

# Code Switching and Code Mixing in the “Induk Gajah” Movie: Sociolinguistic Study

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## ABSTRACT

This research is entitled "Code Switching and Code Mixing in the Induk Gajah Movie - Sociolinguistic Study." This research aims to describe the forms of code switching and code mixing, the factors causing code switching and code mixing as well as the function of code switching and code mixing contained in the film Parent Gajah. The theory used in this research is the sociolinguistic theory put forward by Soewito, using qualitative descriptive methods and using listening and note-taking techniques. The research results show that there are two forms of code switching, namely internal code switching and external code switching. The forms of code mixing are divided into code mixing in the form of words, code mixing in the form of baster, code mixing in the form of phrases, code mixing in the form of clauses and code mixing in the form of reduplication/repetition. The function of code switching and code mixing is to emphasize or convince something, to familiarize/relax the conversation, to evoke a sense of humor.

**Keywords:** Code switching, code mixing, language

## 1. INTRODUCTION

Language is fundamental for all human activities, especially for communication.

Language is always influenced by the society or speakers who use it. Language functions as a tool to communicate ideas. When speaking, speakers can use language to communicate their ideas to their interlocutors and convey what they want (Chaer and Agustina, 2014: 15). This also causes the creation of language phenomena, one of which is bilingualism. Bilingualism, also called bilingualism, is about a speaker's ability to use two languages. Just like using regional and national languages equally well, that is the good use of bilingualism in communicating. In interacting in everyday life, speakers and interlocutors use the Toba Batak regional language when communicating. Then there was a migrant from the city who didn't understand the Toba Batak language and wanted to ask something. Because the newcomer could not speak Toba Batak, therefore he communicated with the local residents using Indonesian. Local residents who understood that the newcomers could not speak Toba Batak immediately answered the newcomers' questions in Indonesian. After answering the newcomer's questions, the local people returned to communicating in Indonesian, but because they were used to using Toba Batak language, in between conversations they also mixed Indonesian and Toba Batak languages. This transition and mixing of languages is known in sociolinguistics as code switching and code mixing. Code switching is the use of language

transfer with the aim of adjusting the situation due to the presence of another interlocutor in a conversation. Appel's opinion (in Chaer and Agustina, 2018: 107) states that code switching is a sign of changes in language use as a result of shifting circumstances. On the other hand, code mixing is the process of inserting elements of another language into a widely used language. Both code switching and code mixing involve the use of two or more languages, or dialects of the same language, within a speech community. Sociolinguistics is defined as a field of study that examines the characteristics of various language variants as well as interactions between linguists and these characteristics in a language community. The fields of sociology and linguistics are combined in sociolinguistic studies. Sociology is a science that studies how humans interact with each other and their environment, while linguistics is a science that studies how humans use language to communicate. In this way, it can be concluded that sociolinguistics is a field of study that explores the relationship between human structure and language structure in the context of people's language use (Chaer and Agustina, 2018: 3).

Apart from everyday life, code switching and code mixing can also occur in dialogue spoken by characters in a film, such as in the film "Main Gajah". The Main Gajah film is an Indonesian web series produced by MD Entertainment with a comedy and romance genre. The Elephant Mother film will be released in March 2023, directed and written by Muhadkly Acho. Many of the dialogues between characters use a variety of languages, namely Toba Batak, English, Javanese and Indonesian. This allows code switching and code mixing to occur which is caused by several factors and functions so it is interesting to study in more depth. Several previous studies are relevant and also examine the use of code switching and code mixing, namely first, research entitled "Code

Switching and Code Mixing in the Film Yowis Ben 3" which was researched by Imron Yogatama (2020). Based on research findings, it is known that the film Yowis Ben 3 contains dialogue between characters in English, Javanese and Indonesian which also contains variations in language, style and regional specificities. Second, research entitled "Analysis of Code Switching and Code Mixing in the Film Ngeri-Ngeri Sedap by Bene Dion" which was researched by Grasella Rasmaria br. Damanik (2023). Research that explains the forms of code switching and code mixing in the film Ngeri-Ngeri Sedap shows that four languages are used, namely Batak Toba language, Javanese, Sundanese and Indonesian.

