
THE ANALYSIS OF SOCIOLINGUISTIC ASPECTS OF CODE MIXING IN “SUSAH SINYAL” MOVIE

PROCEEDING
REINFORCING EDUCATION,
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ABSTRACT

Language the identity of the nation that every country in this world has different languages which make them diverse. The communication process in the use of language that occurs in Indonesians which is depicted through the film Susah Sinyal causing code mixing in communication. This study aims to find out about levels and types of code mixing in the language utterances in the Susah Sinyal films for each player. This research uses descriptive qualitative research type. Data of this study also show and explain the description of code mixing contained in the film Susah Sinyal. The conclusion from this research is to show and explain the description of code-mixing that is often used by Indonesians, who averages and have more than one language, without realizing that every communication always involves code mixing.

Keywords: *Language, code mixing, film*

INTRODUCTION

Humans as social beings need a means to interact with other humans in society both in oral and written. In order to be able to interact with other social creatures, humans need a tool which called by language. Language is the essential thing in the entire of human life. The appearance of language is quite beneficial in society. They can express their feelings, ideas, intention, and etc. Chomsky says that language can be anchored as a sound-dispensing process and grasp the meaning of what people say in a certain way. In principle, language is related to understanding what the other person is saying and producing a signal with an intended semantic interpretation.¹

Language also as the identity of the nation that every country in this world has different languages which make them diverse, a state by Sapir in his book that every language in the world is a collective expression of art. There are several aesthetic factors in it that are phonetic, rhythmic, symbolic, morphological, and every language has its own aesthetic factors that cannot be fully shared with other languages. Language can be used as a communication tool to realize ideas in human minds. Indonesia has a variety of languages that vary in everyday life, including Indonesian, Javanese, Sundanese, Balinese and many other languages that are often used to communicate. So, language is often used by artists to produce literary works in the form of films.

Films have major functions such as education, entertainment, information and driving the growth of other creative industries. Thus, films touch various aspects of human

¹ Agung Sukrisna, Thesis, "The Analysis of Sociolinguistic Aspects of Code Mixing on Atta Halilinar's Video Youtube Channel" (Lampung:Raden Instatate Islamic University,2019),Hal.1

life in society, nation and state. Films are very effective as learning media in order to instill noble values, moral messages, active elements and others. (Trianto, 2003: 2)². Movies tell a lot about real human life. From human life, it is compiled into a film of high artistic value according to the creativity of the author. A film is certainly a medium of interaction between people. The language used in the film is sometimes less comprehensible to the audience. Because in the film there are those who some use regional languages that are not understood by people outside the region. And it is not uncommon for films to use more than one language. In this study, the author takes the field of language related to sociolinguistics. Sociolinguistics is study about the relation among language and colony, the application of different languages in dissimilarity social contexts, it aims to identify social functions of language and to be used as a way of conveying social meanings, utilizing different languages provides a lot of information about how language works, and about social relations in the community. In the phenomenon of sociolinguistics which relates to society in the use of languages, there are circumstances where many people can understand two or more languages.

By using two or more languages, sociolinguistic scientists call this code mixing. Code mixing is the use of two language together with the conversant to the extent that they change from one language to another in the course of a single utterance. The phenomenon of code mixing is often used in films in ancient times until now. In the film *Susah Sinyal* several languages such as Indonesian, English, Javanese and Chinese were used, causing code mixing. The mixed code in this film is not given an explained such as giving its meaning through subtitles in conversations other than Indonesian by interpreting it in Indonesian. So that the audience is confused about interpreting the words when watching this film.

In this research, the researcher is interested to look for the use of code mixing. The research that discusses the analysis of code mixing in the *Susah Sinyal* film has never been carried out by students of the English Education Department, Faculty of Tarbiyah and Teacher Training, State Islamic Institute of Ponorogo. And in real life without someone realizing they use code-mixing in daily communication. The depiction of human life that is put in the film can be an illustration that most people use code mixing.

