

## CHAPTER THREE

### ANALYSIS OF CODE SWITCHING IN JACOB VREDENBREGT'S AS THE DAY DRAWS TO AN END

In this chapter, I would like to analyze the use of code switching in the novel As the Day Draws to an End by Jacob Vredenburg. The discussion is to find out the use of the code switching and the functions of the code switching used in the novel through the characters and the narrator of this novel.

#### Untranslatability

1. *When we sat down again we were offered black coffee with immensely sweet cakes, made from flour, coconut and gula jawa.* (1990: 17)

When Jacob and Samsuddin are waiting for the performance, someone offers them coffee and sweet cakes that are made from flour, coconut and *gula jawa*. In Indonesia, there is a kind of sugar named *gula jawa*. *Gula jawa* means sugar which comes from Java. The phrase *gula jawa* cannot be translated into another language because it is the one that originally comes from Java and it is

different from palm sugar or another kind of sugar in terms of shape and ingredients. The shape of *gula jawa* is usually cylinder whereas palm sugar is powder. Palm sugar is made of Palmyra or sugar palm and *gula jawa* from coconut palm. So, the appropriate function is **untranslatability**.

2. *Mohammad brought coffee and **pisang salai**.* (1990: 48)

One day Mohammad comes to Jacob's house carrying coffee and *pisang salai*. In Indonesia there is a special kind of snack that is made from banana which is sliced and dried. The Indonesian people call it *pisang salai*. The function of code switching used is **untranslatability**, because these words cannot be translated into another language. The preserved banana is a traditional snack in Indonesia and it is unique in the way the local people preserve the banana. The way is, the banana is sliced and then dried in the sun.

3. *He hunted wild boar and made **dendeng** of the meat that he sold to the Chinese in town.* (1990: 13)

This utterance is spoken by Samsuddin. He has a conversation with Jacob and they talk about Holas, who is the hunter of wild boars. In Indonesia, there is a kind of food named *dendeng*. *Dendeng* is jerk meat, which is cut into slices and dried. It is usually dried with red peppers. In this case, the *dendeng* is made from wild boar. The use of the word *dendeng* has a special function namely **untranslatability**. It is because the word *dendeng* has no relevant translation. Moreover, he intends to highlight that the process of making *dendeng* is related to the Indonesian traditional process. It can make the readers know that there is a kind of food in Indonesia named *dendeng*.

4. *You could hear the **gamelan** already from far away. It was a big celebration, that was clear.* (1990: 16)

Jacob goes with Mohammad to Samsuddin's village (*kampong*). When he hears the instruments, he knows that the instruments are well-known in Java. It is called *gamelan*. The word *gamelan* comes from a Javanese word *gamel*, the meaning of which is *to strike*, and the Malay-Indonesian suffix *-an*. "Gamelan is a term for various types of orchestra played in Indonesia. It is the main element of the Indonesian traditional music ... The most popular gamelan can be found in Java, and Bali." <[http://www.seasite.niu.edu/indonesian/budaya\\_bangsa/Gamelan/Main\\_Page/main\\_page.htm](http://www.seasite.niu.edu/indonesian/budaya_bangsa/Gamelan/Main_Page/main_page.htm).> It is used so as to inform the readers that *gamelan* is typical Indonesian music instruments; accordingly, the author does not translate the word into English or another language. The use of the word *gamelan* has a special function namely **untranslatability**. *Gamelan* cannot be translated into English because it is rather difficult to find the equivalent word. That is why the author switches into Indonesian. The author uses to fill linguistic gap or else he cannot express it in one word so he switches into another language to convey it.

5. *He looked at the red scars on my neck.  
"kerok," he reacted with a laugh.* (1990: 93)

Blim looks at the red bruises on Jacob's neck and then Blim says to Jacob that the red bruises are the result of being rubbed by a coin. *Kerok* is to rub down (the body) or to scrape it to treat a cold. *Kerok* usually means using a coin and oil, and then rubbing the back down until it is red. Because Jacob is having a cold, he treats it with body scrapping (*kerok*). The suitable function is **untranslatability** because the word *kerok* is an Indonesian traditional treatment, and the author

wants to make the readers realize that *kerok* is usually practiced in Indonesia; therefore, the author does not change the word into another language. The author uses it to fill the conceptual gap or else he cannot express it in one word so he switches into another language to convey it.

