

# LANGUAGE MAINTENANCE OF BANYUMASAN- JAVANESE DIALECT IN CODE-MIXING PHENOMENA ON ‘DEE DEE KA’ YOUTUBE CHANNEL

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## Abstrak

Menurunnya antusiasme dalam menggunakan dialek Jawa Banyumasan disebabkan oleh prestisenya yang lebih rendah dibandingkan dengan dialek Jawa lainnya, seperti dialek Solo–Yogya. Sebagian penutur asli Jawa Banyumasan menghindari penggunaan dialek ini ketika berkomunikasi dengan orang baru, orang yang lebih tua, atau mereka yang memiliki status sosial lebih tinggi karena beberapa faktor. Salah satu faktor utama adalah tidak adanya tingkatan bahasa hierarkis hingga *krama* dalam dialek ini, sementara masyarakat Jawa secara tradisional mematuhi stratifikasi bahasa sebagai bentuk tata *krama*. Jika penggunaan Jawa Banyumasan terus menurun, besar kemungkinan pemakaiannya akan semakin berkurang pada tahun-tahun mendatang. Untuk menjamin kelestarian Jawa Banyumasan, upaya pemertahanan bahasa sangat diperlukan. Media sosial menjadi alternatif yang efektif dalam melestarikan dialek ini. Kanal YouTube Dee Dee Ka, yang dibuat oleh tim kreatif di Kabupaten Kebumen, merupakan salah satu inisiatif yang bernilai dalam mendukung pemertahanan bahasa. Penulis menganalisis video berjudul “*Cah Ndesa VS Cah Gaul*” untuk mengkaji campur kode secara mendalam dengan fokus pada kelas kata, frasa, partikel, dan konteks komunikasi, yang dijelaskan melalui analisis deskriptif. Hasil penelitian menunjukkan setidaknya terdapat 43 unsur Jawa Banyumasan, meliputi kata, frasa, reduplikasi, dan partikel, serta aktivitas khas dialek yang mencerminkan kebiasaan dan ekspresi budaya masyarakat Kebumen dalam format komedi. Video ini diyakini mampu membangkitkan kembali antusiasme masyarakat dalam melestarikan dialek Jawa Banyumasan serta menjamin keberlanjutannya.

**Kata Kunci:** *Pemertahanan Bahasa; Campur Kode; Dialek Jawa-Banyumasan; Klasifikasi Kata; Kearifan Lokal*

## Abstract

The diminishing enthusiasm for using the Banyumasan Javanese dialect is attributed to its lower prestige compared to other Javanese dialects, such as the Solo-Yogya dialect. Some native speakers of Banyumasan Javanese avoid using this dialect when communicating with new people, older individuals, or those with higher social ranks due to several factors. One key factor is the absence of hierarchical language levels up to *krama* in this dialect, whereas Javanese society traditionally adheres to language stratification as a form of proper etiquette. If the use of Banyumasan Javanese declines, it is likely that its usage will continue to decrease in the coming years. To ensure the preservation of Banyumasan Javanese, language maintenance efforts are essential. Social media serves as an effective alternative for preserving

the dialect. The YouTube channel *Dee Dee Ka*, created by a creative team in Kebumen Regency, is a valuable initiative in supporting language maintenance. The author analyzes the video titled "*Cah Ndesa VS Cah Gaul*" to examine code-mixing in detail, focusing on word classes, phrases, particles, and communication context, which are explained through descriptive analysis. The findings reveal at least 43 Banyumasan Javanese elements, including words, phrases, reduplications, and particles, as well as dialect-specific activities reflecting the habits and cultural expressions of Kebumen society in a comedic format. This video is believed to rekindle the community's enthusiasm for preserving the Banyumasan Javanese dialect and ensuring its continuity.

