

CODE SWITCHING IN “HALUSTIK” MOVIE BY NIA DINATA, LUCKY KUSWANDI, AND ANDRI CHUNG

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ABSTRACT

Nowadays, code-switching has been used by youth as a daily language, and it is reflected in “Halustik” movie. The current study aims to find the category of code-switching and explore the communication intentions to switch from one code to another in the film, which depicts urban life among young people. The movie “Halustik” presents the issues in youth problem. The casts speak and communicate in four languages (Indonesian, English, Javanese, and Sundanese) in the movie. To carry out the research, a qualitative research framework was applied using a qualitative analysis design. Data were collected by identifying the code-switching from the dialogues spoken by the main casts/characters in the movie. The data selection was based on code-switching categorization. Afterward, they were classified based on communicative intentions. The findings show that the most used was intra-sentential code-switching (60%), followed by tag code-switching (36%) and inter-sentential code-switching (4%). Furthermore, the communication purposes that spoken by the characters in the movie, they switched the languages to talk about a particular topic, quote someone’s words, feel empathy for something (expressing solidarity), provide interjection, give repetition used for clarification, clarify the content of speech to the interlocutor, and represent a group identity. To be more specific, quoting of intra-sentential code switching and repetition of intra-sentential code switching were the most frequent applied as speakers’ communication intentions.

Keywords: Code Switching; “Halustik” Film; Types; Reasons

INTRODUCTION

Language is viewed as a tool of thought, a system of expressions that facilitates the transfer of thoughts, feelings, and ideas from one person to another. Hence it is closely related to how people communicate with each other. For example, people speak the language as a means to ask questions, make comments, give direction, and

perform hundreds of both verbal and nonverbal actions in daily life. Thus, in the use of language, we are also bound to people or society and their culture where the language is spoken. The practices of communication are manifestation of social system and culture. According to Trudgill in (Yuliana et al., 2015) sociolinguistics is a part of linguistics related to language as a social and cultural phenomenon that investigates

the field of language and society and has close relationships with social sciences, especially social psychology, anthropology, geography and sociology. Meanwhile, Jendra in (Rohmani et al., 2013) defines language contact as a sociolinguistic circumstance in which two or more languages, different language elements, or variations with language, are used simultaneously or mixed from one language to another. The concept is used to express a situation where people decide to switch language from using one language to another for certain reasons or not for obvious reasons. Forms of language contact are described to produce spontaneous actions from the speaker. In addition, studies in the field of sociolinguistics can also cover the intercultural domain of different languages (Yulianti et al., 2019). In communicating, a speaker expresses an utterance with the intention of communicating something to the interlocutor, and hopes that the interlocutor can understand what is being communicated using language as a means of communication (Asyifa et al., 2018).

The variety of languages used in society can vary and are adapted to situations social and culture, circles and communities, and generations and the environment. It appears at this point that there is more and more evidence that code-switching is a universal language in the behavior of multilingual speakers, or - to employ a short definition of code-switching - the use of several different languages or language types in a conversational context is based on the internal conversational mechanisms that can be observable in different social contexts around the world (Salzmann & Auer, 2000). It does not escape the mixing and switching of languages used, whether regional, national, or international languages or even the

language used is a transitional language or a mixture of two languages or multi-languages. Code switching (afterforth CS) occurs when a speaker alternates between two or more languages, or language varieties, in the context of single conversation. Multilingual speakers of more than one language seemingly use components of multiple languages as conversing with each other. Therefore, code switching can be referred to the use of more than one codes or language variety in a manner in the line with the syntactical and phonological elements of each code for one conversation context.

Code switching is applied by language speakers in various language activities, such as conversation among work partners in the offices, school members in the classroom, family conversation at home, or with neighbourhood and many other communicative practices. Those conversation and dialogue practices can be depicted in a movie. For example, in the film "*Halustik*" which was directed by three Indonesian directors namely Nia Dinata, Lucky Kuswandi, and Andri Chung, it portrays how multilingual speakers speak more than one languages/code to express different communicative intentions in one conversation. The casts of the film, most of whom are young and live in a big city, mixed between Indonesian language, English and local languages, Javanese and Sundanese in this case.

