



Figuring Code-switching and Code-mixing Use in the Movie “Ali & Ratu-Ratu Queens”

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Abstract

This study aims to figure out the utterances using code-switching and code-mixing in the movie *Ali & Ratu-Ratu Queens* and determine the types code switching and code mixing found between Indonesian and English. The analysis of code-switching is based on Poplack's theory in Romaine (1995) while to investigate the use of code-mixing by Muysken's (2000) theory on this particular issue is implemented. An observation method was conducted to gain a comprehensive understanding of the context and note-taking the findings before classifying the findings into tables to ease comprehension of the readers. The study revealed the most frequent use type of code-switching is tag-switching While the most frequent used type of code-mixing is insertion code-mixing Further study is wished to gain deep understanding on the function and the meaning behind the use of those code-switching and code-mixing utterances in the movie.

Keywords: *code-mixing; code-switching; movie*

Introduction

Code-mixing and code-switching in current days of globalization and modernization is increasing in its use among the society. Switching between languages, also known as code mixing, is an essential component of sociolinguistics that can be both taught and learned. The participants, their solidarity, and their status are all covered by code-

switching or code-mixing. Throughout the process of human communication, they are a mutual influence on one another. This suggests that language and society are both capable of having an impact on one another. When placed in a variety of social settings, people's speech patterns provide a rich window into the inner workings of language, making it an intriguing topic for research for example by investigating a movie with those language forms.

According to Wanda (2022), the film is a picture of the life that happens in the world, has its works of art, and is displayed through several electronic media, such as television, cellphones, laptops, and others. The film has its storyline according to the author's message. In addition, in the film, some characters play a role and communicate with each other. Therefore, communication in film can be used as a learning tool to make it easier for students to understand it. The film has many types of communication, including code-switching and code-mixing. It can be a source of student learning that is relevant.

The film that can be used as learning media is *Ali & Ratu-Ratu Queens*, one of Indonesia's films released in 2021. The film *Ali & Ratu-Ratu Queens* tells about the struggles of a teenager who goes abroad, namely New York, to find his mother after his father dies. This film takes place in Indonesia and New York. That indicates that there are two languages used to communicate. Therefore, the film has interesting things to study from the perspective of language researchers, namely code mixing and code switching.

According to Holmes (1992:41), people are able to switch codes while still remaining within the same domain or social setting. As a result, a code switch could be associated with a specific participant or addressee. When there has been a noticeable shift in the environment, such as the introduction of a new person, it is simple to provide an explanation for the code switching that has taken place. Furthermore, code mixing refers to the act of switching between two separate coding systems. When speakers utilize two or more languages at the same time, they engage in a phenomenon known as intra-sentential code alternation. However, the lecturer ran into some difficulties when attempting to teach sociolinguistics, specifically code-switching or code-mixing, which resulted in the students having difficulty mastering the material.

Code mixing is a code-switching-related phenomenon. Usually, these two languages have the same transition from one language to another. Code mixing takes place without changing morphological, grammatical, and lexical topics. Unknowingly, the first language can affect the second language, and mixing these materials can produce various languages that can be created (Natalia, 2022). Nusjam and Kachru define mixed code as one or more languages used to transfer linguistic units from one language to another. Based on Kachru's definition of reality in the class of students who speak English to connect an unknown sentence using Indonesian (Mahootian, S. 2006.). Code-mixing can be classified into three types: insertion, alternation, and congruent lexicalization (Muysken 2000).

While code-switching happens in several contexts. The classification of code-switching types may be based on the rationale behind language change. The two primary categories of code-switching are situational and symbolic, according to Wardhaugh (2006). Code switching can occur at any time as long as both of the speakers understand each other. It is most common in people who speak more than one language (Hutauruk 2016). Extra-

sentential, inter-sentential, and intra-sentential code-switching are the three types of code-switching postulated by Poplack (1980). Previous studies on code-switching and code-mixing have been undertaken, such as the study by Dewi and Ekalaya (2016). Outer code flipping and code mixing are widespread among academics and professionals in Indonesia Lawyers Club (ILC).

