

## Analyzing Code-Switching in George Bernard Shaw's *Pygmalion*

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### ABSTRACT

This paper is identifying the factors that cause code-switching among the characters in George Bernard Shaw's work, *Pygmalion*. The method used in this research is descriptive analysis method starting from collecting data, organizing them based on classification, then analyzing them. The result shows that the condition of speakers, listeners, changes from formal to informal, changes the topic of conversation are the causes of code-switching which can be seen from the dialogue in the drama. The author found code switching corpus that occurred because of the differences of status, education, relationship, and purposes. The form of speech covers the aspect of sociolinguistics, pragmatics, variety of language, speech act, registers, and rhetorics.

**Keyword:** code-switching, speech act, registers, rhetoric

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## INTRODUCTION

The use of language in heterogeneous social societies leads to a variety of languages which gives rise to code-switching that gives an indication of the language situation that speakers do, differences in status or social position, level of familiarity, level of formality and topic of conversation. These things lead to the choice of code by speakers. In this case, code refers to particular dialect, language, style and register (Wardough, 1986:86). It gives us the conception that code-switching can be viewed on monolingual sides, changing the style of its language.

Code-switching is not only occurred in spoken but also in written communication such as in a drama written by Bernard Shaw, *Pygmalion*. In this study, the writer is interested in discussing code-switching in the *Pygmalion* drama text which occurs because of differences in social status and position, level of intimacy or intimacy, situation and topic of conversation. The purpose of the utterances spoken by the characters causes different interpretations depending on the ability of the listener in understanding the meaning of the speech. Tarigan (2009:30) says that this is related to pragmatics, the field of science which examines specific utterances in special situations and is primarily focused on a variety of ways where various social contexts occurred and influence interpretation.

In *Sosiolinguistik Perkenalan Awal*, Agustina and Chaer (1995: 143) say that dialogue in drama texts is the focus of analyzing the code-switching caused by speakers, listeners, changes in situations and the presence of third people, changes from formal to informal or otherwise, and changes in topics talks. These factors are a unity that affects the process of

interaction or ongoing conversation. In *Pygmalion* there is a fairly clear code-switching especially caused by the existence of social levels, nobility and social position, changing topics, and places of speech. Based on these descriptions, the writer is interested in finding out factors influence the characters in *Pygmalion* applying code-switching in the view of sociolinguistics and pragmatic theory.

## LITERATURE REVIEW

Regarding the cause of the emergence of code-switching in the dialogue drama *Pygmalion*, the author presents several theories. The differences in the social status of the characters in *Pygmalion* can be seen from the use of variations in the language used. In *Language in Education: Theory and Practice 4 Code-switching and the Classroom Teacher* is stated that everyone uses the language according to certain sociolinguistic rules. Part of belonging to a speech community involves knowing what to say, when to say it, how formal, friendly, or intimate to be, and under which circumstances to speak or to remain silent.” (Valdes Valis, 1978: 4).

In doing a communication, speaker and listener will cooperate with each other. Grice (in Levinson, 1983: 101-102) calls it as cooperative principles which consist of four sub-principles called maxims: quality, quantity, relation, and manner. In communication, language is used to perform action which called speech act. Cutting (2008: 13) as quoted from Austin define speech act (locution, illocution, and perlocution) as the action performed in saying something. In addition, register cannot be avoided when communication is done. Halliday, McIntosh, and Stevens (in Hudson, 1980: 84) say that the term register which consists of field, mode, and tenor, is widely used in sociolinguistics to refer to varieties.

In *Pygmalion*, The language used by the characters with higher education is different from those with low education. In this regard, Trudgill (1874: 17) says the English standard is also the variety which is normally spoken by educated people. It shows that the differences cause code-switching. In addition Chidambaram (2000: 1) says that in social set up, people are drawn from social group and different geographical background, and hence language varies according to ethnic group, social status, etc. Relating to code-switching in monolingual situation, Chidambaram (2000: 4) divides it into diglossic code-switching and dialectal code-switching. The first means mixing or shifting from standard variety to low standard variety or vice versa depending on the social and psychological situations. It is common in casual situation. For example, someone speaks to an educated person or a respectable person in the community, he uses standard varieties. At the same time, when he speaks to people who are socially inferior status, he uses low varieties. But, when he talks with his family friends or other related people, it mixes high and low language variations. In ordinary conversation situation, there will be a mixture of both codes. while, the dialectal code-switching is someone who knows more than one dialects will use standard variation in formal situation and change one code to the other assuming that the listeners aware of it.

