



## The Use of Code Switching and Code Mixing in the Film *Belok Kanan Barcelona* (2018)

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**Abstract:** This study is based on social interaction in a multilingual society where there is code switching and code mixing occurs. The purpose of this research is to find out what are the forms of code switching and code mixing in *Belok Kanan Barcelona* and the factors that exist in the film *Belok Kanan Barcelona*. The method used is a qualitative descriptive method which is done by recording all the data that appears in the movie. The material is also analyzed by listening techniques and note-taking techniques. Therefore, in this study the writer uses the movie as the object of code switching and code mixing analysis. Since the story is set in an international country, the movie shows a multilingual situation where the characters communicate in Indonesian, Javanese, Makasarese, English, and Spanish according to the context and situation they face. This research found 16 data, including 6 data for code-switching and 10 data for code-mixing.

**Keywords:** *sociolinguistic; code switching; code mixing; film; Belok Kanan Barcelona*

### INTRODUCTION

Film is an example of an audiovisual literary work. According to Klarer (Shabrina, 2019), film falls under the category of literary works because all sorts of cinematic presentation modes are related to the features of literary texts and may be described in a textual framework. Film and analysis can connect in a variety of ways. Film analysis can assist reveal the meanings, concepts, and goals that filmmakers want to portray.

One of the films worth studying is *Belok Kanan Barcelona*, an Indonesian film directed by Guntur Soeharjanto and released in 2018.

This film depicts the story of Francis, Retno, Farah, and Ucup's friendship, which began in high school. They both feel the spice of love in the middle of their friendship, but they prefer to keep it to themselves. It starts with Francis, who wants Retno, but is always rejected by him because of his friendship. Then there is Farah. She always buried her feelings for Francis because she knew he liked Retno. It ends with Ucup, who likes Farah. He chose to hold back, just like Farah, because he knew that Farah's heart was set on Francis. It was time for Francis to announce his marriage to Inez, a Spanish girl, and invite three of his closest friends to Barcelona.

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Retno, who lives in Copenhagen, wanted to come despite her unhappiness. The same goes for Farah, who lives in Vietnam. She must make a move and confess her love to Francis. Ucup, who lives in Cape Town and is aware of Farah's plans, also sets out to stop Farah. Meanwhile, Francis is confused between marrying Inez or confessing his love for Retno.

The film *Belok Kanan Barcelona* provides an insight into the culture and society of Barcelona, Spain, as does much literature. Viewers can learn about Barcelona's culture, traditions and daily life through narrative and visuals. In an era of increasing globalization and cultural exchange, the film *Belok Kanan Barcelona* highlights the complexity of intercultural relationships, the challenges of understanding and adapting to different cultures, and the importance of cross-cultural communication in developing harmonious relationships. In this context, the study of this film is crucial for understanding cultural representation and the dynamics of intercultural relationships that result in the combination of languages.

Therefore, the study of understanding a difficult language and how language is used as a means of communicating with others is called linguistics. For some, linguistics is a tool for studying how language may shape identity and connect cultures. Sociolinguistics is a linguistic method that explores the relationship between language and society. According to Hariadi (Amalia et al., 2023) sociolinguistics is the study of linguistics as it relates to sociology, which is language related to social factors in the speech community and involves the study of variations in language varieties. Sociolinguistics is an important study because it helps us to understand the complex interaction between language and society. Therefore, sociolinguistics shows that people tend to adapt their language according to the social context, for example a person might use different language at home, at work, or in a more formal situation. When two or more languages are used in social interactions,

there are situations that are known as code switching and code mixing.

As stated in the journal (Nirwan, 2022) "One of the most powerful media used by human beings to interact with each other is language". In this context, it is possible to conclude that language is used as a medium of communication in every part of the world. The distinctiveness of language can emerge from many things, such in the setting of the movie *Belok Kanan Barcelona*. It can be divided into several parts that address a variety of topics, including code switching and code mixing. This part of Code Switching involves intentionally switching from one language to another during a conversation or communication situation. In the framework of this film, the characters may transition between Indonesian and Spanish, illustrating the realities of cross-cultural communication. Meanwhile, code-mixing occurs when many languages are utilized simultaneously in a sentence or conversation. This study gives a new study of language use in the film *Belok Kanan Barcelona*. Although there have been a few studies done on the movie *Belok Kanan Barcelona*, there is still a lot of room for further research and most of them researchers take from the novel rather than the movie. There are several aspects that could be explored further, including the use of language. Therefore, this study seeks to make a new contribution to our understanding of language use in this movie. Using an unusual technique, the writer investigates how the film's characters utilize language to form intercultural connections, express themselves, and deal with conflict. The writer uses sophisticated analytical tools to expose the depth and complexity of the linguistic approaches used, as well as their impact on the film's story and the viewer's understanding.

