

CODE MIXING AND CODE SWITCHING IN “BUMI MANUSIA” MOVIE : SOCIOLINGUISTIC STUDY

Mukie Ardy Budiarti¹, Risyda Amalia Navi’ah¹

English Study Program, Faculty of Law and Business, Universitas Duta Bangsa, Indonesia

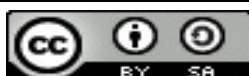
*Correspondence Email : mukieardya22@gmail.com

ABSTRACT

“Bumi Manusia” is a film set in the colonial era that introduces various languages that reflect the social and cultural conditions of Indonesian society. Therefore, this study aims to identify the types of code-mixing and code-switching in movies. This study uses qualitative research. Researchers also play a direct role in data collection by identifying data sources, listening to, and recording data. Based on the discussion of code mixing and code switching in the movie Bumi Manusia, the following conclusions can be drawn. First, when Indonesian and Javanese or Indonesian and Dutch are used, there is code mixing, which is used in the movie “Bumi Manusia”. This reflects everyday life in a mixed culture. Secondly, in the movie “Bumi Manusia” code switching is used where he uses three languages: Indonesian, Dutch and Javanese. This is because the background of the scenario depicts the colonial era of Wonokromo, a region near Surabaya in East Java. It also reflects cultural conflicts, status differences, and power differences that are achieved in the dialogue between characters.

KEYWORDS

Sociolinguistic, Code Mixing, Code Switching, Movie



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INTRODUCTION

Language plays an important role in human life. Humans are social creatures who interact with each other. Therefore, it is difficult for humans to communicate without language. Indonesia is a country whose languages vary greatly depending on the region. However, the language is designated as the national language and the official language is Indonesian. Language is often used to characterize certain ethnic groups. This means that each ethnic group has its own linguistic characteristics that are different from other ethnic groups. Humans communicate widely in their lives, and speakers can use more than one language, which is called bilingualism.

In sociolinguistics, the concept of multilingualism refers to the act of using two or more languages by individuals or communities (Carson, 2016). The term "multilingualism" refers to language use, individual competence, or language situations that exist across countries or societies. Common linguistic problems that occur in bilingual speakers include code-mixing and code-switching within one language. Code mixing occurs when speakers add elements of their mother tongue into Indonesian. While code switching is a transfer of language use by adjusting the conditions that arise between languages.

According to Ardianto (2007: 58) mass media is a channel as a tool, a means used in the mass communication process. Film is an audiovisual communication mass media used by people of all ages and social backgrounds. Because of the power of film and its ability to reach various social strata,

experts realize that films can influence the audience. For example, the use of the actress/actor's language, mother tongue, foreign language, or other languages that are easily disseminated. The language of celebrities and actresses/actors influences the development of skills and language styles of ordinary people (Mbetse, 2013).

In the movie "Bumi Manusia" by Pramoedya Ananta Toer and Hanun Brahmancho, so mother tongue has various forms. In the film "Bumi Manusia" every dialog spoken by the actors has a complete linguistic meaning. This means that the language used in a film can be analyzed linguistically. There are several things that can be analyzed from the actors' speech in the film "Bumi Manusia". The content is the language in the sentence that refers to the explanation of code-mixing and code-switching. The languages used in the movie include Dutch, Indonesian, and Javanese. Therefore, this research aims to explain about code-mixing and code-switching in the movie "Bumi Manusia" by Pramoedya Ananta Toer and Hanung Bramantyo.

RESEARCH METHOD

The methodology we used to analyze code-switching and code-mixing in "Bumi Manusia" included several steps. First, the researchers watched the movie and recorded some dialogues that contained examples of code-switching and code-mixing. Then, the data from the analysis was categorized based on the type of code-switching and code-mixing used. The researchers further analyzed the data to identify the reasons behind the use of code-switching and code-mixing in the film. The results of the analysis showed that code-switching was used more than code-mixing in the movie. The most common reasons for using code-switching and code-mixing were to build solidarity and to soften or strengthen requests or commands

RESULT AND DISCUSSION

Code Mixing

The findings of this study reveal the presence of both code mixing and code switching in the film *Bumi Manusia*. Three types of code mixing were identified:

1. Inner Code Mixing (Indonesian–Javanese)
2. Outer Code Mixing (Indonesian–Dutch)
3. Hybrid Code Mixing (a combination of Indonesian, Javanese, and Dutch)

These forms of code mixing occur in multilingual interactions among characters who speak Indonesian, Dutch, and Javanese. Code mixing manifests in various linguistic elements such as word insertion, phrase blending, clause combinations, interjections, and word repetitions. The examples below illustrate these categories:

a. Forms of Code Mixing

[1] Inner Code Mixing

"Heh stop! Mau apa kowe?"

("Heh stop! What do you want?")

In this example, Meneer uses a mixture of Indonesian and Javanese. He questions Minke and Suurhof's intention of entering the café, which was designated for Dutch individuals. The use of "kowe" (you) reflects a Javanese expression frequently used when addressing locals, indicating habitual speaker usage.

[2] Outer Code Mixing

"Cerewet. Wat gabeurde er zo vroeg in de ochtend op mijn kamer?"

("Chatty. What's the chatter in my room early in the morning?")

Minke speaks to Robert Suurhof using a combination of Indonesian and Dutch. This type of mixing shows Minke's adjustment of language based on the context and interlocutor, aligning with conversational norms.

[3] Hybrid Code Mixing

"Siapa kasih kowe izin datang kemari, monyet? Je denkt dat je europese kleding draagt, samen met"

europenen. Spreek je Nederlands en word je Europeaan? Nee nee, je bent nog streed een aap!"

("Who gave you permission to come here, monkey? You think that by wearing European clothes and being with Europeans, speaking Dutch makes you European? No, no, you're still just a monkey!")

