's dialogues. Each example is discussed by considering its linguistic form, situational context, and motivating factors.:

Data 1 : (01:03-01:12)

Masri : رهييب. "محمود ياسين" رهييب، رهييب،
(*Rahīb, rahīb, "Maḥmūd Yāsīn" rahīb.*)

Penumpang : إيه؟
(*Ēb?*)

Masri : I'm Sorry

In the dialogue above, code-switching occurs at the clausal level, as indicated by Masri's use of the English expression "I'm sorry". The interaction takes place when Masri is boarding a plane from the United States to Egypt. While watching an in-flight movie, Masri enthusiastically praises the legendary Egyptian actor Mahmoud Yassin in Arabic. His sudden reaction startles the passenger seated next to him, who wakes up in surprise. In response, Masri immediately switches to English to apologize. This instance represents external code-switching, as the language shift occurs from Arabic to English. Although the expression "I'm sorry" can be rendered in Arabic as "*ana āsif*," Masri's choice of English reflects a communicative strategy aimed at facilitating comprehension for his interlocutor. In accordance with Hoffmann's framework, this code-switching is motivated by efforts to facilitate the interlocutor's understanding and ensure mutual understanding within the given situational context.

Data 2: (01:16-01:22)

Penumpang : هذا "إسماعيل ياسين".
(*Hādḥā "Ismā'īl Yāsīn".*)

Masri : إذن يبقى هاضحك أكثر. I Know, I Know.
(*Idẓan yabqā bādḥak' aktar. I Know.... I Know*)

In the dialogue above, code-switching occurs at the sentential level, as indicated by Masri's use of the English expression "I know, I know." This interaction takes place on board the plane during the journey to Egypt, following Masri's earlier apology to the passenger seated next to him. The passenger clarifies that he was startled not by Masri's laughter, but by Masri's incorrect pronunciation of the comedian's name, Ismail Yassin. In response to this correction, Masri switches from Arabic to English by uttering "I know, I know," which constitutes an instance of external code-switching from Arabic to English. Although the phrase may be translated into Arabic as "*ana 'arif*," Masri's repetition in English functions as an emphatic and spontaneous response to signal acknowledgment and understanding. Referring to Hoffmann's framework, this code-switching is motivated by repetition for clarification, as Masri seeks to reinforce his comprehension of the interlocutor's message within the immediate conversational context.

Data 3 : (06:20-06:30)

Masri : تفضّل, لا, لا, لا
(*Tafaḍḍal, lā, lā, lā*)

Petugas Imigrasi : إنتوا مع بعض؟
(*Entu ma' ba'd?*)

Masri : No... No.... No... We're not together.

In the dialogue fragment above, code-switching occurs at the sentential level, as indicated by Masri's use of the English utterance "No... no... no... we're not together" following his initial Arabic response "*tafaḍḍal, lā, lā, lā*." The interaction takes place at the airport immigration checkpoint, where Masri and another passenger are queuing for document inspection. Due to their simultaneous movement toward the officer, they appear to be traveling together, prompting the officer to ask whether they are part of the same group. Masri immediately switches from Arabic to English to clarify that they are not traveling together. This instance constitutes external code-switching, as the shift occurs from Arabic to English. Although the utterance may be translated into Arabic as "*lā, lā, ihnā mish ma' ba'd*," Masri's choice of English serves a pragmatic and identity-related function. Referring to Hoffmann's framework, this code-switching reflects an affirmation of group identity, as Masri seeks to dissociate himself from the other passenger and emphasize his individual status. At the same time, the use of English signals alignment with an American identity in a formal institutional setting, where language choice carries social and symbolic significance.

