CODE-SWITCHING AND CODE-MIXING IN *CRAZY AWESOME TEACHERS*

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A R T I C L E I N F O

A B S T R A C T

This research investigates the phenomenon of code-switching and code-mixing in the Indonesian comedy film Crazy Awesome Teachers (Guru-Guru Gokil, 2020). The study focuses on how characters fluidly alternate between Bahasa Indonesia and English within their dialogues, reflecting complex sociolinguistic dynamics in Indonesia's multilingual society. Using a qualitative content analysis approach, the research systematically examines selected scenes to identify patterns and functions of these language alternations. The findings reveal that code-switching and code-mixing in the film serve multiple communicative purposes. Firstly, they function as markers of social identity, allowing characters to position themselves within particular social groups, such as urban professionals or youth subcultures that favor bilingual speech. Secondly, the use of English lexical items and phrases often highlights professional expertise or educational background, reinforcing character roles as teachers or intellectuals. Thirdly, these alternations contribute significantly to the comedic effect, where unexpected language shifts create humor through incongruity or playful language play. Lastly, code-switching acts as a tool to foster group cohesion and solidarity among characters, signaling shared values or insider status. This study contributes to sociolinguistic scholarship by illustrating how contemporary Indonesian media reflects and negotiates the country's evolving linguistic landscape, where English increasingly permeates everyday communication. It also sheds light on how bilingual practices in popular culture function beyond mere communication, encompassing identity construction, social positioning, and entertainment. By analyzing Crazy Awesome Teachers, this research underscores the importance of media texts as valuable sites for examining real-life language use and its social implications in a globalizing world.

1. INTODUCTION

Indonesia is a country rich in linguistic diversity, where many local languages exist alongside the national language, Bahasa Indonesia. Over recent years, English has become increasingly influential in areas like education, media, business, and everyday communication, creating complex bilingual and multilingual interactions. This is particularly visible in urban areas with greater exposure to global culture and higher education. One manifestation of this

bilingualism is the frequent use of code-switching and code-mixing, which reflect both communicative needs and social identity formation.

Crazy Awesome Teachers is a popular Indonesian comedy film released in 2020, directed by Sammaria Simanjuntak. The film revolves around the daily lives and humorous adventures of a group of teachers working at a public high school in Jakarta. It offers a lighthearted yet insightful portrayal of the challenges, camaraderie, and dynamics within the Indonesian education system.

Crazy Awesome Teachers provides a valuable cultural and linguistic backdrop for studying these bilingual behaviors. Set in a contemporary urban school, the film portrays teachers and students naturally blending Bahasa Indonesia and English in their speech. This style reflects real-life communication patterns among Indonesian youth and educators, especially those with higher education and global media exposure.

Switching between Bahasa Indonesia and English operates on multiple levels. Linguistically, it allows speakers to draw from the expressive potential of both languages, filling vocabulary gaps, signaling shifts in topic or emphasis, and conforming to social norms within the school setting. Socially, it signals group affiliation, educational background, and modernity, while also indicating solidarity or social distinction among speakers.

This research analyzes selected scenes from *Crazy Awesome Teachers* to identify and interpret instances of code-switching and code-mixing. It aims to reveal how these language choices reflect broader sociolinguistic patterns in Indonesia and how they contribute to character development, story progression, and audience engagement, emphasizing the interaction of language, culture, and identity among Indonesian urban youth.

a. Code-Switching and Code-Mixing

Code-switching involves alternating between two or more languages at sentence or clause boundaries (Poplack, 1980), while code-mixing refers to embedding elements of one language within the syntactic structure of another (Muysken, 2000). Both are common in bilingual and multilingual societies, serving functions such as emphasis, identity signaling, and topic shifts (Gumperz, 1982).

1) English Influence in Indonesia

English has a growing presence in Indonesian, particularly in urban and educational settings (Sneddon, 2003). English loanwords and expressions often carry meanings associated with modernity, professionalism, and prestige (Errington, 2001). Media and film play key roles in spreading and normalizing this linguistic blending.

2) Sociolinguistic Functions

According to Holmes and Wilson (2017), language choices in bilingual contexts can indicate social status, group identity, and interpersonal attitudes.

Code-switching can serve practical functions such as clarifying meaning, quoting others, or signaling emotions.

b. Types of Language Alternation

Language alternation in bilingual or multilingual discourse manifests in several distinct forms, most notably code-switching and code-mixing, as previously discussed. However, scholars have further refined these into subtypes based on structure, function, and conversational context.

1) Inter-Sentential Code-Switching

This type of switching occurs between sentences or clauses. For example, a speaker may complete a sentence in one language and begin the next in another. It is common among bilinguals with high proficiency in both languages and is often used to mark topic boundaries or indicate shifts in tone or audience (Poplack, 1980).

2) Intra-Sentential Code-Switching

Here, language alternation takes place within the same sentence or clause. It requires greater fluency and syntactic awareness, as it involves embedding words or phrases from one language into the grammatical structure of another. This form is often motivated by lexical need, emphasis, or stylistic effect (Muysken, 2000).

