# INTRASENTENTIAL AND INTERSENTENTIAL CODE SWITCHING IN INDONESIAN MODERN LITERATURE METROPOP "*DENGAN HATI*"

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## ABSTRACT

This study aimed at examining the types and the function of codes switching found in Indonesian Modren Literature Syafrina Siregar's novel 'Dengan Hati'. A review of related literature in code switching were provided for the analysis of the data. The data were taken from the conversation among the characters in this novel. This study is categorized as descriptive qualitative with content analysis. The finding showed that intersentential are dominantly used. While the function of code switching referred to cultural identity.

*Key Words: Bilingual, Code Switching, Intrasentential and Intersentential*

## INTRODUCTION

People who live in a bilingual or multilingual community have a tendency to switch or mix codes when they communicate with each other. Code switching is a term in linguistics referring to using more than one language or variety in conversation.

The study of code switching and code mixing is focused on dialogue or conversation found in bilingual or multilingual daily conversation, in radio program, newspaper and novel. For example, in one daily conversation, we probably hear someone saying something like

*"jangan suka nge-**judge** gitu dong, orang kan beda-beda".*

The code mixing can be shown in that sentence, the speaker inserted English word. As the same case, in the radio broadcasting, for example; the sentences which are usually heard are:

*"**Next**, kita dengarkan sebuah lagu dari Rossa **featuring** Pasha UNGU dengan 'Terlanjur Cinta'", '**still with me**'.*

These sentences show the language mixing clearly i.e. English and Indonesian. Speaking in the language mixing or English fully, might be called trend. Indonesiaan literatures have been developed since many years ago both in their quality and quantity. Since the coming of foreigners who use English in their communication, Indonesian people become able to use English and begin to spread it to other Indonesian people. Since then, Indonesian novelists have also been influenced by English in their writing.

Metropop or Metro Popular is a Popular Literature. Metropop is one genre for INDONESIAN novels (not in other languages and also different from the teenlit). Metropop usually tells of metropolitan life.

The purpose of the present study is to examine naturally occurring in characters of Metropop *Dengan Hati* between bilingual Indonesian/English speakers, to describe the types of codeswitching that occur, to analyze how codeswitching is used as a feature of discourse: for emphasis, change of topic, as a function of communicative

stance, and to explain how the structures in their codeswitching may illuminate their bilingual competence. Rather than a quantitative analysis, due to this novel, the examples of codeswitching will be analyzed qualitatively as to their functions within bilingual discourse. However, some general observations can be made about the differences in frequency of codeswitching amongs the participants.

## CODE SWITCHING

According to Coulmas (2005) code switching is regarded as controllable strategy, differing from both ordinary borrowing of individual lexical items and unavoidable interference. In other hand, Trousdale (2010) defines that code switching is the linguistic situation where a speaker will alternate between two varieties (code) in conversation with others who have similar linguistic repertoire. Futhermore, Romaine (2000) has stressed the point that switching is a communicative option available to a bilingual member of a speech community on much the same basis as switching between styles or dialects is an option for monolingual speaker. From the definition above, it can be concluded that code switching is the switching from the linguistic system of one languange to another language.

When code switching occurs in different location of the point at which the language switch, the main distinction of code switching are intersentential and intrasential code switching (Wardaugh, 2006:101).

a. Intersentential
   Intersentential occurs when one sentence is first spoken in one language and another complete sentence is then spoken in the alternate language. Intersentential switching consists of language switches at phrasal, sentence or discourse boundaries (Zirker, 2007:10)

The following counter-examples are cited from Metropop 'Dengan Hati'
"Papa, *I'm home!*" (p.30)
Oke, coba di ulangi lagi. *Come on*, Mila. *You can do it!* Sudut hatinya menguatkan sementara mulutnya menguap untuk kesekian kali. (p.33)

b. Intrasentential
   The intrasentential code switching is switching at the clause, phrase or word level if no morphophonological adaptation occurs (Poedjosoedarmo et al. : 2013). Intersentential code switching can be explained as within sentence switching where the speaker switches back and forth within a single sentence. Two examples of this type of switching below are taken from Metropop *Dengan Hati:*
   "Lho, yang mendengarkan keluhanmu soal pekerjaan yang lama, siapa coba? Papa jugakan? Manajemen yang nggak bener, bos yang terlalu enak-enakan dalam *comfort zone,* belum lagi teman-teman sekantormu yang ..." (p.16)

