CODE-SWITCHING IN I.S. TURGENEY’S FATHERS AND SONS

A SARJANA PENDIDIKAN THESIS

Presented as Partial Fulfillment of the Requirements
to obtain the Sarjana Pendidikan Degree
in English Language Education

By
Christina Maharani Tri Intani
Student Number: 061214077

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
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May 14th, 2012
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Defended before the Board of Examiners
on June 4th, 2012
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I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, May 14th, 2012

The Writer

Christina Maharani Tri Intani
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ABSTRACT

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Language is an important element in human life. Both of spoken language and written language are used daily to communicate. In fact, for special functions, both in the spoken language and written language, people often change a language into another language. According to sociolinguistics, this case is called as *code-switching* phenomenon. The use of code-switching can be found in spoken language or written language, one of code-switching application can be found in the novel.

This research was aimed to analyze code switching phenomenon that exists in the novel *Fathers and Sons* by I.S. Turgenev. The writer intended to analyze the types of code-switching. Further, the reasons for code-switching were also observed.

In conducting the research, the writer employed qualitative research to find the answer of the problem formulation. Besides, in this research, the writer conducted a document analysis. Document analysis was applied in order to analyze the types of code-switching and the reasons for code-switching. *Code-switching checklist* was used as research instrument. First of all, the writer conducted the document analysis on the novel that had been chosen before. After analyzing the novel, the writer categorized the cases into *code-switching checklist*. As the result, there are two types of code-switching that exist in *Fathers and Sons* novel. Those are single word code-switching and conversational code switching which had three smaller types, namely phrase code-switching, clause code-switching, and whole sentence code-switching.

In order to answer the second question, the writer employed a library study. Based on the finding there were five reasons for using code-switching, namely, changes in the conversation topic, social distance, the function or goal of the interaction, addressee specification, and quoting someone’s statements or speech.

Key words: sociolinguistics, code-switching, novel.
ABSTRAK


Penelitian ini bertujuan untuk menganalisa fenomena alih kode yang terjadi dalam novel *Fathers and Sons* karya I.S. Turgenev. Peneliti bermaksud untuk menganalisa tipe-tipe alih kode dan alasan melakukan alih kode.


Untuk menjawab pertanyaan kedua, peneliti menggunakan library study. Berdasarkan hasil yang diperoleh, peneliti menemukan ada lima kemungkinan alasan penggunaan alih kode, yaitu, pengaruh topik, relasi dengan lawan bicara, fungsi atau maksud tertentu, berubahnya lawan bicara, dan penulis menyitir kalimat lain.

Kata kunci: sosiolinguistik, alih kode, novel.
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE PAGE</td>
<td>i</td>
</tr>
<tr>
<td>APPROVAL PAGES</td>
<td>ii</td>
</tr>
<tr>
<td>STATEMENT OF WORK’S ORIGINALITY</td>
<td>iv</td>
</tr>
<tr>
<td>PERNYATAAN PERSETUJUAN PUBLIKASI</td>
<td>v</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>vi</td>
</tr>
<tr>
<td>ABSTRAK</td>
<td>vii</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>viii</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>x</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>xiii</td>
</tr>
<tr>
<td>LIST OF APPENDICES</td>
<td>xiv</td>
</tr>
</tbody>
</table>

## CHAPTER I. INTRODUCTION

A. Research Background........................................ 1

B. Problem Formulation......................................... 3

C. Problem Limitation........................................... 4

D. Research Objectives.......................................... 4

E. Research Benefits............................................ 4

F. Definition of Terms.......................................... 5

## CHAPTER II. REVIEW OF RELATED LITERATURE

A. Theoretical Description...................................... 8

  1. Code-Switching............................................ 8

  x
CHAPTER III. RESEARCH METHODOLOGY

A. Research Method ......................................................... 21
B. Research Setting ......................................................... 22
C. Research Subject .......................................................... 22
D. Research Instrument ..................................................... 24
E. Data Gathering Techniques ................................................. 24
F. Data Analysis Techniques .................................................. 25
G. Research Procedures ..................................................... 26

CHAPTER IV. RESEARCH FINDINGS AND DISCUSSION

A. Types of Code-Switching in Fathers and Sons ............... 29
   1. Single Word Code-Switching .................................... 30
   2. Conversational Code-Switching ................................. 33
      a. Phrase Code Switching ..................................... 33
      b. Clause Code-Switching .................................... 37
      c. Whole Sentence Code Switching ......................... 41

B. Reasons for Code Switching in Fathers and Sons ........ 45
   1. Talking About Particular Topic ................................. 46
   2. Social Distance ..................................................... 47
3. Function or Goal of the Interaction ......................... 48
4. Addressee Specification .................................... 51
5. Quoting Someone ............................................ 52

CHAPTER V. CONCLUSIONS AND SUGGESTIONS

A. Conclusions .................................................... 55
B. Suggestions .................................................... 56

REFERENCES ..................................................... 58

APPENDICES ...................................................... 60
LIST OF TABLES

<table>
<thead>
<tr>
<th>Table Number</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 3.1</td>
<td>Sample of Checklist of Types of Code-Switching</td>
<td>24</td>
</tr>
<tr>
<td>Table 4.1</td>
<td>The Percentage of The Amount of The Cases of Code-Switching in Fathers and Sons</td>
<td>29</td>
</tr>
<tr>
<td>Table 4.2</td>
<td>The Percentage of The Amount of The Reasons of Code-Switching in Fathers and Sons</td>
<td>46</td>
</tr>
</tbody>
</table>
LIST OF APPENDICES

<table>
<thead>
<tr>
<th>Appendix</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appendix 1</td>
<td>I.S. Turgenev’s biography</td>
<td>61</td>
</tr>
<tr>
<td>Appendix 2</td>
<td>Summary of Fathers and Sons</td>
<td>63</td>
</tr>
<tr>
<td>Appendix 3</td>
<td>Observation Sheet of the Types of Code Switching</td>
<td>68</td>
</tr>
<tr>
<td>Appendix 4</td>
<td>Sample of Code Switching in Narration of Fathers and Sons</td>
<td>69</td>
</tr>
<tr>
<td>Appendix 5</td>
<td>Sample of Code Switching in Dialogue of Fathers and Sons</td>
<td>70</td>
</tr>
<tr>
<td>Appendix 6</td>
<td>Checklist of Types of Code Switching</td>
<td>71</td>
</tr>
<tr>
<td>Appendix 7</td>
<td>Sample of Single Word Code Switching in Fathers and Sons</td>
<td>76</td>
</tr>
<tr>
<td>Appendix 8</td>
<td>Sample Clause Code Switching in Fathers and Sons</td>
<td>77</td>
</tr>
<tr>
<td>Appendix 9</td>
<td>Sample of Phrase and Whole Sentence Code Switching in Fathers and Sons</td>
<td>78</td>
</tr>
</tbody>
</table>
CHAPTER 1
INTRODUCTION

In this chapter, the researcher is going to discuss six points. Those are namely research background, problem formulations, problem limitation, research objectives, research benefits, and definition of terms.

A. Research Background

Language cannot be separated from human life. Everyday and every time people need language to communicate with others. By using language people can give information accurately. Fromkin (2003) tells that “whatever else people do when they come together – whether they play, fight, make love, or make automobiles – they talk together. We live in a world of language” (p.3).

When people have conversation with others it also needs language to make the conversation clearer. On the other hand, language must be well-arranged in order to be easily understood. It is supported by Fromkin (2003) who says that “when you know language, you can speak and be understood by others who know that language. This means you have the capacity to produce sounds that signify certain meanings and to understand or interpret the sounds produced by others” (p.4).

Language itself is used as an important communication tool in society. In other words, language has a very close relationship with human society. In fact, nowadays many people use two or more languages in their daily life. People often change or switch from one language to another or more language in a
conversation. That phenomenon is called code-switching. Hoffmann (1991) says that “Code-switching is an alternate use of two languages or linguistics varies within the same utterance or during the same conversation” (110). A code-switch can be caused by some obvious change in the situation, such as the arrival of a new person. The statement above is also supported by Holmes (1992) who says that people, are usually required to select a particular code whenever they choose to speak, and they may also decide to switch from one code to another or to mix codes (para. 103).

Code-switching can be found not only in direct speech but also in written texts or document such as novel. The writer usually uses code-switching for different purposes or reasons. Fathers and Sons is one of the novels that use code-switching in the dialogue and in the narration. The main language used in the novel is English, but in a special moments or conditions the language changes into another language.

Fathers and Sons is a novel that was written by I.S Turgenev. The original version of the novel was written in Russian, entitled Ottsy I Detty. The first novel was published in 1862, then it was translated into English in 1867 and the title became Fathers and Sons. The novel is about conflicting beliefs between parents and children— in this case, it is between the fathers and sons. Nikolai Petrovich Kirsanov, one of the characters in the novel is a widower, 40-year-old, and he is a father of Arkady. The novel tells that how he always wants to give best suggestions to his son, Arkady. Unfortunately, Nikolai’s opinions, ideas or suggestions are not always appropriate to Arkady’s liking.
In this novel, the writer found at least three kinds of code-switching used in the novel; English-French, English-German, and English-Latin. The highest frequency of code-switching is between English-French French code-switching is still used because affected by the era of Catherine the Great (1762-1796). Catherine who was fluent in French wished to reshape Russia into a great European nation. She tried made French the language of her royal court. For the next one hundred years, it became a social requirement for members of the Russian nobility to speak French and understand French culture.

The writer chose this novel because *Fathers and Sons* tells about the relationship between fathers and sons that can be found in the daily life. Different opinions or ideas often found in the daily life, including in the relationship between fathers and sons. This novel tells that even in a family there are still many differences between one member of the family and other members but those problems can be solved if everyone can appreciate others.

**B. Problem Formulation**

In this study, the writer would like to address two questions related to code switching in *Fathers and Sons*

1. What are the types of French code-switching that exist in *Fathers and Sons*?
2. What are the possible reasons for code-switching found in *Fathers and Sons*?
C. Problem Limitation

This research presents and analyzes the use of code-switching expression in *Fathers and Sons*. There are at least three kinds of code-switching used in the novel; English-French, English-German, and English-Latin. In order to get a deep understanding the writer limits the research to observe the code-switching occurred between English and French only.

D. Research Objectives

Related to the identified problems above, this research has some goals which have to be reached. The goals are presented below.

1. To analyze the types of code-switching that exists in *Fathers and sons*.
2. To identify the possible reasons for code-switching in *Fathers and Sons*.

E. Research Benefits

The researcher expects that this research will give benefits to the readers, the English teachers, the students, the teacher candidates, and the future researchers.

1. The Benefits for Readers

The result of this study is expected to give better understanding about what code-switching is, especially about the types of code-switching and the possible reasons for using code-switching.

2. The Benefits for English Teachers

For English teachers and those who are involved in the educational field, the research of code-switching can be used as a guidance that code-switching is an
interesting topic to be taught. Through code-switching students can learn more about language phenomenon that exist around the world.

3. The Benefits for Students in Sanata Dharma English Language Education

Study Program

The researcher expects to introduce that code switching can happen in any languages, in this case between English and French. The researcher also hopes that this research will give more references in studying code switching.

4. The Teacher Candidates

The benefits for the teacher candidates are they will know about the existence of code switching in the written form, in this case in a novel. They will consider what types of code switching and why the writer use code switching in the novel.

5. The Benefits for Others Researchers

To other researchers, hopefully this study’s result can provide helpful information and give stimulus to similar studies in the future. In turn, they too enrich the information about code-switching.

F. Definition of Terms

In this study, the researcher wants to provide the definition of terms that are frequently used in this study in order to avoid misunderstanding. There are three terms clarified in this part. The explanations are as follows:
1. Code-Switching

Nababan (1984) in his book, *Sociolinguistik: Suatu Pengantar* says that code-switching is a change of codes happened when a language situation pursues the speaker to change or switch the language or language variety is used (para.31). Gal (1988) as cited by Wardaugh (2010) in *An Introduction to Sociolinguistics* defines that code-switching is a “conversational strategy used to establish, cross or destroy group boundaries; to create, to evoke or change interpersonal relations with their rights and obligations” (p.247).

In this study, code switching refers to the language phenomenon where two different languages are juxtaposed in one context, in this case code switching between English and French that is found in a novel, entitled *Fathers and Sons*. Those cases can be found both in the narrations and dialogues of *Fathers and Sons*.