The reason the researchers raised the title "The Analysis of Sociolinguistic Aspects of Code Mixing in *Susah Sinyal* Movie was due to several considerations. First, the researcher wants to know and describe the levels and types behind code mixing in the film *Susah Sinyal*. Second, researchers are interested in the sociolinguistic subject, to be precise in the discussion of code mixing material that researchers often encounter in their daily life and to be exact, often carried out by Indonesian citizens who have various languages. By examining the film *Susah Sinyal* which was produced in Indonesia, the researcher made a picture of the code-mixing that is often used by Indonesian citizens with a variety of languages.

METHOD

The method used in this study is a qualitative method, qualitative methods among other things are descriptive, the data collected is in the form of words or pictures. Qualitative descriptive method is a method that intends to create descriptions or descriptions to understand the phenomena experienced by research subjects such as behavior, perceptions, motivation, actions and others.

² Maria Astripona, Sisilya Saman Madetan, Amriani Amir, "Alih Kode Dan Campur Kode Dalam Film *Batas Karya* Rudi Soedjarwo". Sage publication, 2020.

The researcher chose the qualitative descriptive method because the data of this study were described as seeing the real reality in the form of spoken language in the film, then analyzed and interpreted objectively and then described in the form of words and language. Qualitative descriptive method is a method that can be used by researchers to analyzed by conducting fact finding with the right interpretation, qualitative research is closely related to the context. The reason the researcher chose the qualitative form of research was because this research would produce data in the form of sentences not numbers and to understand the phenomena of what the research subjects experienced such as sentences stating mixed codes.

The data source is taken from the film *Susah Sinyal*. The data is in the form of conversations that contain mixed codes between characters in the film *Susah Sinyal*. The data collection technique used was the non-participatory observation technique, which was followed by a note-taking technique. The study of code mixing includes the form and factors that cause code mixing. Based on the results of the study, there were mixed code forms the level of code mixing found in the study, namely of words, phrases, word repetitions, baster, idiom and clause. The factors that influence the occurrence of code mixing are the background of the speakers' attitudes and language. The data analysis using qualitative descriptive. Data and data sources obtained by watching the film *Susah Sinyal*.

FINDINGS AND DISCUSSION

FINDINGS

The data is in the form of code mixing, a factor causing code mixing in the film *Susah Sinyal* by Ernest Prakasa

Code Mixing

The form of code mixing in Ernest Prakasa's film *Susah Sinyal* that has been collected involves the use of two languages, namely Indonesian and English. Code mixing is the change of one language to another within the same utterance or in the same oral/written text. It is a common phenomenon in societies in which two or more language are used. According to Berthold, Mangubhai and Bartorowicz (1997), code mixing occurs when speakers shift from one language to the other in the midst of their conversation.³

Suwito defines that there are differentiation levels of code mixing in the forms of word, phrase, baster, repetition, idiom, and clause. To divide every level of code mixings in order to be easier to understand, here the explanation written bellow in the table,

| NO | Levels of Code Mixing | Definition of Code Mixing | Example of Code Mixing in film <i>Susah Sinyal</i> |
|----|-----------------------|--|---|
| 1. | Word level | Word is the smallest unit within language that consists of morpheme or more than a morpheme. | Orang yang satu-satunya <u>care</u> sama aku justru harus pergi |
| 2. | Phrase level | Phrase is a group of word that does not have subject or verb. | Kamu ikut Mama yuk, <u>let's go!</u> |
| 3. | Baster level | Baster is a combination of two elements and creates one | Biasanya saya <u>update</u> akun gosip-gosip dari |

