Code Mixing Analysis in the Movie *Cinta Itu Buta*

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Abstract

This study concentrated on the code mixing that were used by characters in the movie "Cinta Itu Buta". The study's goals were to identify the types of code mixing utilized in the movie "Cinta Itu Buta", describe the dominance of code mixing forms used by the characters in the movie, and learn why code mixing was used in that movie. A descriptive-qualitative approach was adopted for this study. The dialogue from the movie "Cinta Itu Buta" that was used as the study's subjects consisted of the character utterances. The researchers made various actions in the data analysis process. To better understand the plot, the researchers first viewed the movie. The researchers also recognized the film's use of code mixing. Following that, the researchers categorize the code mixing. The researchers then discovered the purpose behind the code mixing employed in the movie. The conclusion and recommendation were then written by the researchers. Only four kinds have findings as a result of this investigation, according to the researchers. There were nine findings related to word insertion types, six discoveries related to phrases, two findings related to idioms, and six findings related to clauses. There are no examples of repetition or hybridity. Situational considerations were the primary drivers of code mixing. Students investigating code mixing may use this research as a reference. A learning tool that teachers can employ is movies. When a teacher chooses to use this movie as a teaching tool for English, the students must be more engaged and active. Our everyday discussions can be interpreted using these results as a guide.

Keywords: analysis, code mixing, movie

Introduction

Code-mixing, also known as language mixing or code-switching, refers to the practice of using multiple languages or language varieties within a single conversation or text. It is a common linguistic phenomenon that occurs in multilingual societies, where individuals seamlessly switch between languages for various reasons, such as expressing emotions, emphasizing certain ideas, or establishing social identity. The film "Cinta Itu Buta" by Rachmania Arunita provides an excellent opportunity to analyze code-mixing in the context of Indonesian cinema.

"Cinta Itu Buta" is a popular Indonesian romantic drama film that explores the complexities of love and relationships. Released in 2019, the film gained significant attention for its portrayal of modern Indonesian society, where code-mixing is prevalent. The film's narrative revolves around a love story between two characters from different cultural backgrounds, allowing for an in-depth analysis of code-mixing as a reflection of social dynamics and identity formation.

Analyzing code-mixing in a film presents several challenges. Firstly, identifying and categorizing the different types of code-mixing used in the film requires a comprehensive understanding of the languages involved, including Indonesian, English, and potentially other regional languages. Secondly, determining the motivations behind code-mixing in specific scenes or dialogues requires careful interpretation of the characters' intentions and the broader socio-cultural context. Lastly, analyzing code-mixing in a film necessitates the consideration of visual and auditory cues, such as facial expressions, body language, and intonation, which contribute to the overall meaning conveyed.

To conduct a thorough analysis of code-mixing in "Cinta Itu Buta," various references can be utilized. Academic studies on code-mixing, language contact, and sociolinguistics provide a theoretical framework for understanding the phenomenon. Additionally, previous research on code-mixing in Indonesian cinema or similar films can serve as a comparative basis. Film reviews, interviews with the director or cast, and behind-the-scenes footage may also provide valuable insights into the intentions and creative choices behind the code-mixing in the film.

Based on that statement the writer wants to focus on a research about mixing language called code-mixing. The writer interested in doing research about code mixing entitle "Code Mixing Analysis in the Movie *Cinta Itu Buta*" as the study.

Literature Review

Sociology of language is the study of society as it relates to language, whereas sociolinguistics is the study of language as it relates to society. p. Hudson (1996). In other words, sociology of language may shift the focus in the opposite way from sociolinguistics, which studies language in society and the finding of what language is. The study of linguistic characteristics that have social implications for members of certain speech communities is known as sociolinguistics (Yule, 2017).

Code mixing is an illustration of bilingualism. Sometimes people will converse with one another using that code. The majority of people, however, were not aware of this. When people combine two languages in a speech act or discourse without being coerced to do so, according to Nababan, code mixing has taken place. (Mevik & Wehrens, 2007) define code mixing as any situation in which lexical terms and grammatical constructions from two different languages coexist in a single phrase. It is a stage where people who speak multiple languages use a combination of components.