Some previous studies have tried to explore various aspects of the film. As in previous studies that have explored research on code switching and code mixing entitled "Code Switching Code Mixing used by Sarah Sechan & Cinta Laura in Sarah Sechan Talk Show". One significant study was conducted

by (Novedo & Linuwih, 2018). They explained the "code switching" and "code mixing" techniques used by Sarah Sechan and Cinta Laura on the Sarah Sechan talk show. This study used a qualitative, descriptive method to analyze these discussions. It was found that there are six reasons to use code switching and code mixing, including discussing a particular topic, being emphatic about something, interjecting, using repetition for clarification, intending to make the speech content clear to the listener, and expressing group identity. There are also four types of code switching and three types of code mixing.

On the other hand, the study by (Khatimah et al., 2023) entitled "Code Switching and Code Mixing in The EFL Teaching Learning Processes", this study explains the kind of code switching, the factors that lead to code switching, the form of code mixing, and the factors that lead to code mixing throughout the English language instruction process at SMP TELKOM Makassar. Participants in this study were TELKOM Junior High School Makassar class IX students during the odd semester of the 2022–2023 academic year. The researchers chose note-taking and recording methods as their data gathering strategies. The findings showed that code switching occurs throughout the transitions from Indonesian to English (external form) and from English to Indonesian (internal form) in the English teaching and learning process. Code mix takes the shape of words, phrases, and clauses. Code-switching is caused by the speaker's personality, the speech environment, the presence of a third person, a change in subject, and the speaker's goal. Code-mixing is caused by limits in code use, habit, function, and purpose, as well as the speaker's capacity of using two or more languages.

Meanwhile, an article by (Mustikawati, 2015) with the title "Alih Kode Dan Campur Kode Antara Penjual Dan Pembeli (Analisis Pembelajaran Berbahasa Melalui Studi Sociolinguistik)". This study focuses on the types of code-switching and code-mixing that occur in market buying and selling activities,

as well as the deciding factors that determine the incidence of these behaviours. This study's data is presented in the language used by sellers and purchasers in the Songgolangit market during buying and selling transactions. Thus, the data is in the form of collected data. The data is gathered by observing buying and selling actions. Following the transaction, in-depth interviews with the informants were undertaken. Data was gathered through listening techniques, recording techniques, note-taking techniques, and in-depth interviews. The findings revealed that the type of code-switching that happened during the transactional activities of buying and selling was language transfer from Javanese to Indonesian. Meanwhile, a new sort of code-mixing arises, combining Javanese and Indonesian. The usage of Javanese appears to be prevalent in code-switching and code-mixing events. The habits of the speakers and interlocutors, the presence of third speakers, the topic and situation of certain conversations, and the ability to use the language based on the sellers' and buyers' education levels are the determining factors that have the greatest influence on code-mixing and code-switching events.

Based on previous studies, the writer finds that the study had both similarities and contrasts to previous analyses. The above study and this study have the same topic or subject, which is code switching and code mixing; however, the writer using film as the object of research, whereas previous study uses the learning process at school, TV programs, and others.

As a result, the goal of this study is to determine the forms of code switching and code mixing used in *Belok Kanan Barcelona*, as well as the factors included in the film. Because the plot is set in an international country, the film depicts a multilingual situation in which the characters interact in Indonesian, English, and Spanish depending on the context and situation they face. *Belok Kanan Barcelona*'s use of language adds richness to the story's setting and highlights the cultural features of the location where the

film takes place. It also emphasizes the significance of language in comprehending and connecting to the discourse of the characters in the story.

### **Code Switching**

In daily activities, we frequently hear people switching between languages within a same conversation. This phenomenon is known as code-switching, and it is one of the most intriguing parts of sociolinguistic research. People are normally forced to choose a particular code anytime they desire to talk, and they can also decide to switch from one code to another or mix codes even in sometimes very short utterances, so creating new codes in a process known as code-switching (Wardhaugh, 2006). Code-switching is recognized as a competence of bilingual speakers. In linguistics, the term "code switching" refers to the use of language from one language or dialect to another. Code-switching is the practice of using different shades of language to meet different roles or situations.

Code switching occurs for specific causes and motivations, whether conscious or purposeful. According to Kunjana opinion (Mustikawati, 2015) A general word for the alternation or transition between the usage of two or more languages, many variants of a single language, or even multiple styles of a variety called code switching. He also describes internal code switching, which can happen between dialects within a regional language, between regional languages within a national language, or between several types and styles within a dialect.

