Types of Indonesian-English code-switching employed in a novel

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ABSTRACT

This study investigated the types of code-switching between Indonesian and English and vice versa in an Indonesian novel. The code-switching employed in the novel entitled Antologi Rasa (literally translated as 'The Anthology of Taste') by Ika Natassa was chosen as the data for this study. The method used was qualitative in nature, with the code-switching being identified, noted, and finally analyzed and categorized into the framework developed by Hoffman who proposed four types of code-switching: inter-sentential switching, intra-sentential switching, tag switching, and establishing continuity with the previous speaker. The results showed that the most frequently used code-switching type in the novel was inter-sentential switching (62.3%), followed by intra-sentential switching (20.9%), tag switching (12.4%), and establishing continuity with the previous speaker (4.4%). Inter-sentential was presumed to be used the most because this type of code-switching signals bilingual proficiency and the novel does focus on readers who are adults and live in the metropolitan area. These readers are believed to be fluent speakers of both Indonesian and English. Establishing continuity with the previous speaker was the least frequently used code-switching type in the novel. This type of switching is mostly affected by social distance whereas in the novel, most of the characters had a close relationship with each other, perhaps explaining this low frequency. Finally, further studies on code-switching in written work are suggested, expanding on the current case of a single novel, since the influence of each language is essential to the significance of literary work at large.

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Introduction

In a multilingual country like Indonesia, people commonly switch from one language into another in conversation. To conduct switches from the mother tongue or native language into Indonesian, the national language, is frequently heard in daily conversations. Today, we even hear Indonesian youths, especially those living in cities, switching between English and Indonesian in their discourses. These switches are called code-switching, a change by a speaker or writer from one language to another in the middle of their discourse or sometimes even in the middle when producing sentences (Hoffmann, 2014; Richards & Schmidt, 2010; Woolard, 2010).

People are often unaware of the fact that they code-switch. This phenomenon does not only occur in daily communication in real life, but can also be found in various parts of the media which represent and reflect real-life situations such as literature, movies, and songs. Accordingly, one form of literature involving code-switching is the novel, as an extended, fictional, narrative prose focusing on a few primary characters but often involving secondary
characters. It involves events, characters, and what the characters say and do (Abrams, 2008; Kuiper, 2011).

As a result, it is common to find code-switching in fiction novels and they can be found in various parts of those works, such as in the title, dialogue, conversation, or narration. The fiction novel brings into play many linguistics features (Fata, Daud, & Maulya, 2016). Today, it is not surprising to find popular Indonesian fiction novels with a great deal of foreign words inserted, especially English, since this language has prestige among Indonesians (Achmad & Yusuf, 2016). Therefore, the use of English in Indonesian novels can attract readers, especially those who reside in urban areas. Many Indonesian authors today use code-switching in their stories including Dewi Lestari, Alia, Lilica, you know, I never stop! (Jalil, 2009, p. 4, p. 4).

In E1, the speaker uses intra-sentential switching since his utterance basically starts in English and then uses an Afrikaan phrase to finish off the sentence. To conduct this type of switch requires much integration and is usually associated with the most fluent bilinguals (Poplack, 1980). It involves syntactic risks because words or phrases from another language are inserted into the first language within one sentence or utterance.

In this research, we chose to consider one of a popular authors’ novels (Ika Natassa’s, Antologi Rasa [The Anthology of Taste]) to analyze the employment of code-switching. Along with other novels, it contains many English-Indonesian conversations. In addition, it is also one of the best sellers in Indonesia and was adapted into a movie using the same title in 2011. The code-switching presented in this novel is deemed to represent the authentic communication of the people who reside in metropolitan areas in Indonesia, especially Jakarta. Study of the code-switching in the novel can shed light on the contemporary Indonesian language used by urban speakers in the country. Every bit of evolution befalling a language can contribute to its study, change, and variation as are constantly occurring in all languages. Consequently, the research question of this paper was formulated as: What are the types of code-switching employed in Ika Natassa’s novel, Antologi Rasa?

Code-switching comprises many types and Hoffmann (2014) divided them into four, namely inter-sentential switching, intra-sentential switching, tag switching, and establishing continuity with the previous speaker. She explains the first type, inter-sentential code-switching, as occurring across a sentence boundary. For example:

E1: I’m one of those weird people who loves airports. There’s just something liberating yet soothing about it. Bahkan saat aku di situ untuk terbang demi urusan bisnis, bandara itu seperti tempat peristirahatan sementara [Even when I was there to fly for the sake of business, the airport was like a temporary resting place]. A temporary break from my mundane life (Natassa, 2011, p. 5).

In E1, first, the utterance starts with a complete English sentence then it is followed with an Indonesian sentence, and ends with an English sentence. The switching occurs between sentences and there is a boundary (a full stop) between the sentences. The switching occurs after a sentence in the first language has been completed and the next sentence starts with a new language (Romaine, 1995). In other words, inter-sentential switching occurs when a speaker switches from one language to another between different sentences.

The second switching type is intra-sentential, which contains switches within a sentence (Hoffmann, 2014). Yletyinen (2004) adds that intra-sentential switching occurs when words or phrases from another language are inserted into a sentence of the first language, and thus, a sentence is made up of two or more languages. E2 illustrates intra-sentential switching:

E2: But it’s sort of like ‘n bietjie van dit en ‘n bietjie van dat [a bit of this and a bit of that] (Van Dulm, 2007, p. 7).

In E2, the speaker uses intra-sentential switching since his utterance basically starts in English and then uses an Afrikaan phrase to finish off the sentence. To conduct this type of switch requires much integration and is usually associated with the most fluent bilinguals (Poplack, 1980). It involves syntactic risks because words or phrases from another language are inserted into the first language within one sentence or utterance.

Tag switching, also known as emblematic switching, is the third type of code-switching and involves an exclamation, a tag, or a parenthetical remark in a language different from the rest of the sentence (Appel & Myusken, 2006). Common English tags such as “you know”, “I mean”, and “right” are some of the examples that fit into this category. This type of code-switching is very simple and does not involve a great command of either language, since there is a minimum risk of violation of grammatical rules; furthermore, they can be inserted almost anywhere in a discourse (Poplack, 1980). An example of this is shown in E3:

E3: I look like Lilica, you know, nunca paro! [I look like Lilica, you know, I never stop!] (Jalil, 2009, p. 4, p. 4).

Finally, the last type is establishing continuity with the previous speaker. This kind of code-switching occurs to continue the utterance of the previous speaker (Hoffmann, 2014). One of the motivations behind this switch is to establish resemblance between interlocutors because of the trigger effect. People continue to speak the language most recently used because of the trigger effect, as shown by the example in E4:

E4: Speaker A: I can’t continue my study anymore, I got bad points in all subjects, it is all over. Speaker B: Why not? You can try to study harder. Saya akan bantu kamu belajar [I will help you study] (Wadi’ah, 2013, p. 14).

In E4, both are Indonesian speakers, thus, we find that the first speaker used English, and the other speaker also replied in English as the trigger effect from the first speaker even though he then finished his response in Indonesian. Here, the trigger effects take place as motivation for the second speaker to use English for continuity with the previous speaker.

There are a number of previous studies that have been conducted on the types of code-switching that occur in novels. Siregar (2011) examined the types of code-switching in three Indonesian novels (Fairish, DeaLova, and Me versus High Heels). The results indicated that Fairish and Me versus High Heels used all types of code-switching.
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