

EXPLORATION OF CODE-SWITCHING IN DISNEY'S ENCANTO (2021): A CONVERSATION ANALYSIS

Lela Kusumaningtyas¹, Dzulfikri², Durotun Nasihah³

^{1,2,3} *English Education Department, Universitas Islam Malang, Indonesia*

Email: ¹ 22101073073@unisma.ac.id

Abstrak

This paper aims to investigate the existence of the code-switching phenomenon in an entertainment field, specifically in a movie. An animated movie, Encanto, produced by Disney company, will be used as the object of this paper's study. Using a descriptive qualitative design, the researcher explored code-switching that potentially appeared in the movie, which used English and Spanish. In exploring code-switching in Encanto, the researcher analyzed all the characters' dialogues, besides the main characters, such as Mirabel and Abuela, which alternated between English and Spanish or vice versa in their conversations. Therefore, a conversation analysis is used as a tool in data analysis. The findings reveal that three types of code-switching exist in the movie, which appeared for many reasons. The dominant reason is to show the characters' emotions. Moreover, the code-switching used were affecting the narrative tension in the movie. In addition, the findings suggested that code-switching can help inclusivity in education, allowing students to speak English without considering their cultural backgrounds and resulting in new accents, such as Singaporean English, Indian English, and others.

Keywords: code-switching; conversation analysis; encanto movie

INTRODUCTION

Bilingualism and multilingualism are two terms in communication that became widely known by people in this era due to their widespread appearance. Regarding the meaning, people in bilingualism and multilingual communities communicate using two or more languages due to the various languages in their community (Louf et al., 2021). In its implementation, bilinguals and multilinguals usually combine two or more languages in their conversation (Gardner-Chloros, 2009). From such practice, the alternation between one language and another, which combines language varieties and dialects in the same conversation, is known as code-switching (Gardner-Chloros, 2009). Code-switching is one of the linguistic features in sociolinguistics that gained a lot of linguists' interest due to its influence on many languages (Hall & Nilep, 2015).

Code-switching can be found in many forms of communication, such as in the entertainment world (Nazri & Kassim, 2023). Therefore, the scope of code-switching exploration in the present study is in a movie called Encanto, specifically an animated movie. Encanto is one of the movies produced by the Disney company and directed by Jared Bush, which brings up a magical storyline animation with a Columbian cultural background (Gruber & Schrader, 2024; Insani et al., 2022; Pratidina et al., 2023). It serves as a mysterious adventure for Mirabel, the movie's main character, in solving the problem related to the Madrigal family's source of life. Based on the existence of English and Spanish languages in the movie, besides the cultural background, it is highly possible that the code-switching phenomenon occurred in Encanto, which can be considered a bilingual movie.

The explorations of code-switching as one of the linguistics features in a movie have been conducted by many researchers for the past few years. However, the focus of their explorations is

different, and they scope several aspects, such as the types, the functions, and the reasons for code-switching occurrences in the movie. For example, the following studies investigated the types of code-switching in different movies: Agustini et al., 2024; Anindita, 2022; Arrizki et al., 2020; Chen & Liu, 2023; Dira & Lazar, 2019; Natalia, 2022; Pangestu & Sudarwati, 2021; Reformadita et al., 2021, resulting similarly in three types of code-switching covering inter-sentential, intra-sentential, and extra-sentential code-switching. The three types of code-switching found in previous studies are in line with the code-switching theory from Poplack (1980), who divided code-switching into three types with the following descriptions:

- a) Inter-sentential is a type of code-switching implemented in two sentences where someone uses one language in one sentence and then continues in the following sentence using another language.
- b) Intra-sentential is code-switching that substitutes another language's clause, phrase, and words in one sentence that uses one language.
- c) Extra-sentential is a type of code-switching that employs elements of one language into a sentence in another language. This type is also called tag-switching.

Furthermore, the same studies, Ningsih & Setiawan, 2021; Pangestu & Sudarwati, 2021; and Reformadita et al., 2021, specifically explored code-switching's reasons and functions. From their studies, it is indicated that there are several reasons for code-switching, such as displaying certain feelings, talking about specific topics, expressing solidarity between different groups of ethnic, attracting and persuading the audience's attention, and complementing their incompetence in using their language. In addition, code-switching has several functions, such as topic shifts, emphasizing something, interjection, aggravating messages, and personalization.

Based on several studies in the same field of code-switching exploration, it can be seen that previous researchers have investigated many aspects of code-switching. It has covered three main elements, such as the types, the reasons, and the functions of code-switching implemented in the movie. However, no researchers have investigated one aspect, and code-switching exploration has not been conducted in Encanto movies. Therefore, the researcher will explore a few aspects of code-switching in the present study of the Encanto film. The following are the research questions proposed in this study:

- 1) What types of code-switching can be found in the 2021 Disney's Encanto movie?
- 2) Why do characters in the 2021 Encanto movie code-switch from English to Spanish?
- 3) How do code-switching occurrences affect the narrative tension in the movie?