**Keywords:** *Language Maintenance; Code-Mixing; Banyumasan-Javanese Dialect; Word Classification; Local Wisdom*

## 1. Introduction

The Banyumasan Javanese dialect is less prestigious than other Javanese dialects, such as the Solo-Yogya dialect, which is known as more polite. Javanese speakers who use the Banyumasan dialect rarely speak it when interacting with other Javanese speakers. They are not confident to use their own dialect. It is not uncommon to find native speakers choosing Indonesian over Banyumasan Javanese. As a native speaker of Banyumasan Javanese dialect, the researcher has also faced this phenomenon. The decrease of enthusiasm for preserving this dialect as part of the nation's cultural heritage has become a serious issue in recent years, yet only a few Indonesians are aware of it.

Banyumasan Javanese is one of the Javanese dialects that requires attention. This dialect existed before the emergence of other Javanese dialects that established hierarchical language levels, such as *ngoko* and *krama*. Unfortunately, the use of Banyumasan Javanese is gradually getting lesser due to the influence of various languages that have entered Javanese society especially in the region that uses this dialect.

According to existing data, speakers of Banyumasan Javanese are predominantly found in the former Banyumas Residency, which includes Banjarnegara, Purbalingga, Banyumas, Cilacap, and parts of the former Kedu Residency, including Kebumen, Wonosobo, Pemalang, Pekalongan, and Batang. If the number of speakers continues to decrease, there is a strong possibility that the language will face extinction in the coming years, resulting in the loss of a significant aspect of the community's identity.

There are several reasons for language extinction, including the dominance of larger languages or dialects, whether in terms of demographics, economy, social influence, or politics. This is evident in the case of Banyumasan Javanese, which has been overshadowed by the dominance of the Solo-Yogya dialect (Wijana, 2005). To distinguish Banyumasan Javanese from other Javanese dialects, particularly the Solo-Yogya dialect, the following

examples are presented:

Tabel 1. The Differences of Banyumasan Javanese Dialect and Solo-Yogya Dialects

Aspect	Banyumasan Javanese	Solo-Yogya Dialect
<b>Pronunciation</b>	Rough and many diphthongs	Soft and refined
<b>Vocabulary</b>	Rich in unique words, such as <i>nyong</i> (I), <i>kowe</i> (you)	Uses standard Javanese words, such as <i>aku</i> (I), <i>panjenengan</i> (you - formal)
<b>Level of Formality</b>	Less distinction in language levels ( <i>ngoko</i> is more dominant)	Uses hierarchical language levels ( <i>ngoko</i> , <i>madya</i> , <i>krama</i> )
<b>Accent</b>	Rising intonation at the end of sentences	Flat and smooth intonation
<b>Example Sentence</b>	<i>Nyong arep mangan sega</i> (I want to eat rice)	<i>Aku arep mangan sega</i> (I want to eat rice)

Based on the table above, the researcher, as a native speaker of the Banyumasan Javanese dialect, feels that the limited use of this dialect is due to the absence of the *madya* and *krama* language levels. In Javanese culture, when a younger person speaks to someone they have just met, an older person, or someone of higher social rank, it is better not to use *ngoko*, but rather *krama*. This is why the researcher avoids using Banyumasan Javanese when interacting with new acquaintances or older individuals, as the dialect primarily consists of the *ngoko* level. If the author wishes to use *krama* Javanese, the Solo-Yogya dialect must be used instead.

The decrease in the number of Banyumasan Javanese speakers is a significant concern. One approach to preserving this dialect is by utilizing social media. Social media is widely used by both younger and older generations. One of the most popular platforms is YouTube. Based on a survey, many people choose to watch YouTube videos due to the wider variety of content available there. Indonesia had 142 million YouTube users, making it the fourth-largest user base in the world by early 2025 (Goodstat, 2025). This is a substantial number, and YouTube can be leveraged as a tool for language preservation, including the Banyumasan Javanese dialect.

