

# Code Mixing and Life Depiction of Minang Community in the Film of “Tenggelamnya Kapal Van Der Wijck”: The Sociolinguistics Review

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Abstract: This study aims to find the mixing of languages used by the characters in the “Tenggelamnya Kapal Van Der Wijck” film and a depiction of the public life in minang. This study used a qualitative approach with descriptive method because it will classify the use of code mixing on language usage and description of public life minang in this film. The results of this study are the findings of code mixing of the language used by the characters as the Indonesian wealth with its' various languages. The depiction of the life of the community referred to in this study is not only social interaction but also the rules of life. Minang people who have rules for children and kemenakan is unique. The order of life of the Minangkabau people is a custom which is formed by the early traditional leaders. Minangkabau people make *niniak mamak* or *penghulu* as role model in social life, *alim ulama* become a place to ask, and kemenakan make their mamak as place of deliberation in life. Besides the function of *mamak*, the description of the daily life of the Minang community is inseparable from the culture of manners tied to tradition.

## 1 INTRODUCTION

Human as a social being will try to create a relationship that is realized from the social interaction that deliberately made by the society itself. Social interaction is the key to social life because without social interaction there is no common life. Humans have a dependence on other humans so this is the reason for the formation of community groups. The rules of society, if violated, are on a continuum defined by that society itself (Breslin and Wood, 2016). Communities that get together and interact often do something routine and becoming a habit. This habit is a forerunner to the tradition that will be formed into a culture and values of social life that is held tightly and is believed by the community.

The Minangkabau ethnic community is one example of a social society that has values, traditions, and cultures that still maintain its' customs. Minangkabau community is a group of people who still maintain cultural preservation related to language and life rules. The relationship between society and language is a very interesting knowledge to discuss. Experts call that science in terms of sociolinguistics. Sociolinguistics comes

from the words "socio" and "linguistic". Socio is the same as social word that is related to society. Linguistics is a science that studies and speaks the language especially the elements of language and between the elements. Thus, sociolinguistics is a study that makes theories about public relations with language. Based on the previous understanding, sociolinguistics also studies and discusses aspects of the societal language, especially differences that exist in language related to social factors. Thus it can be said that sociolinguistics is an interdisciplinary field of studying language in relation to the use of language in society (Chaer and Agustina, 2004).

So sociolinguistic studies are a study of language associated with societal conditions (Sumarsono, 2011) Sociolinguistics focuses on social groups and linguistics by correlating between traditional demographics and the social sciences, namely age, gender, socio-economic class, regional grouping, status and others. There is also a correlation between linguistic form and social function. Social variations of language users can be reviewed from social and educational status. The science of language in society is very important. If everyone in the group speaks exactly the same as everyone other than in his group, there is no untruth like social science in

society. Language is used by people not just to share their feelings and thoughts with others, but they use language to express and describe their social relationships with people in communicating. Neither the people around or anywhere.

## 2 LITERATURE REVIEW

Language is used in the midst of society as a complex means of communication because the various phenomena of language use can be encountered in various human activities. For example, someone who uses language differently depends on his background so often there is a conclusion that there is a correlation between aspects of a person's utterance with the place of birth or where he was raised, his education, his social group, or even his work. The use of the language or the variety of languages is based on who speaks, to whom, about what and where the speech events occur.

The phenomenon of language occurs also in the film. The film *Tenggelamnya Kapal Van Der Wijck* that is based on the novel with the same title as the movie. Hamka tells the story of Minangkabau society life. Linguistic conditions that occur in the community said in the film is very interesting for the author to know how the form of usage of these languages so that the mixing code can occur. The occurrence of language code transfers follows functional and grammatical principles (Heredia and Altarriba, 2001). In addition, the image of the Minangkabau community life is well displayed. Society said as a society whose members at least recognize one variation of speech along with the norms in accordance with the wearer. Language mixing is a quantitative analysis of free speech data (Adamou and Granqfist, 2014). So the people of native languages are not just groups of people who use the same form of language, but groups of people also have the same norm in using the existing forms of language. Code mixing is the effect of social information and other information on language evaluation in various contexts (Berthele, 2011). The characters in this film is very animating from the dialogue to the customs of the people in the location of the film. While modern anthropologists have been criticized for measuring the lives of others according to strange normative and temporal logic, then understanding the facts through the language used (Richland, 2010). It can be construed as a speaker's language skills along with revealing skills according to the function, situation, and context. The context in