Data 4: (07:49-08:01)

Supir : limousine sir? Its Very Best! Welcome

Masri : Yes, Yes. ... كنت عايز أروح فندق اسمه
(Yes, yes... *kont 'āyez arūḥ funduq ismub...*)

Supir : إنت عايز تروح؟
(*Enta 'āyez trūḥ?*)

In the dialogue fragment above, code-switching occurs at the sentential level and is initiated by the driver, who shifts from English to Egyptian Arabic. Initially, the driver addresses Masri in English with the utterance "Limousine, sir? It's very best! Welcome." This interaction takes place at the airport arrival terminal, specifically in the transportation pick-up area where drivers commonly approach passengers. Given the airport context and the frequent presence of foreign tourists, English is initially used as a default promotional language. However, after Masri responds partly in Arabic, the driver adjusts his language choice and switches to Egyptian Arabic by asking "*enta 'āyez trūḥ?*" ("Where do you want to go?"). This shift represents an instance of external code-switching, as it involves a change from English to Arabic. The code-switching is motivated by changes in the topic of conversation, as the driver recognizes Masri's linguistic competence and adapts his speech to facilitate smoother interaction. In line with Hoffmann's theory, this switch reflects sensitivity to the interlocutor and the communicative situation, allowing the transactional topic of transportation services to be discussed more efficiently in the shared local language.

Data 5: (12:39-12:44)

Radi : يا باشا!. الحساب!!

(*Yā bāsha! El-ḥisāb!!*)

Masri : الحساب!?! Whats?!

(*What?! El-ḥisāb?!*)

In the dialogue above, code-switching occurs in the form of tag-switching, as reflected in Masri's use of the English interjection "What?!" followed by the Arabic expression "*el-ḥisāb?!*" The interaction takes place in front of the hotel after Radi, an unofficial driver, drops Masri off from the airport. Earlier, Radi implied that Masri did not need to pay for the ride, which Masri interpreted literally. As a result, Masri prepares to leave without paying. However, Radi suddenly calls him back and demands payment by saying "*yā bāsha! el-ḥisāb!*" Masri reacts with surprise and disbelief, spontaneously uttering the English interjection "What?!" before repeating the Arabic phrase "*el-ḥisāb?!*" This instance constitutes external code-switching, as it involves a shift from English to Arabic. Although the expression could be rendered entirely in Arabic, Masri's use of the English interjection functions as an emotional marker. According to Hoffmann's framework, the motivating factor for this code-switching is the insertion of interjections, which serves to express the speaker's sudden emotional reaction before returning to Arabic as the dominant code.

Data 6: (14:17-14:27)

Respsionis : غرفة غرفة غرفة, مع الأسف. ليست لدي أي غرفة فاضية يافندم

(*ghurfa 3x... ma' al-asaf. laysat ladayya ayy ghurfa fādīya yā fandim..*)

Masri : أنا مستعد لفعل أي شيء. يعني, No... Please... Please I Can,

(*No Please Please,I can Ya'ni 'anā musta'idd li-fi'l ayy ḥāga.*)

In the dialogue above, code-switching occurs at the sentential level, as demonstrated by Masri's shift from English to Arabic. The interaction takes place at the second hotel Masri visits after being rejected by the first hotel due to discrepancies in his identification documents. Physically exhausted and emotionally distressed, Masri is once again informed that no vacant rooms are available. In response, Masri initially pleads in English by saying "No... please... please, I can..." before switching to Arabic with "*ana musta'idd li-fi'l ayy shay'*" ("I am ready to do anything"). This instance constitutes external code-switching, as the language shift occurs from English to Arabic. According to Saville-Troike's framework, the motivating factor for this code-switching is softening or strengthening a request. The use of English serves to intensify the urgency and seriousness of Masri's plea, while the subsequent switch to Arabic reinforces emotional closeness and appeals to shared cultural understanding in an attempt to elicit empathy from the receptionist.

Data 7: (24:31-24:35)

Polisi : أفرص هنا!

(*Irfā's hīna!*)

Masri : يعني إيه؟ أفرص :

(*Ya'ni eh? Ana 'arfus.?*)

Polisi : **!!بَطِّلْ تَهَبِّلْ**

(*battal tiḥabba!*)

Masri : ISwear!! I don't understand!

