ANALYZING CODE-SWITCHING USED BY AGNEZ MO

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Abstract: *Using language as a communication tool requires a relationship between people and society. This relationship is referred to as sociolinguistics. In Indonesia, many people speak more than one language. This phenomenon can be clearly observed in television talk shows, in which celebrities or public figures use code-switching. One celebrity who frequently switches from Bahasa Indonesia to English is Agnez Mo. This essay aims at investigating the identity Agnez Mo constructs using code-switching, and at examining the grammatical aspects in the production of code-switching. Regarding the data collection, as the study focuses on the analysis of the code-switching performed by Agnez Mo on the conversation with Deddy Corbursier (the host) on the Hitam Putih talk show on one of TV channels on YouTube was downloaded. The data collected were analyzed in five stages: listening to the recording, re-listening to the recording while transcribing the conversation, identifying the words that will be analyzed, analyzing the specific phenomenon, and checking the data. The data shows that she builds two different identities, one being multicultural identity and the other religiosity. Also, the data shows that Agnez Mo switches her language using the three types of code-switching: extrasentential, inter-sentential, and intra-sentential code-switching.*

Keywords: *Analyzing, Identity, Code Switching*

INTRODUCTION

Language is defined as "a system of arbitrary vocal symbols used for human communication" (Wardhaugh, 1978, p. 3). Certainly, using language as a communication tool requires a relationship between people and society. This relationship is referred to as sociolinguistics. According to Bright sociolinguistics is *"the systematic covariance of linguistic structure and social structure"* (As cited in Haugen, 1977, p. 115). In his article, Haugen (1977) states that there are many specific areas of interest within the field of sociolinguistics. Some of these are: language contact and bilingualism and their consequences, language planning and language policy, and ethnolinguistics. Within the area of language contact, the author has chosen to focus on language in daily life, and more specifically code-switching. This phenomenon is related to the language choices employed by bilingual speakers and it occurs within their conversations. In Indonesia, many people speak more than one language. In addition to local dialects, the official language Bahasa Indonesia and also English is spoken by a large part of the population. Therefore, Indonesians may switch between Bahasa Indonesia and English within a conversation. This phenomenon can be clearly observed in television talk shows, in which celebrities or public figures use code-switching. One celebrity who frequently switches from Bahasa Indonesia to English is Agnez Mo. She is an international Indonesian singer, songwriter, and

actress. It is very common to hear her use English words or expressions when engaged in a conversation with another Indonesian on a television talk show.

Code switching means "the selection by bilinguals or multilinguals of forms from an embedded language (or languages) in utterances of a matrix language during the same conversation" (Myers-Scotton, 1993, p. 4). The term matrix language used here refers to the dominant language used by the speaker, often the speakers mother tongue, whereas the embedded language is described as the language inserted into the matrix language. In this essay, the matrix language is Bahasa Indonesia, and the embedded language is English.

The notion of bilingualism in the definition above can also be considered. This notion, according to Haugen (1977), has a wide and a narrow definition. The wide definition refers to anyone who only has a superficial knowledge of a second language and it's results is less interesting. The narrow definition on the other hand is defined as a speaker's ability to utilize more than one language on mother tongue level.

The focus of this essay is on the narrow definition. According to Meisel (1994) this definition includes the speakers ability of both pragmatic and grammatical aspects. Meisel (1994) explains that these aspects involve: the ability to select the language according to the interlocutor, the situational context, the topic of conversation, and so forth, and to change languages within an interactional sequence in accordance with sociolinguistic rules

and without violating specific grammatical constraints. (Meisel, 1994, p. 415)

As mentioned, it can be expected that the phenomenon of code-switching exists in Indonesian because some Indonesians are able to speak more than one language fluently, for example Bahasa Indonesia and English. The extract below provides an example of code switching in a conversation in Bahasa Indonesia, which is influenced by English. It is taken from the transcription of a conversation in Setiawan's (2016) study. The parts highlighted in bold show the specific phenomenon of code switching.

Extract 1:

A: *Ada ada. Kalau yang direct itu ada test wawancara kemudian baik dengan pihak* **HR (Human Resource) recruiter***nya maupun* **user** *yang akan jadi atasannya dia.*

> *'Yes, there are. The direct one* there are some interview tests with Human Resource personnel and users who will become their superiors'

B: *Kalau yang* **direct** *enggak. Tapi yang* **indirect** *ada.*

> 'Not for the direct one. The direct one is available'

Thomas and Wareing (2000) state that "one of the most fundamental ways we have of establishing our identity, and of shaping other people's views of who we are, is through our use of language" (p.158). In addition, Swann notes that language can construct social meanings (as cited in Mesthrie et al., 2000 p. 155). Further, according to him, the speakers may be utilizing language to enact their own identity as well as build

relationships between themselves and others. Hence, in this essay the use of code-switching by the speaker can be seen as one of the ways to express his or her identity.