question here is the social and cultural context. The life of a village interacts with changing historical context and the practice of society as a whole at different times can be made history (Cheung, 2011). Interaction can occur the process of mixing language.

Language 'mixed' variation is a very important expressive tool in society, which is regularly used in informal spontaneous interaction for native speakers and bilingual communities (Guerini, 2013). Hymes has shown that there are eight components which he considers to influence the selection of codes in the speech, called Components of Speech which essentially includes (1) place and atmosphere, (2) speech participants, (3) speech objectives, (4) speech principal, (5) tone of speech, (7) speech norm, and (8) type of speech. To facilitate the memorization of the components of the speech, Hymes summarizes it in a concept that is encrypted into SPEAKING, i.e. S (setting and scene), P (participants), E (end purpose and goal), A (act sequences), K (key: tone or spirit of act), I (instrumentalities), N (norms of interaction and interpretation), G (genres). One of the linguistic sciences associated with speech is code mixing. The term code is used to refer to one of the variants in the language hierarchy, so in addition to the code referring to the language (such as English, Dutch, Japanese, Indonesian), it also refers to variations of language, such as regional variants (Javanese dialect Banyuwang, Jogja-Solo, and Surabaya), social class variants are also called social or sociolect dialects (soft and rough Javanese languages), variations and styles summarized in the language (courtesy, style, or casual style), and variants of usability or registers (speech, language prayer, and comedic language). The relationship between language mixing techniques is defined broadly as speech or conversation of both languages (Serratrice, 2005).

Code mixing occurs when a speaker uses a language predominantly supports a speech inserted with other language elements. Multilingual sources such as language mixing can be used in theatre to handle relationships, such as domination, resistance, and empowerment (Jonsson, 2012). This is usually related to the characteristics of speakers, such as social background, educational level, religious sense. Usually a prominent feature of a casual or informal situation. But it can happen because of language limitations, the expression in the language has no equivalent, so there is a compulsion to use another language, although only support one function. Code mixing includes also linguistic convergence. The film was chosen for research because of its valence and socio-emotional context.

The results highlight the role of films illustrated by social and emotional development (Greenwood and Long, 2014). Bollywood films are a rich source of information about speech patterns that have the process of language code mixing (Si, 2011). By playing roles, fantasies can be trusted at the core (Bäcke, 2012).

This study will discuss the language code mixing that occurred in the movie of *Tenggelam Van Der Wijck* and the life of Minang people played by Indonesian artists who are well known by the people of Indonesia. The movie with the Minang tribe as its background has a duration of 155 minutes. Adopted from a novel entitled 'Tenggelamnya Kapal van der wijck' by Buya Hamka. The film was directed by Sunil Soraya and released twice in theaters. The first release in 2013 and the second in 2014. This film is also played by a famous artist in Indonesia. Among them, Harjunot Ali as Zainuddin, Pevita Pearce as Hayati, Reza Rahardian as Aziz, Rendy Nidji as Bang Muluk.

