

## **TRANSLANGUAGING CONCEPT AND FUNCTION PERFORMED IN 'HALUSTIK' FILM AS A LINGUISTIC RESOURCE FOR INDONESIAN ENGLISH LEARNERS**

**Nur Ekaningsih**

*Universitas Islam Sultan Agung Semarang*

**Abstract:** The language phenomenon which is often called Translanguaging is an activity and process of language shifting. It includes the transformation between languages that are used with various other language sources to improve certain language skills. This research raised a romantic drama consisting of 13 episodes with several famous stars in Indonesia. Through data from the drama film of HALUSTIK, the researcher described the concept, function, benefits and linguistic resources that could be learned from translanguaging in this drama film. The language used in this film was dominated by 45% Indonesian, 40% English, 20% Sundanese and Javanese. The findings in this study, the researcher described the category of translanguaging in a concept that was divided into two, namely translanguaging space and translanguaging instinct. Whereas translanguaging functions were explained based on the communication carried out in the drama of HALUSTIK film taken from the first episode to the third. In addition, the benefits after watching this film, English learners in Indonesia could get some useful English expressions, fluent English pronunciation that could be transformed into Indonesian in a smooth and creative manner. The use of the Indonesian language that supported English in this film was very helpful to improve the source of knowledge and was able to provide a better understanding. The conclusion that can be taken after analyzing the Halustik drama film is that translanguaging does not damage the original language, it even supports understanding to facilitate the use of other languages. In this film, Indonesia language supports other language, namely English.

**Key words:** translanguaging; concepts; functions; linguistic resource

### **INRODUCTION**

Translanguaging mostly happened in a place that has many different languages because of various cultures there. When communication among them in the different backgrounds of languages but they only know one major language, they tend to communicate with the major language rather than the minor language. This happened not only in speaking but also in reading, writing and listening. Then, the extended concept of translanguaging was focusing on the variation of communication modes not only for speaking language as written by Viniti Vaish & Aidil Subhan (2014; 3). The phenomena of translanguaging are also occurring in Indonesia which in terms of speaking, listening, writing and also reading. In reading, translanguaging creates students' understanding of the content of an English text. As investigated by Panda (2016) that translanguaging reading materials could create better teachers and students' rapport. Besides that this also enriched students learning environment in reading class.

Another skill can be enhanced by translanguaging is writing. In this skill, translanguaging must be as a tool in assisting students to get more information from different language texts. As written by Cecilia Espinosa, Laura Ascenzi, and

Moreno Sara Vogel (2016) that translanguaging could encourage, expand, and enrich students' writing in general. As investigated by Hopewell (2011: 616) wrote, "the outdated argument that a first language is a bridge to English must be abandoned to make room for a broader conceptualization of all languages contributing to a whole that is greater than the sum of its parts". Translanguaging can contribute students along with many steps of the writing routes and many various purposes. For students who feel writing is the most difficult thing, this can be a strong scaffold in developing the stages of writing students in one language. One of the objectives of translanguaging is in writing, students are able to translate language creatively in various fields of language during the writing process. So that with the scaffolding process and by means of translanguaging, learners can practice writing bilingually.

In listening skills, the use of translanguaging is also significant because, in the listening classroom, students learn a language in stages of scaffolding. The teacher in the listening classroom also has a function as a mediator. By mediating step, teachers help students comprehend what is being listened to. As investigated by Muslikati (2011) that teachers' storytelling could be an effective way of teaching English, in this method teacher had got knowledge of how to deliver the story in two different languages in teaching a foreign language. Translanguaging can be used here as a good approach to enriching students' understanding of the content of the story by listening to it. Listening to many audios or many stories from the teacher with a multilingual version can be more powerful to modify the method on how teachers teach a language.

Furthermore, in speaking skills, translanguaging is the most widely used in many different sets of conversations. The conversation can happen in free situations, formal or informal, and film dialog. In this category, teachers with multilingual competence mostly used translanguaging to communicate with foreign language learners in many creative methods. As written on the Cenoz (2019) article, he showed the translanguaging as a key concept of emerging paradigm in multilingual education. Learning a language in multilingual culture must be more interesting than in monolingual culture. The methods of learning language are also varied such as by listening to speech audio or songs, writing a short self-experience with a mother tongue or foreign language, reading many various language text-story books, and also watching films. As mentioned in Admin (2017) about learning English by watching films had got advantages like improving listening skills, enriching pronunciation, getting easy to follow spoken English, enhancing the mastery of new vocabularies and also enjoying the content of the films.

The film itself can be divided into many types of movies. There are nine types of movies that can be used as a medium for learning English. Anonim (2015-2019) wrote on the website of TalkEnglish.com about types of the movie for English learning such as Action, Drama, Comedy, Romantic, Horror, Science, Fiction, Suspense (Thriller, Western, and Commentary / Non-Fiction). Based on the above background, then as a researcher, from the variety of movie types, the focus of this investigation is on Drama Stars' investigation in playing the movie by mixing some languages in their dialogs. This made me interested in making

research about translanguaging used and function in the dialogs in the “Halustik” drama movie. The research questions from this paper are first, what concepts and functions of the translanguaging occur in the HALUSTIK film. Secondly, what are the benefits of translanguaging used in the HALUSTIK movie dialog? And thirdly, is the translanguaging used in the movie’s dialog enhancing Indonesian English learners’ linguistic resource?

