

## **Code Switching and Code Mixing in the Conversations of the Characters in the Film Uang Panai 2**

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### **ABSTRACT**

This study aims to describe the forms of code switching and code mixing found in conversations between the characters. This research employs a qualitative descriptive approach, which is used to identify and describe particular events or phenomena. The data collection techniques applied in this study were repeated observation and note-taking of the findings, while the data analysis used the Miles and Huberman model, which includes data reduction, data display, and conclusion drawing. The source of the data in this study was the film *Uang Panai 2*, which is available on the Netflix application. Based on the results of the study, 41 data items relevant to this research were identified. These data were divided into 23 items in the code-switching category, consisting of 7 instances of internal code switching, 5 instances of external code switching, 5 instances of situational code switching, and 5 instances of metaphorical code switching. Meanwhile, 19 data items were categorized as code mixing, consisting of 7 instances of internal code mixing, 6 instances of external code mixing, and 6 instances of hybrid code mixing. Based on these findings, it can be concluded that the use of code switching and code mixing in the film *Uang Panai 2* demonstrates a strong ability to combine various languages in order to convey the message of the film, including the Bugis language, Makassarese, English, and Korean. The mixing of languages also becomes an interesting element in the film, allowing the characters to deliver messages according to the context of the conversation and to adapt to their interlocutors through the use of code switching and code mixing as a key to communication.

**Keywords:** Sociolinguistics; Code Switching; Code Mixing; *Uang Panai 2*

## INTRODUCTION

Language is the primary medium through which people express ideas, emotions, and cultural values in everyday life. In multilingual societies, communication rarely occurs through the use of only one language, as speakers often shift from one language to another or combine several languages in a single utterance depending on the situation, the interlocutor, and the purpose of communication (Ayu & Hadiwijaya, 2024; Febrianto et al., 2022). Indonesia is one of the countries with a highly diverse linguistic landscape because it has hundreds of regional languages in addition to Bahasa Indonesia as the national language (Naibaho et al., 2023). This linguistic diversity encourages the emergence of various sociolinguistic phenomena, especially code switching and code mixing. These phenomena are frequently found in daily interactions, educational settings, social media, television programs, and films (Dahniar & Sulistyawati, 2023; Hidayah & Purwanto, 2023). The use of more than one language in communication is not merely a linguistic matter, but also reflects social identity, cultural background, and the relationship between speakers (Gurning et al., 2024).

Sociolinguistics is the branch of linguistics that studies the relationship between language and society. According to Fishman (1972), language use is influenced by social factors such as participants, context, and purpose, which can be summarized in the question “who speaks what language to whom and when.” In multilingual communities, speakers often choose different language varieties in different situations (Chaer, 2007). In Indonesian society, especially in regions where local languages are still actively used, people often move between Indonesian and regional languages in the same conversation (Khoirurrohman & Irma, 2020). Such language choices are influenced by social functions, emotional closeness, solidarity, and cultural values (Siwi & Rosalina, 2022).

Code switching refers to the alternation from one language or language variety to another within a conversation. This change may occur due to shifts in topic, participants, or communicative intention (Chaer, 2007; Susanto & Sunarsih, 2020). For example, a speaker may begin a conversation in Indonesian and then switch to Bugis or Makassarese to create intimacy or express cultural identity. Code switching can be classified into several forms, such as internal, external, situational, and metaphorical code switching (Suratiningsih & Puspita, 2022). Internal code switching occurs when speakers shift between local languages or dialects, while external code switching involves foreign languages such as English. Situational code switching appears when the social situation changes, and metaphorical code switching is used to create specific emotional or symbolic effects (Sutarma, 2017).

