Examining Code-Switching Practices in Hilman Hariwijaya’s *Makhluk Manis dalam Bis* and *Bunga untuk Poppi*

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**ABSTRACT**

This study investigates types and functions of code-switching in two novels. The analysis is framed within Poplack’s types of code-switching theory (1980) and Koziol’s functions of code-switching theory (2000 as cited in Fauzia, 2008 and Hendriyani, 2012). The documents (novels) were analyzed through several stages, i.e. identifying the code-switching in the characters’ conversations; classifying the code-switching into their types and functions; quantifying the frequency of each type and function; and interpreting and discussing the data obtained. The results of data analysis show that there are three types and 13 functions of code-switching in the characters’ conversations in the two novels.

**Keywords:** Lupus, Code-switching, Types and Functions of Code-switching.
INTRODUCTION

Code-switching or using two languages/codes alternately within a constituent, sentence, or discourse (Poplack, 1980) is a widespread and common phenomenon in societies (Vogt, 1954 as cited in Nilep, 2006) since it can be found everywhere, including in a novel (Bakhtin, 1981). Some studies on code-switching show that code-switching has its types (e.g. Poplack, 1980, etc.) and functions (e.g. Poplack, 1980; Martin, 2005; Koziol, 2000 (as cited in Fauzia, 2008 and Hendriyani, 2012), etc.).

Novels in the series of Lupus, are examples of novels that code-switch in its story. Therefore, Lupus was chosen as the primary source of the study. Specifically, this study examines types and functions of code-switching in the characters’ conversations in Makhluk Manis dalam Bis (1991) and Bunga untuk Poppi (2000) and only focuses on code-switching between Bahasa Indonesia and English and code-switching between Bahasa Indonesia and Bahasa Betawi in the two novels. This study is expected to enrich the literature on code-switching.

This study employed a document analysis as the technique for collecting data (Alwasilah, 2011). The documents (novels) were analyzed through several stages, namely identifying the code-switching in the characters conversations; classifying the code-switching into their types and functions; quantifying the frequency of each type and function; and interpreting and discussing the data obtained. Poplack (1980) proposed three types of code-switching, namely tag-switching (inserting a tag (a tag, a parenthetical, an exclamation/interjection, sentence filler, or an idiomatic expression) in one language into a sentence in other language), intra-sentential switching (takes place within a sentence), and inter-sentential switching (takes place between sentences in which each of the sentence is in different language).
Meanwhile, Koziol (2000 as cited in Fauzia, 2008 and Hendriyani, 2012) identified fourteen functions of code-switching, i.e. personalization (making the hearer more comfortable), reiteration (re-emphasizing or amplifying), designation (designating/calling specific addressee), substitution (providing an equivalent qualification/identification), emphasis (emphasizing), objectification (making the hearer feel excluded), aggravating message (making the message more demanding), untranslatability (having no satisfactory equivalent), mitigating message (making the message less demanding), interjection (getting the listeners’ attention and highlighting what comes after an interjection), parenthesis (providing additional information), quotation (quoting somebody’s words), and topic-shift (changing the topic).

**FINDINGS AND DISCUSSION**

1. **Types of Code-switching**

1.1. **Intra-sentential Switching**

The following is an extract of *intra-sentential switching* in the characters’ conversations in the novels:

[1.1] “Seperti yang you lihat, ike sekarang sudah bintang film sekarang...”.

(Fifi Alone, pg.46) “As you see, I am a film star now.”

Utterance [1.1] contains *intra-sentential switching* because the character (Fifi Alone) inserted two English words, “you” and “film”, in the middle of her Indonesian statement.

1.2. **Inter-sentential Switching**

An extract of *inter-sentential switching* in the characters” conversations in the novels is:

[1.2] “Aduh, masa yey lupa? .... Yang di lapangan softbol. Ring a bell???” (Fifi Alone, pg. 50) (“Oh my,
how can you forget it?...I am the one who was in the softball field. **Ring a bell???”**

The first and the second sentence in utterance [1.2] are in Bahasa Indonesia. However, the third sentence is in English. As the code-switching takes place between sentences, the code-switching is classified into **inter-sentential switching**.

### 1.3. Tag-switching

The following is an extract of **tag-switching** in the novels:

[1.3] “**O h, G o d !** Saya lupa nggak bawa ban serep. Bagaimana ini? ” (Irvan, pg. 63)  
(“Oh, God! I forget to bring a spare tyre? What should we do?”)

Utterance [1.3] is categorized as **tag-switching** because the character (Irvan) inserted an English exclamation/interjection, **“Oh, God!”**, into an utterance in Bahasa Indonesia.