Maximizing the communicative competence in the use of bilingual models of communication extends the human’s linguistic features from accessing the translanguaging action. This means that translanguaging is the way of how to use the first language (L1) to improve the learning of the second language (L2) (García, 2009a). Translanguaging is a process of modifying the use of two different languages to create better communication and to enhance the linguistic features in using L2. In the research done by Vaish, Viniti V and Subhan, A. (2014) that translanguaging is an effective approach in good efforts to increase students’ reading skills for better results.

Another research done from Nambisan (2014), he wrote that the use of translanguaging could create a band with students. This means, while the teacher tried to deliver materials in two different languages, translanguaging could help to improve the students’ understanding of mastering another language as the second language. Wongso and Haryanto (2015) wrote about translanguaging in a classroom context. The use of translanguaging in the classroom could help to analyze some problems, to improve students’ vocabulary mastery, and also to encourage students for paying attention to students’ explanations in the classroom. Translanguaging was also motivating students to learn the second language. This result was in line with Kasula (2016), he summarized that translanguaging could motivate students to express in a bilingual setting. The use of two languages L1 and L2 could expand the students’ competence in practicing the language for improving the students’ technological skills.

In Wei (2017), he said that translanguaging was never changing the codeswitching or any other aspects of language. The term of translanguaging could be as the theoretical practice of the language. So, trans-language was a system of language to build a social relationship by communication practice in the multilingual background of knowledge. This research was also supported by Hurst and Mona (2017), they wrote about translanguaging introduction which creates worth environment for students who learn new culture and language. As students of language, sensitivity in multilingual learning were needed to improve students’ competency to compete in modern society especially English learning. Having a good knowledge of English was significant for the high education environment in South Africa. After summarizing the previous research, this research will investigate the translanguaging in different aspects of investigating. Here, the researcher will describe the use of translanguaging of conversation done in HALUSTIK drama film. The description will be on the aspect of concepts, function, benefits of translanguaging and the impact of linguistic resources for Indonesian English learners.

## **METHOD**

This paper focused the research in translanguaging communication occurred in the romantic drama film by the concepts, functions of the translanguaging and meaning form of the speaker why the actor or actress changed their dialogs in different language in the movie. As written in Novirdayani (2018) the movie was on thirteen episodes, but the researcher just took three episodes for random sampling from all as the object of investigating. The dialogs were in many different languages besides the Indonesian language that was interested to be researched. By qualitative data from the script of the dialog in the HALUSTIK movie, the writer categorized the function of the changing language and described qualitatively in detail about the functions, benefits of translanguaging and also the effect of the linguistic resource of the English learners from Indonesia. The collecting data was taken from the film's dialogs and categorized into their concepts, functions of translanguaging, then analyzed the data by describing them into meaningful sentences in detail. The observational method in laboratory observation was applied in this paper to observe the human behaviors in this drama film (Jackson, 2009).

The movie was entitled HALUSTIK that aired officially on September 12th, 2018. This nice comedy-drama film was directed by Nia Dinata, Lucky Kuswandi, and Andri Cung. There were four main stars who played in this film like Tara Basro as Kanti, Richard Kyle as Indra, Lutesha as Niki, and Natalius Cendhana as Edo in (Novirdayani, 2018). There was one actor from Nepal too as Prasad who could speak English too although he acted as a driver in Nepal. Their dialogs were very interesting to be investigated qualitatively in their function, benefits and linguistic resource for Indonesian English learners. This film had played in two different countries, Indonesia and Nepal. The film had been researched was downloaded from the YouTube link in three episodes from thirteen episodes. The films YouTube links are:

- a. <https://www.youtube.com/watch?v=Uwsy0eaFQ6w> (Episode 1),
- b. <https://www.youtube.com/watch?v=TkLfb9M2Zdl> (Episode 2),
- c. <https://www.youtube.com/watch?v=v6KrA6ZW3XI> (Episode 3).

## **FINDINGS AND DISCUSSION**

### ***Concepts and Functions of Translanguaging***

Discussing translanguaging, in Halustik romantic drama film from the first episode up to the thirteenth episode showed translanguaging conversation in it. Halustik showed the story about the friendship between Kanti and Niki. Besides that, this film also contained the shift of languages in the conversation in more than two languages. Translanguaging had got some types as mentioned in Wei (2017; 23) that there were two translanguaging concepts, they were translanguaging space and translanguaging instinct. Based on these two concepts, translanguaging space meant that by translanguaging in the conversation, it will build the social room to unify some different aspects of history, experience, environment, attitudes, and also ideology to be coordinated together and meaningful. Translanguaging instinct meant that the shift of language happened

because of the gaps between meanings but doesn't change the context of a conversation. When the conversation had done, the changing language created new structures, new signs and new listener's comprehending but it can still be understood together between speaker and listener.

