CODE MIXING AND CODE SWITCHING IN MOVIE MURDER ON THE ORIENT EXPRESS BY KENNETH BRANAGH

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Abstract:

This research aims to identify types of code-switching and code-mixing found in some of "Murder on The Orient Express" movie dialogues and utterances. The source of the data in this research is the dialogue in Murder on The Orient Express movie. To achieve the aims of this research; the researcher uses the descriptive qualitative research method. This study uses the code-switching theory of Wardhaugh (1986) and code-mixing theory of Suwito (1983). There are two types of code-switching consisting of metaphorical code-switching and situational code-switching and two types of code-mixing consisting of outer code-mixing and inner code-mixing. From the results of this study, the authors found 50 data of code-mixing and code-switching and as many as 4 or 8% metaphorical code-switching data, 2 or 4% situational code-switching data. The author also found 44 or 88% outer code-mixing data, and 0 or 0% inner code-mixing data. The research's result shows that the dominant form of code-switching and code-mixing is metaphorical code-switching and outer code-mixing.

Keywords:

Code-mixing, Code-switching, Dialogues, Film, *Murder on The Orient Express* Movie

INTRODUCTION

In this research, the researcher focused on identifying types of code-switching and code-mixing found in "*Murder on The Orient Express*" movie. The researcher chose this film because many code-switching and code-mixing can be found in this film. The reason why the researcher chose this topic is that code-switching and code-mixing are exciting topics. It is often used in daily conversations with friends, relatives, or others.

Language is one of the most important things to communicate with others, and it cannot be separated from every aspect of our life. According to KBBI (2014:116) language is used to express ourselves, spoken or unspoken, directly or indirectly. In order to communicate broadly, where language contact happened, people tend to improve their knowledge about using and comprehend other languages. As stated by Jendra in Rohmani (2013:2) language contact is a sociolinguistics circumstance where two or more languages, elements of different languages, or varieties within a language, used simultaneously or mixed one over the others. The concept has been used to cover a

situation where people choose to switch from using a language to another for particular reasons as well as for no obvious reasons. Forms of language contact have been also described to result from spontaneous acts of the speakers. During conversations, people switch or mix the language code in a communication process. The act of mixing and switching the language code is called code mixing and code switching.

Code is a language or a variety of language. Sumarsono in Khasanah (2020:62) The variety of language includes code-mixing and code-switching. The acts of mixing and switching languages can be found in many occasions in daily life, e.g., in media like newspaper, books, song, film etc.

Code switching is an act in which two or more language varieties are used in a speech community. According to Wardhaugh (2006), selecting a particular code is usually required by people whenever they choose to speak and they may also decide to switch from one code to another, sometimes in very short utterances, thus create a new code. There are two types of code switching, that is, metaphorical code-switching and situational code-switching. Metaphorical code-switching happens when the speakers change the code as redefine the situations, formal to informal, official to personal, serious to humorous, and politeness to solidarity. Intended, the speaker switches the subject, but does not alter the atmosphere, while the situational code-switching happens when the speakers switch language has a specific reason for the social factors.

Code-mixing is the act of mixing two or more languages in speech. According to Wardhaugh in Muslihat (2019:27) "Code mixing usually occurs in bilingual or multilingual community or society and the function (meaning) of the languages cannot be clearly separated. This code mixing is used when the speaker uses both languages together to the extent that they change from one language to the other in the course of a single utterance". According to Suwito in Asokawati (2015:11) There are two types of code mixing, inner code mixing and outer code mixing. Inner code mixing happens because of the insertion of language element of native or national language with its variation, while the outer code mixing happens because of the insertion of the language element of foreign language.

In this research, the researcher focused in identifying types of code-switching and code-mixing found in some utterances and dialogues in "*Murder on The Orient Express*" movie. The researcher chose this film because many code-switching and code-mixing can be found in this film. The motivation of the researcher to chose this topic is to convey to the reader that we can find many ways to enhance our communication skill in conversations from utterances and dialogues by the characters in this movie, and researcher chose "*Murder on The Orient Express*" movie because this topic from the movie has not analyzed yet by other researcher. This movie also has an engaging storyline and it's also an adaptation of the most famous work of detective fiction by English writer Agatha Christie.

METHOD
In conducting this research, researcher used a qualitative method to analyze the data. Generally, the data that we collected in qualitative research both in the form of words and pictures not in the form of numbers. Researcher used qualitative research to conduct the

research because researcher analyze and describe the types of code-mixing and code-switching in "Murder on The Orient Express" movie.