METHOD

In answering the research questions, the researcher implemented a descriptive qualitative by using a conversation analysis. Conversation analysis in this research explores and investigates human interaction in the Encanto movie among its fictional characters, focusing on the code-switching occurrences in the film as in Kasper & Wagner (2014). The main object of the study is the Encanto movie, which was distributed by Walt Disney Animation in 2021 under the production of Disney company. The movie served a magical storyline that employs two languages, English and Spanish, specifically inside the characters' dialogues. The dialogue will be from all characters that implement code-switching in their conversation, besides Mirabel, the movie's main character.

The researcher used two phases of data collection. The first phase is watching the movie itself with the subtitles, which can be found on an online application platform called Disney+ Hotstar. The researcher will explore the code-switching in Encanto through the dialogues in the entire movie. In addition, the second phase of data collection is synchronizing the data gathered by watching the film using the movie transcript adopted from the internet website. After the data collection, the researcher employed conversation analysis.

Conversation analysis, as Gardner (2004) requires, involves several steps as a tool for data analysis. The first step is recording and listening to the relevant dialogues, specifically code-

switching, which is the main object of this study. Then, it will concern several aspects, such as the speakers, the situation, and the topic of the conversation. Next, the researcher transcribes the data, and the additional movie transcript is used to support the data analysis process. Then, the researcher categorizes the data into types of code-switching based on the theory used. Next, the researcher analyzes the reasons and effects of code-switching by viewing the previous aspects of code-switching occurrences, such as the speaker and the situation. Finally, the researcher interprets the data and provides answers to the proposed research questions.

FINDINGS

The first research question seeks the code-switching classification in the Encanto movie. In answering the types of code-switching found in Encanto, the researcher employed the code-switching categorization by Poplack (1980). From the analysis and gathered data, 29 code-switching occurrences can be found in the Encanto movie. The practice of code-switching is from English to Spanish and Spanish to English. Based on the analysis, the dominant type used by Encanto characters is the intra-sentential type of code-switching out of the two other types found, with a total of 17 times occurrences. Therefore, the two different types, inter-sentential and extra-sentential code-switching, occurred 8 and 4 times in rows. The examples of each code-switching type in Encanto can be seen below.

a). Intra-sentential code-switching:

Mirabel: “And I might not be super strong like Luisa or effortlessly perfect like *senõrita perfecta* Isabela, who’s never even had a bad hair day, but whatever.”

The phrase *senõrita perfecta* comes from Spanish and means perfect girl in English. It appears in the middle of an English sentence that cannot be separated for the integrity of sentence structure.

b). Inter-sentential code-switching:

Abuela: “*Abre los ojos*. Open your eyes.”

The sentence *abre los ojos* is from the Spanish language and is categorized as inter-sentential because language switching happens within two sentences. After the sentence *abre los ojos*, Abuela, the speaker, continued her speech in English, which is also the translation of the first speech, open your eyes.

c). Extra-sentential code-switching:

Pepa: “Antonio, don’t cry, *papito*.”

The word *papito* is a nickname in Spanish that means darling in English. It is classified into extra-sentential type because the nickname *papito* is used to express the mother and child relationship between Pepa and her son, Antonio, which is just an additional word from the Spanish language that does not influence the English dialogue sentence structure.

All of the code-switching found in the Encanto movie was involved in the characters’ dialogues. However, it all happened in several different scenes. Concerning this, it means that each code-switching moment has its reason. Therefore, in answering the reasons for code-switching used by Encanto characters, Hoffman’s (1990) theory adopted from Reformadita et al. (2021) classified several things behind the practice of code-switching. Therefore, the following table serves as a basis for the reasons for code-switching in Encanto’s movie, which adopts code-switching reasons from Hoffman’s (1990) theory.

TABLE 1. Reasons for code-switching in Encanto based on Hoffman’s (1990) theory

No.	Reasons of Code-Switching	The Total Appearance
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1.	Talking about a particular topic	2
2.	Quoting someone's talk	-
3.	Showing empathy	3
4.	Expressing group identity	5
5.	Emphasizing a point	3
6.	Interjection	-
7.	Repetition	3
8.	Showing emotions	13
Total		29

Table 1 shows that the code-switching reasons in *Encanto* can be classified into six types of code-switching reasons based on Hoffman's (1990) theory. The most common implementation of code-switching is due to speakers' need to show their emotions, expressed 13 times in the code-switching practice in the movie. Then, the emotions displayed by the characters in the film involve excitement, stress, anger, love, and affection.