In the Halustik drama films showed the two concepts above in the conversation below;

*Episode 1*

- Kanti : Pak, **ngapuntenggeh**, **aku** ndak bisa **ndherekke** ke bandara. Ada *meeting*.
- Bpk Kanti : Ya, udah nggak papa. Yuk
- Kanti : Pak, Bapak nggak ganti baju
- Bpk Kanti : Kenapa Lagi baju bapak. Bapak kan lagi liburan pingin punya baju yang santai.
- Kanti : **Yo wis**
- Bpk Kanti : Bapak pulang ya? Sehat-sehat ya **nduk?**
- Kanti : **Nggeh pak,**
- Bpk Kanti** : Oh ya ini mantra buat **enteng** jodoh.
- Kanti : **Nggeh pak, ati-ati!**
- Bpk Kanti : **Yo.**

( *The content of Mantra* : **Tekan bengi golek banyu, duh Gusti paringono jodo, ojo nganti mlayu** )

The first episode showed both concepts of translanguaging. On the term of translanguaging space, the dialog above combined novelty social room between father and daughter. Their original social background is Javanese, then because the daughter worked in Jakarta, so she shifted the language between Indonesia and Java. Here, the researcher found both speakers could modify the history of the language and attitudes of speaking between the daughter and her father. Kanti as a daughter responded to her father's saying in Java to show her politeness. This dialog fully showed the translanguaging space to build Java social room environment although they were in Jakarta. Both speakers could choose effectively their own features of the language, grammar and also contextualization cues in their speaking (García, O., & Li Wei, 2014). So, translanguaging space on the above dialog constructs a new social environment between two languages, Javanese and Indonesian.

Then in translanguaging instinct, the changing languages proved combination structures between Javanese and Indonesia language structures. The Indonesia structure consists of Subject, Verbs (predicate), objects and Adverbs which used on the dialog still complete. Nothing to be eliminated, just changing vocabularies in the structure. The new structures showed here mean that the structure is still in its good order but the changing of language is still meaningful without changing the topic and the context of the conversation. In Kanti statement, "Pak, ngapuntenggeh, aku ndak bisa ndherekke ke Bandara. Ada meeting.", this has still got subject "Aku", Verb "ndak bisa ndherekke", the object is "Pak", and adverb is "ke Bandara" and reason 'ada meeting'. Actually the

correct structure in Indonesia language is like this; “Aku meminta maaf tidak bisa mengantarkan bapak ke Bandara karena ada rapat.” So, from here, there happens a changing position on the structure of Javanese language and Indonesia but this way doesn’t break down the conversation. The words “ada meeting” is also changing into English social context which should be “rapat” in Indonesia language. The structure should use compound sentence in Indonesia before the statement “ada meeting” with suitable conjunction “karena”.

Related to the functions of translanguaging, the dialog above showed some different functions on their shifts. As written by Nova (2016) that The function of translanguaging in discourse classroom context were (1) to reiterate utterances, (2) to motivate students, (3) to express anger, (4) to mock students, (5) to create humor, (6) to tease students, (7) to give question), and (8) to strengthen command. But the dialog on the Halustik was not in a classroom context but in real daily life context. The dialog ran smoothly in relation to the setting and situational context.

Kanti : Pak, **ngapuntennggeh**, **aku** ndak bisa **ndherekke** ke bandara. Ada *meeting*.  
Bpk Kanti : Ya, udah nggak papa. Yuk

Based on the part of the dialog in Episode 1 above, the function of shifting the language in “ngapunten nggeh” is to express apologies to her father and “ndak bisa ndherekke” is to express respects. Then on the expression “ada meeting” mixed Indonesia and English have a function to tell the reason to father that Kanti can’t accompany her father to go to the airport.

Kanti : Pak, Bapak nggak ganti baju  
Bpk Kanti : Kenapa Lagi baju bapak. Bapak kan lagi liburan pingin punya baju yang santai.  
Kanti : **Yo wis**

On this “Yo wis” expression was told by Kanti has a function *to give agreement* for Kanti’s father reason of using a Javanese casual cloth. Then the next dialog between Kanti and her father as the followings;

Bpk Kanti : Bapak pulang ya? Sehat-sehat ya **nduk?**  
Kanti : **Nggeh pak.**  
**Bpk Kanti** : Oh ya ini mantra buat **enteng** jodoh.  
Kanti : **Nggeh pak. ati-ati!**  
Bpk Kanti : **Yo.**

From the above parts, Kanti delivered the expression “nggeh pak” has a function to follow the suggestion which her father gave in saying “sehat-sehat ya nduk?” and “Buat enteng jodoh”. Both father’s suggestions mean that Kanti should be healthy and Kanti will be easy to find her mate. Then Kanti just responded in Javanese language to express feeling positively for what her father’s sayings and as a daughter, Kanti wanted to obey parents’ suggestions. Furthermore, the expression of “Ati-Ati” which means “hati-hati” in Indonesia and “be careful” in English are responded by Kanti’s father by saying “Yo”. The

word 'Yo' has a function to repeat the same expression with the previous speaker (Kanti) but in different words and to express the same perception with his daughter (Kanti).

