

Code Mixing in the Film *COCO*

Farhan Ardianto^{1*}, & Dr. Mardliya Pratiwi Zamrudin²

English Literature Department

Faculty of Cultural Sciences

Mulawarman University

¹Email: Frhnardianto@gmail.com

²Email: mardliya.pratiwi@fib.unmul.ac.id

ABSTRAK

Penelitian ini menganalisis percampuran kode yang digunakan dalam film *COCO*. Penelitian ini bertujuan untuk mengetahui apa saja jenis percampuran kode yang terdapat dalam film ini berdasarkan tuturan tokoh Imelda dan Hector dalam film ini. Film ini menggunakan beberapa percampuran kode untuk berkomunikasi satu sama lain dan latar cerita berada di desa kecil yang terletak di Spanyol. Mereka menggunakan percampuran kode karena latar belakang budaya yang ada di sana. Salah satu cabang ilmu sosio-linguistik adalah percampuran kode, percampuran kode mempunyai beberapa jenis yang harus kita ketahui yaitu penyisipan, pergantian, dan leksikalisasi kongruen ada dua jenis percampuran kode yang terdapat di dalam tesis ini penyisipan dan leksikalisasi kongruen adalah dua jenis percampuran kode tersebut. Setiap jenis memiliki aturannya sendiri dan berbeda pada setiap jenis. Percampuran kode terdapat pada dialog ucapan tokoh dalam film ini, mereka menggunakan bahasa Inggris dan Spanyol untuk berkomunikasi. Ada total 13 data yang ditemukan di dalam penelitian ini yang dimana data tersebut dibagi ke menjadi 11 data untuk tipe penyisipan dan 2 data untuk tipe leksikalisasi kongruen.

Kata kunci: Percampuran kode, *COCO*, Komunikasi, Gambar.

ABSTRACT

This research analyzes the code mixing used in the film. This research aims to analyze the code-mixing type in this film, based on Imelda and Hector's character dialogue in this film. This film uses code-mixing to communicate with each other, and the setting of the place is in a small village in Spain. They used code mixing because of the cultural background. One branch of socio-linguistic science is code mixing; code mixing has a few types that must be known, they are insertion, alternation, and congruent lexicalization. Each type has its own rules, and they are different with each type; in this thesis, there are two types of code mixing: insertion and congruent lexicalization are the two types in this thesis. The code mixing is found in the character dialogue in this film, where use English and Spanish language to communicate. There are 13 data in total that are divided into 11 insertion type and 2 congruent lexicalization types.

Keywords: Code Mixing, *COCO*, Communication, Film

A. INTRODUCTION

One of the most significant things in the world is language. Because language allows us to understand and communicate, people should communicate with each other because it allows us to make friends from various backgrounds. Since speech is a purely historical group heritage and the result of long-standing social usage, it is an activity humans engage in that varies without a set limit as we move from one social group to the next. It varies in the same way that all creative endeavours do, albeit not as consciously as other people's religions, beliefs, customs, and arts. As noted by Naciscione (2020) that language encompasses the manipulation of words, sounds, and meanings.

Language is an important thing that we use in communicating among people in social interaction. Through language, people may easily deliver a message to others. (Sapir, 1921) “Language is a purely human and non-instinctive method of communicating ideas, emotions, and desires using a system of voluntarily produced symbols”. This definition suffers from several defects. However broadly we construe the terms 'idea', 'emotion' and 'desire', it seems clear that much is communicated by language which is not covered by any of them, and 'idea' in particular is inherently imprecise. Language certainly figures centrally in our lives. We discover our identity as individuals and social beings when we acquire it during childhood. It serves as a means of cognition and communication: it enables us to think for ourselves and cooperate with others in our community.

Sociolinguistics is a part of linguistic fields that studies the relation between language and society, between the uses of language and the social structures in which the users of language live. It assumes that human society is made up of many related patterns and behaviours, some of which are linguistic. These days, people speak various languages because they can converse and even bargain with one another using those languages. Political history, which permits different nations to occupy a country's territory, also impacts this. People can speak multiple languages as a result, a phenomenon known as bilingualism (Wardhaugh & Fuller, 2015).