6. *“She isn’t ill, she isn’t ill at all. She has just been fasting for two weeks to gain supernatural power. As long as the sun was visible she wouldn’t eat. She burned incense for an old, very powerful **keris**, that guards the house. All the rooms of the house are possessed by that keris. Anyone who enters her house will be struck by that **keris**...”* (1990: 157)

Mohammad talks with Jacob about a woman named Champhuys, who has a *keris*. The function of code switching in this utterance is **untranslatability**. *Keris* is a kind of wavy double-bladed dagger. It is usually used in a particular ritual especially in Java, Indonesia. In this utterance, we know that *keris* is a special kind of dagger. A dagger may have various shapes but *keris* is unique, because the design is wavy and *keris* is usually related to a traditional belief of the local people, in this case, of Indonesians; or else it is related to a certain concept that is typical of traditional belief of the Indonesian people. Actually, *keris* has special functions such as to protect a house in order to prevent people from entering the room and also to prevent black magic. The author uses the word *keris* to fill the conceptual gap or else he may not find a specific term or expression in the language he is using so he needs to switch to the other language to compensate.

7. *For Samsuddin and his ancestors these objections played absolutely no role. “So what,” he had shouted scornfully when the subject was broached one time, “all my ancestors were **haji**’s and they did it. It even made them famous. And more than once they built a **pesantren** after a big victory!”* (1990: 119)

Here, the author tells about Samsuddin and his ancestors. Samsuddin says that all his ancestors are *haji* and they build a *pesantren*. *Haji* is a designation for a person, specifically male, who has made a pilgrimage to Mecca. If it is a female, she will be called *Hajah*. The use of code switching shows that the author is familiar with the term of address to Moslem; since the word *haji* cannot be translated to another language, the function is **untranslatability**. The second code switching can be seen in the word *pesantren*. *Pesantren* is “an educational institute with a Moslem background where the students stay together in boarding houses” (Salim, 1997:907). The author uses the word *pesantren*, because this word has no exact equivalent which entails a concept of the particular boarding school for Moslem. The word *pesantren* has no relevant translation; accordingly the suitable function of code switching is **untranslatability**.

8. “...Nobody, no **dukun**, is able to put a spell on her house. As soon as something happens they retreat within their house. Then all **guna-guna** falls away, that’s why the Champhuys family is very strong.” (1990: 157)

In the sentence above, Jacob talks with Mohammad. They are talking about Amin, who can do black magic on someone. On the other hand, nobody can put a spell on Champhuys family. The first code switching is shown by the use of the word *dukun*. There are many kinds of *dukun*, for example, *dukun pelet*, *dukun santet*, and *dukun beranak*. The word *dukun* is specifically related to the traditional Indonesian culture and it has no exact equivalent word in Western or European languages. Therefore, the appropriate function is **untranslatability**. The author is using the word *dukun* so as to compensate the conceptual gap of *dukun*.

The second code switching in this utterance is the word *guna-guna* and the function is **untranslatability**. *Guna-guna* is a kind of black magic or magical formulas, which is practiced by the *dukun*.

9. “...*That’s why it hurts! We do it with oil and a kepeng.*” (1990: 92)

The speaker of the above utterance is Mohammad. He looks at red bruises on Jacob’s neck because he has been rubbed by a coin. The suitable function of code switching is **untranslatability**. The word *kepeng* cannot be translated into another language. *Kepeng* is a coin with square hole in the center. Formerly during the colonial era it is worth 1/8 of a cent and sometimes it is used to rub down the body for a cold treatment.

#### Reiteration

10. *He sang a love song in a high coloratura voice: **Cintaku hanya untuk seorang saja**, I understood -“my love will be for one only!”* (1990: 17)

In the sentence above, Jacob describes a big celebration and he hears Samsuddin sing a love song: *Cintaku hanya untuk seorang saja*. Code switching occurs in this utterance. By using the phrase *Cintaku hanya untuk seorang saja*, the speaker wants to show that he understands the lyrics that mean *my love will be for one only*. Jacob wants to repeat the same idea but in repeating the same idea he uses different language. Therefore, the appropriate function for this utterance is **reiteration** because Jacob repeats exactly what Samsuddin has said, but in another language. The use of code switching is because Jacob wants to show that he understands what is meant by *cintaku hanya untuk seorang saja* by repeating

the same idea using the first language *my love will be for one only*.

