

THE ANALYSIS OF CODE-SWITCHING IN THE NOVEL *EAT, PRAY, LOVE* BY
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A THESIS

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ABSTRACT

**SIRNIAWATI : THE ANALYSIS OF CODE-SWITCHING IN
58430504 THE NOVEL *EAT, PRAY, LOVE* BY
ELIZABETH GILBERT**

The majority of people read novel only for entertaining themselves. They only enjoy the story which is depicted in the novel without realizing that there is knowledge we can get from it. Novel is a picture of real life and manners, and of the time in which it was written. It can not be denied that by reading a novel we can both enjoy the story and get knowledge. It is not only entertaining us but also helping us to discover some phenomena which occur in the novel . Since people can get a lot of information by reading a novel, this research was done to discover a phenomenon which occurs in a novel. The reasearch analyze code-switching phenomenon in novel *Eat, Pray, Love* by Elizabeth Gilbert.

Besides enjoying the story in this novel, the researcher found the phenomena of code switching as significant. When people need to speak, they choose to speak in a particular code , and they also may decide to switch from one code to another or to mix codes sometimes in short utterances and thereby create a new code, a process which is called code-switching. In the novel *Eat, Pray Love*, a woman from the United States of America travels across Italy, India, and Indonesia. She speaks more than one language and there is code switching phenomena in the novel.

The aims of this research are to find out the forms of code-switching, the types of code-witching, and the reasons for the use of code-switching by characters in the novel.

This research was conducted through discourse analysis methodology as described in the theory of discourse analysis by Carmen Llamas et al. The researcher analyzed the data based on the theoretical framework for the discourse analysis used in the study of code-switching in the novel. The first step is gathering data, the next step is identifying the the features, after that categorizing each data according to the questions of the research, the last all the data which are selected is described in the study based on theoretical frame works.

As the result of this research, the researcher found code-switching phenomenon in novel *Eat, Pray, Love* by Elizabeth Gilbert. The forms of code-switching which are found in this novel are in the forms of word, phrase, and sentence. From the three types of code-switching; extra-sentential, inter-sentential , and intra-sentential; the researcher found two types in the novel which are inter-sentential and intrasentential. The reasons for the use code-switching by characters in the novel are participant role and relationship, situational factors, message-intrinsic factors, and langauge attitude, dominance, and security.

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Assalamu'alaikum Wr. Wb.

After guiding, analyzing, briefing, and correcting, to the writing of Sirniawati's thesis with the student's number 58430504, and entitled in **THE ANALYSIS OF CODE-SWITCHING IN THE NOVEL *EAT, PRAY, LOVE* BY ELIZABETH GILBERT** we have the opinion that her thesis can be offered to be presented to the *Tarbiyah* Faculty of IAIN *Syekh Nurjati* Cirebon.

Cirebon, September
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Bismillahir Rahmanir Rahim

I herewith acknowledge that this thesis entitled **THE ANALYSIS OF CODE-SWITCHING IN THE NOVEL *EAT, PRAY, LOVE* BY ELIZABETH GILBERT** is my own writing with references from some reliable sources and it is written in acceptable scientific method.

Honestly speaking, I have written this letter of authenticity in accordance with the truth, I will be sincerely responsible for any risk that will happen in the future if this is proved to offend the originality of this scientific writing.

Cirebon, September 2012

The Writer,

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AUTOBIOGRAPHY



She was born in Bogor on January 29, 1989 as the oldest child of her parents, Purnimah and Maskud. She has one younger brother named Pardan, and one younger sister named Karnipa.

She was graduated from *SDN 1 Wotgali* in 2000. Then she continued her junior high school in *SMPN 1 Weru* till 2003. After that she continued her study in state vocational high school, *SMK N 1 Kedawung* and passed it in 2006. In 2008, she entered English Education Department of *Tarbiyah* Faculty in *Syekh Nurjati* State Institute for Islamic Studies, Cirebon. In 2011, she was given a great opportunity to study in the US at Arizona State University AECF fall 2.

She lives in Jurong, Singapore with her loveliest husband, her books, and her works. She is still in touch with the people she met along her life journey. Now she is preparing for her higher studies.

Motto

“Being popular does not make any difference to anyone else. What makes you special is making a difference in someone's life” (Unknown)

This work is dedicated to :

Allah Subhanahuwata'ala

May He bless this work and count it as my good amal

My beloved mother, Purnimah, and my beloved father, Maskud who will always be my best parents. Thank you for the unlimited pray, love, care, and support in my ups and downs. May Allah bless your lives and grant you His Jannah.

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PREFACE

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Finally, I admit that this thesis is truly not perfect. Therefore, any constructive comments from the readers will make this writing can provide a valuable contribution in the field of linguistics.

Cirebon, September 2012

The Writer

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CHAPTER I

INTRODUCTION

A. Background of the Problem

The novel is the most favored form of literature. Both readers and writers like the novel for various reasons (Kenedy, 1979; 231). By reading a novel, the reader can get whatever moment they desire, while the writer can communicate the story silently through the novel. By reading a novel, people can experience real life deeply. A long time ago, in the 2nd century BC, novels were read only by the people of wealth and leisure. Nowadays, however, many people can afford a novel and enjoy a story (Kenedy, 1979; 231-134).

Reading a novel can be challenging as in the modern novel there are incredible characters, psychological depth, some attention to the larger fabric of the society in which the events take place, and descriptive details, which is at least enough to make us feel that we are witnessing actual life (Kennedy, 1979; 234). In addition to this, the novel which tells a story gives us two questions to answer “What is told?”and “How is it told?”. With regard to the first question, it tells us that in a story there are events which mean that things that happen, and existents which are represented by characters and/ or by space/ setting (Letbridge, 2004; 42). In answer to the question “How is it told?” we can get information about what the narrative situation is, plot, narrative voices, focalisation, narrative

modes, representation of consciousness, time, and language in literature (Letbridge, 2004; 43).

It can not be denied that by reading a novel we can both enjoy the story and attain knowledge. Reading a novel can be significant because it not only entertains us but also helps us to discover some phenomena which occur in the novel. For instance, in writing a novel, a writer could make use of certain documents such as personal letters and autobiographies. A novelist may work hard to make the story appear factual. Some novelists place great emphasis on research and note taking. Arthur Hailey, the author of the best-seller *Wheels* (about the Detroit car industry), reportedly starts work on a novel by interviewing people in whatever glamorous profession he plans to expose, gathering note card to make sure that his slightest detail is accurate (Kennedy, 1979; 235).

Since people can get a lot of information by reading a novel, the researcher does not want to miss a good opportunity to discover a phenomenon which occurs in a novel. According to Clara Reeve, the novel is a picture of real life and manners, and of the time in which it was written (Kennedy, 1979; 234). The novel can be an experience of humanlife and the popularity of the novel has been growing since the eighteenth century. In 2008, there was a novel that became very popular and was an international best seller. It was translated into over thirty languages with over 10 million copies sold worldwide, and a movie version was created starring Julia Roberts. That novel is *Eat, Pray, Love*, written

by Elizabeth Gilbert. Besides enjoying the story in this novel, the researcher found the phenomena of code switching meaningful. In order to understand these phenomena, it is necessary to study code-switching in the area of bilingualism.

