

Code Mixing in Indonesian Television Program: A Case of Opera Van Java

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ABSTRACT

This paper aims at exploring the use of code mixing in the comedy program of *Opera Van Java* (abbreviated OVJ). The results show that there are two forms of code mixing used, namely lexical and phrasal code mixing. Besides, this study reveals the use of two types of code mixing, namely outer code mixing and inner code mixing. The *inner code mixing* in that program can be divided into Indonesian informal variety, Jakarta Indonesian dialects, Sundanese code mixing, and Javanese code mixing. While the *outer code mixing* found in OVJ are English and Arabic code mixing. Further analysis also shows that there are some causes of code-mixing in OVJ, namely code mixing that occurs due to the background of the speaker, the relationship between the narrator and hearer, and due to the situation of speech. The underlying forces affecting the occurrence of code mixing in OVJ are the area of origin and religious background of speakers. Additionally, an intimate relationship between the speaker and the hearer also triggers code mixing because those speakers may be more relaxed and comfortable in choosing which language code to use.

Keywords: code mixing, inner code mixing, outer code mixing, OVJ.

INTRODUCTION

This article tries to reveal the extent of sociolinguistic analysis approach in studying language in situational humor. Considering that humor is essentially a deviation of the language use to ridicule the listeners and makes them laugh. A comedian is required to be able to expend utterances that can make the audience laugh, and therefore, it is realized or not, the use of diction and expression conveyed interestingly and not boring (Mahendra, 2010). The comedian is supposedly able to make the audience entertained and expend a sense of humor (smiling, laughing, and feeling happy). Humor is formed due to the existence of a cultural behavior or

manipulation of specific language elements, whether made verbally or with specific reference. Humor as a stimulus may generate an aesthetic effect, funny, and functional according to its user (Wijana, 1996: 3-16). Language is one of the means used in humor to create cuteness or ridicule its listeners.

Opera Van Java (abbreviated OVJ) is a comedy show in the Indonesian television station, Trans 7. The idea of the show is the modern version of the puppet show. In OVJ, actors and actresses improvise their acting without memorizing a script beforehand and guided by a puppeteer. The "puppet" played by some comedians, like Nunung, Aziz *gagap*, Andre Taulany, and Sule, while puppeteer is acted by Parto Patrio. There are also traditional music players of the typical Javanese musical instruments and a couple of *sinden* who sing pop songs. Guest stars are also often invited on each episode. The plays are usually played on the modified Indonesian folklore, the story of a famous person's career, fiction, ghost stories, stories from other countries, or other popular stories. OVJ's uniqueness lies in its improvised jokes with the cues from the puppeteer. However, the story's plot is always messy because the comedian certainly deviated from the outline directed by the puppeteer. Occasionally, when feeling annoyed and ignored, the puppeteer himself will finally intervene the current play. He eventually will get on the stage and watch the story, often interfere the story or even being mocked.

The comedians in OVJ often use code-mixing in their humors and conversations. It is because the background of the OVJ's comedians is varied. For example, Sule comes from Bandung and has a very strong Sundanese accent, Parto from Central Java, Nunung from East Java, while Andre and Aziz have very strong *betawi* background. The unification of different backgrounds on a stage leads to the use of Code Mixing. Besides the diverse background of each OVJ's comedian, invited guest stars also often have different languages background. Not infrequently, the OVJ's comedian must play in a sketch with guest stars from other countries that lead them to use code mixing between Indonesian and English.

Code mixing occurs when a speaker predominantly uses a language interspersed with elements of other languages. It is usually associated with the

characteristics of the speaker, such as social background, level of education, and religiosity. Usually, the prominent characteristic that is prone to the use of code mixing is the informal situation. Additionally, it might be due to the limitations of language, an expression in the language has no equivalence in other languages, although it only supports one function. Examples of code-mixing contained in one of OVJ's sketches as follows:

Sule : “Ini bajaj sudah dibersihin? Karbulatornya sudah di sedot?”
Neneng : “Sudah...*no!*”
Sule : “Sudah *you* sedot?”

In the example above, the type of code mixing is called *outer code mixing*. *Outer code mixing* is a code-mixing that occurs due to the insertion of elements from a foreign language with all their variations (Suwito, 1985: 76), while the code-mixing that occurs due to the insertion of elements derived from the native language with all their variations is called *inner code mixing* (Suwito, 1985: 76). In the italics examples above, the word *no* and *you* are mixed words derived from English.

