

Analysis of Code Switching and Code Mixing Translation Quality in Yowis Ben Film Structure

Arina Swandani¹, M.R. Nababan², Riyadi Santosa³

¹ Universitas Sebelas Maret. e-mail: arinaswandani@student.uns.ac.id

² Universitas Sebelas Maret. e-mail: amantaradja@yahoo.com

³ Universitas Sebelas Maret. e-mail: riyadisantosa@staff.uns.ac.id

ARTICLE INFO	ABSTRACT
Keywords: code switching translation, code mixing translation, film structure, translation quality, subtitle DOI: http://dx.doi.org/10.21093/ijeltal.v6i2.1087 How to cite: Swandani, A., Nababan, M.R., Santosa, R. (2022). Analysis of Code Switching and Code Mixing Translation Quality in Yowis Ben Film Structure. <i>Indonesian Journal of English Language Teaching and Applied Linguistics</i>, 6(2), 289-305	<i>This research aims to: 1) identifying type and function of code switching and code mixing in Yowis Ben (2018) and Yowis Ben 2 (2019) film structure, and 2) determining translation quality of code switching and code mixing Javanese-Indonesian into English subtitles for Yowis Ben (2018) and Yowis Ben 2 (2019) films. Primary data in this study consists of two; linguistic data and translation data. Linguistic data was obtained through content analysis and translation data was obtained through FGD (Forum Group Discussion). The results show that there are two kinds of code switching and three kinds of code mixing found in the films. Furthermore, there are 14 functions of code switching and code mixing used in the films. In translating code switching and code mixing, the translator used several techniques, including neutralization, modulation, paraphrasing, transposition, implicitation, explication, compensation, and description. From the results, the researcher found that most of the data are translated less accurate. However, the acceptability and readability aspects are in high level.</i>

1. Introduction

Code switching and code mixing are linguistic phenomena in multilingual society where language contact occurs. These phenomena occur both in real world society and in literary works, such as novels, plays, and films. Those literary works are unique in their own right, but all have three stages of story: orientation, complication, and resolution (Santosa, 2021). Each of these stages has its social functions. Since the three stages have different social function, those three also have different semantic, lexicogrammatical, and phonological/graphological systems according to their functions. For example, orientation represents the character,

environment, and everyday events that the character experiences. Complication introduces the beginning of problem and develops it into the climax of problem. While resolution shows a solution to the problem. Therefore, linguistic analysis of each structure shows the characterizations built in film. Nowadays, research on code switching and code mixing has focused on types (Arrizki, 2020; Santoso, 2021), variations (Lisa, 2020), forms (Rohmani et al., 2022), and influential factors (Sumantri, 2021). Some researchers focus only on each character speech (Risjad, 2019; Edhi, 2021) and examine all the conversations in film without paying attention to its structure. Furthermore, the previous study focused merely on the linguistic aspect without examining the translation products. Therefore, this study analyzes technique and quality of code-switching and code-mixing translation in subtitles regarding orientation, complication, and resolution in the film.

In social boundaries, code switching and code mixing occur when someone switches from one language to another in their communication. Basically, conversations in films are not much different from everyday conversations about code switching and code mixing. According to Ho (2007), code switching and code mixing show values, social attitudes, and important elements of the speaker's message. Furthermore, Margana (2012) revealed that code switching and code mixing are not carried out haphazardly but are carried out with clear patterns, directions, and functions. Therefore, translator should deliver the purpose of code switching and code mixing in the target language.

Code changing from Indonesian to other languages, especially Javanese translated into English in subtitles, is starting to be found in Indonesian film industry. However, everyday conversations usually occur by switching from one code to another as long as the message is clear (Nortier, 2011). In Javanese-speaking community, Javanese is often mixed with Indonesian. Code switching from Indonesian to Javanese is used more often than switching from English to Indonesian because Indonesian and Javanese are closely related and cognate languages. These can be seen in several studies on code switching and code mixing film analysis between Javanese and Indonesian (Dewi, 2020; Tanjung, 2021; Mahardika, 2021). Javanese are considered to be more respectful than Indonesian. On the other hand, Indonesian becomes more dignified and formal when used in formal situations.

