

CODE SWITCHING BY INDONESIAN ACTRESS

Shaleha Isnaini¹
Dion Tira Erlangga²
English Literature
English Education

diontiraerlangga@gmail.com

Abstract

Language is closely related to how people communicate with one another. Thus, in learning a language, we are also bound to people or society. In Linguistics, it is known as sociolinguistics. Foreign language skill presents a language variety called code-mixing and code-switching. The purpose of this mini research was to get some information to identify the types of code switching frequently used by Indonesian celebrities. In this mini research the researchers identified several celebrities that frequently used code switching in their daily life activity.

Key words: code switching, Indonesian actress

INTRODUCTION

Sociolinguistics is the study learning about human and society (Pranoto, 2021), (Adelina & Suprayogi, 2020). According to (Purwaningsih & Gulö, 2021), sociolinguistic is part of linguistics which is concerned with language as a social and cultural phenomenon. It investigates the field of language and society that have close connections with the social sciences (Nurmalasari & Samanik, 2018), (Kardiansyah & Salam, 2020), especially social psychology, anthropology, human geography and sociology (Amelia & Daud, 2020), (Qodriani & Wijana, 2021), (Mandasari & Oktaviani, 2018). Sociolinguistics examines the interplay of language and society (Kuswoyo et al., 2022), (Kuswoyo & Siregar, 2019), with language as the starting point (Puspita, 2021), (Yulianti & Sulistyawati, 2021). Variation is the key concept, applied to language itself and to its use (Fakhrurozi et al., 2021), (Wardaningsih et al., 2022), (Cahyaningsih & Pranoto, 2021). The basic premise of sociolinguistics is that language is variable and changing (Aminatun & Oktaviani, 2019), (Aminatun et al., 2021). As a result, language is not homogeneous – not for the individual user and not within or among groups of speakers who use the same language (Kuswoyo & Audina, 2020).

The sociolinguists or people studying a language must be familiar with a code (Gulö, 2019). A code is a symbol of nationalism that is used by people to speak or communicate in a particular language – a dialect, a register, an accent or a style on different occasions and for different purposes (Suprayogi & Pranoto, 2020), (Qodriani & Kardiansyah, 2018).

A code is divided into code-mixing and code-switching (Amelia et al., 2022), (Puspita & Amelia, 2020). The practice of alternately using two languages is called as code-switching (Yulianti & Sulistiyawati, 2020), (Ahmad et al., 2020). Code-switching is a linguistic phenomenon commonly occurring in bi- and multilingual speech communities (Puspita et al., 2021). People who switch the language should have purposes, such as to quote someone, qualify message, amplify or emphasize, convey confidentiality, anger and annoyance, mark and emphasize group identity (solidarity), exclude someone from conversation, change role of speaker, rise status, add authority, show expertise and continue the last language used (Choirunnisa & Mandasari, 2021), (Aminatun et al., 2019). While code-mixing is the change of one language to another within the same utterance or in the same oral or written text (Samanik, 2019), (Kardiansyah, 2019). The use of code-mixing reflects the idea that the alternation of the languages is not yet constrained (Fithratullah, 2021).

Code switching is a phenomenon when two languages or more exist in a community, and speakers often make the transition from one language to another (Qodriani, 2021), (Setri & Setiawan, 2020). (Puspita & Pranoto, 2021) stated that code switching occurs when the use of a language is replaced with another language depending on the situation produced; they speak with one language in a situation and another language in another (Oktaviani et al., 2020), (Agustina et al., 2021). (Fakhrurozi & Adrian, 2021) shows two types of code switching based on the point or scope in which the language is located. Intra-sentential switching (occurs in sentences), and Inter-sentential switching (occurs between sentences). (Sari & Gulö, 2019) explains that code switching can occur quite often in informal conversations among people who are familiar and have the same educational, ethnic, and socio-economic background (Fithratullah, 2019), (MULIYAH et al., 2021). This is avoided in official speech situations between people who are specific to those who have few general factors in terms of social status, language loyalty, and level of formality.