A previous study was done by Wijana (2005) talking about the maintenance of Banyumasan Javanese dialect. The result of his study is that there are at least two ways which should be carried out to maintain the existence of this dialect. Firstly, the government should create a condition which allows its speakers to use their mother tongue. Secondly, all Banyumas speakers should pass linguistic pride and awareness that all languages are linguistically the same. Another previous study on the use of the Banyumasan dialect of Javanese was conducted by Nugroho (2023). The findings revealed that the use of Banyumasan Javanese by university students is flexible and adapted to their interlocutors. A research done

by Azizi et al (2025) has proven that mixing two dialects in the same WhatsApp group doesn't make the group people do not understand each other. In an institutional repository, a research done by Frisqiana (2025) shows that this dialect is mostly used in the farmer community in the district of Cilongok, Banyumas. Another research about this dialect proves that the people who use this dialect try to align with the people from other dialects, such as doing a convergence done by Anggraeni & Rakhmat (2020). Another study shows that native speakers of this dialect use it only with people with whom they have emotional closeness (Suswandari, 2017).

It is proven that some people who have Banyumasan Javanese dialect do not use their mother tongue in other places. The consistent use of the *ngapak* dialect, characteristic of Banyumasan, plays a significant role in shaping the cultural identity of Banyumasan Javanese. It serves as one of the strategies to sustain cultural identity among university students. YouTube appears to have a positive impact when used appropriately. A creative team from Kebumen Regency, known as *Dee Dee Ka*, created a YouTube channel of the same name to produce various films infused with humor. The language used in their productions is Banyumasan Javanese, which is closely related to the speakers' environment, linguistic competence, and education (Suherman, 2023). Some sentences in their films incorporate Indonesian and English. These sentences contain linguistic elements such as affixes, words, phrases, and clauses from two different grammatical systems or subsystems within the same sentence, a phenomenon known as code-mixing (Bokamba, 1988). An effort to maintain this Javanese dialect has been carried out by the Banyumas Education Office and UPK Banyumas, namely through its use at certain moments such as during ceremonies, assemblies, and meeting addresses, as examined by Pratomo (2018).

This study aims to answer the question of how the preservation of the Banyumasan Javanese dialect can be facilitated through YouTube as an effort to sustain the dialect's existence.

## **2. Methodology**

This study is grounded in the theory of language maintenance as discussed in sociolinguistic studies, which serves as the primary theoretical foundation for analyzing language use in the preservation of the Banyumasan-Javanese language. In the Banyumasan dialect used in the films produced by the *Dee Dee Ka* YouTube channel, several instances of code-mixing can be identified. To support this analysis, the theory of language maintenance is complemented by the theories of code-mixing and local wisdom. Together, these three theories form a strong basis for analyzing code-mixing as an effort to preserve the Banyumasan

Javanese language as a cultural identity among the people of Kebumen Regency.

The key theory in this study is the theory of language maintenance. Fasold (1984) explains that language maintenance and language shift are inseparable phenomena. Language shift occurs when a speech community collectively abandons one language in favor of another, whereas language maintenance refers to the collective decision to continue using a language in domains where a shift might otherwise occur. In this context, the continued use of Banyumasan Javanese in digital media can be seen as a form of language maintenance.

Regional languages represent an important form of local wisdom that must be preserved as part of Indonesia’s cultural heritage. Indonesia’s linguistic diversity is one of the nation’s strengths; however, modernization has led to the extinction of several regional languages, making language preservation an increasingly urgent concern. The concept of local wisdom emerged in the 1980s when many cultural and linguistic traditions were still preserved. However, as time passed, modern influences gradually eroded these traditions, replacing the position once held by regional languages. Discussions about local wisdom only became widespread in the 1980s, when the cultural values passed down through generations in Indonesia were nearly wiped out by modernization policies implemented during the New Order era.