The contextual causes discovered in Indonesia Lawyers Club are as follows: Three hundred and thirty-nine intra-sentential switching to convey group identity. Arrizki et al. (2020) reported code switching and code mixing in the multilingual film *Tokyo Fiancée*. According to the findings of this study, the movie utilized three languages in oral speech: Japanese, French, and English. There were 69 utterances that included code switching and 39 utterances that included code mixing. The findings of this study could be used as an alternate reference for teaching materials, particularly in sociolinguistic courses that explore code switching and code mixing. In the film *Habibie & Ainun 3*, A. Edhi and Rahman (2021) examine code switching and code mixing. The goal of this research was to uncover SPEAKING-aspects from Hymes, as well as code switching and code mixing in the conversations of the film. The results obtained ten data points, including six code-switching data points, one code-mixing data point, and three code-switching and code-mixing data points.

The significance of this research, as well as the findings, were theoretically useful to analyze and describe code-switching or code-mixing. Students could theoretically improve their capacity to learn the workings of language in a more practical sense. In addition to this, movies have the potential as the learning media to improve students' analytical abilities by analyzing code-switching or code-mixing via audio-visual means. Therefore, this study formulates the focus to answer the questions below:

1. What are the code-switching and code-mixing expressions used in the film *Ali & Ratu Ratu Queens*?
2. What kinds of code-switching and code-mixing are used in *Ali & Ratu Ratu Queens*?

Method

This research aims to identify the types of code-mixing and code-switching in the movie entitled *Ali and Ratu-Ratu Queens* and how this movie may be useful as learning media to learn code-mixing and code-switching. This research uses a qualitative approach to describe the existing phenomenon in such a way as to find out the use of movies in teaching sociolinguistics. ...asserts that the descriptive method describes events in the same order in which they occur in nature. The process entails describing, analyzing, and interpreting the condition that currently exists. In order to collect the necessary data for this investigation, the researchers relied on observation, documentation, and interviews.

- a. Making an Observation
Observation means to conduct an observation activity by observing and reflecting the movie accordingly.
- b. Documentation
The act of gathering direct data from the location of the research, such as an

activity report, pictures, or video, is known as documentation (Arikunto 2010). The process of documentation is done in this study through picture-taking and note-taking. Researchers use a screenshot feature to obtain the picture. While for the note-taking process, researchers made use of the digital note-taking application and as well paper and pen to write down the data found.

c. Interviews

Interviews in this study aim to obtain additional information necessary for the data collection by conducting interviews with the tertiary students at a particular university in Indonesia.

Results

The use of code-switching in the movie Ali & Ratu-Ratu Queens

Table 1. *The use of code-switching in the movie Ali & Ratu-Ratu Queens*

Time	Utterances	Types of code-switching
04:42	Lagipula kamu juga udah overstay kan?	Tag-switching
04:45	Si Narti kenal immigration lawyer katanya bisa bantu aku.	Intra-sentential switching
20:42	Selama kamu ga terima telfon mama, mama akan teroris your roomate , ngerti?	Tag-switching
22:34	Oh, I see. Kamu orang Indonesia? Bentar yaa	Tag-switching
24:52	Kamu vegan atau gluten-free , mungkin?	Intra-sentential switching
40:25	Hello everybody, my name is Zulki Pangestu or Zoopunk. I am.. a... ini... Ali's niece.. apa sih Bahasa Inggrisnya...?”	Intra-sentential switching

42:32	Sorry , ya. Kita kelewatan banget loh.	Tag-switching
43:02	Pokoknya Li, kamu harus semangat stay di sini.	Tag-switching
47:35	Ali jangan sekarang ya, what gonna happen?	Intra-sentential switching
52:24	It's probably because my mom minta lontong to the ibu-ibu and try to not talk about me.	Intra-sentential switching
52:38	Lontong is the food. Mmm I think you mean tolong .	Intra-sentential switching
52:44	Right. Lontong is the food.	Tag-switching
52:52	Oh, well. Tolong pakai ini.	Tag-switching
53:48	Anyway , namaku Eva.	Tag-switching
53:53	Kok cute banget anak aku.	Tag-switching
55:44	Sorry tadi aku harus nganter Lisa dulu ke gym karena suamiku tiba-tiba ada urusan.	Tag-switching
56:30	So far gimana? suka New York?	Tag-switching
57:10	Sempet drop banget waktu ayah kamu mau cerai mama.	Tag-switching
57:31	nggak usah dijawab ma, ngga papa, sorry .	Tag-switching
53:23	No. Dulu mama jadi pelayan disini salah satunya.	Tag-switching
59:19	I held trap. Mama kan juga udah beli	Intra-sentential switching