2. Language

Language based on *The Encyclopedia of Language and Linguistics* (1994) is “a system of human behavior on a particular occasion when an individual speaks or writes or signs” (p.1894). People use language in order to make the communication clears. Language itself is divided into two types; those are spoken language and written language. According to Tribble (1996), spoken language includes paralinguistic features, although it is not a systematic part of language, but it still adds meaning to what we say. Those features include loudly or softly, shouting or whispering, and the facial expressions and physical gestures when we speak. Whereas written language system cannot directly mimic or represent these
non-verbal features of speech. So that’s why people have to use punctuation and other features of typography like bold, underlined, or italicized text in written language (para.17). In this study, language refers to a particular occasion when an individual speaks in written form that reflects code switching in novel *Fathers and Sons*. 
CHAPTER II

REVIEW OF RELATED LITERATURE

There are two main parts in this chapter, namely: theoretical description and theoretical framework. Theoretical description consists of theories that are relevant to the research and theoretical framework consists of theories that are used to answer the research problems.

A. Theoretical Description

In this section, the writer will elaborate the theory of code-switching. Code switching theories will be divided into the general definition of code-switching, types of code-switching, reasons of code-switching, and code-switching towards English language learning.

1. Code-Switching

In this part the writer elaborates the definition of code-switching, types of code-switching, and reasons of code-switching

a. Definitions of Code-Switching

Language is used as an important communication tool in society. Learning language is never far from linguistics and Sociolinguistics. According to Curtis et al. (2000), linguistics can be defined as “the scientific study of human language” (p.2). Then according to Radford (1999) sociolinguistics is “the study of the relationship between language use and the structure of society” (p.16). Social factors are important in Sociolinguistics. There are some social factors that
influence the use of language in a society. As Radford (1999) stated, sociolinguistics depends on the social background of both speaker and addressee, the relationship between speaker and addressee, and the context and manner of interaction (para.16).

One of sociolinguistics phenomena is code-switching. There are many definitions of code-switching that are provided by linguists. In this part, the writer quoted three definitions of code-switching written by Scotton (2001), Wardaugh (2010), and Hoffmann (1991).

The first definition of code-switching was from Scotton. According to Scotton (2001) code switching can be defined as “the use of two or more linguistics varieties in the same conversation, without prominent phonological assimilation of one variety to the other” (p.142). The previous statement is supported by Holmes’ (2001) who states that code-switching is sometimes used within a domain or social situation (para.35). For example, when there is some obvious change in situation, such as the arrival of a new person.

The second definition of code-switching is provided by Wardaugh (2010) who defines code-switching as “a process when people required to select a particular code whenever they choose to speak, and people also decide to switch from one code to another or to mix codes even with sometimes very short utterances and thereby a new code”(p. 98). He asserts that a person can use more than one code or mix more in a communication. Wardaugh (2010) also states that “most speakers command several varieties of any language they speak, and bilingualism even multilingualism, is the norm for many people throughout the
world rather than unilingualism” (p.98). Since, most speakers are bilingual and multilingual people have to choose a particular code in their communication in order to make the conversation understandable.

The third definition was written by Hoffmann (1991), she describes that code-switching “involves the alternate use of two languages or linguistics varieties within the same utterance or during the same conversation” (p. 110). In this study, code switching refers to the process of switching code or mixing code when people have conversation with others.

a. Types of Code-switching

McCormick (1994) defines six types of code-switching. Those are diglossia, situational code-switching, metaphoric code-switching, conversational code-switching, single-word code-switching or borrowing, and integrated loanwords. The explanations of each type are presented below:

1) According to McCormick (1994), diglossia is the use of two codes that feature prominently in the community (para.582). In diglossic situation, one code is used on high status occasions (H), and the other code is used in a low status functions (L). It means that H variety is used in a formal occasion, while the other code L is used for less formal occasion. Typically, the H variety is used in a very formal occasion, such as public prayer or secular ceremonies. Meanwhile, the L variety is used in an informal occasion. L variety is usually used when they have conversation with their close friends or families.

2) The second type is situational code-switching. McCormick (1994) states that situational code switching is “the codes that may be perceived as different but
equally valued, and similarly the situations may be differentiated on grounds other than prestige” (p. 582). So it means that the language change depends on the circumstance faced by a speaker since the certain circumstance may encourage the speaker to exchange the language which is used. However, situational code-switching happens without any change of topic.

3) The third type is metaphoric code-switching. McCormick (1994) explains that metaphoric code-switching happens in “a whole conversation, each within one role relationship” (p.581). In the other words, the role of relationship between the speakers in a conversation may change.

4) The fourth type is conversational code-switching. McCormick (1994) asserts that this type of code-switching happens in “a whole conversational turns within a turn; whole sentences or clauses constituents” (p.581). Conversational code-switching, differs from situational switching in which its occurrence is not dependant on change of topic or situation. It allows the speaker to juxtapose various lengths of foreign elements within her or his speech. The second type of conversational code-switching is style shifting code-switching. This type happens when one language with more than one style is used in the society; it can be seen from Americans who use Black English and formal English. The last type of conversational code-switching is code-mixing. According to Holmes (2001), code-mixing takes place when “the speaker is mixing up codes indiscriminately or perhaps because of incompetence” (p.42). She also adds that the use of code-mixing can be very well motivated in relation to the symbolic or social meanings of two codes.
5) The fifth type is single-word switching. It can also be called as lexical borrowing. Lexical borrowing is a condition when people will use a term of their mother tongue or their first language because they do not know the appropriate word in the second language. Holmes (2001) states that “borrowing of this kind generally involves single words -mainly nouns- and it is motivated by lexical need” (p.42).

6) The last type is integrated loanwords code-switching. McCormick (1994) states that this type of code switching occurs between morphemes (para.581). Morpheme is a minimal function element of a word. In this code-switching type there is a combination of two morphemes of different codes to express a term. Here, people can use a word from a foreign language with affixes of her or his native language to form a certain language expression.

According to Wardaugh’s (2010) there are two types of code-switching, namely situational code-switching and metaphorical code-switching.

1) Wardaugh (2010) describes situational code switching as “the change of language according to the situations in which the conversant find themselves” (p.101). It means that speakers speak one language in one situation and another in a different one. In situational code-switching there is no topic change involved.

2) Metaphorical code-switching is explained as a process of changing language when there is a change of topic in a communication. The change in the language used people have is called by metaphorical code-switching (para.101). The point here is that some points might be discussed by some people in either code, but the choice of code is absolutely said about the topic people talk of. In addition,
Wardaugh (2010) says that “metaphorical code-switching has an affective to it” (p.101), which means that when people change the code as they redefine the situation, for example, formal to informal, official to personal, serious to humorous, and politeness to solidarity.

A little different from those two points of view, Hoffmann’s (1991) describes three types of code-switching.

1) The first type is intra-sentential switches that contain changes within a sentence.

2) The second type is called inter-sentential switches in which the changing of code occurs between sentences.

3) The last type is emblematic-switching. Hoffman (1991) states that this type involves “item such as tags or exclamations serving as an emblem of the bilingual character. In the switch involves a change of pronunciation features” (p.131).

Another linguist, Romaine (1995) classifies three same types of code-switching that may happen in a society, which are tag-switching, inter-sentential switching, and intra-sentential switching. According to Romaine (1995) tag-switching is a switch that “involves the insertion of a tag in one language into an utterance with is otherwise entirely in the other language” (p.122). The next type is inter-sentential switching, in which this type involves a switch at a clause or sentence boundary, where each clause or sentence is in one language or another. The last type is intra-sentential switching, Romaine (1995) says that intra-
sentential switching involves “arguably, the greatest syntactic risk, and may be avoided by all but the most fluent bilinguals” (p. 123).

b. Reasons for Code-switching

Code-switching is a common phenomenon that is used in a communication in societies around the world. However, the use of code-switching may be caused by some reasons. Every linguist has his or her own theory to identify the reasons for code-switching. There have been some reasons for code-switching provided by different linguists.

According to Holmes (2001), there are six reasons for using code-switching. Those reasons are topic, social distance, status, formality, function, and addressee specification. The explanations of each reason for code-switching are presented below:

First, the use code-switching can be influenced by the topic. Sometimes a particular topic will be easier to discuss when people select a variety or codes. Holmes (2001) said that “people may switch code within a speech event to discuss a particular topic” (p.37).

Second reason is social distance. Holmes (2001) explains that social distance is “when both participants share more than one variety, then other factors will contribute to the appropriate choice” (p.25). For example: when there is a conversation between the servant and master, the servant will use formal language to talk to the master.
Third reason is status. Here means that relationship between people may be relevant in choosing the appropriate code. The same person may be spoken to in a different code depending on whether they are acting as.

Fourth reason is formality. In a formal situation people have to change their language into a formal way, this is the reason why formality may also be important in selecting an appropriate variety or code. This case is usually found in the very formal occasion, such as public prayer or secular ceremonies.

The last reason is function or goal of the interaction. It can be said that people use language for some reasons or purposes. Changing language can be used when people giving orders to someone or others purposes.

In addition, Holmes (2010) also states that code switching may be caused of the participants. Code switch may be related to a particular participants or addressee, for example when there is an arrival of a new person. When there is a new comer in the conversation people may switch their language. (p. 35)

Other reasons for code-switching are presented by Hoffmann (1991) “the reasons for code-switching are manifold” (p.115). It means that the reasons of code-switching are contextual, situational and personal kind. In addition, she also states that there are seven reasons for code-switching:

The first reason is convenience when talking about a particular topic. People may select a particular variety or code because it will be easier for them to discuss a particular topic. It happens because it will be easier for them to discuss a particular topic. It happens because every topic might have some specific terms that were sometimes so difficult to be translated.
The second reason is convenience when quoting somebody else. Code switching can happen when people quoted someone else’s words in order to deliver the message. It is called by Holmes (2001) as “referentially oriented code-switch” (p. 37) in which it is employed to emphasize particular message content.

The third reason is being emphatic about something. People will change the language when they want to clarify or assert the message. When there is a misunderstanding in the conversation code-switching will be used to clarify the message to the interlocutor.

The fourth reason is interjection or repetition. When there is an understanding in a conversation, people may switch the language in order to make the conversation be well understood. For example a teacher uses code-switching in the classroom to transfer knowledge to the students for clarify. The teacher repeated what he or she said in the different language to make it clearer.

The fifth reason is to express group identity. Some switches are often very short and the switches are made primarily for social reasons – to signal the speaker’s ethnic identity. For example when there is French man says “Bonsoir” to his or her friend in order to signal the ethnic identity.

The sixth reason is to show solidarity. People sometimes switch code within a domain or social situation. What is meant by solidarity here is, for example, when people switch the language after there is an arrival of a new person in the conversation.
The seventh reason is to clarify the speech content for the interlocutor. When the interlocutor cannot catch what the speaker said, the speaker might switch the language in order to deliver the message easily.

According to Crystal (1987) as cited by Skiba (1997) in *Code Switching as Countenance of Language Interference*, there were three reasons for using code switching. The first is the notion that a speaker may not be able to express him or herself in one language so switches to the other to compensate for the deficiency. Sometimes, a speaker cannot find appropriate words to express his or her ideas, as result he or she lend the words from other language in order to deliver the message.

The second, code switching is used when an individual wishes to express solidarity with a particular social group. When there is a new speaker joins to the conversation which uses English, the new speaker also speak in English in order to appreciate other speakers.

The third, code switching occurs when the speaker wishes to convey his/her attitude to the listener. “Where monolingual speakers can communicate these attitudes by means of variation in the level of formality in their speech, bilingual speakers can convey the same by code switching” (Skiba, 997).

c. **Code-switching and Language Learning**

Living in a bilingual circumstances forces people to master language in which that language is not their language or their mother tongue. Unfortunately, not all people are able to master the second language or other language besides
their mother tongue. Code-switching is one way that possibly helps the second learners to master the second language.

Acquiring the second language can be influenced by two factors. Ellis (1997) states that there are two factors that influence the second language acquisition, namely external and internal factors. According to Ellis (1997) one of the external factors is the social milieu in which learning takes place, it means that “social conditions influence the opportunities of the learners have to hear and speak the language and the attitudes that they develop towards it” (p.5). Another external factor is the input that the learners receive. Ellis (1997) further explains that “through the input the second language learners are expected to draw on the language that they have learned before” (p.5). Foreigner talk is one example of input, according to Ellis (1997) foreigner talk means “the language that native speakers use when addressing non-native speakers” (p.45). In this case, there are two kinds of foreigner talk that can be identified, namely grammatical foreign talk and ungrammatical foreign talk. Grammatical foreign talk is the norm, in which various types of modification of baseline talk can be identified. The first modification, grammatical foreign talk is conveyed at a slower place. Second, the input is simplified, for example the use of shorter sentences, avoidance the use of subordinate clauses, and the omission of complex grammatical forms. Third, the use of grammatical foreigner talk involves the use of forms that are used regularly. Fourth, in order to make it clear, foreigner talk sometimes consists of elaborated language use, in which it involves the lengthening of phrases and sentences. Ellis (1997) states that “Ungrammatical foreigner talk is characterized
by the deletion of certain grammatical features such as copula *be*, modal verbs, articles, and the use of the base form of the verb in place of the past tense form, and the use of special construction such as ‘no + verb’ (p.45).

