

CODE MIXING AND CODE SWITCHING IN NOVEL THE DEVIL WEARS PRADA BY LAUREN WEISBERGER: A SOCIOLINGUISTIC STUDY

Rr. Astri Indriana Octavita

Department of English Education, Faculty of Language and Art, University of Indraprasta PGRI
Jalan Nangka No. 58C Tanjung Barat, Jagakarsa, Jakarta Selatan 12530
mrs.astriindriana@gmail.com

ABSTRACT

Code mixing and code switching occur in a communication process, especially in Indonesia. English has become the most important language of wider communication. The Indonesian English speech community consists of those bilinguals who use English as a second language. The bilingual competence of the speaker helps the speaker to mix or switch to another language very easily. The present study is an attempt to understand code mixing and code-switching in the novel, *The Devils Wears Prada* by Lauren Weisberger. The purpose of the research is to explain the types of code mixing and switching in *The Devil Wears Prada* Novel by using a sociolinguistic study. A qualitative descriptive approach to data collection and analysis is used in this research. The data are taken from novel *The Devil Wears Prada* by Lauren Weisberger. The novel is read thoroughly to get the understanding of the content as a whole. The research method used in this research is content analysis. The research result shows that code mixing that occurs in the novel is classified into two types, inner code mixing and outer code mixing. Whereas, the code-switching in the data set are divided into three categories or types, defined by Poplack (1978/1981), they are tag-switches, inter-sentential switches, and intra-sentential switches.

Key words: code-mixing types, code-switching types, a sociolinguistic study

ABSTRAK

*Percampuran kode dan alih kode terjadi dalam proses komunikasi, khususnya di Indonesia. Bahasa Inggris telah menjadi bahasa yang paling penting dari komunikasi yang lebih luas. Masyarakat penutur bahasa Inggris dan Indonesia terdiri dari orang-orang dwibahasa yang menggunakan bahasa Inggris sebagai bahasa kedua. Kompetensi bilingual pembicara membantu pembicara pertama untuk percampuran kode atau beralih ke bahasa lain dengan sangat mudah. Penelitian ini merupakan upaya untuk memahami percampuran-kode dan alih kode dalam novel *The Devil Wears Prada* oleh Lauren Weisberger. Tujuan dari penelitian ini adalah untuk menjelaskan jenis percampuran kode dan alih-kode dalam *The Devil Wears Prada* Novel dengan menggunakan studi sosiolinguistik. Pendekatan deskriptif kualitatif untuk pengumpulan data dan analisis dalam penelitian ini. Data yang diambil dari novel *The Devil Wears Prada* oleh Lauren Weisberger. Novel ini dibaca secara menyeluruh untuk mendapatkan pemahaman isi secara keseluruhan. Metode penelitian yang digunakan dalam penelitian ini adalah analisis isi. Hasil penelitian menunjukkan bahwa percampuran kode yang terjadi dalam novel ini diklasifikasikan menjadi dua jenis, inner dan outer. Sedangkan, alih kode dalam kumpulan data dibagi menjadi tiga kategori atau jenis, yang didefinisikan oleh Poplack (1978/1981): tag switch, inter-sentential switch, dan intra-sentential switch.*

Kata kunci: jenis percampuran-kode, jenis alih-kode, studi sosiolinguistik

INTRODUCTION

Language is a primary tool for human to communicate with others. In every region in the whole world, people have their own language to interact, to work together and to fulfill their needs. In order to communicate broadly, people nowadays tend to improve their ability to use and comprehend other languages. Sometimes, people switch or mix the language code in a communication process. The phenomenon of mixing and switching the language code is called code mixing and code Switching. Code is a language or a variety of language. The variety of language in Indonesia includes code mixing and switching. The phenomenon of mixing and switching languages can be found in many things, for example, in newspaper, film, novel, song, etc (Husna, 2010).

The use of code switching in the novel makes a kind of phenomenon. The phenomenon is the occurrence of bilingualism. The bilingualism itself also encourages the use of code switching in novel. Code switching becomes a habit in the novel even it also happens in many fields of this modern world. The use of two languages in conversation is a common phenomenon. This interesting and complex shifting of language from mother tongue to another language variety or vice versa, is known as interference. This interference which results in code-mixing and code-switching utterances has great scope in Indonesia writing in English. It also studies language in the form of code mixed utterances in relation to different socio-cultural factors under which the code-mixing occurs.

