

CODE-SWITCHING IN UMI WO KAKERU FILM

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ABSTRACT

The phenomenon of code-switching is a crucial aspect of sociolinguistics, which describes the process of language switching in a conversation. This study aims to analyze the types of code-switching and the factors that cause code-switching in the film *Umi wo Kakeru*. The research method employed is a descriptive, qualitative approach with a sociolinguistic focus. The data were collected through the note-taking technique by analyzing the conversation of Takako's character as the main object. The results showed that situational code-switching is the most dominant type, due to changes in the interlocutor and the context of the situation.

Keywords: Code-Switching, Sociolinguistic, Film

INTRODUCTION

Every country has a different official language used for communication in everyday life. According to Nimashita and Isnaini (2021), language is used as a communication tool to achieve specific goals, so language is a tool that cannot be abandoned. Therefore, the speaker's main focus is the listener's response or the communication opponent. Communication not only functions as a way to convey one's feelings, thoughts, and knowledge but also as a way to build intentions for others. In this case, the listener's existence plays a crucial role, as communication will fail without their presence or involvement.

Films are a form of communication and entertainment media that serve not only as a means of artistic expression but also as a reflection of social reality in society. In a film, it is often shown that cross-language interactions occur in the real world presented in dialogue between characters, such as the use of two or more languages. This is in line with the opinion of Baker (2011), who stated that "Bilingualism in film dialogues reflects the multilingual nature of society and serves various narrative

and stylistic functions.”

Bilingualism is a phenomenon of alternating language use carried out by speakers in the social environment in which they live. Gultom et al. (2024) argue that bilingualism is a sociolinguistic study based on linguistic phenomena in a society that occurs when a minority language-speaking community meets a majority language-speaking community.

Code-switching is a communication strategy in films where characters switch between languages. Code-switching is a phenomenon in which speakers switch languages within a single conversation or specific situation. Fishman (1972) said code-switching occurs due to differences in language use, such as in the family environment, education or the world of work. In a film, this aspect is seen through changes in the story situation, such as the interaction between local characters and foreign characters.

This research aims to analyze the types of code-switching and the factors that cause code-switching in the film *Umi wo Kakeru*. Thus, this research can enrich the study of linguistics, especially in semantics and sociolinguistics, by providing analysis related to the phenomenon of code-switching.

Research on code-switching has been conducted utilizing various linguistic theories across several media, including anime, manga, and films. Previous studies have analyzed code-switching within films by employing theories established by Poplack (1980) or Myers-Scotton (1993) to categorize the types and functions of code-switching. Furthermore, investigations have also been carried out in the realms of music and comics, where code-switching serves as a means of expression and a communicative strategy among characters.

To date, no research has been conducted on the phenomenon of code-switching as it pertains to the film *Umi wo Kakeru*. The film narrates the story of a mysterious man who is discovered unconscious on a beach in Banda Aceh. Takako, a Japanese citizen residing in Indonesia as a disaster relief volunteer, is accompanied by her son and nephew, who attend to the unconscious man. Consequently, this study aims to analyze the various types of code-switching and the underlying factors that contribute to code-switching within the context of the film *Umi wo Kakeru*.

LITERATURE REVIEW

Kristian (2022) argues that code-switching will occur with supporting factors in the form of the community's character background, habits and culture. Hoffmann (1991) states that there are three types of code-switching, namely:

1. Situational Code-Switching, namely code-switching, will occur when the situation or context, such as changes in interlocutors, topics of conversation, and places, influence language changes.
2. Metaphorical Code-Switching changes will occur when language adds meaning or specific effects in communication, such as showing closeness, formality, and emotion.
3. Intra-sentential and Inter-sentential Code-Switching occurs in one sentence and between sentences in one conversation.

Setyaningsih (2018) analyzed code-switching in the dialogue of *My Stupid Boss* and found that code-switching occurs as a communication strategy between characters with different language backgrounds.

Sumantri, Arifin, and Setyowati (2021) analyzed the code-switching phenomenon used by Eleanor Young's character in *Crazy Rich Asians*. The results show that Eleanor Young often uses inter-sentential switching, which is influenced by several factors, such as the topic of conversation, quoting other

people's speech, and repetition for clarification. The findings indicate that code-switching in films not only functions as a communication tool but also has social and cultural meanings that enrich characterization.

Code-switching occurs due to several factors; as stated by Chaer and Leonie Agustina (2010: 108), the factors that cause code-switching are: 1. Speakers or speakers; 2. Listeners or interlocutors; 3. Changes in the situation with the presence of a third person; 4. Changes from formal to informal and vice versa; 5. Changes in the topic of conversation.

