NEGOTIATING IDENTITY: THE AUTHOR'S USE OF CODE-SWITCHING IN THE NOVEL "THE SHELTER"

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ABSTRACT

The existence of different languages in a multicultural society is one of the triggering factors for the occurrence of code-switching in both real life and literary works including novels. The objective of this study were to: 1) describe the forms and types of code-switching in Aydan Ahn's novel "The Shelter", and 2) describe the author's intention to negotiate identity through code-switching. The research's data consisted of a variety of utterances produced by characters that switch between Indonesian and Korean language. The analysis findings revealed that 23 occurrences of code-switching were found in conversations between characters in the novel. Twelve of them were inter-sentential switching, nine were of tag switching, and two were of intra-sentential switching. Speakers aim to accentuate the message the want to convey to their interlocutor, which is why code-switching occurs in the utterances produced by the characters. In addition, speakers also perform code-switching to complete the sentences or clauses they say. Meanwhile, from the writer's point of view, it can be concluded that the author tries to make the story written to be more alive. The code-switching was intended to negotiate the author's identity through the expressions that expose the author's cultural background knowledge.

Keywords: *Code-switching; Identity; Language, Novel*

ABSTRAK

Adanya ragam bahasa dalam masyarakat multikultural menjadi salah satu faktor pemicu terjadinya alih kode yang juga terjadi pada karya sastra termasuk novel. Penelitian ini bertujuan untuk memaparkan dua hal: 1) bentuk dan jenis alih kode dalam novel karya Aydan Ahn yang berjudul "The Shelter", dan 2) tujuan pengarang untuk menegosiasikan identitas melalui alih kode. Data penelitian ini adalah ragam tuturan oleh tokoh-tokoh dalam cerita yang mengandung alih kode pada bahasa Indonesia-Korea dalam novel "The Shelter." Hasil analisis menunjukkan bahwa terdapat 23 alih kode dalam percakapan antar tokoh dalam novel. Terdapat dua alih kode intra kalimat (*intra-sentential*), sembilan alih kode tag (*tag switching*), dan 12 alih kode antar kalimat (*inter-sentential*). Terjadinya alih kode dalam tuturan yang diucapkan oleh tokoh-tokoh dalam novel tersebut disebabkan oleh usaha penutur menekankan pesan yang ingin disampaikan kepada lawan bicaranya. Selain itu, penutur juga melakukan alih kode untuk melengkapi kalimat atau klausa yang diucapkannya. Sedangkan dari sudut pandang pengarang, dapat disimpulkan bahwa dia berusaha membuat cerita yang ditulis menjadi lebih hidup. Alih kode dimaksudkan untuk menegosiasikan identitas pengarang melalui ungkapan-ungkapan yang memamerkan latar belakang budaya yang dimiliki oleh pengarang novel.

Kata Kunci: *Alih Kode; Bahasa; Identitas, Novel*

INTRODUCTION

Code-switching events are undoubtedly familiar in bilingual and multilingual societies (Park, 2013; Harya, 2018; Kamariah & Ambalegin, 2019; and Ersani, Anggarini, & Widarini, 2020). The switch from one language to another (Wardhaugh & Fuller, 2015) or from one dialect to a more formal language is what linguists mean by code-switching. Code-switching repeatedly occurs due to several factors or reasons. For instance, the speaker may face difficulty to find the equivalent of a word in language-A, hence, the speaker finally decides to use a word in language-B. Code-switching as defined by Meyerhoff (2018), in its most precise definition, is the alteration between codes, or varieties, across clause or sentence boundaries. Speakers choose different codes depending on where they are, whom they are talking to, and what kind of impression they want to show to their interlocutors. In other words, code-switching refers to the usage of two or more distinct linguistic varieties, in the form of words, phrases, or even sentences, during a conversation for a particular purpose. Another explanation for the occurrence of code-switching is that the speaker most likely intended to show the identity as part of a group or society since language has been perceived as a part of identity markers (Wong, Lee, Lee, & Yacoob, 2012; Brahmi, Rachid, & Bachir, 2019; Padilla-Iglesias, Foley, & Shneidman, 2020; and Parajuli, 2021). The use of code(s), according to Hall & Nilep (2015), is described as a linguistic correlate of identity relations, which is related to the home (solidarity and intimacy) and the status positions (authority, formality, and hierarchy across relations of social gap).

