

SOCIOLINGUISTIC STUDY: THE USE OF CODE SWITCHING, CODE MIXING, AND DRAMATURGICAL ANALYSIS IN A LITERARY WORK

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Abstract

The aims of this study are: (1) to identify types of code switching and code mixing in the novel Prisoner of Your Heart by Irin Sintriana, (2) to identify causal factors of code switching and code mixing in the novel Prisoner of Your Heart, and (3) to illustrate how sociolinguistic concepts apply to the analysis of literature based on the dramaturgical analysis. The research design of this study is descriptive qualitative method. The data are obtained by four techniques of data collections. Based on the data analysis, it can be concluded that there are three types of code switching and code mixing in the novel Prisoner of Your Heart. Those are: (1) inter-sentential switching, (2) intra-sentential mixing, and (3) intra-lexical code mixing. The causal factors of code switching and code mixing in the novel Prisoner of Your Heart are talking about particular topic, to soften or strengthen request or command, and expressing group identity. From the types and causal factors above, the writer makes the correlation of sociolinguistics and literature analysis that literature is not only the effect of social causes but also the cause of social effect. It means that both of literature and sociolinguistics influence each other.

Keywords: *code switching, code mixing, dramaturgical analysis*

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Introduction

Language and society have a close relationship. In our life, language plays an important role. Without a language, people can not communicate with each other. Language is the most effective means of communication belonging to people and people use it in favor of fulfilling their basic needs. It is used by human beings to express their ideas, feelings, opinions, thoughts, and also to cooperate with each other. Thus, the primary function of language is to give factual information and to transfer essential command. Language as a means of communication also functions as a cement to unify families, a group of society, and even a nation as a whole. It is one of the most powerful emblems of social behavior. In the normal transfer of information through language, we use language to send vital social messages about who we are, where we come from, and

who we associate with. Besides that, language can refer to the past, present, future, and showing something that does not exist here and there or in another place.

According to Gleason (1961:2), language is made up two kinds of materials, namely expression and content. There are two languages in terms of its form. First is oral language and the second is written language. A written language is the representation of a writing system. In written language, there are a lot of applications of written language, such as newspapers, books, magazines, letters, and novels. One of the applications analyzed by the writer is the use of language especially code switching and code mixing in the novel.

Novel is a kind of long written story (Oxford Learner's Pocket Dictionary, 2008:298). It is a kind of fiction which includes imaginative works and factual accounts. It is a popular literature that contains various stories about teenager's living. It also has several language characteristics that distinguish it from the other literatures. One of those special characteristics is the use of foreign language term especially English language. In this research, the writer discusses one of the novels entitled *Prisoner of Your Heart* by Irin Sintriana, a novelist from Indonesia. This novel is a kind of romance fiction. In their daily situation, the characters in the novel make conversations with others by using different languages and dialect, i.e. Indonesian, English and Jakarta dialect. Sometimes they switch or mix their language in one utterance to make the listeners or readers understand the statement. That kind of switching and mixing phenomenon in the novel get the writer's attention. Related to the illustration above, we can see that there is a relationship between language and society especially between sociology and literature in terms of the analysis of code switching and code mixing in the novel *Prisoner of Your Heart*. The writer is also interested in understanding why the characters in this novel switch and mix their language when they are in an interaction with each other. Based on the phenomena, the writer conducts a study entitled "The Use of Code Switching, Code Mixing, and Dramaturgical Analysis in a Literary Work".

Research Method

The method in this research selected by considering its appropriateness with the research problems. In this case, the object determinates the method, not in the other hand. This research method is arranged based on the problem analyzed and the main purpose of the research. In this part, the writer discusses a research design, research object, data collection techniques, and data analysis techniques. A method is very important in every scientific research as approach to find out the answers for the questions which asked in the beginning of the scientific research. A method is a foundation of a scientific research besides theories that are used. It can guides the researchers in conducting their research in order to gather the data, interpret, and analyze the result of the research. The research design of this study is descriptive qualitative method since it provides a systematic, factual, and accurate description of a situation of area. The object of the research is a novel entitled *Prisoner of Your Heart* by Irin Sintriana. In order to collect the data to be analyzed, the writer uses these following

steps: 1) choosing the novel; 2) reading and observing the conversations in the novel; 3) taking notes on the statements or utterances that spoken by all of the characters in the novel *Prisoner of Your Heart*; and 4) arranging information for the analysis.