*Episode 2*

At Kanti's house

- Indra : (knock the door) Kanti....Kanti...*open the door. I know you in there.*
- Niki (arrived) : Makasih ya pak.
- Indra : Kanti....sayang. *Please just calm down.* Niki..??
- Niki : *Lu* ngapain sih kesini lagi?
- Indra : *Lu* ngapain? Selalu ada *Lo*!
- Niki : Ya *terserah gue*, dong.
- Indra : Kanti...Kanti.
- Niki : Eh kalau Kanti nggak mau turun artinya dia nggak mau ketemu sama lu.
- Indra : *Lu* jangan ikut campur, masalah Kanti ada banyak tau?
- Niki : Iya, Kanti lagi banyak masalah, dan *lu* masalahnya.
- Indra : *Lu* tu, *nyusahin* mulu.
- Niki : *Whatever talk to my hand, and don't wanna hear on you* blablabla...
- Kanti : Aduuh.
- Indra : Bla..bla..bla....Tai kucing kamu
- Niki : *What?*
- Indra : *You'd better go. Shame on you*
- Niki : *Shame on me?* Lu tuh Rolex aja dibeliin. Nggak tau malu.
- Indra : *This has nothing to do with my Rolex, Girl!*
- Niki : *No, the Rolex has to do with everything with you and Kanti.*
- Kanti : Bisa nggak sih diem. Malu sama tetangga.
- Indra : *Dia* selalu ikut campur.
- Niki : *Dia* nggak tau diri, sudah kuusir juga
- Kanti : Niki, *Lu* kedalem dulu, deh, biar *gue* ngomong sama Indra. *Seriously?*
- Indra : Kanti, *What's going on?*
- Kanti : Bisa ntar aja nggak?
- Niki : *sorry!*
- Kanti : Indra, kamu tu gila banget, deh.
- Indra : Kok aku yang gila. Niki yang gila.
- Kanti : *This has nothing to do with Niki. I lost my job* dan sekarang aku nggak tau ini mimpi apa beneran *and it needs all yourfaults*
- Indra : *My faults? Let's be kind to one and another.*
- Kanti : *Kind? Kind?* Kurang baik apa aku sama kamu? *I want you to know that I'm angry.*

- Indra : *Everyone could be angry to me. Please, just listen.*  
Bagaimana kalau, aku naik dulu, pesan makanan, *I stay for the night*. Suruh Niki pulang dong.
- Kanti : *Stay for the night?* Gila gue heran banget sih sama Lu. *Are you going to manipulate me? Use me again, take an advantage to me?*
- Indra : Kamu ngomong apa sih, kok jadi begini?
- Kanti : Udah Deh, *I need sometimes alone*. Kita putus.
- Indra : Putus? Kok tiba – tiba putus? *Don't be a drama queen!*
- Kanti : *I am a drama queen, so let me be oke. I want be alone.*
- Indra : *Wait. This is a test for our relationship. So I'll be with you.*
- Kanti : Tapi gue nggak mau,
- Satpam : Permissi, Bu Kanti. *Aya naon iyek?* Ada Masalah?
- Kanti : o udah nggak ada pak. Ini sekarang anterin pak Indra yang jauh-jangan balik-balik lagi.
- Satpam : Silakan...abis putus *nyak?*

The second episode above was shifting the language in translanguaging space with three different backgrounds of experiences, attitudes, ideology, and environment. The three different background of experiences here come from their family's life. Kanti was from the Javanese family, she had a polite attitude, she could think wisely and her utterance was also good and gentle. Contrastively with Niki who had a very rich family background. She sometimes looked like a spoiled daughter who couldn't be independent. She was still unstable and easily emotional to anyone who didn't support her. Then the last person is Indra who was from a foreign family background. His English was good because English was Indra's mother tongue. So, from the three characters here, the translanguaging space can be unified effectively when they chatted and debated in their dialog. The translanguaging instinct is happening mostly in four different languages, Indonesia, English, Mandarin (Chinese) and Sunda. In the second episode, the translanguaging instinct was frequently uttered by Indra in English – Indonesia Language and also by Niki in English – Mandarin. The changing of the language on the trans language instinct concept happened in Episode 2 at Kanti's house in the context below:

- Kanti : *This has nothing to do with Niki. I lost my job dan sekarang aku nggak tau ini mimpi apa beneran and it needs all yourfaults*

In Kanti's statement above, the shifting language happened when she said the underlined statement above. In these sentences, the structure of English mixed with the Indonesia structure. The structure is changing or it can be said that it used incorrect grammar but the shift didn't break the meaning. Actually, in the correct sentence, Kanti must continue her statement by saying "and I don't know, this is only a dream or a reality." But she chose to express in Indonesia. The listener could understand well because the listener could respond by saying:

- Indra : *My faults? Let's be kind to one and another.*



From this response, Indra understood for what Kanti's saying although in two languages but he answered fully in English to prove his native where he came from. So, his mother tongue is dominant here. Then another example is happening on the dialog below in the concept of translanguaging instinct which shows new semiotic signs:

Niki : *Whatever talk to my hand, and don't wanna hear on you*  
blablabla...  
Kanti : Aduuh.  
Indra : Bla..bla..bla....Tai kucing kamu

In the dialog above, when Niki said "Whatever talk to my hand, and don't wanna hear on you blablabla..", this made new semiotic signs while saying the statement, Niki also showed her hand to Indra and pulled her tongue out to mock Indra. This sign means that Niki doesn't want to listen to what is Indra talking about. Then, Indra responded to Niki's action by mocking her and saying "Bla..bla..bla....Tai kucing kamu.". The new sign created meanings gaps between them to mock each other. Another concept happened too in creating new listener's comprehending after listening to the dialog, and another listener could continue the dialog because of his/her understanding but he/she responded in different language like the conversation below;

Satpam : Permissi, Bu Kanti. *Aya naon iyek?* Ada Masalah?  
Kanti : o udah nggak ada pak. Ini sekarang anterin pak Indra yang jauh-jangan balik-balik lagi.  
Satpam : Silakan...abis putus *nyak?*

When the security (satpam) interrupted Kanti's dialog with Indra. The security (Pak Akis) said in two different languages, Indonesia and Sunda. Although Mr. Akis said in Sunda, Kanti could understand what Mr. Akis is saying in Sunda. So, in this condition, although Mr. Akis asked in Sunda, Kanti could understand well by saying "o udah nggak ada pak" from Mr. Akis question "Aya naon iyek?". This is the translanguaging concept in translanguaging instinct happened in the second episode of Halustik.