	tiket waktu itu buat kamu dan ayah.	
1:00:33	Ali bakal stay disini supaya deket sama mama.	Tag-switching
1:02:31	Aku bisa kan survive di New York dan selama ini ga pernah ngasih option ini ke aku.	Intra-sentential switching
1:10:01	Soalnya ini special request tu dari Ali.	Intra-sentential switching
1:10:53	Dia kontraktor. It's family business.	Intra-sentential switching
1:10:58	Family , keluarga ribet biasanya ya.	Tag-switching
1:11:09	Maaf ya ma, heaternya rusak nggak bisa dimatiin.	Tag-switching
1:11:12	Eh waktunya dessert.	Tag-switching
1:11:15	Tapi kita makannya bukan disini, di rooftop.	Tag-switching
1:11:45	Kalau aku nanti jadi citizen ya li, aku mau jadi petugas imigrasi JFK. You in, you out. You come, you home.	Intra-sentential switching
1:12:31	Sorry ya ma, ramai banget.	Tag-switching
1:12:57	Iya, okay, I'll be home soon.	Intra-sentential switching
1:13:30	Ali, Mama pergi dulu. I have to go. Bye.	Inter-sentential switching
1:18:01	I think I just-I just can't. Ini ada cek.	Intra-sentential

		switching
1:18:22	Satu untuk tiket, satu lagi <i>you know just little something, or</i> kita sama-sama orang Indonesia jadi harus saling- ...	Intra-sentential switching
1:18:29	Kalau suami ku tau tentang Ali, <i>I'm done.</i>	Tag-switching
1:18:33	Ini yang paling masuk akal, <i>please just take it.</i>	Intra-sentential switching
1:22:15	Ali? <i>What are you doing?</i>	Intra-sentential switching
1:23:46	Mama udah ninggalin kamu, <i>I'm a bad mother.</i>	Intra-sentential switching
1:31:25	Kali ini kita di New York <i>and how do you feel?</i>	Intra-sentential switching
1:35:47	Yuk, <i>cheers</i> dong.	Tag-switching
Total		41 code switching

The use of code-mixing in the movie Ali & Ratu-Ratu Queens

Table 2. The use of code-mixing in the movie Ali & Ratu-Ratu Queens

Time	Utterances	Types of code-code-mixing
04:42	Lagipula kamu juga udah <i>overstay</i> kan?	Insertional code mixing
04:45	Si Narti kenal <i>immigration lawyer</i> katanya bisa bantu aku.	Insertional code mixing
20:42	Selama kamu ga terima telfon mama,	Insertional

	mama akan teror terus your roomate , ngerti?	code mixing
22:34	Oh, I see. Kamu orang Indonesia? Bentar yaa	Alter-nation code mixing
24:52	Kamu vegan atau gluten-free , mungkin?	Inser-tional code mixing
40:25	Hello everybody, my name is Zulki Pangestu or Zoopunk. I am.. a... ini... Ali's niece.. apa sih Bahasa Inggrisnya...?”	Alter-nation code mixing
42:32	Sorry , ya. Kita kelewatan banget loh.	Alter-nation code mixing
43:02	Pokoknya Li, kamu harus semangat stay di sini.	Inser-tional code mixing
47:35	Ali jangan sekarang ya, what gonna happen?	Inser-tional code mixing
52:24	It's probably because my mom mintalontong to the ibu-ibu and try to not talk about me.	Cong-ruent lexicali-zation code-mixing
52:38	Lontong is the food. Mmm I think you mean tolong .	Cong-ruent lexicali-zation code-mixing

