

# **CHAPTER I**

## **INTRODUCTION**

### **1.1 Background of the Study**

Effective communication is a cornerstone of human existence, enabling individuals to actively participate in various social engagements within their communities. People can connect with one another via communicating with one another. Grosjean (1982) stated, “language is not just a tool in communication, it is also a symbol of social group identity, an emblem of group membership and solidarity”. English is widely spoken around the world, making it one of the most commonly used languages worldwide. It has earned its status as the international language due to its reputation for being relatively easy to learned. The English language has simple grammar because, among other things, its gender neutrality is generally high and its plurals are more easily conjugated. As a result, there are bilingual individuals who are able to use English as one of their two primary languages. They may change their native languages to make it easier to communicate and to get the message across well.

There are many people speak two languages everyday around the world, called bilinguals. “Bilinguals is a person who has some functional ability in a second languages” (Spolsky, 1998:45). Bilingual individuals can develop strong speaking skills through their interactions with other bilingual people. Based on Myers-Scotton (2006:6), several factors to influence people for being a bilingual such as family background, immigration, business travel, and education. Code switching

and bilingualism are intricately connected since bilingual individuals often switch between languages, and this phenomenon is a typical example of code switching.

Code-switching is a linguistic skill frequently observed in bilingual individuals. As explained by Poplack (1980:208), code-switching refers to the practice of seamlessly switching between two languages within a single conversation, sentence, or even within smaller linguistic units. Furthermore, Gumperz (1982:59) defines it as the act of blending portions of speech from two separate grammatical systems or subsystems within the same verbal exchange. This phenomenon highlights the dynamic nature of bilingual communication, where individuals fluidly navigate between languages to express themselves effectively in diverse contexts.

Today, code-switching is predominantly harnessed by a wide range of creative professionals such as artists, writers, presenters, and content creators. These individuals strategically employ code-switching as a means to not only exhibit their bilingual proficiency but also to enhance the depth and nuance of their creative endeavors. By seamlessly transitioning between languages, they can infuse their work with cultural nuances, wordplay, and unique expressions, ultimately connecting with a more diverse and global audience. This practice not only showcases the versatility of language but also reflects the evolving landscape of bilingual and multilingual communication in contemporary creative fields, but commonly occurs in both bilingual and multilingual societies during everyday conversations. Code switching is readily observable in novels, which have become

a highly popular and famous medium for reading. In novels, ideas are expressed through the language used, whether it be in online or offline novel.

Moreover, Indonesia boasts a famous writer named Andrea Hirata, celebrated for his 2005 novel "Laskar Pelangi" (The Rainbow Troops) and its subsequent installments. Born on October 24, 1967, in Gantung, Belitung, he has left a significant mark in the world of literature. His novel entitled *Cinta di Dalam Gelas* was published in 2011, this novel is a bilogy of the novel *Padang Bulan* that has published in 2011. It is still the same with *Padang Bulan* novel, tell about a girl named Enong or Maryamah. As a continuation of Enong's story in the *Padang Bulan* novel, *Cinta di Dalam Gelas* tells the journey of Enong's fate. This novel presents the story of chess and the unique habits of Malays on its surface. In this novel, the perspective is from Ikal's first-person point of view, and he is the one assisting Maryamah in living her life and fulfilling her mission.

The collaboration of words is made in that novel very nicely to make the reader feels joy and sadness. This novel achieved best-seller status due to its profound moral message, rendering it a highly suitable candidate for use as a data source in this research project. Within the novel, there exists an instance of code-switching in the narrative, as exemplified by:

Blue Moment, *begitu sebutan para seniman tadi untuk dua menit nan memukau itu* (*Cinta di Dalam Gelas*, 2011: 2).

The code-switching evident in that sentence falls under the category of intra-sentential switching. This is because the sentence comprises two distinct languages within it, with the first segment in the primary language as a noun phrase, followed

by a transition into the secondary language in the form of a clause. It was clear from the utterance above that the character was talking about particular topic when moved from English to Indonesian because Blue Moment is a specific term means two awesome hours before sunset, which usually occurs from four in the afternoon until the sun bids its farewell based on the context of the story in that novel.

Sometimes, people feel more at ease expressing their emotions in a non-native language. The study of code switching is intriguing because it provides an intentional way to explore another language. Indonesian communities are known for using multiple languages in their daily interactions. In Indonesia, language mixing and switching are common during conversations, making code switching an engaging topic for discussion, especially because it's a regular part of the daily lives of Indonesian citizens.

## 1.2 Problems of the Study

Based on the context provided in the background above, the problems that are analyzed in this study can be formulated as follow:

1. What types of code switching are used in *Cinta di Dalam Gelas* novel by Andrea Hirata?
2. What are the reasons that motivate the author uses the code switching found in *Cinta di Dalam Gelas* novel by Andrea Hirata?

### 1.3 Objectives of the Study

The objectives of the study are answered the problems of the study above.

1. To find out types of code switching are used in *Cinta di Dalam Gelas* novel by Andrea Hirata.
2. To analyze the reasons that motivate the author uses the code switching found in *Cinta di Dalam Gelas* novel by Andrea Hirata.