Bilingualism has been studied by many sociolinguists and it is a world-wide phenomenon. Bilingualism is the ability of individuals to speak two languages. There are many languages spoken by people all around the world and it may be necessary for people to speak more than one language in order to communicate successfully with other societies. In many parts of the world it is normal that people speak several languages. As a result, multilingualism occurs. For example, Sorensen studied the Tukano people in the Northwest Amazon. The Tukano people speak more than one language because men must marry women outside their language group. As a result, the father in this tribe speaks one language, the mother speaks another, and the child perhaps speaks others (Wardhaugh, 2006; 105).

In the area of bilingualism and multilingualism, it is necessary to investigate code-switching. Wardhaugh said that code mixing is sometimes also called code switching (2006; 109). He said when people need to speak, they choose to speak in a particular code, and they may also decide to switch from one code to another or to mix codes sometimes in short utterances and thereby create a new code, a process which is called code-switching (2006; 109). According to Kamwangamalu (2010; 137), code switching is the intersentential alternating use

of two or more languages or varieties of a language in the same speech situation, and as stated by Muysken, Poplack, & Meechan (as cited in Kamwangamalu, 2010; 137) code mixing is the intrasentential alternating use of two or more languages or varieties of a language and is often used in studies of grammatical aspect of bilingual speech.

In a multicultural country such as the United States of America where most people have a knowledge of two or more languages, the phenomenon of code switching exists. In the novel *Eat, Pray Love*, a woman from the United States of America travels across Italy, India, and Indonesia. She speaks more than one language and there is code switching phenomena in the novel, for example:

1. Hard to imagine a more dramatic headline than “*Obesita! I Bambini Italiani Sono i Piu Grassi d’Europa!*”.
2. These alarming statistics on Italian child fatness were unveiled yesterday by-no need to translate here-“*una task for internazionale.*”
3. I stammered, then finally came up with “*L’abbiamo rotto*” (We broke it).

The code switching phenomenon in the novel *Eat, Pray, Love* can be seen in the examples above. The code-switching found in the novel appears in the form of words, phrases, and sentences, and occurs for various reasons and motivations. It is important to analyze the phenomena that have been found in the novel *Eat, Pray, Love*.

B. Identification of the Problem

The researcher arranged the identification of the problem according to the background of the problem. Three aspects of the problems identified in this thesis are:

1. The forms of code-switching that are used in the novel *Eat, Pray, Love* by Elizabeth Gilbert.
2. The types of code-switching that are used in the novel *Eat, Pray, Love* by Elizabeth Gilbert.
3. The reasons for the use of code-switching by characters in the novel *Eat, Pray, Love* by Elizabeth Gilbert.

C. Limitations of the Problem

In this research, the researcher will limit the study under the title, “**The Analysis of Code-Switching in the Novel *Eat, Pray, Love* by Elizabeth Gilbert**”. The research examines code-switching in the novel *Eat, Pray, Love* in English and Italian. To limit this research, the researcher focuses on some points. The first is the forms of code-switching in the novel, the second is the types of code-switching in the novel, and the last is the reasons for the characters use of code-switching in the novel.

D. Research Questions

1. What forms of code-switching are used in the novel *Eat, Pray, Love* by Elizabeth Gilbert?
2. What types of code-switching are used in the novel *Eat, Pray, Love* by Elizabeth Gilbert?
3. What are the reasons for the use of code-switching by characters in the novel *Eat, Pray, Love* by Elizabeth Gilbert?

E. Aims of the Research

Based on the formulation above, the aims of the research are as follows:

1. To find out the forms of code-switching which are used in the novel *Eat, Pray, Love* by Elizabeth Gilbert.
2. To find out the types of code-switching which are used in the novel *Eat, Pray, Love* by Elizabeth Gilbert.
3. To find out the reasons for the use of code-switching by characters in the novel *Eat, Pray, Love* by Elizabeth Gilbert.

F. Significance of the Research

This research is expected to contribute both theoretically and practically; since it will provide an analysis of the code-switching that can be used as an

additional source of study regarding sociolinguistics, especially in code-switching discussions. In addition to that, this research is also expected to inspire English students to gain knowledge while reading novels and lecturers to use the novel as reading material in narrative text. This research will also further contribute to increase the knowledge of readers in the field of sociolinguistics which is represented by code-switching found in the novel.

CHAPTER II

THEORETICAL FOUNDATION

A. Multilingualism and Bilingualism

People communicate with each other using language. There is no single language which is spoken by people all around the world. As stated in “Language Contact” the idea that monolingualism is the human norm is a myth. We all know that bilingualism is much more wide spread than monolingualism among citizens of countries.

The bilingualism is dominated by English. There are a number of places where most of the people, or a lot of them, are bilingual. Some countries in America, for example, have huge immigrant populations, and the immigrants have maintained their own languages, so they speak more than one language. As a result, in the countries of America, people are familiar with bilingual communities of German speakers, Chinese speakers, and others (Thomason,2001: 31). Thomason states that, in Netherlands, it will be difficult to find monolingual Dutch speaker both in small towns and in larger cities. Moving to Africa, we will find that educated people speak English and French as well as one or more African languages.

Multilingualism in Asia is also not difficult to find. In Vietnam, people speak French and English. The tiny nation of Singapore has four official languages and most of its citizens know more than one of the official languages.

In intercultural communication, when people from different social backgrounds communicate, code mixing and code switching will occur. Recently, the topic of code mixing and code switching has attracted much discussion. When bilinguals talk to each other, we may notice certain features which are not found in monolingual speech, such as a 'foreign accent', the incorporation of words or expressions from the other language, and sudden switches from one code to the other that perhaps occur more than once within the same utterance (Hoffmann, 1991; 94).

The phenomena of mixing and switching codes have become the subject of analysis for some experts. Those phenomena have helped the experts to discover patterns and relationship with other features of speech. Hoffmann says that people mix and switch codes more when they are in each other's company than when talking to monolinguals (Hoffmann, 1991; 95). With regard to these phenomena, people may have specific reasons for such linguistic behaviour, such as signaling group identity to outsiders or solidarity to other groups, or expressing shared experiences. Charlotte Hoffmann states that code mixing refers to the combining of elements from two languages in a single utterance (1991: 105). Genesee said that code mixing means including single word utterances from two languages during the same stretch of conversation between a child and caregiver (Hoffmann, 1991: 105).

In more recent studies, features of bilingual speech have been dealt with under the separate headings of interference, borrowing, mixing, and code switching which reflect the various characteristics that have been discerned.

In recent literature, there has been some variation in defining this term in comparison to code-mixing. Muysken (2000:1) refers to code-switching as “the rapid succession of several languages in a single speech event”, however, code-mixing refers to “all cases where lexical items and grammatical features from two languages appear in one sentence”. For Annamalai (1989:48), switching is normally done for the duration of a unit of discourse, but “mixing is not normally done with full sentences from another language with its grammar”. As for Bentahila and Davies (1983) the “act of choosing one code rather than another must be distinguished from the act of mixing the two codes together to produce something which might itself be called a third code”. It is this second phenomenon that Bentahila et al. refer to as code-switching, that is, “the use of two languages within a single conversation, exchange or utterance”, (Bentahila et al. 1983:302). In this thesis, we refer henceforth to code-mixing as the process of mixing of elements from two languages in one utterance, and code-switching as the product of this mix.