### 3 RESEARCH METHODS

This research uses the qualitative approach with descriptive method. Qualitative research methods as stated by Meleong (2011) as a research procedure that produces descriptive data in the form of written or spoken words of the people and behavior that can be observed. In addition, descriptive methods are a way of describing and analyzing the phenomena, events, social activities, beliefs, perceptions, thoughts of individuals and groups. By using a descriptive qualitative approach, it can consider the importance of steps to understand the extent to which people's lives to change (Sheerin, 2015). This research is proposed to classify the mixed speech in the dialogue of *Tenggelamnya Kapal Van der Wijck* film and describe the life of Minangkabau society. In collecting, revealing various problems and goals to be achieved then, this research is done by analytical descriptive study approach. According to Sugiyono (2007), in descriptive qualitative research, there is a symptom of objects that are holistic (comprehensive, inseparable). The object in question is the whole social situation that includes aspects of places, actors, activities that interact synergistically. Data in qualitative research in the form of documentation and audio visual data. Thus, the data in this study is the documentation of the film *Tenggelamnya kapal van der Wijck*. The analysis is done by textual analysis (Creswell, 2010).

## 4 DISCUSSION

### 4.1 *Tenggelamnya Kapal Van Der Wijck* Film Synopsis

- Director: Sunil Soraya;
- Producer: Sunil Soraya;
- Cast: Herjunot Ali, Pevita Pearce, Reza Rahadian, Jajang C. Noer, Ninik L. Karim;
- Genre: Drama, History;
- Release Date: 19 December 2013;
- Studio : Soraya Intercine Films.

The film *Tenggelamnya Kapal Van Der Wijck*'s tells the story of the unbearable love between the handsome young man of Minang-Bugis named Zainuddin played by Herjunot, with the beautiful girl Hayati (Pevita Pearce), the pure descent woman of Minang. Zainuddin decided to sail to the land of his father's birth in Batipuh. To deepen the science of religion.

In the village where Zainuddin studied religion, he met a beautiful girl. She is the beautiful and religious Hayati, native to Minangkabau who became the villages' most beautiful girl. Hayati who is also orphaned by a traditional leader in Batipuh. The environment that brought them together, the same environment that makes these two people fall in love. But their love story, not as smooth as what was expected by both. Strong customs rules. making their relationship in conflict with indigenous peoples. No exception by the datuk ketua adat who takes care of Hayati. Because Zainuddin is considered as someone poor with an unclear origin. Their relationship does not get a blessing because of custom rules. Forcing Zainuddin to be expelled from Batipuh village. And move to Padang Panjang.

The last day before Zainuddin left the village. Zainuddin got a memento from Hayati in the form of a white cloth, as a sign to tie their love straps. Zainuddin promised to return to the village one day to marry Hayati to be his wife. and Hayati accepted to wait until the time comes.

After his arrival in Padang Panjang. Zainuddin lives in the Muluk's house who still have relatives with Zainuddin's father. In the village, there is a tradition that becomes an interesting event among Minang people. The event tradition is the tradition of the Horse Race. By reason of that event, Hayati was given permission by her datuk to see the horse race. as well as the intention of the heart of Hayati want to meet Zainuddin, after Hayati arrived in Padang Panjang. Hayati stay at a friend's house named Khadijah. Khadijah herself was a noble. Who still get

a separate position in the village. Traditional Horse racing itself is a prestigious tradition for the nobility at that time. Khadijah had an older brother named Aziz. In short, Khadijah introduces Hayati with her brother Aziz. Hayati's beauty makes Aziz interested in her. Aziz is rich and handsome youth, with noble's bloodline and have not had a partner. Aziz is encouraged by his mother to want to be married to Hayati, and Aziz agreed with it.

On the same day Aziz proposed to Hayati. It turns out that in that day also Zainuddin who now has mastered the knowledge of religion. Bring himself to propose Hayati with a letter. Which is intended for the Datuk, the stepfather of Hayati. After discussions with traditional leaders. Finally, Datuk decided to accept Aziz's proposal. and refused Zainuddin's proposal. Because Aziz is seen as an established, wealthy, and noble. Hayati must be forced to obey the order of the datuk. To be married to Aziz.

Hearing Zainuddin's propose request was rejected with such cruel excuses, makes Zainuddin depressed until he cannot get out of bed for 2 months. With such circumstances, doctors who take care of Zainuddin finally bring Hayati, with an intention to make Zainuddin rise from his downturn. But the arrival of Hayati even worsen the state of Zainuddin. The reason is that because Hayati came with her husband, Aziz.