### 2. Functions of Code-switching

#### 2.1. Emphasis

The following is an extract of **emphasis** function performed by a character in the novels:

[2.1] “**Aduuuh, gue jadi gak enak. It won’t happen again, Pus. I swear...**”  
(Oasa, pg. 127) (“Oh my, it makes me feel terrible. It won’t happen again, Pus. I swear...”)

Code-switching in utterance [2.1] takes place because the female character (Oasa) switched English to emphasize that the message that she wanted to convey.

#### 2.2. Designation

The following is an extract of **designation** in a character’s conversations in the novels:

[2.2] “**Apa kamu pada nggak tau malapetaka yang ialami Mr. Punk?**”  
(Lupus, pg.118) (“Don’t you know the accident occurred to Mr.Punk?”)

**Mr. Punk** is a call-name
given to Pak Pangaribuan, a physic teacher in the school where Lupus was studying. As a matter of a fact, many characters in the novels (Lupus, Fifi Alone, Boim, Gusur, and other students) call Pak Pangaribuan Mr. Punk since the students do not favor him.

2.3. Clarification

The following is an extract of clarification performed by a character in the novels:

(VERA, pg. 70)
(“This is your refreshments. Let’s get into the sport hall through the door over there. It is not too crowded.”)

Utterance [2.3] has clarification function of code-switching because the character (VERA) switched to Bahasa Betawi, “adek gue”, forms a distance between the character (Lupus) and his new friend (Oasa). By saying “adek gue”, Lupus put an unfamiliar person and Oasa might feel excluded from conversation.

2.5. Aggravating Message

The following is an example of aggravating message in a character’s conversation:

[2.5] “Ayo, pesen! Kalo nggak pesen mendingan minggat sana!”
(LULU, pg. 23)
(“Just order (any drinks)! If (you) do not order, just leave

Utterance [2.5] contains aggravating message because the character (Lulu) switched from Bahasa Indonesia to Bahasa Betawi to make the message sounds more demanding.

2.6. Parenthesis

The following is an example of parenthesis in a character”s conversation in the novels:

[2.6] “…. Berduaan kok, lagi nunggu temen.”(Simon, pg.120) (“Just two of us, (we are) waiting for friends. ….”)

Utterance [2.6] also has parenthesis function because the character (Simon) switched to Bahasa Betawi to give additional information to Lulu by saying “lagi nungguin temen”.

2.7. Mitigating Message

The following is an extract of mitigating message in the novels:

[2.7] “…. Kata mami kamu harus ngejagain Lulu. Ayo dong, Pus, please…” (Lulu, pg. 126) (“Mother said that you should take a good care of Lulu. Come on, Pus. Please…”)

Utterance [2.7] has a mitigating message function because the character (Lulu) switched to English and said “please” in order to make the request more polite and less demanding.

2.8. Topic-shift

The following is an extract of topic-shift in the novels:

[2.8] “It’s a good idea! Mari ngebakso. …”. (Fifi Alone, pg. 46) (“It’s a good idea! Lets go to eat meatballs. ….”)

Utterance [2.8] contains topic-shift function because the switch of the code indicates the shift of the topic. The first sentence is the character”s (Fifi Alone) response to other
character”s (Lupus) suggestion. In the second sentence, the character (Fifi Alone) switched to Bahasa Indonesia to talk about a new topic, “eating meatball”.

2.9. Untranslatability

An extract of untranslatability function is:

[2.9] “Udah dapet CD-nya?....” (Rebecca, pg. 102) (“Have you got the CD? ....”)

In utterance [2.9], the character (Rebecca) adopted an English expression, “CD (compact disc)”, because, considering the year of the first publication of the novel (1987), there might not be a satisfactory equivalent for it in Bahasa Indonesia.

2.10. Personalisation

An extract of personalisation function is:

[2.10] “Oh, lo jadi ikut, Pus? Thanks ya! You’re so sweet! Lo lebih hebat dari John Grisham!” (Lulu, pg. 129) (“Oh, you finally decide to come to the party, Pus? Thanks! You’re so sweet! You are much greater than John Grisham!”)

Utterance [2.10] has personalisation function because the character”s (Lulu) intention for switching from Bahasa Indonesia to English (“thanks”, “You’re so sweet!”) is to make her brother (Lupus) feels comfortable and happy.

2.11. Interjection

The following is an extract of interjection in the novels:

[2.11] “Hei, ngapain lo nguping-nguping? ....” (Oasa, pg.109) (“Hey, why are you secretly listening to our conversation?”)