In the dialogue above, code-switching occurs at the sentential level, marked by Masri's shift from Arabic to English. The interaction takes place at a police station after Masri is detained for allegedly photographing public spaces without permission. Masri's unusual appearance and behavior cause the police to perceive him as suspicious, leading to verbal aggression and a command that Masri does not comprehend. After initially responding in Arabic to ask for clarification ("*ya'ni eh? arfus?*"), Masri switches to English and exclaims "I swear! I don't understand!" This instance represents external code-switching, as the shift occurs from Arabic to English. Although the utterance could be fully expressed in Arabic as "*wallāh ana miṣb fāḥim,*" Masri's use of English functions as an emotional intensifier. According to Hoffmann's framework, the motivating factor for this code-switching is the expression of the speaker's feelings, particularly frustration, fear, and helplessness in a highly stressful and authoritative situation.

Data 8 : (44:12-44:38)

Masri : **!إيه كان رقم راضي؟! لازم أتذكره**. Zero, و Nine, Five Okay...Yeah.... Yeah, Only

one Left **كم, رقم, كم, كم, كم آخر رقم؟**

(*Eh kān ra'am "Rāḍi"? lāẓem aftikro! Zero, Nine, Five, okay... yeah... yeah...Only one left, kām, ra'am, kām, kām, kām, ākhir ra'am?*)

In the dialogue above, code-switching occurs at the sentential level as Masri alternates between Arabic and English while attempting to recall a phone number. The interaction takes place on the roadside when Masri is in a severely distressed state after becoming a victim of mass violence during an anti-American protest. Isolated, emotionally exhausted, and unable to locate his family in Egypt, Masri's only remaining hope is to contact Radi, the driver who previously assisted him. Masri begins in Arabic by questioning himself ("*eh kān ra'am Rāḍi? lāẓim aftikerub!*"), but switches to English when verbalizing the numerical sequence ("*zero, nine, five...*"). This instance constitutes external code-switching, as the language alternation occurs between Arabic and English. According to Saville-Troike's framework, the motivating factor for this code-switching is the intention to limit comprehension to particular participants. By using English, Masri attempts to conceal sensitive personal information from the surrounding public, whom he perceives as a potential threat. In this context, English functions as a protective linguistic strategy that allows Masri to maintain social distance and safeguard critical information in a hostile environment.

Data 9 : (01:03:51- 01:03:54)

Saed : **”الكتاوت“إنها**

(*Innha "el-kattāwit"*)

Masri : **”الكتاوت“؟ تقصد ال..** Aaa... Power Switch Cut Out. كده بالحجر يا سعيد؟

(*El-kattāwit? taqṣud el-...Aaa... Power Switch Cut Out. Keddab bil-hajar ya Sa'id?*)

In the dialogue above, code-switching occurs at the clausal level when Masri shifts from Arabic to English while identifying a technical term. The interaction takes place in the front yard of Saed's residence, where Saed is attempting to repair a malfunctioning Vespa motorcycle before accompanying Masri to process population documents for a new passport. While inspecting the engine, Saed mentions the term "*el-kattāvit*," a colloquial Arabic adaptation of the English technical term "cut out." Initially, Masri appears confused by the dialectal expression and seeks clarification. Upon realizing that the term refers to an electrical component, he reformulates it using standard English as "power switch cut out." This instance represents external code-switching, as the language shifts from Arabic to English. According to Saville-Troike's framework, the motivating factor for this code-switching is the need for specific lexical items. Technical and mechanical concepts often lack precise or commonly accepted equivalents in everyday Arabic usage, making English the preferred language for accuracy and clarity. In this context, Masri's use of English ensures precise reference to a specialized concept and avoids potential ambiguity.