The occurrence of code mixing, among other things, can be caused by speakers' background. The background in this case can be the speakers' educational background and regional origin. The examples above demonstrate the use of code mixing that occurs due to the background of the speaker. In this case, neneng as the foreign guest star in that episode is surely very fluent in English. Meanwhile, Sule is an Indonesian—originating from Sunda—who only understands a few English words. This results in the use of code mixing in their utterances. Eneng, who knows Indonesian little, has mixed it with English words, while Sule who is fluent in Indonesian and knows English little also uses code mixing in his utterance. The occurrence of code mixing above is caused by the speakers' background in which Eneng's ability of Indonesian is limited, while Sule's English is also limited.

This brief article tries to focus on the types and causes of code mixing in Opera Van Java (OVJ). While the data used in this paper are utterances used by the OVJ's comedians when they performed the play entitled "Bajaj Bajuki", a pun of the famous sitcom in 2004's "Bajaj Bajuri". Although this paper only focuses the

discussion on code mixing, short description of the code switching remains listed as a reference in analyzing the problem of code mixing. The difference between the code switching and code mixing is that, the former's changes are at the level of sentence(s), while the latter's changes only limited to words, idiomatic phrases, and others, which are not the level of the sentence.

DISCUSSION

In this paper, the types of code mixing found in Opera Van Java (OVJ) are viewed by taking into account Suwito (1983) who distinguishes code mixing into inner and outer code mixings. *Inner code mixing* occurs when linguistic elements derived from the original language with all its variations (Suwito, 1983: 76). Therefore, it maybe fair to say that inner code mixing occurs between the regional languages. The inner code mixing found in OVJ includes elements of the informal Indonesian variants, Jakartanese dialect of Indonesian, Javanese, and Sundanese. Javanese and Sundanese included in this type because both are the family of the Indonesian language. The inner code mixings found in Opera Van Java are as follows.

Code Mixing of Indonesian Informal Variants

In OVJ's sketches, code mixing often occurs in the range of informal Indonesian, such as follows:

Sule : “*Bilangin* saja masih tidur”
Azis : “Tapi *ntar* kalo emak marah *gimana?*”

In both examples above, we found a few words that are commonly used in variety of informal Indonesian. As part of the Indonesian informal variety, these words actually have equivalent words in Indonesian formal variety. In Sule's utterance, the word *bilangin* derived from the word '*bilang*' in Indonesian formal variety. The same goes true for Aziz's utterance. The words '*ntar*', '*kalo*', and '*gimana*' have equivalent words '*nanti*', '*kalau*', and '*bagaimana*' in Indonesian formal variety.

Code Mixing of Jakarta's Indonesian Dialect

In addition to a variety of informal Indonesian, there is also code-mixing of Jakarta's Indonesian dialect. Examples are as follows:

Sule : “*Gue dijorokin* sama dia *bang!*”
Andre : “Wah...”
Sule : “*Bang*, aku keguguran”

The example above elicits the code mixing Jakarta's Indonesian dialect. The word 'gue' (I) pronounced by Sule is equivalent to 'aku' in Indonesian, and the word 'dijorokin' (being pushed) which means 'didorong' in Indonesian. The word 'bang' (brother) in the example above is also a variety of Jakarta's Indonesian dialect, which has the equivalent word 'kakang' in Indonesian.

Sundanese Code Mixing

In Opera Van Java, we also found several code-mixing samples in Sundanese language. Examples are as follows:

Andre : “dipilih..dipilih..”
Ibu : “eh *maap*, ini *teh* siapa ya?”

The abovementioned code mixing occurs when Andre—acting as a mortgagee—offered merchandise to a mother who comes from Sunda. The Sundanese word 'maap' in the above example has equivalent Indonesian word 'maaf', and the use of Sundanese particle 'teh'.

Javanese Code Mixing

The code mixing in Opera Van Java also includes the insertion of Javanese language's elements, as illustrated in the following excerpt:

Nunung : “makanya *prejaknya ngglanter*, ternyata mau ada tamu”
Azis : “silahkan duduk”
Nunung : “lho, *iki* rumahku!”

In the example above, the Java code mixing takes the form of a phrase 'prejak ngglanter' (the singing prejak bird) which means 'burung prejak yang berkicau' in Indonesian. Another example is the word 'iki' (this) which means 'ini' in Indonesian.

Besides these samples of *inner code mixing*, we also found some examples of *outer code mixing*. Outer code mixing occurs due to the insertion of elements of a foreign language. The outer code mixing found in Opera Van Java is insertion of the English language elements in the comedian's speech. Examples are as follows:

Sule : "Aku mau narik Bajaj dulu"
Eneng : "you mau drive?"