B. Code Switching

Code switching has been defined as “the alternate use of two or more languages in the same utterance or conversation” (Grosjean, 1982: 145). Code

switching is taken as referring only to those cases whereby bilingual speakers alternate between codes within the same speech event, switch codes within a single turn, or mix elements from two codes within the same utterance (Winford, 2005: 103). Hoffmann described code-switching as the alternate use of two languages or linguistic varieties within the same utterance or during the same conversation (1991: 110).

According to Auer, there are four patterns of code-switching (Winford, 2005: 102-105). The first pattern includes switching from code A to code B, or switching within a single speaker's turn. This first pattern often marks a shift in topic, role relationship, or activity type. The second pattern includes a negotiation of a language of interaction, with participants switching from one code to another until an consensus is reached on the medium of exchange. The third pattern includes switching between languages in a turn such that no single language can be identified as the base language. The last pattern is alternation which refers to momentary switches that do not really change the language of the interaction.

Hudson described the concept of code-switching in order to clarify what is involved in code-switching (1982: 56). As cited in Hudson, Blom & Gumperz described the concepts thus:

1. Metaphorical Code-Switching

Metaphorical code-switching occurs when the speakers alternate code to enrich a situation, allowing for more than one relationship within

the situation. Blom & Gumperz did their research in Hennesberget, a town in northern Norway, as quoted below:

In the course of a morning spent at the community administration office, we noticed that clerks used both standard and dialect phrases, depending on whether they were talking about official affairs or not. Likewise, when residents step up to a clerk's desk, greeting and inquiries about family affairs tend to be exchanged in the dialect, while the business part of the transaction is carried on in the standard. (Blom & Gumperz 1971: 425)

Examples like this show that speakers are able to manipulate the norms governing the use of varieties in just the same way as they can manipulate those governing the meanings of words by using them metaphorically.

2. Conversational Code-Switching

It is called conversational code-switching when a speaker switches codes within a single sentence. There is no a change in the situation in conversational code-switching, nor is there any change in the topic which may lead to metaphorical code-switching. The aim of this type is simply to produce instances of the two varieties in some given sentence, often roughly equal proportion.

3. Situational Code-Switching

It is called situational code-switching when each point of switching corresponds to a change in the situation.

C. Types of Code Switching

Grammatically, according to Poplack as cited in Hamers (2000: 259-260), there are three types of code-switching:

1. Extra-sentential code-switching, or the insertion of a tag, e.g. “you know”, “I mean”, from one language into an utterance which is entirely in another language;
2. Inter-sentential code-switching, or a switch at clause/ sentence boundary, one clause being in one language, the other clause in the other; for example as recorded by Poplack (1980) in the Puerto Rican community of New York City “Sometimes I’ll start a sentence in English *y termino en espanol*” (“Sometimes I’ll start a sentence in English and finish it in Spanish”);
3. Intra-sentential code-switching, is where switches of different types occur within the clause boundary, including within the word boundary. Here is the example taken from an Punjabi-English bilingual in Britain, as recorded by Romaine in 1995: *kio ke six, seven hours te school de vic spend karde ne* (because they spend six or seven hours a day at school whereby they are speaking English all the time).

D. Reasons and Motivations for Code-Switching

The factors that influence code-switching have been investigated by some experts. Each of them has contributed to our understanding of the reasons

and motivation. Their insights complement one another in providing a comprehensive picture how the reasons and motivations influence the use of code-switching. According to Eunhee Kim as cited in Bathia & Ritchie (2004) and Grosjean (1982) there are four reasons and motivations for code-mixing and code-switching which are as follows:

1. Participant Roles and Relationship

Bhatia & Ritchie (2004) remark that participant roles and relationships play a critical role in bilinguals' unconscious agreement and disagreement on language choice. That is, whether bilinguals code-mix or not; depends on whom they talk to. Grosjean (1982) presents some interviews reflecting how interlocutors affect bilinguals' languages.

The interviewee who is a Greek - English bilingual remarked, "I find myself code-switching with my friends who are all Greek, they know English so well and nobody gets offended with code-switching. I don't switch with my parents as I do with my friends." Another interviewee who is a French-English bilingual said, "I tend to use both English and French within the same conversation, within the same sentence, when I'm with Francos who are obviously bilingual, but also with Francos with whom I am at ease." As these two bilinguals show, interlocutors and their relationship with interlocutors affect their code-mixing.

2. Situational Factors

Bhatia & Ritchie (2004) state that some languages are viewed as more suited to particular participant/social groups, settings or topics than others. They also postulate that social variables such as class, religion, gender, and age can influence the pattern of language mixing and switching both qualitatively and quantitatively.

With regard to gender, one of the social variables mentioned by Bhatia and Ritchie (2004) is that in many traditional societies where gender roles are clearly demarcated, i.e. men work outside the home and women are engaged in domestic activities, language mixing and switching in women is qualitatively different from that in men. Gel (1979) writes: “Among the various attributes of speakers, it is neither their status as peasants nor the nature of their social networks that correlates most closely with language use. It is their ages”. Pedraza, Attinasi, & Hoffman (1980) also state that the Puerto Ricans in New York primarily engage in code-mixing as adolescents; when they have turned into ‘responsible’ adults they keep their languages more apart.

3. Message-Intrinsic Factors

Some reasons and motivations are also highly related to messages alone. According to Bhatia & Ritchie (2004), there are some factors which generate code-mixing, such as quotations, reiteration, topic-comment/relative

clauses, hedging, interjections and idioms, and deep-rooted cultural wisdom. Direct quotation or reported speech triggers language mixing/switching among bilinguals cross-linguistically.

Gumperz (1982) presents the example of a Spanish-English bilingual who mixes two languages through a quotation. Also, Bhatia & Ritchie (2004) state that reiteration or paraphrasing marks another function of mixing, and topic-comment function makes bilinguals mix languages. Nishimura (1989) conducted research with Japanese-English bilinguals and found that language mixing and switching occur when the topic is introduced in Japanese (formally marked with *wa*) and the comment is given in English.

In addition, code-mixing and switching serves an important function in hedging (Bhatia & Ritche, 2004). That is, when bilinguals do not want to give interlocutors a clear answer, they usually code-mix or switch. The other function of language mixing and switching is to add an interjection or sentence filler. For example, Singaporeans usually put 'la' at the end of sentences (Tay, 1989); since the Chinese usually speaks 'la' sound at the end of sentences.

4. Language Attitudes, Dominance, and Security

Language attitudes, dominance, and security determine the qualitative and quantitative properties of language mixing (Bhatia & Ritche,

2004). As for the attitudes, the frequency of code-mixing by bilinguals depends on whether a society considers code-mixing positively or negatively. Poplack (1980) and Nortier (1990) postulate that speakers who code-mix fluently and easily tend to be quite proficient bilingually, whereas Weinreich (1953) thought that intra-sentential code-mixing was a sign of the lack of bilinguals proficiency and interference (as cited in Muysken, 2000).

