

Code Switching and Code Mixing in Animation Diva the Series

Ratna Dewi Kartikasari^{1a)} and Fatma Nuraini Putri^{2b)}

Indonesian Language and Literature Education Study Program, Faculty of Education,
University of Muhammadiyah Jakarta ^{1,2}

Author Emails

^{a)} Corresponding author: ratna.dewikartikasari@umj.ac.id

^{b)} fatmanurainip@gmail.com

Abstract. This study aims to describe code switching and code mixing contained in the animated film Dive the Series. The method used in the analysis of this research is a qualitative descriptive method. The data processing technique used is by looking at the notes on the animated films Diva the Series Episodes "Masakan Nusantara" and "Febi Jangan Sedih" using the theory used in this study. Data collection is done by identifying, classifying, describing, and analyzing so that it can be seen that there is a process of code switching and code mixing. The results of this study aim to find out what languages are included in the process of code switching and code mixing in the animated film Diva the Series. The results of the analysis show that there is a process of code switching and code mixing in sociolinguistic studies contained in the Diva the Series animation. In the two episodes analyzed, it is known that there are Indonesian, Javanese, Moluccan languages, Foreign languages, and Gaul languages in the animated film Diva the Series.

INTRODUCTION

Sociolinguistics is a combination of two disciplines, namely sociology and linguistics. Sociology is a study that discusses humans in their society, while linguistics is a study that studies the ins and outs of language in general. So it can be said that sociolinguistics is an interdisciplinary science that studies language in relation to the use of language itself in society(1). This sociolinguistics discusses the use and use of language, the place of language use, the grammar of the language level, the various consequences of the contact of two or more languages, and the variety and time of use of the language variety (1). Thus, it can be understood that sociolinguistics does not only look at facts, but also analyzes the facts that occur in the field.

Language is a communication tool used by humans with other humans. Language is a system of arbitrary sound symbols used by members of social groups to work together, communicate, and identify themselves (2). So that language can be used for a mutual understanding relationship between speakers and speech partners and also as a form of identification from where someone comes from. The relationship that exists can initiate the diversity of language use in society. Thus the use of language in sociolinguistics is to study the relationship between language and social society.

The use of different languages is known as language variety. Code switching or the use of two languages interchangeably in constituents, sentences, or discourses is a common phenomenon in society (3–5). Code switching and code mixing are inseparable from studies on bilingualism, bilingualism, and bilingualism (6). Indonesia has many tribes, races, and cultures that make there are many diverse languages that exist. However, Indonesia has a national language, namely Indonesian. Indonesian is used as the unified language of all regions in Indonesia. Even so, the variety of languages still exists because it is not uncommon for people to still use the mother tongue they master as a means of communication. Currently the wider community has understood that character education is very influential for the future (7). Character planting can create a peaceful, serene, and safe environment (4).

In a social area, everyone has a different speaking language. It can be used as the identity of a community, and a differentiator from one society to another. In this regard, it can be understood that the speech community is a group of people who have a language that interacts using the same language.(8) argue that a speech community is a group of people in a broad or narrow scope who interact with a particular language that can be distinguished from

other speech community groups on the basis of significant language differences. These differences make the role of two or more languages in the communication process.

Bilingualism is the use of two languages by the speech community (bilingualism). People who are able to use two languages well in communicating are called bilinguals. (9) suggests that bilingualism refers to the habit of using both languages, while bilinguality refers to the ability of speakers to use language. So it can be understood that bilingualism is the process of one's speech act to the interlocutor.

Sociolinguistic studies discuss the choice of language in using language. There are two language choices, namely code switching and code mixing (10). First, code switching is the transition from one code to another with the aim that speakers and their interlocutors build intimacy. Meanwhile, code mixing is a speaker where when expressing something he inserts a regional language or a foreign language in Indonesian conversation. Code mixing does not only occur in the world of daily communication within the community, but also occurs in a film through dialogue spoken by the characters (11).

Along with the development of the use of technology in the current digital era, there are more and more various events that can be watched. Likewise with the events witnessed by children at this time. Character education and moral messages contained in the event witnessed by children became one of the important factors in shaping the nation's character. (12) cannot deny that nowadays many children spend their time playing gadgets, this of course can help children to instill character values from an early age through watching children's animated films that contain education. . Animated films are one of the most popular shows for parents as children's spectacle.