³Ifrohatul Fauqoh Nikmah, Code Mixing in an Indonesia Novel Entitled *Teman Tapi Menikah*, (Universitas Sultan Ageng Tirtayasa) hal 100 Vol 2 No 2

| | | | |
|----|---|---|---|
| | | meaning. The baster form basically from English and the words in English get addition of Indonesian affixation. | akun lambe turah |
| 4. | Repetition word or Reduplication word level | Repetition word is a word formed because of words reduplication. | No no, jangan minta maaf kalau tidak benar tulus, mnegerti? |
| 5. | Idiom level | Idiom is a group of word that has its own meaning. It means, the idioms cannot be interpreted as individual word, because the idiom has created new meaning. | – |
| 6. | Clause level | Clause is a group of word that has subjects and verb but smaller than sentence. There are two kind of clause, such as independent clause and dependent clause. Independent clause is a clause that can stand alone. While, dependent clause is a clause that cannot stand alone as clause, they need another independent clause to make it perfect. | Kiara, mama minta maaf, <u>I say sorry</u> |

In the film *Susah Sinyal* involves several dialogues which contain code mixing, including according to the types of code mixing, According to Muysken (2000: 3), code mixing is divided into three types, which are insertion, alternation, and congruent lexicalization. These three types are constrained by different ways in specific bilingual settings. This produces much of the variation in mixing patterns encountered (Muysken, 2000: 3).

a. Insertion

The first type of code mixing proposed by Muysken (2000: 3) is insertion. He said that it is insertion of material (lexical items or entire constituents) from one language into a structure from the other language. The difference is simply the size and type of element inserted – noun, adjective, verb, and the like⁴. The following is an example of insertion code-mixing the film *Susah Sinyal*.

“orang yang satu-satunya *care* sama aku, malah harus pergi”

(note that “care” is the English word inserted in the Indonesian utterance).

“*sorry* ya, saya pamit duluan”

(note that “sorry” is the English word inserted in the Indonesian utterance).

“mohon maaf, mbak Elen kan juga sudah pernah *divorced*, saya rasa kita bakalan cocok”

(note that “divorced” is the English word inserted in the Indonesian utterance).

“kamu ikut mam yuk, *let’s go!*”

(note that “let’s go” is the English word inserted in the Indonesian utterance).

⁴ Nurul Azizah Ikhsani, Code Mixing in The ArticlS Of Gogirl! Magazine, February 2013, Vol.1 (293-304)

“tadinya sih agak kepanjangan, *but now* pas”

(note that “but now” is the English word inserted in the Indonesian utterance).

“Kiara, soal papa kamu *forget it*, oke!”

(note that “forget it” is the English word inserted in the Indonesian utterance).

b. Alternation

The second type proposed by Muysken (2000: 3-4) is alternation. This means that alternation between structures from the other language. Alternation (associated with Poplack in Muysken, 2000: 4) views the constraints on mixing in terms of the compatibility or equivalence of the languages involved at the switch point. The difference would simply be the size and type of element alternated, e.g. clauses and sentences, followed by the grammatical units, such as subjects, verbs, or objects. The following is an example of alternation code mixing in film *Susah Sinyal*.

1) Ellen : Oke, kita ambil kasus ini, tapi sampai ada apa-apa *its all of you*

Iwan : Oke *deal*

The above conversation shows that there is code mixing in the use of dialogue, which involves Indonesian mixed with English.

2) Natno : Dek Astrid, sebagai pengacara yang professional *mbokyo* datang tepat waktu gitu.

Astrid : Oh *no no*, aku sudah ijin soalnya tadi aku masih dikampus, *because* (Astrid silent) *wait, why should I explain to you?*

Natno : Ya nggak apa-apa

The above conversation shows that there is code mixing in the use of dialogue, which involves Indonesian mixed with English and the Javanese word “mbokyo” which means it should be in Indonesian.

3) Astrid : aku itu sering disini (sumba), *so beautiful* kalau mbak Ellen mau, saya bisa kenalkan tanteku yang ada disumba.

Ellen : may also

The above conversation shows that there is code mixing in the use of dialogue, which involves Indonesian mixed with English

4) Kiara : Oke fine, I’m sorry.