As mentioned, dominance also affects code-mixing. Genesee, Nicoladis & Paradis (1995: 615) view dominance in terms of relative proficiency and predict “a general tendency for bilingual children to mix elements from their dominant language when using their non-dominant language, rather than vice versa, because many of the linguistic structures for communication are lacking in the non-dominant language”. Also, bilinguals’ security has to do with code-mixing. As reported in Grosjeans’ (1982) study, a Russian- English bilingual states, “When I speak to another Russian-English bilingual, I don’t speak as carefully, and often the languages blend. This also happens when I am tired or excited or angry”. In other words, when bilinguals do not feel secure, they tend to mix languages more.

E. Words, Phrases, Clauses and Sentences

Words, phrases, clauses, and sentences are considered as the grammatical units that constitute a hierarchy in which the sentence is in the

highest level (Greenbaum, 1996: 42). Sentences are classified in into various ways: (1) simple, compound, complex; (2) declarative, interrogative, imperative, exclamative; (3) statement, question, directive, exclamative; (4) assertion, request, offer, apology, and other kinds of speech act; (5) positive, negative; (6) active, passive. In addition, the basic structures of sentences always have a subject and a verb as constituents.

The main verb may also require or permit one or two complements. The possible complements are direct object, indirect object, subject predicative, and object predicative. Sentences usually have one or more adverbials, which are optional constituents. The constituents have semantic roles, indicating the part they play in the description of the situation. For example, the subject may be the agent of an action. The basic structures can be arranged in various ways (Greenbaum, 1996: 44-45).

Traditionally, sentences are classified as simple, compound, or complex according to their internal clause composition. A sentence consisting of one clause is a simple sentence. Clauses are units that, like sentences, can be analysed in terms of constituents functioning as subject, verb, direct object, etc. Clauses are units that, like sentences, can be analysed in terms of constituents functioning as subject, verb, direct object, etc. A compound sentence consists of two or more clauses at the same grammatical level. Each of the clauses is a main clause, and typically each could be an independent sentence. A complex sentence contains a subordinate clause as one of its constituents (Greenbaum, 1996: 44-45).

Meanwhile phrases have five types: noun phrases, verb phrases, adjective phrases, adverb phrases, prepositional phrases. The major division in word classes (or parts of speech) is into open classes (nouns, verbs, adjectives, adverbs) and closed classes (such as pronouns and auxiliaries). The open classes readily admit new words and therefore most words belong to the open classes (Greenbaum, 1996: 78-79).

In words, Seven grammatical categories apply to verbs (main verbs and auxiliaries), affecting the forms that verbs can have: mood (indicative, imperative, subjunctive), modality (modal auxiliaries), tense (present, past), aspect (perfect, progressive), voice (active, passive), number (singular, plural), person (first, second, third). Two categories apply to nouns: number (singular, plural) and case (common, genitive). Four categories apply to pronouns: number (singular, plural), person (first, second, third), case (subjective, objective, genitive), gender (masculine, feminine, non-personal). Furthermore, the semantic category of comparison applies to adjectives and adverbs that are gradable. In word classes or part of speech, there are noun, verb, adjective, adverb, auxiliary, conjunction, preposition, determiner, numeral, interjection (Greenbaum, 1996: 90).

F. Biography of the Writer (Elizabeth Gilbert)

Elizabeth was born in Waterbury, Connecticut in 1969, and grew up on a small family Christmas tree farm. She really loved her activities and writing. All

she wanted to do was writing. It seems that the talent is possibly genetic because her sister, Catherine Gilbert Murdock was also a writer and authored beloved young adult novels such as “Dairy Queen” and “Prince Ben”.

Elizabeth graduated from New York University. She studied political science by day and wrote her short stories by night. After the study, she spent several years traveling around the US working in bars, diners and ranches, and gaining her experiences which she transformed into fiction. From those experiences, she formed the basis of her first book “Pilgrims”, which is a short story collection, and this book was a finalist for the PEN/Hemingway award. In New York, she also worked as a journalist for such publications as Spin, GQ, and The New York Times Magazine. She was a three-time finalist for The National Magazine Work, and an article she wrote in GQ about her experiences bartending on the Lower East, and it became the basis for the movie “Coyote Ugly”.

Elizabeth published her first novel “Stern Men” in 2000. In the novel, she wrote a story of brutal territory wars between two remote fishing islands off the coast of Maine. “Stern Men” was a New York Times Notable Book. After the first novel, in 2002 she published “The Last American Man” which is her first non-fiction work. In her second book, she wrote a true story of the modern day woodsman Eustace Conway, and it was a finalist for both the National Book Award and the National Book Critics Circle Award.

Elizabeth is best known for her book which is written about her life and experiences in 2006, Eat, Pray, Love. In this novel, she depicted her experiences

from the lonely travel across Italy, India, and Indonesia. She was looking for solace after a difficult divorce. The book was an international best seller. It was translated into over thirty languages with over 10 million copies sold worldwide, and a movie version was created starring Julia Roberts. In 2008, the book became so popular that the time magazine named Elizabeth as one of the 100 most influential people in the world. Newsweek wrote, "retains plenty of Gilbert's comic ruefulness and wide-eyed wonder", and NPR called the book "a rich brew of newfound insight and wisdom."

Elizabeth Gilbert lives in rural New Jersey with her husband, her garden, and far too many beloved pets. She is still in touch with the people she met along the journey across Italy, India, and Indonesia. She is close contact to all of them. In fact, she even married to one of them, a Brazilian guy who lives with her in New Jersey. She also visits "Luca Spaghetti" in Italy whenever possible. Her Italian-partner twin, Giovanni, came to New Jersey to visit her during a Bruce Springsteen pilgrimage. Her close friend, Iva Nasr, available to guide others in similar fashion. Her friend from Sweden who met her in Italy try to meet up somewhere in the world, whenever they can. Her friend, Yude, is still living in Indonesia. Best of all, she wants the readers visit her friends, Ketut Liyer and Wayan, if they are in the town of Ubud, Bali. Now, she is at work on a new novel.

G. Background to writing Novel Eat, Pray, Love

The novel *Eat, Pray, Love* is about Elizabeth's efforts to find balance. She wrote her story and divided it into 108 tales. The idea of dividing her story in the novel into 108 tales came from *japa malas*. When she was traveling in India, she saw a lot of people wearing beads around their necks. The strings of beads are called *japa malas*. *Japa malas* have been used in India for centuries to assist devout Hindus and Buddhists in staying focused during prayerful meditation. The necklace is held in one hand and fingered in a circle-one bead touched for every repetition of mantra. When the medieval crusaders drove East for the holy wars, they witnessed worshippers praying with these *japa malas*, admired the technique and brought the idea to Europe as rosary.

The traditional *japa malas* is strung with 108 beads. Amid the more esoteric circles of Eastern philosophers, the number 108 is held to be most auspicious, a perfect three-digit multiple of three, its components adding up to nine, which is three threes. Elizabeth believes that the number of three representing the supreme balance. The 108 tales of the novel are divided into three sections about Italy, India, and Indonesia- the three countries she visited during the year of self-inquiry. In each section, there are 36 tales, which appeal to her as a personal level because she was writing all the tales during her thirty-sixth year. She wants her story like *japa malas* because it is so structured.