The meaning of identity here is adopted from the definition suggested by Leung (2010). In his view identity is an unsettled characteristic, meaning that identity is something that is constantly built and negotiated via the interaction with others.

A study looking at the relationship between code-switching and identity has been conducted by Blom and Gumperz (1972). They investigate language use in the village of Hemnesberget, Norway where two language varieties are used by the residents: Ramanal and Bokmal. The speakers use Ramanal to express their local cultural identity, which is associated with home, family, and friends, and more generally with locally based activities and relationships. Bokmal is used to indicate a high social status in society, and it is also used in formal education, official transactions, religion and the mass media. Therefore, with the above explanations at hand, it is possible to investigate a person's identity, by looking at his/her language use and in this case, the production of code-switching during his/her conversations.

One of the ways to analyze code-switching is by taking a grammatical perspective. Poplack (1980) suggests that there are three types of code-switching. These are: extrasentential, inter-sentential, and intra-sentential code-switching. Extrasentential code switching refers to the insertion of tags into the matrix language either in the beginning or in the end of the sentence. The tags can be interjections, fillers and idiomatic expressions. One example of this phenomenon can be found in the study carried out by Saraswati and Octavia (2016):

"Enggak hanya itu, hasil foto Ellar yang hobi fotografi pun ikutan dimasukkan dalam   film ini, cool!" (p. 6).

'Not only that, the photo who have taken by Ellar was included in this film, cool!".

Inter-sentential code-switching on the other hand is defined as the switching from one language to another on a clause level. This means that one clause is in the embedded language while the other one is in the matrix language. The example of this type of code-switching below is again taken from the study conducted by Saraswati and Octavia (2016).

"Aku enggak paham, gimana cowok bisa menghormati cewek kalau ceewk-cewek itu sendiri enggak saling menghormati. My biggest thing is really sisterhood more than feminism" (p.6).

'I don't understand how a man respects a woman, If the woman as such does not respect one another. My biggest thing is really sisterhood more than feminism'

And finally, regarding intra-sentential code-switching, it occurs within a single utterance as a blend of two languages on both word, phrase, and clause level. Again, an example for this type is taken from Saraswati and Ocatvia's (2016) study.

"Ajak ibu, adik atau kakak kita untuk tampil kompak memakai tropical print outfit   sesuai gaya masing-

masing" (p.5).

'You can invite our mom and brothers to perform cohesively using tropical print outfit according to our own style'

The three types of code-switching above will be considered the investigated phenomena in this study. The aim is to identify whether or not these types of code-switching are used by the participants of the study.

Many studies had been conducted in domain of code switching for examples Ahmad and Jusoff (2009) was about teachers' code-switching in classroom instructions for low English proficient learners, Lin (2013) conducted study about classroom code-switching: three decades of research, and Sert (2005) did the research of the function of code switching in ELT Classrooms. These studies focus on code switching in the setting of classroom while this study look at the phenomenon in the context of TV talk show.

Based on the phenomenon above, this essay aims at investigating the identity Agnez Mo constructs through the use of code-switching, and at examining the grammatical aspects in the production of code-switching. Accordingly, in order to reach the objectives of this study, the research questions are investigated: "What particular identity does Agnez Mo wish to construct by switching her use of language from Bahasa Indonesia to English? And How Does Agnez Mo switch her language from Bahasa Indonesia to English?".

METHOD

The method used in this study is content analysis. According to Neuman (2014), content analysis is used to collect and examine the content of a text. Furthermore, Neuman (2014) explains that the content can be words, meanings, pictures, symbols, ideas, themes, or any communicated message. The text is anything written, visual, or spoken that serves as a medium for communication. It includes books, newspaper or magazine articles, advertisements, speeches, official documents, films or videotapes, musical lyrics, photographs, articles of clothing, Web sites, or works of art. (p. 371 authors hihlight)". Therefore, in this essay, the content refers to the production of code-switching, and the text is the conversation of Agnez Mo.