People switch codes for several reasons. Holmes (2013) notes that changing domain situations and changing a participant or addressee may cause people to switch one code to another. Holmes (2013) also adds that switches of codes are motivated by identity and relationships among participants, such as solidarity or social distance dimension. Hymes in

(Ramadhan, 2015) explained that code switching is changing two or more languages or several varieties in one language or several styles in one register. The phenomenon of code switching can be found when two or more language taking part simultaneously in one single conversation. On the other hand, Firima (2018 p. 102) argued that code-switching occurs because of the underlying factors in its use. One example is that there are people in the place of interaction who have the same cultural background and language, or other words of the same language that the speaker can understand. Meanwhile, Hudson in (Wahyudi et al., 2018) stated that code switching is a part of the bilingual used with one or more languages spoken in two languages or multi-languages where the speaker speaks by choosing a code that is adapted to the social situation of the speakers. The speakers alternate their codes or language or language variety to suit the speaking partner, the communication intention, and other peripheral situation. Moreover, Hoffman in (Yusuf et al., 2018) argues that code switching is a language change made by the speaker or writer from one language to another in the midst of a conversation or sometimes in the middle of expressing a sentence. It appears when a word or phrase in one code substitutes for a word or phrase in another code. As well as Bruin's addition, code switching often occurs among everyday languages, sometimes it is aimed at certain situations at the interlocutor. For example, when different languages are used with different interlocutors, monitoring of a context is needed to select the appropriate target language and transfer the language at the right time and this can happen freely (De Bruin et al., 2018). In other words, it can be concluded that code switching is the use of language that is spoken at the

beginning, middle or even at the end of a sentence in the form of words, phrases, clauses or sentences with certain objectives/intentions, situations, conditions, and factors.

Poplack in (Wahyudi et al., 2018) grouped code switching into three categories: inter-sentential code switching, tag code switching, and intra-sentential code switching. The first category refers to switching between clauses or sentences where the language spoken is a different language from one another, for example “*Sometimes I'll start a sentence in Spanish, y terminé en español* [and finish it in Spanish]” exemplified by Poplack the first clause uses English *Sometimes I'll start a sentence in Spanish* and the next clause uses Spanish *y terminé en español*. Hence code switching here is a diversion that appears in different clauses and presents two different languages in one utterance.

At the second category, tag code switching CS is raised by providing a tag which only combines a little code switching from two different languages, for example “*Se sininen talo* [That blue house], *you know.*” Poplack exemplified code switching with the clause *you know* at the end of the sentence in English which previously used Spanish *Se sininen talo* [That blue house]. Furthermore, intra-sentential code switching occurs when code/s spoken in two different languages in one sentence or one clause, for example, exemplified by Poplack “*Why make Carol sentarse atras pa'que* [sit in the back so] *everybody has to move pa'que se salga* [for her to get out]?”. The transfer code here is in one sentence, between two different languages, English and Spanish. *Why make Carol*, in English, then proceed with Spanish, *sentarse atras pa'que* [sit in the back so], still in one sentence, followed by English

expression *everybody has to move*, and the last one is still in one sentence with the end of the sentence using Spanish **pa'que se salga** [for her to get out]. Therefore, code switching, presented at the beginning, middle, or end of a sentence, is still in one sentence, referred to as intra-sentential code switching.

Language speakers apply code switching in their conversation or communication with certain communicative purposes or intentions. Hoffman in (Rini, M. Natsir, 2019) explained speakers' communicative intentions as follow.

1. Talking about a certain topic

The use of code switching is to make the speakers feeling more comfortable and more able to express themselves, usually it is not a common language for everyday communication

2. Quoting Someone's Words

Speakers use code switching for quoting the words of a famous person, such as expressions, proverbs, expressions, parables, or idioms that are often spoken by famous figures.

3. Feeling Empathy for Something (Expressing Solidarity)

Expression of empathy uses code switching to tell a deeper emotion that is done either intentionally or unintentionally spoken in two different languages. Sometimes the use of code switching makes the speaker more confident when empathizing using different languages.