Zainuddin who for so long slumped because of it. Finally, one day consciously has to rise from his adversity. He always gets moral support by his companion named Muluk. Muluk is the one who has been faithful to take care of Zainuddin at home. He is a friend who is able to calm Zainuddin's heart. Until finally Zainuddin really healed. Zainuddin who is now healed, finally decided to go from Minang land. To forget all the past dark love. Zainuddin chose the land of Java for the purpose of leaving. In his voyage to Batavia, Muluk is his faithful companions to accompany him.

Starting from his dark love story. Zainuddin writes all his stories into a literary work. To the extent that the newspaper owner in Batavia, was interested in Zainuddin's writing and wanted to publish it. The Book titled 'Teroesier' became his first best-selling work in the market. thanks to the book Zainuddin became now a famous writer and became rich. Zainuddin intelligence in making inspiring writings, making Zainuddin trusted to lead a newspaper company in Surabaya.

Because of the job assignment. Aziz is assigned to work in Surabaya. and ultimately, Aziz and Hayati were moved there. Hayati who is now in the

same city with Zainuddin. Apparently also a fan of Zainuddin's work. But Hayati did not know that the book, is the work of Zainuddin. Thanks to the popularity of the book, making an artist made the story in the book into an opera show. as well as want to introduce directly the author of the book.

At the opera show, Hayati and Aziz came. It is really unexpected for Hayati that in the end of the show, was introduced the famous author who turned out to be Zainuddin who changed his name to Shabir. Hayati was so surprised to see the figure of Zainuddin who has now changed, far more handsome, far more established, far richer, much more famous than Aziz. From that meeting, Zainuddin invited Aziz and Hayati to attend a party at Zainuddin's palace-like home.

One day, Aziz is having a serious problem. His company went bankrupt, and he was fired. Not only that, Aziz also have to deal with debt collector because of his many debts. Eventually all his property was confiscated and he is now poor. In such conditions, Zainuddin was kind enough to accommodate Aziz with Hayati to stay at Zainuddins' house.

When they stayed at Zainuddin's house. Aziz felt ashamed. He felt like he had done evil deed to Zainuddin. He felt like he has snatched Zainuddin's lover. He who now has nothing feels useless as a man. Then Aziz decided to leave Zainuddin's house in search of work, and leave Hayati in that house. An unexpected thing happened after his departure from Zainuddin's house. Aziz sent a divorce letter to Hayati. Aziz intends to make amends to Zainuddin by returning Hayati to Zainuddin. Along with sending the letter, Aziz desperate to commit suicide by drinking poison.

Zainuddin who was still holding a grudge with Hayati, did not want to accept back Hayati as his lover. Because Hayati was once degraded him and betrayed him. Until in the end, Zainuddin told her to go back home. Zainuddin who financed it all cost Hayati's return home. Van Der Wijck's vessel was then going to deliver Hayati to the ground yard. A Dutch-made ship that is quite luxurious at the time. But tragically, in his voyage, the ship sank and killed Hayati in it. To commemorate Hayati, Zainuddin built an orphanage for an orphan who he named the Panti HAYATI.