With regard to the data collection, as the study focuses on the analysis of the code-switching performed by Agnez Mo on the conversation with Deddy Corbursier (the host) on the Hitam Putih talk show on one of TV channels on YouTube was downloaded. The video was about her life and her career as an international singer. The duration of the video was 1:03:11 (one hour, three minutes and 11 seconds). The author chose Agnez Mo as the participant of the study because according to writer's experience when watching her on TV she always switched her language from Bahasa Indonesia into English.

The data collected were analyzed in five stages: listening to the recording, re-listening to the recording while transcribing the conversation, identifying the words that will be analyzed, analyzing the specific phenomenon, and checking the data. In the first stage, the complete video recording was listened to in order to ensure that the conversations could be heard clearly. Through this first step it

was also possible to gain a general idea of the conversation and note the occurrence of the code-switching in the conversations. In the second stage, while listening to the video recording, the transcriptions of the conversations were created. The third and the fourth step were the application of the content analysis method. The third step was the identification of the analyzed material. In this part, the production of code-switching was noted, and the examples of code-switching were marked according to the theoretical categories formed. Then, the fourth step, the identity aspect was analysed through the noted that contained code-switching. Finally, to ensure the data were valid, the video recording conversation was listened to again, particularly focusing on the code switching and when it specifically occurred.

RESULT AND DISCUSSION

Looking at the first research question, about the identity that Agnez Mo wants to build through switching her language from Bahasa Indonesia into English, the data shows that she builds two different identities, one being multicultural identity and the other religiosity. More details about these identities will be given in the following sections.

1. Multicultural identity

The data reveals that Agnez Mo switches her language to English very frequent during conversation. It seems that she knows that the watchers of the talk show are not only from Indonesia but also from other countries and therefor she switches to English a lot. This may indicate that she wants to express a multicultural identity. She wants to show that she is not only part of one culture but wants to appear to be part of another culture as well. In other

words, she belongs to the global society. The transcription below demonstrates how Agnez Mo switches her language.

Extract 1
Tapi sebenarnya satu lagi, aku pada akhirnya bisa menjalankan ini sebigitu lamanya. **Literally I have been in this business for 21 years.**
'One more thing, finally I am in this business since a very long time. Literally, I have been in this business for 21 years.'

2. Building religiosity

The data reveals that code-switching is used by Agnez Mo to build a religious identity. This is shown in the way she uses words that have religious connotations, such as *be grateful* and *blessing* when switching her language. She used these terms very frequently during her conversation with Deddy Corbuzier (the host of the talk show). It is possible to assume that using these words can help her to convince her fans or the watchers that she believes in God, and to show that she belongs to a specific religion, as illustrated in the extracts below:

Extract 2
*"Cuman kalau dalam agama ku di Kristen diajarin **be grateful,** it means grateful personality. Kita diajarin menjadi **be grateful** bukan hanya pada saat kondisi kita menyenangkan, tetapi kita diajarkan **be grateful** everytime".*
'In my religion, Christianity, I have been taught to be grateful, it means grateful personality. We express gratefulness not only in the condition of happiness but also in every other condition'.

The second research question is about how Agnez Mo switches her

language from Bahasa Indonesia into English. The data shows that Agnez Mo switches her language using the three types of code-switching: extrasentential, inter-sentential, and intra-sentential code-switching. These results are presented in more detail in the following sections. The parts highlighted in bold show the specific phenomenon of code switching.

3. Extrasentential code switching

As mentioned earlier this type of code switching is the insertion of a tag in the embedded language to the beginning or to the end of the sentence in the matrix language. In my data I found for instance the following examples illustrating this type of code switching:

Example 1
Sebenarnya aku harus kasih tahu juga tentang kamu juga kan pernah menang di Berlin **awards or something, right.**
'Actually, I need to tell people that you have ever won in Berlin awards or something, right?'

Example 2
Aku ngejalani prosesnya sangat **happy.**
'I am happy and enjoying the process.'

The two examples above clearly show how Agnez Mo inserts the English language to the matrix language, Bahasa Indonesia. There were only few occurrences of this type of code-switching in comparison to the other types of code-switching. In the first example, Agnez Mo used the very common and typically English tag right, while in the second example, the emotional expression happy was used. These results indicate that the tag can be an expression of asking for clarification or a means of expressing emotions. The tags were inserted in the end of the sentences. No data was found regarding the use of tag in the beginning of sentence.

4. Inter-sentential code switching

The data also shows that Agnez Mo switches her language using inter-sentential code-switching, by adding clauses in the embedded language before or after clauses in the base language. The occurrence of this type of code-switching is very common in the conversation studied. Three representative examples are given below:

Example 3
Jadi memang, enaknya kerjasama sama Collin itu dia sangat mendengar, konsep dari kita dia juga dengar. **Really no ego et al. It is a really good collaboration.**
'The best thing about working with Collin is that he listens to us, listens to our concept. Really no ego at all. It is a really good collaboration.'