This research will only focus on Takako's character (Takashi's mother) as the main object in analyzing the phenomenon of code-switching contained in the film *Umi wo Kakeru*.

METHODOLOGY

This research used by researchers in the study is a qualitative descriptive research method with a sociolinguistic approach that aims to explore the meaning behind the phenomena of code-switching and understand the social, cultural and situational factors that influence the occurrence of code-switching through in-depth analysis of non-numerical data.

According to Kuncara et al. (2020), the qualitative descriptive method is an activity in research conducted by collecting and analyzing data in the form of words and human actions without any effort related to quantitative; only qualitative data has been obtained.

The source used by researchers in conducting research in this study is one of the films with the title of 海を駆ける 'Umi wo Kakeru' or in English called *The Man from The Sea*. The film was directed by Koji Fukada and released in 2018.

The data collection method used by the researcher is a note-taking technique. In line with the opinion of Sudaryanto (2015), the note-taking technique is a data collection technique that involves listening to the language used in a particular context directly or through media, such as films.

DISCUSSION

The analysis shows three types of code-switching and four factors that cause code-switching in the film *Umi wo Kakeru*. Situational code-switching occurs when Takako switches from Japanese to Indonesian or vice versa, depending on the interlocutor. Details are in Table 1 below.

Table 1. Data on Types and Factors of Code-Switching Shown by Character Named Takako

Data	Dialogue	Types of Code-Switching	Factors Causing Code-Switching
1	Takako speaks in Japanese with Takashi and in Indonesian with Ilma.	<ul style="list-style-type: none"> Situational code-switching (switching languages based on the interlocutor) Intra-sentential code-switching (mixing Japanese and Indonesian in one conversation) 	<ul style="list-style-type: none"> Change of interlocutors Change of situation with the presence of a third person (Ilma)

Data	Dialogue	Types of Code-Switching	Factors Causing Code-Switching
2	Takako speaks Japanese with Rau but uses Indonesian with the doctor.	<ul style="list-style-type: none"> Situational code-switching 	<ul style="list-style-type: none"> Change of interlocutor Change in situation with the doctor as the new party
3	Takako speaks in Japanese with Sachiko and in Indonesian with Ilma.	<ul style="list-style-type: none"> Situational code-switching Intra-sentential code-switching (mixing Japanese and Indonesian in one sentence) 	<ul style="list-style-type: none"> Change of interlocutor Change of subject (from asking about the situation to looking for drinking water)
4	Takako speaks in Indonesian with the doctor and switches to Japanese when talking to Sachiko	<ul style="list-style-type: none"> Situational code-switching Metaphorical code-switching (Japanese expression to show care and concern) 	<ul style="list-style-type: none"> Change of situation with the doctor present Use of language to express emotion and interpersonal closeness

Source: author's work.

Based on Table 1 above, the change of code-switching is evident in Data 1, 2, 3, and 4, where Takako adjusts the language used based on who she speaks to. The main factors that trigger these language changes are changes in interlocutors and changes in situations involving the presence of third parties, such as doctors or other people around Takako. The following is a detailed explanation.

Data 1 :

- Takako : ちょっと急用が出来て。
Chotto kyuuuyou ga dekite.
(Sorry, Mom has an urgent call.)
- 何か海に日本人が打ち上げられたって。
Nanika umi ni nihonjin ga uchiage rerarete.
(They said there were Japanese people stranded on the beach.)
- Takashi : え、何それ？
E, nani sore?
(What is that?)
- Takako : 今は電話で。
Ima wa denwa de.
(Just now, on the phone, he said something like that.)

- Ilma : Ada apa?
What's wrong?
- Takako : Ada orang yang terdampar di pantai. Sepertinya orang Jepang.
(There was a person stranded on the beach. It looks like a Japanese person.)
- Ilma : Orang Jepang?
(Is he a Japanese?)
- Takashi : 良いけど、俺今スクーター壊れてるんだけど。
Yoikedo, ore ima sukuutaa kowareterundakedo.
(That is possible, but my bike is broken.)
- Takako : ああ、そっか。
Aa, sokka.
(Owh..)

Data 1 showed situational code-switching when Takako switched languages when speaking with Ilma in Indonesian and Takashi in Japanese. In addition, there is intra-sentential code-switching when Takako mixes Japanese and Indonesian in one conversation. The factors that cause this code-switching are changes in the interlocutor and the situation with the presence of a third person.

Data 2 :

- Takako : お口を開けてください。
Okuchi wo akete kudasai.
(Open your mouth, please.)
- Doctor : Dia tidak ada luka fisik bu.
(He has no physical injuries, ma'am.)
- Takako : Oh begitu.
(I see.)

