

Code Mixing and Code Switching in “Bumi Manusia” Movie : Sociolinguistic Study

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Abstrak

Film "Bumi Manusia" merupakan film berlatar belakang masa penjajahan yang menyajikan keragaman bahasa yang mencerminkan kondisi sosial dan budaya masyarakat Indonesia. Oleh karena itu, penelitian ini bertujuan untuk mengidentifikasi jenis-jenis campur kode dan alih kode yang terdapat dalam film tersebut. Penelitian ini menggunakan penelitian kualitatif. Peneliti juga berperan langsung dalam pengumpulan data dengan menentukan sumber data, menyimak dan mencatat data. Berdasarkan pembahasan mengenai campur kode dan alih kode dalam film "Bumi Manusia", dapat ditarik kesimpulan sebagai berikut. Pertama, campur kode yang digunakan dalam film "Bumi Manusia" terjadi pada penggunaan bahasa Indonesia dan bahasa Jawa atau bahasa Indonesia dan bahasa Belanda. Hal ini mencerminkan kehidupan sehari-hari di tengah-tengah percampuran budaya. Kedua, penggunaan alih kode dalam film "Bumi Manusia" terjadi dengan menggunakan tiga bahasa, yaitu bahasa Indonesia, bahasa Belanda, dan bahasa Jawa. Hal ini dikarenakan latar belakang skenario yang menggambarkan masa penjajahan pada daerah Wonokromo, sebuah daerah yang dekat dengan Surabaya, Jawa Timur. Selain itu, hal ini mencerminkan konflik budaya, perbedaan status, dan perbedaan kekuasaan yang didapat dari dialog antar tokoh.

Kata Kunci : sociolinguistik, campur kode, alih kode, film

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

1. 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 (Mbeti, 2013).

In the movie "Bumi Manusia" by Pramoedya Ananta Toor 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.

2. Methodologi

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.

3. Result and Discussion

The results of this study present data showing the existence of code mixing and code switching. There are three kinds of code mixing obtained from the movie "Bumi Manusia", namely Inner Code Mixing (Indonesia-Java), Outer Code Mixing (Indonesia- Netherlands), and Hybrid Code Mixing. In addition, there are also four types of code switching in the movie, namely Internal Code Switch (Indonesia-Java), External Code Switch (Indonesia-English), External Code Switch (Indonesia-Netherlands), and External Code Switch (Netherlands-Indonesia). The results and discussion are described as follows.

3.1 Code Mixing

Based on the research conducted, three languages are used for dialogue between the characters: Indonesian, Dutch, and Javanese. When using multiple languages, code mixing

events can occur in the form of word insertions, phrases, calusas, busters, and word repetitions.

a. A form of Code Mixing

[1] Meneer: “*Heh stop! Mau apa kowe ?*” (heh stop! what do you want?)

In the above data, code mixing was observed in mixed languages including Indonesian and Javanese (Inner Code Mixing). Meneer at the cafe asked Minke and Suurhof if they wanted to enter the cafe area, which was exclusively for Dutch people. The reason for the mixed code is that this vocabulary is often used by speakers to say "you" to natives.

[2] Minke : “*Cerewet. Wat gabeurde er zo vroeg in de ochtend op mijn kamer ?*” (Chatty, what's the chatter in my room early in the morning ?)

The data above contains a mix of mixed language codes, including Indonesian and Dutch (Outer Code Mixing). Minke invited Robert Suahoff to the restaurant, but Robert Suahoff declined Minke's invitation. The reason for mixing codes is that speakers adjust the language to suit each conversational situation.

[3] Herman Mellema: “*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 you are wearing European clothes that you are wearing, together with Europeans. Are you speaking Dutch and being European? No, no, you're still a monkey streed!)

In this case, it is a type of mixed code mixing (Hybrid Code Mixing). This is evidenced by the inclusion of Indonesian, Javanese and Dutch in his speech. When Mr.Hermann Melema forbade Minke to enter his house. The reason for the mix of codes lies in the habits of speakers in using Dutch in their daily lives.

b. The Functions of Code Mixing

Below are some of the functions of the code mixing feature shown in the film “Bumi Man” by Pramoedya Ananta Toer and Hanung Bramantyo.

1) Distinctive Social and Class Identity

Language is used as an indicator of social and class identity. Mixing codes emphasizes differences in social class and an individual's position within the social structure, creating layers of distinction between characters.