Example 4
Ini sama seperti sony music di US mereka benar-benar turun tangan secara langsung mulai dari atasan sampai bawah itu. **They are truly in this project.**
'It is the same as Sony Music in the USA, they are truly developing the project from a small thing into the big thing. They are truly in this project'

Example 5
dan satu lagi aku lihat talenta ku ini adalah titipan tuhan gitu kan. **It is actually my responsibility.**
'One more thing is my talent. It is a gift from God. It is actually my responsibility'.

In the three examples above it is clearly shown that after uttering a clause in the dominant language (Bahasa Indonesia), Agnez Mo switches her language into English, forming whole sentences in the embedded language. The result illustrates that Agnez Mo has a high proficiency of English. She is able to follow the rules of the embedded language correctly.

5. Intra-sentential code-switching

The last type of code-switching is intra-sentential. Here a clause, phrase, or a single word in the embedded language is placed within the matrix language. In this study intra-sentential code-switching in the conversation produced by Agnes Mo was found. It was also the most frequently happening type of code-switching in the conversation. The four examples below are representative examples.

Example 6
*21 tahun ada bisnis ini, kalau itu bukan karena my passion, aku ngk tau itu apa gitu kan? dan sebenarnya tujuannya aku pingin **elevate my career, my skills,** maju kelangkah berikutnya, itu bukan karena **obsession guys** tapi karena **I love to learn**.*
'I have been in this business for 21 years, if this is not my passion, I do not know what is? And my actual goal is to elevate my career, my skills, to experience the next step. All of this, not because of the obsession guys, but because I love to learn'

Example 7
*jadi memang puji tuhan bgt di salah satu TV di Amerika, itu jadi **most viewed**, udah gitu sempat jadi **most popular** juga.*

'I am so grateful to God that in one American TV program, my video became the most viewed and the most popular as well.'

Example 8
*puji tuhannya orang tuaku ngak pernah **presseure** aku untuk melakukan sesuatu hanya*
untuk membuat mereka bahagia
'I am so blessed that my parents never put pressure on me to do something just in order to make them happy.'

Example 9
*Jadi Collin Telli adalah orang pernah menang jadi **best director**, **best music video** juga.*
'so, Collin wins the awards as the best director and the best music video'

In the four examples above, it can be clearly seen how Agnez Mo uses intra-sentential code switching during her conversation. The results show that most frequently Agnez Mo switches the language either to express a single word or phrase. Producing a whole clause in the embedded language was not done as frequently. I may assume that the use of clauses in English within the utterance could lead to misunderstandings in the messages she wants to convey to the audiences and that it is therefore avoided.

To sum up, by looking at these findings. It may have a pedagogical implication. The code switching uttered by Agnez Mo was naturally spoken. This result is the same as the research finding by Grant and Nguyen (2017) that code switching is natural occurrence amongst the speakers of bilingual. They suggest a program for teachers to include code switching while doing the teaching activity. The author agrees with this advice that the teachers can switch the language as the strategy of teaching.

Furthermore, these findings may help to understand cross cultural understanding among cultures. People may comprehend how other cultures used the code-switching and the function of it in terms of identity.

CONCLUSION

Looking at the first research question, Agnez Mo builds two kinds of identities: A multicultural identity and a religious identity. In regard to the multicultural identity, switching her language a lot to English, proves that Agnez Mo wants to show that she does not only belong to Indonesia but also belongs to the global society. Concerning the religious identity of Agnez Mo, it was indicated by uttering words with religious connotations such as *blessing* and be *grateful*. In this case, Agnez Mo may want to show that she believes in a certain religion.

Regarding the second research question, Agnez Mo switches her language using all three types of the code switching: Extra-sentential, inter-sentential, and intra-sentential code switching. The type occurring most frequently was the intra-sentential, followed by inter-sentential code-switching. The least used type was extra-sentential code switching. The extra-sentential code-switching is done by switches her language by using an expression of asking for clarifying, that is, right, and emotional expression, that is, happy. She inserted these tags in the end of her utterance sentences. For the inter-sentential code switching, Agnez Mo produced the embedded language after the utterance of the base language or after the production of Bahasa Indonesia, then, she continued to speak in English. For the last type, intra-sentential code switching, mostly, Agnez Mo used a single word and phrase.

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