Then, a final set of internal factors Ellis (1997) explains that “why learners vary in the rate they learn an L2 and how successful learners ultimate for” (p.6). For example, the language aptitude or people natural disposition for learning an L2, in which some finding it is easier than others.

**B. Theoretical Framework**

Based on the theoretical description, the researcher wraps up the appropriate theories to accomplish the objectives of the study. Since this study investigates code-switching phenomenon in written form, the writer employed the theory of code-switching by McCormick (1994) in which it defines the types of code-switching, namely, diglossic code-switching, conversational code-switching, single word code-switching and integrated loan word code-switching. In this study the theory of code switching by McCormick will be supported by the theory of other linguists.

Then, in order to answer the second problem, the writer employed four reasons by Holmes (2001), who identifies six reasons for code-switching, namely; change of the topic, expressions of social distance, status, formality, function or goal of the interaction, and addressee specification. In this research, the writer also employed the reasons for code-switching by Hoffmann (1991), who says that code-switching can be caused by seven reasons, namely talking about particular
topic, quoting somebody else, being emphatic about something, interjection or repetition, express group identity, show solidarity, and clarify the speech content for the interlocutor.
CHAPTER III

METHODOLOGY

This chapter describes the process in gathering data and analyzing the data. It describes research method, research instrument, data gathering technique, data analysis technique, and research procedure.

A. Research Method

The underlying reason for choosing one research method over the other was based on the research problems and the possibility of answering those problems. This research was conducted by using qualitative research, especially descriptive qualitative research. Descriptive qualitative research was used in this research because this research was conducted to comprehend the types and the reasons for code switching phenomenon in a novel, entitled Fathers and Sons. As stated by Leedy and Ormrod (2005), “a qualitative research is a kind of research that focuses on phenomenon that occurs in natural setting” (p.133).

Since this study was conducted to comprehend language phenomenon in society, in this case code-switching which existed in a novel, a content analysis was considered as the most appropriate method. Leedy and Ormrod (2005), defines content analysis as “a detailed and systematic examination of the contents of a particular body of material for the purpose of identifying patterns, themes, or biases” (p.142). This kind of analysis is usually performed on forms of human communication, such as books, newspapers, films, television, art, music,
videotapes of human interactions, and transcript of conversations. Based on the statements, the writer decided to analyze the types of code switching and the reasons of using code switching in a novel, entitled *Fathers and Sons*.

**B. Research Setting**

This writer was conducted to comprehend the types and the reasons of code switching phenomenon in a novel, entitled *Fathers and Sons*. *Fathers and Sons* is novel by Ivan S. Turgenev. It consists of 295 pages with 28 chapters in it.

Since this research does not include human interaction in collecting the data, the research was conducted in the library. In library study, the writer collected information about code switching from the library and uses them to analyze the formulated problems.

**C. Research Subject**

In this research, the writer chose a Russian translated novel, entitled *Fathers and Sons* which is written by Ivan S. Turgenev. *Fathers and Sons* is novel by Ivan S. Turgenev. The original version of the novel was written in Russian, entitled *Ottsy I Detty*. The first novel was published in 1862, then it was translated into English in 1867 and the title became *Fathers and Sons*. The novel that was used in this study was entitled *Fathers and Sons*, was translated by Rosemay Edmonds and published in Great Britain by Clays Ltd and St Ives plc in 1975. It consists of 295 pages with 28 chapters in it.
This novel tells about a conflict between different generations. There are differences in the way of thinking between fathers and sons. This book tells about how young characters of *Fathers and Sons*, Bazarov, Arkady, and Sitnikov have a dream to change their country, Russia. To make their dream comes true, they decide to become nihilists. They look everything from the scientific and critical point of view, and they act as nihilists in their daily lives, such as in their speech, action, and relation with others. Unfortunately, their ideas are not appropriate to the old generations or old characters because nihilists deny traditional, moral, and religious values. The conflict begins when Basarov meets Arkady’s uncle, Pavel Petrovitch who still holds traditional thought. Pavel Petrovitch strongly disagrees with nihilists’ way of life, but the young generations still want to be nihilist.

From the novel, the researcher classified the data into two kinds of data category, namely narration and dialogue. According to Brooks and Warren (1961) narration is “the kind of discourse concerned with action, with life in motion. It answers the question, “What happened?” It tells story” (p.190). Brooks and Warren (1961) added that narration gives a moving picture, objects in preparation, life in motion, and the transformation of life form one moment to the next to the readers (para. 191).

According to Grenville (1990), dialogue in fiction is “an artificial construction design to live on the written page” (p.101). In fiction, the dialogue aims to achieve the effortless-looking illusion of real speech.
D. Research Instrument

1. Research Instrumen

a. Document

Document is the primary source of the research instrument. The documents referred to the list of code switching that existed in the novel, *Fathers and Sons*. The researcher listed all of code switching phenomenon in the novel and used it to help the researcher to identify the types of code switching and the reasons for using code switching in that novel. In order to identify the types of code switching and the reasons of using code switching in that novel, the observation form was used in this study. The observation forms of code switching used was adapted from the McCormick’s (1994). It consisted of diglossic code switching, situational code switching, metaphor code switching, conversational code switching, single word code switching, or integrated loanwords code switching.

E. Data Gathering Technique

There were three steps in gathering the data. Firstly, the writer constructed the observation form as the media in listing the code-switching cases in the novel. It was the observation form of code switching adapted from McCormick (1994).

<table>
<thead>
<tr>
<th>No</th>
<th>Code Switching Case</th>
<th>Types of Code Switching</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>D</td>
</tr>
<tr>
<td></td>
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</tbody>
</table>

*Table 3.1 Sample of Checklist of Types of Code Switching*
Note:
D : Diglossic Code Switching
S : Situational Code Switching
M : Metaphoric Code Switching
CS : Conversational Code Switching
P : Phrase Code Switching
WS: Whole Sentence Code Switching
C : Clause Code Switching
SW: Single Word Code Switching
IL : Integrated Loanwords Code Switching

Secondly, the writer tried to identify the code switching cases. The identification process of code switching cases was done while the writer was reading the novel. The last step, the writer listed the code switching cases on the observation forms.

F. Data Analysis Technique

In order to gain qualified findings, the writer followed the organized steps in organizing and analyzing the data of qualitative which were constructed by Creswell (1998) as cited by Leedy and Ormrod (2005: 150-151). Creswell created the data analysis spiral that goes through the following steps:

1. Organizing the Data

In organizing the data, the writer had to break down large data bodies into smaller units. By scanning the novel, the writer would be able to find and identify the language utterances that contained code switching, and then put it on the observation forms.
2. **Pursuing the Data**

In the process of pursuing the data, the writer wrote down few memos in order to recheck whether there were code switching cases that had not been included yet.

3. **Identifying General Categories and Classifying Each Piece of Data**

In this part, the writer had to have a sense of what the data meant. It meant that all of the code-switching cases that had been found and listed on the observation forms had to be identified to its type in order to facilitate the data processing.

4. **Integrating and Summarizing**

After the writer finished the identification of the types of code switching that existed in *Fathers and Sons*, the findings were then summarized. The summarization was about the types of code switching and the reasons for code switching.

G. **Research Procedure**

This section described the procedure of this study which were organized and done to obtain deep comprehension of the phenomenon being studied. There were six steps conducted to accomplish the research.

1. **Selecting the Target Book**

The writer chose a novel, entitled *Fathers and Sons* that was written by Ivan S. Turgenev. The writer chose this novel as the subject of the study because
there had been no previous studies on code switching that was conducted in the novel.

2. **Designing the Observation Form**

Observation form was needed in order to make the analysis easier to be done. The observation form that was adapted from McCormick (1994) contained of number, code switching cases, and types of code switching.

3. **Listing the Code Switching Cases on the Observation Form**

After designing the observation forms, the code switching that had been discovered were listed in order to make it easier for the writer to analyze the data. Code switching cases were listed on the table that was adapted from McCormick (1994).

4. **Analyzing the Types of Code Switching**

Line indentation the data listed on the observation forms were used to analyze the types of code switching that existed in the novel. Based on the observation forms adapted from McCormick, the types of code switching were divided into Diglossic Code Switching, Situational Code Switching, Metaphoric Code Switching, Conversational Code Switching, Phrase Code Switching, Whole Sentence Code Switching, Clause Code Switching, Single Word Code Switching, and Integrated Loanwords Code Switching.

5. **Identifying the Possible Reasons for Code Switching**

After analyzing the types of code switching, the writer, then identified the possible reasons for code switching in the selected novel. The reasons were based on the theories by Holmes and Hoffman.
6. Making Conclusions Based on the Findings

As the last step, the writer drew conclusions of the research. The conclusions were based on the data analyzed from the previous steps as the answer to the problems formulation.
CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

This chapter includes the research findings and the discussions on the types of code switching, and also the explanations of the reasons for using code switching that occurs in novel, Fathers and Sons. In this research, the discussions are divided into two parts, namely narration and dialogue.

A. Types of Code Switching in Fathers and Sons

After doing the calculation, there were four types, out of six types of code switching that were found in the novel Fathers and Sons. They were single word code switching, phrase code switching, clause code switching and whole sentence code switching. Table 4.1 presents the percentage of the amount of the cases in each type of code switching.

Table 4.1 The Percentage of the Amount of the Cases of Code Switching in Fathers and Sons

<table>
<thead>
<tr>
<th>No</th>
<th>Types of Code Switching</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Single Word Code Switching</td>
<td>6</td>
<td>18.2%</td>
</tr>
<tr>
<td>2.</td>
<td>Phrasal Code Switching</td>
<td>9</td>
<td>27.3%</td>
</tr>
<tr>
<td>3.</td>
<td>Clausal Code Switching</td>
<td>8</td>
<td>24.2%</td>
</tr>
<tr>
<td>4.</td>
<td>Whole Sentence Code Switching</td>
<td>10</td>
<td>30.3%</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>33</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
From the data calculation, it can be seen that whole sentence code switching is the most used code switching. Those cases were found both in the narration or dialogue of *Fathers and Sons*. This part also elaborates the types of code-switching in detail. In each type, the writer presents and shows the percentage of the occurrence in *Fathers and Sons*.

1. **Single Word Code Switching**

The first type of code switching was single word code switching. This type of code switching can also be referred to as lexical borrowing. Lexical borrowing is usually used when people do not know the appropriate word in the second language. The writer found six cases or 18, 2% of single word code switching in the novel. These types of code switching were found both in the *Fathers and Sons*’ narration and the dialogue.

a. **Narration**

Brooks and Warren (1961) narration is “the kind of discourse that is concerned with action, with life in motion (p. 191). In this research, narration refers to telling a story of connected events in the order of happening. Narration can be in a spoken or written form, but in this study, the narration is in the written form. From the calculation, there were three cases of single word code switching found in the narration of *Fathers and Sons*. The numbers of cases are presented below.

1) ‘Would you like some more tea?’ asked Fenichka, putting her head in at the door: she had hesitated to come into the sitting-room while she could hear voices raised in argument.
   ‘No, you can tell them to take away the samovar,’ Nikolay Petrovich answered, getting up to meet her. With a brusque ‘*Bonsoir*’ (good evening) to him Pavel Petrovich retired to his study (pp.129-130, ch.10).
The previous quotation is an argument between Pavel Petrovich and Nikolay Petrovich. They are debating about young generation who cannot respect the old generation anymore. Fenichka who comes to offer some tea just putting her head in at the door, she doesn’t have the courage to come in. Pavel Petrovich who doesn’t want to argue anymore then says ‘Bonsoir’ (good evening) to his brother and retires to his study.

2) “He patted Arkady on the back and addressed him loudly as young nephew”; bestowed on Bazarov - who was attired in a shabby dress-coat – an absent-minded but condescending glance in passing, and a vague but friendly grunt in which nothing could be distinguished save the words ‘I’ abd ‘extremely’; held out a finger to Sitnikov and gave him a smile - though with his head already turned away to greet someone else; even to Madame Kukshin, who appeared at the ball without a crinoline, wearing soiled gloves and a bird of paradise in her hair, he vouchsafed an ‘enchante’ (delightful). (p. 147, ch. 14).

The narration above tells about Matvey Ilyich. He is Arkady’s uncle who has stately manner. His good manner can be seen from the narration above, which explains that he really appreciate others, even to Madame Kukshin who is not in a beautiful gown, Matvey Ilyich vouchsafes an ‘enchante’ (delightful).