In the types of translanguaging function, on the second episode dialog, the functions can be described below:

Table 1. Types of translanguaging function on the 2<sup>nd</sup> Episode of Halustik

|                | <i>Dialog</i>   | <i>Function</i>             |
|----------------|---|-----------------------------|
| Indra          | : (knock the door) Kanti....Kanti... <i>open the door. I know you in there.</i> | <i>To persuade someone</i>  |
| Niki (arrived) | : Makasih ya pak.   |                             |
| Indra          | : Kanti....sayang. <i>Please just calm down.</i><br>Niki..??                    | <i>To calm someone down</i> |
| Niki           | : <i>Lu</i> ngapain sih kesini lagi?  |                             |
| Indra          | : <i>Lu</i> tu, <i>nyusahin</i> mulu.   | <i>To refuse</i>            |

|        |  |   |
|--------|--|---|
| Niki   | : <i>Whatever talk to my hand, and don't wanna hear on you</i> blablabla...  | someone's saying                                |
| Indra  | : <i>You'd better go. Shame on you</i>   | To criticize someone                            |
| Niki   | : <i>Shame on me?</i> Lu tuh Rolex aja dibeliin. Nggak tau malu.   |   |
| Indra  | : <i>This has nothing to do with my Rolex, Girl!</i>   | To convince someone                             |
| Niki   | : <i>No, the Rolex has to do with everything with you and Kanti.</i>   |   |
| Indra  | : <i>My faults? Let's be kind to one and another.</i>  | To let someone know his/her feeling             |
| Kanti  | : <i>Kind? Kind?</i> Kurang baik apa aku sama kamu?<br><i>I want you to know that I'm angry.</i>   |   |
| Indra  | : <i>Everyone could be angry to me. Please, just listen.</i> Bagaimana kalau, aku naik dulu, pesan makanan, <i>I stay for the night.</i> Suruh Niki pulang dong. | To give logical reasons                         |
| Kanti  | : <i>Stay for the night?</i> Gila <i>gue</i> heran banget sih sama Lu. <i>Are you going to manipulate me? Use me again, take an advantage to me?</i>             |   |
| Indra  | : Kamu ngomong apa sih, kok jadi begini?   | To tell reason                                  |
| Kanti  | : Udah Deh, <i>I need sometimes alone.</i> Kita putus.   |   |
| Indra  | : Putus? Kok tiba – tiba putus? <i>Don't be a drama queen!</i>   | To convince the reason, To make someone believe |
| Kanti  | : <i>I am a drama queen, so let me be, Oke? I want be alone.</i>   |   |
| Indra  | : <i>Wait. This is a test for our relationship. So I'll be with you.</i>   | To convince the reason, To make someone believe |
| Kanti  | : Tapi <i>gue</i> nggak mau,   |   |
| Satpam | : Permissi, Bu Kanti. <i>Aya naon iyek?</i> Ada Masalah?   | To clarify problems                             |
| Kanti  | : o udah nggak ada pak. Ini sekarang anterin pak Indra yang jauh-jangan balik-balik lagi.  |   |
| Satpam | : Silakan...abis putus <i>nyak?</i>  |   |

From the above function, translanguaging verify the function in shifting the language. So, the discussion could run smoothly and interesting. The dialog on the film was not rigid, the shifting language can eliminate the rigid with such a clear function on it.

### Episode 3

At Kanti's House

Satpam : Eh bu. Bu Kanti.

Kanti : Pak Akis

- Satpam : Ini *tah aya* bunga titipan dari Pak Indra. Saya nggak sengaja baca sih, Tapi bahasa Inggris, nggak ngerti juga.
- Kanti : e..e saya alergi pak Akis sama bunga.
- Satpam : *Aya* gitu buk?
- Kanti : Eh Sudah, nggak usah panggil-panggil saya buk, Saya kan masih muda.
- Satpam : Aduh *sumuhun*, bu eh...neng. Orang kaya *mah naon naon an yak? Kumaya iyek mau diapaken?*
- Kanti : Pak Akis punya istri?
- Satpam : *Aya*
- Kanti : ya udah kasihken ke istrinya.
- Satpam : Aduh ibuk, istri saya mah lagi *pundung* ngambek sama saya. Dia balik ke rumah orang tuanya.
- Kanti : Yaa bagus lahhh. Ini kirimin aja ke dia, Pasti Pulang!!Ya, kan? Makasih
- Satpam : *Nuhun nyak* buk, *nyak* eh neng.

On the third episode, the translanguaging happens in two different languages, Indonesia and Sunda. The new social room was created because of Indonesian and Sundanese culture. Although, both speakers were in Jakarta, Pak Akis as the security was still using their native language while he communicated in Indonesia language with Kanti. The translanguaging space in this third episode of Halustik was combining two different experiences because of different culture and ideology. It also mixed new environment from Sundanese and Indonesia, then Indonesia language can be more meaningful and understandable. The communication occurred in an interesting situation because of the right words chosen by both speakers above.