3) Tag-Switching

Tag-switching refers to the insertion of a tag phrase from one language into a sentence that is otherwise in another language (e.g., *you know*, *lah*, *kan*). These elements are syntactically independent and often serve pragmatic functions like checking agreement or softening statements (Romaine, 1995).

c. Functions of Language Alternation

Beyond structural categories, language alternation in film serves various **sociolinguistic functions** that enrich characterization, reinforce narrative tone, and provide subtle or overt social commentary. These functions reflect broader theoretical frameworks in bilingual discourse, including Fishman's (1972) **domains of language use,** Myers-Scotton's (1993) **markedness model,** and Bourdieu's (1991) notion of **linguistic capital**. Through these perspectives, code-switching and code-mixing can be understood as strategic choices rather than random insertions.

1) Professionalism and Modernity

In many Indonesian films, English is often used in professional or elite contexts to convey notions of modernity, global connectivity, and intellectual prestige. This aligns with Bourdieu's (1991) concept of linguistic capital, where the use of English may signal access to higher education or international culture. Characters who use English fluently are frequently portrayed as cosmopolitan or career-oriented, reflecting societal attitudes toward English as a language of upward mobility.

2) Social Identity and Status

Language alternation can signal social status or identity. For instance, characters from affluent or urban backgrounds may switch to English more frequently than those from rural or working-class environments. Myers-Scotton's (1993) **markedness model** explains this as a way for speakers to negotiate their social roles—by choosing a marked code (such as English), they may assert a higher status or a distinct personal identity within a given interaction.

3) Humor and Irony

Code-switching can also serve humorous or ironic purposes. For example, inserting English phrases in exaggerated or unexpected ways may parody certain social behaviors or highlight incongruities in a character's personality. Such usage resonates with Gumperz's (1982) view of code-switching as a contextualization cue, helping the audience interpret subtle shifts in tone or stance.

4) Group Identity and Solidarity

Code-mixing may reinforce in-group identity and solidarity, especially among youth or subcultural groups. Borrowed slang or mixed expressions can serve as markers of shared experience and belonging. In Fishman's (1972) framework, this reflects the use of language to reinforce bonds within particular domains—such as peer groups or fan communities—where hybridity becomes a linguistic norm.

2. METODE

This study uses qualitative content analysis. The film *Crazy Awesome Teachers* was repeatedly watched with a focus on dialogues that feature English within Indonesian speech. These dialogues were transcribed and classified according to types of language alternation: inter-sentential switching (between sentences), intra-sentential mixing (within sentences), and tag-switching (short inserted phrases). Each instance was analyzed contextually to understand its pragmatic and social functions, drawing on sociolinguistic frameworks like Fishman's domains of language use and Myers-Scotton's Markedness Model. Data was analyzed manually with repeated viewings to capture authentic bilingual speech patterns.

3. FINDINGS

a. Types of Language Alternation

The film *Crazy Awesome Teachers* showcases dynamic and purposeful language alternation strategies, particularly code-switching and code-mixing between Bahasa Indonesia and English. These alternations are not random but serve nuanced linguistic and sociocultural functions. Based on Poplack's (1980) framework and subsequent developments by scholars such as Myers-Scotton

(1993), Muysken (2000), and Auer (1998), three major types of language alternation are observed:

1) Inter-sentential Switching

This involves alternation between complete sentences or clauses in different languages. It typically occurs at sentence boundaries and reflects a higher degree of bilingual proficiency. For example:

"*Kita harus kerja sama. We can't do this alone.*"

This type of switch marks discourse boundary or topic emphasis. The shift into English in the second sentence creates a sense of formality and urgency, and appeals to bilingual viewers who can understand both languages. It also reflects a globalized, urban identity, as English is often perceived as the language of professionalism and rationality (Poplack, 1980; Myers-Scotton, 1993). The switch enhances the dramatic or persuasive impact of the message.

2) Intra-sentential Mixing

This occurs within a single sentence, often at the word or phrase level, such as in:

"*Dia itu so arrogant, padahal biasa aja.*"

Here, the English adjective "so arrogant" is embedded within an Indonesian sentence. This mixing suggests not only linguistic creativity but also indexing of attitudes or emotional expressions that the speaker finds better encapsulated in English. According to Muysken (2000), intra-sentential mixing requires a high degree of fluency and a shared understanding among interlocutors. It functions to add expressive nuance, emphasize certain traits, or create contrastive irony. Gumperz (1982) views such mixing as a contextualization cue, revealing speaker intent and stance.

3) Tag-switching

This involves inserting English discourse markers or fixed phrases, often at the beginning or end of Indonesian utterances, e.g.,

"*Gue nggak ngerti, you know?*"

Such tags serve multiple pragmatic functions: they can seek confirmation, soften statements, or involve the listener. Tag-switching is particularly common in casual, peer-to-peer interactions among urban youth, where it helps establish solidarity, reduce face threats, or align socially (Auer, 1998). The tags are often formulaic and borrowed wholesale from English, indicating exposure to Anglophone media and digital culture.

b. Functions of Language Alternation

Beyond structural categories, language alternation in the film also reveals key **sociolinguistic functions** that support characterization, narrative tone, and social commentary. These functions align with broader theories of bilingual discourse, such as Fishman's (1972) domains of language use, Myers-

Scotton's (1993) markedness model, and Bourdieu's (1991) concept of linguistic capital.