   "Hampir semua sudah muncul. Tumben, acara begini semua datang *on time.*" Ujar Santi. (p.182)

Context can also affect a particular group of people to employ code switching for different purposes. Moreover, Wardaugh (2006:104) describes two kinds of code switching:

situational and methaporical code switching. Situational code switching occurs when languages used change according to the situations in which the conversants find themselves; they speak one language in one situation and another in different one. No topic change is involved. Blom and Gumperz (1972) simplified that when a change occurs in linguistic form then represents a changed social section.

Nilep (2006) states that methaporical code switching relies on the use of two language varieties within a single social setting. Methaporical code switching happens when a change of a topic required a change in language used (Wardaugh, 2006:104).

Scholars give different function of code swiching. Eldridge (1996:305-307) names these functions as: equivalence, floor-holding, reiteration, and conflict control. Gumperz (1982: 144) lists examples of situations created to convey meaning as given below:

a. to appeal to the literate
b. to appeal to the illiterate
c. to convey precise meaning
d. to ease communication, i.e., utilizing the shortest and the easiest route
e. to negotiate with greater authority
f. to capture attention, i.e. stylistic, emphatic, emotional
g. to emphasize a point
h. to communicate more effectively
i. to identify with a particular group
j. to close the status gap
k. to establish goodwill and support

There are a number of possible reasons for the swiching from one language to another and Myers-Scotton (1993) claims that all codeswitching is based on an underlying negotiation principle. Differently, Reyes (2004) describes the function of code switching as clarification. Code switching also functions to announce specific identities, create certain meanings and facilitate particular interpersonal relationships (Johnson cited in Gudykunst 2004).

## METHODS

The type of this research is descriptive qualitative. The data for this study comes from the conversation in Metropop *Dengan Hati* written by Syafrina Siregar. In collecting the data, the writer does not get involved directly in the dialogues produced by the characters in the novel. The writer reads and observes the conversations. Then, she uses note-taking technique. The writer tries to take a note on the statements or utterances that is produced by all characters in this novel. Some other statements or utterances that are in English or Indonesia only are excluded because they do not contain languange switching and mixing.

# RESULTS AND DISCUSSION

## 1. Types of Code Switching

Intrasentential code switching were the most common ones. 70 out of 98 of the switches found were on this type

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Table 1. Intrasentential code switching