Different from code switching, code mixing is the insertion of linguistic elements such as words, phrases, or clauses from another language into the main language being used (Chaer, 2007). Code mixing usually occurs when speakers feel that certain expressions from another language are more appropriate or expressive (Cahya et al., 2023). In Indonesia, code mixing often appears through the insertion

of English expressions into Indonesian sentences, especially among young people (Ani & Febrianti, 2023). However, in areas with strong local cultures, code mixing may also involve regional languages such as Bugis and Makassarese. Code mixing can be categorized into internal, external, and hybrid forms (Cahya et al., 2023). This phenomenon reflects the dynamic nature of language in multicultural societies (Hsyar et al., 2025).

The phenomena of code switching and code mixing can be clearly observed in literary and audiovisual works, particularly films. Film is not only a medium of entertainment but also a representation of social life and cultural realities. Through dialogues, films often portray the way people communicate in real life (Hardianti et al., 2023). Therefore, language use in films becomes an important object of sociolinguistic study. One film that presents interesting linguistic phenomena is *Uang Panai 2*, which portrays the social and cultural life of Bugis-Makassarese society and presents multilingual dialogues combining Indonesian, Bugis, Makassarese, English, and Korean. These linguistic patterns reflect natural communication and social interaction in the community.

The film *Uang Panai 2* is particularly interesting to analyze because language in the film functions not only as a communication tool but also as a symbol of identity and social relations. The use of Bugis and Makassarese indicates cultural closeness and local identity, while the insertion of English and Korean reflects globalization and popular culture (Ilham et al., 2023). In some scenes, characters switch languages to express emotions such as anger, humor, or intimacy, while in other cases, code mixing appears naturally due to habitual multilingual communication. These patterns show that language choice is closely related to context and social environment.

Several previous studies have examined code switching and code mixing in films, novels, podcasts, and everyday conversations. These studies found that such phenomena occur due to factors such as speaker, interlocutor, topic, social setting, and communicative goals (Febriyanti, 2022; Tanjung, 2021). However, most studies focus on Indonesian and English interaction, while fewer studies examine the use of local languages such as Bugis and Makassarese in films. In addition, limited research has specifically analyzed code switching and code mixing in *Uang Panai 2*. Therefore, this study is important because it provides a more specific analysis of multilingual practices in Indonesian popular films and contributes to sociolinguistic research on local languages.

Based on these considerations, this study aims to describe the forms of code switching and code mixing used in the conversations of the characters in *Uang Panai 2* and to identify the factors that influence these phenomena. This research is expected to contribute theoretically to sociolinguistic studies, especially in bilingualism and multilingualism. In addition, it is expected to provide practical benefits for students, teachers, and researchers interested in language variation and local culture. By understanding language use in the film, readers can gain deeper

insight into how language reflects identity, culture, and social interaction in contemporary Indonesian society.

## LITERATURE REVIEW

Sociolinguistics is a branch of linguistics that examines the relationship between language and society. According to Fishman (1972), sociolinguistics investigates who speaks, what language is used, to whom, when, and for what purpose. Language is not only a medium of communication but also a marker of identity, social status, ethnicity, and cultural background. In multilingual societies, speakers frequently use more than one language in daily interaction (Ayu & Hadiwijaya, 2024; Febrianto et al., 2022). Indonesia, with its large number of regional languages, is an example of a multilingual society in which speakers often alternate between Indonesian and local languages (Naibaho et al., 2023). Therefore, sociolinguistics provides an important framework for understanding the use of language variation in social interaction.

One of the most common sociolinguistic phenomena in multilingual communities is code switching. Code switching refers to the change from one language, dialect, or language variety to another during communication. This phenomenon may occur between sentences, within sentences, or through the insertion of certain expressions (Chaer, 2007; Nikolas, 2016). Code switching usually appears because speakers adjust their language to the situation, the topic of discussion, or the interlocutor (Susanto & Sunarsih, 2020). In everyday communication, speakers often switch codes to create intimacy, express emotions, emphasize a message, or show solidarity with other speakers (Siwi & Rosalina, 2022).