According to Arifin (1999:39) there are six kinds of form of code mixing, they are:

1. Code mixing in the form of word insertion.

2. Code mixing in the form of phrase insertion.

3. Code mixing in the form of hybrid.

4. Code mixing in the form of word repetition.

5. Code mixing in the form of idiom.

6. Code mixing in the form of clause.

Code mixing can be classified into two categories, namely inner code mixing and outside code mixing, according to Arifin (1999:34). When a speaker uses their native tongue while speaking a regional language, this is known as inner code mixing. While this is going on,

outer code mixing happens when a speaker tends to blend national or regional language with foreign language.

According to Bhatia & Ritchie (2004), bilinguals make their decisions based on a variety of circumstances, including who they are speaking with (participant: their background and relationship), what they are speaking about (subject, content), and the time and place of the speech act. Stated by Bhatia & Ritchie, there are some justifications for using code-mixing:

1. Participants Roles and Relationship

The link between the roles and participants is crucial in determining whether bilinguals agree or disagree on the choice of language. It implies that bilinguals do not change their code according on who they speak to.

2. Situational factors

Certain participant/social groups, environments, or themes are thought to be better served by certain languages than by others. Additionally, they claim that both qualitative and quantitative social factors, such as age, gender, class, and religion, might have an impact on the pattern of language mixing and switching.

3. Message intrinsic factors

Some elements, such as quotation, repetition, topic-comment/relative clauses, hedging, interjections, idioms, and ingrained cultural wisdom, can cause code-mixing.

4. Language Attitudes, Dominance, and Security

The qualitative and quantitative characteristics of language mixing are determined by linguistic attitudes, dominances, and security. Regarding sentiments, the likelihood of code-mixing by bilinguals relies on whether society views it favorably or unfavorably.

Movie or film according to Law (1992:8) is an art creation and culture that can be mass communication media seeing and listening which is made base on cinematography's background by recording in celluloid tape, video tape, phonograph record, and/or the material of the result innovation technology in all type, and size by chemical process, electronic process or other process, have a voice or voiceless, that is shown up by mechanic projection, electronic and other.

Method

In order to conduct this analysis, the researchers used a qualitative descriptive analytic method that involves data collection, object investigation, and object description. The qualitative descriptive method is employed, in accordance with Creswell & Creswell (2018), to characterize common phenomena. The sort of code-mixing used in the film is described by the researchers in this analysis, along with the rationale for why the characters use it in their dialogue. The research will be classified as qualitative because the results will be presented as words rather than numbers.

The researchers will gather data for this study in order to gather information before they analyze it. On the dialogue of the movie's characters, the researchers will do code mixing analysis. The researchers will subsequently analyze the data. Finally, the results of the data will be interpreted by the researchers. The researchers themselves serve as the instrument,

conducting the research. The analysis will be carried out by the researchers starting with data collecting and ending with data interpretation.

Findings and Discussion

The findings of this research explain in detail below:

Table 1. Code Mixing Finding Result

Dialog	Code Mixing Forms
Diah: Jun-ho? *Jun-ho*: *Na halmal-iss-eo.* **Please, be honest with me.** *Diah:* **Oppa**... *Jun-ho*: *Will you marry me?* **Aku cinta kamu**. *Diah: Yes!*	**Clause**
Gery: Baru kali ini, saat punya pacar kau tak mengenalkannya padaku. Lalu, kalian bertunangan? Kau ini teman macam apa? *Nik: Mungkin ini yang namanya* **true love**.	**Phrase**
Gery: Nah, ini **miracle worker** *gue!* *Nik: Kristie?*	**Phrase**
Lihat saja. Gue bakal **move on**. *Meskipun* **goodbye**...*tak sesederhana itu.* **"No woman, no cry"** *Awas ya lo! Udah* **nglindes** *foto mantan gue.*	**Word and Idiom**
Diah's sister: Ya, sudahlah. Buat kakak, yang penting kamu **happy**. *Diah: Ya, Kak.* **Thank you**, *Kak.* **Love you**. *Diah's sister:* **Love you too. Bye!**	**Word and Clause**
Diah: Dasar anak **hits!** *Kenapa? Teman-temanmu sudah menunggu?* *Sandra: Iya nih. Ternyata teman-temanku tiba lebih awal.*	**Word**
Sandra: Lain kali, kita bercengkerama seharian! *Diah: Iya.* **Take care,** *ya.* *Sandra: Aku pergi dulu.* **Bye!**	**Phrase**
Kak, tadi Jun-ho ngasih surat ke Diah. Dia ngajak aku **dinner**. *Aku lagi nungguin dia sekarang. Sudah dulu, ya? Aku harus* **makeup**.	**Word**
Nik: Kamu cocok menjadi pemandu wisata. *Diah: Aku memang* **tour guide**.	**Phrase**
Nik: **Annyeonghaseyo**, *Busan!* **What's up?** *Diah: Jangan teriak begitu. Memalukan*	**Clause**
Nik: Andai **Kali** *Ciliwung sebersih ini. Pasti aku* **krasan**. **Hashtag** *pesan moral.* *Diah: Aku kangen Indonesia. Sudah lama aku tak pulang.*	**Word**
Nik: Naik. Turun. Geser ke kiri. **Touch down!** *Diah: Terima kasih untuk hari ini, Nik.* *Nik*: *Sama-sama.*	**Phrase**
Nik: Setelah kebersamaan ini, aku merasa **we have similarity**. *Kamu terus tertawa. Sepertinya aku bisa membuatmu bahagia setiap saat.*	**Clause**
Diah: **Good night**, *Nik* *Diah: Lepas! Apaan sih?* *Nik: Tempat ini romantis, ya? Apalagi jika ada yang dirangkul.* **Hashtag** kode.	**Word**