In writing the novel, she was looking for the truth and sincere spiritual investigation. She focused on what she was trying to accomplish. She also wants

to thank her teachers, who have appeared before her in the year. By writing her novel, she also wants to clarify that she wrote about her experiences in India purely from a personal standpoint and not as a theological scholar or as anybody's official spokesperson. That is why she does not mention her teachers' name in her novel.

H. Synopsis of Eat, Pray, Love

The novel is about Elizabeth Gilbert's travel to three countries of the world, Italy, India, Indonesia. She had specific purposes for her travel, one country for pleasure of the senses, another for spiritual enlightenment and the third to restore balance in her life. Actually, she had perfect life which American woman was supposed to want. She was educated, she had a lovely husband, a house, and successful career. But instead of feeling happy and satisfied, she was panic, sad, and confused. She went through a divorce, a crushing depression, another failed love, and the eradication of everything she ever thought she was supposed to be. To recover her hardships, Gilbert took a radical step. In order to give herself the time and space to find out who she really was and what she really wanted, she got rid of her belongings, quitted her job, and undertook a yearlong journey around the world—all alone.

In Italy, she enjoyed Italian meals and studied Italian. She studied the art of pleasure, learning to speak Italian and gaining the twenty-three happiest pounds of her life. Leaving Italy, she got ready to visit India for the art of

devotion. She was helped by her guru to achieve spiritual enlightenment. She spent four months at Guru's Ashram (place) near Mumbai. Having grown up in a non-religious family, she approached the road to spiritual enlightenment with a fair degree of skepticism. While at the Guru's Ashram, she was keen to practise yoga and find God. In this country, she surprisingly met a cowboy from Texas. By seeking what she had come for, Gilbert moved on calm and grateful, to the final destination of her journey.

In Bali, she studied the art of balance between worldly enjoyment and divine transcendence. She became the pupil of an elderly medicine man and also fell in love the best way—unexpectedly. Gilbert interacted with a few local Balinese and her impetuous involvement in their personal lives was quirky and amusing. The book then meandered into Gilbert's romantic dalliance with a Brazilian and ends with her finding true love.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

In conducting a research, it is important for the researcher to carefully design the appropriate research method for the research topic. The research design of this study is conducted mainly as a qualitative research as the collected data are consisting of words. Flick (2004; 23) stated qualitative research is predominantly a text-based discipline. While quantitative data deals with number, qualitative data deals with meanings which is mediated mainly through language and action (Dey, 1993; 26).

In addition the researcher investigated a social phenomena and analyzed the data of the research in the form of descriptive explanation. The use of this method appropriates with the purposes of the research that is explaining the types and reasons of using code-switching in the Novel *Eat, Pray, Love*. In this research, the researcher will describe the types and the forms of code-switching in novel *Eat, Pray, Love*, and give explanation about the motivation of using the code-switching in order to know the reasons why code-switching occur in the novel.

B. The Objective of The Research

The objective of the research is analyzing code-switching used by the characters in *Eat, Pray, Love*, a novel by Elizabeth Gilbert.

C. The Object and Time of the Research

The object of the research is a novel entitled *Eat, Pray, Love*, one woman's search for everything across Italy, India, and Indonesia. The researcher did the research from 15th May to 15th July 2012.

D. Participant of Research

The participant of the research in this thesis is the content of novel *Eat, Pray, Love* by Elizabeth Gilbert.

E. Data and types of Data

In this research, the researcher analyzed written data. According to Kothari there are two types of data. The first type is primary data which are collected by the researcher. The data which have been taken from novel *Eat, Pray, Love* by Elizabeth Gilbert are in words, phrase, and sentences forms in Italian. The secondary is data which has been collected by someone else (Kothari, 1990; 95). The secondary data for this thesis have been taken from the official website of Elizabeth Gilbert, books, journals, and dictionaries related to this research.

F. Data Collection Techniques

Since the researcher's source of data is in the written text, she collected the data from the conversations occur in the novel. The Data collection technique is discourse analysis. According to Carmen Llamas et. al (2007; 42-46) discourse analysis has developed a systematic and a generally coherent methodology. For any study which sets out to collect data in order to investigate an aspect of language variation and change in a given community, the linguistic findings and consequent interpretations and conclusions of the study depend heavily on the field methods employed, as how the data are collected and from the sources those are collected have consequences on the study as a whole. Empirical data form the basis of accurate descriptions from which adequate theories derive. Thus collecting 'good' data is crucial. Methodological decisions made about data collection should therefore be both transparent and based on defensible theoretical frameworks to allow both replication of the study and the efficient collection of reliable data.

Still on the same book from Carmen Llamas et. al according to Widdowson (2004), recently, researchers have increasingly focused on larger elements, from casual conversations to extended written texts; which refers to the generic term discourse. The concept of discourse is fundamental to understand language as communication. It is the mean by which the beliefs, values, assumptions that constitute a speaker's social and individual reality are moulded and expressed. In the same book, Garner (2004) says not only the individual but also a community defines and maintains itself by communicating, and the patterns of its communication over

time form its culture. Discourse analysis therefore requires a different approach from that of sentence linguistics: it is not just simply applying sentence-level linguistics on a larger scale.

According to the theory of discourse analysis above, the researcher analyzed the data based on the theoretical framework for the discourse analysis used in the study of code-switching in the novel. The first step is gathering data for analyzing from the novel that required by the research questions. The next step is identifying the the features that are being analyzed. Each collected data is categorized according to the questions of the research: the types of code-switching, the forms of code-switching and the reasons for the use of code-switching. Then all the collected data is described in the study based on theoretical framework according to the reasons for using code-switching.

G. Data Analysis Technique

Since the data have been collected consisting of data organization techniques whose utilization will depend on the particular research issue, the research goals and the methodological orientation of the researcher; the researcher used numerical coding. Coding leads the researcher from the data to the idea. By using this analysis technique, the researcher was able to arrange things in a systematic order, make something part of a system or classification, and categorize data (Saldana,

1995; 6). There are three categories to code the data which are based on the research questions.

1. The first category is the the forms code-switching which are used in the novel *Eat, Pray, Love* by Elizabeth Gilbert which are divided into three sub-categories; Word (1), Clause (2), and Sentence (3).
2. The second category is the types of code-switching are used in the novel *Eat, Pray, Love* by Elizabeth Gilbert which are divided into three sub-categories; Extra-sentential code-switching (1), Inter-sentential code-switching (2), and Intra-sentential code-switching (3).
3. The third category is the reasons or motivations for the use code-switching by characters in the novel *Eat, Pray, Love* by Elizabeth Gilbert which are divided into four sub- categories; Participant roles and relationship (1), Situational factors (2), Message- intrinsic factors (3), and Language attitudes, Dominance, and Security (4).