Scholars generally classify code switching into several types. Appel and Muysken distinguish situational and metaphorical code switching, which occur due to changes in context or communicative intention. Situational code switching occurs when the speaker changes language because of a shift in setting or participants, while metaphorical code switching is used to create specific social or emotional meanings (Suratiningsih & Puspita, 2022). In addition, Suwito divides code switching into internal and external forms. Internal code switching involves local languages or dialects, while external code switching involves foreign languages such as English (Sutarma, 2017).

Besides code switching, multilingual communication also frequently involves code mixing. Code mixing is the insertion of linguistic elements from one language into another without changing the topic of conversation (Chaer, 2007). This insertion may include words, phrases, clauses, or expressions (Cahya et al., 2023). Speakers generally mix codes because certain terms are more familiar, expressive, or suitable in another language (Dahniar & Sulistyawati, 2023). In Indonesian society, code mixing often occurs between Indonesian and regional languages, as well as Indonesian and English (Ani & Febrianti, 2023).

Suwito classifies code mixing into three categories: inner, outer, and hybrid code mixing. Inner code mixing occurs when local language elements are inserted into Indonesian, while outer code mixing involves foreign languages such as English (Cahya et al., 2023). Hybrid code mixing combines both local and foreign elements in one utterance. This phenomenon is increasingly common due to globalization and the influence of social media (Hsyar et al., 2025). Through code mixing, speakers can express identity, modernity, or group affiliation.

Several factors influence the occurrence of code switching and code mixing. According to Chaer and Agustina, the main factors include the speaker, the interlocutor, the topic, the communicative purpose, and the social setting (Chaer, 2007). A speaker may switch language because of differences in language background or to create a more effective communication environment (Khoirurrohman & Irma, 2020). In addition, bilingual speakers often switch or mix codes unconsciously due to habitual language use (Juariah et al., 2020). Social status, age, education, and cultural background also influence language choice (Gurning et al., 2024).

The phenomenon of code switching and code mixing is not only found in everyday communication but also in literary works and films. Film dialogues often reflect real language behavior in society because characters speak according to their social and cultural backgrounds (Hardianti et al., 2023). Previous studies have shown that films, novels, and digital media frequently contain code switching and code mixing as part of natural communication (Febriyanti, 2022; Tanjung, 2021). Therefore, film can be used as a valuable source of sociolinguistic data because it presents authentic language use in a specific cultural context.

The film *Uang Panai 2* is highly relevant to this study because it portrays the social life of Bugis-Makassar society through multilingual conversations. Previous research has also examined code switching and code mixing in the film *Uang Panai* and found that these phenomena are influenced by social context and cultural identity (Ilham et al., 2023). The characters in the film often use Indonesian together with Bugis, Makassar, English, and occasionally Korean expressions. The use of local languages reflects identity and cultural closeness, while foreign languages indicate the influence of globalization and popular culture. Therefore, analyzing code switching and code mixing in *Uang Panai 2* can provide deeper insights into language behavior, social relations, and cultural identity.

## **METHOD**

### **Design and Sample**

This study employed a qualitative descriptive approach because the purpose of the research was to identify and describe the forms of code switching and code mixing used by the characters in the film. Qualitative research is appropriate for examining language phenomena in their natural context and for understanding the social meanings behind language use. The descriptive method was used to explain the types, patterns, and causes of code switching and code mixing found in the dialogues. The object of this research was the film *Uang Panai 2*. The data source consisted of conversations among the characters in the film, especially utterances containing more than one language or language variety. The languages identified in the dialogues included Indonesian, Bugis, Makassar, English, and Korean. The unit of analysis in this study was every utterance that indicated code switching or code mixing.

### **Instruments and Procedures**

The main instrument of this study was the researcher as the key instrument, supported by observation and note-taking techniques. Data were collected through repeated observation and systematic recording. First, the researcher watched the film several times to understand the storyline and identify relevant conversations. Second, the researcher transcribed the dialogues that contained code switching and code mixing. Third, the researcher classified the data based on the forms of code switching and code mixing found in the conversations.