According to Suwito's opinion (in Chaer and Agustina 2018: 114), the theory applied in research distinguishes between internal code switching and external code switching, two different types of code switching. Internal code switching refers to language switching that is used or occurs within one language, such as language switching from Toba Batak to Indonesian or vice versa. Between a person's mother tongue (one of the languages or various forms in the spoken community's verbal repertoire) and a foreign language, external code switching occurs. According to Suwito, several factors cause code switching, namely the speaker/speaker factor, the interlocutor factor, the presence of a third speaker, the main factor/topic of conversation, the factor that arouses or fosters a sense of humor, and the mere prestige factor. According to Suwito, the forms of code mixing are divided into six categories, namely code mixing in the form of words, code mixing in the form of phrases, code mixing in the form of clauses, code mixing in the form of expressions or idioms, and code mixing in the form of baster (original or single form), and the mixed code form of repetition of words. Suwito also discusses a number of factors that encourage code mixing, including

speaker factors, language factors, desire or explanation factors, and role factors.

Based on the explanation above, this research focuses on examining the form of use of code switching and code mixing in the "Induk Gajah" movie and the function of code switching and code mixing in the "Induk Gajah" movie using sociolinguistic studies.

## 2. RESEARCH METHODS

The method used in this research is a descriptive qualitative method because the research data is described by looking at the actual facts expressed in spoken language, then processed and then analyzed with the aim of being described in the form of words and language. The source of the research data obtained came from the Induk Gajah movie by Muhadkly Acho. The data in this research was obtained from dialogue between characters in the Induk Gajah movie by Muhadkly Acho which contains code switching and code mixing in the dialogue and speech of the characters in the film. The data collection methods used are observation and documentation. Observations were carried out by listening to the speech or dialogue of each character in the Induk Gajah movie which contained code switching and code mixing, then the documentation method was carried out as an advanced technique, namely listening techniques and note taking techniques. The research instruments used were electronic items in the form of laptops or cellphones and stationery. The stages of data analysis carried out are (1) Eliminating dialogues that do not contain code switching and code mixing, (2) identifying dialogues that contain code switching and code mixing, (3) analyzing dialogues that contain code switching and code mixing, (4) interesting conclusion.

## 3. RESULTS AND DISCUSSION

### Forms of Code Switching and Code Mixing in the "Induk Gajah" Movie

### Form of Code Switching

Code switching is divided into two parts, namely internal code switching and external code switching. The following is a story that contains code switching in the "Induk Gajah" movie.

### Internal Code Switching

#### (1) Episode 1 (duration 17'.44")

Ira's mother's friend : "Eda, how is that Ira? Are there any candidates yet?"

Mamak Ira : "Yes, if there are a lot of candidates, that's fine eda. "That's all one church, Ira's candidates are all the same."

Mamak Ira's friend : "Okay, don't take too long, after 30 there will rarely be a man who will want to. What's the fate of your boru?"

Mamak Ira : "Amangtahe boruku."

In the speech above there is internal code switching. We can see this in Mamak Ira's speech when talking with her friend. The speech that occurs during this relaxed situation uses a mixture of Toba Batak language in it. It starts with a dialogue from Mamak Ira's friend who asks how his unmarried boru is doing. The meaning of boru in Toba Batak society is 'a daughter'. Then Mamak Ira answered, amangtahe boru ku, which means 'oh my, my boru or my daughter'. The word amangtahe boru ku was said by Ira's mother to express her worry about her daughter who was not yet married. This code switching was caused by the topic of their conversation which was discussing Ira, who is not yet married.

#### (2) Episode 4 (duration 03.47)

Mamak Marsel : "Eh... where did Ira go?"

Mamak Ira : "That's him, that's the one I want to discuss. Looks like they're still playing it safe."

Mamak Marsel : "What do you mean by playing safe?"

Mamak Ira : "They've been together for more than a month, but they haven't even held hands yet. Marsel is a bit less mobile."

Mamak Marsel : "Indeed, that's my son, when it comes to girls, he's like chicken with vegetables. It's different from his father. I just met, he already asked me."