3) There were crowds of people and no lack of men for dancing – partners; the civilians tended to bunch together along the walls but the officers danced assiduously, especially one who had spent six weeks in Paris, where he had mastered various daring exclamations such as ‘zut’ – ‘Ah fichtr! (Ah deuce!’ (p. 147, ch. 14).

The narration above describes that the party is full of people; there are enough men for a dancing partners, some civilians bunching together along the walls, and the officers dancing assiduously. An officer who has spent six weeks in Paris make daring exclamations such ‘zut’ – ‘Ah fichtr! (Ah deuce) to show his happiness to join in that party.
b. Dialogue

Dialogue is a conversation that happens between individuals. A dialogue can happen between two persons or more. Grenville (1990), states that dialogue in fiction is “an artificial construction design to live on the written page” (p.101). In this research, the dialogues are in the written form. Dialogues that appeared in the Fathers and Sons were conversations between one character to others character in that novel. From the dialogues, the writer found several cases of code-switching. There were three cases of single word code switching found in the Fathers and Sons’ dialogue part. They are presented below.

1) ‘You are much too good-natured and modest,’ Pavel Petrovich expostulated. I am convinced, on the contrary, that you and I are far more in the right that these young gentlemen, although perhaps we express ourselves in somewhat old fashioned, vielli (old) language and are not so insolently conceited (p.129, ch.10).

The dialogue above happens between Pavel Petrovich and Nikolay Petrovich. They are arguing about Arkady and his friend, Bazarov. Pavel Petrovich realizes that he and his brother, Nikolay Petrovich are the old generation. The word vielli is used by Pavel Petrovich to emphasize the point that they are old already.

2) Madame Kukshin, Eudoxie, Yevdoxia Kukshin. She’s a remarkable nature, émancipée (liberated) in the true sense of the world, an advanced woman (p.139, ch. 12).

The speaker of the example above is Sitnikov. Sitnikov is a friend of Bazarov, in the dialogue he explains about Yevdoxia Kukshin to Bazarov and Arkady. He says that Yevdoxia Kukshin is a remarkable nature, émancipée (liberated) in the true sense of the world, an advanced woman.

3) ‘Cold now, mind! Don’t stand on ceremony, Arkady Nikolayevich, but help yourself. I wonder why Yeggeny doesn’t come back?’
‘I’m here,’ called Bazarov’s voice from Arkady’s room.
His father turned round quickly.
“Aha, you wanted to pay visit to your friend; but you were too late, amice (friend), and he and I have already had a long chat together (p.206, ch. 21).

In the previous example, firstly the conversation happens between Arkady and Vassily Ivanych. Then, Bazarov comes and join in the conversation. Vassily Ivanych greets his son ‘amice (friend)’, and says that he and Arkady have already had a long chat together.

2. Conversational Code-Switching

According to McCormick (1994), conversational code-switching allow the speaker to juxtapose various length of foreign elements within her or his speech. Conversational code switching itself is divided into smaller types, they are phrase code switching, clause code switching, and whole sentence code switching.

a. Phrase code switching

Phrase code switching is the first type of conversational code switching. According to The Oxford American Dictionary and Thesaurus (2003), phrase is “a group of words that have a particular meaning and it consists of two or more words”. The phrase could be noun phrase, adjective phrase, verb phrase, adverbial phrase, and prepositional phrase. In this study, there were two phrase code switching in the narration and seven cases phrase code switching found in the dialogues. So, there were nine cases or 27, 3 % of phrase code-switching that can be found in narrations and dialogues of Fathers and Sons. These are the data:
1) Narration

In this study, there are two cases of phrase code switching that is found in the narration of *Fathers and Sons*. The cases are presented below.

a) He had a gracious word for everyone – with an added shade of disgust in some cases and deference in others; he was gallant, *un vrai chevalier François* (a real knight of France), to all the ladies, and was continually bursting into hearty resounding laughter, in which no one else took part, as befits a high official (p.146, ch. 14).

The narration above tells the readers about Matvei Ilyich. Matvei Ilyich is a relative of Arkady, he is a well behave person. Then, the utterance *un vrai chevalier François* (a real knight of France) is used to show that Matvei Ilyich is a really good man.

b) There were crowds of people and no lack of men for dancing –partners; the civilians tended to bunch together along the walls but the officers danced assiduously, especially one who had spent six weeks in Paris, where he had mastered various daring exclamations such as ‘zut’ – ‘Ah fichtre!’ – ‘pst, pst,’*mon bibi* (myself)’ (p.147, ch. 14).

The narration above wants to tell the readers about the party. The party is full of people; and they are busy with their own business, some men are available to be a dancing partner, some civilians are bunching together along the walls, and some officers dancing assiduously. One of the officers who has spent six weeks in Paris then try to daring exclamations such zut’ – ‘Ah fichtre!’ – ‘pst, pst,’*mon bibi* (myself) to show his happiness to join in that party.
2) Dialogue

After identifying the case of phrase code switching in the *Fathers and Sons’* narration, the writer then identified seven cases of phrase code switching in the *Fathers and Sons’* dialogue. These are the data:

a) ‘My goodness! A man of forty-four, a *pater familias* (a father of family), in this out-of-the-way province, playing the ‘cello!’ (p.116, ch. 9).

The quotation above is a conversation between Arkady and Bazarov, in the conversation they are talking about Nikolay Petrovich, Arkady’s father. Arkady tells Bazarov that his father like playing cello, Bazarov who thinks that it is an unbelievable thing then switch the language, he says that “a man of forty-four, a *pater familias* (a father of family) in this out-of-the-way province, playing the ‘cello!’”.

b) …, without a sense of self respect – and these feelings are highly developed in the aristocrat - there can be no firm foundation for the social … *(le) bien public* (the public weal)... the social fabric (p.122, ch.10).

c) ‘Allow me, Pavel Petrovich,’ Bazarov put in, ‘you say you respect yourself and sit with your arms folded: what sort of benefit does that do the *(le) bien public* (the public weal)? If you didn’t respect yourself, you’d do just the same (p.122, ch.10).

From these two examples above, the speaker of the novel, Arkady and Pavel Petrovich are arguing about aristocrat. In example b, Pavel Petrovich says to Bazarov that a person without a sense of self respect – and those feelings are highly developed in the aristocrat - there can be no firm foundation for the social *(le) bien public* (the public weal), the social fabric. Then in example c, Bazarov replies Pavel Petrovich by saying that Pavel Petrovich respects himself and sit
with his arms folded, so how can he sort of benefit on the _bien public_ (the public weal) if he didn’t respect himself and just do the same.

d) ‘Are there any pretty women here?’ asked Bazarov as he drank off a third glass.
‘Yes, there are,’ answered Yevdokia, ‘but they’re all such empty-headed creatures. _Mon amie_ (my friend), Oditsoy, for instance is nice looking (p.144, ch.13).

In the example above Bazarov asks to Yevdokia, whether there is any pretty women or not. Then Yevdokia answers that ‘_mon amie_ (my friend), Oditsoy, is nice looking were some pretty woman’.

e) ‘Just one more little kiss first,’ Arina Vlasseyevna cried to her son. Bazarov bent down to her. ‘Gracious, how handsome you’ve grown!’
Well, I don’t know about being handsome,’ remarked Vassily Ivanych, but he’s a man, as the saying goes – _omme Fey / home fait_ (a real man), (p.194, ch.20).

In example (e), Arina Vlasseyevna compliments her son; she says that Bazarov has grown to be a handsome man. Vassily Ivanych who does not know about being handsome, just say that Bazarov is (un)_home fait_ (a grown-up man).

f) ‘So then, the matter is settled. Fenichka is to be my … _belle soeur_ (sister-in-law), (Turgenev 1996 p.252).

In example (g), Pavel Petrovich has conversation with Nikolay Petrovich. He says to his brother Nikolay Petrovich to marry Fenichka. So that Fenichka will be the _belle soeur_ (sister-in-law) of Pavel Petrovich.

g) ‘My dear Pavel! But what will Arkady say?
‘Arkady? Why, he’ll be simply delighted!Marriage is not a principle he upholds, but at least his sense of social equality will be gratified. And, after all, what is the point of class distinctions _au dix-neuvième siècle_ (in the 19th century)? (Turgenev 1996 p.252).

The conversation above happens between Nikolay and Pavel Petrovich. Pavel asks Nikolay Petrovich to marry Fenichka soon. Nikolay Petrovich who has a son then
thinks about Arkady’s feeling. As the older brother, Pavel Petrovich then says that marriage is not a principle he upholds, but at least his sense of social equality will be gratified. Pavel says that it not the time to think the point of class distinctions au dix-neuvième siècle (in the 19th century) anymore.

b. Clause Code Switching

The second type of conversational code switching that existed in Fathers and Sons was clause code switching. According to The Oxford American Dictionary and Thesaurus (2003), clause is “a distinct part of a sentence, including a subject and predicate”. In this study, there are nine cases of clause code switching in Fathers and Sons.

1) Narration

The writer only found one case of clause code switching in the Fathers and Sons’ narration. The clause code switching in the Fathers and Sons’ narration is placed between the narrations of the novel.

a) He is a Slavophil in outlook: as is well known, this considered très distingué (Highly differentiated), (Turgenev 1996 p.293).

In example B, the narration tells about Pavel Petrovich. At the end of the story Pavel goes abroad for the sake of his health and then stays on in Dresden, where he associates chiefly with English and Russian visitors. When Pavel has a conversation with Russians he is more free and easy. Pavel who is a Slavophil in outlook, for many people it is considered très distingué (Highly differentiated).
2) Dialogue

Clause code switching was also found in the dialogue of Fathers and Sons. The number of clause code switching in the dialogue of Fathers and Sons are higher than the number of clause code switching in the narration of Fathers and Sons. The writer found seven cases of clause code switching. They are presented below.

a) ‘Have you still got the same bailiff?’
‘Well, I have made a change there. I decided not to keep any of the former house-serfs about the place, once they received freedom; or at least not to entrust them with any jobs involving responsibility.
‘Il est libre, en effet (He is already free),’ Nikolay Petrovich said in an undertone, ‘but of course he is only a valet. My new bailiff now, is a townsman: he seems a capable fellow’ (Turgenev 1996 p.81).

In the conversation, Arkady asks whether his father still got the same bailiff or not. Nikolay Petrovich answers that he decided not to keep any of the former house-serfs about the place because the bailiff has received his freedom, the bailiff ‘Il est libre, en effet, which means that he is already free.

‘A friend of Arkady’s, and according to him a very intelligent fellow.’
‘Is he staying with us?’
‘Yes.’
‘That long-haired creature?’
‘Well, yes.’
Pavel Petrovich drummed on the table with his finger-tips.
‘I find Arkady C’est dégourdi (he is a shrewd fellow),’ he remarked. ‘I am glad he is back.’ (Turgenev 1996 p.87).

The conversation above happens between Pavel and Nikolay Petrovich. They are talking about Bazarov, a friend of Arkady. Bazarov is a very intelligent man and he is going to stay in Arkady’s home for a few days. Pavel Petrovich who does not like with Bazarov, feels that Basazarov’s idea to stay in that house is not a
good idea. But, as the uncle of Arkady, Pavel can see that Arkady looks happy with Bazarov’s idea.

c) ‘It depends on the individual, my dear uncle. It’s good in some cases and very bad in others.
‘Indeed. Well, I can see this is not our cup of tea. We of the older generation think that without principles – ‘without principles taken as you say on trust one cannot move an inch or draw a single breath’. Vous avez change tout cela (You have changed all of that), may God grant your health and a general’s rank,… (p.94, ch. 5).

In example (c), Arkady and his uncle, Pavel Petrovich are discussing about nihilist. Arkady thinks that a nihilist cannot be judged as a bad man. Everything can be looked from different side, and it depends on the individual, it’s good in some cases and very bad in others. Pavel Petrovich then realizes that he and Arkady have different perceptions about nihilist. Pavel as the old generation thinks that vous avez change tout cela, Arkady has changed all of that.

d) ‘That is unfortunate. There are pretty women here and it’s disgrace for a young man not to dance. Again, I do not say this out of convention: I would never suggest that a man’s wit should lie in his feet but Byronism is ridiculous now – il a fait son temps (it’s had its day’) (p.137, ch. 12).

There is a conversation between Matvei Ilyich and Arkady. Arkady says to Matvei that he is not good enough in dancing. Matvei then tells to Arkady that is unfortunate for a man not to dance with pretty women there, but then he also says that a man cannot be judged by his ability to dance, as written in the dialogue above where Matvei says that he would never suggest that a man’s wit should lie in his feet as Byronism. Byronism is bound up with a melancholic self-enchantment that looks more and more like the religious orthodoxy against which it supposedly sets itself. So that Matvei thinks that Byronism is ridiculous now – il a fait son temps (it's had its day).
e) ‘Let me tell you by way of consolation,’ said Bazarov, ‘that nowadays we laugh at medicine in general, and worship no one.’