Data 10 : (01:25:39- 01:25:44)

Masri : الأول "very" خَلِينِي بس في

(*Khallini bas fī 'very' el-ammal*)

Mervat : له بتقول إنك أجني وإن مصري؟! Thank You Very Much. Again!

(*leh bit 'ul innak agnabi w inta masri??*. Thank You Very Much. Again!)

In the dialogue above, code-switching occurs at the sentential level when Mervat, an English teacher, switches from Arabic to English. The interaction takes place at a primary school previously attended by Masri and Saed, which is now Hamasah's school. While Saed handles administrative matters, Masri overhears Mervat teaching English dialogue from a textbook in the hallway. Masri spontaneously corrects the teacher's pronunciation by saying "*kballini bas fī 'very' el-ammal*," which triggers an emotional reaction from Mervat. After questioning Masri's identity and expressing irritation, Mervat resumes the lesson and utters "Thank you very much. Again!" This instance represents external code-switching, as the language shifts from Arabic to English. According to Hoffmann's framework, the motivating factor for this code-switching is quotation, since the English utterance is not used for interpersonal communication but to reproduce instructional content taken directly from the English textbook. In this context, English functions as the language of pedagogical authority and textual authenticity rather than as a marker of identity or emotion.

B. Code Mixing

Code mixing refers to the phenomenon in which two or more language codes are used within a single speech event, where one language functions as the dominant or main code and maintains full structural autonomy. The other language elements that appear are limited to fragments and do not function independently as complete linguistic systems.⁴⁵ These inserted elements are additive in nature and do not alter the dominance or grammatical structure of the main language in the conversation. This understanding is reinforced by Fasold, as cited in Chaer and Agustina, who states that the insertion of even a single word or phrase from another language may already be categorized

⁴⁵ Abdul Chaer and Leonie Agustina, *Sosiolinguistik Perkenalan Awal*, 2nd ed., (Jakarta: Rineka Cipta, 2004), hlm. 114. https://books.google.co.id/books/about/Sosiolinguistik.html?id=ofvVAQAACAAJ&redir_esc=y

as code mixing.⁴⁶ Based on the source of the inserted language, code mixing is generally divided into two types: inner code mixing and outer code mixing.⁴⁷ Inner code mixing refers to the insertion of elements from the speaker's own language repertoire, such as regional languages or dialects, into the main language of communication. In contrast, outer code mixing involves the insertion of elements from a foreign language by bilingual or multilingual speakers within a specific communicative context. The types of code mixing occurring in the dialogues are further examined based on Suwito's typology. The classification outcomes are displayed in table 3:

Tabel 3. Findings of the Type of Code Mixing Found in the Film

Types of Mix Codes	English	English	Total
Outer	56	5	61
Inner	-	-	0

Based on table 3, all instances of code mixing identified in the film *Assal Eswed* are classified as Outer code mixing, with a total of 61 occurrences, while no cases of internal code mixing are observed. The data further indicate that these instances are predominantly realized through the insertion of English elements, accounting for 56 occurrences, whereas the insertion of Arabic elements occurs only 5 times. This distribution demonstrates the dominant role of English as the primary source of code mixing in the characters' speech. Such dominance reflects the characters' bilingual background and highlights the influence of globalization within the social context portrayed in *Assal Eswed*. The absence of internal code mixing suggests that local dialectal variation is not a significant strategy for code mixing in the film, and that language mixing is largely oriented toward the incorporation of English lexical items.