The above examples demonstrate the sample of English code mixing in Eneng's speech. Here, Eneng was a foreign guest star. The Inserted English words in the example above are 'you' which means 'kamu' in Indonesian, and the word 'drive' in Indonesian which means 'mengemudi'.

In addition to English code mixing, in fact, there is also an Arabic code mixing found in Opera Van Java, but the insertion of the Arabic word is common in daily Indonesian speech. The example of Arabic code mixing is:

Azis : "Bang..."
Andre : "Ya Allah, kamu..."
Azis : "siapa ya?"

The Arabic code mixing contained in the example above is 'Allah' (God) which means 'Tuhan' in Indonesian.

Some sample exposures above show the code-mixing found in OVJ falls into two types, namely *inner code mixing* and *outer code mixing*, each comes with several variants. Besides, we also sought to analyze the cause of the code mixing's occurrence.

The causes of code-mixing, according to Suwito (1983), can be categorized into two types, namely *attitudinal type* and *linguistic type*. Attitude background is the background of the code mixing with regard to linguistic attitudes and the role of speaker, while the linguistic background is the aspect of code mixing associated with orthographic matters. Based on these types then the cause of code-mixing can be identified, namely the identification of the role, the identification of varieties, and the desire to explain or interpret (Suwito, 1983: 77).

Code mixing that occurs because of the speakers' background belongs to the type of attitudes background and shows the identification of speaker's role. For example:

Sule : "Aku mau narik Bajaj dulu"
Eneng: "you mau drive?"

The English code mixing in the example above shows the origin of the speaker. In this case, the speaker is a foreigner who is not too fluent in Indonesian and, therefore, so often uses English code mixing.

There are also examples of code mixing that occurs because of religious background of the speakers, such as:

Azis : “Bang...”
Andre : “Ya *Allah*, kamu...”
Azis : “siapa ya?”

The abovementioned code mixing is due to the influence of the speaker's religion or religious background. From the use of the Arabic word 'Allah' (God) in the example above It can strongly be inferred that Andre is a Muslim, who knows and often spontaneously uses Arabic lexicons.

In addition to code mixing that occurs due to the background of the speaker, code mixing may occur because of the relationship between the speaker and the hearer also belongs to the type of attitudes background and shows the identification of speaker's role. Examples are as follows:

Andre : “*lu* kenal *gue* nggak *bro*?”
Azis : “iya...iya”

In the above example, code mixing occurs because of the intimate relationship between speaker and hearer. Because of that familiarity, speakers become more relaxed in choosing the language to use or mix. In the example above, the speaker uses the word in Indonesian dialect of Jakarta, the words 'lu' (you), 'gue' (I), and 'bro' are typically used to communicate with very close friends. It shows that the choice of language indicates if the speaker feels familiar with the hearer.

In addition to code-mixing's causes above, we also found code mixing that occurs due to the influence of speech situation in OVJ. Speech situation indirectly forces speakers to perform code mixing. For example:

Sule : “Kamu siapa?”
Azis : “Reynold”
Sule : “Reynold *ndasmu* itu!”
Nunung : “kayak *ndas* ayam aja”

In the above example, code mixing occurs because of the speech situation. Opera Van Java is a puppet comedy show, therefore the above utterances were in the context of humor. The Javanese code missing word 'ndasmu' which tends to be rough

is merely a joke to make the audience entertained. Furthermore, the example above can also be categorized as code mixing caused by an emotional situation. It is very often that someone changes the code language to express his emotion or anger. The Javanese word 'ndasmu' used by the speaker to show his anger against the hearer. The word 'ndasmu' corresponds to the word 'kepala' (head) in Indonesian formal variety.

CONCLUSION

From the above discussion, it can be concluded that the code mixing contained in the Opera Van Java comedy takes the forms of words and phrases. The results also show that there are two forms of code mixing used, namely lexical and phrasal code mixing. Besides, this study reveals the use of two types of code mixing, namely outer code mixing and inner code mixing. The *inner code mixing* in that program can be divided into Indonesian informal variety, Jakarta Indonesian dialects, Sundanese code mixing, and Javanese code mixing. While the *outer code mixing* found in OVJ are English and Arabic code mixing. Further analysis also shows that there are some causes of code-mixing in OVJ, namely code mixing that occurs due to the background of the speaker, the relationship between the narrator and hearer, and due to the situation of speech. The underlying forces affecting the occurrence of code mixing in OVJ are the area of origin and religious background of speakers. Additionally, an intimate relationship between the speaker and the hearer also triggers code mixing because those speakers may be more relaxed and comfortable in choosing which language code to use.

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