The concept of translanguaging instinct happened on the dialog in the following dialog:

- Satpam : *Aya* gitu buk?
- Kanti : Eh Sudah, nggak usah panggil-panggil saya buk, Saya kan masih muda.
- Satpam (Akis): Aduh *sumuhun*, bu eh...neng. Orang kaya *mah naon naon an yak! Kumaya iyek mau diapaken?*
- Kanti : Pak Akis punya istri?
- Satpam : *Aya*
- Kanti : ya udah kasihken ke istrinya.

The shifting of the language was used by Pak Akis on the dialog above doesn't change the context of the conversation. Only the position on the language structure is partly moved in Indonesia language structure. The position of Subject, Verb, Object and Adverb in Pak Akis' sentence is partly changing because of the language shift. In the sentence "Orang kaya *mah naon naon an yak! Kumaya mau diapaken?*", The subject is orang kaya, Verb is *mah naon naon yak!* which should be "*kadang memang aneh*", no object in this sentence, the word "yak" in the sentence is to stress meaning of the verb. So, if the sentence corrected into

Indonesia language will be “Orang kaya kadang aneh-aneh saja.” The sentence “Kumaya, mau diapaken?” is an interrogative sentence but in Indonesia can be “Bagaimana?, Mau diapakan?”. The sentence of Pak Akis in responding Kanti’s utterance is still following the drift that means Kanti asks pak Akis to give the flower to his wife. The word “sumuhun” in Pak Akis’ utterance means to tell sorry for calling ‘bu’.

In addition, in the third episode, the translanguaging functions are in the following categories.

Table 2. Types of Translanguaging Function on the 3<sup>rd</sup> Episode of Halustik

| <i>Dialog</i> |   | <i>Function</i>                             |
|---------------|---|---|
| Satpam        | : Ini <i>tah aya</i> bunga titipan dari Pak Indra. Saya nggak sengaja baca sih, Tapi bahasa Inggris, nggak ngerti juga. | <i>To inform other</i>                      |
| Kanti         | : e..e saya alergi pak Akis sama bunga.   |   |
| Satpam        | : <i>Aya</i> gitu buk?  |   |
| Kanti         | : Eh Sudah, nggak usah panggil-panggil saya buk, Saya kan masih muda.   | <i>To convince the previous problem.</i>    |
| Satpam        | : Aduh <i>sumuhun</i> , bu eh...neng. Orang kaya mah naon naon an yak? Kumaya iyek mau diapaken?                        | <i>To ask apology<br/>To ask what to do</i> |
| Kanti         | : Pak Akis punya istri?   | <i>To give answer from question</i>         |
| Satpam        | : <i>Aya</i>  |   |
| Kanti         | : ya udah kasihken ke istrinya.   |   |
| Satpam        | : Aduh ibuk, istri saya mah lagi <i>pundung</i> ngambek sama saya. Dia balik ke rumah orang tuanya.                     | <i>To inform personal problem</i>           |
| Kanti         | : Yaa bagus lahhh. Ini kirimin aja ke dia, Pasti Pulang!!Ya, kan? Makasih   | <i>To say thank you</i>                     |
| Satpam        | : <i>Nuhun nyak</i> buk, <i>nyak</i> eh neng.   |   |

The function above created conditionally based on the context of conversation. All function above can change because of the speakers’ utterances. The shifting language on the above dialog is creating creative words choice in speaking. Automatically, the speakers’ brain can connected the words smoothly although in different language.

### ***Benefits of Translanguaging***

Discussing the benefits of translanguaging, the researcher focused on the benefits of translanguaging in the context of the speaking field in Halustik drama film. Although according to Gunarson (2010), translanguaging can happen in the four skills of the language. Here, from the above findings and discussion about the concepts and function of translanguaging in Halustik film dialog, the researcher will describe the benefits of translanguaging on the spoken field.

Related to the film's dialog in Halustik, there are many advantages that can be taken from this film. Translanguaging in this film can create interactive group discussion although the group's members are from different language cultures. By group discussion, like in film's real conversation, all speakers can add some new vocabularies, comprehend meaning from new vocabularies in a different language, and can produce similar pronouncing from the new vocabularies. Then, another advantage of translanguaging in speaking is practicing the language connection among various languages. So, Halustik film can be a good resource for Indonesian English learners to watch the way all actors and actresses speak in the film.

As an additional benefit after watching the Halustik drama film, the audience can collect so many new English utterances in human daily life. The English expression used in Halustik was so attractive and creative. Another advantage after watching this drama film, the audience will catch some English utterances used in daily life. When the environment supported the speaker to speak bilingual, so a new translanguaging environment can be created because of catching some new English expressions mixed with the Indonesian language in very smooth ways. The increasing fluency also can be created from the translanguaging dialog in many different phenomena of language. Finally, translanguaging can make easier understanding for another speaker and listener in Halustik drama film. The actors and actress in Halustik film could deliver their personal messages in Indonesian and English together. As written by Jimenez (2015), the translanguaging acts as the bridge among language learners to learn together creatively and freely.

