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

Tia Martiana

tiamartianakimi@gmail.com **/ 08996019189**

* Tia graduated in December 2012 from Linguistics Major at English Language and Literature Study Program, Indonesia University of

Education, Bandung

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* <u>you</u> *lihat, ike sekarang sudah bintang* <u>film</u> *sekarang...".* (Fifi Alone, pg.46) "*As* <u>you</u> *see, I am a* <u>film</u> *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.* <u>Ring a bell</u>*???"* (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 wo n" t h ap p en aga in , *Pus.* I swear…"
(Oasa, pg. 127) (*"Oh my, it makes me feel terrible.* It wo n" t h a p p en agai n , *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" 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

12

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:

[2.3] "*Ini konsumsi kamu. Kita masuk lewat pintu sebelah sana*. <u>Di situ</u> <u>rada kosongan!</u>" (Vera, pg. 70)
("*This is your refreshments. Let's get into the sport hall through the door over there*. <u>It is not too crowded</u>.")

Utterance [2.3] has *clarification* function of code-switching because the character (Vera) switched to *Bahasa Betawi* (from Bahasa Indonesia) to make a clarification.

2.4. Objectification

The statement is an extract of

objectification in a character"s conversation in the

novels:

[2.4] "*Ah, ini punya nyokap dan* <u>adek gue</u>. …." (Lupus, pg.112)
("*Uh,* <u>my sister</u> *and mother own this (café). …*")

The phrase in *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,* <u>pesen*!* Kalo nggak pesen mendingan minggat sana!</u>" (Lulu, pg.23)
("*Just* <u>order *(any drinks)!* If (you) do not order, just leave</u>

the café*!"*)

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,* <u>lagi nunggu temen</u>*. ."*(Simon, pg.120) (*"Just two of us*, <u>(we are) waiting for friends</u>. …."*)

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,* <u>please</u>…"* (Lulu, pg. 126)
(*"Mother said that you should take a good care of Lulu. Come on, Pus.* <u>Please</u>…"*)

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 *mitigating message* in the novels:

[2.8] "It" s a good idea! *Mari ngebakso. …"*. (Fifi Alone, pg. 46)
(" <u>Its a good idea </u>! 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 <u>CD</u>-nya?...."* (Rebecca, pg. 102) ("*Have you got the <u>CD</u>? …."*)

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?* <u>Thanks *ya!* Y o u" re so s we et !</u> *Lo lebih hebat dari John Grisham!"* (Lulu, pg. 129) ("*Oh, you finally decide to come to the party, Pus? <u>Thanks!</u> <u>Y o u" r e so sweet!</u> 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,* <u>ngapain lo nguping-nguping</u>*?* …."(Oasa, pg.109) ("*Hey*, <u>why are you secretly listening to our conversation?</u>")

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*,*

"*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, " S o n o f a b itch !" . *Boim replied him by shouting,* "E h, yo u just kno w 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

Alwasilah, A.C. (2011). *Pokoknya Kualitatif: dasar-dasar merancang dan melakukan penelitian kualitatif*. Jakarta: Pustaka Jaya.

Bakhtin, M.M. (1981). *Discourse in The Novel.* In Holquist, M. (ed), *The Dialogic Imagination: Four Essays by M.M. Bakhtin.* Texas: University of Texas Press.

Fauzia, N. H. (2008). *Code Switching on A Chicklit Novel: Beauty Case By Icha Rahmanti*. English Education Department, Indonesia University of Education: Unpublished Paper.

Hariwijaya, H. (1991). *Makhluk Manis dalam Bis* (6th Ed.). Jakarta: Gramedia.

Hariwijaya, H. (2000). *Bunga untuk Poppy*. Jakarta: Gramedia.

Hendriyani, R.P. (2012). *Indonesian-English Code-switching in the Novel "Test Pack" by Ninit Yunita.* Indonesia University of Education: Unpublished Paper.

Martin, H.E. (2005). "Code-switching in US ethnic Literature: multiple perspectives presented through multiple languages". *Changing English* vol.12, o.3pg.403-415. Retrieved from: <http://poprocks1.wikispaces.com/file/view/Code+Switching +in+US+Ethnic +Literature.pdf>

Nilep, C. (2006). "Code Switching in Sociocultural Linguistics". *Colorado Study in Linguistics* , vol. 19 pg. 1-22. Retrieved from: <colorado.edu/ling/CRIL/Volume19_Issue1/paper_NILEP.pdf>

Poplack, S. (1980). "Sometimes I" ll start a sentence in Spanish *y termino en Español*: Toward a typology of code-switching." *Linguistics* vol. 18 pg.581-618. Retrieved from: <http://www.uottawa.ca/academic/arts/sociolinguistics/shanapoplack/francais/pubs/articles/Poplack1980a.pdf>

Attachment:

Types of Code-switching

Table 1. The Occurrence of Types of Code-switching

No.	Types of Code-Switching	Frequency		Total	Percen-tage
		Bahasa Indonesia and English	Bahasa Indonesia and *Bahasa Betawi*		
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		Total	Percen-tage
		Bahasa Indonesia and English	Bahasa Indonesia and *Bahasa Betawi*		
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%

Passage2013, 1(1), 9-20

Total	127	816	**943**	100%