4. Interjection

An interjection is a word or expression that is inserted into a sentence to surprise, strong emotion, or attract attention. Interjections in the form of short exclamations such as: *Hey! Healthy! Look! Oh! Ha! and so forth.*

5. Repetition for Clarification

The repetition of a previously spoken word using code switching and repeated using the same language or a different language that is a repeated message addressed to the other person.

6. Intends to clarify the contents of the speech to the interlocutor

Code switching is used to clarify the message conveyed by ascertaining the intent of the other person using a different language.

7. Expressing a Group Identity

The use of spoken CS to show certain groups or communities by showing communication that is identical to the community.

The research on the use of CS among language speakers have been extensively conducted in language studies. With various language speaking contexts, CS has been investigated on the usage among Indonesian celebrities (Yuliana et al., 2015), junior high schoolers (Susmita, 2015), senior high schoolers (Arlan, Zalili Sailan, 2019), university students in *pesantren* (Kurniasih & Zuhriyah, 2017), Islamic boarding school (Yudita, 2019), college (Murniati, 2015), EFL teachers (Puspawati, 2018), EFL students (Sehiling & Setiawan, 2014) and English learning process (Fanani & Ma'u, 2018). It was also revealed the use of code switching in Indonesian talk show (Costa, 2015), play script (Herdiana & Sopian, 2019), magazine (Spallanzani, 2015), language speakers in the society such as Kampung Pare (Khikmah, 2018), in a traditional market (Bastiar et al., 2018), in multilingual country (Shay, 2015), and Chinese English speakers (Wang & Liu, 2016). The studies of code switching were also found on literary work, such as diary (Pratiwi, 2015) and

novels (Meldani, 2018; Ramadhan, 2015; Yusuf et al., 2018).

However, none of the previous studies explores the use of code switching in the movie in which the casts speaks more than one codes. Therefore, this present research focuses on the code switching on the dialogues conversed by the casts on the movie "Halustik" in which applies at least four languages (Indonesian, English, Javanese, and Sundanese). To be more specific, it investigated the category of code switching and the communicative intentions of the speakers.

METHOD

The method used in this study is a qualitative method. Gay, Mills, & Airasian (2012) states that qualitative research methods are in the form of collection, analysis, and interpretation of understanding data (non-numeric) such as narrative data and visual data to find out in depth certain phenomena. The data was obtained from the identification of the language spoken in the dialogues of the main characters in the transcribed mini-series "Halustik" episodes 1-3. The data objects of this study are in the form of words, phrases, clauses or sentences that use CS then categorized according to the types of CS. After that, they were selected from each category to find out the reasons used in CS utterances. Then the results of this study are presented in percentages to find out the trends used in the type of CS and the reasons.

RESULTS AND DISCUSSION

The results of this study found that the the most frequent use of code switching is intra-sentential code switching, which is 60% compared to the use of other types of code switching. For example, the following utterances is Kanti: "*Sekarang ini tim kami sedang melakukan **rescheduling and restructuring***." (Scene: eps 1, 5:04). Code switching used in this sentence is a diversion and alternation from Indonesian to English in the sentence. Another example is Kanti: "*Pak ngapunten nggih aku ndak **bisa nderekke ke bandara ada meeting***." (Scene: eps 1, 1:43). In this sentence, the speaker switches the code from Javanese to Indonesian in one sentence.

The next type of code switching used is inter-sentential code switching, which is 36%. One example of this type can be found on Niki's expression: "*Habis kata-katamu itu nyakitin banget. **You like a sister to me. Harusnya kamu itu gak gitu***." (Scene: eps 1, 15:08). In the sentence *you like a sister to me*, the language transfer is different from the sentence; therefore, it is classified as inter-sentential code switching. The last type is tag Code Switching. This type is not used very often, only 4% of all data. It can be seen on Indra's utterance: "*ngapain disini **what!***" (Scene: eps 1, 19:00). The utterance *what!* is an interjection expression that is more used for surprised expressions. The data on the category of code switching used in the "Halustik" film can be seen on the diagram below