In utterance [2.11], the character (Oasa) inserted an Indonesian interjection, “Hei”, to catch other characters (Lulu) attention. In this case, Oasa highlighted that Lulu existence among Oasa and friends was unwanted by saying “ngapain lo
nguping-nguping?”.

**2.12. Reiteration**

[2.12] “Saya yakin, pasti kamu sekarang sudah punya uang lagi….Kamu kan pinjam duit waktu itu untuk membelikan kado pacar kamu yang ulang tahun. ....” (Rina, pg.93) (“I am sure that you have money now. .... At that time, you borrowed the money to buy a birthday present for you girlfriend....”)

Both the Indonesian word, “uang” and the word in Bahasa Betawi, “duit”, refer to the same object”. Hence, the character (Rina) only reiterated the Indonesian word “uang” in Bahasa Betawi, “duit”.

**2.13. Quotation**

The following is an extract of quotation function in the characters” talks in the two novels:

“…. Langsung aja diteriakin.

“.... Langsung aja diteriakin.

“Perek lu! Si Boim nggak mau kalah, dia ikut teriak,

„Eh, lu tau aje. Sia-sia dong penyamaran gue!“ ……“

(Lupus, pg.29)

(“….Then, the man immediately shouted, „Son of a bitch!“. Boim replied him by shouting, „Eh, you just know it. My camouflage is useless then!”….“)

The utterance has quotation function of code-switching because the character (Lupus) switched from Bahasa Indonesia to Bahasa Betawi to quote other characters” speech.

As a matter of fact, this study revealed that the author switched from Bahasa Indonesia to Bahasa Betawi and vice versa more frequently than from Bahasa Indonesia to English and vice-versa. One possible reason is the author aimed to show that an ethnic language (such as Bahasa Betawi) can also accompany Bahasa Indonesia (the official language in Indonesia) in Indonesian literary works, not only a foreign language (such as, English). This is in line with Martin (2005, p.404) who proves
that Jemez (a Native American Language) "can accompany English (the official language in USA) in the creation of works of US literature", not only Spanish and Chinese.

CONCLUSION

There are three types of code-switching performed by the characters namely intra-sentential switching, inter-sentential switching, and tag-switching. Meanwhile, the function of code-switching in the novels was mostly attributed in emphasis function. As a matter of fact, the use of an ethnic language in a literary work indicates the multiple perspectives of the author towards code-switching in a literary work, that will expand the work itself in the context of readership.

REFERENCES


Attachment:
Types of Code-switching

Table 1. The Occurrence of Types of Code-switching

| No. | Types of Code-switching | Frequency |   |   |  
|-----|------------------------|-----------|---|---|---
|     |                        | Bahasa Indonesia and English | Bahasa Indonesia and Bahasa Betawi | Total | Percentage |
| 1.  | Intra-sentential switching | 102       | 726 | 828 | 95.06% |
| 2.  | Inter-sentential switching | 14        | 9   | 23  | 2.64%  |
| 3.  | Tag-switching           | 9         | 11  | 20  | 2.3%   |
|     | Total                   | 125       | 736 | 871 | 100%   |

Functions of Code-switching

Table 2 The Occurrence of Functions of Code-switching

| No. | Functions of code-switching | Frequency |   |   |  
|-----|-----------------------------|-----------|---|---|---
<p>|     |                             | Bahasa Indonesia and English | Bahasa Indonesia and Bahasa Betawi | Total | Percentage |
| 1.  | Emphasis                   | 11        | 453 | 464 | 49.20% |
| 2.  | Designation (Endearments and name-calling) | 26  | 77  | 103 | 10.92% |
| 3.  | Clarification              | 9         | 77  | 86  | 9.12%  |
| 4.  | Objectification            | -         | 58  | 58  | 6.15%  |
| 5.  | Aggravating Message        | 3         | 51  | 54  | 5.73%  |
| 6.  | Parenthesis                | 23        | 31  | 54  | 5.73%  |
| 7.  | Mitigating Message         | 3         | 32  | 35  | 3.71%  |
| 8.  | Topic-shift                | 8         | 23  | 31  | 3.28%  |
| 9.  | Untranslatability          | 31        | -   | 31  | 3.28%  |
| 10. | Personalisation            | 6         | 4   | 10  | 1.06%  |
| 11. | Interjection               | 4         | 4   | 8   | 0.85%  |
| 12. | Reiteration                | 3         | 3   | 6   | 0.64%  |
| 13. | Quotation                  | -         | 3   | 3   | 0.32%  |</p>
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