"Symptoms of switching language use due to a change in situation" is how Appel explains code switching in the book "Perkenalan Awal Sociolinguistik" (Chaer & Agustina, 2014). Hymes (In Suwito, 1983) argues that code switching can happen not just between languages but also between varieties or styles within a single language, in contradiction to Appel's claim that it only happens between languages. Code switching has certain characteristics in which these characteristics relate to the situational environment, as external characteristics, and

relate to the speaker and the language used as more internal characteristics (Suandi, 2014).

In addition, Saleh and Mahmudah (Khatimah et al., 2023) identify two forms of code switching. Switching languages can take two forms: internal code switching and external code switching. In practice, it is possible that in one speech event, internal and external code switching occurs successively if the contextual function and relevant situation are considered by the speaker to be suitable for doing so.

### ***Internal Code Switching***

Internal code switching is the term used to describe code switching that takes place within a national language between regional languages, dialects, or many kinds and styles within a single dialect (Suwito, 1983). Code switching happens when speakers in their language switch between languages that are still part of the national language, dialects in one regional language, or different types and styles included in a single dialect. For example, A begins speaking in standard Indonesian since the scenario needs him to switch codes to Jakarta dialect Indonesian, then to regional language (Balinese), and so on.

### ***External Code Switching***

Code switching occurs when a speaker switches from one language to another that is unrelated/foreign language (Suandi, 2014). For example, the speaker initially uses Indonesian because the situation requires it, he switches to English, in other situations to Dutch and Japanese.

The relationship between a conversation, its context, and the linguistic situation can be used to investigate the background of code switching. According to Suwito (in Suandi, 2014) Code switching is a linguistic behavior triggered by circumstances outside of the language, particularly socio-situational ones. Some factors that usually cause code switching such as:

- a) **Speakers:** A speaker may purposefully exchange codes with conversation partners for a purpose. For example, changing the status from formal to informal or vice versa.

- b) Speaker's partner: In most cases, speakers aim to employ language that is like that of their peers. It implies that a speaker may have to switch codes as frequently as the people he interacts with in a multilingual society. Regarding this situation, the other individual can be classified into two categories: those who share the speaker's linguistic background and those who do not. Facing the speaker's partner (a), code switching may take the form of switching variants (both regional and social), switching varieties, switching styles, or switching registers. And dealing with speaker's partner group (b) code switching may occur from the local language to another local language that he mastered, from the local language to the national language or maybe from both to certain foreign languages.
- c) Subject matter (topic): The subject matter or topic is a factor that includes dominant in determining the occurrence of code switching. The subject matter can basically be divided into two major groups, namely: (1) formal subject matter (for example: official matters, state administration, educational, scientific, and so on), and (2) informal subject matter (for example, family matters, brotherhood, solidarity and so on). Group topic (1) is usually expressed in standard language, with a neutral style and delivered seriously. While the topic of group (2) is conveyed with non-standard language, with a slightly emotional and playful style. When a speaker first talks about formal matters, and then switches to informal matters, it will be followed by a code-switch from standard language, neutral and serious style to accustomed language, slightly emotional or humorous style and arbitrary. If the people they are dealing with are of their ethnic group, they will almost certainly code-switch immediately to the language of their ethnic group.

### **Code Mixing**

Code mixing and code switching are usually closely related concepts. These two situations, which are common in bilingual

societies, are so similar that it is often difficult to differentiate between these two. According to Wardhaugh (Juanda, 2022), Code mixing is similar to mixing up several languages or dialects inside a same dialogue or sentence. It's like adding a dash of different flavors. Code-mixing occurs when a speaker uses two languages at the same time and switches between them within a single phrase.

Code-mixing, the complex combination of features from two or more languages or language varieties in a single utterance or discourse, has emerged as an intriguing research topic in sociolinguistics. Code-mixing is another type of language use alongside code-switching. P.W.J. Nababan (in Suandi, 2014) revealed that the term code mixing refers to the use of two or more languages, or language varieties, in a speech act or discourse when there is no linguistic context that requires the use of multiple languages. He went on to say that the speaker is just required to follow custom and be kind in this case; there are no demands made of them. The way that linguistic and cultural diversity shows up in day-to-day interactions between people is through code mixing. When speakers engage in code-mixing, they employ different codes or languages based on the situation and how they want to communicate.

Dependence in code-switching is defined by the function of context and situational relevance. Then, in code mixing, the presence of a relationship between language role and function defines the dependency. The role refers to who uses the language, whereas the language function refers to what the speaker wants to accomplish with his speech. According to Jendra (in Suandi, 2014) Code mixing can also be classed according to the level of linguistic tools. According to this category, code mixing can be classified into three types.