Translating text containing different code is not an easy thing for translators. Code switching and code mixing may be translated as ordinary expressions. However, ordinary expressions do not represent the purpose of speaker's code switching. As Bloom and Gumperz (2010) stated, a speaker reflects moral values, backgrounds, and social situations to influence their interpretation of the code switching they use in a society. This problem becomes a constraint since they need to deliver implicit message from the source text and decide whether to translate it or not. Code switching and code mixing that are not translated into the target language are called translation mismatches. On the other hand, according to Nababan (2012), a text can be called translation, if the text has the same meaning or message or is equivalent to the source language. Therefore, translators should avoid reducing or adding message of the source language text into the target language text.

To achieve accurate translation, it needs a good understanding of translation techniques in translating code switching and code mixing. In this study, the researcher used translation techniques proposed by Molina and Albir (2002). There are 18 techniques: adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established

equivalence, generalization, linguistics amplification, linguistics compression, literal translation, modulation, particularization, reduction, substitutions, transposition, and variation. However, since translation techniques proposed by Molina and Albir (2002) are unable to accommodate dialect translation phenomena, the researcher also used translation techniques proposed by Berezowski (1997) in answering questions related to translation techniques. There are discovery procedures, neutralization, lexicalization, partial translation, transliteration, speech defect, relativization, pidginization, artificial variety, colloquialization, and rusticalization.

In translating code switching and code mixing, missing some important elements can reduce translation quality. Assessing translation quality means to check whether the meaning of the source language is similar to the target language. In this study, translation quality assessment was done using Nababan's translation quality assessment (2012). Translation quality assessment includes accuracy, acceptability, and readability aspects.

2. Literature Review

There are several previous studies related to code switching and code mixing translation. The following are the results of a journal review related to code switching and code mixing translation. Many kinds of research related to multilingual film translation have been conducted. There have been many studies only focused on the analysis of code-switching translations (Corrius & Zabalbeascoa, 2019; Tuomisto, 2021; Emelyanova, 2019; Shen, 2019). Furthermore, studies related to multilingual translation have analyzed the use of code mixing (Dweikat, 2017; Poudel, 2019).

Several studies analyzed translation strategies (Ahmed, 2018; Dux, 2020; Okon & Effiom, 2018). However, no analysis focused on the micro level or translation techniques among these studies. On the other hand, many previous researches have focused on different languages. They only focused on code switching from Spanish to English (Womble, 2017; Samper, 2017).

Based on previous studies review, there are some gaps can be used for further research. Although previous studies have analyzed translation of code switching or code mixing in literary works, some researchers do not consider film structure. Furthermore, they did not analyze translation techniques of code switching and code mixing and only focused on translation strategies. Besides, there has been no study of code switching and code mixing in Javanese to Indonesian translated into English. The research above only focused on one code phenomenon without examining code switching and code mixing in a study. In addition, the previous studies did not assess translation quality regarding accuracy, acceptability, and readability aspects.

3. Research Methodology

This research is a descriptive qualitative research. It is qualitative because data collected in the form of words and sentences. In this study, data refers to code switching and code mixing linguistic phenomena. This research is descriptive because it explains translation qualities of code switching and code mixing in film subtitles.

This research is product-oriented approach since it focuses on translation qualities. The researcher also uses sociolinguistic approach because it is in accordance with interdisciplinary aspect of translation studies. In analyzing code switching and code mixing types, the

researcher used theory proposed by Musyken (2000). Furthermore, in analyzing function of code switching and code mixing, the researcher used theory proposed by Koziol (2000). The researcher also used Molina & Albir (2002) and Berezowski (1997) to analyze translation techniques. In evaluating translation quality, the researcher used Nababan's translation quality assessment (2012).

This study used sociolinguistics as a perspective and method. As a perspective, sociolinguistics sees code switching and code mixing in multilingual society as an interesting phenomenon to study since code choice can determine language development. Meanwhile, sociolinguistics is contextual as a method by applying speech component analysis. In this study, data were collected using ethnographic method by Spradley (1980). Which includes domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis.