## 4.2 The Life Depiction of Minangkabau Community in the Film *Tenggelamnya Kapal Van Der Wijck*

In the beginning of the story, depicted a very beautiful village with a view full of trees. The forest is full of greenery. That place is Batipuh, Padang, 1930. Batipuh community contained in this film looks their livelihood is farming. One of the transportation tools is *delman*. The habits / traditions of the young men and women after sunset is to study in surau. The youth use koko shirt (an islamic shirt), black peci (an islamic headwear), sarung (an islamic man-skirt) and read al-quran. Women wear an islamic bracket shirt with a scarf over their head. A boy likes to help his family. As illustrated in this film, when Zainuddin helped his mamak transporting firewood to his home kitchen. House of residence using a house on stilts known as gadang home. Inside there is a rangkiang place to store rice. The life of the community is described, that the uncle (mamak) has the full decision to determine the fate / life of a nephew (kemenakan). The nephew must obey the rules made by the mamak. Datuak in Minangkabau village has full control over the nagari he leads. Without anyone dare to fight him. So Zaenuddin successfully expelled from the village Batipuh. He left to Padang Panjang. In this film also presented a pair of lovers who promised to be faithful to give each other a memento. Women usually give a scarf as a memento. Scarf is a unique characteristic of girls in Minangkabau nagari. The rich became rulers in the Minangkabau nagari. They can arrange everything they want. There is a habit that are never left behind there, which is when they are about to slaughter a chicken, they must read asmaul husna (allahu akbar). Datuak tasked to regulate the life and customs that exist in the nagari. Very simple description of society when a young man will propose to a woman. The female family of ninik mamak will negotiate in the gadang house to decide the proposal of the men. The result of the decision is sent to the mamak from the men.

## 4.3 Language Used by the Cast of the Film *Tenggelamnya Kapal Van Der Wijck*

The language used in this film is Indonesian, Makassar, and Minang languages. In Indonesian film story is a language that is widely used is the language Minang.

## 4.4 Code Mixing of Minang Language Classification in the Film *Tenggelamnya Kapal Van Der Wijck*

Table 1: Code mixing of Minang Language.

Numb	TEXT	CODE MIXING
1	<i>Sia tu?</i>	Minang Language
2	<i>Cari sia malam-malam begini?</i>	Minang Language+ Indonesian Language
3	<i>Angku sia?</i>	Minang Language
4	<i>Yo Masuak la masuak</i>	Minang Language
5	<i>Dak mangapo Zainuddin kamari?</i>	Minang Language
6	<i>Bukan maksud mintak piti de</i>	Minang Language+ Indonesian Language
7	<i>Eh minum lah dulu</i>	Minang Language+ Indonesian Language
8	<i>Angku mudo</i>	Minang Language
9	<i>Lembayung gunuang marapi</i>	Minang Language+ Indonesian Language
10	<i>Limpapeh rumah gadang</i>	Minang Language+ Indonesian Language
11	<i>Bungonyo batipuah</i>	Minang Language
12	<i>Ti ti siapa nan tibo tu</i>	Minang Language
13	<i>Inyo mamandangmu hayati</i>	Minang Language
14	<i>Jan jan hujan sampai bisuak pagi ti</i>	Minang Language+ Indonesian Language
15	<i>Kito samalaman disiko ati</i>	Minang Language
16	<i>Indak bisuak sakola</i>	Minang Language
17	<i>Duo gadih nan malang</i>	Minang Language
18	<i>Indak lah paneh ado taduahnyo, hujan pun pasti ado radonyo</i>	Minang Language+ Indonesian Language
19	<i>Dak elok tu</i>	Minang Language
20	<i>Pucuk dicinto ulam pun tibo</i>	Minang Language
21	<i>Niat baiak mambawo rejeki</i>	Minang Language+ Indonesian Language
22	<i>Piriang lah satinggi gunuang marapi</i>	Minang Language
23	<i>Alun satupun nan dicuci</i>	Minang Language+ Indonesian Language
24	<i>Ka kama payuang ni harus saya kembalikan</i>	Minang Language+ Indonesian Language
25	<i>Payuang</i>	Minang Language
26	<i>Lai takana</i>	Minang Language
27	<i>Jan ang sato-sato disiko</i>	Minang Language
28	<i>Ang dak rang minang do</i>	Minang Language
29	<i>Ancak ang pai dari siko</i>	Minang Language+ Indonesian Language
30	<i>Sia nan ka bakatubah</i>	Minang Language
31	<i>Ti caliak tu</i>	Minang Language
32	<i>Dari ma angku</i>	Minang Language+ Indonesian Language
33	<i>Nulis apo</i>	Minang Language
34	<i>Ati.. laras duluan yo</i>	Minang Language+ Indonesian Language
35	<i>Aia lah dinanti amak</i>	Minang Language
36	<i>Yo dululah. Ambo sabanta lai</i>	Minang Language
37	<i>Dari maa angku</i>	Minang Language+ Indonesian Language
38	<i>Maa anwar?</i>	Minang Language
39	<i>Kito harus batindak capek datuak</i>	Minang Language+ Indonesian Language
40	<i>Anak pisang tu barani bana mangacu suku disiko</i>	Minang Language+ Indonesian Language
41	<i>Tuak, talingo den ko raso tabaka mandanga kecek-kecek urang disinan</i>	Minang Language
42	<i>Inyo tu sadang baduo-duo di pondok, tuak</i>	Minang Language
43	<i>Kalau paralu jalan kareh kito tampuah</i>	Minang Language+ Indonesian Language