LITERATURE REVIEW

According to Fishman (1876: 15) there are several factors that cause code switching:

1. Speakers sometimes do code switching to their speech partners consciously because of certain purposes and objectives.

2. Listeners or opponents of speech In general, each speaker wants to balance the language used by the listener. Listeners or opponents of speech can cause code switching by the speaker if both have different language backgrounds
3. Change in Situations due to Third Person's Presence The presence of a third person who is not included in the same language background with those who speak can cause code transfers or code adjustments made by the previous speakers.
4. Changes from Formal to Informal or Conversely This situation usually occurs in colleges, schools, or offices. Because the situation is formal so we have to use formal language, but when the atmosphere tends to be the opposite, language can be informal.
5. Change of Discussion Topics Discussion of topics is the dominant point in code switching. Formal subjects in formal discussions generally use official or standard forms in serious ways. On the other hand, informal subjects are informal discussions that will use informal methods.
6. For Prestigious Speakers sometimes switch codes just to be prestigious, this often happens among young people even artists who tend to switch code to show prestige towards their opponents.

In this mini research the author found several utterances by Indonesian actress:

1. Dunia entertainment di indonesia dan Amerika beda banget, benar-benar kita nggak bisa compare.
-Cinta Laura- at Rumpi Trans tv 4th May 2015.
2. Nggak sebenarnya karna action itu lebih mahal daripada kata-kata kan?
-Agnes Monica- at Hitam Putih Trans 7 14 April 2014.
3. Aku tuh suka banget sama banyak misterius story, so ketika aku diberikan pilihan untuk main film horor selama itu bagus menurut aku, i will do that !
-Boy William- at Just Alvin Metro tv4.
4. Nggak, dapat undangan gitu, invitation pre-launch gedung gitu sama paris hilton, eh paris hilton sekarang ngeDJ lho.
-Pevita Pearce- at tonight show net tv.
5. Jadi itu aja sih mereka bilang kalo monaco is special tapi sebenarnya sih ini lebih sulit.-Sean Gelael- at Tea with Desi Anwar.

METHOD

The researchers utilized library research techniques and subjective depiction. This study utilized a subjective methodology zeroing in on story understanding. Subjective means examination dependent principally upon a constructivist viewpoint with respect to a singular's encounter that has been by and large or socially built. The information hotspot for this study was a strategies for teaching in second language acquisition. Information assortment strategies were performed by exploring or perusing sources in books, the web, as well as in past exploration reports, and others. Most understudies can find their assets in the library, information on the main libraries, experience with the chapter by chapter guide and other reference works, about complex is surely a fundamental apparatus for pretty much every understudy of writing. The information examination procedure utilized in this study is clear investigation. To help this information, the specialists looked for important information from different sources. Information investigation is the methodical course of considering and orchestrating information from meetings, perceptions, and records by coordinating the information and concluding what is significant and which should be contemplated. also, make determinations that are straightforward.

RESULTS AND DISCUSSION

In this chapter the author outlines the causes of code switching in the words of some Indonesian artists using Fishman's theory (1876: 15) about the causes of code switching which are viewed in terms of sociolinguistics with various linguistic decisions in general, the causes of code switching due to several factors namely; speakers, opponents of speech, changes in situation due to the presence of a third person, changes from formal to informal and vice versa, topics of conversation, and for just prestigious.

In this study the first step taken is listening and finding code switching that occurs in conversations and statements made by several Indonesian artists in every event they starred in. In explaining the causes of code switching, the author uses the theory put forward by Fishman (1975) which explains the causes of detailed code switching as follows:

1. Speaker

Speakers sometimes make code transfers to their speech partners consciously because they have a specific purpose and purpose.