The subsequent investigation focuses on the effects of code-switching in *Encanto* on the narrative tension in the movie. Regarding the status of the movie, especially the *Encanto* film in the present research, it is clear that the movie has a conflict part that creates several kinds of tension, which can be called narrative tension. In *Encanto*, several conflicts in the film are intertwined with the code-switching phenomenon. To understand more about the effect of code-switching practice in the movie, especially in the narrative tension, the following is the analysis of several dialogues from the *Encanto* movie to show the availability of impact caused by the code-switching phenomenon that appears in the film:

Data 1:

(00.10.45)

Julieta: "*Mi vida*, you okay? You don't have to overdo it."

Mirabel: "I know, Mama. I just wanna do my part like the rest of the family."

The written dialogues above show code-switching, an intra-sentential type in which the speaker switches language in one sentence from Spanish to English. To be specific, the phrase *mi vida* used by Julieta is the code-switching used when she talks with her daughter, Mirabel, in the early minutes of the movie. Viewing through the reason for the code-switching as on Hoffman's theory, it can be comprehended that closely Julieta expresses her empathy to her daughter who is struggling in helping the Madrigal family in preparing the ceremonial gift event at night with all her capability that more struggle than other members of the family since she is the only member of Madrigal family with no gift.

The reason for using the *mi vida* phrase, followed by Julieta's sentence in English, is to show her empathy for her child, which causes the short, emotionally sad situation. This is due to Mirabel's unfortunate situation, being the only member of the Madrigal family without a gift. Yet, she still wants to help with the ceremonial preparations, which makes her struggle more than the

other members who possess gifts. The emotional situation increases when Mirabel clarifies her maximum efforts, although she realizes she cannot do many more things due to her unlucky situation.

DISCUSSION

The findings from the present research cover all of the research questions proposed at the beginning of this research, which intentionally wants to investigate in depth the existence of code-switching types, reasons for code-switching, and also the effect caused by code-switching occurrences in the *Encanto* movie which is become one of Disney company's movie which was released in 2021. Adopting Poplack's (1980) and Hoffman's (1990) theories as the foundation, the researcher successfully explores the types, reasons, and effects of code-switching, resulting in expected findings after conducting a qualitative conversation analysis to analyze the data.

Based on the findings, the researcher found 29 code-switching occurrences, which can be divided into three types according to Poplack's (1980) theory: extra-sentential, intra-sentential, and inter-sentential code-switching. The three types of code-switching found in the present research are in line with the previous studies such as Agustini et al., 2024; Anindita, 2022; Arrizki et al., 2020; Chen & Liu, 2023; Dira & Lazar, 2019; Natalia, 2022; Pangestu & Sudarwati, 2021; Reformadita et al., 2021. There are inter-sentential, intra-sentential, and extra-sentential code-switching, also called tag-switching. It means that the classification of code-switching investigated in the movie is dominantly divided into three types, as mentioned before.

The interactions in code-switching found in the *Encanto* involve many kinds of emotions and situations based on the context of the conversation, which correlated with the earlier study of nicknames by Leslie & Skipper (1990), which stated that nicknames are used within the social context by considering the social status, social prestige, and others as a result of complex social interaction activities involving learning and interpreting which realized through socialization. It means that the use of nicknames in the characters' dialogues in *Encanto*, beyond the categorization of code-switching, is based on the background knowledge of the characters towards other characters, such as their social status.

The implementation of each code-switching in the dialogues retrieved from the *Encanto* movie has its reason. Following the theory that code-switching is a phenomenon that occurs due to the motivation expressed by Addendorf (1996), as cited in Das (2012), the researcher believes that the dialogues in the movie uttered by the characters containing a language-switching process also have their reasons. The expression in the film involves several basic emotions, as stated by Hipson and Mohammad (2021): anger, anticipation, disgust, fear, joy, sadness, surprise, and trust.

Then, concerning the reasons for code-switching, the impact of code-switching appearances influences the narrative tension in the movie. The narrative tension shown after the occurrences of code-switching in the *Encanto* movie includes suspense, curiosity, tension, and surprise, as in Bermejo-Berros et al. (2022). The examples of narrative tension affected by code-switching moments in the movie dialogues can be seen in previous findings.

CONCLUSION

The investigation of code-switching in the *Encanto* movie showed all answers of the research questions proposed. There are three types of code-switching: inter-sentential, intra-sentential, and extra-sentential code-switching, which total 29 occurrences. The reasons for code-switching are covered into six ways based on the theory: talking about a particular topic, showing empathy, expressing group identity, emphasizing a point, repetition, and showing emotions. Meanwhile, the appearance of code-switching in the movie affected the narrative tension, including suspense, curiosity, tension, and surprise, which correlated with several previous studies in the same field.

While conducting the present research, the researcher considers personal perspective in the analysis process, which becomes one of the limitations of this research. Therefore, future research in the same field of exploration needs to find more resources to reduce personal perspective, which makes the analysis not theoretical. In addition, future research can conduct the code-switching analysis in another movie besides *Encanto* to make code-switching exploration more varied. Future research can focus on the different contexts of code-switching beyond the types, reasons, and effects of this research.

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