### ***Code mixing at the Word level***

In all languages, word-level code-mixing is the most prevalent type of code-mixing. Word-level code mixing can occur with simple words (single words), compound

words, repeated words, and complicated words.

### ***Code mixing at the Phrase level***

According to Ramlan (in Agasi, 2021), a phrase is a group of two or more words that fall inside the clause category in grammar. He also offers phrase-related limitations. Two things define phrases: first, they are grammatical units made up of two or more words; second, they are units that stay within the bounds of clause element functions; that is, phrases are always contained within one of the four clause element functions (S, P, O, and Adv). When it comes to code-mixing, phrase-level mixing is less common than clause-level mixing. For example: "Rima menyumbangkan suara emasnya dalam sebuah talkshow di Surabaya", Code mixing at the phrase level can also be in the form of idioms like the following example: ...the last but not least (terakhir, tetapi tidak kalah pentingnya).

### ***Code mixing at the Clause level***

According to Kridalaksana (in Agasi, 2021) clause is a group of words with the capacity to create a sentence and is a grammatical unit made up of at least a subject and a predicate.

Many variables, such as language diversity, communicative demands, social familiarity, and communication context, can lead to code mixing. It reflects the flexibility and complexity in human language use in daily interactions. In difference to code switching, code mixing does not arise because of the demands of the situation, but there are other things that are behind the code mix. There are several factors that can cause code-mixing in everyday conversation (Suwito, 1983). Here are some of them:

a) Speaker background: According to Suwito (in Agasi, 2021) refers to the speaker's characteristics, such as education, social standing, or religious beliefs. For example, code-mixing with Dutch elements in Indonesia indicates that the speaker is a "tempoe doeloe" person, educated and not a random person. Code-mixing with English elements can convey the

appearance that the speaker is a "modern person" who is well-educated and connected. Mixing code with Arabic parts provides the appearance that he is a Muslim, an enthusiastic worshipper, or a suitable Islamic religious leader, and so on.

b) Language: Language can also cause code-mixing, both by speakers and listeners or discussion partners. This is done to explain the meaning and interpretation of one of the aspects influencing code-mixing. Suwito (1983) describes numerous factors or conditions that promote code-mixing. These factors include role identification, variety identification, and the ability to explain and interpret. Thus, the focus of this study will be on code-mixing aspects in the film industry dialogue, namely the background of the speaker's attitude and language (Agasi, 2021).

The research will pay attention to the language patterns and dialects used by the movie characters and how it depicts their social and cultural backgrounds. The results of the analysis will discuss how the use of language in the movie *Belok Kanan Barcelona* represents identity and culture, and how it affects the dynamics between characters and the development of the story. The discussion will also highlight the relevance of the language representations to the social and cultural contexts faced by the characters.

## **METHOD**

This type of study is descriptive qualitative which is more specialized in literature research by trying to describe data systematically, in detail and in depth by not using numbers in data collection and will provide analysis of the research results. The writer will pay attention to the language patterns and dialects used by the movie characters and how it depicts their social and cultural backgrounds. The results of the analysis will discuss how the use of language in the movie *Belok Kanan Barcelona* represents identity and culture, and how it affects the dynamics between characters and



the development of the story. The discussion will also highlight the relevance of the language representations to the social and cultural contexts faced by the characters.

### Data analysis

After collecting data from films and other sources, researchers took several steps to analyse the data. First, the writer categorizes the data related to the problem formulation, namely the formation of code switching and code mixing, as well as the factors that occur in the film *Belok Kanan Barcelona*. Second, the writer explains and shows the data to prove the analysis and answer the problem formulation. Finally, the writer makes conclusions based on the research analysis. This process helps the researcher to describe and understand the relevant information to answer the problems of the research questions.

## FINDINGS AND DISCUSSION

### Finding

The writer finds evidence of Indonesian code-switching and code-mixing in the film *Belok Kanan Barcelona*. In addition to identifying various types of code-switching and code-mixing in the film, the writer also identifies the factors that cause code-switching and code-mixing.

No	Form of Code Switching	Factor
1.	Internal code switching	- Speakers - Speaker's partner
2	External code switching	- Subject matter (topic)

  

No	Form of Code mixing	Factor
.1	Code mixing at the Word level	- Speaker background - Language
.2	Code mixing at the Phrase level	
.3	Code mixing at the Clause level	

According to the research's data findings, there is a type of internal code switching that

occurs between languages, including code switching from Javanese to Sundanese, Javanese to Indonesian, and Makasarese to Indonesian. While single words, clauses, and phrases are included in the code mixing form. Additionally, there are elements that lead to code switching and code mixing. Speaker, speaker partner, and topic factors lead to code switching, whereas speaker background and language factors lead to code mixing. These are a few of the discussions.