‘How can that be? Why, you intend to become a doctor, don’t you?’

‘I do, but the one doesn’t rule out the other.’

Vasily Ivanych poked his middle finger into his pipe, where a little smoldering ash was still left

‘Perhaps so, perhaps so, I won’t argue the point. For who am I? A retired army doctor, voilà tout (that's all), who happens to have taken up farming (p.198, ch. 20).

In the example above shows that Bazarov tell to his father that ‘that nowadays he and Arkady laugh at medicine in general, and worship no one. Vasily Ivanych who doesn’t want to argue about it then tries to end the conversation by saying voilà tout (that's all).

f) There was I pumping opium into her; while another wanted a tooth extracted. I offered her an anaesthetic … but she wouldn’t hear of it. I do all that gratis – anamatyor / en amateur (not for money). (p.204, ch.21).

In example (f), Vasily Ivanych explains to Arkady about his experience. Vassily Ivanych says that one woman came and complaining of the gripes, while another came then wanted a tooth extracted. Vassily Ivanych helps all of them and he does all that gratis – anamatyor / en amateur (not for money)

g) ‘You are a nice lad; but you’re too soft, a good little liberal gentleman – eh voilà tout (Look--that's all), as my father would say’ (Turgenev 1996 p.271).

At the dialogue above, Bazarov is going to leave Arkady and back to his hometown. Before leave, Bazarov says many things to Arkady, he also says that Arkady are a nice lad; but you’re too soft, a good little liberal gentleman. Then Bazarov realizes that he has to go and says voilà tout (Look--that's all) to end their conversation.
c. Whole Sentence Code Switching

The last type of conversational code switching that existed in *Fathers and Sons* is whole sentence code switching. According to *The Oxford American Dictionary and Thesaurus* (2003), sentence is “a piece of writing or speech between two full stops or equivalent pauses, often including several grammatical sentences”. In this study, whole sentence code switching could be found both in the narration and in the dialogue. The writer found there were ten cases or 30, 2% of whole sentence code-switching can be found in *Fathers and Sons*.

a) Narration

There are four cases of whole sentence code switching in the *Fathers and Sons*’ narration. The cases of whole sentence code switching that appeared in the *Fathers and Sons*’ narrations are presented below.

1) On more than one occasion, seeing him perplexed, racking his brains, not knowing which way to turn, Pavel Petrovich had walked slowly up to the window and with his hands thrust into his pockets had muttered between his teeth, ‘*Mais je puis vous donner de l’argent*, (But I can still give you money)” and had given him money; but on this particular day he had none left himself and he preferred to go away (p.106, ch. 8).

The narration above tells about Pavel Petrovich who wants to help his brother. When Nikolay Petrovich has no money, Pavel will walk slowly up to the window and with his hands thrust into his pockets has muttered between his teeth, ‘*Mais je puis vous donner de l’argent*, (But I can still give you money)” and had given Nikolay money, but at that time Pavel has none left himself and he decided to go away.

2) They had met on the staircase of his lodgings, and bumping into her by accident he had wanted to apologize but had only succeeded in muttering
“Pardon, Monsieur!” (Excuse me, Sir)’ while she had nodded, smiled, then suddenly taken fright as it were and fled;… (p.131, ch. 11).

The narration above tells a condition when Nikolay Petrovich remembered his first meeting with Fenichka. Nikolay Petrovich and Fenichka has met on the staircase of his lodgings, and bumping into each other by accident. Fenichka who wants to apologize is only succeeded in muttering “Pardon, Monsieur!” (Excuse me, Sir).

3) He had the hightest opinion of himself: his vanity knew no bounds but his manner was simple, he had an affable expression, he listened indulgently and laughed so good-naturedly that on first acquaintance he might even have been taken for ‘a jolly good fellow’. On important occasions, however, he knew, so to speak, how to make his weight felt. ‘Energy is essential,’ he used to say then. ‘L’énergie est la première qualité d’un home d’état’ (Energy is a primary thing in a country), (p.135, ch. 12).

The narration (3), describes about Matvei Ilyich Kolyazin. He is the governor at that time. He has the highest opinion of himself; he really has a good manner, and he thinks that energy is an important thing.

4) Nikolay Petrovich kept tiptoeing into his brother’s room and tiptoeing out again; Pavel Petrovich would doze off, groan gently or say to him in French: ‘Couchez-vous, (go to bed)’ and ask for something to drink (p.245, ch. 24).

Pavel Petrovich has wounded himself through carelessness when had a duel with Bazarov, as the younger brother Nikolay Petrovich wants to care Pavel Petrovich. Nikolay keeps tiptoeing into his brother’s room and tiptoeing out again. Pavel who doesn’t want to trouble his brother then asks Nikolay to go to bed (‘Couchez-vous).
b) **Dialogue**

The number of whole sentence code switching in the *Fathers and Sons’* dialogue were higher than in *Fathers and Sons’* narration. There were six cases of whole sentence code switching that found in the dialogue. The cases of whole sentence code switching that appeared in the *Fathers and Sons’* dialogues are presented below.

1) ‘By the way, Yevgeny Vassilyich, you simply must get to know a lady her, who is really capable understanding you and for whom your visit would be a positive redletter event: you may have heard of her?’
   ‘Who is she?’ Bazarov brought out unwillingly.
   ‘Madame Kukshin, Eudoxie, Yevdoxia Lukshin. She’s a remarkable nature, emancipated in true sense of the world, an advanced woman
   ………………………………………………………………
   ‘I am not alone’ said Sitnikov, casting a keen look at Arkady and Bazarov as he briskly pulled off his Hungarian jacket, beneath which appeared something in the nature of a long jerkin.
   ‘Never mind,’ the voice replied. ‘*Entrez!* (Coming in), (Turgenev 1996 p.140).

In the conversation above, Sitnikov invites Bazarov and Arkady to visit Madame Kukshin. Madame Kukshin is a remarkable nature, an emancipated in true sense of the world and an advanced woman. She lives in the small detached villa in the Moscow style. Sitnikov who asks Bazarov and Arkady to join with him then says that he is not alone. Madame Kukshin welcomes them and asks them to come in by saying ‘*Entrez!* (Coming in).

2) Arkady felt sorry to lose his partner; he had spent nearly an hour with her so happily! True, he had felt the whole time as though she were condescending to him, as though to be grateful to her…
   The music stopped.
   ‘*Merci,* (Thank you)’ Madame Odintsov murmured, getting up. ‘You have promised to come and see me; bring your friend with you. I am very curious to meet a man who has the courage not to believe in anything. (p.150, ch.14).
The dialogue above happens between Arkady and Madame Odintsov. During the party Arkady has spent nearly an hour with Madame Odintsov, and he feels so happy. Then the music stopped and Madame Odintsov has to go home, before that she says ‘**Merci**, (Thank you) to Arkady who is willing to have conversation with her. She also reminds Arkady to come to her house with Bazarov.

3) ‘I simply can’t manage it!’ Nikolai Petrovich had exclaimed despairingly more than once. ‘I can’t fight them myself and my principles forbid me to send for the police; yet without the fear punishment you can do nothing with them!’

**Du calme, du calme,** (calm please, calm please)’ Pavel Petrovich would remark on these occasions, while he hummed to himself, frowned and tugged at his moustaches. (p.225, ch. 22).

The quotation above is the conversation between Nikolai Petrovich and Pavel Petrovich. Nikolai Petrovich has a bad time on the farm. His troubles with the hired laborers had become intolerable and he feels that he cannot solve the problem alone. Pavel Petrovich as the older brother asks Nikolai Petrovich to calm down while he humming to himself frowned and tugged at his moustaches.

4) ‘I will deign. But you must admit, Pavel Petrovich, that our duel is unusual to the point of absurdity? Just look at our second’s countenance. ‘You are still bent on joking,’ Pavel Petrovich replied. ‘I do not deny the strange circumstances of our duel but I consider it my duty to warn you that I intend to fight you in grim earnest. **A bon entendeur, salut** (Don’t you say you haven’t been warned), (p.241, ch. 24).

Example (4) is the conversation between Bazarov and Pavel Petrovich. In a glorious fresh morning they are going to do a big duel. Bazarov thinks that their duel is unusual to the point of absurdity. On the other hand, Pavel Petrovich does not think that the duel is a joking, then he says **A bon entendeur, salut** (Don’t you say you haven’t been warned) to warn Bazarov.
5) ‘Don’t you think, Nikolay, that Fenichka has something with Nellie?’
   ‘What Neliie, Pavel?’
   ‘How can you ask? With Princess R., of course. The upper part of the face especially. *C'est de la meme famille* (it's the same sort family), (p.246, ch.24).

   In the conversation above, Pavel Petrovich and Nikolay Petrovich are discussing about Fenichka. Pavel Petrovich sees that Fenichka has something with Nellie, and he also thinks that Fenichka might be the same sort family (*C'est de la meme famille*) with Princess R.

6) ‘What do you think – shouldn’t you tell her straight away of your intention?’ Pavel Petrovich asked.
   ‘Why hurry?’ objected Nikolay Petrovich.
   ‘Have you already discussed it with her?’
   ‘Discussed it with her! *Quelle idee*! (What an idea), (p.252).

   There is a conversation between Pavel Petrovich and Nikolay Petrovich. Pavel says that Nikolay should discuss with Fenichka that they are going to marry soon. Nikolay fells a little bit shocking and says *Quelle idee*! (What an idea) to express that Pavel’s idea is not a good idea.

**B. Reasons for Code Switching in *Fathers and Sons***

   To identify the reasons of code switching that is used in *Fathers and Sons*, the writer used the theory of Holmes (2001). According to Holmes there are six reasons why code switching is used, namely, change of the topic, express social distance, assert social status, formality, function or goal of the interaction, and addressee specification.

   Then according to Hoffman (1991) there are seven reasons for code switching, they are talking about particular topic, quoting somebody else, being
emphatic about something, repetition used for clarification, express group identity, solidarity, and clarifying the speech content for the interlocutor.

From those reasons, the writer used four reasons by Holmes; they were change of the topic, express social distance, function or goal of the interaction, and addressee specification. One reason by Hoffman was quoting somebody. Table 4.2 represented the percentage of the amount of the cases in reasons for code switching.

**Table 4.1 The Percentage of the Amount of the Reasons of Code Switching in Fathers and Sons**

<table>
<thead>
<tr>
<th>No.</th>
<th>Reasons for Code Switching</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Talking About Particular Topic</td>
<td>17</td>
<td>51,51%</td>
</tr>
<tr>
<td>2.</td>
<td>Social Distance</td>
<td>1</td>
<td>3,03%</td>
</tr>
<tr>
<td>3.</td>
<td>Function or Goal of The Interaction</td>
<td>13</td>
<td>39,4%</td>
</tr>
<tr>
<td>4.</td>
<td>Addressee Specification</td>
<td>1</td>
<td>3,03%</td>
</tr>
<tr>
<td>5.</td>
<td>Quoting Someone</td>
<td>1</td>
<td>3,03%</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>33</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

From the data calculation, it can be concluded that the most reasons for code switching are talking about particular topic. Those cases were found both in the narration or dialogue of *Fathers and Sons*.

1. **Talking About Particular Topic**

First reasons proposed by Holmes (2001) is that code switching is used when the speaker talking about particular topic. People may switch code within a speech event to discuss a particular topic. The topic that people talked about could
influence the speakers to apply code switching in their conversation. There were 17 or 51, 51% cases of code-switching that caused by topic. Below is the example:

... ‘And besides, Moscow nowadays—I don’t know, it’s not what it was. I am thinking to going abroad—I almost went last year.’
To Paris, I suppose?’ queried Bazarov
‘To Paris and to Heidelberg.’
Why Heidelberg?
How can you ask? Bunsen lives there.
...
‘Ah here’s lunch! Will you have an appetizer first? Victor, open the bottle: that’s your line.’
‘It is, it is,’ Sitnikov mumbled, and gave vent to another shrill laugh.
‘Are there any pretty woman here?’ asked Bazarov as he drank off a third glass.
‘Yes, there are,’ answered Yevdoxia, ‘but they’re all such empty-headed creatures. Mon amie, Odintsov, for instance, is nice looking.
(pp.143-144, ch.13)

Firstly, the topic of conversation discussed about where and why Yevdoxia want to go to abroad, they did that conversation while waiting for lunch. After the lunch was ready, the conversation became more relaxed and the topic changed when Bazarov tried to ask to Yevdoxia, were in that place any pretty women or not. Yevdoxia answered that there were some pretty woman, and then she switched the language because the topic have changed, and she wanted to show her intimacy with all the guests by switching the language.