Code-switching is not only a common occurrence in real life when speakers interact in a speech event but code-switching also occurs in text production (written form) where the author intentionally designed how each character to speak. Code-switching is frequently found in various forms of literary works, code-switching and multilingualism in literature, in general, have been discussed by Gardner-Chloros and Weston, 2015, such as children's storybooks (Read, Contreras, Rodriguez, & Jara, 2021; Choudhari & Torres, 2022) and novels (Su, 2018) where the storyline commonly happened to be a real-life representation. In writing their works, the authors frequently incorporate certain elements of a language or dialect into the story to fill what is perceived by the linguists as the lexical gap in the text (Müller, 2015; Kuzyk, Friend, Severdija, Zesiger, & Poulin-Dubois, 2020; Tulloch & Hoff, 2022; and Alasmari, 2022). Weston and Gardner-Chloros (2015) explains that in Eva Hoffman's autobiography novel, even though the rest of the text is in English, Polish honorifics are frequently maintained. Since honorifics are a type of *mot juste* (the exactly right word or phrasing) with cultural connotations that are challenging to decode, it is also a typical occurrence in conversation.

Aydan Ahn's novel entitled "The Shelter" (2017) is an Indonesian language novel that tells a story about the life of a female singer who is a member of a vocal group. With the country of South Korea as the setting, this novel becomes an interesting object to explore. The Indonesian author of the novel, Aydan Ahn, has introduced several expressions in Korean, either as words, phrases, or clauses, in conversations between characters that takes place in various contexts throughout the story. The inset of various Korean expressions made the researcher consider

that this novel will be appropriate material for the study of code-switching and its relation to identity.

Studies related to code-switching in the novel and language as an identity have been conducted by several researchers. Chan (2019) has studied a new code-switching form called trilingual code-switching in Hong Kong. Meanwhile, Yim and Clément (2019) examined the effects of code-switching on the attitudes and identities of bilinguals in Toronto. On the other hand, researchers' interest in the studies examining the types of code-switching in literature is high (Anggraeni, 2021; Adi, 2018; Octavita, 2016). The studies also examined the most dominant type that occurred in the novel (Anggraeni, 2021) and the factors in the novel that led to the use of code-switching (Adi, 2018). Besides, Ali (2018) and Ahmad (2019) both conducted a study on code-switching that is closely related to code-mixing. Commonly, language as an identity marker was identified in formal speeches (Merrita, 2021; Luthfiyati & Hamidah, 2022). Nevertheless, the objectives of Ali's (2018) research were to understand the function of code-switching and code-mixing in the novel, how they are employed as identity markers in post-colonial literature, and how they oppose the dominance of the center. In addition, Ahmad (2019) sought to explore the linguistic hybridity and cultural syncretism of Arundhati Roy's "The Ministry of Utmost Happiness" code-switching and code-mixing strategies which were employed to challenge and mediate the presumed universality, purity, and representation of western discourses and its discursive norms. Even though studies on the novel's use of code-switching have been thoroughly investigated by prior scholars, studies on code-switching as a tactic for negotiating identity have not been discussed in detail yet.

On account of those reasons, thus, the writer is interested in conducting this research. The objectives of this study were to discuss 1) the forms and types of code-switching used by characters in Aydan Ahn's novel "The Shelter"; 2) the author's code-switching in "The Shelter" novel as an identity. Therefore, the following was used to develop the research question for this study: 1) What kinds of code-switching are used in the conversations in the novel "The Shelter"? and 2) How does the author's identity relate to the novel's use of code-switching? Theoretically, the result of this study should advance sociolinguistic studies, particularly in the area of code-switching. On the other hand, practically speaking, this study is expected to add insight to the public and help understand the code-switching in the novel.

METHOD

A novel entitled "The Shelter" by Aydan Ahn served as the main source of data in this study. The novel was written dominantly in the Indonesian language. However, the novel was chosen as a data source based on the consideration that the utterances in it comprised code-switching. Besides, the information regarding the forms and types of code-switching that occurred in the conversations between characters in the novel and the information on how the author's negotiation of identity through the code-switching in the novel served as the study's primary data.