### Discussion

#### The Forms of Code Switching in The Film *Belok Kanan Barcelona*.

The writer found there are 2 forms of code switching in the movie *Belok Kanan Barcelona*, that is internal and external. Which in this film shows the switch of traditional language to Indonesian and Indonesian to English.

#### 1. Internal code switching from Makasarese to Indonesian Time (08.39 – 09.00)

Ucup : “Ma, bilang ma ki, berapa kita butuh?”

Ibu Ucup : “30 Juta nak untuk bayar masuk uang kuliah adikmu. Mak sudah coba kumpulkan uang, tapi ndak cukup”

Ucup : “Kenapa ki mesti malu-malu ka? Saya jauh-jauh kerja disini ka buat kita juga toh. Buat bantu-bantu mama. Tenang ma ki ma ada ja uang ko.”

From dialogue above we can see that it shows a form of internal code switching from Makassar language into Indonesian language which is carried out by Ucup and his mother while on a telephone call where Ucup is working overseas and his mother in Indonesia. At the beginning of the conversation, Ucup asked his mother about the needs needed for his family, the speech used Makassar's language “Ma bilang ma ki, berapa kita butuh?” which means “Mom, just tell me how much you need?”, while Ucup's mother used Indonesian in her speech “30 Juta nak. Untuk bayar masuk uang kuliah adikmu. Mak sudah coba kumpulkan uang, tapi ndak cukup” which means “30 million, son. For your sister's college entry fee. I've saved some money,

but it's not enough" so that the conversation is a form of language transition from Makassar's language into Indonesian.

The factor that causes the transition of Makassar's language into Indonesian that occurs in the conversation is due to the speaker's partner factor. At the beginning of the conversation, the speaker used Makassarese in his speech, but the speech partner answered him switching languages into Indonesian. This happens because the background of the mother and child is a native Makassar's person who has long lived in an environment where the majority uses Indonesian.

### **Internal code switching from Indonesian to Javanese**

**Time (16.25 – 16.31)**

Si mbok : "Heh, pantesan aja makanan cepet abis. Makan donat opat bayar."

Boy : "Sopo mangan opak? Aku mangan donat."

Si mbok : "Iya donat, tapi empat."

In the conversation above is took place in the school cafeteria, Si Mbok warned Boy who had eaten the donuts she was selling using Indonesian. Then Boy answered using Javanese "Sopo mangan opak? Aku mangan donat". Then Si Mbok gave an explanation again to emphasize her words with the statement "Iya donat tapi empat" using Indonesian which means "Yes, but four doughnuts". From the conversation above, there was a code-switching from Indonesian to Javanese by the two of them. The code switching that occurs in the conversation is in the statement "Sopo mangan opak? Aku mangan donat" This statement means "who eats opak? I eat donuts". The form of code switching that occurs is a form of internal code switching, which is a switch from Indonesian to Javanese.

The factor causing code switching in the conversation is due to speaker factors. The conversation shows that Boy or the speaker chooses to answer using Javanese, while Si Mbok answers by switching to Indonesian because of their background who often argue with speakers, so they are used to using two or more languages in their speech.

### **2. Internal code switching from Javanese to Sundanese**

**Time (16.32 – 16.39)**

Boy : "Halah, aku ni iming apus-apus. Spik-spik tok."

Si mbok : "Ngaceni anu geulis, sakitu gendut, hideung."

In the conversation above, there was a conversation from Javanese to Sundanese. Boy, who initially used Javanese, said "Halah, aku ni iming apus-apus. Spik-spik tok." which meant "I'm just kidding". In this situation Boy was looking for an excuse that he was caught flirting with one of the students who was having snacks in the canteen. Then Mbok, who is used to seeing Boy's behaviour, says "Ngaceni anu geulis, sakitu gendut, hideung." which translates to "keep flirting with beautiful girls, you know yourself!". This conversation has a humorous tone, with Mbok giving an unusual or unexpected response to what Boy says. This is the way they entertain each other by teasing or joking about funny preferences or desires.

The factor causing the language switch in the conversation is the informal topic. Language switching can also be influenced by the need to convey certain nuances or emotions. In the above conversation, they used Javanese and Sundanese to add an element of familiarity or humour. Therefore, language switching in these conversations may occur because language use is also part of their cultural identity.

### **3. External code switching from English to Spanish**

**Time (02.55 – 03.00)**

Francis : "And you look so beautiful"

Inez : "Graccias"

From the dialogue above happened when Francis wanted to perform at an event in France. the code switching in the conversation above is a temporary code switching, because at the beginning of the conversation Francis used English with the statement "And you look so beautiful", then Inez continued the conversation with the statement "Graccias" which means "Thank you". Inez uses Franch because Inez already knows that Francis is her boyfriend who



understands what she is saying, and Francis has also lived in Spain for quite a bit of time. The type of code switching in this conversation is external code switching, because there is a code switching from English to Spanish.