| No | Intrasentential Code Switching | Page |
|----|--------------------------------|------|
| 1 | "Lho, yang mendengarkan keluhanmu soal pekerjaan yang lama, siapa coba? Papa juga,kan? Manajemen yang nggak bener, bos yang terlalu enak-enakan dalam *comfort zone*, belum lagi teman-temanmu sekantormu yang ..." | 16 |
| 2 | "*Project manager*-nya justru belum datang. Kata Lina, baru minggu depan dia datang dari Washington DC." | 16 |
| 3 | "Bukan. Kantor pusat WoldCare kan di DC. Nah, dia yang *in-charge* untuk proyek di Medan ini." | 16 |
| 4 | "Klo gitu, temani aku ke *pantry* yuk" | 20 |
| 5 | "Oh ya? *By the way*, siapa sih nama bos kita?" | 22 |
| 6 | "Emang kau kira aku lagi ngapain? Lagi *chatting* nih!" | 23 |
| 7 | 'Kau nggak pernah *chatting*, ya?" | 24 |
| 8 | "Klo main *games*?" | 24 |
| 9 | "Katanya sih masih *single*, Kak Mila!" | 25 |
| 10 | "Hari Jumat ini. Kemarin dia sampai di Jakarta dan harus menghadiri beberapa *meeting* dengan direktur WorldCare untuk Indonesia yang ada di Jakarta" | 28 |
| 11 | "Itu kan tantangan buatmu. Oh ya, *project manager*-mu sudah datang? | 32 |
| 12 | "Belum. Katanya sih besok. Lina, sekretarisnya, mengajak kami menjemput ke *airport*. Tapi aku dan Santi malas!" | 32 |
| 13 | "Seharusnya sudah nyampe, Mbak. Tapi kayaknya *delay*, ya?" | 35 |
| 14 | "Lihat tuh! Kalau itu bos kita, aku pun rela menunggu di *airport* berjam-jam!" | 36 |
| 15 | 'Eh, ya, *sir*. I mean, yes, Ian!" | 41 |
| 16 | "Mila nanya apakah ada *meeting* hari ini" | 42 |
| 17 | "Ada . Tapi sudah pasti Dermott Mulroney atau Luke Wilson tidak ikut!" | 42 |
| 18 | "Mila, modul apa yang kau buat ini? *Rubbish!"* | 44 |
| 19 | "Modul ini harus diperbaiki lagi. Besok sebelum jam dua belas sudah harus di kirim ke e-mail saya. *Training* pertama kita senin depan!" | 45 |
| 20 | "Mila, untuk apa kau bergabung disini kalau *mindset-mu* masih seperti itu? | 47 |
| 21 | "Aku mau *resign!"* | 50 |
| 22 | "Siapa yang mau kerja dengan orang seperti dia? Sok *bossy*. Memangnya Cuma dia bos dimuka bumi ini? Hah!" | 50 |
| 23 | "Kalau gara-gara hal sepele ini kau *resign,* berarti kau mengakui bahwa kau nggak mampu seperti tuduhan Ian.. | 51 |
| 24 | "*Sandwich* dan teh hangat, Pak? | 54 |
| 25 | "Kalau begitu, buatkan *sandwich* dan bandek untuk Mila juga!" | 54 |

| | | |
|---|---|---|
| | "Temani papa makan *sandwich* yuk. Sambil minum bandrek susu kesukaanmu." | 54 |
| 26 | "Aku mau *resign*, Pa!" | 55 |
| 27 | "Tapi, Pa, aku udah terpikir untuk *resign*!" | 56 |
| 28 | "Mil, serius nih. Kau nggak benar-benar mau *resign*, kan?" | 59 |
| 29 | "*Please* dong, Mil" | 59 |
| 30 | " Masa hanya karena masalah sepele kamu *resign* ..." | 59 |
| 31 | "Besok kita *meeting* mingguan seperti biasa." | 61 |
| 32 | "Wah, sukses *training* kita kali ini!" | 65 |
| | "Bukan Cuma kali ini. Selama sebulan ini sudah ada tujuh *training* dan semuanya sukses!" | 65 |
| 33 | "*Well*, aku Cuma mau minta tolong." | 83 |
| 34 | "Kalau dia menyenangkan, nggak mungkin aku pernah terpikir untuk *resign!*" | 84 |
| 35 | "*Of course*. Disini stigma dan diskriminasi masih kuat." | 87 |
| 36 | "Hehehe ... Sesekali mendapatkan *third opinion* dari lelaki saat belanja kan seru juga" | 89 |
| 37 | "Biasanya kau *shopping* dengan siapa sih, San?" | 90 |
| 38 | "Kalau kau *shopping* dengan siapa, Mil?" | 90 |
| 39 | "Biasanya orang ngapain di *pantry*?" | 95 |
| 40 | "... Tapi klau memang pekerjaan tidak sedang sibuk dan dia perlu mengambil cuti, *why not?*" | 98 |
| 41 | "Nah, ada lagi pertanyaan? Kita masih punya waktu tiga puluh menit sebelum *coffee break.*" | 105 |
| 42 | "Hal ini disebut PMTCT atau *Prevention Mother To Child Transmission.*" | 107 |
| 43 | "Nah, sekarang kita *coffee break* dulu, ..." | 107 |
| 44 | 'Oh ya, tadi Ian pesan, mulai besok setiap *meeting* kita akan melibatkan Yayasan Cinta Kasih." | 108 |
| 45 | "*Sorry*. Tapi teerima kasih atas usulannya." | 118 |
| 46 | "Mila..., *thanks*!" | 122 |
| 47 | "Santi, aku ke *pantry* saja ya. ..." | 123 |
| 48 | "*Thanks*, Ian. Meskipun kadang kejam, hatimu baik juga!" | 124 |
| 49 | "Oh, *okay*. Kukira kalian sedang ngomongin aku" | 136 |
| 50 | "*By the way*, Ian bisa sekalian silaturrahmi dengan papamu tuh" | 149 |
| 51 | "Rapat kok di *pantry?*" | 151 |
| 52 | "Hm, aku mau bawa *cake*." | 152 |
| 53 | "*Please*, San, jangan desak aku ..." | 155 |
| 54 | "*Thanks*, San. Buatku kau juga sahabat terbaikku!" | 173 |
| 55 | "*Thanks* karena bersedia meminjamkan rumahmu untuk tempat barbekyu kita" | 175 |
| 56 | "*Thanks*, Mila. Oh ya, bolehkah aku meminta satu hal? | 175 |
| 57 | "Hampir semua sudah muncul. Tumben, acara begini semua datang *on time.*" | 182 |
| 58 | "Ada pasien yang *urgent* melahirkan di mobil papa. Tugas Papa untuk menolong." | 187 |
| 59 | "*Please* deh, San, kayak nggak kenal Ian saja." | 199 |