In Data 2, the code-switching also included situational code-switching, where Takako spoke in Japanese with Rau but switched to Indonesian when speaking with the doctor. The causative factor is the change of interlocutor and the change of situation with the doctor's presence as a new party in the conversation.

Data 3 :

- Takako : どうしたの?
Douishitano?
(What is going on?)
- Sachiko : わかない。
Wakanai.
(I do not know.)

- Takako : Kelihatannya terserang hawa panas. Ada yang punya air minum?
(It looks like I'm suffering from the heat. Does anyone have any mineral water?)
(*asking the people at the scene*)
- Ilma : Mungkin ada di mobil.
(There might be some in the car.)

In Data 3, code-switching occurs situationally, as Takako employs Japanese in communication with Sachiko while utilizing Indonesian in dialogues with Ilma. Furthermore, instances of intra-sentential code-switching are evident, wherein Takako amalgamates Japanese and Indonesian within a single sentence. The determinants influencing this code-switching encompass alterations in interlocutors and shifts in topic, transitioning from inquiring of Sachiko regarding the events that transpired to informing the individuals present about the child's limp condition.

Data 4 :

- Takako : Bagaimana keadaannya?
(How is she?)
- Doctor : Demamnya cukup tinggi, saya akan resepkan antibiotik dulu nanti kita liat lagi perkembangannya setelah minum obat ya.
(The fever is relatively high, I will prescribe antibiotics first, and then we will see the progress after taking the medicine.)
- Takako : Terima kasih.
(Thank you.)
(*she says to the doctor*).

今日は寝てようね。
kyou wa nete youne.
(You can go to bed now.)
(*she says to Sachiko*)

Meanwhile, in Data 4, situational code-switching occurs when Takako speaks in Indonesian with the doctor and switches to Japanese when speaking with Sachiko. Changes influence this language switch in interlocutors who have different language backgrounds. In addition, there is metaphorical code-switching, seen in the expression 今日は寝てようね (*kyou wa nete youne*), which Takako uses to show care and concern for Sachiko. The factors that cause code-switching in this conversation are the change in the interlocutor, the change in the situation with the doctor's presence, and the use of language to express emotion and interpersonal closeness.

Based on the four data analyzed, it can be concluded that code-switching in the film *Umi wo Kakeru* occurs in various forms and is influenced by several main factors. In general, the code-switching found in Takako's conversations consists of situational, intra-sentential, and metaphorical code-switching.

In addition, intra-sentential code-switching was found in Data 1 and 3 when Takako mixed Japanese and Indonesian in one conversation. This type of code-switching shows that Takako naturally switches

languages to adapt to complex communication situations where there is more than one interlocutor with different language backgrounds.

In Data 4, there is also metaphorical code-switching, which Takako uses to express empathy and concern for Sachiko. The expression is in Japanese, 今日は寝てようね (*kyou wa nete youne*), does not only function as an instruction but also contains deeper nuances of care, reflecting the social relationship and emotional closeness between them.

From the results of this analysis, it can be concluded that code-switching in the film *Umi wo Kakeru* is not just a spontaneous transfer of language but also has social and emotional functions. The main factors influencing this phenomenon include changes in the interlocutor, changes in the situation with the presence of a third person, differences in language background, and the use of language to show interpersonal closeness and emotional expression. This finding reinforces the theory proposed by Hoffmann (1991) and Chaer and Agustina (2010) regarding the factors that trigger code-switching in bilingual communication.

CONCLUSION AND RECOMMENDATION

The phenomenon of code-switching in the film "*Umi wo Kakeru*" manifests in several forms and is influenced by various factors. This study identified situational code-switching as the predominant type present in Takako's dialogues, which occurs as a result of alterations in the interlocutor and the situational context. Furthermore, intra-sentential code-switching is evident when there is a blend of languages within a single sentence, while metaphorical code-switching is employed to convey intimacy and emotion during communication. The principal factors contributing to code-switching in this film include modifications in interlocutors, the presence of third parties, shifts in conversation topics, and transitions between formal and informal contexts, as well as the reverse.

This study also shows how code-switching in films functions not only as a representation of social reality but also as a communication strategy that illustrates the characters' cultural, social, and situational backgrounds. Thus, code-switching in films can be one of the important aspects of sociolinguistic studies, especially in understanding the dynamics of bilingual communication on a day-to-day basis.

For future research, it is suggested that the analysis of code-switching is not only limited to the film *Umi wo Kakeru* but also include various other forms of media such as television series, web series, or digital content. This can provide a broader understanding of code-switching patterns in bilingual communication across various contexts. Further studies could also explore the impact of code-switching on audience comprehension, such as whether it enriches the viewing experience or becomes an obstacle to understanding the story and characters.

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