The collected data are analyzed qualitatively. After getting the information, the data are analyzed to find out the types and causal factors of code switching and code mixing in the novel. After gaining and collecting the data, the writer takes the next step that is analyzing the data through several stages: 1) rechecking the related data; 2) reading and understanding the whole novel; 3) choosing the statements or utterances which have the characteristics of code switching and code mixing; 4) classifying the data based on the types and the causal factors of the use of code switching and code mixing; 5) describing the types and the reasons of code switching and mixing sample that are found in the novel *Prisoner of Your Heart*; and 6) analyzing the relevance of sociolinguistic concept in literature in the novel *Prisoner of Your Heart* based on the dramaturgical analysis. Finally, based on the data analysis techniques above, the writer describes the conclusion of her research problems.

Research Finding and Discussion

From the data analysis, the writer finds that there are three major types of code switching and code mixing in the novel *Prisoner of Your Heart* by Irin Sintriana. In types of code switching, there is one major type. It is inter-sentential switching. While in the types of code mixing, there are two major types. Those are intra-sentential mixing and intra-lexical mixing.

1. Types of Code Switching

In this type of code switching, the writer finds that there is one major type of code switching. It is inter-sentential switching.

1) Inter-sentential Switching

Inter-sentential switching occurs outside the sentence or the clause level (between clause or sentence boundary), where each clause or sentence is in one language or other. It is sometimes called **extra-sentential switching**. From the data analysis, the writer finds that there are two changes in this type of code switching. They can be seen in the following data:

- a) T1 : “*Ya, Ma. Jangan khawatir. I love you.*” (Hal. 32)
[“Yes, Mom. Do not worry. **I love you.**”] (Page 32)
- b) T2 : “*That’s not funny, Elaine sayang.*” (Hal. 102)
[“**That’s not funny**, baby.”] (Page 102)

The sentences **I love you** in T1 and **that’s not funny** in T2 are the kind of code changes used by the character in the story especially in his statement or sentence. The character switches the codes outside the sentence or the clause level. In T1, the character switches the code from the native language (Indonesia) into the target language (English). In this case, the native language sentence is embedded in the target language matrix. While in T2, the character switches the code from the target language (English) into the native language (Indonesia). In this case, the target language sentence is embedded in the native language matrix.

2. Types of Code Mixing

In this type of code mixing, the writer finds that there are two major types of code switching. They are intra-sentential mixing and intra-lexical code mixing.

1) Intra-sentential Mixing

Intra-sentential mixing occurs within a phrase, a clause or a sentence boundary. From the data analysis, the writer finds that there are forty nine (49) changes found in this type of code mixing which the target language (English) words are embedded in a native language (Indonesian) matrix. They can be seen in the following data:

- a) T1 : “*Aku nggak butuh **babysitter**. Aku udah dewasa, tahu!*” jawab Elaine setengah jengkel. (Hal. 17)
[I do not need a **babysitter**. I am an adult, you know!” Elaine said with half annoyed.] (Page 17)
- b) T2 : “*Apakah **shopping center** yang kamu maksudkan masih jauh?*” tanya Elaine. (Hal. 28)
[Is the **shopping center** still far away? Elaine asked.] (Page. 28)

The word **babysitter** in T1 and the phrase **shopping center** in T2 are the form of code mixing. In this case, the bilingual speaker seems to apply the word or phrase from foreign language (pieces of one language smaller than clause), while the other language (code) functions as the basic language. There is no topic change in the sentence.