When two or more languages or dialects are used in the same discourse or communication, this behaviour is referred to as "code mixing." When communicating in two or more languages, this can happen at the word, phrase, or sentence level and is frequently a natural part of the process. The concept of code-mixing is used to refer to a more general form of language contact that may include cases of code-switching and other forms of contact which emphasize the lexical items. This definition is found in the following excerpt. Muysken (2000) defines the term code-mixing to refer to all cases where lexical items and grammatical features from two languages appear in one sentence. He also defines in code that mixing pieces of one language is used while a speaker is using another language. In addition, Gumperz (1982) emphasizes the importance of code mixing analysis lies in the matter of comprehending the social significance of bilingual interactions. Furthermore, Prafitri and Nasir (2023) indicated that the use of language may contribute in persuading other people to listen to what a speaker may say in a monolog or dialogue context.

The example of code mixing use can be found in the film COCO 2017 by Lee Unkrich and Adrian Molina. In this film the characters are using 2 languages to communicate with each other, the languages are Spanish and English language. They use 2 languages because the setting of the story is located in Santa Cecilia city that is located in Mexico, which is why they can use Spanish to communication and is the reason of why the characters may switch languages in a conversation. In conclusion, the film is an ideal research object for code mixing analysis because it features the use of two languages in the roles of each character.

B. LITERATURE REVIEW

1. Code

A code is a method of cross-language communication between two or more speakers. Language, both spoken and written, is the primary means of communication and is integral to our daily life (Wardhaugh 1). Language is more than just a means of communication. It plays a great part in our life, influences our culture and even our thought processes. During the first four

decades of the 20th century, American linguists and anthropologists viewed language as being more important than it actually is in shaping our perception of reality (Zamrudin, 2017).

From the explanations of experts and without less respect to those explanations, it can be concluded that code is a tool for improving communication between at least two people using both written and spoken languages. Languages or a variety of languages are considered to be code. The use of various codes in a situation involving many languages relies on the degree of language regulations for usage that have been adopted by the populace or supported by the government.

2. Code Mixing

It involves "a mixing or combination of different variations within the same clause" is known as "code-mixing. As Purnamasari et al. (2016) indicated one of the aspects closely associated with the concept of bilingualism is code mixing. This implies that bilingual speakers employ two distinct styles of language. If this phenomena shows that components of linguistic relatives are mixed into the code. In multilingual communities, code mixing is a common phenomenon that reflects social group memberships (Mabule, 2015). The speaker will therefore mix the codes in order to have the optimal communication effect. When looking at code-mixing from a grammatical perspective, the mixing of two different language systems into a single sentence or phrase is clear.

a. Types of code mixing

Muysken (2000) proposes three types of code-mixing. The three types of code-mixing are defined by different structural requirements. In addition, the three types of code-mixing play their role in different levels and with different manners on specific bilingual backgrounds. Additionally, the three types of code-mixing contribute in various ways and at varying levels to particular bilingualism in the past. Following that, insertion, alternation, and congruent lexicalization are the three types of code-mixing.

1) Insertion

Insertion is the earliest kind of code mixing. The act of introducing lexical components and other linguistic constituents into the structure of another language is referred to as insertion. The letters A and B stand for two distinct languages, with A serving as the dominant language that develops the phrase and B as the fragments that will be incorporated into the dominant language, or A. The components of the A language and the B language can be used to fill each of those languages. For the sentence in the A language, the ABA pattern may change into AAB or BAA; for the sentence in the B language, it may change into BAB, BBA, and ABB.

2) Alternation

Alternation is the second type of code-mixing. The term "alternation" describes a situation in which the two languages are split into grammatical structures that either language's components could lexically use. The structure of A language and that of B language are divided by this form of code-mixing. In one sentence, the two separate grammatical structures are combined.

3) Congruent Lexicalization.

Congruent lexicalization is the third kind of code-mixing. The two languages' syntactic levels are equivalent on a linear and structural level during the congruent lexicalization

process. It is clear that linear and structural equivalence between A language and B language result from congruent lexicalization.