2. Social Distance

Second reason by Holmes (2001) is social distance. Switches motivated by the identity and relationship between participants often express a move along the solidarity or social distance dimension. People’s speech provides clues to others about who we are, where we from and perhaps what kind of social experiences we
have had. In this novel, the writer only found 1 or 3, 03 % case of code switching hat caused by social distance. Below is the example:

He remembered their first meeting. He was still a student. They had met on the staircase of jis lodgins, and bumping into her by accident he had wanted to apologize but had only succeeded in muttering ‘Pardon, Monsieur!’ while she had nodded, smiled, then suddenly taken fright as it were and fled; but at the bend of the staircase she had glanced quickly roud at him, assumed a serious air and blushed.

(p.131, ch. 11)

The narration above tells about the first meeting between Nikolay Petrovich and his wife. On the first meeting they had not known each other, and this condition created social distance between them, so that they needed to appreciate each other by switching the language.

3. Function or Goal of The Interaction

The next reason by Holmes (2001) for using code switching is the function or goal of the interaction. Code switching that use in the conversation is to express what the language being used for. Is the speaker asking a favor or giving orders. Code switching also can be used when the speaker wants to add emphasis, add authority, or express feelings, for example the speaker may code switch when he or she angry or happy. In Fathers and Sons there are some code switching that happened when the speaker wants to deliver the goal of the interaction. The writer found 13 cases or 39, 4 % code switching that happen because the speaker wants to deliver the goal of the interaction. Here are the examples:
a. **Add Emphasis**

Sometimes, people will used code switching when a speaker wanted to emphasize his or her word. Emphasizing usually used to make the point clearer, so there will be no understanding between one to another speaker. Here the example:

… ‘He had the highest opinion of himself: his vanity knew no bounds but his manner was simple, he had an affable expression, he listened indulgently and laughed so good-naturedly that on first acquaintance he might even have been taken for ‘a jolly good fellow’. On important occasions, however, he knew, so to speak, how to make his weight felt. ‘Energy is essential,’ he used to say then. ‘L’énergie est la première qualité d’un homme d’état.’

(p. 135, ch. 12)

The example above shows that the speaker or the writer wants to repeat the sentence with another language, in this case French. The repetition is used by the writer is aimed to make the sentence well and easily understood when it is changed into French.

‘You are much too good-natured and modest,’ Pavel Petrovich expostulated. I am convinced, on the contrary, that you and I are far more in the right that these young gentlemen, although perhaps we express ourselves in somewhat old fashioned, *vielli* (old) language and are not so insolently conceited.

(p.129, ch. 10).

The conversation above was between Pavel Petrovich and Nikolay Petrovich. They were discussing about Arkady and Bazarov, who had different opinion with the old generations. Pavel Petrovich thinks that he and his brother, Nikolay are in the same generations, old generations. Then, in order to emphasize the point that they are old generations with the old style, Pavel Petrovich switch the language into French to make Nikolay Petrovich understand that he and Pavel Petrovich are already old.
b. Express Feelings

A person may code switch when they want express their feelings. The use of code switching can be caused when the speaker felt happy, sad or angry. In this case the use of code switching was used by Nikolay Petrovich in order to express his feeling.

‘What do you think – shouldn’t you tell her straight away of your intention?’ Pavel Petrovich asked.
‘Why hurry?’ objected Nikolay Petrovich. ‘Have you already discussed it with her?’
‘Discussed it with her! Quelle idée! (what an idea).’

(p.252, ch. 24)

As seen in the dialogue above, there is a conversation between Nikolay Petrovich and Pavel Petrovich. They are talking about Fenichka who will be a wife of Nikolay Petrovich. From the conversation Pavel Petrovich asks his younger brother Nikolay Petrovich to discuss his marriage plan with Fenichka. Nikolay Petrovich fells a little bit shocking and think that it is not a good idea, as result in order to express his feeling he switches his language into French.

c. Warning Someone

A warning can be more understandable when it is spoken in the mother language or first language. Here was the example, a conversation between Pavel Petrovich and Bazarov.

‘I will deign. But you must admit, Pavel Petrovich, that our duel is unusual to the point of absurdity? Just look at our second’s countenance.
‘You are still bent on joking,’ Pavel Petrovich replied. ‘I do not deny the strange circumstances of our duel but I consider it my duty to warn you that I intend to fight you in rim earnest. A bon entendeur, salut!’

(p.241, ch. 24)
Pavel Petrovich and Bazarov will hold a duel, in this case Pavel Petrovich tries to warn Bazarov that he really intends to fight with Bazarov. To show his seriousness he warns Bazarov in a French language ‘A bon entendeur, salut!’ which means ‘Don’t you say you haven’t been warned’.

d. Asking Someone

A language switch is often used to express authority. The authority can be found between in the older generations to the younger generation. Here was the example:

‘I simply can’t manage it!’ Nikolai Petrovich had exclaimed despairingly more than once. ‘I can’t fight them myself and my principles forbid me to send for the police; yet without the fear punishment you can do nothing with them!’

‘Du calme, du calme,’ Pavel Petrovich would remark on these occasions, while he hummed to himself, frowned and tugged at his moustaches.

(p.225, ch. 22)

It was the conversation between Nikolai Petrovich and Pavel Petrovich. From the conversation, Nikolai Petrovich’s despair can be seen; he feels that he cannot solve the problem alone. As the older brother, Pavel Petrovich asks his younger brother, Nikolai Petrovich to be calm. Pavel Petrovich wants to show his authority by asking Nikolai Petrovich to be calm.

4. Addressee Specification

Fourth reason for code switching that the researcher could conclude was addressee specification. A switching case is categorized as addressee specification when there is an arrival of a new person in the conversation. There is only 1 case or 3, 03 % of code switching that are caused by addressee specification.
‘What do you think now?’ Vassily Ivanich asked after a short silence.
‘Surely the field of medicine will not bring him the fame you anticipate for him?’
‘Of course, not in medicine, though even in the department he will
be one of the leading scientific men.’
‘In what field then, Arkady Nikolayevich?’
‘It would be hard to say now, but he is bound to be famous.’
‘Bound to be famous!’ the old man repeated, and then relapsed into
thought.
‘The mistress sent me to call you in to tea,’ announced Anfisushka,
walking by with a huge dish of ripe raspberries.’
‘Yes, sir.’
‘Cold now, mind! Don’t stand on ceremony, Arkady Nikolayevich,
but help yourself. I wonder why Yevgeny doesn’t come back?’
‘I’m here,’ called Bazarov’s voice from Arkady’s room.
His father turned round quickly.
‘Aha, you wanted to pay a visit to your friend; but you were too
tame, amice, and he and I have already had a long chat together…
(p.206, ch.21)

Firstly, the conversation happens between Arkady and Vassily Ivanich, they are
talking about Bazarov. After a long chat, Vassily Ivanich realizes that his son,
Bazarov has not come out from Arkady’s room. After Bazarov came, Vassily
Ivanich greeted Bazarov by saying amice to him. The word amice (friend) was
used by Vassily Ivanich in order to greet Bazarov with informal way; he also
wanted to become nearer with Bazarov by using that word.

5. Quoting Someone

Hoffman (1991) stated a reason for code switching is when the speaker
quoting someone else. Sometimes, people quoted someone else words in order to
deliver the message. A switching case is categorized as quoting someone when
“the switch involves just the words that the speaker is claiming the quoted person
said.” (Holmes, 2001: 38). The writer only found 1 case or 3, 03 % of code
switching that is caused by quoting someone’s statement.
‘Just one more little kiss first,’ Arina Vlassyevna cried to her son. Bazarov bent down to her. ‘Gracious, how handsome you’ve grown!’

‘Well, I don’t know about being handsome,’ remarked Vassily Ivanych, ‘but he’s a man, as the saying goes: omme/omme.

(p. 194, ch. 20)

From the case above, Arina Vlassyevna says to her husband Vaassily Ivanych that Bazarov has grown as a handsome man, from the conversation it can be seen that Vaassily Ivanych doesn’t really understand about what handsome is, he has another opinion to describe Bazarov. So, he uses the saying ‘omme/omme’ in order to describe her son, Basarov, which means that Bazarov was a grown up man.

C. Other Findings

From the analyzed data, the is another finding beside the answer to the two research questions. There is a code switching case that was found in the Fathers and Sons, the code switching is not between English and French, but the code switching happen when the speaker is angry and use the word that cannot br found in dictionary. Here the case is:

‘You’re harping on an old tune,’ Bazarov retorted, ‘but what are you trying to prove by it?

‘Phtis, my dear sir.’ (When Pavel Petrovich was angry he would deliberately say ‘phtis’ and phthat, though he knew perfectly well that the dictionary allowed of no such words. This odd habits was a legacy from the period of Alexander I. The exquisites of those days, on the rare occasions when they spoke their own language, said ‘phtis’ and ‘phthat’. As much as to say, ‘We of course, are Russian born, at the same time we are important personages who can dispense with grammatical rules.’). ‘I am seeking to prove phtis - without respect – and these feelings are highly developed in the aristocrat - there can be no firm foundation for the social… bien public… the social fabric.

(Turgenev 1996 p. 122)
From the explanation that is given in the narration, it can be said that the code switching case above happens when the speaker is angry. Besides, the speaker, Pavel Petrovich fell that he was a Russian born and an important personage who can dispense with grammatical rules. The word ‘Phtis’ is not a French word. The character of the novel says that word just because he wants to show his feeling.
CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This part presents the conclusions of the study and the suggestions. The conclusions are aimed to conclude the final results of this study. Besides, this chapter also gives suggestions that based on the study that have been done by the writer.

A. Conclusions

After examining the whole data, the researcher concluded two main points. First is about the types of French code-switching that exist in Fathers and Sons. Second point is about the possible reasons for code-switching that found in Fathers and Sons.

Dealing with the types of code switching, the researcher found that there were four types of code switching which occurred in Fathers and Sons. Those types were single word code switching, phrase code switching, clause code switching, and whole sentence code switching. Based on the calculation the highest result of code switching cases was found in whole sentence code switching.

Then dealing with the possible reasons for code-switching in Fathers and Sons, the researcher found that there are five possible reasons which were identified by the researcher. The first reason was the topic under discussion. The
topic that people talked about could influence the speakers to apply code
switching in their conversation.

The second reason was social distance. Code switching may be motivated
by the identity and relationship between participants often expresses a move along
the solidarity or social distance dimension.

The third reason was the function or goal of the interaction. Code
switching can be used when a speaker wants to add emphasis, add authority, or
express feelings. Sometimes the function or goal of the interaction will be easier
to deliver when the speaker uses code switching.

The fourth reason was addressee specification. People may switch code
when there is a new comer in the conversation. So a code switch may be related to
a particular participant or addressee.

The fifth reason was quote someone’s statements or speech. The message
from well know people usually can be more understandable and reliable, as result
people quoting someone else words in order to deliver the message.

B. Suggestions

Based on the discussions and findings of the research, the researcher
would like to propose some suggestions.

1. Since there are some errors in spelling French words, the readers of the
novel should be more careful when borrowing the French words that
existed in the novel. The use of dictionary will help to identify the correct
spelling of code switching cases.
2. The other researcher may conduct a research of code switching between English and another foreign language, for example code switching between English and Latin. Therefore, the research should be more pay attention collecting the code switching cases, because some foreign words are not printed in italic.
REFERENCES


APPENDICES
Appendix 1: I.S. TURGENEV’S BIOGRAPHY

Ivan Sergeyevich Turgenev was a Russian novelist, poet, and playwright. He was born in Orel, in the province of Orel, on November 9, 1818. His father, Sergei Nikolaevich Turgenev, a colonel of a cavalry regiment, died when he was sixteen. His mother was a strict mother, who beat him constantly.

Turgenev studied for a year at the University of Moscow, and then he continued his study in the University of St. Petersburg. His study was focusing on the classics, Russian literature, and philology. In 1838, he was sent to the University of Berlin. During the latter part of his life, Turgenev did not reside much in Russia; he lived either at Baden-Baden or Paris.

As a writer, Turgenev excelled at description, especially landscape. His talent did not lie in that direction, but in his ability to evoke a mood and paint a verbal portrait of the Russian countryside. His style of writing was unique. He wrote many short stories as well. His novels, like his short stories, were based on rather simple plots, closer to drama than most novels, with fewer characters and subplots.

In 1862, his best and most successful novel, Fathers and Sons was published. The novel tells about the social themes of the day. The novel examined
the conflict between the older generation, reluctant to accept reforms, and the
idealistic youth. In the central character, Bazarov, he was a medical student and
nihilist. The figure of Bazarov was conceived in the Isle of Wright, where
Turgenev had spent three weeks in 1860.