### 1.4 Limitations of the Study

This study focuses on analysing types of code switching and the reason that motivate the author uses code switching in *Cinta di Dalam Gelas* novel. The data obtained from *Cinta di Dalam Gelas* by Andrea Hirata that was published in 2011. This study use two theories, the first is theory proposed by Appel and Muysken (1987) to analyze types of code switching and the second is theory proposed by Hoffman (1991) to analyse reasons of code switching.

### 1.5 Significance of the Study

Theoretical and practical significance are provided in this study:

#### 1.5.1 Theoretical Significance

This study provides further information on the sociolinguistic component to help with the development of code switching. The learner was inspired to study linguistics in particular code switching by the code switching seen in novels.

### **1.5.2 Practical Significance**

This study aims to offer a deeper comprehension of different forms of code-switching and the motivations behind them, which can enhance their knowledge. Through the exploration of diverse forms of code switching and their motivations, this research is poised to expand the existing empirical knowledge base. Additionally, it is anticipated that this study serve as a valuable reference for individuals interested in delving deeper into this field of research, particularly those seeking to gain insights into the various types and reasons of code switching.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES**

#### **2.1 Review of Related Literature**

This research does not represent the first exploration of sociolinguistics, specifically concerning code-switching. While undertaking this study, we intentionally analyzed five previous studies that directly relate to the subject matter.

The first study is taken from an article entitled “The Analysis of Code Switching in the Novel *Critical Eleven* by Ika Natasha” by Larasani and Sadia (2019). The primary objectives of their research were to examine the types and functions of code-switching within the novel "Critical Eleven" written by Ika Natasha. The source of data employed for this study was the mentioned novel. For this study, a descriptive qualitative approach was chosen as the research methodology. To collect the necessary data, the documentation method was employed. The analysis of the collected data was conducted based on Muysken's sociolinguistic theory, which is elaborated upon in "The Cambridge Handbook of Sociolinguistics." The study's findings provide valuable insights into the patterns of code-switching within the context of the novel "Critical Eleven" by Ika Natasha. Specifically, the research identified and categorized different types of code-switching, which included seventeen instances of tag switching, fifty-six cases of intra-sentential switching, and twenty-four occurrences of inter-sentential switching. These findings contribute to a deeper understanding of how code-switching is employed within literary works and its potential functions within

communication. Additionally, there were six examples of emotive function, two instances of referential function, four examples of phatic function, five instances of metalinguistics function, and just one example of poetic function; the conative function, however, was not identified in this study. In comparison to a study by Larasani and Sadia, the main difference is in the data source. They utilized the novel "Critical Eleven" by Ika Natasha, whereas this study used data from "Cinta di Dalam Gelas Novel" by Andrea Hirata. Nevertheless, both studies share a common focus on code switching and share similar research objectives.

The second is an article from a journal with the entitled "Code Switching in Critical Eleven Novel", was done by Adi (2017). This article centered its attention on the types of code-switching and the characters reasons to switch languages during conversations. The primary data source for this research was the novel "Critical Eleven," published in July 2015. To analyze the data effectively, the researcher employed a descriptive qualitative methodology. The study utilized a comprehensive framework for code-switching categories, drawing from Poplack's work as cited in Schmidt (2014, p.24). Additionally, the research explored the reasons underlying character language switches, referencing Hoffman's research as cited in Parded and Krisno (2012, p.133). The findings derived from the analysis of code-switching in the "Critical Eleven" novel revealed that the most prevalent types of code-switching observed were tag switching, intra-sentential switching, and inter-sentential switching. This research contributes to a deeper understanding of how code-switching is used within literary narratives and offers insights into the motivations behind character language shifts during conversations. The reason for



character to switch the language in Critical Eleven novel were talking about particular topic, quoting somebody else, being empathic about something, interjection, repetition used for clarification, also intention of clarifying the speech content for interlocutor, and expressing group identity, softening or strengthening requests or commands, addressing genuine lexical needs, and excluding others when a comment was intended for a limited audience. Both Adi's study and this study describe about the types of code switching, which is where they are comparable. The differences are Adi's study discussed about the data source.

The third is an article by Alus, M.H., I. G. B. Wahyu Nugraha Putra, and Putu Devi Maharani (2021) also conducted in their study entitled "The Study of Code Switching in *Algoritme Rasa* Novel". The primary objective of this study is to categorize the different forms of code-switching evident in the *Algoritme Rasa* novel. To achieve this goal, the study utilized a descriptive qualitative research methodology for data identification and analysis. The data were scrutinized through the lens of Poplack's theory of Bilingualism, as detailed in Romaine (1995), to classify the various manifestations of code-switching. The findings derived from this research reveal the presence of all types of code-switching within the novel. This study contributes to a deeper understanding of how code-switching is employed in literary works and underscores its diverse applications in linguistic and literary contexts. Specifically, three types of code switching were identified: tag switching, intra-sentential switching, and inter-sentential switching. Among these, intra-sentential switching was the most frequently observed, while tag switching was the least used by the characters in the novel under investigation. The differences

between this study and the one previously mentioned is the choice of data source. The previous study utilized the novel *Algoritme Rasa*, whereas this study used *Cinta di Dalam Gelas Novel* by Andrea Hirata as its primary data source. However, both studies share a common focus on the topic of code switching.