The researcher draw the coding below

1st Category : **The Forms of Code-Switching Used in the Novel *Eat, Pray, Love* by Elizabeth Gilbert**

Code : Code for the Forms of Code-Switching is **1**

Sub code : Sub code for Word is **1**

Sub code for Clause is **2**

Sub code for Sentence is **3**

2nd Category : The Types of Code-Switching Used in the Novel Eat, Pray, Love by Elizabeth Gilbert

Code : Code for the Types of code-switching is **2**

Sub code : Sub code for Extra-Sentential Code-Switching is **1**

Sub code for Inter-Sentential Code-Switching is **2**

Sub code for intra-sentential code-switching is **3**

3rd Category : The Reasons or Motivations for the Use of Code-Switching in the Novel Eat, Pray, Love by Elizabeth Gilbert

Code: Code for the Reasons or Motivations for the Use of Code-Switching is **3**

Sub code: Sub code for Participant roles and Relationship is **1**

Sub code for Situational Factor is **2**

Sub code for Message-Intrinsic Factor is **3**

Sub code for Language Attitudes, Dominance, and
Security is 4

Example:

(1) It was Giovanni who wrote back this very *provocativo* message: “ Even
better. Twins!”

(Gilbert, 2006; 8)

(1.1)

Notes:

(1) → Refers to the number of data, all the data appear in the table
completely on appendices.

(1.1) → 1, First number refers to the first category which is **forms of code-
switching**

1, the second number refers to sub code of the first category which
is **word**

It was Giovanni who wrote back this very *provocativo* message: “ Even better. Twins!”

- Code-switching occurs in the novel.

(Gilbert, 2006; 8)

- Gilbert refers to the author, Elizabeth Gilbert.
- 2006 refers to the year of book’s publication.
- 8 refers to the page where code-switching occurs.

CHAPTER IV
RESEARCH FINDING

A. The Analysis of Code-Switching in the Novel *Eat, Pray, Love* by Elizabeth Gilbert

This section presents the data analysis which answered the research questions. The forms of code-switching were discussed based on the theory of the grammatical hierarchy by Sidney Greenbaum. The types of code-switching were discussed based on the theory of the grammar of code-switching by Poplack. The last, the reasons for the use of code-switching were discussed based on the theory of reasons and motivations of code-mixing and code-switching according to Eunhee Kim as cited in Bathia & Ritchie and Grosjean.

1. The forms of code-switching that are used in the novel *Eat, Pray, Love* by Elizabeth Gilbert

From this part, the number of the data analyzed is 12 data from total 49 data. These data were selected as the wholeness of the code-switching which occur in the novel. The display of the data was done formerly by classified them into three forms of code-switching in form of table in the appendices.

a. Word

Datum 1

(1)

It was Giovanni who wrote this *provocativo* message: “Even better. Twins!”

(Gilbert, 2006: 8)

(1.1)

Datum 2

(5)

I looked at crazy little *telefonino* vibrating with excitement in the ashtray of the rental car.

(Gilbert, 2006: 34)

(1.1)

Datum 3

(8)

Of course she demanded, “*perche?*” Well...”Why” is a hard question to answer in any language.

(Gilbert, 2006: 39)

(1.1)

Datum 4

(29)

I'm sorry, but i didn't come all the way to Italy to learn how to say a word like *schermo* (screen).

(Gilbert, 2006: 71)

(1.1)

Analysis:

The code-switching in the sentences above, *provocativo*, *telefonino*, *perche*, and *schermo* occur in the form of word because they are single words. In word classes, *provocativo* is included adjective, *telefonino* is included noun, *perche* is a question word, and *schermo* is included noun. The reasercher has found 12 data of code-switching in the form of word. This form is also used in the data number 22, 27, 32, 33, 38, 45, 46, and 49 (see table in the appendices).

b. Phrase

Datum 5

(3)

I started reffering to my cell phone as *il mio telefonino* ("my teensy little telephone).

(Gilbert, 2006: 24)

(1.2)

Datum 6

(13)

Classes begin in the afternoon. So i go eat lunch (roasted endive) then saunter back to the school and smugly walk past all those Level One students (who must be *molto stupido*, really) and enter my firs class.

(Gilbert, 2006: 43)

(1.2)

Datum 7

(14)

The German engineer says, “I want Italian because I love the *dolce vita*”, the sweet life.

(Gilbert, 2006: 44)

(1.2)

Datum 8

(16)

He wrote his masterpiece in what he called *il dolce stil nuovo*, the “sweet new style” of the vernacular, and he shaped that vernacular even as he was writing it, affecting it as personally as Shakespeare would someday affect Elizabethan English.

(Gilbert, 2006: 45)

(1.2)

Analysis:

The code-switching in the sentences above, *il mio telefonino*, *molto stupido*, *dolce vita*, and *il dolce stil nuovo*, occur in the form of phrase because they are more than a word which complete the sentence. *Il mio telefonino*, *dolce vita*, and *il dolce stil nuovo* are included in noun phrases. *Molto stupido* is included adjective phrase.

The reasercher has found 21 data of code-switching in the form of phrase. This form also used in the data number 2, 7, 19, 20, 21, 23, 24, 25, 28, 34, 35, 37, 39, 41, 42, 44, and 47 (see table in the appendices).

c. Sentence

Datum 9

(9)

I stammered, then finally came up with “*L’abbiamo rotto*” (We broke it).

(Gilbert, 2006: 39)

(1.3)

Datum 10

(30)

In return, Giovanni told me that empathizing Italians say *L'ho provato sulla mia pelle*, which means “ I have experienced that on my own skin.”

(Gilbert, 2006: 71)

(1.3)

Datum 11

(43)

Even worse, I recently saw an article with the shocking headline: “ *Insoddisfatte 6 Donne su 10!*” Meaning that six out of ten Italian women are sexually unsatisfied.

(Gilbert, 2006: 106)

(1.3)

Datum 12

(48)

When it comes my turn to speak, I begin “*Sono grata...*” but then find I cannot say my real thoughts.

(Gilbert, 2006: 109)

(1.3)

Analysis:

The code-switching in the sentences above, *L'abbiamo rotto* which means “We broke it”, *L'ho provato sulla mia pelle* which means “I

have experienced that on my own skin”, *Insoddisfatte 6 Donne su 10* which means “Six out of ten Italian women are sexually unsatisfied” and *Sono grata* which means “I am grateful”, occur in the form of sentence because at least it has a subject, verb, and object. It is included simple sentence.

The reasercher has found 16 data of code-switching in the form of sentence. This form is also used in the data number 4, 6, 10, 11, 12, 15, 17, 18, 26, 31, 36, and 40(see table in the appendices).

2. The Types of code-switching that are used in the novel *Eat, Pray, Love* by Elizabeth Gilbert

From this part, the number of the data analyzed is 12 data from total 49 data. These data were selected as the wholeness of the code-switching which occur in the novel. In this research, the researcher found, there are two types of code-switching that are used in the novel. The display of the data was done formerly by classified them into three types of code-switching in form of table in the appendices.

a. Inter-sentential code-switching

Datum 1

(2)

He separates himself from the embrance.

“Good night, my dear Liz,” he says.

“*Buona notte, caro mio,*” I reply.

(Gilbert, 2006: 9)

(2.2)

Datum 2

(4)

(If you must know, it’s an abbreviation of a phrase used by medieval Venetians as an intimate salutation: *Sono il suo schiavo!* Meaning: “ I am your slave”) just speaking these words made me feel sexy and happy.

(Gilbert, 2006: 24)

(2.2)

Datum 3

(6)

Hard to imagine a more dramatic headline than “ *Obesita! I Bambini Italiani Sono i Piu Grassi d’Europa!*” Good God! Obesity!