In collecting the data, the steps taken by the author were 1) reading "The Shelter" novel, 2) noting the code-switching occurred in utterances in conversation, 3) sorting out code-switching data by the categorization of forms and types, 4)

analyzing utterances that have special meanings, and 5) drawing a conclusion in light of the data analysis.

FINDINGS
Forms and Types of Code-switching in the Novel "The Shelter"
　　　The findings of this study show that words, phrases, and sentences may switch between different codes. The code-switching that takes place during the exchanges between the characters in the "The Shelter" novel is mostly expressed through words, in terms of quantity. The prevalence of interrogative sentences and exclamations has influenced the frequency of code-switching in the form of words. According to the study's findings, there are two code-switching in declarative sentences, seven code-switching at the end of exclamatory sentences, and seven code-switching at the end of interrogative sentences. The code-switching observed in this study in the form of words is as follows. Words containing code-switching are in bold.

1) *Kenapa tidak bilang "Yeoboseyo"?*
(Why didn't you say "Hello"?)
(TS/B4/78-YT)

2) *Jinjja? Ini bagus sekali, Sajang-nim!*
(Really? This is great, Director (-given honorific)!)
(TS/B4/73-CY)

3) *Ya! Ya! Nanti kuenya jatuh!*
(Hey! Hey! The cake will fall!)
(TS/B16/189-YT)

　　　Besides, only 2 sentences that switch codes in the form of phrases were found. Both switching in the form of phrases found are phrases used by the characters in the novel when asking their interlocutors to wait a moment. Here is the passage that contained the code-switching in the form of a phrase.

4) *Ba-baik, Oppa, jamsiman gidariseyo.*
(W-well, Big Brother, please wait a moment.)
(TS/B4/61b-YJ)

5) *Yeobo, pergilah makan, aku akan ambilkan untuk Yeon Jang, jamsiman gidariseyo.*
(Husband, go eat, I'll get it for Yeon Jang, please wait a moment.)
(TS/B18/206-Eom)

　　　Code-switching in the form of sentences is the final variation. This form of switching, which frequently found in inter-sentential, will be covered in more detail later. The code-switching in the form of sentences that was discovered in this investigation is as follows.

6) *Oh, jinjja?! Kalau begitu tolong jaga aku baik-baik selama acara ini, Eonni.*
(Oh really?! Then please take good care of me during this event, Sis.)
(TS/B4/63-YJ)

7) *Eoseo osipsio. Ah, Yeon Jang, kau datang?*
(Welcome. Oh, Yeon Jang, are you coming?)

(TS/B6/95-AR)

8) ***Saengil chukka hamnida! Ini adalah fake camera!***
(Happy birthday! This is a fake camera!)

(TS/B13/166-YJ)

Declarative sentence "*Eoseo osipsio*" which is equivalent to the expression of greeting "welcome", is an example of code-switching by way of sentence. It is equivalent to the expression of greeting "welcome" which is then emphasized by the speaker's next sentence "*Ah, Yeon Jang, kau datang?*" that means "Oh, Yeon Jang, you are coming?" While the utterance *"Oh, jinjja?!"* is categorized as a sentence because there are two words that form an interrogative sentence to confirm something which when put together becomes equivalent to "Oh, really?!". While on another occasion, the utterance *"Saengil chukka hamnida!"* occurred in a context where one of the characters is having a monologue within herself and thinking that he is being given a surprise and birthday wishes.

In this study, code-switching is categorized based on its type according to the theory that has been proposed by Shana Poplack (1980, in Kasim, Yusuf & Ningsih, 2019). Tag-switching, intra-sentential switching, and inter-sentential switching are Poplack's (1980, in Kasim, et al., 2019) three categories for code-switching. The results of the study show that "The Shelter" novel contains 23 utterances that switch between Indonesian and Korean. More than half of all code-switching is tag-switching. Inter-sentential code-switching occupies the second most code-switching position, while intra-sentential code-switching only occurs two times.