11. “***Minta kerja sama***,” *they said. “They want us to cooperate! Just like that, mind you.”* (1990: 74)

The speakers use the phrase *mintu kerja sama* and it is repeated in another language in the phrase *they want us to cooperate*. The function of code switching is **reiteration**. In this case, the use of code switching is to reemphasize Samsuddin’s message or to convince himself that Jacob and the readers understand his point.

12. *Everywhere I saw clusters of people, talking excitedly. “**Menang pasti menang**,” I heard someone shouting. They would win for certain!* (1990: 65)

Jacob looks at the crowds as they are talking with excitement. In their conversation, he hears someone shout and say “*Menang pasti menang*”. This utterance has a function of code switching. The function is **reiteration**. The narrator repeats *menang, pasti menang* in English as he writes *they would win for certain*. He uses different language in repeating the same idea because he wants to be sure that his point is made.

13. *That was the custom, that was the **adat** of the plantation.* (1990: 20)

The narrator tells about the custom when Flacon, a Dutch, is talking to the head *mandur*, an Indonesian, he will use the local dialect. The function of code switching is **reiteration**, because the narrator repeats the word custom into *adat*, which has the same meaning. The use of the code switching can help the readers to know that the word *custom* is the same as the word *adat*.

14. *And because I was new, a “**baru**”, I kept silent.* (1990: 19)

Here, Jacob talks with Samsuddin and Flacon. They talk about labors; however, Jacob realizes that he is a new comer and he does not know enough about the problem, so he just keeps silent. Code switching occurs when the word *baru* is used. By using the word *baru*, the speaker wants to be sure that his point *new* is made. The speaker repeats in another language exactly what he has said to reemphasize his point; besides, the speaker wants to be sure that his point is made, but instead of repeating the same idea using different words, he uses different language. Thus, its function is **Reiteration**.

15. *According to the tradition, or adat, this should be refused at first and only after lengthy deliberations the parties should come to an agreement about the opponents to be selected.* (1990: 126)

The narrator tells about a tradition in *aduan sapi* that exists in Madura, Indonesia. The code switching occurs in the word *adat*. The word *adat* is similar to the word *tradition*. The word *adat* is repeated after the word *tradition*; accordingly, the appropriate function is **Reiteration**. The narrator uses the type of reiteration because he wants to convince himself that his point is made.

#### Substitution (Appositive)

16. *“If there’s anything you need, please let me know!”*  
*“A tukang pijit, someone who can give me a good massage!”* (1990: 8)

Samsuddin tells Jacob that he can ask him whatever he wants. At that time Jacob is very tired so that he wants someone who can give him a massage. In Indonesia such a person is called *tukang pijit*. The function that occurs in this utterance is **substitution (appositives)**. Jacob offers an equivalent identification

for the subject *tukang pijit* with a definition *someone who can give me a good massage* or else to give information and to further identify the noun *tukang pijit*. The use of code switching can help the readers to know that someone who can give a good massage is usually called *tukang pijit*.

17. *In addition he was a famous **guru silat**, a teacher in the art of self-defense.* (1990: 73)

The narrator talks about a head guard of Kali Musang. The head guard is a *guru silat*. This narration has a special function namely **substitution (appositives)** because the speaker wants to offer an equivalent identification for a subject *guru silat* so that he adds more information and further identification about the subject namely *a teacher in the art of self-defense* which appears after the subject *guru silat*. The narrator uses code switching because he wants to show to the readers that in Indonesia, there is a teacher in the art of self-defense and he or she is called *guru silat*.