The factor causing the English to Spanish switch that occurred in the conversation was due to the speaker's partner factor. At the beginning of the conversation, the speaker used English in his speech, but the speech partner answered him switching languages into French. This happened because the speech partner made a code switch to adapt which language was suitable for the situation that occurred in the conversation at that time. Using another language can give a personal touch that shows a special relationship between the speakers. For example, Inez's use of "Gracias" shows her closeness and comfort with Francis. Therefore, the use of English by Francis and French by Inez shows their bilingual or multilingual abilities and reflects their cultural diversity.

#### 4. External code switching from Indonesian to English

Time (01.15.35 – 01.15.40)

Francis : "Hari ini mau kemana?"  
Retno : "Surprise me"

From the dialogue above, there is an external code-switching speech, namely the transition from Indonesian to English. At first when Francis talked to Retno using Indonesian "Hari ini mau kemana?" which means "Where are we going today?" This shows that Francis wants to know Retno's plans for the day. Then Retno answered the question using English "Surprise me" which means that she gave Francis the choice to decide on his plan without telling her in advance. This response shows that Retno was ready for an unexpected experience and allowed for spontaneity. This code-switching occurs because they are bilingual, and they are working in a foreign country.

The factor causing the switch from Indonesian to English is due to the ability of speaker's partner who are bilingual. This code switching occurs because speech partners are Indonesians who are working abroad. Sometimes phrases in foreign

languages can be more precise or have a different feel than their local equivalents. "Surprise me" in English sounds more precise and is often used in the context of asking someone to surprise you, compared to the direct translation in Indonesian.

#### 5. External code switching from Indonesian to English

Time (10.00 – 10.05)

Francis : "Lo bangga ga sama gue?"  
Retno : "Ya bangga dong"  
Francis : "Thank you - thank you"

In data No. 6 The dialog happened when Francis was talking on the phone with Retno where Francis informed her that he received an award for his achievement of being able to play the piano like an expert. In the conversation between Francis and Retno, it may show closeness and emotional connection. It is one of the simple examples of language switching that can occur in everyday conversations. The conversation started with Francis asking Retno "lo bangga gak sama gue?" which means "are you proud of me?". At the beginning of the speech, Francis dominantly uses Indonesian in his speech. While the word "thank you - thank you" is a word that wears the speech, which is caused by the habit of using English.

The factor that causes code switching in the conversation is the factor of speakers. It can be seen from Francis's speech who asked Retno by inserting the English reword "thank you - thank you" into the English speech. The speaker explains to the partner by expressing feelings more distinctively, by code-switching to emphasize the conversation.

#### The Forms of Code Mixing in The Film *Belok Kanan Barcelona*

Based on the research that has been conducted on the dialog between the characters of the film *Belok Kanan Barcelona*, the languages used are Indonesian, English, and French. With the use of more than one language, it can cause code mix events in the form of insertion of words, phrases, and clauses.

#### 1. Code mixing of word in Indonesian Time (03.50 – 04.05)

- Inez : "Can you please just go."  
Hasan : "Cannot, your room is sebelah."  
Inez : "What do you mean?"  
Hasan : "Kata manajemen label mah,  
you can sleep together, forever,  
after....ijab kabul the apa cis?"

Based on the dialogue above, Inez tried to chase away Hasan, who was Francis' assistant, because she wanted to be with her boyfriend, but Hasan refused and explained that he didn't want to because the room Inez was supposed to be in next door. Hasan said, "Cannot your room is sebelah". This situation is a form of code mix in the form of insertion of word elements. This is proven by the insertion of the word element "sebelah" which means "Next to" in English. The form of code mix that occurs is a form of word insertion code mix from English to Indonesian.

The factors causing this language mixing can be caused by the language or it can be said limited vocabulary so that language mixing occurs. Speakers who are multilingual cannot be separated from the languages they control, such as often inserting other language words in the language being used such as the speech in the conversation above. In this conversation, the speaker mixes Indonesian words in English.

## **2. Code mixing of word in english**

**Time (10.18 – 10.24)**

- Francis : "Mumpung lagi lengkap gue  
punya announcement"  
Farah : "Apaan"  
Francis : "Gue mau married"

Based on the conversation above it happened when he was having a video call with his friends and Farah accidentally answered first. It is a form of English single word code mix in the conversation between Francis and Farah. The conversation was started by Francis "Mumpung lagi lengkap gue punya announcement". In this speech, Francis mostly uses Indonesian in his speech, but there are words "announcement" and "married" which are English. The word "announcement" and "married" is a word that is used in the speech due to the habit of using English.