2) Reproduction of Power and Social Hierarchy

Code mixing can reproduce and reflect the power structures and social hierarchies of colonial societies. Language choices, especially in interactions between local figures and colonizers, can signal differences in status and power.

3) Representation of Multilingualism in Society

Colonial Indonesia was a multilingual society, and code-mixing reflects this reality. The language used in this movie conveys a real picture of the diversity of languages in society.

4) Symbol of Resistance and Nationalism

Code-mixing can be used as a symbol of resistance to colonization and the spirit of nationalism. Changing language or using local language can be a way for characters to express their national identity.

5) Illustration of Intercultural Relationship Dynamics

The use of code mixing reflects the dynamics of the relationship between European and local cultures. Dutch can be used as a form of cultural exchange, and the mix of codes reflects the complexity of these cultural encounters.

6) Demonstration of the Importance of Context and Situation

Code-mixing reflects the importance of context and situation in language use. Characters can change language depending on the social context, situation, and relationship.

7) Realistic Representation of Language Change

Code-mixing helps to show language change over time. In response to social and political changes, language change can be reflected in society.

3.2 Code Switching

Almost all data in this movie uses code switching. Code-switching occurs because of the colonial background and being in the Wonokromo area. Below are examples of code switching in the movie "Bumi Manusia".

a. A form of Code Switching

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

Minke : "....."

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

The data above contains Internal Code Switching, namely Indonesian and Javanese. In the speech, Robert asks about Minke liking his sister in Javanese. Then he makes fun of Minke in Indonesian. The reason for the code switching is because the speaker views the social status of the interlocutor as lower.

[2] Nyonya Telinga : "*Hey, ngapain!*"

Suurhof : "Minke!"

Nyonya Telinga : "What do you here?"

The data above contains External Code Switch, namely Indonesian and English. In the speech, Nyonya Telinga asked Suurhof what he was doing using Indonesian. Because it was not answered she asked again what Suurhof was doing but using English. This code switching occurs because the speaker is a boarding mother who often communicate with HBS students therefore therefore the speaker masters more than one language.

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

Suurhof : "*Waar zou hij anders zijn dan hier? Het thema is alleen ik.*"
(Where else would he go but here? His only friend is me.)

Nyonya Telinga : "*Heb je het huts van Jean Marais?*"
(Did you search Jean's house ? Marais?)

The data above contains External Code Switching, namely Indonesian and Dutch. In the speech, Nyonya Telinga asks Suurhof who is looking for Minke using Indonesian. Then Suurhof answered using Dutch, and Nyonya Telinga asked again using Dutch. This code switching occurs because the speaker is a boarding mother who often communicates with HBS students so that the speaker masters more than one language.

[4] Dr. Martinet : "*Sinyo! Sinyo. Ik wil praten.*"

(Sir! 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?)

The data above contains external code switching, namely Dutch and Indonesian. In this speech, Dr. Martinet stops Minke to chat briefly using Dutch. Then answered by Minke using Indonesian, which then Dr. Martinet asked again using Indonesian. Speakers makes code switching to adjust which language is suitable for the situation that occurred in the conversation at that time.

b. The Functions of Code Switching

Below are some of the functions of the code switching feature shown in the film "Bumi Man" by Pramoedya Ananta Toer and Hanung Bramantyo.

1) Sociolinguistic Conditions of a Specific Community

The use of code switching in this movie can reflect the sociolinguistic situation of Indonesian society at that time. The interaction between languages or dialects in this movie can reflect the complexity and diversity of languages that exist in society.

2) Formation of Cultural Identity

Code-switching can be used to form and express the cultural identity of characters in a film. Certain languages and dialects serve as symbols of ethnic identity and social groups, and switching between languages can represent the characters' life experiences in a multicultural society.

3) Reflection of Social Class

In socially stratified societies, code switching may reflect differences in social class. Characters from different social classes may use different languages and dialects, depending on the situation and audience they encounter.

4) Social Context in Dialogue

Code-switching can occur in certain social situations, such as conversations at home, at work, or in certain social settings. This reflects how people adapt language norms and social conventions depending on the situation.

5) Power or Authority

Some characters may use certain languages or dialects to express their power or authority in social relationships. This can be seen in the interactions between characters, where code-switching becomes a way to express social hierarchy.

4. Conclusion and Recommendation

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.

For suggestion, 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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