C. METHOD

The researchers used the qualitative and observation method from Sudaryanto (2015) that is an uninvolved interview observation technique. The researchers had the explanation rather than used an ordinal number to describe it. According to Bogdan and Biklen (2007), qualitative research is research that uses words and does not use numbers. The research materials encompass a range of sources, and videos. These sources, composed of textual and visual elements, are utilized to support and illustrate the narrative representation of the research topic. The data used in this research is taken from the dialogue *COCO* 2017 film. This research only focuses on the Imelda and Hector characters that are using code mixing in the *COCO* film.

D. FINDINGS AND DISCUSSION

1. Findings

After analyzing the code mixing type use in the *COCO* film, it is clear that there is 2 types of code mixing in this film there is insertion and congruent lexicalization. The types are based on Imelda and Hector characters in the film.

a. Insertion

Insertion is a type of code mixing which says if in a sentence there are 2 languages and one of the languages is dominant then this type of code mixing is called insertion, for example in the film *COCO* using two languages, English language as the first language and also Spanish language as the first language. To make it easier to search for data in the second language, we label the first language, English language, with the letter A and the second language, Spanish language, we label it with the letter B. If the first language has such great dominance in a dialogue sentence, it can be called an insertion, on the contrary. The data are as follows:

Data A-01

Miguel :“Papa Julio, I ask for you blessing.”

Papa Julio shakes his head and pulls his hat down.

Miguel :“Tia Rosita? Oscar? Felipe? Tia Victoria?”

They all shake their heads.

Imelda :“Don't make this hard, *mijo*. You go home my way, or

A B A

No way

Miguel :“You really hate music that much?”

In this data we can focused on Imelda dialogue in scene 31:45 when Miguel break the promise to not playing music again and back to the living dead land and ask for blessing to the other family but they are scare to give him blessing then Imelda say “*Don't make this hard, mijo. You go home my way, or no way*” from this dialogue researcher can conclude, if that the Spanish language *mijo* is mean boy in English language, and the English language are more dominated more than the Spanish language this is mean the type of this code mixing are insertion.

Data A-03

- Miguel** :“Hey, you said you had front row tickets!”
Hector :“That... that was a lie.I apologize for that.”
Miguel gives Hector a withering look.
Hector :“Cool off, **chamaco**, come on... I'll get you to him.”
A B A
Miguel :“How?”
Hector :“Cause I happen to know where he's rehearsing!”

In this data at scene 37:03 when Hector and Miguel saw the festival music that can bring them to Miguel great great grandpa Miguel feel confident because Hector said have the ticket to go Miguel great great grandpa home but Hector lied. In this data researcher focused on Hector dialogue “*Cool off, chamaco, come on... I'll get you to him*”, the researcher can conclude, if the Spanish language *chamaco* is mean kid in English language, and the English language is more dominant than the Spanish language then the code mixing type in this dialogue is insertion.

Data A-04

- Hector** :“Whoa, whoa -- you okay, **amigo**?”
A A B
Chicarron :“I'm fading, Hector. I can feel it. (looking to the guitar) I couldn't even play that thing if I wanted to. You play me something.”

In this data at scene 43:52, when Hector brings Miguel to his friend Chicarron to borrow a guitar but Chicarron looks so angry at Hector because Hector didn't always bring back what he borrowed. In this data researcher focused on Hector's dialogue “*Whoa, Whoa, you okay, amigo?*”. The researcher can conclude, if the Spanish language *amigo* means my friend in the English language, and the English language is more dominant than the Spanish language, then the code mixing in this dialogue is an insertion.

b. Congruent Lexicalization

Congruent Lexicalization is a type of code mixing which says that if there are two languages in one dialogue sentence and the composition of the two languages is balanced, then the language can be classified into the Congruent Lexicalization type. for examples in the film *COCO* uses two languages, English language as the first language and also Spanish language as the first language. To make it easier to search for data in the second language, we label the first language, English language, with the letter A and the second language, Spanish, we label it with the letter B. If the English language are equal with the Spanish language in one dialogue it can be called Congruent Lexicalization. The data are as follows:

Data B-01

- In a swift movement, Imelda removes her shoe and smacks the computer.
Julio :“Mama Imelda”
She turns her shoe on Julio, who leans back and yelps. Mama Imelda softens.
Imelda :“Oh, **mi familia**! They wouldn't let me cross the bridge!”
B A

Tell this woman and her devil box that my photo is on the ofrenda

A

B

Julio :“Well, we never made it to the ofrenda...”