In addition to these types, Suwito identifies six linguistic forms through which code mixing may occur, namely word insertion, repetition, phrases, clauses, baster forms, and idiomatic expressions.⁴⁸ These forms indicate that code mixing operates at the level of smaller linguistic units and does not result in a shift of the dominant language used in communication. The forms of code mixing identified in the dialogues of *Assal Eswed* are classified according to linguistic structures and language sources, following Suwito's framework. The results of this categorization are presented in table 4:

Table 4. Findings in the Mixed Forms of Code Found in Film

No	Mixed Forms Code	Quantity
1.	Word	45
2.	Phrase	11
3.	Clause	5
4.	Blending	0
5.	Word Repetition	0

⁴⁶ Abdul Chaer and Leonie Agustina, *Sosiolinguistik Perkenalan Awal*, 2nd ed., (Jakarta: Rineka Cipta, 2004), hlm. 115. https://books.google.co.id/books/about/Sosiolinguistik.html?id=ofvVAQAACAAJ&redir_esc=y

⁴⁷ Suwito, *Pengantar Awal Sosiolinguistik: Teori dan Problema* 2nd ed., (Surakarta: Henary Offset, 1983), hlm. 76. https://books.google.co.id/books/about/Pengantar_awal_sosiolinguistik.html?id=IK8S0AEACAAJ&redir_esc=y

⁴⁸ Suwito, *Pengantar Awal Sosiolinguistik: Teori dan Problema* 2nd ed., (Surakarta: Henary Offset, 1983), hlm. 78-80. https://books.google.co.id/books/about/Pengantar_awal_sosiolinguistik.html?id=IK8S0AEACAAJ&redir_esc=y

6.	Idiom	0
	Total	61

Based on table 4, the findings indicate that the most dominant form of code mixing in the film *Assal Eswed* occurs at the word level, followed by phrase and clause insertions. In contrast, baster forms, word repetition, and idiomatic expressions are not observed in the data. This pattern suggests that code mixing in the film primarily operates through the insertion of simple and concise linguistic elements, without disrupting the grammatical structure of the dominant language used in interaction. The quantitative analysis further reveals that word-level insertions account for 45 instances, followed by 11 instances of phrase-level mixing and 5 instances of clause-level mixing. The absence of baster forms, repetitions, and idioms indicates that code mixing in *Assal Eswed* tends to remain structurally minimal and does not extend to more complex or idiomatic constructions. Although all instances of code mixing have been analyzed, only representative examples are presented in this article for analytical clarity.

The factors motivating code mixing in this study are analyzed based on the theories of Suwito and Suwandi. According to Suwito, code mixing is influenced by (1) role identification, which affirms the speaker's social role; (2) variety identification, related to situational and contextual language choice; and (3) the intention to clarify meaning to ensure better understanding.⁴⁹; Meanwhile, Suwandi identifies additional factors, namely (4) a shared mother tongue between speakers, (5) the absence of suitable lexical limitations, and (6) habitual and informal speechlanguage use that favors communication.⁵⁰ Based on these theoretical frameworks, the following table presents the distribution of factors causing code-mixing found in the data, along with their respective frequencies:

Table 5. Findings of Factors Causing Code-Mixing Found in the Movie

No.	Factors Causing Code-Mixing	Frequency
1	Role identification	9
2	Variety identification	16
3	Clarification of meaning	6
4	Shared mother tongue	2
5	Lexical limitations	11
6	Habitual and informal speech	18
	Total	62

Based on the table 5, habitual and informal speech is the most dominant factor causing code-mixing, with 18 occurrences, indicating that code-mixing in the film *Assal Eswed* largely occurs spontaneously as part of the characters' everyday speech. This is followed by variety identification with 16 occurrences, suggesting that code-mixing functions as a strategy to adjust language use to different communicative contexts. The factor of lack of lexical limitations appears in 11 occurrences, showing that code-mixing is employed to express terms considered more precise or more commonly used than their equivalents in the main language. Meanwhile, role identification and clarification of

⁴⁹ Suwito, *Pengantar Awal Sociolinguistik: Teori dan Problema* 2nd ed. (Surakarta: Henary Offset, 1983), hlm. 77. https://books.google.co.id/books/about/Pengantar_awal_sociolinguistik.html?id=IK8S0AEACAAJ&redir_esc=y.