Sugiyono, citing UNESCO data in the *Atlas of the World's Languages in Danger of Disappearing*, reports that Indonesia has more than 640 regional languages, with approximately 150 languages requiring serious attention—139 of them are endangered, and 15 have already become extinct. The endangered languages are spread across different regions: Kalimantan (1 language), Maluku (22 languages), West Papua and the Halmahera Islands (67 languages), Sulawesi (36 languages), Sumatra (2 languages), and Timor-Flores and Bima-Sumbawa (11 languages). Meanwhile, 11 languages in Maluku, and one language each in West Papua and Halmahera, Sulawesi, and other regions, have already gone extinct.

In the current era of digitalization 4.0, social media plays a crucial role and serves as an effective medium for educating the public. YouTube, in particular, is a widely accessible platform that enables users to share video content with broad audiences. Its interactive features, such as the comment section, encourage audience engagement and make it an effective medium for disseminating cultural and linguistic values. This study highlights the role of YouTube in strengthening local wisdom through video content created by the creative team behind the Dee Dee Ka channel, which has 1.24 million subscribers.

Meanwhile, the theory of code-mixing serves as the primary focus of this research. Code-

mixing refers to the phenomenon of inserting or mixing linguistic elements such as affixes, words, phrases, and clauses from two different grammatical systems or subsystems within the same sentence (Bokamba, 1988). In this phenomenon, one language functions as the dominant base code, while the inserted elements serve as supplementary components (Chaer & Agustina, 2010). Speakers engage in code-mixing for various reasons, including showing respect to interlocutors, expressing social relationships, and enhancing comprehension (Hermaji, 2016). In this study, the observed instances of code-mixing primarily align with the functions of expressing social relationships and enhancing comprehension, which can be interpreted as strategies for language maintenance and the reinforcement of local wisdom.

Guided by the theoretical framework outlined above, this study employs a qualitative descriptive research method to describe and explain the phenomenon of code-mixing in digital media. The research data consist of linguistic units, including words, phrases, clauses, particles, conjunctions, prepositions, and affixes that indicate instances of code-mixing. The data source is a video uploaded to the Dee Dee Ka YouTube channel entitled “*Cah Ndesa VS Cah Gaul – Film Ngapak Kebumen*”.

The author selected a video with a higher likelihood of containing instances of code-mixing. The film “*Cah Ndesa VS Cah Gaul*” was chosen as the most suitable option because, based on its title, it is already evident that several sentences in the film contain code-mixing. The key determinant in this study is the Banyumasan Javanese dialect, which serves as the primary dialect used in the film. The data presentation will be structured in tables to facilitate a clearer understanding for readers, with classifications made by the author.

### 3. Results

One of the most common linguistic phenomena observed in society is the occurrence of code-mixing. University students today frequently incorporate elements of other languages when creating videos on social media platforms like YouTube. YouTube has become a platform where users, particularly Generation Y or Millennials (Febriani, 2022) and Generation Z. (Sirajuddin, 2023), express themselves linguistically. The linguistic elements introduced include words and phrases from the Banyumasan Javanese dialect. These expressions serve various functions, such as emphasizing a statement, asking questions, or fostering familiarity (Jimmi, 2019).

In the uploaded video titled “*Cah Ndesa VS Cah Gaul*”, the Banyumasan Javanese language elements predominantly appear alongside Indonesian. Below, the author presents an analysis of the words and phrases found in the video.