Feni Rose :dengar-dengar kemarin cinta mewawancarai para pemain captain america, itu pengalaman yang hebat banget dong, apalagi katanya mereka nggak sembarangan memilih orang yang boleh interview mereka, yah coba deh cinta ceritain gimana pengalamannya waktu wawancara artis sekaliber mereka ?

Cinta laura :that was amazing experience !aku bisa interview mereka apalagi sebelum di interview mereka sebenarnya nggak mau tapi setelah di tunjukin my cvand semua tentang aku mereka jadi interestdan finallyjadi mau untuk di interview, trus aku harus nyiapin banyak materi karna aku nggak mau mereka bosan dan ternyata pas aku mulai interviewrasanya tuh it's so nervous, i'm really nervous.

(Conversation between Cinta Laura and Feni Rose at Rumpi Trans tv 4th may 2015)

In the conversation above, it is clear that love intentionally did code switching with the intention of telling how fun and wonderful people usually have the opportunity to interview international artists and even love shows their nervousness using English because they think English is more representative of what they feel than the language previously he used the Indonesian language.

2. Listeners or opponent

In general, every speaker wants to balance the language used by the opponent he said. In this case, the opposing language he said that did not have the same ability as the speaker in the use of the language that was first used resulted in speakers switching from one language to another language to balance the opponent's speech.

This can be seen in the following conversation:

Interviewer : bagaimana Sean perasaannya bisa naik podium lagi?

Sean Gelael : it's a good thing yah for our team, we do great preparation so i think we have a good start for this season.

Interviewer : trus gimana strategi buat sirkuit selanjutnya?

Sean Gelael : kalo saya sih menyerahkan semuanya ke tim, saya sebagai pembalap selalu siap menunjukkan yang terbaik.

(Sean Gelael interviewed by an interviewer when he managed to get on the podium on one of the circuits on Kompas Sport Kompas TV)

In the conversation above, we can see that Sean Gelalel who has indo blood and is also more accustomed to using English in everyday life, also uses English when interviewed by one of the interviewers but eventually switches to using Indonesian in order to balance the opponents he says who speak Indonesian from the beginning of their conversation.

3. Situation Change Because of the Third Person

The presence of a third person who has a different linguistic background in a conversation can also result in code switching to make the speakers and opponents he can understand each other, this can be seen in the conversation below:

Dedi Corbuizer : and then, How about your team ?

Agnes Monica : owh, that truelly believe in this project, and it's so important for me.

Anu : yah bakalan jarang dong kemari mbak agnes, kasian mas dedi
Agnes Monica: kenapa ?

Anu : Mas Dedi tuh kangen sama mbak agnes, dia sering curhat hahha..

(Agnes Monica when became a guess star on Black Putih Trans 7 on April 4, 2015)

In the conversation above it appears that Agnes and Dedi have been comfortable using English because they both have fluency in English but when I entered into the conversation Notabenenta was not too fluent in English making Agnes switch codes to adjust to me.

4. Changing the situation from formal to informal

This situation can also affect someone to do code switching, conversations that were originally serious and eventually turned relaxed often make the speaker do code switching. Situations like this can usually occur frequently at school, campus, or office, which basically communicates with standard languages. This also happens to some Indonesian artists, it can be seen in the following conversation:

Pevita Pearce : Aku selalu percaya bahwa sebuah kerja keras akan selalu menghasilkan sesuatu yang luar biasa bagi setiap orang yang mau kerja keras.

Vincent Korompis :Wah bijak juga kamu ternyata yah hahaha

Pevita Pearce :Ohw, of course dong

(Pevita Pearce on the Tonight Show on Net Tv)

From this conversation, it appears that the woman gave a serious statement but was responded casually by Vincent to make Pevita change her language style to be relaxed and finally switch the code.

5. Change in Discussion Topics

The topic of conversation can also be influential in the occurrence of a code switching. A speaker who intentionally or unintentionally changes the subject of conversation often makes code switching to also change the topic of the conversation consciously or unconsciously. This can be seen from the following conversation:

Dedi Corbuizer : Baik sekarang kita akan membahas tentang karir internasional Agnes yang baru saja merilis album internasional.