The factor causing the mixing of Indonesian into English that occurs in the conversation is because it is habitual to use mixed language in the conversation. In the conversation, the speakers and speech partners interacted by using Indonesian by mixing English words in it. This is a factor in the occurrence of language mixing because of the language factor.

## **3. Code mixing of word in English**

**Time (12.32)**

- Farah : "Gue yakin banget ini cowo pasti nerd  
abis. Klimis, kacamatan, pake dasi  
kupu-kupu. Pokoknya bukan tipe gue  
banget deh ih"

In the statement above Farah and her friends were invited by her new neighbour Francis. While looking at the photos in his house, Farah suddenly judged her new neighbour's looks before she met him. At that moment, there was a code mix that came out of Farah's mouth where there was a single word, "nerd". Farah mixed the word with Indonesian in her statement, in English it is used in Indonesian to describe someone who is very awkward academically or socially. The word mixing reflects a conversational and informal style, commonly found in bilingual communities.

In this dialogue, the dominant code-mixing is from Indonesian to English, particularly in the use of the word 'nerd', which is taken from English. Sometimes, certain terms in English, like "nerd," are more effective at conveying certain intentions or connotations than their Indonesian equivalents. "Nerd" has a specific meaning that's widely understood, especially among young people. In the statement above, the factor of speaker background of code-mixing reflects not only linguistic tendencies but also broader social and cultural aspects that influence how we communicate in the era of globalisation.

## **4. Code mixing of word in English**

**Time (20.26 – 20.30)**

- Ucup : "Please far maafin gua far, gua mana  
mungkin pengen..."  
Francis : "Kasih space aja dulu"  
Ucup : "Far, please, sini gua obatin"

In the dialogue above tells the story of Ucup who accidentally dropped Farah on the way home from school. Then a few moments later there was Francis who found Farah lying in pain due to falling when she wanted to ride. Then Francis took Farah to the UKS to be treated immediately, not long after that Ucup came to Farah who was being treated for her injury by Francis at that time there was also a mixing of English and Indonesian. There are the words "please" and "space" which are frequently used in media and everyday conversation, making them familiar and easy to use in informal contexts. This mixed language use also reflects their social identity and habits, which are often in a bilingual or multicultural environment.

In the dialogue above, the factor of speaker background shows how code mixing can reflect the influence of foreign cultures and languages in everyday conversations among millennials in Indonesia. Some English words may have connotations or meanings that are more appropriate in certain contexts than their Indonesian language equivalents. For example, the words "please" and "space" may be more concise and to the point. The speakers' ability to switch fluently between Indonesian and English shows that they are comfortable and used to using both languages in different contexts. In this way, language can be a tool for articulating identity and making social connections within a group.

#### **5. Code mixing of phrase in Spanish Time (02.58)**

Inez : "Mi Amor, Bellissima. You are amazing."

Francis : "And you look so beautiful tonight"

Based on data above, this code mix includes the use of Spanish and English. Phrases like "Mi Amor, Bellissima" come from Spanish which means "my love, very beautiful" in English. Its use expresses a romantic or affectionate sentiment and a compliment towards Francis. This kind of code-mixing is used to express feelings in a more creative or romantic way. The use of phrases from foreign languages can provide additional nuance and meaning in communication. In this case, Inez wants to convey romantic feelings or praise to

Francis in a special way for playing the piano so well.

The factor for this code mixing was the speaker background. Inez's aim maybe to express emotional feelings, praise, or admiration in a creative and romantic way. Therefore, Inez's use of foreign languages can give a different and more profound nuance in conveying feelings. Not only that, but the speaker also uses a code mixing that she often speaks to the speech partner. So that the speech partner is familiar with the conversation expressed by the speaker.

#### **6. Code mixing of phrase in English Time (01.01.45)**

Farah : "Jordan, Jor, Jor! Gue tau. I have to go to Barcelona!"

Based on the statement above Jordan who was keeping Farah from falling on the street because she was drunk due to heartbreak because the man, she wanted would marry another woman. Then came out the statement "I have to go to Barcelona!" that is an independent clause in English. Farah switches to English to convey her intention to go to Barcelona. This clause reflects code-mixing, where Indonesian and English are used interchangeably to convey Farah's message and reflects the speaker's familiarity with both languages.

The factor causing language mixing in the conversation is due to the speaker factor. In the conversation, the speaker and speech partner interacted using Indonesian, but to facilitate communication, the speaker mixed English in his speech, this was because the speaker was familiar with using two languages in her daily life, Indonesian and English so that the cause of language mixing in the speech occurred because of Farah's habit of using the two languages in daily life.