Tabel 1. The Results from the Code-Mixing in “Cah Gaul VS Cah Ndesa” Film

“Halo! Selamat datang di channel film Dee Dee Ka, <b>giye ana</b> film <b>anyar maning</b> ”	"Hello! Welcome to the Dee Dee Ka film channel, here is another new movie."
“Mungkin <b>ana</b> beberapa film <b>sing</b> dihapus trus diupload <b>maning</b> karna bermasalah”	"Maybe some films were deleted and then reuploaded because of issues."
“Daripada bermasalah, mending diedit <b>maning</b> . Harap maklum”	"Rather than causing problems, it's better to edit it again. Please understand."
“Trus <b>tetep bae</b> ditonton, ya! Selamat menyaksikan!”	"Then keep watching, okay! Enjoy the show!"
“Coba liat-liat, <b>apik</b> banget to?”	"Try taking a look, it's really nice, right?"
“Guys itu tadi siapa? Ngikutin mulu <b>kaya kenal</b> ”	"Guys, who was that earlier? They kept following us like they knew us."
“Oh iya guys, pada <b>kencot</b> engga?”	"Oh yeah guys, are you all hungry?"
“ <b>Kencot?</b> Nyari kafe dulu aja yuk!”	"Hungry? Let's find a café first!"
“Sembilan K sih berapa? <b>Sanga ngewu.</b> ”	"How much is nine K? Sanga ngewu?"
“Entar gue minta <b>photone</b> ya”	"I'll ask for the photo later, okay?"
“Nah <b>kaya guwe</b> dong, nih bagus banget”	"See, just like me, this one looks really good!"
“Kang <b>tuku</b> , ambil menu ya”	"Kang tuku, grab the menu, please."
“ <b>Giye</b> mas <b>kembali</b> ane 78 dan jangan takut kecanduan nongkrong di sini, terima kasih”	"Here's your change, 78, and don't get addicted to hanging out here. Thank you!"
“Guys ngga usah dipeduliiin, <b>warang-wurung</b> ngga ada manfaatnya”	"Guys, just ignore it, pointless things bring no benefit."
“Iya- <b>iya lah</b> . Mending <b>dewek</b> tamasya <b>bae yuh</b> ”	"Yeah, yeah. We'd better just go on a trip!"
“Waduh, mas. <b>Chocolata</b> -nya abis <b>je</b> ”	"Oh no, sir. The chocolate is out of stock."
“Ajak tamasya <b>bae</b> apa?”	"Shall we just go on a trip then?"
“ <b>Sit tek</b> ganti motor <b>karo</b> ganti kostum”	"Wait a bit, I need to change my bike and outfit."
“ <b>Tutna</b> <b>bae</b> apa <b>yuh</b> daripada penasaran”	"Just finish it already rather than staying curious."
“ <b>Wong mbene</b> nang Jakarta dua <b>dina</b> <b>be</b> <b>kemlathak</b> banget”	"This guy was in Jakarta for only two days and already acting so extra!"
“Tenang saja <b>mas</b> , di sini makanannya enak dan harganya terjangkau, <b>ora larang</b> ”	"Don't worry, sir, the food here is delicious and affordable, not expensive."
“Aku <b>kae</b> <b>bae</b> mas, <b>chocolate</b> <b>sing buthek</b> <b>sing legi</b> ”	"I'll have the chocolate one, the dark and sweet one."
“Mas aku pesen long black <b>bae</b> ”	"I'll just order a long black."
“Itu orang kaya apa kaya orang sih? Ora semban lah, nunggang mobil dhuwit sewu dienteni”	"Is that a rich person or just pretending to be one? No shame at all, driving a car but only a thousand rupiahs left."

## 4. Discussions

### Words Classification Analysis

#### *Words*

At least 43 words in the Banyumasan Javanese dialect are inserted into the Indonesian-language dialogue in the video "Cah Ndesa VS Cah Gaul." The video portrays three individuals as *Cah Ndesa* (village kids), who primarily use Banyumasan Javanese, while three others are depicted as *Cah Gaul* (trendy kids), who mainly speak Indonesian but incorporate some code-mixing.

#### *Demonstrative Words*

The word *giye* in the first example is used to provide clarification, meaning "this" in English. *Giye* functions as a demonstrative word. Another demonstrative word found in the dialogue is *guwe*, which in this context means "that" rather than "I" as in Jakarta slang. Another demonstrative term used is *kae*, which also translates to "that" in English but refers to something that is not in the immediate view of the speaker and listener.