Agnes Monica : Tapi sebelum ngebahas tentang karir internasional aku, sebenarnya perlu dikasih tau juga tentang kamu yang pernah menang dimna ?marlin award or something ?

(Agnes Monica at Hitam Putih Trans 7 program on April 6, 2014)

In this conversation it was clear how Agnes turned the conversation about her international career to the award Dedi had received and finally Agnes did code switching.

6. For Just Prestige

Speakers sometimes also intentionally do code switching just to be prestigious to their listeners, this happens because actual socio-situational factors do not require switching code. A speaker intentionally inserts a word or sentence using a language that is different from the language that is being used with the intention of showing off or prestigious. And on the data that the writer managed to collect, not even one utterance from the artists can be sampled for analysis. which is included in code switching because it just wants to be

prestigious considering all the artists chosen by the writer have fluency in language using both languages and switch codes directly for purposes and purposes but not for prestige.

CONCLUSION

Based on the results of research conducted by the author about code switching in the words of several Indonesian artists, the authors conclude that the artists chosen by the authors as the subject of research are artists with bilingual or bilingual speaking abilities who conduct code switching with a high enough intensity especially in talk shows that often make them guest stars or performers. The following are the results of research conducted by the author. Some Indonesian artists meanwhile for the causes of code switching in the utterances of some Indonesian artists successfully analyzed by the authors based on existing theories and find the causes as follows, speakers, listeners or opponents, changes in situations due to the presence of third people, changes from formal to informal or on the contrary, the change in topic of conversation, and the last to simply be mixed even though in this study the artists did not have code switching simply because they wanted to be prestigious considering that these artists had very fluent Indonesian and English language skills, this often only happened to artists who not too fluent in using English so that sometimes some words or phrases are inserted to just be prestigious.

REFERENCES

- Adelina, C., & Suprayogi, S. (2020). Contrastive Analysis of English and Indonesian Idioms of Human Body. *Linguistics and Literature Journal*, 1(1), 20–27.
- Agustina, E. T., Wahyudin, A. Y., & Pratiwi, A. A. (2021). *The Students ' Motivation and Academic Achievement at Tertiary Level : A Correlational Study*. 1(1), 29–38.
- Ahmad, I., Borman, R. I., Fakhrurozi, J., & Caksana, G. G. (2020). Software Development Dengan Extreme Programming (XP) Pada Aplikasi Deteksi Kemiripan Judul Skripsi Berbasis Android. *INOVTEK Polbeng-Seri Informatika*, 5(2), 297–307.
- Amelia, D., Afrianto, A., Samanik, S., Suprayogi, S., Pranoto, B. E., & Gulo, I. (2022). Improving Public Speaking Ability through Speech. *Journal of Social Sciences and Technology for Community Service (JSSTCS)*, 3(2), 322. <https://doi.org/10.33365/jsstcs.v3i2.2231>
- Amelia, D., & Daud, J. (2020). Freudian Tripartite on Detective Fiction: the Tokyo Zodiac Murders. *Language Literacy: Journal of Linguistics, Literature, and Language Teaching*, 4(2), 299–305. <https://doi.org/10.30743/ll.v4i2.3139>
- Aminatun, D., Mulyah, P., & Haryanti, H. (2021). the Effect of Using Dictogloss on Students' Listening Comprehension Achievement. *JURNAL PAJAR (Pendidikan Dan Pengajaran)*, 5(2), 262–269. <https://doi.org/10.33578/pjr.v5i2.8246>
- Aminatun, D., Ngadiso, N., & Marmanto, S. (2019). Applying PLEASE strategy to teach writing skill on students with different linguistic intelligence. *Teknosastik*, 16(1), 34–40.
- Aminatun, D., & Oktaviani, L. (2019). USING “MEMRISE” TO BOOST ENGLISH FOR