First, Turgenev lived in Germany, then he moved to London, where *Fathers
and Sons* had had great success. After that, he settled finally in Paris, where he
lived with the Viardots from 1871 until his death. In 1860, he became a
corresponding member of the Imperial Academy of Sciences and Doctor of Civil
Law at the Oxford University (1879).

Turgenev and his friend Gustave Flaubert had the similar social and
aesthetic ideals. Both of them rejected extremist right and left and stuck to
nonjudgmental if somewhat pessimistic depiction of the world. In his letter,
Turgenev wrote to Flaubert: "On certain days I feel crushed by this burden. It
seems to me that I have no more marrow in my bones, and I carry on like an old
post horse, worn out but courageous." He died at Bougival, near Paris, on
September 3, 1883. Then he was buried in the Volkoff Cemetery, St.Petersburg.
Turgenev's later works include novellas *A King Lear of the Steppes* (1870) and
*Spring Torrents, First Love* (1860) as his finest achievements in the genre, and the
last published work was a collection of meditations and anecdotes, entitled *Poems
in Prose* (1883).
Appendix 2: SUMMARY OF FATHERS AND SONS

At a provincial posting station, Kirsanov waited impatiently for his son, Arkady, who had completed his education at the university in St. Petersburg. Kirsanov reflected that Arkady had probably changed, but he hoped his son had not grown away from him entirely. Arkady’s mother was dead, and the widower was strongly attached to his son.

At last the coach appeared, rolling along the dusty road. Arkady jumped out, but he was not alone. Longing superciliously behind was a stranger whom Arkady introduced as Bazarov, a fellow student. Something in Arkady’s manner told Kirsanov that here was a special attachment. In a low aside, Arkady begged his father to be gracious to his guest.

Feeling some qualms about his unexpected guest, Kirsanov was trouble during the trip home. He was hesitant about his own news but finally told Arkady that he had taken a mistress, Fenichka, and installed her in his house. To his great relief, Arkady took the news calmly and even congratulated his father on the step. Later, Arkady was pleased to learn that he even had a little half brother.

Kirsanov soon found he had good reason to distrust Bazarov, who was a doctor and a clever biologist. Arkady seemed too much under his influence. Worse, Basarov was a nihilist. At the university the liberal thinkers had consciously decided to defy or ignore all authority – state, church, home, pan-Russianism. Bazarov was irritating to talk to, Kirsanov decided, because he knew so much and had such a sarcastic tongue.
Pavel, Kirsanov’s elder brother was especially irritated by Bazarov. Pavel was a real aristocrat, bound by tradition, who had come to live in retirement with his younger brother after a disappointing career as an army officer and the lover of a famous beauty, Princess R__. With his background and stiff notions of propriety, Pavel often disagreed with Bazarov.

Luckily, Bazarov kept busy most of the time. He collected frogs and infusoria and was always dissecting and peering into a microscope. He would have been an ideal guest, except for his calmly superior air of belonging to a generation for surpassing Pavel’s. Kirsanov, loving his son so much, did his best to keep peace, but all the while he regretted the nihilism which had so greatly affected Arkady.

Kirsanov was harassed by other troubles. Soon, by law, the serfs would be freed. Kirsanov strongly approved of this change and had anticipated the new order by dividing his farm into smaller plots which the peasants rented on a sharecropping basis. With their new independence, however the peasants cheated him more than ever and were slow in paying their rent.

Arkady and Bazarov, growing bored with quiet farm life, went to visit in the provincial capital, where they had introductions to the governor. In town, they ran into Sitnikoff, a kind polished jackal who felt important because he was one of the nihilist circle. Sitnikoff introduced them into provincial society.

At a ball, the two friends met and were greatly taken by young widow, Madame Odintzov. Arkady did not dance, but he sat out a mazurka with her. They became friends at once, especially when she found that Arkady’s mother had been
an intimate friend of her own mother. At the ball, Madame Odintzov invited the
two men to visit her estate.

Arkady and Bazarov accepted the invitation promptly. In a few days, they
settled down to the easy routine of favored guests in a wealthy household. Katya,
Madame Odintzov’s young sister, was especially attracted to Arkady. Bazarov,
older and more worldly, became the good friend of the widow.

Although Bazarov, as a good nihilist, despised home and family life, he
made a real effort to overcome his scruples; but when he finally began to talk of
love and marriage to Madame Odintzov, he was politely refused. Chagrined at his
rejection, he induced Arkady to leave with him at once. The two friends then went
on to Bazarov’s home.

Vasily, Bazarov’s father, was glad to see his son, whom he both feared and
admired. He and his wife did all they could to make the young men comfortable.
At length Arkady and Bazarov quarreled, chiefly because they were so bored.
 Abruptly they left and impulsively called again on Madame Odintzov. Feeling
that they were unwelcome, they went back to Kirsanov estate.

Because Bazarov was convinced that Arkady was also in love with Madame
Odintzov, his friendship with Arkady became greatly strained. Arkady, thingking
constantly of Katya, returned by himself to the Odintzov estate to press his suit of
the younger sister.

At the Kirsanov home, Bazarov became friendly with Fenichka. He
prescribed for her sick baby and even for her. Out of friendship, Fenichka spent
much of her time with Bazarov. One morning, as they sat in a garden, Bazarov
kissed her unexpectedly, to her distress and confusion. Pavel witnessed the scene by accident and became increasingly incensed at the strange nihilist.

Although Pavel did not consider Bazarov a gentleman, he challenged him to duel with pistols. In the encounter, Pavel was wounded in the leg, and Bazarov left the house in haste, never to return. Pavel recovered from his wound, but he felt a never-ending shame at being wounded by a low nihilist. He urged Kirsanov to marry Fenichka, and he returned to his old life. He spent the rest of his days as an aging dandy in Dresden.

Bazarov stopped briefly at the Odintzov home. Still convinced that Arkady was in love with Madame Odintzov, he attempted to help his friend in his suit. Madame Odintzov ridiculed him, however, when Arkady made his request for the hand of Katya. With a sense of futility, Bazarov took his leave and rejoined his own family.

Vasily was the local doctor, and he eagerly welcomed his son as a colleague. For a time, Bazarov led a successful life, helping to cure the ailments of the peasants and pursuing his research at the same time. When one of his patients contracted typhus, he accidentally scratched himself with a scalpel he had used. Although Vaily cauterized the wound as well as he could, Bazarov became ill with a fever. Sure that he would die, he summoned Madame Odintzov to his side. She came gladly and helped to ease him before his death.

Madame Odintzov eventually made a good marriage with a lawyer. Arkady was happy managing his father’s farm and playing with the son born to him and Katya. Kirsanov became a magistrate and spent most of his life settling disputes
brought about the liberation of the serfs. Fenichka, at last a respected wife and mother, found great happiness in her daughter-in-law, Katya.

(Taken From: Masterpiece of World Literature)
Appendix 3: The Code Switching Observation Form

<table>
<thead>
<tr>
<th>No.</th>
<th>Page</th>
<th>Code Switching Case</th>
<th>Types of Code Switching</th>
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<td></td>
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<td></td>
<td>P</td>
</tr>
</tbody>
</table>

Note:
CS : Conversational Code Switching
P : Phrase Code Switching
WS: Whole Sentence Code Switching
C : Clause Code Switching
SW: Single Word Code Switching
Appendix 4: Sample of Code Switching in Narration of *Fathers and Sons*

<table>
<thead>
<tr>
<th>No.</th>
<th>Page Number</th>
<th>Code Switching case in Narration of <em>Fathers and Sons</em></th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>106</td>
<td>On more than one occasion, seeing him perplexed, racking his brains, not knowing which way to turn, Pavel Petrovich had walked slowly up to the window and with his hands thrust into his pockets had muttered between his teeth, ‘<em>Mais je puis vous donner de l’argent,</em>’ and had given him money;….</td>
</tr>
<tr>
<td>2.</td>
<td>130</td>
<td>With a brusque ‘<em>Bonsoir</em>’ to him Pavel Petrovich retired to his study.</td>
</tr>
<tr>
<td>3.</td>
<td>131</td>
<td>They had met on the staircase of his lodgings, and bumping into her by accident he had wanted to apologize but had only succeeded in muttering ‘<em>Pardon, Monsieur!</em>’ while she had nodded, smiled, then suddenly taken fright as it were and fled;….</td>
</tr>
<tr>
<td>4.</td>
<td>146</td>
<td>He had a gracious word for everyone – with an added shade of disgust in some cases and deference in others; he was gallant, <em>un vrai chevalier français</em>, to all the ladies….</td>
</tr>
<tr>
<td>5.</td>
<td>147</td>
<td>…; even to Madame Kukshin, who appeared at the ball without crinoline, wearing soiled gloves and a bird of paradise in her hair, he vouchsafed an ‘<em>enchanté</em>’.</td>
</tr>
<tr>
<td>6.</td>
<td>225</td>
<td>‘<em>Du calme, du calme,</em>’ Pavel Petrovich would remark on these occasions, while he hummed to himself, frowned and tugged at his moustaches.</td>
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</tbody>
</table>
Appendix 5: Sample of Code Switching in Dialogue of *Fathers and Sons*

<table>
<thead>
<tr>
<th>No.</th>
<th>Page Number</th>
<th>Code Switching case in Narration of <em>Fathers and Sons</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>81</td>
<td>I decided not to keep any of the former house-serfs about the place, once they received their freedom; or at least not to entrust them with any jobs involving responsibility. ‘<em>Il est libre, en effet</em>, Nikolai Petrovich said in an undertone,’ but of course he is only a valet.</td>
</tr>
<tr>
<td>2.</td>
<td>87</td>
<td>‘I find Arkady s’est dégourdi,’ he remarked. ‘I am glad he is back</td>
</tr>
<tr>
<td>3.</td>
<td>94</td>
<td><em>Vous avez changé tout cela</em>, may God grant your health and a general’s rank,…</td>
</tr>
<tr>
<td>4.</td>
<td>122</td>
<td>…there can be no firm foundation for the social… <em>bien public</em>… the social fabric.</td>
</tr>
<tr>
<td>5.</td>
<td>140</td>
<td>‘Never mind,’ the voice replied. ‘<em>Entrez!</em>’</td>
</tr>
<tr>
<td>6.</td>
<td>144</td>
<td><em>Mon amie</em>, Odintsov, for instance, is nice-looking.</td>
</tr>
</tbody>
</table>
# Appendix 6: Checklist of Types of Code Switching