| 60 | "Yap, *thanks!"* | 201 |
|----|------------------|-----|
| 61 | *"No, no!* Kau harus mematikan laptpmu sekarang..." | 204 |
| 62 | "Dia seorang *motivational speaker*. Punya firma sendiri." | 205 |
| 63 | "Yeah, sangat menyenangkan curhat dengannya. *Well,* menurutku setiap manusia selalu memiliki masa kelam, termasuk aku. Dan memiliki Charlie adalah suatu anugrah buatku." | 206 |
| 64 | "San, kalau ada telepon, tolong angkat ya! Aku mau ke *pantry*. Lapar." | 209 |
| 65 | "Nggak ah. Nanti juga aku mau ke *pantry* kok, mau buat teh." | 209 |
| 66 | *"Thanks,* Charlie!" | 214 |
| 67 | "Aku minta maaf karena menolak bantuannmu saat di *pantry* tadi." | 216 |
| 68 | "Tadi pagi. Kebetulan aku ada tugas ke Singapura, jadi sekalian kusempatkan mampir ke Medan. Kebetulan ada *direct flight."* | 229 |
| 69 | "Sudah *booking* hotel? Nginap dirumahku saja ya!" | 254 |
| 70 | "Jam berapa mengantar Reza ke *airport* tadi?" | 255 |

While intersentential code switching also found in conversation among characters in this novel. It can be seen in the following table:
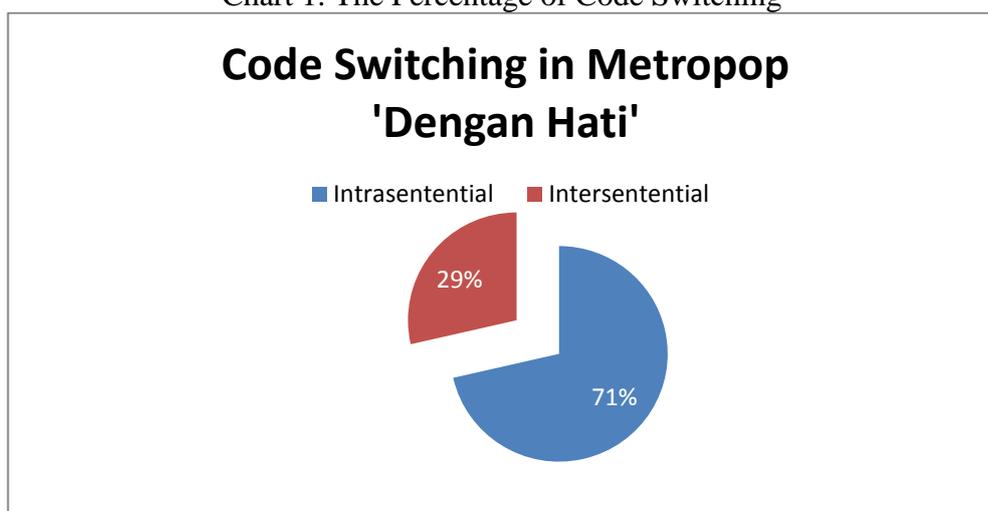
Table 2. Intersentential Code Switching