One of the animations that brings insight into Indonesia is the Diva The Series animation. (13) suggest that film is a form of electronic mass communication in the form of audio-visual media that can display words, sounds, images, and combinations. The animation of Diva the Series can be seen on the Youtube application, the theme underlying this animated film is about the friendship of children with different cultural backgrounds. The use of local languages in the animated film Diva the Series makes the animation can be classified in various forms of language. One of the things that can be analyzed from the content of the speech by the characters of this animated film is the language of sentences that refer to the description of code mixing and code switching. Bilingualism contained in the language is Indonesian, regional languages and foreign languages. This is based on a film story that depicts characters from 5 regions in Indonesia, namely Banten, Yogyakarta, Ambon, Denpasar, and Jakarta.

METHODOLOGY

This research uses a theoretical and methodological approach in the process. The theoretical approach method used in this research is a sociolinguistic approach. The methodological approach used is descriptive qualitative. (13) qualitative method is a research procedure that creates descriptive information in the form of words or words from people and observable attitudes. The data collection technique used is watching and listening to the animated film Diva the Series, then the things that are used as material for analysis are recorded to be described based on existing theories. This type of research aims to describe code mixing and code switching in the animated film Diva the Series.

FINDINGS AND DISCUSSION

Masakan Nusantara Episode

This research was conducted to obtain data in the form of code switching and code mixing in the children's animated film Diva the Series. In this study, we use an episode of Diva the Series with the title "Masakan Nusantara" which airs on January 4, 2021 on the Youtube application. The writer chose this episode because there is a direct dialogue between Mona and Ibu Mona who uses Indonesian as their mother tongue. So that in this episode there are some data found regarding code switching and code mixing.

a. Data 1

- Mona's Mother : "*Senang banget Ibu dibantuin masak sama kamu, Mon.*" (I'm very happy that you help mom cook, Mon)
Mona : "*Iya Bu. Kalau ndak bantuin, Mona takut kalau nanti ndak keburu mateng masakane, Bu.*" (Yes ma'am. If you don't help, Mona is afraid that the cooking will

be too late, Mom.)

The data above is a code-switching involving Indonesian and Javanese. In the first sentence comes from the word *ndak* which means no, which is contained in the sentence " Kalau *ndak* bantuin...". Then the use of code switching is found in the second sentence which is written "... kalau nanti *ndak* keburu mateng *masakane*..." There is a use of the same word as the previous sentence, where the word *ndak* means no. Meanwhile, the use of the word *masakane* in the second sentence has the meaning of cooking. In the sentence that Mona said in the first sentence, it can be interpreted in Indonesian as " Iya Bu, kalau tidak bantuin" and in the second sentence it becomes "... Mona takut kalau nanti tidak keburu mateng masakannya, Bu".

b. Data 2

- Mona's Mother : "Ohh.... Jadi kalau **ndak** ada tugas bawa masakan nusantara ke sekolah kamu **ndak** mau bantu Ibu masak, begitu?" (Ohh.... So if you don't have an assignment to bring Indonesian food to school, you don't want to help Mama cook, right?)
- Mona : "Hahaha.... Ya mau **toh** Bu." (Hahaha.... yes I want it, Ma'am)

The data above is code switching which also involves Indonesian and Javanese. The first sentence comes from the word *ndak* which means no, which is found in the sentences " Jadi kalau *ndak* ada tugas ..." and "... kamu *ndak* mau bantu Ibu masak ...". While in the second sentence, code switching is found in the sentence "... Ya mau toh Bu." However, the word *toh* does not have a real meaning, but based on the sentence above it can be interpreted as the word *dong* which has the same meaning of the word in Indonesian. In the first sentence, it can be translated into Indonesian as " Jadi kalau tidak ada tugas ..." and "... kamu tidak mau bantu Ibu masak ...". While in the second sentence it can be interpreted as "... Ya mau dong Bu."

c. Data 3

- Mona's Mother : "Anak Ibu ini emang pinter banget." (This mother's son is very clever)
- Mona : "Iya dong, siapa dulu... Mona, sang **master chef** Indonesia." (Yes, of course... Mona, the Indonesian master chef)