Source of the data in this study is document. Document refers to structure of story in film which includes: orientation, complication, resolution. The first is orientation. It starts from minutes 00:00:00 to 00:30:00, in this part readers are introduced to the main character, where, and when the action took place. The second is complication. It begins from minutes 00:30:01 to 01:20:00. Here, the author explains how the problem arises. The last is resolution. It runs from minute 01:20:01 to 01:50:00. This is the conclusion of resolved complication. According to Santosa (2021), it is because each stage of story has a different system of discourse semantics, lexicogrammatical and phonological/graphological based on its function. The data in this study is divided into two. They are linguistic data and translation data. Linguistic data includes transcription of code switching and code mixing dialogues of Javanese to Indonesian. Then, translation data are translation techniques and translation qualities.

In this study, sampling technique used was purposive sampling and total sampling. Purposive sampling is used to select data sources based on study objectives. Data collected from these data sources will be used entirely, so this data collection technique is called total sampling. This study uses Content Analysis and Focus Group Discussion (FGD) as data collection techniques. Content Analysis is a technique of collecting data by retrieving and taking notes from documents. Meanwhile, Focus Group Discussion is a technique used to analyze translation qualities of code switching and code mixing. In FGD, raters were chosen based on both target language and source language mastery so that the assessment will be expected to be the most precise.

4. Findings and Discussion

4.1. Orientation

Table 1: Table of Code Switching and Code Mixing in Orientation Stage

Type	Frequency	Function	Frequency
Inter-sentential	9	Interjection	1
		Mitigating Message	6
		Quotation	1
		Personalization	1
Intra-sentential Insertion	42	Interjection	6
		Substitutions	2
		Emphasis	16

		Clarification	4
		Mitigating Message	8
		Untranslatability	4
		Aggravating Message	1
		Personalization	1
		Parenthesis	1
Intra-sentential Alternation	9	Emphasis	4
		Clarification	2
		Substitutions	1
		Interjection	1
Intra-sentential Congruent- Lexicalization	5	Objectivization	1
		Untranslatability	1
		Interjection	1
		Emphasis	2
Total	65	Total	65

There is a total of 175 data in three stages. In orientation, 65 data or 37,14% represent code switching and code mixing of Javanese into Indonesian in Yowis Ben (2018) and Yowis Ben 2 (2019) films. Intra-sentential insertion code mixing is the most frequently found in orientation. Siregar (2018) also stated that insertion was used more than the other types of code mixing that happened in literary works. The next category is inter-sentential type code switching. Then, there is a code mixing type of intra-sentential alternation. The last type is intra-sentential congruent-lexicalization code mixing.

Regarding code switching and code mixing function, there are 10 functions found. The most frequently found is emphasis. This finding contrasts with Koziol (2000), as she stated that "not quite ten percent of the code switches could be classified as emphasizing a certain segment of the utterance." The next categories found is mitigating message, interjection, clarification, untranslatability, substitutions, personalization, quotation, aggravating message, parenthesis, and the last is objectivization.

4.1.1 Type and Function of Code Switching and Code Mixing

1. Bayu: "*Tapi iki tenan blas ora **direspon** lho, Cak Jon.*"

The data above are code-mixing of intra-sentential insertion. In other words, this form of code mixing is the insertion of other language elements in equivalent of words into an utterance without changing grammatical structure of the utterance. As Arrizki (2020) observed, process of code mixing is conceived as something skin to borrowing at the insertion of an alien lexical or phrasal category into a given structure. From the speech above, the Indonesian word '*direspon*' is inserted without changing the sentence structure. This form of code mixing is found in orientation structure functioned as interjection. This linguistic action served to get the addressee's attention (Koziol, 2000). As seen in the data above, the bold word '*direspon*' is a confirmation that Susan did not reply to Bayu's chat.

2. Doni: "***Sebentar**, Mas.*"

The example above is called inter-sentential switching. This code switching is known by a change of language between sentences (Musyken, 2000). In addition, Before talking to the

new personnel, Doni used Javanese when talking to Bayu. This type is found in the orientation structure with a mitigating message function. This function makes the conversation more polite (Koziol, 2000). Doni did the code switching into Indonesian using the word '*sebentar*' or 'Wait a minute' when talking to the new personnel who will be a part of Yowis Ben.