Code mixing and code switching occur in a communication process, especially in Indonesia. English has become the most important language of wider communication. The Indonesian English speech community consists of

those bilinguals who use English as a second language. The bilingual competence of the speaker helps the speaker to mix or switch to another language very easily. The present study is an attempt to understand code mixing and code-switching in the novel “The Devils Wears Prada” by Lauren Weisberger.

Language plays a crucial role in understanding fiction. It is a complex but interesting phenomenon to understand. The study of language always helps readers to understand language in a better way. In the multilingual society, language acquisition, language shift, borrowing, interference, code-mixing and code-switching etc. are seen as the natural tendencies of language users. There are several reasons, which help us to understand these natural common tendencies. In order to understand a work of literature, it becomes essential to understand language. The knowledge of language and its various shades make the work of art interesting and useful.

The study of language in relation to society is known as sociolinguistics; in other words, sociolinguistics studies the interactions between language as a network of relations and society as a network of relations. Though much of the work in sociolinguistics was done in the late 1960s and early 1970s, there is a long tradition in a general study of word meanings and their relation to culture and in the study of dialects; both of these aspects are now subsumed under sociolinguistics.

Trudgill (1974:32) explains sociolinguistics as a part of linguistics which is concerned with language as “a social and cultural phenomenon”. Hudson (1980:14) defines sociolinguistics as “the study of language in relation to society” and sociology of language as “the study of society in relation to language”. In other

words of social environment plays very important role in the linguistic behavior. Sociological linguistics studies language from the social point of view as language is culture specific and context specific or context in which it is used.

The other phenomenon closely related to code switching is code mixing. Code-mixing is the mixing of two or more languages in speech. Code-mixing is similar to the use or creation of pidgins, but while pidgin is created across groups that do not share a common language, code mixing may occur within a multilingual setting where speakers share more than one language. Code mixing occurs when a conversation use both languages together to the extent that they change from one language to the other in the course of a single utterance (Wardhaugh, 1986:103). It means that the conversant just change some of the elements in their utterance. Code mixing can involve various mixing levels of language, such as phonology, morphology or lexical items.

According to Kachru in Suwito (1985:89), Code Mixing is “The use of two languages or more by inserting one language elements into another language element in one utterance”. The use of the language element is only in the form of word or phrase. There are two kinds of code mixing, that is, inner code mixing and outer code mixing (Suwito, 1985). Inner code mixing happens because of the insertion of language element of native or national language with its variation. Meanwhile, outer code mixing happens because of the insertion of the language element of foreign language.

Inner code mixing is a code mixing which occurs because of the insertion of language element of a native or national language and its variation. It can also happen between local language or regional language. For example, a speaker can use some codes of Javanese

in his Indonesian talk, but not the whole structure of Javanese (Suwito, 1985). Accordingly, outer code mixing occurs because of the insertion of language element from foreign language and all of its variation. Hence, there is mixture of native or national language with foreign language. For example, a speaker can insert English element in his/her Indonesian conversation (Suwito, 1985).

Code switching is a sociolinguistic phenomenon in which two or more language varieties are used in a speech community. To define the term of code switching, many linguists have proposed their opinion. Poplack (1998) states that code switching is the alternation of two languages within a single discourse, sentence or constituent. He uses the term ‘discourse’ in order to make the definition becomes broader. In addition, Spolsky (1998) defines that code switching is a changing process from one language to another in the middle of utterance. In line with Spolsky, Romaine (1989), Hoffman (1991) and Muysken (1995) defined code switching as the changing process use by bilingual (or multilingual) within the same utterance or during the same conversation.

Switching from one language to another provides different ways in conveying messages. Wardhaugh (2006) says that selecting a particular code is usually required by people whenever they choose to speak and they may also decide to switch from one code to another even sometimes in very short utterances and so create a new code. Code switching occurs between speakers’ turns or within a single speaker’s turn in a conversation. It can happen not only from individual choice but also from a group of speakers who must deal with more than one language in their common knowledge.

Code-switching is the alternation in the use of two languages (or even

more) in the same discourse. The switch can happen within words, clauses, or sentences. However, there is only a switch in the language, not an integration of the word, clause or sentence into the other language (Grosjean, 1982). According to Poplack (1978/1981), there are three types of code-switching. First, there is tag-switching, which is related to the inclusion of a tag (e.g. you know, I mean, right, etc). This type of code-switching is very simple and does not involve a great command of both languages, since there is a minimum risk of violation of grammatical rules.