### Emphasis

18. *“Nothing is perpetual, mister Flacon. Everything changes. Yesterday Sujitno was healthy, to-day he suddenly fell ill. Formerly Indonesia was a colony, now it is **merdeka**. In the old days you did what you wanted on the plantation, now there are unions. Unions belong to a free Indonesia!”* (1990: 81)

Here the writer tells about the head of a district, *camat*. He talks to Flacon, who is a Dutchman. The head of the district talks about Indonesia, which has been colonized by the Dutch. In this utterance I notice the use of an Indonesian word *merdeka*. It does not mean that *merdeka* cannot be replaced by an English word

*independent*, but the use of the word *merdeka* has a special function, namely **emphasis**. The writer uses code switching because he wants to emphasize his point. He wants to get readers' attention. Besides, he wants to show the readers that Indonesia is now free and this word only refers to the Indonesian community. He intends to emphasize the fact that Indonesia has already got its independence so the Indonesian people have to be more aware of the current situation. Besides, the unions have changed and the unions now belong to free Indonesia.

19. “*Malang, malang betul,*” he muttered time and again to himself. (1990: 124)

The narrator tells about Syahrul who has a bull. One day, his bull is killed in a fight. He knows that his bull is dead, and then he suddenly says *malang, malang betul*, which shows that he is very unfortunate. In this case, the suitable function is **emphasis**. It is because the narrator wants to emphasize that Syahrul is very unlucky because his bull is dead.

#### Clarification

20. “*He’s ill because he’s old. Sakit tua!..*” (1990: 49)

The conversation happens between Samsuddin and Jacob but the speaker of this utterance is Samsuddin. They are talking about an administrator, who is ill. This utterance shows the use of code switching. It can be shown by the phrase *sakit tua* which occurs in an English conversation. Samsuddin clarifies the phrase *sakit tua* by saying the sentence *he’s ill because he’s old*. So the appropriate function for this utterance is **clarification**.

### Interjections and Emphasis

21. *Every time I passed a bend I had a view of a steep ravine and Mohammad would cry out, frightened: “Aduh, dalam sekali!”* (1990: 141)

In the sentence above, the narrator tells about his experience when he is climbing the mountain with Mohammad. Mohammad is afraid of the ravine, which is very steep and he says *aduh, dalam sekali!*. The word *aduh* has a special function, namely **interjection**. The function is interjection because it is spoken to express his emotion and he wants to get Jacob’s attention. This function can be recognized from the use of the exclamation *aduh*, and the function of the phrase *dalam sekali* is **emphasis**, because the narrator wants to emphasize that the ravine is very steep.

### Designation and Quotation

22. *“After Sophia I didn’t want to have another woman. People here are superstitious and maybe they’re right. I don’t know. They don’t say it aloud, it’s true, but I know what people here think of me. I am the so-called “bapak maut”. It’s a game! Whoever lives with such a person never lives a long life!...”* (1990: 196)

The speaker of this utterance is Van Wuftelen. He talks about his experience with Jacob. Here, the speaker is called *bapak maut*. He has had four wives, but all his wives are dead. The first has had tuberculosis, the second has got cancer, the third has had a heart-attack and the last one, Sofia, is found dead one morning in bed. So, everyone who lives with him never lives a long life; therefore, he has been called *bapak maut* since then. The suitable function for this utterance is **designation (name calling)**. The other function is **quotation**, because

the speaker quotes what people say when they address him.

### Substitution (Appositives) and Untranslatability

23. *His father, a reformed **guru agama**, was against **aduan sapi**, because of the fantastic betting and also because of the big fights that always broke out afterwards.* (1990: 119)

The narrator tells about Syahrul's father. His father is a religion teacher. The first function that occurs is **substitution (appositives)**, because the phrase *guru agama* occurs after another pronoun *his father*. There is another type of code switching in the phrase *aduan sapi*. In this case, the narrator wants to make the readers realize that *aduan sapi* or *karapan sapi* in Indonesia is a kind of race between cows or buffaloes, which is found in Madura (Salim, 1997:555). This sentence has a special function of code switching namely **untranslatability**. It is because the narrator cannot translate the phrase exactly as the concept is different from other animal races. The narrator wants to show to the readers that *aduan sapi* exists in Indonesia and that it is unique because it is typical of a local tradition in Madura, Indonesia.

