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Code Switching in Antologi Rasa Literary Work

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Abstract. This articles examines the phenomenon of code-switching in the Antologi Rasa novel by Ika Natassa. The research aims to figure out the types of code-switching appear within literary work and to analyze the factors which motivate the usage. Employing Poplack's classification and Holmes' framework within a qualitative methodology, the study examines 45 instances of code-switching, divided into three categories: tag switching with 6 occurrences, inter-sentential switching with 10 occurrences, and intra-sentential switching with 29 occurrences. The findings reveal that intra-sentential switching is the most widely used, indicating a tendency for the author to blend languages within a single sentence. Furthermore, the analysis identifies four primary factors influencing code-switching: participants, topic, setting, and function. Among these, the function factor emerges as the most dominant, accounting for 24 out of 41 instances, followed by topic with 16 instances and participant with only 1 instance. These results suggest that the author's use of code-switching serves specific communicative functions and reflects the dynamic interaction of linguistic and contextual elements within the narrative. This study contributes to a deeper understanding of code-switching in contemporary Indonesian literature and highlights its significance in literary expression.

Keywords: Bilingualism; code switching; types; factors

1. Introduction

Miscommunication often occurs in daily conversation when both speakers do not understand each other languages, when combining languages intra-sentential, various incompatibility problems may arise (Poplack, 2001). This happen because both language is not synchronized. Sometimes the speaker will clarify the speech so the listener will be more understood. To do this, the speaker should code-switch the language. According to (Poplack, 2001) Code-Switching (CS) refers to the mixing, by bilinguals (or multilinguals), of two or more languages in discourse, often with no change of interlocutor or topic. This practice helps ensure that the addressee can understand the meaning. As a result, code-switching frequently occurs in casual conversation.

When someone goes from one language to another, they are said to be code switching. People transition between languages when a third party or another party speaks. People employ code switching when speaking to increase the effectiveness of the discourse. The speaker must comprehend the meaning of everything being said in order for communication to flow smoothly and without confusion between the speaker and the listener. Code switching is also common in Indonesia, which has various cultures and languages. As a result, Indonesians frequently code-switch during their daily lives and activities. This impacts many people who use social media on a regular basis.

Many researchers have conducted research on code switching. The researchers have conducted code switching in social media. The first study points out that there are certain relations between the

types, The first study reveals there are specific relationships between different types of strategies and functions. The study's findings are combined with recent research on Polish-English code-switching in the language of Polish Facebook users by Panka (2021). It was discovered that the sampled tweets simply code-switched between Urdu and English. The second preceding investigation was conducted in the classroom. The analysis revealed that (1) the teacher used three types of code switching, namely: intra-sentential code switching, inter-sentential code switching, and tag switching; (2) the dominant type of code switching used was intra-sentential code switching, followed by inter-sentential code switching and tag switching; (3) the interviewed teacher responded positively toward the use of code switching by the English teacher in the English classroom (Rahmawati Upa, 2014).The analysis showed that the teacher used a wide range of code switches such as Expressive Functions, Directive Functions, Mata-linguistic Functions, Referential Functions (Yolanda, 2020). The research findings illustrate that the application of code-switching in the novel The Architecture of Love is intentionally meant to reflect the social relationships between the characters, the narrator, and the readers. As a result, it follows that every writer who intends to use code-switching in his or her work should do the same. However, basic knowledge of code-switching should be understood before applying them in this story (Karjo & Alyarizky, 2021)

Similar to the previous literature, this research also highlight on analyzed the types and the usage factors of code-switching in Antologi Rasa Novel, especially the three earliest chapters. The different between this research and the previous research are on the theory and object of the research. First, this research used theories to analyze the types and usage factors of code-switching in Antologi Rasa Novel. The theory is proposed by Poplack (1989) to examinen the types of code switching and Holmes (2013) to analyze the usage factors. Second, the object of this research and the previous research is different. This paper investigates novel because the novel present the language style of many Indonesia people who tend to switch Indonesian into English. In this case code-switching will be seen in written novel, such as in Antologi Rasa by Ika Natassa. The topic is chosen because code-switching is a significant research topic in linguistics and a highly widespread phenomenon in most multilingual society.