The distinction between code-mixing and code switching has been made by some researchers. However, these terms are overlapping. The overlapping between code mixing and code-switching has created problems for the researchers to draw the clear cut boundary line between the two. Researchers such as Sridhar (1978), Kachru,(1983), Bokamba (1988), Muysken (2000) have made attempts to separate both code-mixing and code switching strategies. Nevertheless, their attempts to segregate the two terms were partly successful. Many scholars like Poplack (1980) and Malik (1994) have tried to highlight inter-sentential and intra-sentential switching as types of switching, whereas those who think of code-mixing and code-switching as separate strategies, accept intra-sentential code-switching as the code-mixing. This complexity and dubiousness of the distinction of code-switching and code-mixing has restricted the study of code-switching and code-mixing as separate strategies of communication. The present study is an attempt to consider code-mixing as a phenomenon. Different definitions and views on code-switching and code-mixing are given below to show their nature. Kachru (1983) tries to define the

difference between code-mixing and code switching. According to him, code-switching entails the ability to switch from code A to code B. The alteration of codes is determined by the function, the situation and the participants. In other words, it refers to categorization of one's verbal repertoire in term of functions and roles. Code mixing, on the other hand, entails transferring linguistic units from one code into another. Kachru thinks of code switching as the use of one or more language systems in different functional context, and code-mixing as the use of two or more languages for consistent transfer of linguistic units from one language to another.

According to Jendra (2001), there are five reasons why someone uses code mixing and code switching in their conversation. Pieter Muysken (2000:35) thinks that "The most important contribution of the study of code-mixing to linguistic theory concerns the division of labour between the lexicon and the grammar of the language in defining it as a unique system." Bokamba (1988:24) differentiate code switching from code-mixing. According to Bokamba, "The two phenomena make different linguistic and psycholinguistic claims....code-switching does not require the integration of the rules of the two languages involved in the discourse, whereas code mixing does." Moreover he insists on the fact that the code-mixing is selected as the appropriate term to denote alteration within the sentence and code switching to denote alteration beyond the borders of a sentence in order to emphasize the fact that two phenomena make distinct claims.

The confusion and complexity of code mixing and code-switching can be solved, if we try to differentiate both these strategies differently. The interpretation of both these terms in their

literal connotations can help us to see how both the strategies are different from each other. 'code-mixing' means mixing of lexical items and phrases into the system of native language, whereas, 'code-switching' refers to a switch from one language system to another in a unit of discourse.'

METHOD

A qualitative descriptive approach to data collection and analysis is used in this research. The data is taken from novel *The Devil Wears Prada* by Lauren Weisberger. The novel is read thoroughly to get the understanding of the content as a whole. The research method used in this research is content analysis. Content analysis is one of the types of textual analysis that is different from other two types that is, discourse analysis and conversation analysis (Truex, 1996, online). Krippendorff (1980 as cited by Truex, 1996) when discussing the recording unit in content analysis states that recording unit is the specific segment of content that is characterized by placing it in given category. It is also stated that content analysis is a structural tool that can search for patterns at word or phrase level. According to Neuman (2008:322-323) "Content analysis is a technique for gathering and analyzing the content of text. Content refers to words, meanings, pictures, symbols, ideas, themes, or any message that can be communicated. The text is anything written, visual, or spoken that serves as a medium for communication."

RESULTS AND DISCUSSION

The Devil Wears Prada has an astonishing array of characters, with different language backgrounds: English and France. It comes as no surprise, then, that the novel makes use of all these languages and varieties, both in the narrative and certainly in dialogues.

Code-mixing and code switching items/loans are sometimes translated or paraphrased, sometime the context makes their meaning clear.

Code Mixing Analysis

Code Mixing that occurs in the novel is classified into two types, that is, inner code mixing and outer code mixing. Based on data analysis, identification and classification, these are the following data or example given in both code mixing in *The Devil Wears Prada* novel.

Datum 1

"Tidak, aku hanya punya *email-nya*. Tapi biar ku *forward* pesannya padamu supaya kau bisa bicara langsung padanya. (P.53)

Datum 2

"Dan aku melempar gagang telepon pada Emily tanpa sempat berpikir memencet tombol *hold*."(P.71)

Datum 3

"Apa?Dia membicarakan *game* Nintendo favoritnya?"(P.109)

Datum 4

Departemen Artistik akan menciptakan *lay out* baru dan memasukkan foto-foto yang baru.(P.173)

Datum 1, 2, 3, and 4 are categorized as outer code mixing because its inserts an English word

Like: email forward, hold, game, and lay out between his Indonesian utterance. The factor that influences the Code Mixing is personality that he/she wants to show that he/she has an English competence by mixing English word in his/her Indonesian utterances.