3. Bayu's Mother: "*Nitip yo, Jon. Arek-arek iku ojo sampe **salah arah**.*"

The code mixing data above is called intra-sentential alternation. In other words, the word '*salah arah*' or 'misguided' is a form of insertion at the end of a sentence in one language into another grammatical structure. Alternation usually happens at the beginning or at the end of the sentence. On the other hand, Arrizki (2020) mentioned that alternation is found when structures of two languages are alternated indistinctively. This code mixing functions as emphasis. It is to emphasize a statement to make it sound more assertive. This statement occurred when Mrs. Bayu ordered Cak Jon to keep all Yowis Ben personnel from being misguided in entertainment industry when they became famous.

4. Aliyah: "*Emange Instagrammu **berbobot**?*"

The data above is intra-sentential congruent-lexicalization mixing. This type occurs when two different lexical languages used in a language structure (Musyken, 2000). This happens when the mixture of languages used has the same sound (homophone). In this case, '*bobot*' in Javanese has the same pronunciation and meaning as '*bobot*' in Indonesian. The use of two same grammar structures in a sentence can be full or partial. The above utterance is found in the orientation structure functioned as objectivization or rejection. The use of insertion word '*bobot*' shows that Aliyah asks how appropriate Bayu's Instagram content is for Susan to follow. This indicates that a speaker refuses to listen to her interlocutor.

5. Bayu: "*Sak wise iku, awakedewe sepakat gawe mbentuk band. **Pertama-tama dalam band, kudu ono personile.***"

The example above categorized as intra-sentential insertion code mixing. Insertion is found at the beginning of the sentence, '*Pertama-tama dalam band - personile*'. The data above identified as aggravating message function or emphasizing request. The insertion of the phrase '*Pertama-tama dalam band - personile*' shows that the speaker clearly emphasizes his speech by shifting his language from Javanese into Indonesian. Bayu asked that the most important thing to consider in forming a band is to have personnel. In this case, the emphasis in the code mixing utterance here is twofold (Koziol, 2000). Not only does he emphasize what is needed in a group band, but also he emphasizes that personnel is the most important thing in forming a music band.

4.2. Complication

Table 2: Table of Code Switching and Code Mixing in Complication Stage

Type	Frequency	Function	Frequency
Inter-sentential	15	Clarification	2
		Quotation	1
		Personalization	3
		Emphasis	1
		Mitigating Message	5
		Reiteration	2

		Objectivization	1
Tag Switching	1	Emphasis	1
		Mitigating Message	8
		Clarification	7
Intra-sentential Insertion	54	Emphasis	17
		Reiteration	1
		Untranslatability	6
		Personalization	5
		Designation	1
		Aggravating Message	3
		Substitutions	2
		Interjection	3
		Parenthesis	1
		Interjection	1
Intra-sentential Alternation	7	Clarification	4
		Emphasis	1
		Personalization	1
		Untranslatability	3
Intra-sentential Congruent-Lexicalization	11	Clarification	1
		Designation	1
		Interjection	1
		Emphasis	4
		Parenthesis	1
Total	88	Total	88

From 175 total data, there are 88 data or 50,29% of code switching and code mixing in complication stage. From 88 data, 16 data are code switching and 72 data are code mixing. Based on Musyken (2000), intra-sentential insertion code mixing is the most frequently found in this complication stage. The next categories is followed by intra-sentential insertion, intra-sentential type switching, intra-sentential congruent-lexicalization, intra-sentential alternation, and tag switching. In terms of function, there is 13 functions found in this stage analyzed using Koziol (2000). The most frequently used is emphasis followed by clarification, mitigating message, personalization, untranslatability, interjection, aggravating message, parenthesis, reiteration, designation, substitutions, objectivization, and lastly quotation.

4.2.1 Type and Function of Code Switching and Code Mixing

6. Tretan: "Saiki kate **tampil** lagu opo maneh? 'Mangan Iwak'? 'Mangan Rujak Cingur'? 'Rawon'? Kalian iki band opo food court, sih? Panganan ae sing **dibahas**."