The data above is a code mix involving Indonesian and English. The use of foreign languages in the sentence above is contained in the sentence "Mona, sang *master chef* Indonesia". The word *master chef* itself in Indonesian means the main chef or someone who is an expert in cooking. In this sentence it can be interpreted as "Mona, sang koki utama Indonesia."

d. Data 4

- Mona's Mother : "Nah, masakannya udah selesai nih, Mon. Tinggal nunggu dikukus 1 jam sebelum siap dihidangkan." (Well, the cooking is done, Mon. Just waiting for it to be steamed 1 hour before it is ready to be served.)
- Mona : "Haaaa, **ndak** sabar aku Bu, **rasane** pengen nunjukkin masakan khas Jawa Tengah yang enak banget ke teman-teman, Bu." (Haaaa, I can't wait, Ma'am, I feel like showing my friends the delicious Central Javanese cuisine, Mom)

The data above is a code switching which also involves Indonesian and Javanese. In this sentence, the use of the Javanese language comes from the word *ndak* which means no, which is found in the sentence "Haaaa, *ndak* sabar aku Bu ...". While in the second sentence, the code switching is in the sentence "... *rasane* pengen nunjukkin masakan ...". The word *rasane* in Indonesian means "feel like". In the first sentence it can be interpreted in Indonesian as " Haaaa, tidak sabar aku Bu ..." and in the second sentence it becomes "... rasanya pengen nunjukkin masakan..."

e. Data 5

- Mona : "Udah pasti masakan dari daerah aku yang paling enak nih, **endolita manulita**. Namanya garang asem, aseli ini uenak banget." (I'm sure the cuisine from my area is the best, endolita manulita. The name is ferocious sour, this original is really delicious)

Putu : “*Kalau aku bawa ayam betutu, itu juga enak tau.*” (If I bring chicken betutu, it's also delicious you know)

The data above is a code mixing involving Indonesian and slang, and there is also a mix of Indonesian and Javanese codes. The first code-mixing is in the sentence "... *endolita manulita* ..." where the word is a slang that has a delicious meaning that is shown for food. Meanwhile, in the mixed code of Indonesian and Javanese, the sentence "... aseli ini *uenak* banget" where the word *uenak* is pronounced using a Javanese accent which has a delicious meaning.

f. Data 6

Febi : “*Kalau **beta** sekarang bawa nasi kepala batu merah nih.*” (Now I bring red stone head rice)

Diva : “*Kalau aku bawa soto.*” (If I bring clear soup)

The data above is a code mixing involving Indonesian and Moluccan languages. The use of the Maluku language above is found in the sentence " *Kalau beta sekarang ...*" which means *saya* in Indonesian. In this sentence it can be interpreted in Indonesian as "Kalau saya sekarang..."

g. Data 7

Tomi : “*Alahh..., palingan masih enakan kerak telur khas Betawi. Kamu belum pernah nyoba aja, Mon.*” (Alahh..., at least it's still better with the typical Betawi egg crust. You've never tried it, Mon)

Mona : “***Ndak** mungkin, **wes** jelas garang asem aku itu **sing** paling enak.*” (Impossible, it's clear that my fierce sour is the best)

Tomi : “*Hohoho, gak bisa. Kerak telur yang paling **mantul**, garang asem mah lewat.*” (Hohoho, you can't. The egg crust is the most delicious, fierce sour others pass)

The data above is a code mixing that also involves Indonesian and Javanese, and there is also between Indonesian and slang. In the first sentence comes from the word *ndak* which means no, which is contained in the sentence " *Ndak mungkin ...*". In the second sentence there is the sentence "... *Wes* jelas garang asemku itu *sing* paling enak." where the word *wes* means "sudah" and the word *sing* means "yang" in Indonesian. In the whole sentence, it can be interpreted in Indonesian as " tidak mungkin, sudah jelas garang asem aku itu yang paling enak". Meanwhile, code mixing in slang is found in the word *mantul* which is found in the sentence "...yang paling mantul...". Where the word *mantul* is an acronym for steady true.

h. Data 8

Mona : “*Ngawur aja kamu Tom. **Ndak** mungkin ada yang bisa ngalahin garang asem, apalagi kerak telurmu itu Tom.*” (Don't be silly, Tom. There's no way anyone can beat the fierce sour, let alone your egg crust, Tom)