## RESEARCH METHOD

The method used to collect the data is library or documentary study. The method of analyzing data is sociolinguistic and pragmatic identity where the analysis is conducted from the form and the factor influencing the code-switching.

The research subject is code-switching carried out by the characters in Bernard Shaw's *Pygmalion* drama. The *Pygmalion* consists of five rounds featured nine characters, namely Elizabeth Doolittle, Mr. Doolittle, Henry Higgins, Mrs. Higgins, Colonel Pickering, Mrs. and Miss. Eynsford Hill, Freddy, and A Bystander.

## RESULT AND DISCUSSION

### A. Code-switching Caused by Speakers

1. The mother: *You really are very helpless, Freddy. Go again and don't (sic) come back until you have found a cab.*

Freddy: *I shall simply get soaked for nothing.* (P 8)

Statement "Go again; "You don't have to come back until you have found a cab" said the mother (speaker) because she was very angry at Freddy (the listener) who had not managed to get a taxi. In the statement the speaker used a threat phrase that the speaker asked the listener to go again looking for a taxi and could not return before getting the taxi. She uses the expression of anger that contains the threat because the listener is her own child. Another case when the speaker expresses anger to the listener (the flower girl) who is unknown. She uses more polite language: "The mother: I heard you call him. Don "t try to deceive me." In this statement the speaker expressed her anger with no added threat.

Judging from the illocutionary acts, the statement "Go again; and don't come back until you have found a cab "included in the conflictive illocutionary speech act which means a threat. The statement in the form or meaning of this threat will only be made by a speaker who has close acquaintance and has a close relationship of intimacy with the listener. In this case, the statement is in accordance with the theory of the tenor type register, that is, what is put forward by a mother to her child. This also means that a mother has more power than her child because this statement will be of disrespectful value if spoken by a child to her mother or by a servant to her employer. When viewed from social status, a mother has a higher position than her child.

Freddy's answer: "I shall simply get so for nothing.", Indicating that Freddy was reluctant to go looking for a taxi again. This means that Freddy has violated the maxim of cooperation by not doing what his mother intended. It can be concluded that the switching code used is diglossic code-switching, the code commonly used in casual situation.

2. Higgins: *(brusquely, recognizing her with unconcealed disappointment, and at once, baby like, making an intolerable grievance of it) Why, this is the girl I jotted down last night. She's no use: I've (sic) got all the records I want of the Lisson Grove lingo; and I'm not going to waste another cylinder on it. (to the girl) Be off with you: I don't (sic) want you.*

The flower girl: *Don't (sic) you be saucy. You ain't heard what I come for yet. (To Mrs. Pearce, who is waiting at the door for further instructions) Did you tell him I come in a taxi?* (P 22-23)

The statement "Be off with you: I don't want you." Spoken by the speaker (Higgins) shows that speakers do not accept the flower girl's arrival because speakers assume that she is useless. This harsh statement is said by the speaker because he knows that the listener is an uneducated flower seller. Unlike the case when the listener is educated, he switched to use polite language and accepted the existence of the listener opponents by saying: "I shall miss you, Eliza. (He sits down near her on the ottoman,). I have learned something from your idiotic notions: I confess that humbly and gratefully. And I have grown accustomed to your voice and appearance. I like them, rather." In the statement it appears that there is a change in the dialect used by Mr. Higgins. The flower girl has become an educated person and she named Eliza. Hence, the switching is dialectal code-switching.

Judging from the illocutionary acts of speech, the statement "I don't want you." Includes conflictive illocutionary acts that contain insulting. This statement also contradicts the maxim of compatibility because the speaker feels that he is not suitable for the flower girl.