| No | Intersentential Code Switching | Page |
|----|--------------------------------|------|
| 1 | *"I'm home!"* <br> "Bagaimana pekerjaanmu hari ini?" | 15 |
| 2 | "Emang kau kira aku lagi ngapain? Lagi chatting nih!" <br> *"WHAT?"* | 23 |
| 3 | "Papa, *I'm home!"* <br> "Wah wah wah ..., hari-harimu sangat sibuk akhir-akhir ini, ya? Selalu pulang malam" | 30-31 |
| 4 | "Lina!" <br> "Eh, ya, *Sir. I mean, yes,* Ian? | 41 |
| 5 | *"Mila! Where the hell have you been? My office, now!"* <br> "Ada apa sih?" <br> "Mana kutau? Teriak-teriak kayak orang gila!" | 44 |
| 6 | *"Do you really know what you're talking about, huh? Have you learned anything about this issue, Mila?* <br> "Tentu saja. Saya sudah mempelajari semua hal tentang HIV/AIDS sejak hari pertama bekerja disini," | 45 |
| 7 | *"Tell me, Mila*, kau sebenarnya punya pengalaman bekerja di LSM/NGO yang bergerak di bidang HIV/ AIDS atau tidak sih? | 49 |
| 8 | *"I knew it!"* <br> "Apa maksudmu?" | 49 |
| 9 | "Kalau begitu, tunjukkan keahlianmu itu! Seminar pertama kita Senin depan. *Show me your goddamned skills, for godsake!* | 49 |
| 10 | *"Resign?"* | 50 |

| | "Kenapa, Mil?" | |
|----|----|----|
| 12 | *"It's okay.* Kau tanya saja segala perkembangan yang telah terjadi pada Santi." | 61 |
| 13 | "Jadi yang harus diingat adalah faktor ESSE. Apa itu ESSE? *"Exit, sufficient, survive, enter*!" | 63 |
| 14 | "Atau bahasanya si Ian, *Oohhh, what a flatteting dress!"* | 83 |
| 15 | "... Kau nggak keberatan mengantarku ke hotel, Mila? *If you don't mind ...*" | 83 |
| 16 | *"Wow, good idea.* Sejujurnya, saya mulai bosan dengan makanan hotel. Oke, sampai jumpa nanti ya!" | 84 |
| 17 | "Setuju, tapi tergantung bagaimana caramu sebagai bos menghargai kinerja kami" *"No hard feeling, Boss. Just joking!"* | 89 |
| 18 | "...Dia bisa mengurusnya langsung ke Lina." *"Oke. Thanks, Ian!"* | 98 |
| 19 | *"Hey, what is this, an interview?"* "Nggak, Cuma tanya." | 119 |
| 20 | *"Thanks*, Ian. Meskipun kadang kejam, hatimu baik juga!" *"What?"* | 129 |
| 21 | "Katanya sih kerja di lantai atas. *The sexy man is all yours, my dear!"* | 136 |
| 22 | *"Which sexy man?"* "Ngga apa-apa kok. Cuma sedang ngomongin hal lain dengan Mila " | 136 |
| 23 | *"Let's see,* kenapa dulu aku jatuh cinta pada Rian?..." | 172 |
| 24 | "Oh ya Mila, kenalkan ini Charlotte." *"Hi, Mila. Nice to Meet you. Call me Charlie."* | 177 |
| 25 | *"Nice to meet you too."* "Nah, sudah kenalan? Oke sekarang kita pergi makan." | 177 |
| 26 | "Dia seorang *motivational speaker*. Punya firma sendiri" *"Motivational speaker?* Hmm..." | 205 |
| 27 | "Ini minumannya." *"Thanks!"* | 240 |
| 28 | "Segalanya. Kami dua bersaudara..." *"Thanks!"* | 244 |