44	<i>Kito suruah sajo pareman menghabisinyo</i>	Minang Language
45	<i>Datuak Garang!</i>	Minang Language
46	<i>Indak paralu itu dikarajoan, karajo inyo nan sarupo itu</i>	Minang Language+ Indonesian Language
47	<i>Kito pitek balam jo balam</i>	Minang Language
48	<i>Akan ambo bawoknyo barundiang dari hati ka hati</i>	Minang Language+ Indonesian Language
49	<i>Yo, datuak</i>	Minang Language
50	<i>Alah kau katahi hayati?</i>	Minang Language+ Indonesian Language
51	<i>Apo tu mak datuak?</i>	Minang Language
52	<i>Zainuddin alah angku suruah pai dari Batipuah</i>	Minang Language+ Indonesian Language
53	<i>Kalau inyo ka manuntuik ilmu juo, bak cando nieknyo samulo, labiah rancak inyo ka padang panjang atau ka bukingtinggi sajo</i>	Minang Language+ Indonesian Language
54	<i>Inyo pun lah tau</i>	Minang Language
55	<i>Apo sababnyo mak datuh manyuruah inyo pai?</i>	Minang Language
56	<i>Banyak bana pitanah ka dirinyo jo ka diri kau</i>	Minang Language
57	<i>Mak datuak</i>	Minang Language+ Indonesian Language
58	<i>Ati, ijan kau ukua keadaan kampuang kau ko jo kitab-kitab nan kau baco</i>	Minang Language+ Indonesian Language
59	<i>Cinto hanyolah khayal dongeang dalam kitab sajo</i>	Minang Language+ Indonesian Language
60	<i>Kau limpapah rumah nan gadang</i>	Minang Language+ Indonesian Language
61	<i>Zaenuddin indak basuku</i>	Minang Language
62	<i>Malu gadang namonyo, manjatuaahan namo, marusak niniak mamak, marusak jo urang kampuang, maruntuahan rumah jo tanggo, kampuang jo halaman, indak kau tau</i>	Minang Language
63	<i>Gunuang marapi masih tagak kokoh manjulang, adat masih badiri kuek, indak lapuak dek hujan, indak lakang dek paneh</i>	Minang Language+ Indonesian Language
64	<i>Zaenuddin handak manunggu jalan nan luruih , inyo handak ma ambiak ati jadi bininyo</i>	Minang Language+ Indonesian Language
65	<i>Maa bisa ti,</i>	Minang Language
66	<i>Urang sarupo inyo indak bisa dijadikan tampek manggantuangan iduik</i>	Minang Language+ Indonesian Language
67	<i>Maso kini kalau kau mamilih laki paralu nan jaleh asa usua nyo, jaleh mato pancariamnyo, nan bisa manopang iduik, kalau kau nikah jo zaenudin, nyampang kau punyo anak kama anak kau babako</i>	Minang Language+ Indonesian Language
68	<i>Sampai hati mak datuak mambunuah zaenuddin, jo mambunuah ati kamanakan angku sendiri</i>	Minang Language+ Indonesian Language
69	<i>Indak hayati</i>	Minang Language
70	<i>Kudian kau ka sadar surang, kau kan mamuji perbuatan mamak nan sasali hari kini</i>	Minang Language+ Indonesian Language
71	<i>Lah banyak pengalaman mamak ko ati</i>	Minang Language+ Indonesian Language
72	<i>Kan iko datuak rang kayo marajo, alah dahulu mamak makan garam pado kau</i>	Minang Language+ Indonesian Language
73	<i>Mudah-mudahan habih cinto kau ka zaenudin</i>	Minang Language+ Indonesian Language
74	<i>Kini kau manangi, kudian kau ka sadar surang</i>	Minang Language+ Indonesian Language
75	<i>Kama anak tu, ka pasa la da inyo pai, kama lai inyo pai</i>	Minang Language