Mamak Ira : "Then do you give it?"

Mamak Marsel : "Give me the pig's snout"

Mamak Ira : "Amangtahe."

Mamak Marsel : "Haccit nai."

Mamak Ira : "Rittik do imana."

Mamak Marsel : "Adong satongkin, saotik do."

The speech above occurred in an informal situation. In this dialogue there is internal code switching, namely from Indonesian to Toba Batak language. The story of Mamak Marsel who was talking to Mamak Ira, who initially used Indonesian, but in the middle of the conversation they switched to Batak Toba. Mamak Ira's dialogue tries to answer Mamak Marsel's statement in Batak Toba language with the word *amangtahe*, which in Indonesian itself can be interpreted as 'oh my goodness'. After that, Mamak Marsel's speech code-switching occurred in Toba Batak language, which said *haccit nai*, meaning 'very sick'. Then, Mamak Ira continued, who answered in Toba Batak language, namely *rittik do imana*, meaning 'he's crazy'. Then the conversation was closed by a statement from Mamak Marsel who still uses the Toba Batak language, namely *adong satongkin, saotik do*, which means 'there's a moment, a little bit'. The internal code switching that occurred in the speech above was based on the fact that they were from the same tribe, then in the conversation they used Toba Batak language with the intention of making the conversation more intimate and more comfortable when talking and joking.

### External Code Switching

#### (1) Episode 3 (duration 09.19)

Romi : "Drink first, ta."

Anita : "Eh Rom, what is this?"

Romi : "Hot chocolate, yes it can make your mood a little better."

Anita : "Oh, I really don't look like I'm in a good mood?"

Romi : "What is it like? Looks like he's got a lot on his mind. What are you thinking about?"

Anita : "Oh no, no, it's just a lack of sleep. "Since yesterday, taking care of meeting the deadline has become overtime."

Romi : "Is there anything I can help you with?"

Anita : "Oh, it's okay, it's all done. I'll drink."

Romi : "Please"

Anita : "Sure"

In the speech above there is external code switching, namely language switching from Indonesian to English. In this dialogue, they initially spoke in Indonesian and then switched to English. The word *mood* means 'mood'. The word *mood* itself was uttered by Romi's character to Anita, because Romi saw that Anita's face was not as good as usual. The word *deadline* means 'the deadline within which something must be done'. The word *deadline* is used by the character Anita who states that her work is close to the collection deadline or collection limit that has been determined. Apart from the words *mood* and *deadline*, the next word used is *please*. The word *please* means 'please'. The word *please* is used by the character Romi to invite Anita to drink the hot chocolate he made. Then it closes with Anita's dialogue saying *sure* means yes. The word *sure* that Anita said meant to confirm Romi's offer. The code switching in the speech above was caused by the speaker, namely Romi, using English and then continued by Anita using English too.

#### (2) Episode 3 (duration 10.16)

Anita : "It's really delicious, what kind of mixture does this have? How come it's so delicious?"

Romi : "I gave a little cinnamon, because it's said that the smell of cinnamon can be a stress release. He said it was calming. Like?"

Anita : "I really like it."

Romi : "Oh yeah?"

Anita : "Thank you"

Romi : "Anytime."

In the speech above there is external code switching, namely the transition from Indonesian to English when Romi and Anita interact. We can see from the word *thankyou* said by Anita which means 'thank you'. Then Romi answered, who also used English, namely *anytime*, which means 'you're welcome'. The code switching above occurred because the speaker Anita used English when interacting and was then answered in English by Romi.

### Forms of Code Mixing

#### Code Mixing in the Form of Word

##### (1) Episode 1 (duration 03.16)

Mamak Ira : "Well, don't press, ra... just repeat again, nang. "It wasn't recorded, there was even swelling on the cellphone."

Ira : (leaving her mother)

From the story above, Ira's mother uses a mixture of Toba Batak languages to communicate with her child. The word *nang* in Toba Batak is a term for a woman. The word *nang* is usually used to soften a call in a speech. In the conversation above, the words *nang* used by Ira's mother are a way of showing her affection for her daughter. This code mixing was caused by the speaker factor, namely Mamak Ira, who is a Toba Batak speaker.