Tomi : “*Kamu yang ngawur, kerak telurku gaada yang bisa ngalahin pokoknya deh.*” (You silly, nothing can beat my egg crust)

The data above is code mixing which also involves Indonesian and Javanese. In the sentence above there is the use of the word *ndak* in Javanese which means “tidak”. So that the sentence can be interpreted in Indonesian as "... Tidak mungkin ada yang bisa ngalahin garang asem..."

i. Data 9

Tomi : “*Hmm..., ternyata garang asem tuh enak banget.*” (Hmm..., it turns out that sour ferocious is really good)

Mona : “*Kerak telur juga **endolita manulita** nih. Maaf ya Tom tadi aku ngomongnya sembarangan.*” (Egg crust is also *endolita mantulita*. I'm sorry Tom, I said that carelessly)

The data above is code mixing which also involves Indonesian and slang. The use of the word *endolita manulita* in the sentence " Kerak telur juga endolita manulita..." means that the egg crust is also very tasty. Where the word *endolita manulita* is a slang indicated for food.

Febi Jangan Sedih Episode

This study also uses an episode entitled "Febi Jangan Sedih" which aired on October 20, 2015 on the Youtube application. The writer also chose this episode because there are stories that use the Moluccan language used by Febi's family. Febi and her family are native speakers from Maluku, so there are a lot of code switching and code mixing in this episode. However, the similarities and similarities of words that are owned by Indonesian and Maluku languages make the writer only take data that uses words that are different from Indonesian. Learning is a dynamic activity and influenced by contextual factors and development (14,15). The right learner needs analysis can produce the required development design (16).

a. Data 1

Febi : "*Tidak mau, Febi mau ikut Papa.*" (No, Febi wants to come with Papa)
Febi's : "*Sudahlah **nona manisku**.*" (Come on my beautiful girl)
Mother

The data above is a code-switching that also involves Indonesian and Moluccan languages. In that sentence the code switching comes from the word *nona manisku* which means "beautiful girl." In the sentence above, it can be interpreted in Indonesian as "Sudahlah gadis cantikku" which is shown to Febi the child.

b. Data 2

Mona : "*Ehh, itu si Febi kenapa **toh?** dari kemarin kok cuma diem aja kaya gitu.*" (Ehh, what's wrong with Febi? Since yesterday, why has she been silent like that)
Putu : "*Iya, kenapa dia ya. Diva kamu tau gak?*" (Yeah, why is he? Diva you know or not?)
Diva : "*Wah, aku juga gak tau tuh. Kemarin sempat aku tanyain, tapi Febi gamau jawab.*" (Well, I didn't know that either. Yesterday I asked a question, but Febi didn't want to answer)

The data above is code mixing which also involves Indonesian and Javanese. The first sentence comes from the word *toh* in the sentence "Ehh, itu si Febi kenapa *toh?* ...". The word *toh* basically has no real meaning, but in the sentence above it can be understood as the same meaning of the word "ya" in Indonesian. So that it can be interpreted in Indonesian as "Ehh, itu si Febi kenapa ya? ..."

c. Data 3

Mona : "*Kasih loh dia, **mbok** coba ditanyain lagi.*" (It's a pity for him, please try asking again)
Diva : "*Iya, ayo kita samperin yuk.*" ("Yeah, let's go over there.")

The data above is code switching which also involves Indonesian and Javanese. The sentence comes from the word *mbok* which has the meaning of emphasis in a command sentence. So it can be understood that the sentence aims to inform the interlocutor to follow his direction.

d. Data 4

Mona : "*Febi, kamu jangan diam terus gitu **toh**. **Mbok yo** ngomong sama aku.*" (Febi, don't keep quiet like that. Come talk to me)
Diva : "*Febi, mau kemana?*" (Febi, where are you going?)
Mona : "*Febi, kok malah pergi **toh**.*" (Febi, why are you even leaving)