76	<i>Namonyo pareman da</i>	Minang Language
77	<i>Sabana pava</i>	Minang Language
78	<i>Handaknyo inyo maniru apaknyo</i>	Minang Language
79	<i>Abdul bahri tu urang siak</i>	Minang Language
80	<i>Urang tapandang di nagari ko</i>	Minang Language
81	<i>Iko malah inyo</i>	Minang Language
82	<i>Mande antaan ka kamar</i>	Minang Language+ Indonesian Language
83	<i>Eh eh masuak rumah bantuak setan sajo ang ko</i>	Minang Language+ Indonesian Language
84	<i>Baco bagai la assalamualaikum</i>	Minang Language+ Indonesian Language
85	<i>Eh ado mak etek rupunyo</i>	Minang Language
86	<i>Awak indak mancaliak ado mak etek disiko</i>	Minang Language
87	<i>Kalau awak mancaliak pasti assalamualaikum mak etek</i>	Minang Language+ Indonesian Language
88	<i>A iko kankan, zaenuddin, inyo kabasakola pulo disiko, ka baraja agomo jo mamak ang</i>	Minang Language
89	<i>Tidak apo engku, awak juga jarang pulang</i>	Minang Language+ Indonesian Language
90	<i>Inyo labiah sanang pai ka lapau urang</i>	Minang Language
91	<i>Antah apo karajo disinan da</i>	Minang Language
92	<i>Disuruah sakola indak amuah</i>	Minang Language
93	<i>Mangaji, pamaleh</i>	Minang Language
94	<i>Apo sanangnyo manulis tu</i>	Minang Language
95	<i>Panek tangan awak</i>	Minang Language+ Indonesian Language
96	<i>Kalau pakai bajudi lai panek tangan ang tu</i>	Minang Language+ Indonesian Language
97	<i>Mano uda aziz</i>	Minang Language
98	<i>Alun ribo lai khadijah?</i>	Minang Language
99	<i>Karajo di padang</i>	Minang Language+ Indonesian Language
100	<i>Nan paralu modenyo</i>	Minang Language
101	<i>Perempuan-perempuan sampai gilo dibueknyo</i>	Minang Language+ Indonesian Language
102	<i>Mode pinang dibalah duo</i>	Minang Language+ Indonesian Language
103	<i>Bisuak</i>	Minang Language
104	<i>Uda aziz</i>	Minang Language
105	<i>Mukasuiik ambo mamanggia niniak mamak naiak ka rumah gadang, mencari kato samupakaik, cilako rundiang kok basilang, kito kan alah samo tau, bisiak nan alah kadangaan, imbau la kalampauan tantangan kamanakan kito hayati</i>	Minang Language
106	<i>Alah datang urang mamintaknyo untuak jadi tompangan iduik, urang tu banamo Aziz</i>	Minang Language+ Indonesian Language
107	<i>Anak sutan mantari nan sangaik tanamo jo bakuaso samaso iduik</i>	Minang Language+ Indonesian Language
108	<i>Kamudian daripado itu, datang pulo sapucuak surek dari zaenuddin, mukasuiknyo juo samo</i>	Minang Language+ Indonesian Language
109	<i>Kito kan lah manimbang baiak jo buruaknyo, mularaik jo mufaaeknyo</i>	Minang Language
110	<i>Kaputusan kito alah buleh, si aziz lah kito tarimo</i>	Minang Language
111	<i>Kan lah sasuai kito basamo</i>	Minang Language
112	<i>Imbau hayati</i>	Minang Language
113	<i>Maaf mak datuak, cinto hayati masih lakek ka zaenudin</i>	Minang Language+ Indonesian Language
114	<i>Mambuek malu sajo, ka ma injak2 kapalo para kami niniak mamak apo a</i>	Minang Language+ Indonesian Language
115	<i>Dima lo ka bisa</i>	Minang Language+ Indonesian Language
116	<i>Urang nan indak baradaik, nan indak basuku, ditarimo untuak</i>	Minang Language+ Indonesian Language