Diah: Nik, kemari!	
Nik: **Sorry!** *Tapi asik.*	
Hei, soju. Kamu barusan lihat nggak? **Jancok!** *Noleh dong!* **Naneun soju joh-ahanda**	**Clause**
Annyeonghaseyo! *Kamu dari Indo kan? Aku juga loh, makan siang bareng, yuk?* **It's now or never. But now,** *aku harus pergi...*	**Idiom and Phrase**
Nik: Excuse me. Can you give this to a woman over there?	
Korean woman: Yeoseong?	
Nik: **Ye,** *over there.*	**Word**
Korean woman: Geogi? **There?**	
Nik: **Ye.**	

1. **Forms of code mixing in the dialog on the film *Cinta Itu Buta***

   a.   Code mixing in the form of word insertion:

   In this form, the researcher found 9 results from the data. All these data are the mixing of Bahasa Indonesia into English. The speakers mix Bahasa Indonesia and Korean in the form of word into English, sometimes Javanese.

   b.   Code mixing in the form of phrase insertion

   In this form, the researcher found 6 results from the data. The speakers mix Bahasa Indonesia in the form of phrase into English and Korean.

   c.   Code mixing in the form of idiom

   In this form, the researcher found 2 results from the data. The speakers mix English in the form of idiom into English.

   d.   Code mixing in the form of clause

   In this form, the researcher found 6 results from the data. All these data are the mixing of Bahasa Indonesia into the clause of English and Korean. The speakers mix Bahasa Indonesia in the form of phrase into English and Korean.

2. **Reasons why the dialog of the film "Cinta Itu Buta" *uses* code mixing.**

Table 2. Code Mixing Reasons

Dialog	Code Mixing Forms	Code Mixing Reasons
Diah: Jun-ho? *Jun-ho*: *Na halmal-iss-eo.* **Please, be honest with me.** *Diah:* **Oppa**... *Jun-ho*: *Will you marry me?* **Aku cinta kamu**. Diah: *Yes!*	**Clause**	**Participants Roles and Relationship**
Gery: Baru kali ini, saat punya pacar kau tak mengenalkannya padaku. Lalu, kalian bertunangan? Kau ini teman macam apa?	**Phrase**	**Situational Factors**
Nik: Mungkin ini yang namanya **true love**. *Gery: Nah, ini* **miracle worker** *gue!* *Nik: Kristie?*	**Phrase**	**Situational Factors**
Lihat saja. Gue bakal **move on**. *Meskipun*	**Word and Idiom**	**Message**