This example, spoken by Herman Mellema, includes a mix of Indonesian, Javanese, and Dutch—thus categorized as hybrid code mixing. The language blending reflects the speaker's multilingual habits and colonial context.

b. Functions of Code Mixing

The code mixing in *Bumi Manusia*, directed by Hanung Bramantyo and based on the novel by Pramoedya Ananta Toer, serves several sociolinguistic functions:

1. Marking Social and Class Distinction
Code mixing emphasizes social hierarchies and class boundaries among characters.
2. Reflecting Colonial Power Dynamics
The use of different languages illustrates colonial dominance and social stratification.
3. Representing Multilingual Reality
The film mirrors the actual multilingual environment of colonial Indonesia.
4. Expressing National Identity and Resistance
Mixing local languages with Dutch may symbolize resistance and assertion of local identity.
5. Demonstrating Intercultural Dynamics
Language shifts reflect ongoing interactions between Dutch colonizers and native populations.
6. Contextual Language Use
The use of code mixing is often driven by situational and contextual relevance.
7. Illustrating Language Change
Language use reflects sociopolitical changes, showcasing natural linguistic evolution over time.

Code Switching

The film also extensively features **code switching**, primarily due to the colonial setting in Wonokromo and the presence of multilingual speakers. Four distinct types of code switching were identified:

1. Internal Code Switching (Indonesian–Javanese)
2. External Code Switching (Indonesian–English)
3. External Code Switching (Indonesian–Dutch)
4. External Code Switching (Dutch–Indonesian)

a. Forms of Code Switching

[1] Internal Code Switching

Robert: "*Demem koe karo adikku?*" (Do you like my sister?)

"Dasar mental pribumi." (What a native mentality!)

Robert switches between Javanese and Indonesian. The switch indicates his perception of social superiority over Minke.

[2] External Code Switching (Indonesian–English)

Nyonya Telinga: "*Hey, ngapain!*"

Suurhof: "*Minke!*"

Nyonya Telinga: "*What do you here?*"

The code switch from Indonesian to English reflects Nyonya Telinga's bilingual capacity, shaped by her interactions with HBS students.

[3] External Code Switching (Indonesian–Dutch)

Nyonya Telinga: "*Kau yakin Minke ada di dalam?*"

Suurhof: "*Waar zou hij anders zijn dan hier? Het thema is alleen ik.*"

Nyonya Telinga: "*Heb je het huts van Jean Marais?*"

This exchange shows the fluent use of both Indonesian and Dutch, driven by habitual bilingual communication.

[4] External Code Switching (Dutch–Indonesian)

Dr. Martinet: “*Sinyo! Sinyo. Ik wil praten.*” (Sir! I want to talk.)

Minke: “*Saya sudah telat dokter.*” (I’m already late, doctor.)

Dr. Martinet: “*Ini penting. Kau sudah tidur dengan Annelies?*” (This is important. Did you sleep with Annelies?)

Here, the code switch reflects the speaker's adjustment to the situation and the need for clearer communication in a sensitive context.

b. Functions of Code Switching

Code switching in the film fulfills several communicative and symbolic purposes:

1. Reflecting Sociolinguistic Contexts
Code switching illustrates the multilingual environment and social diversity of the period.
2. Constructing Cultural Identity
Switching between languages highlights characters’ ethnic backgrounds and lived experiences.
3. Signaling Social Class
Language choices often correlate with characters’ socioeconomic backgrounds.
4. Contextual Appropriateness
Switching languages helps speakers adapt to different settings, audiences, and purposes.
5. Asserting Power and Authority
Language alternation may serve as a tool to reinforce social dominance and control.

This thorough analysis of code-switching and code-mixing in the film "Bumi Manusia" by Pramoedya Ananta Toer and Hanung Bramantyo makes clear how important language is in determining social dynamics, cultural identity, and hierarchies of power. The movie shows a multilingual society with characters fluently speaking Javanese, Dutch, and Indonesian, illustrating the linguistic variety of colonial Indonesia. By employing a methodical approach to analysis, the research reveals different types of code mixing and code switching, providing insight into their frequency and purposes in the story.

According to the findings, code-switching—which comes in various forms, including internal, external, and hybrid code switching—is more common in the film than code-mixing. These linguistic changes have a variety of motivations, from expressing power dynamics to fostering unity. The film offers a rich tapestry of language exchanges, illustrating how people modify their language use in response to relationships, social contexts, and power dynamics

CONCLUSION

Although code-mixing and code-switching in this film were successfully identified and categorized by this study, further investigation into the larger sociolinguistic context of colonial Indonesia can be conducted. A more thorough understanding would be gained from an examination of the historical, social and political factors that influence language choice. A potential future research direction to expand the scope of this study could involve examining how audiences understand and interpret language dynamics in films. Gaining insight into how audiences interact with and make sense of linguistic components can go a long way in determining how multilingualism affects audience reception. Researchers could examine the language dynamics in "Bumi Manusia" in comparison to other films of comparable historical or cultural backgrounds to offer a more comprehensive viewpoint. This comparative analysis can draw attention to distinctive linguistic patterns or characteristics that are specific to a particular

story or era. To provide a more complete picture, researchers can compare the language dynamics in the movie "Bumi Manusia" with other movies set in similar historical or cultural backgrounds. This comparative study can highlight unique linguistic traits or patterns that are unique to a particular narrative or historical period. In conclusion, the research effectively reveals the complex levels of code switching and mixing in "Bumi Manusia," offering important new perspectives on how language shapes social identities, hierarchies of power, and cultural representations. Building upon these results, future studies can shed more light on the intricate interactions between language and cinematic narratives, as well as the wider societal implications of these interactions.

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