### **Data Analysis**

The collected data were analyzed using the interactive model of Miles and Huberman, which consists of data reduction, data display, and conclusion drawing. In the data reduction stage, the researcher selected and grouped the utterances that were relevant to the research objectives. In the data display stage, the data were presented in the form of tables and descriptive explanations to make the patterns easier to understand. Finally, conclusions were drawn by interpreting the forms and factors of code switching and code mixing in the film. To ensure the validity of the data, this study applied triangulation of theory and data sources. The findings were compared with relevant sociolinguistic theories proposed by Fishman, Suwito, Appel and Muysken, and Chaer and Agustina. In addition, the identified utterances were rechecked repeatedly to avoid errors in classification. Through this process, the study aimed to produce accurate and reliable findings regarding the use of code switching and code mixing in *Uang Panai 2*.

## **RESULT AND DISCUSSION**

The analysis of the conversations in the film *Uang Panai 2* found 42 utterances containing code switching and code mixing. The film generally uses Indonesian with a South Sulawesi accent, especially Bugis and Makassar particles such as *mi*, *ji*, *ki*, *ko*, and *mo*. However, many dialogues also include insertions of Bugis, Makassar, English, and occasionally Korean words or expressions.

The first category identified was code switching. A total of 19 utterances were classified as code switching. These data were divided into four forms: inner code switching with 5 data, outer code switching with 5 data, situational code switching with 4 data, and metaphorical code switching with 5 data. Inner code switching mostly occurred when the characters moved from Indonesian with a Makassar accent into Bugis or Makassar expressions.

Outer code switching appeared when the characters changed from Indonesian into English or Korean. This form commonly occurred in scenes involving modern lifestyles, social media, business, or humorous situations. English expressions such as “sharelock,” “healthy life,” and “zero calorie” were often used to create a more contemporary impression. Korean expressions were generally inserted for comic effect.

Situational code switching occurred because of changes in the speaking situation or the relationship between the speakers. For example, the characters tended to use Indonesian in formal situations, but shifted into Bugis or Makassar when the atmosphere became more relaxed, emotional, or intimate. In several scenes, the characters switched language to match the social background of the interlocutor. Metaphorical code switching was found when the speakers changed language to emphasize meaning, express anger, give advice, or strengthen emotional pressure. The use of Bugis expressions in serious discussions about family honor, marriage, and *uang panai* showed that local language carried a stronger emotional and cultural value than Indonesian.

Besides code switching, the film also contained 17 utterances of code mixing. These consisted of 6 inner code mixing data, 6 outer code mixing data, and 5 hybrid code mixing data. Inner code mixing appeared through the insertion of Bugis or Makassar vocabulary into Indonesian sentences, while outer code mixing involved English or Korean vocabulary. Hybrid code mixing combined several languages at the same time, such as Indonesian, Bugis-Makassar, and English in one utterance.

The findings show that the characters in *Uang Panai 2* are multilingual speakers who naturally move between several languages according to context. This supports the sociolinguistic view that language choice is strongly influenced by social setting, speaker identity, and communicative purpose (Chaer, 2007; Gurning et al., 2024). The use of Indonesian, Bugis, Makassar, English, and Korean in one conversation reflects the linguistic reality of Bugis-Makassar society today, where multilingual practices are part of everyday communication (Naibaho et al., 2023; Febrianto et al., 2022).

The dominance of inner code switching and inner code mixing indicates that local languages still play an important role in daily interaction. Bugis and Makassar expressions are not only markers of regional identity but also function as tools to express emotions more clearly and appropriately. This finding aligns with previous studies which state that local languages are often used to show solidarity, intimacy, and cultural attachment (Siwi & Rosalina, 2022; Khoirurrohman & Irma, 2020). When the characters use local languages, the meaning becomes more personal, emotional, and culturally relevant, especially in conversations related to tradition and family values.