#### *Verbs*

The word *ana*, which appears twice in the dialogue, is a Banyumasan Javanese word meaning "exists" or "there is." Another verb used in the film is *tetep*, meaning "stay" or "remain" in Indonesian. A unique word found in the dialogue is *tutna*, which means "follow" in the context of inviting someone to follow what the speaker intends. In contrast, the Solo-Yogya dialect uses *tutke*, both meaning "follow" in Indonesian. Another verb used is *nunggang*, which means "to ride" a vehicle, as well as *dienteni*, meaning "to be waited for," and *tuku* which means "to buy".

#### *Nouns*

The word 'foto' in 'fotone' found in the video falls into the noun category that means "the photo". This also applies to *kembaliane*, the word 'kembalian' meaning "the change" (as in money). Additionally, the word *dina*, meaning "day," and *dhuwit*, meaning "money".

#### *Adjectives*

The word *anyar* is a Banyumasan Javanese term meaning "new." The word *apik* is also used in the film as an expression of admiration, meaning "good" or "nice" in Indonesian. Another distinguishing word of the Banyumasan dialect is *kencot*, meaning "hungry," which differs from *ngelih* in other Javanese dialects. Another unique word that strongly characterizes the

Banyumasan dialect is *kemlathak*, which expresses annoyance toward someone. For example, in the sentence "*Wong mbene nang Jakarta dua dina be kemlathak banget!*" ("Someone who just arrived in Jakarta for two days is already super annoying!"). The word *buthek*, meaning "murky," and *legi*, meaning "sweet," are also found in the dialogue. Another phrase used is *ora semban*, which means "useless" or "pointless" in this context, as well as *larang*, which means "expensive".

#### *Adverbs*

The word *maning* means "again" and is a distinctive feature of the Banyumasan Javanese dialect. Compared to the Solo-Yogya dialect, which uses *meneh*, this difference is quite significant. The word *maning* appears three times in the table presented by the writer. Another commonly used word in the Banyumasan dialect is *bae*, which serves as an emphatic marker meaning "just" or "only" in English. The word *sit* is also found in the video; however, it does not mean "sit" as in English but rather "for a moment" in the context of asking someone to wait for an action the speaker intends to take. The word *mbene*, which indicates time, is also present in the uploaded video, referring to something that has just happened. In Indonesian, *mbene* means "just now." Another word found is *ora*, which means "no" or "not".

#### *Numerals*

The writer also identifies the use of numbers in Banyumasan Javanese, such as *sanga*, which means "nine," and *ewu*, which means "thousand" in Indonesian. Additionally, the number *sewu* is mentioned, which means "one thousand."

#### *Pronouns*

The word *dewek* is used to mean "we" in English, referring to the speaker and those around them. Another pronoun found is *tek*, which is a variation of *aku* (I) used in the context of the speaker referring to themselves while about to perform an action.

#### *Particles*

In the dialogues within the uploaded video, there are instances of code-mixing involving Banyumasan Javanese particles, such as *lah* in "*iya-iya lah*", *yuh* in "*bae yuh*", and *je* in "*Chocolata-nya abis je*". The function of *lah* is to emphasize a statement, while *yuh* serves as an invitation or encouragement. Meanwhile, *je* is not strictly a grammatical article but rather a dialectal feature of Banyumasan Javanese, often carrying a tone of justification or mild defense. Additionally, *wong*, which literally means "person" or "people," is used as a pronoun

in a specific context.

Another notable word is *kaya*, which in Banyumasan Javanese means “like” or “as”, specifically mentioned as comparative particle, rather than “wealthy” as in standard Indonesian. This word belongs to the category of prepositional particles. Additionally, the word “*sing*” is found in the dialogues, meaning “that” or “which” in English. This word functions as an emphatic particle.

#### *Affixes*

The video contains affixes such as *-ne* in the word “*fotone*”. This word includes a Javanese-style suffix *-ne*, equivalent to *-nya* in Indonesian, making *fotone* mean “the photo”. This also applies to the suffix *-ne* in the word *kembaliane*, meaning “the change” (as in money).