⁵⁰ Sarwiji Suwandi, *Serbalinguistik: mengupas pelbagai praktik berbahasa*, Cet. 1, (Surakarta: Kerja sama Lembaga Pengembangan Pendidikan (LPP) dan UPT Penerbitan dan Pencetakan UNS (UNS Press), Universitas Sebelas Maret, 2008), hlm. 95. https://books.google.co.id/books/about/Serbalinguistik.html?id=XG8LAQAAMAAJ&redir_esc=y

meaning occur in 9 and 6 occurrences, respectively, reflecting the use of code-mixing to emphasize social roles and clarify intended meanings. Shared mother tongue is the least frequent factor, with only 2 occurrences, indicating a relatively limited influence on the emergence of code-mixing. After presenting the distribution of factors causing code-mixing, the following section discusses the types and structural forms of code-mixing found in the data. Due to space limitations, not all instances are presented; therefore, the analysis focuses on representative examples that adequately reflect recurring patterns in the film's dialogues. These examples are discussed in terms of their linguistic characteristics, situational contexts, and motivating factors:

1. Code-Mixing in the Form of Words

Data 1 : (25:44-25:45)

Masri : You Know What?! I like القرفصاء. Its very healthy
(You know what?! I like *el-'arafsā*. Its very healthy)

The dialogue above illustrates an instance of code mixing at the word level, as Masri uses English as the dominant language of the utterance while inserting a single Arabic lexical item, القرفصاء. This instance is classified as external code mixing, since the inserted element originates from a different language. From a grammatical perspective, the Arabic word القرفصاء belongs to the category of *isim maṣdar*,⁵¹ referring to the act or activity of squatting. Its English equivalent is squat, indicating that Masri has an available lexical alternative in English. However, he deliberately chooses to retain the Arabic term. This interaction takes place at the police station after Masri is repeatedly ordered to squat as a form of punishment. Following the incident, Masri jokingly remarks that he enjoys القرفصاء and considers it beneficial to his health. The insertion of the Arabic word within an English utterance reflects a mixed speaking style and constitutes a clear case of code mixing. According to Suwandi's framework, the motivating factor for this code mixing is the shared mother tongue between the speaker and the interlocutor. Since both Masri and the police officers are Arabic speakers, the use of the Arabic term is mutually intelligible and socially acceptable within the interaction.

Data 2 : (26:47-26:50)

Masri : كنت خايب فلوس في Underwear
(kont khāyeb felūs fī *underwear*)

The dialogue above demonstrates an instance of code mixing, as Masri uses *Amiyah* Arabic as the dominant code while inserting a single English lexical item, "underwear." This phenomenon is categorized as external code mixing, since the inserted element originates from a foreign language. The form of code mixing that appears is word insertion, as a word represents the smallest meaningful linguistic unit.⁵² In this context, "underwear" functions as a noun because

⁵¹ Sahkhold Nasution, *Pengantar Linguistik Babasa Arab*, (Sidoarjo: CV. LISAN ARABI, 2017), hlm. 108. <http://repository.uinsu.ac.id/2034/>

⁵² Muslih Hambali dan Soni Mirizon, *Syntax The Structure of Sentence an Introduction to English Syntax Course*, (Palembang: Sriwijaya University, 2017), hlm. 3. <https://repository.unsri.ac.id/91325/>

it refers to a thing.⁵³ Although Arabic equivalents for the word “underwear” are available, such as *الباس الداخلي* or *التبان*, Masri deliberately retains the English term. The interaction takes place at the police station after Masri has completed his punishment but is still not permitted to leave unless a relative provides a guarantee. Radi, the driver Masri previously met, arrives to assist him; however, the police continue to prolong the discussion. In response, Masri discreetly whispers to Radi to delay the situation, as he intends to bribe the officer using money hidden in his underwear. According to Suwandi’s framework, the motivating factor for this instance of code mixing is habitual language use and politeness. The insertion of the English word reflects Masri’s relaxed and informal speaking style in a familiar interaction, even within a semi-formal institutional setting. Despite the availability of equivalent terms in Arabic, the use of English emerges naturally as part of the speaker’s habitual linguistic behavior rather than from lexical necessity.