The data above is intra-sentential insertion mixing. The type is known as a borrowing insertion of the words '*tampil*' and '*dibahas*' into Javanese language structure. The example of data above is found in the complication structure functioned as clarification or emphasizing a thing by explaining. The use of code mixing '*tampil*' and '*dibahas*' is used by Tretan to emphasize that Yowis Ben songs are merely about food.

The conversation above is an intra-sentential insertion mixing. This can be seen in the bold word '*stiker*' which is inserted into a Javanese utterance. This data is found in complication stage as an untranslatability or have no equivalent. Untranslatability refers to words or utterances that have no matches words when translated into another language. The word '*stiker*' has no equivalent in Javanese, so Bayu uses the Indonesian term.

8. Doni: "***Buruan, buruan?*** Basa Jawamu ngendi?"

The data above is an intra-sentential alternation code mixing. It happens when A is Indonesian language and is followed by the use of B, Javanese language. The phrase Indonesian language '*Buruan, buruan?*' comes before the sentence of Javanese '*Basa Jawamu ngendi?*'. The above utterance functions as reiteration. The use of '*buruan*' serves to repeat a word that has been spoken by speaker to emphasize meaning.

4.3. Resolution

Table 3: Table of Code Switching and Code Mixing in Resolution Stage

Type	Frequency	Function	Frequency
Inter-sentential	7	Personalization	2
		Objectivization	1
		Mitigating Message	2
		Reiteration	2
Intra-sentential Insertion	10	Mitigating Message	2
		Emphasis	3
		Aggravating Message	1
		Parenthesis	1
		Topic Shift	1
		Personalization	1
		Untranslatability	1
Intra-sentential Alternation	5	Emphasis	1
		Untranslatability	1
		Substitutions	1
		Interjection	1
		Mitigating Message	1
Total	22	Total	22

In resolution stage, there are 22 data of 175 total data. From 22 data, 7 data are code switching and 15 data are code mixing. Intra-sentential insertion code mixing is the most frequently found in resolution stage. Next category is inter-sentential type of code switching and lastly, intra-sentential alternation. In this study, the researcher used grammatical perspective to classify types of CM and CS (Musyken, 2000). These findings contrast with types of code switching and code mixing found by Rohmani (2022). They classified types of code switching and code mixing based on the reason why people switch their language. In addition, Rohmani (2022) focused on the scenes rather than on film structure in analyzing both CS and CM. In terms of functions based on Koziol (2000), there are 11 data found in resolution stage. The most frequently used is mitigating message followed by emphasis, personalization,

objectivization, reiteration, untranslatability, aggravating message, parenthesis, topic shift, substitutions, and the last is interjection.

4.3.1 Type and Function of Code Switching and Code Mixing

11. Cak Jim: "*Lho kok disuek ngene to? Kontrak iku ngikat.*"

The example above categorized as intra-sentential insertion code mixing. This form of code mixing is characterized by lexical item insertion from one language into another language structure. As in the data above, the words '*kontrak*' and '*ngikat*' are inserted. This utterance has personalization function. Cak Jim mixes the code by inserting '*ngikat*' in his speech, so the word is pleasant to listen to. Cak Jim, non-native speaker of Central Java, acts as a bilingual person who usually uses code mixing to make the other person more involved in a conversation.

12. Cak Jon: "*Yo serius! Tapi Bayu endi? Iki interview eksklusif setelah Yowis Ben sukses.*"

4.4. Translation Technique of Code Switching and Code Mixing

The following table is an analysis related to translation techniques used when translating code switching and code mixing of *Yowis Ben* (2018) and *Yowis Ben 2* (2019) film subtitles.