3. Pickering: *Well, this is really very nice of you, Miss Doolittle.*

Liza: *I should like you to call me Eliza, now, if you would.*

Pickering: *Thank you. Eliza, of course.* (P 94)

Judging from the illocutionary acts, the statement "Well, this is very nice of you, Miss. Doolittle" belongs to the act of convivial illocution which means 'welcome' where the speaker tends to please Eliza.

The statement of "Thank you, Eliza, of course." shows the existence of cooperation between the speakers and the listener of speech, namely speakers do what the listener wants. The code-switching that occurs is diglossic that is occurred on the social and psychological demands that the listener wants to be called "Eliza" not "Miss Doolittle" to be in a casual and more informal situation.

## B. Code-switching Caused by Listeners

1. The mother: *I heard you call him by it. Dont (sic) try to deceive me.*

The flower girl: *Who's trying to deceive you? I called him Freddy or Charlie same as you might yourself if you was talking to stranger and wished to be pleasant.* (P 9)

The statement "Who is trying to deceive you?" is spoken by the listener (flower girl) as a form of protest against the speaker who thinks she has lied. In the statement, the flower girl uses a crude expression. This is because she is not an educated person who does not know how to behave well. But after she has obtained education she understands how to behave politely and speak good language. As when she protests Mr. Higgins, she says: "Nothing wrong-with you. I've won your bet for you, haven't I? That's enough for you. I don't matter, I suppose. I don't think that is a problem for

me." This dialogue shows the switch from one dialect to another. Then, it is categorized as dialectal code-switching.

2. The mother: *(on her daughter right)* Not so long. But he ought to have got us a cab by this.  
A bystander: *(on the lady's right)* He wont get no cab not until half-past eleven, missus, when they come back after dropping their theatre fares. (P 7)

The statement "He does not get the cab not until half past eleven, ..." is said by the listener (the bystander) in an informal situation that is when he is sheltering from raining in front of the church of St. Paul. This informal situation leads to the emergence of informal conversations as well. In the statement, the listener uses non-standard language. This can be noticed from the use of the word 'not' which is excessive. If the conversation situation is formal then the statement that should be said is "He won't get a cab until half-past eleven, ..."

Judging from the illocutionary speech act, the statement "He won't get the no cab not until half-past eleven, ..." is included in the collaborative illocutionary action which means 'inform' the listener inform the speaker that Freddy won't get a taxi until 12:30. This collaborative statement is a response to the statement of the speaker. From the description it can be concluded that the switching code that listener does is dialectal code-switching.

### C. Code-switching Caused by Changes from Formal to Informal

1. Higgins: *You let her alone, mother. Let her speak for herself. You will jolly soon see whether she has an idea that I havn't (sic,) put into her head or a word that I havnt (sic) put into her mouth. I tell you I have created this thing out of the squashed cabbage leaves of Covent Garden; and now she pretends to play the fine lady with me.*

Mrs. Higgins: *(placidly)* Yes, dear, but you'll sit down, won't you? (92)

The statement "Yes, dear; but you'll sit down, won't you?" spoken by the speaker (Mrs. Higgins) in this formal situation shows the agreement and the request that the speaker (Henry Higgins) be willing to sit down. The statement is said in a subtle tone and in a formal situation. While the word "dear" in the statement shows intimacy between the listener and the speakers. Another case if a meaningful statement of request is said in an informal situation, such as in another dialogue: "Mrs. Higgins: Henry! Henry! " The statement uttered by the speaker (Mrs. Higgins) was a quite gruff statement, asking Henry Higgins to be quiet.

Judging from the illocutionary acts of speech, the statement "Yes, dear; but you'll sit down, won't you " include competitive illocutionary acts which mean 'ask' and the word 'dear;' will only be uttered by the person who has a close relationship with the speaker. In this case, the statement is in accordance with the tenor type of register theory. Thus it can be concluded that it is diglossic code-switching, the speaker uses standard language in formal situation and in the demand of social and psychological situation that she wanted Henry to sit down and to ease his emotions.