In this research, researcher did several efforts for collecting the data, those were, watched and comprehend every utterances and dialogues in "Murder on The Orient Express" movie, paid attention to every utterances and dialogues, got the movie script and subtitles script from the internet to find the types and functions in the movie, watched back the movie several times while reading the scripts and subtitles, highlighted every utterances and dialogues, rewrite all the utterances and dialogues which has been selected and highlighted etc. This researcher also used document technique to conduct the research.

Furthermore, the researcher went through several steps for analyzing the data. Those were, analyzing every utterances and dialogues in "Murder on The Orient Express" movie to find out the types of code-mixing and code-switching using the code-switching theory of Wardhaugh (1986) and code-mixing theory of Suwito (1983), presenting all the utterances and dialogues based on code-mixing and code-switching types in a table, analyzing functions of code-mixing and code-switching from the utterances and dialogues based on code-mixing and code-switching types, and classifying the utterances and dialogues that included into the types.

RESULTS AND DISCUSSION

The data used in this research is based on the utterances and dialogues in "Murder on The Orient Express" movie which contain code-mixing and code-switching. Researcher classified the utterances and dialogues in "Murder on The Orient Express" movie into the types based on the code-switching theory of Wardhaugh (1986) and code-mixing theory of Suwito (1983).

Table 1 Research Results

NO	Code-Switching	Code-Mixing	Amount	Percentage
1	Metaphorical Code-Switching		4	8%
2	Situational Code-Switching		2	4%
3		Outer Code-Mixing	44	88%
4		Inner Code-Mixing	0	0%

Source: Types of code-switching and code-mixing used in Murder on The Orient Express movie

Code Switching

Metaphorical Code Switching

a. *Poirot: "Au revoir, mon capitaine. We must never meet again."*

This utterance is one of the metaphorical code-switching which uttered by Poirot at around 08:19 movie running time. This utterance above included as metaphorical code-switching because Poirot is switching to French as fillers for his sentence and then back to English.

b. *Poirot: "And later around here, a lady's handkerchief. An objet de luxe, handmade."*

This utterance is one of the metaphorical code-switching which uttered by Poirot at around 48:01 movie running time. This utterance above included as metaphorical code-switching because Poirot is switching to French as message qualification in describing the object.

Situational Code Switching

a. *Pierre* : *"Monsieur Poirot?"*
 (Mr. Poirot)

 Poirot : *"Entrez, Pierre Michel."*

 (Come in, Pierre Michel)

This dialogue is classified as situational code-switching between Pierre and Poirot at around 23:23 movie running time. The dialogue above classified as situational code-switching because Poirot is using French when talking to Pierre, a French man, to show group identity or ethnic similarity with the interlocutor, as well as to show group solidarity.

b. *Poirot* : *"Even still, if you will allow. Fraulein. Antwort bitte in Deutsch."*
 (Fraulein. Answer please in German.)

 Hildegarde : *"Aber Ihre Exzellenz kann nicht begreifen, mir."*

 (But her Excellency cannot comprehend me.)

This dialogue is classified as situational code-switching between Poirot and Hildegarde at around 01:04:05 movie running time. The dialogue above classified as situational code-switching because Poirot is switching from English to German to get information. Situational code switching is also done to achieve the goals and desires from those that affected by the language code.

Code Mixing

Outer Code Mixing

a. *Poirot: "Have the eggs. Allons-y!"* (03:06)

b. *Poirot: "Hercule Poirot. I do not slay the lions. Mademoiselle."* (09:16)

c. *Poirot: "Garçon, that sounds superb. The same for me."* (25:40)

d. *Pierre: "Bon appétit."* (23:42)

e. *Poirot: ".... But this is one of your pipe cleaners, n'est-ce pas?"* (01:09:23)

The utterances above included as outer code-mixing. The factor that influences the speakers to do outer code mixing is personality that they want to show that they have other languages competence, e.g., by mixing French word in their English utterances. Outer code-mixing also used to show intimacy and informality in conversations.

Inner Code Mixing

The form of inner code-mixing is not found in the data taken from the subtitles in the film Murder on The Orient Express.

CONCLUSION

The researcher uses the code-switching theory of Wardhaugh and code-mixing theory of Suwito. The result of this research is the researcher found 50 data of code-mixing and code switching. There are two types of code switching consisting of metaphorical code switching and situational code switching and two types of code mixing consisting of outer code mixing and inner code mixing. From the results of this study, the authors found as many as 4 or 8% metaphorical code-switching data, 2 or 4% situational code-switching data. The author also found 44 or 88% outer code-mixing data, and 0 or 0% inner code-mixing data.

In conclusion, the most code-switching found by the researcher is metaphorical code-switching and the most code-mixing found by the researcher is outer code-mixing.

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