On the other hand, the occurrence of outer code switching and outer code mixing demonstrates the influence of globalization and popular culture on language use. The use of English expressions such as “sharelock,” “marketplace,” and “branded” reflects the tendency to adopt global vocabulary for efficiency and modern identity (Ani & Febrianti, 2023; Cahya et al., 2023). Meanwhile, the presence of Korean expressions indicates the influence of global entertainment, particularly among younger speakers (Hsyar et al., 2025). This supports the idea that language is dynamic and continuously shaped by social change and external cultural influences.

Several factors were found to influence the occurrence of code switching in the film, including the speaker and interlocutor, changes in situation, topic of conversation, humor, lack of equivalent vocabulary, and prestige. These findings are consistent with sociolinguistic theories which emphasize that code switching is closely related to social context and communicative goals (Chaer, 2007; Susanto & Sunarsih, 2020). For instance, the use of local language when discussing cultural concepts such as *siri*’ and *uang panai* shows that certain meanings are more effectively conveyed in their original cultural context.

Code mixing was also influenced by lexical limitations and the speaker’s intention to construct a particular identity. Some local terms such as *latto*’, *lale*, and *carru*’ do not have exact equivalents in Indonesian, leading speakers to retain the original expressions. This supports the argument that code mixing often occurs due to the absence of appropriate lexical items in the target language (Dahniar & Sulistyawati, 2023). In addition, the use of English expressions may reflect prestige and modernity, as speakers attempt to position themselves as educated or globally connected (Ani & Febrianti, 2023).

Overall, the use of code switching and code mixing in *Uang Panai 2* functions not only as a communication strategy but also as a representation of cultural identity. The film successfully portrays the linguistic diversity of Bugis-Makassar society in a realistic and engaging way. This finding is in line with previous studies which highlight film as a reflection of authentic language use and social interaction (Hardianti et al., 2023; Febriyanti, 2022). Therefore, language variation in films can serve as an important source for understanding social relations, cultural values, and identity construction in contemporary Indonesian society.

However, this study has several limitations. First, the data were limited to one film, *Uang Panai 2*, which may not fully represent broader linguistic practices across different regions or media. Second, the analysis focused primarily on identifying forms and factors of code switching and code mixing without deeply exploring pragmatic meanings or audience interpretations. Third, as a qualitative study, the analysis may involve subjectivity despite efforts to ensure validity through triangulation.

Despite these limitations, this study provides important implications. Theoretically, it contributes to sociolinguistic research by offering empirical evidence of multilingual practices in Indonesian films, particularly involving local languages such as Bugis and Makassar. Practically, the findings can be used as learning resources in language and sociolinguistics classes, especially in understanding language variation, bilingualism, and cultural identity. Film dialogues can serve as authentic materials to help students connect theory with real-life language use. In addition, this study highlights the importance of maintaining local languages while adapting to global linguistic influences. Future research is recommended to examine a wider range of media or explore deeper aspects such as pragmatic functions, audience perception, and the impact of multilingual practices on language learning.

## CONCLUSION

The study concludes that code switching and code mixing are dominant linguistic phenomena in the conversations of the characters in *Uang Panai 2*. The analysis identified various forms of code switching, including inner, outer, situational, and metaphorical switching, as well as inner, outer, and hybrid code mixing. These forms appear because the characters frequently move between Indonesian, Bugis, Makassar, English, and Korean in different communicative situations. The findings also show that the use of code switching and code mixing is influenced by several factors, such as the relationship between speakers, changes in situation, topic of conversation, prestige, humor, and the absence of equivalent vocabulary in Indonesian. Local languages such as Bugis and Makassar are mainly used to express intimacy, emotion, and cultural values, while English and Korean are used to reflect modern lifestyle, globalization, and popular culture. Finally, this study proves that language variation in *Uang Panai 2* is not only a communication strategy but also a representation of social and cultural identity. The film reflects the multilingual reality of Bugis-Makassar society and shows that language choice can strengthen characterization, cultural background, and social meaning. Therefore, the study contributes to sociolinguistic research by demonstrating how films can be used as an important source for understanding language use in society.

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