2. Method

The method of research is a purpose of collecting and analyzing research data, which plays an important role in conducting research. Research methods provide some direction for the data collection process. The methods contain data sources, data collection, and data analysis. The data source of this research will be taken from the Antologi Rasa Novel. "This Novel is written by Ika Natassa". This Novel was published in 2011. This Novel is chosen as data source because this novel contains data about code switching. The data in this study will be collected using observation and note-taking methods. There are several steps to collect data in this study. The first step is to search the novel "Antologi Rasa" by Ika Natassa. The second step is to read the earliest three chapters of the novel and then collect the related data by identify sentences that use code switching. In addition, one underline the sentences related to the data source. The next step is to records and grouping the data that have been collected. The method that will be used to analyze the data in this research is descriptive qualitative method. The data will be analyzed in several steps. Firstly, after obtaining sentences containing code switching, the data will be identified based on its type and the usage factors. This step will be done by analyzing the data using Poplack (1980) and Holmes (2013) theories. After that, this research will be completed by providing a description of analysis to show types and the usage factors of code switching use by Ika Natassa "Antologi Rasa Novel".

3. Discussion

Antalogi Rasa is a modern Indonesian novel that explores code switching due to its use of multiple languages. The characters in the novel often live in city environments and switch between Indonesian and English. This reflects the language habits common in urban, educated communities. The characters' language choices are not just for style; they serve a purpose. These switches highlight the characters' cultural identities, social backgrounds, and communication goals.

This chapter has two main parts. The first part looks at the types of code switching in *Antologi Rasa*. It groups them according to well-known sociolinguistic ideas. These groups include tag switching, inter-sentential switching, and intra-sentential switching. The second part discusses factors that affect code switching, such as people involved, the setting, the purpose, and the topic.

Tag Switching:

Harris : "Gue kan kepingin punya imej laki-laki baik calon suami sempurna kayak Ruly,"

ujarnya tersenyum semanis mungkin sambil menaikkan barang-barang kami ke bagasi taksi.

Keara : "*Yeah, right.* Ini kata-kata yang keluar dari orang yang sama dengan yang tadi sepanjang penerbangan kerjaannya menggambar stick figures berbagai posisi Kamasutra?"

aku tertawa dan naik ke jok belakang taksi.

(p. 18)

The used of "*Yeah, right*" in the example is a clear case of tag switching because "*Yeah, right*" functions as a tag or interjection inserted into an otherwise Indonesian utterance without disrupting the main structure. The insertion of "*Yeah, right*" does not change the grammatical structure of the Indonesian sentences, it simply adds a tag at the beginning. The dominant language in the sentence is Indonesian and "*Yeah, right*" is added at the beginning. "*Yeah, right*" here expresses Keara's sarcasm or disbelief to what Harris saying. It is not a full sentence switch, nor inside the sentence structure.

Inter-Sentential Switching:

Harris : "Puoi solo dire, che piu ti fa soffrire, piu ancora l'amerai,"

gue berkata pelan.

Keara : "Heh? Barusan itu apa? Don't tell me you speak Italian too!"

Keara menepuk lengan gue.

(p. 59)

Keara's code-switching is classified as inter-sentential switching due the language switch takes place at the boundary within two complete sentences, not within a single sentence or phrase. Specifically, she says one full sentence in Indonesian, "Barusan itu apa?", and then switches to a full sentence in English, "*Don't tell me you speak Italian too*!" This fits the definition of inter-sentential switching, which involves switching languages between sentences, where every statement is grammatically complete in one language prior shifting to another in the following sentence.

Intra-Sentential Switching

Keara : "Ya, ya, ya, apa kata elo deh."

Kali ini Dinda tertawa.