#### **7. Code mixing of clause in English Time (31.57)**

Inez : "Mi Amor, I'm gonna miss you so much"

Based on the statement above, Inez talked to Francis that she would miss him. Inez said "Mi

Amor, I'm gonna miss you so much" This scene is a form of code mix in the form of insertion of word elements. This is evidenced by the insertion of the word element "Mi Amor" which means "my dear" in English. The form of code mix that occurs is a form of word insertion code mix from English to Spanish.

The factor of the speaker background doing the code mix is because she is a native of France. Speakers also adjust their speech to the partner by using language that is easily understood by both. The use of code-mixing between Spanish ("Mi Amor") and English ("I'm gonna miss you so much") shows that the speaker has a background that supports the use of multiple languages. The use of "Mi Amor" and "I'm gonna miss you so much" shows a deep emotional expression. Inez may use Spanish to express closeness and affection, while English is used to convey deep feelings of longing. On the other hand, Inez is also in a relationship with a man from Indonesia who is mostly bilingual.

#### **8. Code mixing of clause in English**

**Time (36.02 – 36.12)**

Francis : "Gue maunya lu dateng"

Retno : "Yaudah, kalo gitu kita ketemuan lebih awal aja. Just me and you, gimana?"

Based on data, the dialogue above shows a form of code mix of English phrases in Indonesian speech. The conversation took place between Francis and Retno who were talking about how Francis really wanted Retno to be able to come to his wedding but couldn't because Inez (Francis' wife) didn't allow Retno to come to her wedding. The language used in the speech is Indonesian, in the conversation Retno mixed English phrases into her Indonesian speech "Yaudah, kalo gitu kita ketemuan lebih awal aja. Just me and you, gimana?". The phrase "just me and you".

The factor of language causing language mixing in the conversation occurs because the understanding between the speakers can make them feel freer to use a mix of informal Indonesian and English in their conversation. This created a difference in communication style

between the two, which led to code-mixing in the dialog. The speaker intends to create a chill communication so that the purpose of the conversation is conveyed, so she mixes English in her speech.

#### **9. Code mixing of clause in English**

**Time (34.24)**

Inez : "Dios Mio, don't put the spotlight on him. El necesita el concentra!"

Based on data, the statement came out when Francis was preparing for his performance accompanied by Inez, but one of the crew accidentally put too much light on Francis. The code-mixing in this statement involves a mixing of French and English clauses, which adds linguistic variety and expresses the speaker's emotions and intentions in a multilingual manner. In the statement given by Inez, "Dios Mio, don't put the spotlight on him. Él necesita el concentra!" is a clause with French and English used in the mix. "Don't put the spotlight on him" is an independent clause in English. It is a complete sentence expressing a command or suggestion.

The factor that causes language mixing in the conversation is the speaker background. The statement "don't put the spotlight on him" occurs in a situation where Francis is the center of attention or getting unwanted attention. Inez uses English to express her discomfort and to remind the person to focus and concentrate.

#### **10. Code mixing of clause in English**

**Time (01.42.40)**

Ucup : "Seru banget honeymoon-nya, we are having a great time guys"

In the statement above There is a mixing of English and Indonesian in the form of clauses. It tells the story of Ucup and Farah who are on a video call with Retno and Francis, which finally Ucup and Farah get married and go on their honeymoon after a long time. The clause "we are having a great time" emphasises that they both feel happy and fulfilled during this moment and want to share these feelings with their friends. In informal conversations, especially among those

who commonly use both languages, code-mixing is natural and unavoidable.

Ucup uses Indonesian "seru banget honeymoon-nya" and English "we are having a great time guys" in one sentence, this shows the language factor in code mixing, where speakers switch from one language to another in the same context. The use of English "we are having a great time" also contains emotional content that shows happiness and satisfaction.

## CONCLUSION

In social interaction, multilinguals engage in language contact. Code-switching and code-mixing are the effects of social interaction in a multilingual society. The phenomenon of code-switching and code-mixing is not only found in everyday life, but also found in the dialogue of the film that is the subject of the study. In the film *Belok Kanan Barcelona*, there are many code-switching and code-mixing. One example is internal code-switching from Makasarese to Indonesian, Indonesian to Javanese, and Javanese to Sundanese; and external code-switching from English to Spanish, Indonesian to English. However, forms of code-mixing include the use of more than one language, as well as the insertion of words, phrases and clauses. There are also factors that influence code-switching and code-mixing. Code-switching includes the speaker, the speech partner, and the subject matter, while code-mixing includes the speaker and language.

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