Datum 5 are categorized as inner code mixing. He/she mixes the code with the words *guyonan* which mean

becandaan.

Datum 5

Apa yang harus kulakukan?
Menganggapnya sebagai *guyonan*?
(P.292)

Datum 6

Tapi aku bebas memilih apapun, dari menulis ulasan buku di Departemen Feature sampai bertindak sebagai *liaison* antara Hollywood dan Runway.(P.117)

Datum 7

Aku membayangkan Jerry Lewis memimpin telethon rok bawahan dengan papan besar yang memperlihatkan perolehannya, dan *voila!* Gucci dan tepuk tangan membahana. (P.73)

Datum 8

“*Merci*, oh ya, terima kasih, maksudku, *merci*,” berkali-kali. (332)

Datum 9

Monsieur Renaud, gembira sekali akhirnya kita berjumpa. (P.466)

Datum 10

Tentu Saja, *Mademoiselle*. (P.467)

Datum 6, 7, 8, 9, and 10 are categorized as outer code mixing between French and Indonesian. The code is mixed that showing he/she as the foreigner for them, because most people are Francophone who use French as their daily language, so he/she is also able to use French and to make the message clear.

Code Switching Analysis

The code-switchings in the data set were divided into three categories or types, defined by Poplack (1978/1981): tag-switches, inter-sentential switches, and intra-sentential switches.

Intra-sentential switching involves

a shift in language in the middle of a sentence, usually performed without pause, interruption or hesitation. This type of code switching requires the most fluent of all types of code switching because it requires speakers to switch to the rules of syntax of the other language mid-thought or sentence, and consequently may be avoided by all but the most fluent of bilingual speakers (Lipski, 1985). This type of switching is the most interesting one, since its occurrence “may be avoided by all but the most fluent bilinguals” (Romaine, 1985:113) for its higher probability of violating syntactic rules. On the data set collected, however, this was the most frequent one. These are three of data which show the occurrence of intra-sentential switching, inter-sentential switching, and tag-switching:

Datum 1

Satu panggilan telepon ke *dealer* Porsche di Eleventh Avenue menegaskan bahwa ya, mereka baru saja menyelesaikan pengecatan ulang dan memasang CD *charger* baru di Carrera 4 Cabriolet milik Ms. Miranda Priestly, *Jackpot!* (P.14)

Datum 2

Reuni mengharukan dimana Miuccia, Giorgio, atau Donatella dapat mengagumi tumit *stiletto* musim panas 2002 atau tas *teardrop* musim semi karya mereka yang sedang dikenakan orang. (P.21)

Datum 3

Bar penuh asap di suatu tempat di East Village. Sesuatu disebut musim *jazz fusion*. (P.24)

Datum 1, 2 and 3 are categorized as intra-sentential switching because the switch occurs in the form of phrase or word. A switch from Indonesian to English is more common in teen

magazines. An interesting aspect is that there is no main text that is entirely in English. Nevertheless, Indonesian is still the most common language used in general in the articles in the teen magazines.

In inter-sentential switching a speaker switches from one language to another between different sentences. This implies that when the speech of an individual is divided into sentences, one sentence will be in one language while the other sentence will be in a totally different language. Datum 4, 5 and 6 are categorized as inter-sentential switching because the switch occurs in the form of phrase or word.

Datum 4

“Kemarin dia memilih lagu *I’m Too Sexy*. Sementara dia bernyanyi *I’m too sexy for Milan, too sexy for Milan, New York and Japan*” (P.161)

Datum 5

“Lebih baik sekalian saja membuat orang lain senang. *Running just as fast as we can.*” (P.241)

Datum 6

“*The one and only*. Kenapa? Kau pernah dengar namanya?” (P.370)

The first sentence in utterance 4, 5 and 6 are in Bahasa Indonesia while the second sentence is in English. As there is a switch comes up at sentence boundary, the code switching is classified into inter-sentential switching.

Tag-switching is simply the insertion of a tag in one language in an utterance which is entirely in the other language, e.g. you know, I mean, right? Due to the syntactic nature of tags, they can be inserted in many different places in an utterance without disturbing the syntactic order. Datum 7, 8 and 9 illustrate this.