(Gilbert, 2006: 37)

(2.2)

Datum 4

(15)

Most didn’t much like being colonized by their fellow Europeans, but there was always that apathetic crowd that said, “*Franza o Spagna,*

purche se magna,” which means, i dialect, “France or Spain, as long as I can eat.”

(Gilbert, 2006: 45)

(2.2)

Datum 5

(25)

There’s another wonderful Italian expression: *l’arte d’arrangiarsi*-the art of making something out of nothing.

(Gilbert, 2006: 61)

(2.2)

Datum 6

(31)

So far, though, my favorite thing to say in all of Italian is a simple, common word:

Attraversiamo.

It means, “Let’s cross over.”

(Gilbert, 2006: 71)

(2.2)

Analysis:

According to Poplack as cited in Hamers (2000: 259-260) Inter-sentential code-switching, or a switch at clause/ sentence boundary, one clause being in one language, the other clause in the other. From the datum 1, the Inter-sentential code-switching occurs in sentence boundary because one sentence being in English and the other sentence in Italian. From the data 2,3,4,5, and 6, the Inter-sentential code-switching occur in clause boundary because one clause being in English and the other clause in Italian.

The reasercher has found 17 data of Inter-sentential code-switching. This type is also used in the data number 7, 10, 32, 35, 36, 39, 40, 41, 42, 43 and 49(see table in the appendices.

b. Intra-sentential code-switching

Datum 7

(1)

It was Giovanni who wrote this *provocativo* message: “Even better. Twins!”

(Gilbert,

2006: 8)

(2.3)

Datum 8

(3)

I started referring to my cell phone as *il mio telefonino* (“my teensy little telephone).

(Gilbert, 2006: 24)

(2.3)

Datum 9

(5)

I looked at crazy little *telefonino* vibrating with excitement in the ashtray of the rental car.

(Gilbert, 2006: 34)

(2.3)

Datum 10

(8)

Of course she demanded, “*perche?*” Well...”Why” is a hard question to answer in any language.

(Gilbert, 2006: 39)

(2.3)

Datum 11

(9)

I stammered, then finally came up with “*L’abbiamo rotto*” (We broke it).

(Gilbert, 2006: 39)

(2.3)

Datum 12

(11)

There's this skinny Italian teacher interviewing me and speaking way too fast, in my opinion, and I should be doing so much better than this but I'm nervous and making mistakes with stuff I already know (like, why did I say *Vado a scuola* instead of *Sono andata a scuola*? I know that!)

(Gilbert, 2006: 43)

(2.3)

Analysis:

According to Poplack as cited in Hamers (2000: 259-260) Intra-sentential code-switching, is where switches of different types occur within the clause boundary, including within the word boundary. From the data above the Intra-sentential code-switching occur within clause boundary because in one clause there are two languages are being used which are English and Italian.

The reasercher has found 32 data of Intra-sentential code-switching. This type is also used in the data number 12, 13, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 33, 34, 37, 38, 44, 45, 46, 47, and 48(see table in the appendices).

3. The reasons for the use of code-switching by characters in the novel *Eat, Pray, Love* by Elizabeth Gilbert

From this part, the number of the data analyzed is 12 data from total 49 data. These data were selected as the wholeness of the code-switching which occur in the novel. In this research, the researcher found, there are four reasons for the use of code-switching in the novel. The display of the data was done formerly by classified them into three types of code-switching in form of table in the appendices.

a. Participant Roles and Relationship

Datum 1

(2)

He separates himself from the embrace.

“Good night, my dear Liz,” he says.

“*Buona notte, caro mio,*” I reply.

(Gilbert, 2006: 9)

(3.1)

Datum 2

(14)

The German engineer says, “I want Italian because I love the *dolce vita*”, the sweet life.

(Gilbert, 2006: 44)

(3.1)

Datum 3

(36)

Giovanni tells me over the phone, “*Sei una trottola*” (“You’re a spinning top”).

(Gilbert, 2006: 97)

(3.1)

Analysis:

Bhatia & Ritchie (2004) remark that participant roles and relationships play a critical role in bilinguals’ unconscious agreement and disagreement on language choice. That is, whether bilinguals code-mix or not depends on whom they talk to. After the researcher did the research, the researcher found code-switching data are used because of participant roles and relationships. From datum 1, we can see clearly that Liz does code-switching because she has become Gio’s best friend who is Italian, and after had a lovely evening with Gio, he walks her home, says good bye in English and Liz say good bay back in Italian. The previews context also happens at datum 3 where Gio,Liz’s best friend, tells her over the phone in Italian. From datum 2, Liz wants to share her thought to the German engineer then the German engineer switches his code in Italian. The researcher has found three data for this reason.

b. Situational Factors

Datum 4

(8)

Of course she demanded, “ *perche?*” Well...”Why” is a hard question to answer in any language.

(Gilbert, 2006: 39)

(3.2)

Datum 5

(9)

I stammered, then finally came up with “ *L’abbiamo rotto*” (We broke it).

(Gilbert, 2006: 39)

(3.2)

Datum 6

(27)

Sure, sometimes a man will speak to me in a friendly way, “ You look beautiful today, *signorina,*” but it’s not all that common and it never aggressive.

(Gilbert, 2006: 67)

(3.2)

Analysis

Bhatia & Ritchie (2004) state that some languages are viewed as more suited to particular participant/social groups, settings or topics than others. They also postulate that social variables such as class, religion, gender, and age can influence the pattern of language mixing and switching. From data 4 and 5, Liz switch her code into Italian because when she was sitting on a park bench and started a conversation with an Italian woman. From datum 6, a man speaks to Liz in friendly way. So, we can see clearly that those code-switching data occur because of situational factor.

The reasercher has found 10 data of code-switching that occur because of this reason. This reason is also used in the data number 30, 32, 37, 38, 39, 40, and 41(see table in the appendices).

c. Message-Intrinsic Factors

Datum 7

(1)

It was Giovanni who wrote this *provocativo* message: “Even better. Twins!”

(Gilbert,

2006: 8)

(3.3)

Datum 8

(3)

I started referring to my cell phone as *il mio telefonino* (“my teensy little telephone).

(Gilbert, 2006: 24)

(3.3)

Datum 9

(4)

(If you must know, it’s an abbreviation of a phrase used by medieval Venetians as an intimate salutation: *Sono il suo schiavo!* Meaning: “I am your slave”) just speaking these words made me feel sexy and happy.

(Gilbert, 2006: 24)

(3.3)

Analysis

Some reasons and motivations are also highly related to messages alone. According to Bhatia & Ritchie (2004), there are some factors which generate code-mixing, such as quotations, reiteration, topic-comment/relative clauses, hedging, interjections and idioms, and deep-rooted cultural wisdom. Direct quotation or reported speech triggers language mixing/switching among bilinguals cross-linguistically. From data 7 and 8, Liz wants to give comments to interlocutors. From datum 9, Liz explains an abbreviation of a phrase used by medieval Venetians as an intimate salutation: *Sono il suo schiavo!*

The researcher has found 31 data of code-switching occur for this reason. This reason is also used in the data number 5, 6, 7, 10, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 28, 29, 31, 34, 43, 44, 45, 46, 47, 48, and 49(see table in the appendices).

d. Language Attitudes, Dominance, and Security

Datum 10

(11)

There's this skinny Italian teacher interviewing me and speaking way too fast, in my opinion, and I should be going so much better than this but I'm nervous and making mistakes with stuff I already know (like, why did I say *Vado a scuola* instead of *Sono andata a scuola*? I know that!).