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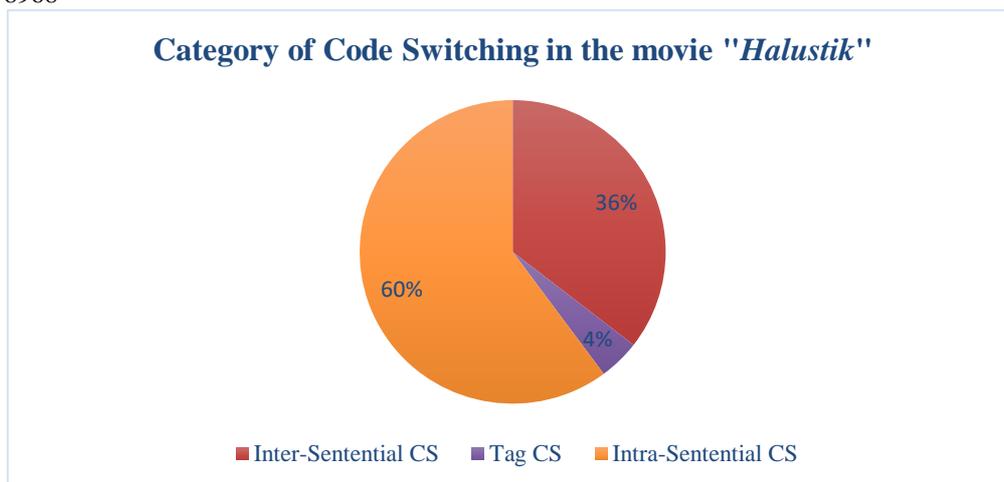
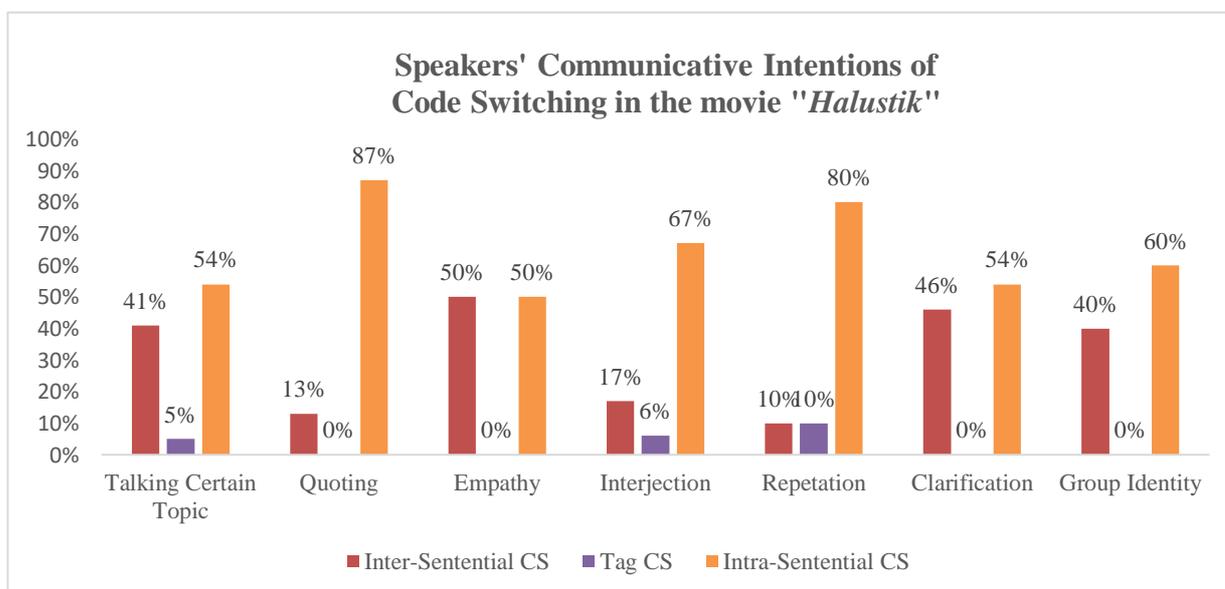


Diagram 1. Category of Code Switching in the movie "Halustik"