2) Intra-lexical Code Mixing

Intra-lexical code mixing occurs within a word boundary. The code changes can happen in a word or phrase with adding an affix (prefix and suffix) in the native language. From the data analysis, the writer finds that there are seven (7) changes choose in this type of code mixing which the target language (English) words are embedded in a native language (Indonesian) matrix. They can be seen in the following data:

- a) T1 : “*Aku tahu kamu sudah dewasa, dan aku juga bukan seorang **babysitter**. Aku hanya bertugas untuk mengenalkan kota Sydney padamu, menemanimu supaya kamu nggak kesepian kemana mana, dan menjadi temanmu. **Simple-kan?***” kata Fabian. (Hal. 17)

[I know you are an adult, and I am not a babysitter either. I only introduce the city of Sydney to you, accompanying you so that you are not lonely anywhere, and being your friend. **Is it simple, right?**” Fabian said.] (Page 17)

- b) T2 : “*Udah beres. Ini **swipe card-mu**. Kamu bisa memakainya untuk membuka pintu utama apartemen*” ujar Fabian seraya menyodorkan *swipe card* serta kunci apartemen Elaine. (Hal. 22)

[“Everything is ok. This is **your swipe card**. You can use it to open the main door of the apartment” Fabian said as he handed the swipe card and apartment’s key to Elaine.] (Page 22)

The word **simple-kan** in T1 and the phrase **swipe card-mu** in T2 are the combination of two different languages. In T1, suffix **-kan** in the word **simple-kan** means **right**. In T2, suffix **-mu** in the phrase **swipe card- mu** means **yours**.

3. Causal Factors of Code Switching and Code Mixing

There are three (3) causal factors of code switching and code mixing in the novel *Prisoner of Your Heart* by Irin Sintriana. Those are:

1) Talking about particular topic

In everyday interaction and communication, people usually choose different codes for different situation. They may choose a particular code or variety because it makes them easier to discuss a particular topic, regardless of where they are speaking. When people are talking about work or school at home, for instance, they may use a language that is related to those fields rather than the language used in daily language communication at home. People prefer to talk about a particular topic in one language rather than in another. Sometimes, a character feels free and more comfortable to express his feelings in a language that is not his everyday language. In the novel *Prisoner of Your Heart*, there are parts of the story which tell about topic. The characters always make an interaction based on the topic and situation. It can be seen in the following data:

- a) F1 : *"Naskah ini masih berupa gimmick. Naskah utuh akan saya bagikan kepada kalian setelah menyelesaikan casting hari ini. Saya akan mengedarkannya pada kalian sebentar lagi, dan saya akan memberikan waktu untuk kalian membacanya. Setelah itu, mari kita coba memainkannya," jelas Fabian. (Hal. 75)*

[*"This script is still a gimmick. I will share the full script to you after finishing casting today. I will pass it on to you in a moment, and I will give you time to read it. After that, let us try to play it "Fabian explained.] (Page 75)*

- b) F2 : *"Perlu saya tekankan, naskah ini adalah jenis naskah untuk pertunjukan mime. Tidak akan ada banyak dialogue, tetapi saya lebih mengharapkan ekspresi kalian yang berbicara. Pantomime dan mime sangat dibutuhkan disini, sebab untuk naskah, nantinya akan ditampilkan dalam bentuk aside. Yang kalian perlukan adalah bermain dengan ekspresi dan gerakan tubuh," jelas Fabian. (Hal. 79)*

[*I need to emphasize, this script is kind of script for mime show or performance. There will not be much dialogue, but I would rather expect your expressions to do the talking. Pantomime and mime are needed here, because for the script, they will be displayed in aside form. All you need is to play with expressions and body movements, "Fabian explained.] (Page 79)*

Both of two data above are the form of particular topic spoken by Fabian as the main character. In the story of this novel, the words *gimmick, casting, mime, dialogue, pantomime, and aside* (as shown in the examples above), *timbre, follow spot, vocal point, floodlight, and front of house* (that the writer found in the rest of Fabian's utterances) are terms which are used by Fabian in his theater class. The character uses this terms to make his students easier in understanding the topic especially when he teaches them theatrical. This thing shows that every topic of discussion in human interaction must be well-suited with the situation and condition.