(Gilbert, 2006: 43)

(3.4)

Datum 11

(33)

Anyhow, here's my middle finger, enjoy your stay in Naples, and *ciao!*"

(Gilbert, 2006: 79)

(3.4)

Datum 12

(35)

Giovanni smiles and says encouragingly, “ *Parla come magni*”.

(Gilbert, 2006: 87)

(3.4)

Analysis

Language attitudes, dominance, and security determine the qualitative and quantitative properties of language mixing (Bhatia & Ritchie, 2004). As for the attitudes, the frequency of code-mixing by bilinguals depends on whether a society considers code-mixing positively or negatively. Poplack (1980) and Nortier (1990) postulate that speakers who code-mix fluently and easily tend to be quite proficient bilingually, whereas Weinreich (1953) thought that intra-sentential code-mixing was a sign of the lack of bilinguals proficiency and interference (as cited in Muysken, 2000).

As mentioned, dominance also affects code-mixing. Genesee, Nicoladis & Paradis (1995: 615) view dominance in terms of relative proficiency and predict “a general tendency for bilingual children to mix elements from their dominant language when using their non-dominant language, rather than vice versa, because many of the linguistic structures for communication are lacking in the non-

dominant language". Also, bilinguals' security has to do with code-mixing. As this reason occur in data above, we can see that in data 10 Liz made mistakes using Italian due to nervous to her teacher who spoke way too fast. In datum 11 Liz was angry with people from Naples. The last, from datum 12 Liz is having trouble and Giovanni encourages her.

The reasercher has found 5 data of code-switching occur for this reason. This reason is also used in the data number 35 and 42 (see table in the appendices).

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

The research can be concluded as:

1. The forms of code-switching that are used in novel *Eat, Pray, Love* by Elizabeth Gilbert occur in the forms of word, phrase, and sentence. From total 49 data of code-switchings, there are 12 data of code-switchings in the form of word, 21 data of code-switchings in the form of phrase, and 16 data of code-switchings in the form of sentence.
2. From three types of code-switchings, there are two types of code-switchings that are used in the novel; Inter-sentential code-switching and Intra-sentential code-switching. From total 49 data of code-switchings, there are 17 data of Inter-sentential code-switchings and 32 data of Intra-sentential code-switchings.
3. The reasons for the use code-switching by characters in the novel are participant roles and relationships, situational factors, message-intrinsic factors, and language attitudes, dominance, and security. From total 49 data of code-switchings, there are three data occur because of participant roles and relationships reason, 10 data occur because of situational factors, 31 data occur because of message-

intrinsic factors, and five data occur because of language attitudes, dominance, and security.

B. Suggestion

The researcher hopes that the research will contribute both theoretically and practically, since it will provide an analysis of the code-switching that can be used as an additional source of study regarding sociolinguistics, especially in the field of code-switching. This research will also further contribute to increase the knowledge of readers in the field of sociolinguistics which is represented by code-switching found in the novel.

The researcher suggests that readers should not only amuse themselves by reading but also attain knowledge and discover some phenomena. She also suggests that the writers should not forget to add the meaning or the definition of code-switchings used in their books either in appendix or in footnote so that the reader will understand the text easily.

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No	Code (s)	Meaning	Form			Type of Code-switching			Reasons of Code-sw		
			Word	Phrase	Sentence	Extra-sentential	Intersentential	Intrasentential	PRR	SF	M-IF
1	Provocativo (p. 8)	Provocative	v					v			v
2	Buona notte, caro mio (p.9)	Good night, my dear		v			v		v		
3	Il mio telefonino (p.24)	My teensy little telephone		v				v			v
4	Sono il suo schiavo! (p.24)	I am your slave!			v		v				v
5	Telefonino (p. 34)	Telephone	v					v			v
6	Obesita! I Bambini Italiani Sono i piu Grassi d'Europa! (p. 37)	Italian Children are the most fatty of Europe!			v		v				v
7	Una task force Internazionale? (p. 37)	An international task force?		v			v				v
8	Perche? (p.39)	Why?	v					v		v	
9	L'abbiamo rotto (p.39)	We broke it			v			v		v	
10	Dal centro della mia vita venne una grande fontana (p.39)	From the center of my life, there came a great fountain			v		v				v
11	Vado a scuola	I go to school			v			v			
12	Sono andata a scuola? (p.43)	I went to school			v						
13	Molto stupido (p.43)	Very stupid		v				v			v
14	Dolce vita (p.44)	The sweet life		v				v	v		
15	Franza o Spagna, purché se magna (p. 45)	France or Spain as long as i can eat			v		v				v
16	il dolce stil nuovo (p. 45)	Sweet new style		v				v			v
17	l'amor che move il sole e l'altre stelle (p.46)	the love that moves the sun and the others stars			v			v			v
18	Penne ai quattro formaggi (p.55)	Let's see what you got today			v			v			v
19	Gelateria (p.55)	Ice cream shop		v				v			v
20	Un'amica stretta (p.57)	A close friend		v				v			v
21	Una bona forchetta (p. 58)	A good fork		v				v			v
22	Mamma (p.59)	Momma	v					v			v
23	Acqua e sapone (p.59)	Soap water		v				v			v

24	il bel far niente (p.61)	The beauty of doing nothing		v				v			v
25	l'arte d'arrangi arsi (p.61)	The art of making something out of nothing		v			v				v
26	Complimenti! Vai avanti! (p.62)	Congratulation! They would say			v			v			v
27	Signorina (p. 67)	Young lady	v					v		v	
28	Tasso (p. 71)	Inteterest rate		v				v			v
29	Schermo (p. 71)	Screen	v					v			v
30	L'ho provato sulla mia pelle (p. 71)	I have experienced that on my own skin			v			v		v	
31	Attraversiamo (p. 71)	Let's cross over			v		v				v
32	Magari (p. 77)	Hopefully	v				v			v	
33	Ciao (p. 79)	Bye	v					v			
34	A pezzi (p. 86)	In pieces		v				v			v
35	Parla come magni (p. 87)	Speak the way you eat		v			v				
36	Sei una trottola (p.97)	You are a spinning top			v		v		v		
37	Grazi (p. 98)	Thank You		v				v		v	
38	Carina (p.99)	Cute	v					v		v	
39	Grazie Mille (p.99)	A thousand thanks		v			v			v	
40	Mela cavo (p.99)	I can't get by			v		v			v	
41	Sti cazzy (p.102)	These balls		v			v			v	
42	Perchi? (p.105)	For whom?		v			v				
43	Insoddisfatte 6 donne su 10 (p.106)	6 out of 10 Italian women are sexually unsatisfied.			v		v				v
44	Un' erezione (p.106)	An erection		v				v			v
45	Perplessi (p.106)	Distracted	v					v			v
46	L'idiota (p.107)	Stupid	v					v			v
47	L'aria fritta (p.107)	The hot air		v				v			v
48	Sono grata (p.109)	I am grateful			v			v			v
49	Signorina (p.111)	Miss	v				v				v