### ***Linguistic Resource Supported to English Indonesian Learners.***

Watching the film for learning English and other languages are not easy to find. Halustik film provides thirteen episodes of drama film with some languages there. The dialog among people in that film runs well without any destruction. The translanguaging happens in these films in various languages used. There are five languages that can be learned from this film. They are Indonesian, English, Nepal, Sundanese, and Javanese language. This drama film is recommended for Indonesian learners who want to improve their linguistic resources, new vocabularies, and language expression in English. English and Indonesian are dominated in this film. From the three episodes which investigated by the researcher are giving many examples of English expression. The speakers in this film can speak clearly and pronounce well. In conclusion, Indonesian learners can imitate their expression by repeating their English pronunciation in Halustik film. Besides that, Indonesian learners can enhance their linguistic resources by watching Halustik because of translanguaging communication. Learners will be pushed to say, to imitate, to memorize, and to speak the same as they listen and watch from the film. So, because the learners' need to send and receive messages to the others, after watching Halustik, learners are pushed to use English expression better than before (García, O., & Kleifgen, J.A, 2010).

Table 3. Some English Expressions with Translanguaging in Halustik Drama Film

| No  | Episode 1   | Episode 2   | Episode 3  |
|-----|---|---|--|
| 1.  | Rise and Shine  | Kanti, please answer me. Please, Don't be mad at me                           | Cicilan mobil. Another problem.  |
| 2.  | I am a morning person and I love my morning routine.  | Gila. Masa limit 150 juta declined.   | Siapa yang selama ini Spoiled Brat, nggak mau jalan kaki, dipasar becek.         |
| 3.  | Check list things to do juga penting.   | I'm on my way there. We need to talk.   | Are you serious, Niki?   |
| 4.  | Basically, in the stage of my life. I have no time for destruction.   | Kanti, open the door, I know you're in there                                  | Iyalah, body clock gue mang sudah kebiasa.                                       |
| 5.  | Kami sedang mengadakan rescheduling and restructuring.  | Please, just calm down.   | I have some wonderful plan for you. Trust me!                                    |
| 6.  | Okay, good, now get back to work.   | Whatever talk to my hand, and don't wanna hear on you blablabla               | It's oke, saya lihat tangannya ya?   |
| 7.  | Listen to me. You need to tell to your brother kalau aku ambil resiko gedhe banget untuk approved kredit ini. | You'd better go. Shame on you   | You missed her, right? Ibu kamu udah lama meninggal?                             |
| 8.  | No. Listen to me. You need to tell him because this is unacceptable.  | This has nothing to do with my Rolex, Girl!                                   | Masih panjang. You have to hold down.  |
| 9.  | Yeah, I'll tell him. He's so busy with his political party  | No, the Rolex has to do with everything with you and Kanti                    | You have to learn to just let go. It's oke. Just let go.                         |
| 10. | Kamu udag denger kan kalo Hendry mau resign?  | My faults? Let's be kind to one and another.                                  | Actually, I found that both of your energy are connected.                        |
| 11. | Padahal kamu tuh, you are good banker. You have such a solid team.  | Kind? Kind? Kurang baik apa aku sama kamu? I want you to know that I'm angry. | Life's changing journey to the unknown   |
| 12. | So, why don't you nominate yourself?  | Everyone could be angry to me. Please, just listen                            | It's going to be a rocky road but percaya deh. Kalian berdua akan baik-baik aja. |
| 13. | Kenapa sih nggak PD an banget. You deserve it.  | I stay for the night. Suruh Niki pulang dong.                                 | Mungkin ini waktunya kamu belajar tentang responsibility.                        |
| 14. | Thank you bu, kalau ibu percaya. Saya yakin bisa.   | Stay for the night? Gila gue heran banget sih sama Lu                         | Trust me. You need a vacation.   |
| 15. | Tapi jangan bilang-bilang dulu ya? Let's keep between us.   | Are you going to manipulate me? Use me again, take an advantage to me?        | Travelling made you open minded  |
| 16. | I don't know. Tiba-tiba energy gue drop kayak mau berantakan lagi   | Udah Deh, I need sometimes alone. Kita putus                                  | So, please go to Nepal with me, just forget Indoa                                |
| 17. | I'm scared, Kanti   | Don't be a drama queen!   | Kakak kamu tu ya? Katanya fix this fix that.                                     |
| 18. | Habis kata-kata Lo nyakitin   | I am a drama queen, so let  | I don't need the car anyway.   |

|     |  |  |   |
|-----|--|--|---|
|     | banget. You are like sister to me.   | me be, Oke? I want be alone                                    | Sekarang jamannya taxi online   |
| 19. | Tapi pas ditungguin Adi Adrian buat touch up, ternyata dia tidak ada dikamarnya. | Wait. This is a test for our relationship. So I'll be with you | Nanti kubayarin cicilan mobilnya dah. Kan that's what friends are for |
| 20. | Tante minta Renaldy Yunardi siapin headpiece yang oke banget.                    | Nik, Stop it. Aduh apan sih.                                   | What I need now is a job bukan jalan-jalan                            |

On the third table above is some linguistic resource which can be used for English Indonesian learners to improve their English proficiency. The translanguaging happens to help learners easily understand the English from Indonesian words' guidance. Hence, the researcher recommends English Indonesian learners to watch this Halustik drama film for their resource of learning English expressions in daily activities.