2. Code-Mixing in the Form of Phrases

Data 3 : (14-35-14:37)

Resepsionis : بالسعر ٢٠٠٠ دولار في الليلة، فاضية Royal Suite أنا عندي أوضة :

(ana ‘andi ‘ōḍa royal suite fāḍya. bil sa‘r 2000 dollar fi el lila)

This utterance shows a case of code mixing, as the receptionist speaks in Egyptian Arabic while inserting the English phrase Royal Suite. The code mixing is classified as external code mixing, since the inserted element originates from a foreign language outside the Arabic linguistic system. The form of code-mixing that appears is a phrase. A phrase itself means a combination of two or more words that produce a single unit of meaning, but it is non-predicative in nature.⁵⁴ The phrase Royal Suite is a noun phrase, that is, a group of words functioning as a single unit of a noun within the sentence structure,⁵⁵ forming a specific meaning related to a category of luxury hotel rooms. The background of this conversation occurs when Masri visits a second hotel after facing problems with his reservation at the first hotel. The receptionist explains that only a Royal Suite room is available at a very high price. According to Suwandi’s framework, the motivating factor for this instance of code mixing is by the the absence of suitable lexical equivalents, as Royal Suite is an internationally standardized term in the hospitality industry. Therefore, retaining the English phrase helps preserve the original meaning and avoids ambiguity in describing the room category.

Data 4 : (36:19-36:23)

Masri : "بتاعي هايحمني. أوكي؟ my pasport، أنا بهددك، عشان أنا مواطن أمريكي، و :

(ana bahaddidak, ‘ashan ana muwāṭin Amrīkī, w my passport beta ‘ī hayhmīnī.)

This utterance represents code mixing, as Masri primarily uses Arabic while inserting the English phrase my passport. The code mixing is classified as external code mixing, since the inserted element originates from a foreign language outside the Arabic linguistic system. The

⁵³ Abdullah, *English Syntax*, (Makassar: Badan Penerbit UNM, 2023), hlm. 2. <https://eprints.unm.ac.id/28397/>

⁵⁴ Abdullah, *English Syntax*, (Makassar: Badan Penerbit UNM, 2023), hlm. 31. <https://eprints.unm.ac.id/28397/>

⁵⁵ Muslih Hambali dan Soni Mirizon, *Syntax The Structure of Sentence an Introduction to English Syntax Course*, (Palembang: Sriwijaya University, 2017), hlm. 39. <https://repository.unsri.ac.id/91325/>

form of code-mixing that appears is a phrase. A phrase itself means a combination of two or more words that produce a single unit of meaning, but it is non-predicative in nature.⁵⁶ The phrase my passport consists of two words. The word “my” in English belongs to the category of possessive pronoun, which functions as an adjective to indicate ownership of an object or a person.⁵⁷ Meanwhile, “passport” here is a noun because it refers to a thing.⁵⁸ Both words combine to form the meaning of ownership of the passport. The Arabic equivalent for this phrase actually exists, namely جواز سفري (jawāz safarī), which literally means “my passport”.

Masri deliberately retains the English phrase. The background of this dialogue occurs when Masri and Radi are stopped by the police during a large anti-American demonstration. In this situation, Masri attempts to emphasize his status as an American citizen, believing that possession of an American passport provides legitimacy and protection. English is used symbolically to project authority and privilege. Therefore, According to Suwito’s framework, the motivating factor for this instance of code mixing is by the role identification, as Masri employs the English phrase mypassport to affirm his social identity and perceived power in front of the police.

3. Code-Mixing in the Form of Clauses

Data 5 : (17:58-18:00)

Pemotor : وترجع تاني بعدين تلف
(Ba‘dēn tilf you turn w terga‘ tāni.)