Ellen : No no, jangan minta maaf kalau tidak benar-benar tulus, mengerti?

The above conversation shows that there is code mixing in the use of dialogue, which involves Indonesian mixed with English

5) Hi Kiara, aku sudah nonton video kmau tadi, *and I think you very talented*, sayangnya tidak bisa bantu kmau di The Next Voice kali ini, maaf banget yaa. Tapi sekarang akukan mau bikin album baru nih, kamu mau nggak *featuring* disalah satu lagu aku, mau ya, let me know, see you.

The above conversation shows that there is code mixing in the use of dialogue, which involves Indonesian mixed with English.

c. Congruent lexicalization

The third and last type of code mixing proposed by Muysken (2000: 6) is congruent lexicalization. Based on Muysken (2000: 6), it refers to the situation where two languages share grammatical structures which can be filled lexically with elements from either language. The forms of code mixing can be words or phrases whose meanings are generally known by people in its first language.

Congruent lexicalization of material from different lexical inventories into a shared grammatical structure. It is also the influence of dialect within language use. The following is an example of congruent lexicalization code mixing in film *Susah Sinyal*.

“Biar tau aku, pusing kali *pala* ku ini”

In the sentence above refers to the Batak dialect which says "pala" which means *head* in Indonesian which is good and true, but people who listen can understand if what is said pala means head.

“siake siake (sambil melihat handphone)”

In the word "siake" is a Chinese dialect which means hate if translated into Indonesian. And in the film *Susah Sinyal* to pronounce "siake" over and over again like an Indonesian accent when you are annoyed at seeing something or something happens.

DISCUSSION

Based on the results of the research and analysis carried out in film *Susah Sinyal* by Ernest Prakasa, there is an event of code mixing in the use of dialogue between the players. The depiction of the use of code mixing in the film *Susah Sinyal* shows that the majority of Indonesians in communicating on average use mixed codes ranging from Indonesian to English or Indonesian in their respective regional languages. The use of mixed codes in communicating is inevitable, because most people in their memory already have more than one language, so that they automatically communicate using more than one language used without realizing it.

This research was obtained by watching the film *Susah Sinyal* then recording dialogue regarding code-mixing. In the research on code-mixing in the film *Susah Sinyal*, the researchers found Indonesian, English, Javanese, Chinese, and Batak accents used by the players. And researchers realize that as a person gets older, they have on average more than one language that is used in daily communication and it cannot be avoided anymore. Wardhaugh (1992), characterizes that code mixing occurs when during conversation, speakers “use both languages together to the extent that they shift from one language to the other in the course of a single utterance”. In code mixing sentence, pieces of one language are used while a speaker basically using another language.⁵

CONCLUSION

Based on the analysis and discussion of research data in the film *Susah Sinyal* by Ernest Prakasa, the researchers can conclude the following:

- a. The level of code-mixing in the film *Susah Sinyal* by Ernest Prakasa works includes word level, phrase level, baster level, repletion word level, idiom level, and clause level. And all levels of code mixing are in *Susah Sinyal* except the idiom level.
- b. In the type of code-mixing in the film *Susah Sinyal* by Ernest Prakasa works include insertion, alternation, and congruent lexicalization. And all types of code mixing in the film *Susah Sinyal* by Ernest Prakasa, which is acted by players in dialogue.

Researchers hope that with the mixed code form in the film *Susah Sinyal* by Ernest Prakasa, readers can understand the form of dialogue that uses more than one language such as Indonesian with English or other regional languages. And the researcher hopes that readers can differentiate code-mixing in the use of dialogue between characters.

⁵ Ifrohatul Fauqoh Nikmah, Code Mixing in an Indonesia Novel Entitled *Teman Tapi Menikah*, (Universitas Sultan Ageng Tirtayasa) hal 100 Vol 2 No 2

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