1) Professionalism and Modernity

English is frequently employed in formal or task-oriented settings to convey a sense of competence, urgency, or institutional authority:

"Ini *urgent* banget, kita harus *handle* secepat mungkin."

Such utterances reflect globalized workplace discourse and associate English with efficiency and expertise. Code-switching into English terms in bureaucratic or professional contexts aligns with Fishman's (1972) notion of language-domain appropriateness and also represents an index of modernity. Myers-Scotton (1993) would interpret this as a "marked choice" that aligns speakers with global or transnational norms of communication.

2) Social Identity and Status

Characters who regularly alternate between English and Indonesian are often depicted as educated, urban, and cosmopolitan:

"*I don't think that's a good idea.* Tapi ya udahlah, coba aja dulu."

This blend constructs a hybrid identity, signaling familiarity with global discourses while remaining grounded in local culture. According to Bourdieu (1991), such linguistic behavior reflects symbolic capital—language choices signal access to elite or modern forms of knowledge. It marks social boundaries between the globally connected and the locally rooted.

3) Humor and Irony

In several scenes, English is used playfully or ironically to mock pretentiousness, exaggeration, or social posturing:

"Gaya lo udah kayak *CEO*, padahal ngajar di sekolah negeri."

This ironic deployment of English highlights the performative aspect of status and identity. As Blom & Gumperz (1972) note, such metaphorical code-switching can reinforce group norms or critique deviant behavior. The humorous tone relies on shared cultural knowledge that English can represent both prestige and pretense.

4) Group Identity and Solidarity

Among younger characters, especially students, English mixing is used to mark group belonging and cultural proximity:

"Dia itu *typical bad boy*, tapi hatinya *soft*."

This use of English draws on popular culture and online media, contributing to youth identity and in-group solidarity. Rampton (1995) and Clyne (2003) emphasize that code-mixing in youth language reflects more than linguistic necessity; it is a symbolic practice that negotiates belonging, rebellion, and peer cohesion.

The use of language alternation in *Crazy Awesome Teachers* is both stylistic and strategic. It operates on multiple levels—grammatical, pragmatic, and social—to create meaning, define character identities, and reflect contemporary

Indonesian urban bilingualism. English is not merely a second language in the film but a resource for conveying authority, irony, modernity, and social distinction. The film illustrates how bilingual speakers navigate complex identities through intentional code-switching and mixing, offering insight into language use in Indonesia's increasingly globalized cultural landscape.

4. DISCUSSION

The research shows that code-switching and code-mixing in the film are intentional communicative strategies. The frequent use of English alongside Bahasa Indonesia reflects English's rising role in urban and educational environments in Indonesia. English loanwords and phrases symbolize professionalism, modernity, and social status. Characters switching to English in formal contexts are portrayed as more educated and cosmopolitan, confirming Holmes and Wilson's (2017) idea that language choice signals social identity and group membership.

Moreover, code-switching acts as a social identity marker and fosters solidarity, especially among younger characters. The mixing of English into everyday Indonesian speech mirrors actual conversational practices of Indonesian youth influenced by global culture. This bilingual style reinforces in-group identity and cultural belonging, showing the balance between local heritage and global influences.

Humor and irony also play significant roles in language alternation. English is used strategically to mock social pretensions and exaggerate roles, enhancing the film's comedic tone. Tag-switching, such as inserting "you know," reveals nuanced social dynamics like seeking confirmation and softening statements to maintain politeness and rapport.

In summary, the film's bilingual dialogue authentically represents the sociolinguistic landscape of contemporary Indonesia, where Bahasa Indonesia and English coexist in a fluid, dynamic interaction shaped by education, media, globalization, and social aspirations. The film provides valuable data for sociolinguistic research, demonstrating how language in media reflects and shapes social identity and interaction in multilingual settings.

5. CONCLUSION

This study concludes that code-switching and code-mixing in *Crazy Awesome Teachers* function as important communicative tools beyond simple language alternation. The film reflects Indonesia's sociolinguistic reality, where English and Bahasa Indonesia interact seamlessly across various social domains.

English is employed to convey professionalism, emphasize points, and mark social identity, especially in education and work settings. Meanwhile, code-switching supports humor, group solidarity, and clearer communication. The

playful yet meaningful use of English indicates its prestige as a global language and the creative bilingualism of Indonesian speakers.

By examining these language patterns, this research contributes to understanding bilingualism and language mixing as social instruments in Indonesia's multilingual society. The film's dialogues not only entertain but also offer insights into cultural attitudes toward language, identity, and status.

In conclusion, *Crazy Awesome Teachers* showcases the evolving bilingual practices of Indonesian speakers, demonstrating that code-switching and code-mixing are natural and purposeful elements of communication in today's globalized world.

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