2. *The parlor-maid returns, ushering in Pickering.*

The parlor-maid: *Colonel Pickering. (She withdraws).*

Pickering: *How do you do, Mrs Higgins?*

Mrs. Higgins: *So glad you've (sic) come. Do you know Mrs Eynsford Hill-Miss Hill? (Exchange of bows. The Colonel brings the Chippendale chair a Eynsford little forward between Mrs Hill and Mrs Higgins, and sits down). (P 55)*

The statement "So glad you've come." Which was spoken by the listener (Mrs. Higgins) in this formal situation showed a pleasure on the arrival of the speaker (Pickering) as well as introducing the speaker to the guests who were present. The statement is said in a subtle tone and in a formal situation. Another case when the statement is pronounced in an informal situation, such as "Mrs. Higgins: No, you two infinitely stupid male creature: the problem is what to do with her afterward. " The statement aims to advise Pickering and Henry Higgins whom she considered having done things without considering the consequences.

Seen from the illocutionary act, the statement "So glad you've come." Is included in illocutionary acts of vivial which means 'welcome' and the phrase "you two infinitely stupid male creatures" is spoken because Mrs Higgins is already familiar with Pickering and Henry Higgins. The code-switching occurred is diglossic code-switching where the social and psychological situation demands her to be informal.

#### D. Codes Switching Caused by Changes of Topics

1. The daughter: *Sixpence thrown away! Really, mamma, you might have spared Freddy that. (She retreats in disgust behind the pillar).*

*An elderly gentleman of the amiable military type rushes into the shelter, and closes a dripping umbrella. He is in the same plight as Freddy, very wet about the ankles. He is in evening dress, with a light overcoat. He takes the place vacant by the daughter.*

The gentleman: *Phew!*

The mother: *(to the gentleman) Oh, Sir, is there any sign of it stopping?* (P 9-10)

The question "... is there any sign of its stopping?" spoken by the speaker to the gentleman who just arrived is a question with a new topic because formerly the mother and her daughter talking about money that thrown away by the flower girl. This topic change was intended to avoid unpleasant situation.

Judging from the illocutionary acts, the question "Oh, is there any sign of its stopping?" includes the act of convivial illocution which means "greeting" and this question was asked by the speaker with the intention of creating friendship with the man who just arrived. The switching occurred is a diglossic code-switching due to the psychological and social demand.

2. Pickering: *Yes. It's a fearful strain. I rather fancied myself because I can pronounce twenty-distinct vowel sounds; but your hundred and thirty beat me. I can't (sic) hear a bit of difference between most of them.*

Higgins: *(chuckling, and going over to the piano to eat sweets) Oh, that comes with practice. You hear no different at first; but you keep on listening, and presently you find they're (sic) all as different as A from B. (Mrs. Pearce looks in: she is Higgins' housekeeper). What the matter?*



Mrs. Pearce : *(hesitating, evidently perplexed)* *A young woman asks to see you, Sir.*

Higgins: *A young woman! What does she want?*

Mrs. Pearce: *Well, Sir, she says you'll (sic) be glad to see her when you know what she come about. She quite a common girl, Sir. Very common indeed. I should have sent her away, only I thought perhaps you wanted her to talk into your machines. I hope I've (sic) not done wrong; but really you see such queer people sometimes-you'll excuse me, I'm sure, Sir- (P 21)*

Mrs. Pearce brings the news that there was a woman who wanted to meet Higgins. Higgins Statement "A young woman! What does she want? " which showed curiosity about the purpose of the woman's arrival had changed the topic of the previous conversation. Initially Higgins and Pickering talked about ways to master the language.

Judging from the illocutionary act, the statement "A young woman! What does she want? " included in the competitive illocution that the man asked the lady to tell him the purpose of the young woman's arrival. The switching occurred here is a diglossic code-switching.

## CONCLUSION

From the analysis, the writer concludes that the conversations occurred in speech communities with different backgrounds can lead to the occurrence of code switching. Code switching in the Pygmalion drama occurs because of language variations caused by the differences of the status, education, relationship, and purpose. The writer finds two kinds of code switching, diglossic and dialectal, and four causes of code switching, namely speakers, listeners, changes from formal to informal or vice versa, and changes the topic of conversation. All of them analyzed through sociolinguistic and pragmatic theories.

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