- BUSINESS VOCABULARY MASTERY: STUDENTS'VIEWPOINT. *PROCEEDINGS UNIVERSITAS PAMULANG*, 1(1).
- Cahyaningsih, O., & Pranoto, B. E. (2021). *A CRITICAL DISCOURSE ANALYSIS: THE REPRESENTATION OF DONALD TRUMP IN THE REUTERS AND THE NEW YORK TIMES TOWARDS THE ISSUE OF #BLACKLIVESMATTER*. 2(2), 75–83.
- Choirunnisa, M. R., & Mandasari, B. (2021). Secondary students' views towards the Use of Google Classroom as an online assessments tools during Covid-19 pandemic. *Journal of Arts and Education*, 1(1), 1–9.
- Fakhrurozi, J., & Adrian, Q. J. (2021). Kajian Dan Praktik Ekranisasi Cerpen Perempuan di Rumah Panggung ke Film Pendek Angkon. *Deiksis: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 8(1), 31–40.
- Fakhrurozi, J., Pasha, D., Jupriyadi, J., & Anggrenia, I. (2021). Pemertahanan Sastra Lisan Lampung Berbasis Digital Di Kabupaten Pesawaran. *Journal of Social Sciences and Technology for Community Service (JSSTCS)*, 2(1), 27. <https://doi.org/10.33365/jsstcs.v2i1.1068>
- Fithratullah, M. (2019). Globalization and Culture Hybridity; The Commodification on Korean Music and its Successful World Expansion. *Digital Press Social Sciences and Humanities*, 2(2018), 00013. <https://doi.org/10.29037/digitalpress.42264>
- Fithratullah, M. (2021). Representation of Korean Values Sustainability in American Remake Movies. *Teknosastik*, 19(1), 60. <https://doi.org/10.33365/ts.v19i1.874>
- Gulö, I. (2019). Predicates of Indonesian and English Simple Sentences. *Teknosastik*, 15(2), 76–80.
- Kardiansyah, M. Y. (2019). Pygmalion Karya Bernard Shaw dalam Edisi 1957 dan 2000. *Madah: Jurnal Bahasa Dan Sastra*, 10(1), 75–88.
- Kardiansyah, M. Y., & Salam, A. (2020). The Translator's Strategy as a Cultural Mediator in Translating Indonesian Novel into English. *4th International Conference on Language, Literature, Culture, and Education (ICOLLITE 2020)*, 413–418.
- Kuswoyo, H., & Audina, A. Y. (2020). Consecutive Interpreting Strategies on A Court Setting: A Study of English into Indonesia Interpretation. *TEKNOSASTIK*, 18(2), 90–102.
- Kuswoyo, H., & Siregar, R. A. (2019). Interpersonal metadiscourse markers as persuasive strategies in oral business presentation. *Lingua Cultura*, 13(4), 297–304.
- Kuswoyo, H., Sujatna, E. T. S., Afrianto, & Rido, A. (2022). „This novel is not totally full of tears...“: Graduation Resources as Appraisal Strategies in EFL Students' Fiction Book Review Oral Presentation. *World Journal of English Language*, 12(6), 294–303. <https://doi.org/10.5430/wjel.v12n6p294>
- Mandasari, B., & Oktaviani, L. (2018). The Influence of Nias Language to Bahasa Indonesia. *Premise: Journal of English Education and Applied Linguistics*, 7(2), 61–78.
- MULIYAH, P., AMINATUN, D., Hakim, L. N., & SEPTIANA, L. (2021). MONKEY STORIES: A NEW MEDIA FOR DIGILTAL ENGLISH LEARNING. *The 1st International Conference on Language Linguistic Literature and Education (ICLLLE)*.
- Nurmalasari, U., & Samanik. (2018). A Study of Social Stratification In France In 19th Century as Portrayed in 'The Necklace 'La Parure'' Short Story by Guy De Maupassant. *English Language & Literature International Conference*, 2, 2. <https://jurnal.unimus.ac.id/index.php/ELLIC/article/view/3570>
- Oktaviani, L., Mandasari, B., & Maharani, R. A. (2020). IMPLEMENTING POWTOON TO IMPROVE STUDENTS'INTERNATIONAL CULTURE UNDERSTANDING IN ENGLISH CLASS. *Journal of Research on Language Education*, 1(1).