Dinda : "Lho, bener kan? Rambut gue yang ganti-ganti warna ini nggak bikin gue amnesia ya, Key. Apa bukan elo yang dulu *gushing* ke gue tentang betapa manisnya si Enzo itu, betapa royalnya, betapa jago ciumannya, betapa jago dia di tem..."

(p. 27)

The code-switching is categprized as intra-sentential switching due the switch arises within a single sentence or clause, blending elements of Indonesian and English smoothly without breaking the sentence into separate parts. Here, "*gushing*" is inserted into an Indonesian sentence, showing the switch inside the sentence structure, not between sentences. The sentence remains grammatically coherent as one unit despite the inserted English word. The languages are also integrated seamlessly with no pause or sentence boundary marking the switch.

Factors influencing code-switching according to Holmes, (2013) offer insights into the social motivations behind code switching, which can be observed in "Antologi Rasa Novel". Out of 4 factors,

there are 3 factors found in the analysis. Each factor has been explained in the following section.

Participants Factor

Keara : "*Yeah, yeah*, nggak laku gombalan lu itu di gue,"

aku langsung ngacir ke kasir.

Harris : "Babe...,"

Harris masih tetap tertawa mengikutiku.

(p. 32)

The conversation starts with Keara saying "*Yeah, yeah*," and then switches to Indonesian. The use of "*Yeah, yeah*" is casual and often used among young people or close friends in Indonesia, especially in urban settings. The switch to Indonesian for the rest of the sentence adds emphasis and a teasing tone that fits the informal, intimate relationship between Keara and Harris. In the dialogue, Keara and Harris are close, indicated by terms like "*babe*" and teasing each other, which encourages informal, playful language switching. In summary, the switch is driven by the relationship and interaction style between Keara and Harris.

Function Factor

Harris : "Key, bayangin ya, besok itu gue, kita, bisa nonton langsung Kimi kicks everybody's ass di satu-satunya balapan malam F1 di dunia,"

suaranya sama semangatnya dengan binar matanya.

Harris : "Gimana gue nggak excited, coba? We are going to be a part of history in the making!"

(p. 15)

The sentence shows Harris switches to English in the phrase "*We are going to be a part of history in the making*!" within his Indonesian speech. This switch serves to emphasize his excitement, dramatize the statement, and to use expressions that are more impactful in English, especially in the context of international sports like F1. The function factor is the most relevant because Harris switches languages to achieve a specific communicative effect, not simply because who is present, where they are, or what they are talking about.

Topic Factor

Harris : "Gila ya, Key, cuma liburan empat hari begini koper lo beratnya udah kayak mau pindahan."

Keara : "Iya, gue bawa *baseball bat* satu kalo elo macem-macem sama gue selama kita di sini."

(p. 17)

The switch to English for "*baseball bat*" in Keara's Indonesian sentence is considered a topic factor because "*baseball bat*" is a specific object that is commonly referred to by its English name, even in Indonesian conversations, especially in informal or youth contexts. Therefore, Keara's use of "*baseball bat*" is a topic switch because the topic (the specific object "*baseball bat*") is more naturally referred to in English within the context of the conversation, facilitating understanding and communication.

4. Conclusion

Based from the whole anlysis it can be concluded that there are 45 data founded which are categorized as code-switching in the Antologi Rasa novel by Ika Natassa. All of the data were analyzed, and 6 data are categorized as tag switching, 29 data of intra-sentential switching, and 10 data of inter-sentential switching. Intra-sentential switching was the most common type of code switching utilized by Ika Natassa, followed by inter-sentential switching and tag switching.

For the factor of code switching found in Antologi Rasa Novel by Ika Natassa, there are total of four factors found in the data source: Participants, topic, setting, and Function. Function factor comes out as the highest in this research, with 24 out of 41 data. This showed that Ika Natassa made extensive use of the literary work factor as she switched codes. Topic in the second place with 16 data, and the last is participant with 1 data.

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