Table 4: Table of Code Switching and Code Mixing Translation Technique

Translation Technique	Frequency	%
Neutralization	172	80,00
Modulation	19	8,84
Paraphrase	10	4,65
Transposition	6	2,79
Implication	4	1,86
Compensation	2	0,93
Explication	1	0,47
Description	1	0,47
Total	215	100%

From the analysis using Molina and Albir (2002) and Berezowski (1997), it was found that there were 215 data related to translation techniques used to translate code switching and code mixing of Javanese to Indonesian into English subtitle. These findings focused on the micro level or technique used rather than translation strategies (Ahmed, 2018; Okon & Effiom, 2018; Dux, 2020). The most frequently used translation technique is neutralization as 172 data or 80,00%. Furthermore, modulation is 19 data or 8,84%. Next technique used is paraphrasing as 10 data or 4,65%. The technique of transposition translation is 6 data or 2,79%. Then, implication technique is 4 data or 1,86%. Then, translation technique used is compensation as 2 data or 0,93%. Translation technique rarely used is explication and description as 1 data or 0,47%. The following is an explanation regarding translation techniques used to translate code switching and code mixing in *Yowis Ben* (2018) and *Yowis Ben 2* (2019) subtitles.

4.4.1 Neutralization

Neutralization technique in dialect translation is known by the use of standard target language, both spelling, grammar and standard vocabulary to translate speech or parts of speech that show dialect characteristics of the source language (Berezowski, 1997). Below is an example of data using neutralization technique found in *Yowis Ben* (2018).

(1)

ST: Bayu: "Sepuronya, ya. **Ini memang idenya dia, lho. Ini aku cuma punya kertas buat...** mukanya dilap."

TT: Bayu: "My apologies. **This was all his idea. I only have this paper for...** Here wipe your face."

4.4.2 Modulation

Modulation is a translation technique that changes point of view to focus or cognitive categories contained in source language, both lexically and structurally. This technique is used to express the same phenomenon in different ways (Molina & Albir, 2002). Here is an example of data using modulation technique found in *Yowis Ben* (2018).

(2)

ST: Bayu's Mother: "Awakmu iki. Saben bengi **nongkrong** nang dhuwur iku, ono opo sih? Opo kowe ora wedi?"

TT: Bayu's Mother: "Every night you **hang out** on the roof. What have you been doing? Aren't you afraid?"

4.4.3 Paraphrase

Paraphrasing technique is a translation technique that is applied by using different words. Here is an example of paraphrase translation technique found in *Yowis Ben 2* (2019).

(3)

ST: Gibran: "Aku yo mudeng basa Jawa. Ojo **mentang-mentang** wong Bandung gak iso basa Jawa, kowe-kowe iso ngerasani wong liya yo, Mas."

TT: Gibran: "I can speak Javanese. **Just because** people of Bandung can't speak Javanese. Don't talk bad about people."

4.4.4 Transposition

Transposition is used to change grammatical categories without changing the meaning of the text. This translation technique presents changes in grammatical structure (Molina & Albir, 2002). Here is an example of transposition translation technique found in *Yowis Ben 2* (2019).

(4)

ST: Uncle Jon: "O iyo mbak, aku arep pamit. Wis suwe aku **membebani** sampeyan."

TT: Uncle Jon: "Sis, I've been a **burden** to you. I'd like to go."

4.4.5 Implicitation

Implicitation translation technique is used to make implicit the target language what remains explicit in the source language as it appears either from the context or situation (Molina & Albir, 2002). Usually, some words are not written by the translator or become implicit. Here is an example of implicitation translation technique found in *Yowis Ben 2* (2019).

(5)

ST: Uncle Jon: "*Nang Pasar Belimbing, tomat Jepang **harganya** 8.000/kg. Nang Pasar Guyub Rukun, wortel Belanda **harganya** 15.000/kg.*"

TT: Uncle Jon: "At Belimbing Market, Japanese tomatoes **are** 8,000 rupiah per kilogram. At Guyub Rukun Market, Dutch carrots **are** 15,000 per kilogram."

4.4.6 Compensation

The compensation technique is when the translator conveys source text message into another part of translated text because of the different stylistic influence (style) of the source language and the target language (Molina & Albir, 2002). Below is an example of compensation translation technique found in *Yowis Ben* (2018).