52:44	Right. Lontong is the food.	Insertional code mixing
52:52	Oh, well. Tolong pakai ini.	Insertional code mixing
53:48	Anyway, namaku Eva.	Insertional code mixing
53:53	Kok cute banget anak aku.	Insertional code mixing
55:44	Sorry tadi aku harus nganter Lisa dulu ke gym karena suamiku tiba-tiba ada urusan.	Insertional code mixing
56:30	So far gimana? suka New York?	Insertional code mixing
57:10	Sempet drop banget waktu ayah kamu mau cerai mama.	Insertional code mixing
57:31	nggak usah dijawab ma, ngga papa, sorry .	Insertional code mixing
53:23	No. Dulu mama jadi pelayan disini salah satunya.	Insertional code mixing
59:19	I held trap. Mama kan juga udah beli tiket waktu itu buat kamu dan ayah.	Alteration code mixing

1:00:33	Ali bakal stay disini supaya deket sama mama.	Insertional code mixing
1:02:31	Aku bisa kan survive di New York dan selama ini ga pernah ngasih option ini ke aku.	Congruent lexicalization code-mixing
1:10:01	Soalnya ini special request tu dari Ali.	Insertional code mixing
1:10:53	Dia kontraktor. It's family business.	Alternation code mixing
1:10:58	Family , keluarga ribet biasanya ya.	Insertional code mixing
1:11:09	Maaf ya ma, heaternya rusak nggak bisa dimatiin.	Insertional code mixing
1:11:12	Eh waktunya dessert.	Insertional code mixing
1:11:15	Tapi kita makannya bukan disini, di rooftop.	Insertional code mixing
1:11:45	Kalau aku nanti jadi citizen ya li, aku mau jadi petugas imigrasi JFK. You in, you out. You come, you home.	Alternation code mixing
1:12:31	Sorry ya ma, ramai banget.	Insertional

		code mixing
1:12:57	Iya, okay, <i>I'll be home soon.</i>	Alter- nation code mixing
1:13:30	Ali, Mama pergi dulu. <i>I have to go. Bye.</i>	Alter- nation code mixing
1:18:01	<i>I think I just-I just can't.</i> Ini ada cek.	Alter- nation code mixing
1:18:22	Satu untuk tiket, satu lagi <i>you know just little something, or</i> kita sama-sama orang Indonesia jadi harus saling-...	Alter- nation code mixing
1:18:29	Kalau suami ku tau tentang Ali, <i>I'm done.</i>	Inser- tional code mixing
1:18:33	Ini yang paling masuk akal, <i>please just take it.</i>	Alter- nation code mixing
1:22:15	Ali? <i>What are you doing?</i>	Alter- nation code mixing
1:23:46	Mama udah ninggalin kamu, <i>I'm a bad mother.</i>	Alter- nation code mixing
1:31:25	Kali ini kita di New York <i>and how do you feel?</i>	Alter- nation code mixing
1:35:47	Yuk, <i>cheers</i> dong.	Inser- tional

	code mixing
Total	41 code mixing

Discussion

1. Code-switching found in the movie *Ali & Ratu-Ratu Queens*

The use of code-switching in the movie *Ali & Ratu-Ratu Queens* are as many as 41 utterances. The code-switching utterances said by the speakers are contextual to the environment and situation where the speakers are in. In this movie, characters are Indonesian who live in New York, USA and therefore occur the language switch between Bahasa Indonesia and English. The researchers found all the three types of code-switching in this movie including intra-sentential switching, inter-sentential-switching, and tag-switching. Below will be given the examples of each types of the code-switching:

a. *Intra-sentential switching*

Intra-sentential switching are those languages use shift within a sentence.

Below are the examples of intra-sentential switching such as:

- 1:18:33: “Ini yang paling masuk akal, ***please just take it***”
- 1:31:25: “Kali ini kita di New York ***and how do you feel***”

Both of the utterances above are categorized as intra-sentential switching because it occurs when a word or a clause from foreign language appears in a sentence in the native language. In both utterances, the speaker talked in Indonesian first and then switches it naturally into English.

b. *Inter-sentential switching*

Intra-sentential switching are those languages use shift between sentences.