The results of the data above are different from the findings made by previous researchers who examined code switching, such as Rini et.al. (2019) in the film *Dior and I*, Wahyudi et al., (2018) in the film *Eastern Promises*, and Yusuf et al., (2018) in the novel *Anthology Rasa*. The results of this :

present research show the tendency that is the most frequent use of code switching was the category of inter-sentential code switching. The following below are the findings of the speakers' communicative intentions for using code switching in the dialogues of film "Halustik"



Tabel 1. Speakers' Communicative Intentions of Code Switching in the movie " Halustik

The first speakers' communicative intention of code switching was the use of certain topics in

inter-sentential code switching. One example finding was Kanti: *"I think we did a good job. Tapi kita masih ada tugas*

I lagi yang belum."(Scene:eps 1, 5:24). The sentence *I think we did a good job* is stated to express the topic that the work done is a good job, then it is expressed in English then followed by a sentence using Indonesian *Tapi kita masih ada tugas I lagi yang belum*. The communicative purpose has been achieved in English, and the code changing into Indonesian. Moreover, the findings in Sundanese can be found in security guard utters "*Permisi bu Kanti. Aya naon iye? ada masalah?*" (Scene: eps 2,8:59). The utterance *Aya naon iye* is used to ask a certain topic.

In the tag code switching, the findings are obtained. For example, Indra utters "*Ya udah fine.*"(Scene: eps 1, 19:34). On the word *fine!* Code switches into English to intensively express and explain the topic being discussed is approved or agreed upon. Another finding was that in intra-sentential code switching, one of the sentences found was on Kanti's utterance "*Pak ngapunten nggih ak ndak bisa nderekke ke bandara ada meeting.*" (Scene: eps 1, 1:43). Kanti speaks three languages, namely Javanese, Indonesian, and Sundanese at single utterance in one conversation to discuss a certain topic.

The second speakers' communicative intention for using code switching was quoting. Quoting someone's words from one can be found on Niki's inter-sentential code-switching "*Ya udah nanti gue bayar deh cicilan mobilmu. That's what a friend is for.*" (Scene: eps 3,22:50). *That's what a friend is for* is a well-known expression in English to denote a close relationship in friendship. Meanwhile, in the tag code switching, no utterances are found movie dialogues. In intra-sentential code switching, one of his findings is when Indra utters "*Coba deh imagine if Niki in your shoes.*" (Scene: eps 1,20:51). A famous expression uses code switching

with the English idiom, *in your shoes*, means a person who is responsible for his family.

The third speakers' communicative intention for using code switching was to feel empathy. One of the findings was in Indra's inter-sentential code-switching "*Gimana sayang. I'm so sorry.*" (Scene, eps 1,24:50). The expression *I'm so sorry* was to show an attitude of feeling sad or empathetic to the speaker's interlocutors. Meanwhile, in the tag code switching, empathy is not found. In intra-sentential code switching, one of the findings was on Indra's utterance "*Tenang yah I know I'll tell him, his is so busy with his business.*"(Scene: eps 1,8:11). Indra switched her code into English as saying *I know I'll tell him, his is so busy with his business* to explain empathy shown by going to take the next action to be taken.

The fourth communicative intention of the language speaker was the use of interjection. It can be seen in inter-sentential code-switching uttered Niki:"*Oh my God! this is my heaven. Ini seger-seger banget.*"(Scene: eps 2,23:030). On the word interjection *Oh My God!* shows the use of interjections to express surprise or amazement at a particular situation. Next is in the tag code switching. The findings obtained was on Niki's utterance "*Aduh.aku pusing banget nih Oh my God! Oh my God!*"(Scene: eps 2,22:13). The interjection word *Oh My God!* at the end of the sentence as the tag code switching was to express things that indicate confusion. Moreover, intra-sentential code switching, can be found on Kinta's reply:"*No...ak ga ngerti kenapa ya kok tiba-tiba kita jadi ngomongin ini ya.*"(Scene, eps 1,20:39). The word *No* in English among the other Indonesian expression was an interjection in a sentence to express disappointment in the speaker's interlocutor.