(6)

ST: Uncle Jon: "*Bay, iki panggung pertamamu. Nek gagal yo normal. Gak ono ceritane wong sukses ndek dunyo iki **pertama coba langsung berhasil.***"

TT: Uncle Jon: "Bay, it was your first stage. It's normal if you fail. There are no success stories in this world where **a person succeeds on the first try.**"

4.4.7 Explicitation

Explicitation translation technique is used to make explicit the target language what remains implicit in the source language as it appears either from the context or situation (Molina & Albir, 2002). Usually, translator defines terms in target language. Here is an example of explicitation translation technique used in *Yowis Ben* (2018).

(7)

ST: Bayu: "***Sisiri?** Sisiri kok bengi-bengi. Kakean ndelok film ibu iki.*"

TT: Bayu: "**Comb your hair?** This late at night? You've been watching too many movies."

4.4.8 Description

This translation technique is used to replace a term or expression with a description of its form and/or function in the source language message to clarify it in the target language (Molina & Albir, 2002). Below is an example of description technique in *Yowis Ben* (2018).

(8)

ST: Bayu: "***Khilaf** opo, yo?"*

TT: Bayu: "Perhaps **he lost his way?**"

4.5. Translation Quality of Code Switching and Code Mixing

4.5.1 Accuracy

Accuracy is a term used in evaluating translation quality refers to whether the source language text matches to target language text (Nababan, 2012). There are 215 data found by giving translation quality assessment to raters. The accuracy of translated code switching and code mixing in *Yowis Ben* (2018) and *Yowis Ben 2* (2019) film subtitles would be presented as follows.

Table 5: Table of Accuracy Assessment Score

Level of Category	Score	Frequency	%
Accurate	3	0	0%
Less Accurate	2	215	100%
Inaccurate	1	0	0%
Total		215	100%

1. Less Accurate Translation

(1)

ST: Bayu: "Aku **sebenere** nulis lagu tapi yo..."

TT: Bayu: "**Actually**, I wrote a song, but..."

Based on the context, data above is less accurate. Raters gave the translation score 2. It sounds precise on the target language, but there is code mixing expression that the translator omitted. The use of modulation and neutralization techniques by the translator has not succeeded in transferring code mixing messages from source text to target text.

(2)

ST: Doni: "Arek koyok demit. Moro-moro **muncul**, moro-moro ilang."

TT: Doni: "This kid is like an apparition. Now you **see** him, now you don't."

This data was classified as an inaccurate translation due to code mixing omission. Translator applied implicit techniques to translate code mixing noun word '*nuansa*'. This caused message distortion. The translator changed the focus by reducing message expression from ST to TT. Therefore, type and function of code mixing on the data were not successfully transferred with the equivalent expression. That is why the raters gave score 2 for this data because of the reduction changed the meaning of the target language.

4.5.2 Acceptability

The term acceptability refers to whether a translation expressed source text message corresponds to the rules, norms, and culture in the target language or not (Nababan, 2012). The acceptability of translated code switching and code mixing in *Yowis Ben* (2018) and *Yowis Ben 2* (2019) film subtitles presented as follows.

Table 6: Table of Acceptability Assessment Score

Level of Category	Score	Frequency	%
Acceptable	3	215	100%
Less Acceptable	2	0	0%
Unacceptable	1	0	0%
Total		215	100%

1. Acceptable Translation

(3)

ST: Yan: "Ojo suwe-suwe. Ngko **nyaman**."

TT: Yan: "Too long, it'll become **comfortable**."

The translation above is transferred correctly into English. Raters gave the data score 3. Data above is identified as an acceptable translation. Although code mixing expression is not presented into target language, it is proportionally translated according to the rules, norms, and culture into the target language. Thus, the data was successfully transferred naturally from source language (English) into target language (Indonesian).

(4)

ST: Cak Jon: "Isuk-isuk iku **dinikmati**. Kon iku wis elek, ngalamun, prengat-prengut."

TT: Uncle Jon: "Mornings should **be enjoyed**, you know."

The data above is understandable. Although neutralization technique did not succeed in bringing code mixing back into target language, the use of the establish equivalent technique effectively in transferring source text message into target text. Therefore, the rater scored 3 (three) on acceptability aspect of the data.