2) To soften or strengthen request or command

Interjection is one of factors which are found in the story. It is used by the character to convey strong emotion or to gain attention of people around him. It can be seen in the following data:

- F1: *"4 bentaknya tanpa sadar. (Hal. 105)*

[“Elaine, stop talking, *please!*” he snapped unconsciously.] (Page 105)

The interjection which is found in the word “*please!*” symbolizes strong emotion of the character. This word indicates the strong emotion of the character who does not like the situation or condition around him.

3) Expressing group identity

Expressing group identity is a causal factor of code switching and code mixing in the novel *Prisoner of Your Heart* by Irin sintriana. This thing caused by the communication style. In this novel, the young characters live in the modern community, they sometimes switch and mix their language (English, Indonesian, and local language) in their everyday communication and interaction.

Dramaturgical analysis is a theory that used by the writer in analyzing the correlation between sociolinguistics and the analysis of literature in the novel *Prisoner of Your Heart*. Dramaturgical analysis argues that the presentation of oneself through role is a way of engaging with society. In this analysis, there are some important elements that become the focus to be analyzed. Those elements cover main character, back-up character, front stage, and back stage. Main character is one of the important elements in the novel. Without this element, the story can not be conducted well. The second is back-up characters. It is the cast in theatrical presentation. It supports the main characters. The last is about front stage and back stage. Front stages are defined in dramaturgical analysis as the place where the characters as an actor play his part.

Dramaturgical analysis is also influenced by particular state of reality and society. It covers time, place, setting, class, and ethnic group. Implicitly, dramaturgical analysis relates to the intrinsic elements of the story. In her analysis, the writer sees that every single characters, topics, and roles are also influenced by time, place, situation, gender, and class.

Conclusion

In conducting the content of the story in literary work especially Indonesian novel, the characters make code switching and code mixing because of some reasons such as talking about particular topic, to soften or strengthen request or command, and to express group identity during the interaction process among them. There are three types of code switching and code mixing in the novel. Those are: a) inter-sentential switching which the target language is embedded in the native language; b) intra-sentential mixing which the target language is embedded in the native language; c) intra-lexical mixing which the target language is embedded in the native language. The intra-sentential mixing in which the target language is embedded in native language is dominant in use.

The relationship between sociolinguistics and literature analysis are: a) In the dramaturgical analysis of this novel, there are three language choices based on its connection of interaction among characters in the novel *Prisoner of Your Heart*. Those are privacy, social, and public. It means that beside the analysis of literature of the story in this novel (main characters, back-up characters, front stage, and backstage), interaction among characters in this novel become the important thing. For example, privacy, social, and public communication are the analysis refer to the way information,

ideas, and messages are shared between two or more characters as the part of their social interaction, b) Characters, topics, roles, front stage, and backstage in the novel influenced by the particular state of reality and society (time and place), c) Literature is not only the effect of social causes but also the cause of social effect. It means that both of literature and sociolinguistics influence each other. A novelist in his novel has specific reasons why he writes a story. The first reason is she thinks that the story written by her is only her fantasy about someone or something. Second, the story written is the representation of the fact or reality in factual life. The reasons above show that every literary works especially novel is the representation of novelist's imagination (fantasy or facts) about someone, or something thought. A code can be said as a language. The code is a form of the language variation that is used by a society to communicate with other people. The use of code switching and code mixing can be valuable strategy for learning foreign language.

In this novel, there is a correlation between sociolinguistics and literature analysis. The correlation can be seen from particular state of reality and society (time, place, gender, class, and ethnic group) with the intrinsic elements of the whole story in the novel. Every single topic discussion of the character in the novel adapted with the time, place, condition, and situation of the story.

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