<table>
<thead>
<tr>
<th>No.</th>
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<th>Code Switching Case</th>
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<tbody>
<tr>
<td>1.</td>
<td>81</td>
<td>‘<em>Il est libre, en effet</em> (He is already free),’ Nikolay Petrovich said in an undertone, ‘but of course he is only a valet. My new bailiff now, is a townsman: he seems a capable fellow’</td>
<td>✓</td>
</tr>
<tr>
<td>2.</td>
<td>87</td>
<td>‘I find Arkady <em>s’est dégourdi</em> (he seems relaxed),’ he remarked. ‘I am glad he is back’</td>
<td>✓</td>
</tr>
<tr>
<td>3.</td>
<td>94</td>
<td><em>Vous avez change tout cela</em> (You have changed all of that), may God grant your health and a general’s rank,…</td>
<td>✓</td>
</tr>
<tr>
<td>4.</td>
<td>106</td>
<td>On more than one occasion, seeing him perplexed, racking his brains, not knowing which way to turn, Pavel Petrovich had walked slowly up to the window and with his hands thrust into his pockets had muttered between his teeth, ‘<em>Mais je puis vous donner de l’argent,</em> (But I can still give you money)’ and had given him money; but on this particular day he had none left himself and he preferred to go away.</td>
<td>✓</td>
</tr>
<tr>
<td>5.</td>
<td>116</td>
<td>‘My goodness! A man of forty-four, a <em>pater familias</em> (a father of family), in this out-of-the-way province, playing the ‘cello!’</td>
<td>✓</td>
</tr>
<tr>
<td>6.</td>
<td>122</td>
<td>…, without a sense of self respect – and these feelings are highly developed in the aristocrat - there can be no firm foundation for the social … <em>bien public</em> (the public weal)... the social fabric.</td>
<td>✓</td>
</tr>
<tr>
<td>7.</td>
<td>122</td>
<td>‘Allow me, Pavel Petrovich,’ Bazarov put in, ‘you say you respect yourself and sit with your arms folded: what sort of benefit does that do the <em>bien public</em>? If you didn’t respect yourself, you’d do just the same.</td>
<td>✓</td>
</tr>
<tr>
<td>8.</td>
<td>129</td>
<td>‘You are much too good-natured and modest,’ Pavel Petrovich expostulated. I am convinced, on the contrary, that you and I are far more in the right that these young gentlemen, although perhaps we express ourselves in somewhat old fashioned, <em>vielli</em> (old) language and are not so insolently conceited.</td>
<td>✓</td>
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<tr>
<td>9.</td>
<td>130</td>
<td>‘Would you like some more tea?’ asked Fenichka, putting her head in at the door: she had hesitated to come into the sitting-room while she could hear voices raised in argument. ‘No, you can tell them to take away the samovar,’ Nikolay Petrovich answered, getting up to meet her. With a brusque ‘Bonsoir’ (good evening) to him Pavel Petrovich retired to his study</td>
<td>✓</td>
</tr>
<tr>
<td>10.</td>
<td>131</td>
<td>They had met on the staircase of his lodgings, and bumping into her by accident he had wanted to apologize but had only succeeded in muttering ‘Pardon, Monsieur! (Excuse me, Sir)’ while she had nodded, smiled, then suddenly taken fright as it were and fled;….</td>
<td>✓</td>
</tr>
<tr>
<td>11.</td>
<td>135</td>
<td>‘On important occasions, however, he knew, so to speak, how to make his weight felt. ‘Energy is essential,’ he used to say then. ‘L’énergie est la première qualité d’un homme d’état (Energy is a primary thing in a country)</td>
<td>✓</td>
</tr>
<tr>
<td>12.</td>
<td>137</td>
<td>‘Again, I do not say this out of convention: I would never suggest that a man’s wit should lie in his feet but Byronism is ridiculous now – il a fait son temps (it's had its day).</td>
<td>✓</td>
</tr>
<tr>
<td>13.</td>
<td>139</td>
<td>Madame Kukshin, Eudoxie, Yevdokia Kukshin. She’s a remarkable nature, émancipée (liberated) in the true sense of the world, an advanced woman</td>
<td>✓</td>
</tr>
<tr>
<td>14.</td>
<td>140</td>
<td>‘I am not alone’ said Sitnikov, casting a keen look at Arkady and Bazarov as he briskly pulled off his Hungarian jacket, beneath which appeared something in the nature of a long jerkin. ‘Never mind,’ the voice replied. ‘Entrez! (Coming in)</td>
<td>✓</td>
</tr>
<tr>
<td>15.</td>
<td>144</td>
<td>‘Are there any pretty women here?’ asked Bazarov as he drank off a third glass. ‘Yes, there are,’ answered Yevdokia, ‘but they’re all such empty-headed creatures. Mon amie (my friend), Oditsov, for instance is nice looking</td>
<td>✓</td>
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<tr>
<td>16.</td>
<td>147</td>
<td>….; even to Madame Kukshin, who appeared at the ball without a crinoline, wearing soiled gloves and a bird of paradise in her hair, he vouchsafed an ‘enchante’(delightful)</td>
<td>✓</td>
</tr>
<tr>
<td>17.</td>
<td>147</td>
<td>He had a gracious word for everyone – with an added shade of disgust in some cases and deference in others; he was gallant, un vrai chevalier Français (a real knight of France), to all the ladies, and was continually bursting into hearty resounding laughter, …</td>
<td>✓</td>
</tr>
<tr>
<td>18.</td>
<td>147</td>
<td>There were crowds of people and no lack of men for dancing –partners; the civilians tended to bunch together along the walls but the officers danced assiduously, especially one who had spent six weeks in Paris, where he had mastered various daring exclamations such as ‘zut’ – ‘Ah fichtré! (Ah deuce)!</td>
<td>✓</td>
</tr>
<tr>
<td>19.</td>
<td>147</td>
<td>; the civilians tended to bunch together along the walls but the officers danced assiduously, especially one who had spent six weeks in Paris, where he had mastered various daring exclamations such as ‘zut’ – ‘Ah fichtré!’ – ‘pst, pst, mon bibi (myself)</td>
<td>✓</td>
</tr>
<tr>
<td>20.</td>
<td>150</td>
<td>‘Merci, (Thank you)’ Madame Odintsov murmered, getting up. ‘You have promised to come and see me; bring your friend with you.</td>
<td>✓</td>
</tr>
<tr>
<td>21.</td>
<td>194</td>
<td>‘Well, I don’t know about being handsome,’ remarked Vassily Ivanych, but he’s a man, as the saying goes – ommfey / home fait (a real man),</td>
<td>✓</td>
</tr>
<tr>
<td>22.</td>
<td>198</td>
<td>‘Perhaps so, perhaps so, I won’t argue the point. For who am I? A retired army doctor, voilà tout (Look—that’s all), who happens to have taken up farming</td>
<td>✓</td>
</tr>
<tr>
<td>23.</td>
<td>204</td>
<td>There was I pumping opium into her; while another wanted a tooth extracted. I offered her an anaesthetic … but she wouldn’t hear of it. I do all that gratis – anamatyor / en amateur (not for money).</td>
<td>✓</td>
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<tr>
<td>24.</td>
<td>206</td>
<td>‘I’m here,’ called Bazarov’s voice from Arkady’s room. His father turned round quickly. “Aha, you wanted to pay visit to your friend; but you were too late, <em>amiçe</em> (friend), and he and I have already had a long chat together</td>
<td>✓</td>
</tr>
<tr>
<td>25.</td>
<td>225</td>
<td>‘<em>Du calme, du calme,</em>’ (Please calm, please calm)’ Pavel Petrovich would remark on these occasions, while he hummed to himself, frowned and tugged at his moustaches</td>
<td>✓</td>
</tr>
<tr>
<td>26.</td>
<td>241</td>
<td>‘I do not deny the strange circumstances of our duel but I consider it my duty to warn you that I intend to fight you in grim earnest. ‘<em>A bon entendeur, salut</em>’ (Don’t you say you haven’t been warned)</td>
<td>✓</td>
</tr>
<tr>
<td>27.</td>
<td>245</td>
<td>Nikolay Petrovich kept tiptoeing into his brother’s room and tiptoeing out again; Pavel Petrovich would doze off, groan gently or say to him in French: ‘<em>Couchez-vous,</em> (go to bed)” and ask for something to drink</td>
<td>✓</td>
</tr>
<tr>
<td>28.</td>
<td>246</td>
<td>‘Don’t you think, Nikolay, that Fenichka has something with Nellie?’ ‘What Nellié, Pavel?’ ‘How can you ask? With Princess R., of course. The upper part of the face especially. <em>C’est de la meme famille</em> (it's the same sort family),</td>
<td>✓</td>
</tr>
<tr>
<td>29.</td>
<td>252</td>
<td>‘So then, the matter is settled. Fenichka is to be my … <em>belle soeur</em> (sister-in-law)</td>
<td>✓</td>
</tr>
<tr>
<td>30.</td>
<td>252</td>
<td>‘Marriage is not a principle he upholds, but at least his sense of social equality will be gratified. And, after all, what is the point of class distinctions <em>au dix-neuvième siècle</em> (in the 19th century)?</td>
<td>✓</td>
</tr>
<tr>
<td>31.</td>
<td>252</td>
<td>‘What do you think – shouldn’t you tell her straight away of your intention?’ Pavel Petrovich asked. ‘Why hurry?’ objected Nikolay Petrovich. ‘Have you already discussed it with her?’ ‘Discussed it with her! <em>Quelle idée!</em> (what an idea)</td>
<td>✓</td>
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<tr>
<td>32.</td>
<td>271</td>
<td>‘You are a nice lad; but you’re too soft, a good little liberal gentleman – <em>eh voilà tout</em> (Look--that's all), as my father would say’</td>
<td>CS P</td>
</tr>
<tr>
<td>33.</td>
<td>293</td>
<td>He is a Slavophile in outlook: as is well known, this considered <em>très distingué</em> (Highly differentiated).</td>
<td>CS P</td>
</tr>
</tbody>
</table>
Appendix 7: Sample of Single Word Code Switching in *Fathers and Sons*

Chapter 24

the family can select his daughters-in-law? Listen to me, Pavel Petrovich, give yourself a couple of days to think it over – you’re not likely to come on anything straight away. Go through the various classes of society and scrutinize them carefully, and in the meantime Arkady and I will.

'Jeez at everything,' broke in Pavel Petrovich.

'No, go and dissect frogs. Come along, Arkady. Good-bye for the present, gentlemen!'

The two friends went out, leaving the brothers alone, speechless and just looking at each other.

'So that,' began Pavel Petrovich at last, 'so that’s the youth of this generation. There are our heirs!'

'Our heirs,' repeated Nikolai with a despairing sigh. He had been on thorns all through the argument, and only from time to time cast a surreptitious, rueful glance at Arkady.

'Do you know what all this reminded me of, Pavel? Once I quarrelled with our late mamma: she stormed and would not listen to me... At last I said to her, “Of course, you cannot understand me: we belong to two different generations.”' I said. She was dreadfully offended but I thought to myself, "It can’t be helped. It is a bitter pill but she must swallow it." You see, now our turn has come, and our successors say to us, “You are not of our generation: swallow your pill.”'

'You are much too good-natured and modest,' Pavel Petrovich expostulated. 'I am convinced, on the contrary, that you and I are far more in the right than these young gentlemen, although perhaps we express ourselves in somewhat old-fashioned, vieilli language and are not so insolently conceited... And the airs these young people give themselves nowadays! Ask one of them, “Will you drink red or white wine?” – “I am in the habit of preferring red,” he replies in a deep voice and with a face as solemn as if the whole universe had its eyes on him at that instant...’

'Would you like some more tea?' asked Fenichka, putting her head in at the door: she had hesitated to come.
Appendix 8: Sample of Clause Code Switching in *Fathers and Sons*

Chapter 12

'Yes, but not well.'

'That is unfortunate. There are pretty women here and it's a disgrace for a young man not to dance. Again, I do not say this out of convention: I would never suggest that a man's wit should lie in his feet but Byronism is ridiculous now — *il faut son temps.'

'But, uncle, Byronism has nothing to do with my not...'

'I'll introduce you to some of the local ladies, I am taking you under my wing,' interrupted Matvey Ilyich, laughing complacently. 'You will be in luck, won't you?'

A servant entered and announced the arrival of the superintendent of the Provincial Treasury, a mild-eyed old man with wrinkled lips, who was a great lover of nature, especially on summer days when, to use his own words, 'Every wee busy bee takes a wee bribe from every wee flower...'. Arkady withdrew.

He found Bazarov at the inn where they were staying and was a long while persuading him to accompany him to the governor's.

'Well, there's no help for it,' said Bazarov at last. 'It's no good doing things by halves. We came to look at the local gentry, so let's look at them!'

The governor received the young men affably but did not ask them to sit down, nor did he sit down himself. He was in an everlasting fuss and hurry: in the morning he donned his tight-fitting undress uniform and an excessively stiff cravat; he never found time to finish a single meal, and was constantly issuing orders. As a result he was known throughout the province as 'Bourdalous'—not after the well-known French preacher* but after a fermented liquor called 'bourda'. He invited Kirsanov and Bazarov to his ball, and a couple of minutes later invited them again, taking them for brothers and addressing them as the Messeurs Kaisarov.

*Louis Bourdaloue, 1652–1704, orator and professor at the Jesuit College of Bourges.
Chapter 24

that Bazarov was right after all in accusing me of being a snob. No, my dear brother, enough of worrying about appearances and what people think: we are quiet, elderly folk now; it's high time we laid aside the vanity of this world. So be it, as you say, let us fulfil our duty; and, you will see, we shall get happiness that way into the bargain.'

Nikolai Petrovich rushed over to embrace his brother.

'You have really opened my eyes,' he exclaimed. 'I wasn't wrong in always maintaining that you were the kindest and wisest of men; and now I see you are just as sensible as you are noble-hearted.'

'Gently, gently,' Pavel Petrovich interrupted him. 'Don't hurt the leg of your common-sensible brother who at close on fifty fought a duel like any young ensign. So then, the matter is settled. Fenichka is to be my ... belle sœur.'

'My dear Pavel! But what will Arkady say?'

'Arkady? Why, he'll be simply delighted! Marriage is not a principle he upholds, but at least his sense of social equality will be gratified. And, after all, what is the point of class distinctions au dix-neuvième siècle?'

'Ah, Pavel, Pavel! Let me embrace you again. Don't be alarmed for your leg, I shall be very careful.'

And the brothers embraced.

'What do you think -- shouldn't you tell her straight away of your intention?' Pavel Petrovich asked.

'Why hurry?' objected Nikolai Petrovich. 'Have you already discussed it with her?'

'Discussed it with her! Quelle idée!'

'Well, that's all right then. First you must get better; and meanwhile there's plenty of time. We must think it over carefully, consider ...'

'But you have already made up your mind, haven't you?'

'Of course I have, and I thank you from the bottom of my heart. Now I will leave you; you must rest; all this excitement is bad for you. ... But we will talk it over again. Go to sleep, dearest of brothers, and may God restore you to health.'