goodbye...*tak sesederhana itu.* **"No woman, no cry"** *Awas ya lo! Udah* **nglindes** *foto mantan gue.*		**Intrinsic Factors**
Diah's sister: Ya, sudahlah. Buat kakak, yang penting kamu **happy**.	**Word and Clause**	**Situational Factors**
Diah: Ya, Kak. **Thank you**, *Kak.* **Love you**.		
Diah's sister: **Love you too. Bye!**		
Diah: Dasar anak **hits!** *Kenapa? Teman-temanmu sudah menunggu?*	**Word**	**Situational Factors**
Sandra: Iya nih. Ternyata teman-temanku tiba lebih awal.		
Sandra: Lain kali, kita bercengkerama seharian!	**Phrase**	**Situational Factors**
Diah: Iya. **Take care,** *ya.*		
Sandra: Aku pergi dulu. **Bye!**		
Kak, tadi Jun-ho ngasih surat ke Diah. Dia ngajak aku **dinner.** *Aku lagi nungguin dia sekarang. Sudah dulu, ya? Aku harus* **makeup.**	**Word**	**Situational Factors**
Nik: Kamu cocok menjadi pemandu wisata.	**Phrase**	**Situational Factors**
Diah: Aku memang **tour guide.**		
Nik: **Annyeonghaseyo**, *Busan!* **What's up?**	**Clause**	**Situational Factors**
Diah: Jangan teriak begitu. Memalukan		
Nik: Andai **Kali** *Ciliwung sebersih ini. Pasti aku* **krasan**. **Hashtag** *pesan moral.*	**Word**	**Situational Factors**
Diah: Aku kangen Indonesia. Sudah lama aku tak pulang.		
Nik: Naik. Turun. Geser ke kiri. **Touch down!**	**Phrase**	**Situational Factors**
Diah: Terima kasih untuk hari ini, Nik.		
Nik: Sama-sama.		
Nik: Setelah kebersamaan ini, aku merasa **we have similarity**. *Kamu terus tertawa. Sepertinya aku bisa membuatmu bahagia setiap saat.*	**Clause**	**Situational Factors**
Diah: **Good night**, *Nik*		
Diah: Lepas! Apaan sih?	**Word**	**Situational Factors**
Nik: Tempat ini romantis, ya? Apalagi jika ada yang dirangkul. **Hashtag** *kode.*		
Diah: Nik, kemari!		
Nik: **Sorry!** *Tapi asik.*		
Hei, soju. Kamu barusan lihat nggak? **Jancok!** *Noleh dong!* **Naneun soju joh-ahanda**	**Clause**	**Situational Factors**
Annyeonghaseyo! *Kamu dari Indo kan? Aku juga loh, makan siang bareng, yuk?* **It's now or never. But now,** *aku harus pergi...*	**Idiom and Phrase**	**Message Intrinsic Factors**
Nik: Excuse me. Can you give this to a woman over there?		**Participants Roles and Relationship**
Korean woman: Yeoseong?	**Word**	
Nik: **Ye,** *over there.*		
Korean woman: Geogi? **There?**		
Nik: **Ye.**		

Regarding the formulation of the issues, the conclusion is broken down into three parts. The first section discusses the many forms of code mixing in the movie. The second section discusses how the characters in the movie mostly use code-mixing techniques. The third section explains the film's use of code mixing. The data that the researcher provided includes moral principles that are mixed with the dialogue of the movie's characters.

Additionally, this study contrasts a few earlier investigations that certain professionals had previously conducted. The study by Andi Asrifan, Harun Abdullah, Muthmainnah, Muhammad Yunus, and Atul Patil examines code mixing in the film "From London to Bali". The types and level of code-mixing were evaluated. The Suwito theory was applied by

researchers in type and level code-mixing. Regarding the many sorts of code-mixing, there are six different varieties at the code-mixing level, including inner and outer code-mixing, idioms, word-level code-mixing, phrase-level code-mixing, clause-level code-mixing, baster level code-mixing, and repetition level code-mixing.

The results of this study and those of the other investigations are distinct from one another, as explained by the results of the previous studies. This study's key objectives are its forms and causes. The researcher applies Arifin's theory to classify the many varieties of code mixing. Determine the causes using the theories of Bhatia and Ritchie. In order to account for this, a prior study used the theories of Holmes for the objective, Suwito for the reasons why, and Hoffman for the many kinds of code mixing. Additionally, there is code mixing from Korean and occasionally Javanese, as well as English to Indonesian, in the movie. This occurs because Nik, one of the major characters, who is from Indonesia—specifically, Java—and who now resides in Busan, South Korea, must speak English with other people he meets. Occasionally, though, he combines English and Korean words or sentences. Diah, the second primary character, is an Indonesian as well, but not a Javanese. She converses in Indonesian when she meets Indonesians and in English and Korean when she meets Koreans because she is fluent in both languages.

Conclusion

These discussions from prior chapters are to be summary to achieve the purpose of the study. The summary may conclude there are six forms of code mixing, but only four forms that have findings. There is a form of word insertion with 9 findings, form of phrase with 6 findings, form of idiom with 2 findings, and form of clause with 6 findings, but form of hybrid and repetition are no finding. The reasons of using code mixing are mostly situational factors.

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