From the table above, it can be shown that characters switched their language between Indonesian and English. Although Ian and Charlie might be considered as English native speaker and was exposed English language from birth, the author wrote their conversation in English and Indonesian. In all tables and the examples of conversation tofollow, codeswitches will be highlighted in *italic*. The percentage of code switching can be seen in chart below:

Chart 1. The Percentage of Code Switching



**Code Switching in Metropop 'Dengan Hati'**

■ Intrasentential ■ Intersentential

29%

71%

The chart above showed that intrasentential code switching occur in most utterance rather than intersentential code switching. 71% of code switching in this novel were intrasentential. While the rest, 29% were intersentential code switching.

**2. Function of Code Switching**

The transcripts reveal that each of the characters' use of codeswitching varies enormously. Observations of all characters utterance reveal that they codeswitches in either English or Indonesian.

Albakry and Hunter (2008) emphasized that authors switch the language among characters because of cultural identity. The writer modifies English to legitimize their own native language and thus their own culture

**3. Discussion**

English is the most widely used language in the world. Every day millions of people use English in the workplace and in social life. When heads of government meeting, the English language is the language most often used. And when people of different nations meet each other, English is the only language used to communicate.

Indonesian which is spoken by most urban people, can be regarded as a less traditional than English. However, the daily interaction is more often conducted in a mixture of Indonesian and English. Moreover, Metropop as a literary work also acts as a social document. New things emerge and become something that is popular in the community. Through this, the popular novel may indicate the development is going on in society, technology, public places, to use the language. Therefore, indirectly, the popular novel can be a social document.

Language that is often used in the popular novel is the actual language. Speaking style, or even words that are nge-trend of the era often used by the author of the popular novel. The books are widely used contemporary urban life settings made by characters in it. On the contrary city heterogeneous population consisting of people with all sorts of behavior, and also the language, the population in the city is more heterogeneous.

Street (1984), for example, argues that the meaning of literacy cannot be separated from the social institutions in which it is practised or the social processes whereby literacy is acquired. A particular community has its own characteristics, including the way of its communication. Code

switching can occur quite frequently in an conversation among people who are familiar and have shared socio-economic background. Jonnson (2008) shapes that code switching in novel note the identity and culture to the reader.

In some cases (Timm 1978), code-switching simply purports to represent accurately the speech-mode of a particular community. Cultural nature of code-switching, acrucial component that has often been overlooked in the search for grammatical constraints. Code-switching in literature has always been a result of language contact, due to individual biographical experiences, to the contact between autochthonous minority languages and their majority counterpart, or to migration processes which have increased considerably in the era of globalization.

Indonesian writers can use a variety of rhetorical strategies to integrate English into their texts lately. When the writers choose to skip over one language or the other, half the meaning of the book is lost. The message is that each language is as important as the other, just as is each heritage to the identity of a human being.

It is clearly seen that urban community in Indonesian used English and Indonesian in their utterance. Every once in a while Siregar inserts an entire sentence of English that cannot be effortlessly interpreted, but when she does so she italicizes the phrase, and often indents it as well.

## CONCLUSIONS AND SUGGESTIONS

Code switching in Indonesian literature can have advantageous effects in transcending the discrimination of urban society, simultaneously legitimizing urban language and culture. The use of English in a text where at least one of the primary audiences is Indonesian speaking can actually mold the opinions of the work's audience and create a positive reception of urban identity. Particularly, the power of intrasentential code switching is higher than intersentential code switching in this novel.

Dealing with the findings of the research, some constructive points are suggested as follows:

1. It is suggested to the next researcher to investigate the use of code-switching in other kinds of novels.
2. It is suggested to the next researcher to conduct a deeper research about code-switching in literary works.

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