	<i>jadi minantu, tabaliak dunia</i>	
117	Tapi, baa kalau hayati makan hati ba ulam jantuang, bunuah diri	Minang Language+ Indonesian Language
118	Labiah batek inyo mati daripada mambuek malu niniak mamak, marusak adaek jo limbago, maubah cupak asli	Minang Language+ Indonesian Language
119	Apo gunonyo inyo iduik, ka mancoreng arang dikaniang	Minang Language
120	Zaenuddin tu mandehnyo dak urang minangkabau	Minang Language
121	Ayah zaenudin itu pandeka sutan, inyo urang awak juo	Minang Language+ Indonesian Language
122	Indak usah ang bakato, ruponyo ang indak manggarati jo adaik	Minang Language
123	Zaenuddin tu nan ka mancoreang arang di kaniang kito	Minang Language
124	Dak elok kito mahino urang	Minang Language
125	Tiok-tiok nagari badiri jo adaik	Minang Language
126	Aden labiah tahu dari kalian basamo	Minang Language+ Indonesian Language
127	Ati, kau lah tau mangapo niniak mamak kau bakumpua	Minang Language
128	Alah datang urang maminang kau	Minang Language+ Indonesian Language
129	Si aziz dari padang panjang	Minang Language+ Indonesian Language
130	Kamudian datang pulo surek sapucuk dari zaenuddin	Minang Language+ Indonesian Language
131	Sasudah kami timbang mularaik jo munfaeknyo	Minang Language+ Indonesian Language
132	Aziz alah kami tarimo ka jadi laki kau, kaputusan kami alah bulek, supayo kau tarimo jo hati suko, apo pikiran kau	Minang Language+ Indonesian Language
133	Jawek lah hayati, waden ko ka pulang samo jo nan lain, lakeh lah jaleh, wakatu luhua lah ampiang abih, kito ka makan lai	Minang Language+ Indonesian Language
134	Kalau inyo aniang, tando inyo suko tu ma	Minang Language+ Indonesian Language
135	Jawek hayati, supayo murah kami mambuhukaan masyarakat kito jo asok kumayan	Minang Language+ Indonesian Language
136	Jawek hayati	Minang Language
137	Baa nan elok dek niniak mamak sajo, ati manuruik	Minang Language

## 5 CONCLUSIONS

The life depiction of Minangkabau society in the movie *Tenggelamnya kapal van der Wijck* still looks pure and real like the times told in the film. The livelihoods of the people whose residential location is surrounded by forests and paddy fields in the nagari reflect that the people there live from nature. They make good use of the environment. Farming, farming in the fields. Gardening, and into the forest to pick up firewood. Communities also do not have the flow of water into their homes, so they take water from the river or from the water source in the nagari. In addition, the rules in the family and nagari are led entirely by a traditional leader who is usually called datuak. Children and nephew (kemenakan) will obey the datuak. Of course the people who tribe with him also must listen and accept his decision. In

this film, in addition to the life depiction of the community, in terms of language is also interesting. The language used by the characters is quite varied. But in this study only discuss the Minang language that have mixed code process. There are 137 sentences that interfere with the Minang language code.

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