Datum 7

Yeah, aku sudah siap pergi Shanti dan Kendra memang baik-baik saja, tapi aku sudah bosan hidup dengan orang asing begini. (P.230)

Datum 8

“*Hai*, Andy, ini aku.” Alex. “Dimana kau? Tidak Biasanya kau tidak menjawab telepon.” (P.105)

Datum 9

“Aku tahu pekerjaan ini, *‘cool’*, tapi aku tak henti-hentinya bertanya dalam hati bagaimana semua ini akan mempersiapkan diriku untuk bekerja di *The New Yorker*. (P.121)

Tag-switching (Poplack, 1980) involves inserting a ‘tag’ in one language into a phrase that is entirely in another language. Gumperz (1982: 77) refers to these as ‘sentence fillers’. Tags or sentence fillers are words or phrases that are bound by minimal syntactic constraints and therefore can usually be inserted with ease at a number of possible points in a sentence.

CONCLUSION

Code mixing and switching are sociolinguistic phenomenon in which two or more language varieties are used in a speech community. Code mixing and switching occur between speakers’ turns or within a single speaker’s turn in a conversation. It can happen not only from individual choice but also from a group of speakers who must deal with more than one language in their common knowledge. From 2 types of code mixing found in the novel, such as inner and outer mixing becomes the most common code mixing types appear in the novel. Meanwhile, from three types of code switching occurs in the novel, which are Tag-switches, inter-sentential switches, and intra-sentential switches

emphasis types tend to be the most frequent code switching used in the novel.

Code-mixing and switching are two of the popular research topics in linguistics because it is a very common phenomenon in most of the bilingual societies. By using the types of Code mixing and switching, Indonesian speakers suggested to use code mixing and switching in their daily life, for instance, in business conversation, in casual conversation even in written discourse such as the code mixing and switching used by the writers not only novels but also certain texts, short stories, newspapers and magazines. It is suggested, therefore, that another research be carried out to investigate the types of code mixing and switching by a longer explanation with a larger source of data. The findings of such research will be beneficial for any teaching practitioners in Linguistics and decision makers of the related field.

REFERENCES

- Bokamba, E. (1988). Code mixing, language variation and linguistic theory: evidence from Bantu languages. *Lingua*, 76, 21-62.
- Fuadi, A. (2015). *Code Mixing and Code Switching Analysis in Ranah 3 Warna Novel Study program of English*, University of Diponegoro.
- Grosjean, F. (1982). *Life with Two Languages, an Introduction to Bilingualism*, London: Harvard University Press.
- Hoffman, A. (1995). *Practical Magic*. Newyork: Routledge.
- Hudson, R.A. (1980). *Language in Sociolinguistics*. Cambridge: Cambridge University Press.
- Husna, I. (2010). *Code Mixing and Code switching in Ketika Cinta Bertasbih I Novel*. Study Program of English, University of Brawijaya.
- Jendra, M. I. I. (2001). *Sociolinguistics*. Yogyakarta: Graha Ilmu.
- Mazumdar, T. (2015). Code-mixing & code-switching in the postmodern novel *the glass palace* by Amitav Ghosh: a sociolinguistic study, *International Journal of Multifaceted and Multilingual Studies*, I(XII).
- Muysken, P. (2000). *A typology of codemixing*. Cambridge: Cambridge University Press.
- Neuman, W. L. (2008). *Social Research Methods*. India: Dorling Kindersley (India) Pvt.Ltd
- Poplack, S. (1978/1981). Syntactic Structure and Social Function of Code- Switching. In R.P Duran. (Ed.). *Latino Discourse and Communicative Behavior*. New Jersey: Ablex Publishing Corporation.
- _____ (2000). Sometimes I'll start a sentence in Spanish y termino en Espanol: toward a typology of code-switching. *The Bilingualism Reader*. UK: Routledge.
- Romaine, S. (1989). *Bilingualism*. Oxford: Bassil Blackwell.
- Spolsky, B. (1998). *Sociolinguistic*. New York: Oxford University Press.
- Suwito. (1985). *Sosiolinguistik: Pengantar Awal*. Surakarta: Henary Offset.
- Trudgill, P. (1974). *Sociolinguistics: An Introduction*. London: Oxford University Press.
- Wardagh, R. (1986). *An Introduction to Sociolinguistics*. Oxford: Oxford University Press.