Below are the examples of intra-sentential switching such as:

- 1:13:30: “Ali, Mama pergi dulu. ***I have to go***”

The utterance above is categorized as inter-sentential switching because the speaker used the two phrases in a foreign language to convey the same idea. In this case, the utterance “*Mama pergi dulu*” has the same meaning as “I have to go”.

c. *Tag-switching*

Intra-sentential switching are those languages use shift in using tag languages.

Below are the examples of intra-sentential switching such as:

- 22:34: “***Oh, I see***. Kamu orang Indonesia? bentar yaa”
- 1:18:29: “Kalau suami ku tau tentang Ali, ***I’m done***”

The utterances above are categorized as tag-switching because the speaker only use a few words in foreign language. For example, in the second utterance, the speaker talked in Indonesian, but at the end in the utterance, the speaker added a

few words in English.

2. Code-mixing found in the movie *Ali & Ratu-Ratu Queens*

In this movie *Ali & Ratu-Ratu Queens*, the important characters are Indonesian who live in New York, USA. This factor creating a bilingual environment where the characters tend to do mixing between the two languages. The use of code-mixing found in the movie are many as ...utterances with three types of code-mixing including insertional code-mixing, alternation code-mixing, and congruent lexicalization code-mixing. The examples of utterances of code-mixing are as follows:

a. *Insertional code-mixing*

Insertion of material (lexical items or entire constituents) from one language into a structure of the other language.

- 04:42: "lagipula kamu juga udah **overstay** kan?"
- 04:45: "Si Narti kenal **immigration lawyer** katanya bisa bantu aku"

The utterances above are categorized as insertional code-mixing because the utterances are combined the lexical items from one language to another. The italic words are the example of the insertional code-mixing where the Indonesian words ('*kan* and *nya*) are combined with English.

b. *Alternation code-mixing*

Alternation between structures from languages.

- 47:35: "Ali jangan sekarang ya, **what gonna happen?**"
- 1:18:22: "Satu untuk tiket, satu lagi **you know just little something, or** kita sama-sama orang Indonesia jadi harus saling--"

The utterances above are categorized into alternation code-mixing because these utterances have two languages alternately both at the grammatical and lexical levels. Words under italics are changes between the structures of language. For example, in the first utterance, the speaker uses Indonesian and immediately switches to English to emphasize the main point of the conversation using English.

c. *Congruent lexicalization code-mixing*

- 52:24: "It's probably because my mom **mintalontong** to the **ibu-ibu** and try to not talk about me"
- 1:02:31: "Aku bisa kan **survive** di New York dan selama ini ga pernah ngasih **option** ini ke aku"

The utterances above are categorized into congruent lexicalization code-mixing because these utterances contain two words or phrases from each language. The italicized word is a change between the structures of each language. For example, in the second utterance, the speaker uses Indonesian as the first language and then switches to English, namely "survive." After that, the speaker continues with the first language and changes to "optional" in English. In this example, it is clear that there are two words from English and more than two from Indonesian.

Conclusion

The analysis of code-switching and code-mixing of the movie Ali & Ratu-Ratu Queens leading this study to conclude the findings of the study as follows: 1) There are three types of code-switching performed by the characters namely intra-sentential switching, inter-sentential *switching*, and *tag-switching*; 2) The number of intra-sentential switching are 18 utterances, while inter-sentential switching are 1 utterance, and tag-switching as number as 22 utterances; 3) The most significant use of code-switching is tag-switching and the less used type of code-switching is inter-sentential switching. While the use of code-mixing in this movie are also significant. There found all the three types of code-mixing including insertion, alternation, and congruent lexicalization. The most significant number of code-mixing types is insertion code-mixing, while alternation code-mixing is in the second significant, and the less used is congruent lexicalization code-mixing. The use of these code-switching and code-mixing is contextual to the situation given in the movie. The main character of the movie is moving out abroad and therefore there found many uses of code-switching and code-mixing. To conclude, this study found as many as 41 utterances using of code-switching and as many as 41 utterances using of code-mixing in the movie Ali & Ratu-Ratu Queens.

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