Table 1. The Types and the Numbers of Code-switching

No	Type of Code-switching	Frequency	Percentage
1	Inter-sentential Switching	12	52.17%
2	Tag-switching	9	39.13%
3	Intra-sentential Switching	2	8.69%

The most dominant type of code-switching is inter-sentential switching. Typically, this code-switching occurs at the sentence or clause level. For example, if one sentence or clause is spoken in language-A, then another is spoken in language-B. The study's findings regarding inter-sentential switching are as follows.

9) ***Jeoyo? Aku seperti apa?***
(Me? What am I like?)

(TS/B4/61a-YJ)

10) ***Ba-baik, Oppa, jamsiman gidariseyo.***
(W-well, Big Brother, please wait a moment.)

(TS/B4/61b-YJ)

11) ***Eoseo osipsio. Ah, Yeon Jang, kau datang?***
(Welcome. Ah, Yeon Jang, are you coming?)

(TS/B6/95-AR)

12) ***Saengil chukka hamnida! Ini adalah fake camera!***
(Happy birthday! This is a fake camera!)

(TS/B13/166-YJ)

13) ***Mwo? Kau mau apa kesana?***
(What? What are you doing there?)

(TS/B15/184a-YT)

From the sample of inter-sentential switching data, code-switching between sentences and clauses is evidently a common occurrence. Data (9) *"Jeoyo*? What am I like?"* indicates that the word "*jeoyo*," which signifies "I," is repeated by the speaker. The speech situation that occurs is when the interlocutor asks the question *"Neo wae ireokhae?"* which means "why are you being like this?" The speaker then responds with a code-switching form *"Jeoyo*? What am I like?" for emphasis. This also applies to data (11) and (13) where speakers repeat utterances or expressions that have almost the same meaning and intent in two different languages.

In data (11) the speaker says *"Eoseo osipsio"* which means "welcome". Then in the next sentence, the speaker asks a question in Indonesian, which indicates that someone or his interlocutor has come to the place where the speech took place. In data (13) the speaker also utters two expressions in both languages which are intended to emphasize the utterances of one language with another. Data (10) and (12) show a different code-switching function from other data. In both data, code-switching serves to complete the speech. In data (10) the speaker says *"jamsiman gidariseyo"* which means "please wait a moment" after saying the word "good".

The second most common category of code-switching, after inter-sentential switching, is tag-switching. The number of tag-switching found is 9 switching. The following are utterances that have been identified as tag-switching.

14) ***Oh, jinjja?! Kalau begitu tolong jaga aku baik-baik selama acara ini, Eonni.***
(Oh really?! Then please take good care of me during this event, Sis.)

(TS/B4/63-YJ)

15) ***Jinjja? Ini bagus sekali, Sajang-nim!***
(Really? This is great, Director!)

(TS/B4/73-CY)

16) ***Ya! Kenapa kau menyebalkan begini!***
(Hey! Why are you being this annoying!)

(TS/B8/125-YJ)

17) ***Ya! Ya! Nanti kuenya jatuh!***
(Hey! Hey! The cake will fall!)

(TS/B16/189-YT)

18) ***Yutaki memanggilku, kedai sedang ramai*. *Aku hubungi lagi nanti, arrachi?***
(Yutaki is calling me, the shop is busy. I'll call you later, do you get that?)

(TS/Bep/239a-YJ)

The insertion of "tag" words is clearly illustrated in the utterances data with the type of tag-switching. In data (14) and (15) there is the same affirmative insertion, namely *"Jinjja"* at the beginning of the speech, where the affirmative word means "really" and is usually used to confirm something in the form of a question. Then in data (16) and (17) the data found show the use of the same affirmation, namely *"Ya!"* which if translated will be equivalent to "Hey!" which is usually used as an expression of exclamation to the speech partner. While in data (18), the affirmative transfer is found at the end of the sentence, namely *"arrachi"* which is

equivalent to "do you understand?". The *"arrachi"* expression spoken by the speaker in this data has a function to ensure that the interlocutor understands what the speaker meant in the previous clause.