Furthermore, the repetition for clarification was the fifth communicative intention found on dialogues. Indra's inter-sentential code switching was as example, his expression "*I'll stay overnight. Suruh Niki pulang dong.*"(Scene: eps 2,8:22); Kintan replied "*Stay overnight? Gila aku heran banget sih sama kamu.*" (Scene: eps 2,8:38). The repeated phrase *stay overnight* by Kintan was is expressed to show angry emotions. Next is in the tag code switching as when Indra uttered: "*Well gue harus ketemu Kanti she's my girlfriend, remember.*"(Scene: eps 2,19:54); Niki replied "Mantan, *remember.*"(Scene: eps 2,19:57). The word *remember* is a tag code switching because it is placed at the end of the sentence and the use of the word is repeated which gives meaning to mock the previous utterance. In intra-sentential code switching, it can be found on Indra's utterance "*I talk to my brother right here, he's gonna to fix this.*" (Scene: eps 1,24:52); then Kanti replied "*Kakakmu itu ya ...katanya mo fix it fix that.... ak tu gak pernah loh setahun pertama udah kredit macet...*"(Scene: eps 1,25:01). The repetition of the word *fix* is used to express the emotion of disappointment from the speaker.

Clarification was the sixth code switching found on the movie dialogues. In inter-sentential code switching, Kak Fadhil conversed "*Oh you missed her right. Ibu kamu udah lama meninggal?*" (Scene, eps 3,15:43). The word *oh you missed her right* is a form of clarification whether the speaker's assumption is correct or not, and it is spoken in a different language, English in this case. Meanwhile, in the tag code switching, no clarification was found. In intra-sentential code switching, it can be seen on Niki's dialogue "Hari gini beli *rolex* masih dibeliin kakaknya." (Scene: eps 2,6:38) Indra shouted "*apa kamu bilang,*

this is nothing to do to my rolex girl."(Scene: eps 2,6:41). The clause *this is nothing to do to my rolex girl* shows clarification that what the speaker said was not in the same perception as the speaker's opponent about the rolex wristwatch.

The intention for group identity as the last code switching found on the data. In inter-sentential code switching, Mrs. Mala's utterance "*Tapi jangan bilang ke siapa-siapa dulu ya. Let's just keep it between us. Thank you Kanti*" (Scene:eps 1, 10:39). The use of English code switching in the sentence *Let's just keep it between us thank you Kanti* shows a social group that works in an office and is spoken by superiors to subordinates. Meanwhile, in the tag code switching, no group identity was found. Intra-sentential code switching can be found on the expression by Mrs. Mala ":*Ya udah kalo gitu duduk aja join us.*"(Scene: eps 1,23:36). The phrase "join us" in this sentence also indicates a social group who works in an office spoken by superiors to subordinates which code switching applied in one sentence.

Furthermore, the finding of the current study revealed that different from (Mahesa, 2017) which found that mostly code switchings were implanted in the internal code switching, and the factors of code switching such as the easiness words selection, background situation, and prestige motive. However, this present study in the same line with (Yuliana et al., 2015) that the dominant used of code switching was in the intra-sentential code switching. In addition, Bastiar et al. (2018) also pointed that in their study resulted Inter-sentential Switching were mostly found to express declarative, imperative, and interrogative sentences.

CONCLUSION

The use of code switching used by young people as found in the film “Halustik” is as a reflection of the language usage happening in urban life, such as people in Jakarta today. In this study, the results obtained were intra-sentential code switching (60%), tag code switching (4%), and inter-sentential code switching (36%). The speakers’ communicative intentions for switching their code into other language found in this study were 1) talking about a certain topic (60%), 2) quoting someone’s words (11%), 3) feeling empathy for something (expressing

solidarity) (4%), 4) interjection (4%), 5) repetition used for clarification (7%), 6) intends to clarify the content of speech to the interlocutor (9%), and 7) express a group identity (4%). From these findings, it can be concluded that the most frequent use of code switching is intra-sentential code switching and the communicative intention that tends to be used is to talk about certain topics. For further research, research on code switching can be recommended in other studies such as psycholinguistic studies, critical discourse analysis, phonological, syntactical, grammatical, and any other different literary works.

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