- Pranoto, B. E. (2021). Insights from Students' Perspective of 9GAG Humorous Memes Used in EFL Classroom. *Thirteenth Conference on Applied Linguistics (CONAPLIN 2020)*, 72–76.
- Purwaningsih, N., & Gulö, I. (2021). REPRESENTATION OF REYNHARD SINAGA IN BBC NEWS AND THE JAKARTA POST. *Linguistics and Literature Journal*, 2(1), 50–61.
- Puspita, D. (2021). TED-Talk: A Listening Supplemental Material for Learning English. *The 1st International Conference on Language Linguistic Literature and Education (ICLLLE)*.
- Puspita, D., & Amelia, D. (2020). TED-TALK: A SUPPLEMENT MATERIAL TO PROMOTE STUDENTS' AUTONOMY IN LISTENING. *ELTIN JOURNAL, Journal of English Language Teaching in Indonesia*, 8(2), 91–102.
- Puspita, D., Nuansa, S., & Mentari, A. T. (2021). Students' Perception toward the Use of Google Site as English Academic Diary. *Community Development Journal: Jurnal Pengabdian Masyarakat*, 2(2), 494–498. <https://doi.org/10.31004/cdj.v2i2.1980>
- Puspita, D., & Pranoto, B. E. (2021). The attitude of Japanese newspapers in narrating disaster events: Appraisal in critical discourse study. *Studies in English Language and Education*, 8(2), 796–817.
- Qodriani, L. U. (2021). English interference in bahasa Indonesia: A phonology-to-orthography case in Instagram caption. *English Language and Literature International Conference (ELLiC) Proceedings*, 3, 349–355.
- Qodriani, L. U., & Kardiansyah, M. Y. (2018). Exploring Culture in Indonesia English Textbook for Secondary Education. *JPI (Jurnal Pendidikan Indonesia)*, 7(1), 51–58.
- Qodriani, L. U., & Wijana, I. D. P. (2021). The 'New' Adjacency Pairs in Online Learning: Categories and Practices. *Ninth International Conference on Language and Arts (ICLA 2020)*, 121–125.
- Samanik. (2019). Fable for Character Building. *Journal Universitas Teknokrat Indonesia*.
- Sari, B. N., & Gulö, I. (2019). Observing Grammatical Collocation in Students' Writings. *Teknosastik*, 17(2), 25–31.
- Setri, T. I., & Setiawan, D. B. (2020). Matriarchal Society in The Secret Life of Bees by Sue Monk Kidd. *Linguistics and Literature Journal*, 1(1), 28–33. <https://doi.org/10.33365/lj.v1i1.223>
- Suprayogi, S., & Pranoto, B. E. (2020). VIRTUAL TOURISM EXHIBITION ACTIVITY IN ENGLISH FOR TOURISM CLASS: STUDENTS' PERSPECTIVES. *Celtic: A Journal of Culture, English Language Teaching, Literature and Linguistics*, 7(2), 199–207.
- Wardaningsih, A. D., Endang, E. N., & Kasih, W. (2022). *COUNTER DISCOURSE OF MACULINITY IN AVENGER: END GAME MOVIE*. August.
- Yulianti, T., & Sulistiyawati, A. (2020). The Blended Learning for Student's Character Building. *International Conference on Progressive Education (ICOPE 2019)*, 56–60.
- Yulianti, T., & Sulistiyawati, A. (2021). *Online Focus Group Discussion (OFGD) Model Design in Learning*.