Intra-sentential switching, where the code-switching takes place within a sentence or a clause, is the sort of code-switching that occurs the least frequently. Speakers who perform intra-sentential switching must be speakers who know the grammar and even the word class of the phrases or words spoken in this type of code-switching. The following are forms of intra-sentential diversion found in this study.

19) **Kenapa tidak bilang "Yeoboseyo"?**
(Why didn't you say "Hello"?)

(TS/B4/78-YT)

20) **Yeobo, pergilah makan, aku akan ambilkan untuk Yeon Jang, jamsiman gidariseyo.**
(Husband, go eat, I'll get it for Yeon Jang, please wait a moment.)

(TS/B18/206-Eom)

In data (19) "Why didn"t you say '*Yeoboseyo*'?" has a speech situation where the speaker is making a phone call to his interlocutor. The phrase "*yeoboseyo*" itself has the equivalent of the word "hello" in Indonesian. Speech that contains intra-sentential code-switching occurs when the interlocutor answers the phone without saying the word "hello" and immediately asks why the speaker is calling. Meanwhile, in the data (20) of intra-sentential code-switching, there is the word *"yeobo"* which is usually used by Koreans to call their husband or wife, and the expression *"jamsiman gidariseyo"* which means "please wait a moment". This story has a speech situation where one of the characters in the narrative asks her husband to go eat first and asks her sick daughter to wait for her to get food.

Code-switching as Identity Negotiation

The study findings revealed that the code-switching in the conversations between characters is based on what Grosjean means by the characters' intention to emphasize the "message" contained in their speech (Grosjean 1982, in Junaidi 2019). The representation of this motivation is in the inter-sentential code-switching with two clauses or sentences that are spoken in both languages but have the same meaning or intention. Then in tag-switching, the insertion of tags is also intended by the character to emphasize something. Tag-switching could also be caused by the speaker's intention to focus his interlocutor to listen to what she/he will say. Another reason that triggers code-switching is also the speaker's intention to complete a sentence or clause in one language with words or clauses from another language. This is evident in every code-switching identified in the study.

Some studies related to code-switching as an identity marker commonly aligned with the discussion of how people were resistant against the language of empire or the impact of colonialism as in Ali (2018) and Ahmad (2019). The authors of post-colonial writing tend to switch between codes; to insert their vernaculars as a token of identity. However, the author of the novel "The Shelter" who switches codes between Indonesian and Korean is one of a kind. This novel is written by an

Indonesian author. Yet, even though the language of the text is in Indonesian language, Korea is not a country that was colonialized by Indonesia. Therefore, code-switching as an identity marker, in this case, is kindly different from the mentioned studies.

If we look at the point of view of the author, who made the whole storyline to the utterances spoken by the characters in this novel, the code-switching found in conversations in various situations shows that the author wants to show and emphasize his/her identity (Hall and Nilep, 2015; Grosjean 1982 in Junaidi, 2019); both the identity of the author and the identity of the characters shown in the story he makes. The author tries to emphasize that the story is set in Korea, and he also wants to show that there are supporting elements that support the setting so that the story that is written becomes more alive. The author also has the potential to have the intention to show solidarity with his readers who are most likely to have an interest in South Korea, be it in the fields of language, culture, and others.

DISCUSSION

Based on the findings, it was proven that all the types of code-switching proposed by Poplack occurred in the utterances produced by characters in "The Shelter" novel. It means that the characters in the examined novel is designated by the author to tend to alternate between languages. In this novel, the characters switch their codes in utterances between the Indonesian and Korean languages, where sometimes the first clause or sentence in the utterance was in Korean, followed by a clause or sentence uttered in Indonesian thereafter. Fascinatingly, the result of this study has pros and cons to the discussion of previous studies related to code-switching, code-switching in novels, and code-switching as a marker of identity.

The study of how different speech communities switch codes has been done by numerous researchers, among recent ones are Chan (2019) and Yim and Clément (2019). Chan (2019) has explored a new form of code-switching that occurred in Hong Kong, which, therefore, is called trilingual code-switching. The existence of this form of code-switching is somehow opposed by the community, as based on Chan's study it has low acceptance in the society of Hong Kong. The impact of Cantonese-English code-switching on the attitudes and identities of bilinguals is explored in Yim and Clement's (2019) study. The study mentioned that the code-switching occurrence created mixed feelings because it was both a source of pride for Cantonese residents of Toronto and a reminder of their language skills being weak due to criticism and metalinguistic remarks from others. On the contrary, the results of this study indicated that the author of "The Shelter" novel is a proponent of code-switching. This was proven the characters that switch codes in some of the conversations in the novel.