4.5.3 Readability

Readability means that the translation is easy to read and understand for readers. Readability in translation does not only concern readability of source language text but also readability of target language text (Nababan, 2012). The readability of translated code switching and code mixing in *Yowis Ben* (2018) and *Yowis Ben 2* (2019) film subtitles presented as follows.

Table 7: Table of Readability Assessment Score

Level of Category	Score	Frequency	%
Readable	3	215	100%
Less Readable	2	0	0%
Unreadable	1	0	0%
Total		215	100%

1. Readable Translation

(5)

ST: Doni: "**Kalo pusat perhatianku sekarang sih di kamu, ya**."

TT: Doni: "**The center of my attention is you, though**."

The data above was given score 3 by raters. The researcher also agreed that the translation was considered readable. The use of neutralization technique affected code switching

omission in target language. Besides, the data is translated naturally into the target language. The translation is also easily understood by target language reader. It is because the text was properly translated according to English grammatical rules.

(6)

ST: Ayah Asih: "***Punya musuh nggak?***"

TT: Asih's Father: "**Do you have enemies?**"

The data above is identified as highly readable translation. The translation has the same set of words from source language. Moreover, the message can be easily understood by target language readers. The translator did not deliver code switching expression into the target language. However, this choice makes the translation more effective in the target language.

4.6. Relation of Translation Technique and Translation Quality

Table 8: Table of Translation Techniques on Translation Quality

Translation Technique	Freq	Translation Quality			Σ
		AC	AP	RB	
Neutralization	172	2	3	3	2.66
Modulation	19	2	3	3	2.66
Paraphrase	10	2	3	3	2.66
Transposition	6	2	3	3	2.66
Implication	4	2	3	3	2.66
Compensation	2	2	3	3	2.66
Explication	1	2	3	3	2.66
Description	1	2	3	3	2.66

From the table above, the impact of translation technique on translation quality assessed from accuracy, acceptability, and readability aspects. Most translation techniques used to translate code switching and code mixing were rated less accurate in 8 translation techniques used. Neutralization was the most commonly used translation technique that produced a less accurate, acceptable, and readable quality. This is due to the fact that the neutralization technique uses the standard target language, including spelling, grammar, and vocabulary, to translate speech or parts of speech with dialect characteristics from the source language (Berezowski, 1997). As Sakulpimolrat (2019) observed that the most frequently translation techniques applied contributes positively to the translation. However, this is different with this research finding. In terms of accuracy, most of translation techniques were rated less accurate. Besides, those techniques have greatly contributed to acceptability and readability aspects.

6. Conclusion

Code switching and code mixing used in films represent multilingual community. Both code switching and code mixing is used to define characterization in each stage of film structure. The main objective of this research is to identify type and function of code switching and code mixing by based on its film structures. This study also focused on translation techniques and quality of film subtitles *Yowis Ben* (2018) and *Yowis Ben 2* (2019) translated into English. The

results showed two types of code switching and three types of code mixing found in film structures.

Furthermore, 14 code switching and code mixing functions are used in the films. This research has significance for sociolinguistics field, especially CS and CM. This study pays attention to film structure, namely orientation, complication, and resolution. Meanwhile, previous research on CS and CM has ignored film structure that occurs in it (Risya, 2019; Dewi, 2020; Edhi, 2021; Tanjung, 2021; Mahardika, 2021, Rohmani et al., 2022). This study fills a research gap established by previous studies to observe multilingual films structures. By focusing on product-oriented approach, this research contributes a new perspective to CS and CM translation research since the previous studies have merely focused on translation strategies or process-oriented approach (Ahmed, 2018; Okon & Effiom, 2018; Dux, 2020).

In addition, the findings in this study can be used to see the characterization built by the film director in each film structures. This study serves as a bridge for further research on CS and CM translation in literary works. Since this study focuses solely on code switching and code mixing from Javanese to Indonesian, which is then translated into English, it allows for future investigation in other languages. In addition, it will be interesting to do translation studies in other multilingual films. This type of research will find a solution on how to translate CS and CM into target language so that implicit messages of CS and CM is not disappeared, for it has social function. To sum up, it is suggested to do research on other literary works such as dramas, novels, or films by observing film structures.

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