## CONCLUSION AND SUGGESTION

In conclusion, translanguaging concepts, functions, benefits and linguistic resources for English Indonesian learners are proved on the above findings and discussion. Because of translanguaging in Halustik film, the researcher concludes that translanguaging acts as a bridge for learners' language study. The concepts of translanguaging had been mentioned above in two categories, shape and instinct. Then, in terms of translanguaging functions, Halustik films' dialogs consist of some languages to be studied. The players on this Drama film could create a new atmosphere of learning some languages at the same time and at the same place. The shifting language of the conversation is running smoothly without any destruction.

In relation to the translanguaging functions, changing the language from one to another makes a good relationship between two or more different natives to add their linguistic resources. Not only linguistic resources but also many kinds of benefits can be shown after watching Halustik drama film. The functions differ from the context of questions and answers in the film's dialogs. The functions of translanguaging in Halustik drama films are varied based on their purpose of chatting and speaking. Hence, the use of English expression in Halustik film can be concluded that in Episode 1, Episode 2 and Episode 3, all English utterances is in about 45%. Indonesian language is used in this film about 40%, Sundanese language is about 40%, Javanese is about 10% and Sundanese is also used in about 10% in Halustik. So, English and Indonesia are dominated in Halustik film. Learning multilingual is very beneficial for us.

## REFERENCES

- Admin. (2017, April 20). *The ABA Journal. First, Learn English*. Retrieved from blog.abaenglish.com: <https://blog.abaenglish.com/learn-english-by-watching-films/?lang=it>

- Anonim. (2015-2019). *TALKENGLISH.com*. Retrieved from Movies Types - Action and Drama : <https://www.talkenglish.com/lessondetails.aspx?ALID=560>
- Cecilia Espinosa, Laura Ascenzi, and Moreno Sara Vogel. (2016). *A Translanguaging Pedagogy for Writing: A CUNY-NYSIEB Guide for Educators*. New York: CUNY NYSIEB.
- Cenoz, J. (2019, January). *Translanguaging pedagogies and English as a lingua franca. Language Teaching*, 52(1), 71-85. doi:<https://doi.org/10.1017/S0261444817000246>
- Ellen Hurst, Msakha Mona. (2017). Translanguaging as a Socially Just Pedagogy. *Education as Change*, 21(2), 126-148. doi:10.17159/1947-9417/2017/2015
- García, O. (2009a). *Bilingual education in the 21st century: A global perspective*. Malden, MA, and Oxford,: UK: Wiley/Blackwell.
- García, O., & Kleifgen, J.A . (2010). *Educating emergent bilinguals: Policies, programs, and practices for English language learners*. New York: Teachers College Press.
- García, O., & Li Wei . (2014). Translanguaging: Language, bilingualism and education. *The CATESOL Journal*.
- Gunarson, T. (2010). Translanguaging: A review of flexible language use on students' learning of additional languages. *Journal of Second Language Writing*, 61-81.
- Hopewell, S. (2011). Bilingualism to accelerate English reading comprehension. *International Journal of Bilingual Education and Bilingualism*, 14(5), 602-620.
- Jackson, S. (2009). *Research Methods and Statistics: A Critical Thinking Approach* (3 ed.). Wadsworth: Belmont, CA.
- Jiménez, R. (2015, October 29). *International Literacy Association*. Retrieved from Literacy Daily: <https://www.literacyworldwide.org/blog/literacy-daily/2015/10/29/translanguaging-to-bridge-the-gap-with-english-learners>
- Kasula, A. J. (2016, January 27). Olowalu Review: Developing identity through translanguaging in a multilingual literary magazine. *Reflexion on Paxis*, 109-118. doi:<http://dx.doi.org/10.14483/calj.v18n2.10014>
- Muslikati, A. (2011, December 9). Improving Students' Listening Comprehension Through Teacher's Storytelling in Teaching Narrative Text. Surakarta, Central Java, Boyolali.
- Nambisan, K. A. (2014). Teachers' attitudes towards and uses of translanguaging in English language classrooms in Iowa . Iowa, Iowa.
- Nova, M. (2016, December 15). Pedagogical Discourse Functions on Translanguaging Practice in the Classroom Interaction. *repository.unikama.ac.id*.



- Novirdayani, L. (2018, August 6). *www.Kincir.com*. Retrieved from KINCIR:  
<https://www.kincir.com/movie/series/halustik-serial-original-viu-tara-basro>
- Panda, A. (2016). *Translanguaging: A Pedagogical Tool to Improve Reading Comprehension of Learners in a Multilingual Setting in Odisha, India. 5th International Conference on Language and Education: Sustainable Development through Multilingual Education*. Bangkok, Thailand.
- Viniti Vaish & Aidil Subhan. (2014, August 22). *Translanguaging in a Reading Class. International Journal of Multilingualism*, 3. doi: 10.1080/14790718.2014.948447
- Viniti Vaish and Aidil Subhan. (2014, August 22). *Translanguaging in a Reading Class. International Journal of Multilingualism*. doi: 10.1080/14790718.2014.948447
- Wei, L. (2017, October 26). *Translanguaging as a Practical Theory of Language. Applied Linguistics*, 9-30. doi:10.1093/applin/amx039
- Wongso Adi Saputra, Haryanto Atmowardoyo. (2015). *Translanguaging in Indonesia University Classroom Context: A Discourse Analysis at Muhammadiyah University in South Sulawesi*.