Studies on code-switching have the potential to produce different outcomes depending on the methods and data sources explored by the researchers. Researchers which include Anggraeni (2021), Adi (2018), and Octavita (2016) have looked at the different sorts of code-switching that took place in the novel. Their research used a variety of data sources: Anggraeni (2021) examined the categories

of code-switching in "The Naked Traveller" novel, Adi (2018) explored the categories of code-switching in "Critical Eleven" novel, and Octavita (2016) studied the categories of code-switching, apparently, together with code-mixing, occurred in the novel "The devil Wears Prada". Both studies by Anggraeni (2021) and Adi (2018) discussed the most prevalent category of code-switching that took place, yet Octavita only revealed that all categories of switching proposed by Poplack (1980) were present in the data. Contrary to the findings of the study by Adi (2018), which showed that inter-sentential switching was the code-switching that predominated in the studied data, the study by Anggraeni (2021) suggested that intra-sentential switching was the most prevalent category of code-switching identified.

The finding of this study has similarities to the study of Adi (2018). All Poplack's categories were present in the data that was analyzed, and inter-sentential switching was the most common category of code-switching that took place in the conversations between the characters in the book "The Shelter." This category of code-switching involves the speakers alternating the codes at a clause or sentence level, where a clause or sentence is in one language, and the next clause or sentence in another language. Thus, this study was contrary to Anggraeni (2021) where the most common category of code-switching identified in the narrative was intra-sentential switching.

On the other hand, Aydan Ahn as an author clearly intends to show identity through the way characters in "The Shelter" novel switch codes. The code-switching found in this novel contains some specific expressions like honorifics and greetings. Instead of facing difficulty to translate the forms with cultural connotations, the authors attached the honorifics and greetings in the Korean language to convince the readers that the language other than that in the text is being uttered in the conversations (Weston and Gardner-Chloros, 2015); that is not of Indonesian. While the findings of this study suggest that the author switches codes to negotiate identity, the study by Ali (2018) demonstrates that code-switching was one of the methods utilized by the author of "Agency Rules - Never an Easy Day at the Office" to enhance language of the text. Ali also stated that code-switching was used as a token of resistance and a sign of identity, especially since that time the novel was written in the post-colonial era. In addition, the study by Ahmad (2019) concluded that the textual practice of code-switching (and code-mixing) is considered authentic and pragmatic. The study also highlights that, in the context of neo-colonialism and extreme globalization, the implementation of code-switching also reflects a different viewpoint to address the metonymy gaps in terms of identity, hybridity, difference, and representation of the marginalized and ex-colonialized nations.

CONCLUSION

The discussions of code-switching are mostly all over the bilingual and multilingual speech communities. They include the code-switching typology, reasons, functions, and its correlation to the speakers' attempt to construct their identity. One interesting fact is that, in a society created by a novel's author, code-switching also took place. This study aimed to describe the forms and categories of code-switching identified in Aydan Ahn's novel "The Shelter," as well as to elaborate

the identity of the author by exploring code-switching in "The Shelter" novel. According to research findings, 23 utterances of code-switching, including words, phrases, and sentences, were found. From the findings, it was found that all 3 categories of code-switching proposed by Poplack occurred in the novel. The most prevalent category of code-switching is inter-sentential switching with a total of 12 utterances. Code-switching occurred in this novel because the author was determined to bring a lively story and to negotiate the identity concerning language as one of the identity markers.

This study only focused on exploring the form and the type of code-switching in the mentioned novel and how the use of code-switching is interrelated to an attempt at identity negotiation. In the future, the researcher hopes that this study could give another insight to those who wish to explore code-switching in literature. More research and innovation are needed to enrich the dimension of sociolinguistics study, especially in the discussion of code-switching.

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