##### (2) Episode 1 (duration 10.44)

Mamak Ira : "Eda, come here first" (while calling)

Rita's mother : "Just a moment, Mamak, I want to go there" (she said to her child while meeting Mamak Ira)

In the dialogue above, it shows that a code-mixing incident occurred, which was said by Mamak Ira to call his friend, namely Mrs.

Rita. The Toba Batak language insertion used is the word *eda*. The word *eda* itself is usually used for a married woman in Toba Batak society.

#### Code Mixing in the Form of Baster

##### (1) Episode 2 (duration 12.50)

Marsel : "Why are you smiling?"

Ira : "No, just now there was a match on my dating app."

Marsel : "Oh, I hope it suits you, Ra."

The code mixing in the dialogue above is code mixing in the form of a baster. The use of the word *match* means 'suitable'. If interpreted in the use of the dialogue above, the word *match* confirms that someone feels compatible with the character Ira in the dating application he created. This code mixing is caused by language factors that are more frequently used among young people.

##### (2) Episode 2 (duration 17.19)

Ira : "Oh yes, coincidentally yesterday I just covered a cafe and it was a cool place. Do you want to try it or not?"

Andika: "Oh, that's fine, *shareloc* is the place."

Ira : "Okay, I'll let you know later."

The code mixing contained in the statement above is baster code mixing. The word used, namely *shareloc*, is an abbreviation of the word *share location*, which means 'sharing the location' where we are with other people so that other people can know where we are now.

#### Code Mixing in the Form of Phrases

##### (1) Episode 1 (duration 11.45)

Emil : "Do you like watching football?"

Ira : "It's rare, at least it's the World Cup."

Emil : "At least we have one thing in common, that's a plus point for me."

The speech above contains code mixing in the form of phrases. The word *point plus* means 'added value'. The word *point plus* was expressed by Emil with the aim of clarifying the meaning of the sentence he said to Ira.

The code mixing above is caused by the desire to explain something to the person you are talking to.

**(2) Episode 2 (duration 06.31)**

Marsel : "Well, by the way, what time do you want me to pick you up?"

Ira : "7 o'clock if possible"

Marsel : "Okay, tomorrow at 7 o'clock."

Ira : "Yes, sorry again."

In the speech above there is code mixing in the form of phrases. The code mixture used in this speech uses slang originating from English, namely the word *by the way* which is usually spoken by young people when chatting with their friends who are usually the same age. The word *by the way* means 'by the way'. This word is a pleasant word that is usually used at the beginning of a sentence to open a conversation.

**Code Mixing in the Form of Reduplication/Repetition**

**(1) Episode 3 (duration 01.58)**

Ira's boss : "But I've never seen you post photos with a guy like that on Instagram?"

Ira : "Oh, that's what it is, so that if you break up later you won't be tired of deleting each photo, bro."

The code mixing that occurs in the dialogue above is repetition code mixing. The word *posting* is a code mix of reduplication or repetition spoken by Ira's boss to Ira. The word *post* itself means 'uploading files or documents to social media'. This *post* was then made into a reduplication with the aim of emphasizing that the character Ira himself has never uploaded anything to his social media.

**(2) Episode 4 (duration 28.00)**

Ira : "What I'm confused about is, it's been a week since he hasn't called me on the phone. Am I the one who called first?"

Sasa : "ugh... don't. The intention was to say thank you to him. For example, if you were the first to call, what would you say?"

Igun : "Well, just say 'hello man, don't say thank you', how come there's no news? What kind of pain is it?"

Sasa : "You're stupid. Let's just relax for now. Let's just stalking social media first. What was his name?"

Ira : "Here, Armatyo Marpaung."

In the speech above there is code mixing in the form of reduplication or repetition. We can see this from the words *stalking stalking* that Sasa said to Marsel. The word *stalking* means 'to stalk or spy'. The word *stalking* has a concept on social media or can be interpreted as spying on social media. The word *stalking* uttered by Sasa aims to get Ira to spy on or find out about Arman from his social media.