The data above is code switching which also involves Indonesian and Javanese. The use of code switching comes from the words *toh* and *mbok yo* in the sentence above. The word "toh" is found in the sentences "... diem terus gitu toh...." and " Febi, kok malah pergi toh ". The word *toh* basically has no real meaning, but in the two sentences above it can be understood as an emphasis on a sentence similar to the word "si" in Indonesian. While the

use of the word *mbok yo* in the sentence above can mean that it has the same meaning in the word "dalam" in Indonesian. So it can be understood that the meaning of the sentence is a proposal to tell the speaker.

e. Data 5

- Febi's Mother : "Ada apa dengan **nona manis** mama ini. Kok tumben, biasanya Febi mau membantu mama memasak." (What's wrong with Mama's beautiful girl. Why, usually Febi wants to help Mama cook)
- Febi's Mother : "Febi, Febi sayang.... Ada apa denganmu **nona manisku**." (Febi, dear Febi.... What's wrong with you my beautiful girl)

The data above is a code-switching which also involves Indonesian and Moluccan languages. In both sentences there is the use of the word *nona manisku* which means "beautiful girl". So that it can be interpreted in the second Indonesian language to show the use of the word beautiful girl for her child as the speech partner.

f. Data 6

- Febi's Mother : Febi, sayang.... **Nona manis** mama kok murung. Febi, kamu kenapa nak?" (Febi, dear ...my beautiful girl is so gloomy. Febi, why do you want to?)
- Febi : "Tidak apa apa, ma. **Beta** mengantuk, mau tidur." (It's okay, mom. Beta is sleepy, wants to sleep)
- Febi's Mother : "Oh yasudahlah kalau begitu. Mimpi yang indah ya sayang, jangan lupa berdoa." (Oh well then. Sweet dreams, dear, don't forget to pray)

The data above is a code-switching which also involves Indonesian and Moluccan languages. In the first sentence, it comes from the word *nona manis* which means "beautiful girl", which is found in the sentence "... nona manis mama kok murung ...". While in the second sentence, the code switching is in the sentence "... Beta mengantuk, mau tidur ". The use of the word beta in Indonesian means "saya" which refers to oneself. In the second sentence it can be interpreted in Indonesian as " Saya mengantuk, mau tidur".

g. Data 7

- Febi : "Ahh, gelapnya." (Ahh, it's so dark)
- Friends : " **Surprise.**"

The data above is a code mixing involving Indonesian and English. The code mix contained in the sentence above is the use of the word *surprise* which is a foreign language. The word *surprise* itself has the meaning of "kejutan", so the use of the word aims to surprise the interlocutor.

h. Data 8

- Diva : "Ini Febi dari kita. **Spesial** untuk kamu." (This is Febi from us. Special for you)
- Febi : "Waw hello kitty, terima kasih teman-teman. Tapi **beta** kan hari ini tidak ulang tahun." (Wow hello kitty, thank you guys. But today is not my birthday)

The data above is a code mixing which also involves Indonesian and Moluccan languages. In this sentence the use of the word *beta* which means "saya" indicates code mixing. The word *beta* in the sentence becomes "...Tapi beta kan hari ini tidak ulang tahun" in Indonesian.

i. Data 9

- Mona : "Anggap saja itu hadiah dari kita biar kamu gasedih lagi. Habis dari kemarin **tak** lihat kamu diam terus." (Think of it as a gift from us so that you don't feel sad anymore. After yesterday, I saw you keep quiet)
- Tomi : "Iya Feb, kita cuma ingin **lo** tersenyum lagi kaya biasanya." (Yes Feb, we just want you to smile again like usual)

The data above is code mixing which also involves Indonesian and slang. In the sentence there is the word *lo* which is slang. The word *lo* means "kamu/Anda" in Indonesian. In this sentence, it can be interpreted in Indonesian as "... kita cuma ingin lo tersenyum lagi kaya biasanya."

CONCLUSION

Based on the description above, it can be concluded that code switching and code mixing are contained in the animated film *Diva the Series*. The occurrence of code switching and code mixing is influenced by several factors including speakers and interlocutors, place settings, events, social, cultural, and others. In the animated film *Diva the Series*, there is a picture of friends with different language and cultural backgrounds. So that in the two episodes entitled "Masakan Nusantara" and "Febi Jangan Sedih" we can find the use of Indonesian, Javanese, Moluccan languages, foreign languages, and slang. The use of these different languages makes code switching and code mixing occur in the animated film *Diva the Series*.

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