### Reiteration and Designation

24. *In fact they waited every week - but I only heard that much later - for the repetition of event which was the cause of Flacon's nickname among the population: **bola madu** – honeyball.* (1990: 22)

This utterance refers to someone named Flacon. He is nicknamed *bola madu* by the neighbors. Code switching that occurs in this utterance is the phrase *bola madu*. There are two functions that are suitable for this phrase. The first

function occurs in the word *honeyball*, as the speaker wants to be sure that his point, *bola madu*, is made. The speaker wants to repeat the same idea by using different words and he switches to another language. So the function of this utterance is **reiteration** because the speaker repeats in another language exactly what he has said to reemphasize his point. And the second function is **designation (name calling)**. It is because the speaker wants to designate the way he is wearing short trousers with wide legs that attracts other people around him.

#### Quotation and Reiteration

25. *I returned to the house which was no longer mine. The walls of the planter's homes that I passed. The walls of the planter's homes that I passed were stained with slogans. "Belanda pulang" – Dutch go home – that was the main theme. (1990: 251)*

Here, the narrator says that he comes back to the house which no longer belongs to him. Then he looks at the walls that are stained with slogans, "*Belanda pulang*". It shows the function of **quotation**, because the speaker directly quotes another person's statement that is written on the wall. The quotation is shown by the use of the quotation marks. The other function that occurs is **reiteration**, because the speaker repeats his utterance in another language exactly as what he has mentioned as he says *Dutch go home*.

#### Untranslatability and Reiteration

26. *And then the **camat** all of a sudden said very gravely: "Just imagine "ayam bertelur di atas padi, mati kelaparan", the hens lay their eggs on the **padi**, but they die of hunger!" (1990: 65)*

Here, Samsuddin talks to Flacon. They are talking about a *camat* and what *camat* has said. Three codes occur in this utterance. The word *camat* has a special function namely **untranslatability**. *Camat* is head of a sub-district or an assistant district officer. The word *camat* is only used in Indonesia so the word *camat* cannot be translated into another language. The word *padi* has no relevant translation in another language; accordingly, the word *padi* also can be classified as **untranslatability**. *Padi* is a rice plant or unhusked rice. The second function is **reiteration**. It is because the *camat* repeats the exact sentence in another language. It can help the readers to understand what it means by *ayam bertelur di atas padi, mati kelaparan*.

#### Reiteration, Designation, and Quotation

27. *Shark, Blim's successor was soon nicknamed "toan Itil", alias "mister Clitoris", because of a small vermicular protuberance on his little finger, which strangely enough he liked to show off proudly. (1990: 130)*

In the sentence above, the narrator tells about Shark. He is nicknamed *toan Itil* because in his little finger, there is a small protuberance like a worm. In this sentence occur three functions of code switching. The first is **reiteration**, because the narrator repeats exactly what he is written (*toan Itil*) into English (*mister Clitoris*) in order to reemphasize his point. He repeats the same idea he uses different language so as to be sure that his point is made. The second function is **designation** (name calling), because Shark has a small vermicular protuberance on his little finger so people nicknamed him *toan Itil*. The third function is

**quotation**, because Shark is nicknamed by other people so the narrator quotes what people say about Shark. He also uses the quotation mark in order to indicate the nickname.

#### Reiteration, Designation, Substitution (Appositives), and Quotation

28. *Blim was often accompanied on his hunting explorations by a professional hunter from town. An Indo-European with a shrill voice, who often swore in the native language and then said “tahi ayam”. He was soon nicknamed **Toan Tahi Ayam**, which means as much as Mister Chickenpoop. (1990: 54)*

The author writes about Blim, who often swears in the native language and he often says *tahi ayam* so he soon gets a nickname *Toan Tahi Ayam*. In the second sentence, the code switching occurs in the phrase *tahi ayam* and the function is **quotation**. It is because the narrator quotes what Blim often says when he is hunting. The third sentence consists of three functions of code switching. The speaker repeats exactly what he has said (*Toan Tahi Ayam*) in another language (*Mister Chickenpoop*) to reemphasize his point. The speaker wants to be sure that his point is made, but instead of repeating the same idea using different words, he uses different language. It can be classified as **reiteration**. And another function is **designation** because the speaker designates someone based on the swear words that he always says. The function of Designate has a specific function and it is named **name calling**. **Appositive** is the function that also occurs in this utterance. This function is used because after the words *toan tahi ayam*, there is an explanation for those words and it usually occurs directly after another

noun and standing for the same thing.