#### *Forms of Address*

The video also contains forms of address such as *mas* and *kang*. Both are commonly used in Javanese, including the Banyumasan dialect, to address older individuals, newly acquainted people, or those of higher social status, particularly males. The word *mas* appears at least four times, while *kang* is used once in the video.

#### *Intensifying phrase*

The writer identifies at least one example of reduplication in the video: *warang-wurung*. This phrase conveys the idea of contradiction or an ineffective action. In the context of the sentence “*Guys ngga usah dipeduliiin, warang-wurung ngga ada manfaatnya*”, it can be interpreted as “*Don’t bother with it; it’s pointless and useless.*” This word is a unique characteristic of Banyumasan Javanese.

#### *Conjunction*

The only one conjunction that the researchers found is ‘*karo*’. The word *karo*, meaning “and” in English. In this context, ‘*karo*’ is used to connect two activities: changing the motorbike and the outfit.

#### *Preposition*

In the preposition category, the researcher found the word ‘*nang*’ is used to indicate a location, meaning “at” or “to” in Indonesian, and also falls under the category of prepositional particles.

## Communication and Visual Context

The conversations among the six characters in the video reflect the habits of Kebumen residents, particularly their frequent visits to beaches and cafes. Kebumen is a region with many beautiful coastal areas. The video portrays people from coastal communities as “*Cah Ndesa*” (village kids), represented by three characters who speak entirely in Banyumasan Javanese. On the other hand, three other characters are depicted as “*Cah Gaul*” (trendy or urban kids) because they predominantly use Indonesian. However, in reality, they are also native Banyumasan Javanese speakers who intentionally adjust their speech and appearance to seem more modern or sophisticated. The author also found a distinctive word to avoid sounding harsh, which is the word ‘*congore*’ changed to ‘*cingire*.’ This involves a vowel change from (o) to (i). It illustrates that the people of Kebumen do not casually use harsh words, but there is an effort to soften them for the purpose of entertainment.

Because the *Cah Gaul* characters aim to appear trendy, the storyline includes a scene where they visit a café, followed by the *Cah Ndesa* group. Within the café setting, various conversations unfold, revealing that the *Cah Gaul* individuals are, in fact, native Banyumasan speakers who have adapted their style and language. The interactions between the two groups become amusing, especially as the *Cah Gaul* characters frequently engage in code-mixing, as detailed in the table and explanations above.

## 5. Conclusion

Based on the discussion of the code-mixing phenomenon of Banyumasan Javanese in the uploaded video titled “*Cah Ndesa VS Cah Gaul – film ngapak Kebumen*” on the Dee Dee Ka YouTube channel, various instances of code-mixing between Javanese and Indonesian were found. These include single words, demonstrative words, verbs, nouns, adjectives, adverbs, numerals, pronouns, conjunctions, prepositions, reduplications, affixed words, Banyumasan Javanese particles, and forms of address, all of which contribute to the preservation of the Banyumasan Javanese language.

Additionally, the communicative context in the video reflects the cultural characteristics of the people of Kebumen, serving both as entertainment and as a medium to introduce the dialect. Moreover, the activities depicted in the video illustrate the habits and cultural practices of the Kebumen community. This representation plays a role in maintaining the Banyumasan-Javanese language, ensuring that the local wisdom of the people of Kebumen remains preserved.

These findings contribute to the ongoing discussion of code-mixing in sociolinguistic

studies by revealing recurring forms and patterns of Banyumasan-Javanese code-mixing in YouTube content. Future research may extend this analysis to related linguistic topics, such as comparative studies across regional varieties or dialects, or broaden its scope to include other aspects of language use, including sociolinguistic factors, pragmatic functions, and audience attitudes, in order to gain a deeper understanding of how languages interact and are shaped in online communication.

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