**Code Mixing in the Form of Clauses**

**(1) Episode 8 (duration 10.37)**

Sasa : "Never mind, just ignore Arman, it's not worth it, just focus on your and Marsel's relationship."

Igun : "Well, he's smart, Marsel is the best. All you can eat free food."

Sasa : "I'm just eating."

In the speech above there is code mixing in the form of a phrase, namely the word *is the best* spoken by Igun. The word *is the best* itself is a combination of several words which mean 'is the best'. The words Igun uttered were the best to clarify and support Sasa's opinion in preferring Marsel. Likewise, the words *all you can eat* are also a combination of several words which mean everything that can be eaten. Igun's words *all you can eat* are one of the reasons why Igun agrees more with Ira choosing Marsel.

**The Function of Code Switching and Code Mixing in the "Induk Gajah" Movie To confirm something or to convince.**

The desire to explain something is one of the functions of code switching and code mixing. The following is a fragment of the speech of the characters in the film "Main Gajah" which

contains code mixing to emphasize or explain something.

**(1) Episode 1 (duration 08.03)**

Ira's mother : "Ira, come on, hurry up, it's already afternoon."

Ira : "Yes, it's ready, come on"

Mamak Ira : "Aren't you wearing lipstick?"

Ira : "Use"

Mamak Ira : "Where's the red?"

Ira : "I use nude color, Mom"

Mamak Ira : "Nude? What's that?"

Ira : "Skin color, so you don't see it using lipstick"

Mamak Ira : "So you bought expensive lipstick so that they would think you didn't wear lipstick?"

Ira : "Yes"

In the data above there are utterances that contain code mixing which functions to explain or emphasize something. In this speech, Ira's mother did not understand the meaning of the word nude, then Ira explained what nude meant. Ira explained that nude is a neutral color and almost resembles skin color.

**Familiarize/Relax the Conversation.**

The following is a fragment of dialogue from the characters in the film "Main Gajah" whose speech contains code switching and functions to familiarize the conversation.

**(1) Episode 4 (duration 02.21)**

Mamak Ira : "Horas eda."

Mamak Marsel : "My future in-laws have arrived, come in eda."

Mamak Ira : "Yes, yes."

In the speech above we can see the character Mamak Ira who uses the Batak Toba language, namely horas eda, when talking to Mamak Marsel with the aim of opening a conversation. Apart from that, it aims to familiarize them in dialogue and make conversations more relaxed. Then Mamak Marsel also answered with pleasantries and closed his sentence with the word eda which aims to make the conversation more intimate and relaxed.

**Arouse a Sense of Humor**

The following is a fragment of a character's speech in the film "Main Gajah" containing code switching which functions to evoke a sense of humor.

**(1) Episode 4 (duration 03.37)**

Mamak Ira : "Then do you give it?"

Mamak Marsel : "Give it. pig snout"

Mamak Ira : "Amangtahe."

Mamak Marsel : "Haccit nai."

Mamak Ira : "Rittik do imana."

Mamak Marsel : "Adong satongkin, saotik do."

Conversations that occur in informal situations. When Mamak Ira asked Mamak Marsel a question, he still answered in Indonesian, but because Mamak Ira was surprised by Mamak Marsel's answer which made a joke, Mamak Ira continued the conversation using Toba Batak language, namely amangtahe. Then Mamak Marsel answered again, namely haccit nai, laughing with the answer he had said earlier, then the dialogue was closed by Mamak Marsel in Batak Toba language. From the speech above we can conclude that the language transition that occurs between the speaker and the interlocutor functions to evoke a sense of humor so that it makes them laugh when chatting.

**4. CONCLUSION**

The forms of code switching found in the "Induk Gajah" movie are internal code switching and external code switching. There are several forms of code mixing, namely code mixing in the form of words, code mixing in the form of baster, code mixing in the form of phrases, code mixing in the form of reduplication, and code mixing in the form of clauses. The function of code switching and code mixing in the "Induk Gajah" movie is to emphasize something or to convince, familiarize/relax the conversation and to evoke a sense of humor.

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