In this data at scene 28:40 when Imelda in the office the land of dead and can't to cross bridge to land of living because her photo is not placed on the ofrenda then her family come to ask and bring Miguel to her, Imelda said “*Oh, mi familia! They wouldn't let me cross the bridge! Tell this woman and her devil box that my photo is on the ofrenda.*”. In this sentence the researcher can conclude, if the Spanish language “*Oh, mi familia!*” Is mean “Oh, my family” in the English language, is on the ofrenda is mean is on altar in English language, the English language and the Spanish language are equal in one dialogue. This can be called code mixing type congruent lexicalization.

Data B-02

Gustavo :“Well, if you really want to get to Ernesto, there Is that music competition at the Plaza de la Cruz. Winner gets to play at his party... Miguel's wheels start turning.

Hector :“No, no, no, chamaco, you are loco if you think”

B

A

B

A

Miguel looks to his hands, progressed in their skeletal transformation.

Miguel :“I need to get my great-great grandfather's blessing.

Miguel looks up to Hector.

In this data at scene 41:16, when Miguel hears from the musician that his name is Gustavo, if he wants to go the Miguel's great great grandpa's house, he must enter the music competition, and Hector said no at first. In this data the researcher just focused on hector dialogue “*No, no, no, chamaco, you are loco if you think-*“, in this dialogue the researcher conclude, if the Spanish language “*No, no, no chamaco*” is mean “no, no, no, kid” in the English language, the Spanish language “*loco*” is mean crazy in English language, The English language and Spanish language are equal in one dialogue this is can be called code mixing type congruent lexicalization.

2. Discussion

There is are total of 13 data points of code mixing practices that have been found in this research. In this research used types of code mixing based on Musyken's (2000) theory were used, then Musyken identified the following types such as insertion, alternation, and congruent lexicalization. But in this film, there are just two types of code mixing that can be found in Hector and Imelda's dialogue the two types are insertion and congruent lexicalization. Among 13 data points. The 13 data are divided into insertion with eleven data, and congruent lexicalization with two data.

In this film, it is told that Imelda Rivera and Hector are the supporting characters who act as the aunt and uncle of the main character; they are the wife and husband of one family with the main character. They live in Santa Cecilia city, which is located in Mexico. They are also musicians who are famous in Mexico who use the Spanish language to communicate. Hector is the musician in this family. He also uses English to communicate around the world because Hector and the family are usually using English and Spanish to communicate with each other, but Hector was killed by poisoning by his best friend, De La Cruz. After all, descendants

of the Riveria family were prohibited from making music, because Hector left his daughter and wife. Imelda and Hector are the characters who are most often using code mixing in this film, which can be proven by the 13 data points found in the character dialogue.

There are 4 patterns in the 11 data of alternation, the 4 patterns are ABA, AAB, BAA, and ABB, and 2 patterns are in the 2 data of congruent lexicalization, the 2 patterns are: BAAB, BABA.

E. CONCLUSION

There are three types of code mixing according to Musyken (2000). First, alternation one sentence, or dialogue can be classified into this type if the first language is more dominant than the second language in a dialogue, for example in the *COCO* film the first language is English language and the second language is Spanish, so the English are most dominant more than Spanish language so that can classified alternation type. Second, insertion one sentence or dialogue can be classified into this type if the second language are place in the first sentence or dialogue then the first language is following next in the dialogue, For example in the *COCO* film the first language are English and the second language are Spanish, so the Spanish must placed in the first sentence or dialogue then English language after that. Third, Congruent Lexicalization in this type, the first language and the second language must be equal in one sentence or dialogue.

Code mixing use is usually based on culture, like from this research object that is *COCO* film backgrounds are in Santa Cecilia city that is located in Mexico that is always use Spanish language to communicate and because the character family background are musician then they use English language to communication to other people that live in other country and because English are official language in this world.

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