This dialogue fragment demonstrates code mixing, specifically external code mixing, as the motorcyclist inserts the English element “You turn” into an Arabic utterance. The code-mixing element is “you turn”, and its form is classified as a clause because it consists of a subject and a predicate that together create a complete meaning.⁵⁹ The code-mixing appears in you turn. Although an Arabic equivalent “إنت تلف” is available, the speaker deliberately uses English. Therefore, the code mixing is not motivated by lexical absence, but by code choice. The interaction occurs when Masri asks for directions on his first day in Egypt. Assuming that Masri may be a foreign tourist, the motorcyclist mixes Arabic with English to ensure clearer comprehension. Therefore, According to Suwito’s framework, the motivating factor for this instance of code mixing is by the the speaker’s intention to clarify meaning, as the English clause you turn is used to specify and emphasize the direction being given, there by reducing potential ambiguity in the Arabic verb تلف within the context of giving directions.

Data 6 : (01:25:24- 01:25:28)

Masri : Hey!, Hey!, Hey, Excuse Me.... بيسمّوها “Very Much”
(Hey!, Hey!, Hey, Excuse Me....beyisamma-hā "Very Much")

⁵⁶ Abdullah, *English Syntax*, (Makassar: Badan Penerbit UNM, 2023), hlm. 31. <https://eprints.unm.ac.id/28397/>

⁵⁷ Muslih Hambali dan Soni Mirizon, *Syntax The Structure of Sentence an Introduction to English Syntax Course* (Palembang: Sriwijaya University, 2017), hlm. 9. <https://repository.unsri.ac.id/91325/>

⁵⁸ Muslih Hambali dan Soni Mirizon, *Syntax The Structure of Sentence an Introduction to English Syntax Course* (Palembang: Sriwijaya University, 2017), hlm. 4. <https://repository.unsri.ac.id/91325/>

⁵⁹ Muslih Hambali dan Soni Mirizon, *Syntax The Structure of Sentence an Introduction to English Syntax Course* (Palembang: Sriwijaya University, 2017), hlm. 52. <https://repository.unsri.ac.id/91325/>

The dialogue fragment demonstrates external code mixing, as Masri inserts the Arabic element *بيستوها* into an utterance that is predominantly expressed in English. This instance is categorized as external because the inserted element originates from Arabic, which differs from the main language used in the utterance. The mixed element appears in the form of a clause, clause is defined as a predicative unit containing a subject and a predicate.⁶⁰ The element *بيستوها* qualifies as a clause because it consists of the verbal predicate *بيستوا*, which encodes a plural subject, and the object *ها*. Pragmatically, this clause functions as an embedded clause within a larger English utterance rather than as an independent sentence, with the equivalent meaning “it is called.” This interaction takes place at Masri and Saeed’s former school, when Masri overhears an English teacher mispronouncing a phrase from a textbook and inserts the Arabic clause to emphasize the correct pronunciation. The motivating factor for this code mixing is variety identification, as the speaker adjusts his language choice to the instructional context of pronunciation correction.

Conclusion

This study demonstrates that code-switching and code-mixing in the film *Assal Eswed* constitute systematic and sociolinguistically meaningful practices, rather than mere random variations of language. The predominance of external code-switching from Arabic to English reflects the significant influence of bilingualism, globalization, and processes of identity negotiation in modern Egyptian society, particularly within the diaspora context. By positioning film as a medium for language contact practices, this research makes an important contribution to Arabic sociolinguistics and broadens our understanding of the relationship between language, identity, and social reality. These findings are highly relevant to linguistic research and language education, as they illustrate how language choice embodies social dynamics in multilingual societies.

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⁶⁰ Nasarudin dkk., *Linguistik Arab dan Pembelajarannya*, 1 ed., (Padang: CV. Gita Lentera, 2024), hlm. 59. <https://books.google.co.id/books?id=SgcaEQAAQBAJ&printsec=copyright&hl=id#v=onepage&q&f=false>

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