The fourth is a thesis entitled “Code Switching Found in *Padang Bulan Novel* by Andrea Hirata” compiled by Inten (2020). The primary objectives of her research were twofold: first, to identify the various types of code-switching within the novel "Padang Bulan," and second, to delve into the reasons behind these language switches. To achieve these goals, a descriptive qualitative research approach was employed. The study utilized the framework proposed by Appel and Muysken (1987) to categorize the types of code-switching present in the novel and drew upon Hoffman's theory (1991) to analyze the reasons behind these language shifts. The findings by this study indicate the presence of all three types of code-switching: tag switching, intra-sentential switching, and inter-sentential switching. Among these, inter-sentential switching emerged as the most dominant form of code-switching observed in the novel. This research contributes valuable insights into how code-switching functions within literary works and offers a deeper understanding of the reasons behind language switch in the narrative context. Four reasons for code switching were found, namely talking about a particular topic, being empathic about something, quoting somebody else, and expressing group identity, which the most dominant reason is talking about a particular topic. The differences found between their study and this study is, Inten's data source used the novel entitled *Padang Bulan*, while this study used *Cinta di Dalam Gelas Novel*.

Both studies used novel that was done by Andrea Hirata as the data source. The similarity between their study and this study is about the same topic which is about code switching and also have the same objectives of the study.

The last is a thesis entitled “An Analysis of Code Switching in The Novel *Critical Eleven* by Ika Natassa’ was done by Anzaro (2018). The primary objectives of her study were twofold: firstly, to provide a description of the types of code-switching observed in the data source, and secondly, to offer an analysis of the functions served by these instances of code-switching. To achieve these aims, the researcher opted for a descriptive qualitative research methodology. The research findings involved categorizing the data based on the different forms of code-switching present, including tag switching, intra-sentential switching, and inter-sentential switching. This comprehensive approach to understanding code-switching helps illuminate how variations in language and language shifts are employed within the given context, ultimately enhancing our understanding of language dynamics in communication. It was observed that the majority of code switching instances occurred in chapter one of the data source. The study identified six distinct functions of code switching, namely quotation, addressee specification, interjection, reiteration, message qualification, and personalized versus objectification. Additionally, the reasons for code switching were categorized into directive, expressive, referential, phatic, metalinguistic, and poetic. The similarity of Anzaro’s study and this study is both discuss about types of code switching. The difference of Anzaro’s study with this study is in the data source.

## **2.2 Concepts**

The concepts from experts were applied in this study, there are two concepts that conduct in this study.

### **2.2.1 Code Switching**

The core concept of code-switching, as defined by Hoffman (1991: 110), involves the interchange of two linguistically distinct languages within a single utterance or conversation. In the field of linguistics, code-switching is a term used to describe the practice of utilizing multiple languages in communication, permitting the use of more than one language within the same exchange.

### **2.2.2 Novel**

Novels are component of literary works that can be divided into elements of form and elements of content, according to Wellek and Warren (1994: 140). As opposed to the element of content, which is the concept and emotion poured into the literary work, the element of form is all linguistics elements used to pour content into the elements of tale face, the means of the story, and the literary subject.

## **2.3 Theories**

The theoretical framework of this study will be divided into two primary sections. The first section will focus on the theory of code-switching, encompassing elements such as tag switching, intra-sentential switching, and inter-sentential switching, as articulated by Appel and Muysken (1987). The second part will involve the application of Hoffman's theory (1991) to analyze the reason that motivate behind code-switching, such as talking about particular topic, quoting

somebody else, showing empathy about something, interjection, repetition used for clarification, also expressing group identity, and intention of clarifying the speech content for the interlocutor.

### **2.3.1 Types of Code Switching**

Code-switching is the practice of alternating between two languages with distinct linguistic characteristics within a single utterance or conversation. In linguistic terms, it refers to the use of multiple languages in communication. Appel and Muysken (1987) propose a theory that identifies three distinct types of code-switching: tag switching, inter-sentential switching, and intra-sentential switching.

#### **1) Tag Switching**

Tag switching refers to the incorporation of a tag or a short expression from one language into a predominantly expressed utterance in another language. For instance, a sentence like "you know, I mean, right?" incorporates tags from one language into an otherwise different language. These tags can be inserted at various points within an utterance without disrupting the overall syntactic structure due to their inherently syntactic nature. As outlined by Appel and Muysken (1987: 118), tag switching entails employing expressions such as exclamations, tags, or parentheses in a language that differs from the one used in the rest of the sentence. This is typically done to emphasize certain elements or points. In English, examples of tags include phrases like "I do," "isn't," "won't you," "you know," and "I mean." Exclamations in English might include words like "oh!" and "ow!" Parentheses, in this context, refer to inserting words, phrases, or sentences in another language as

an additional explanation within a passage. Fallis provided some examples of this in Appel and Muysken, such as:

- A. *Oye* (listen), when I was a freshman, I had a term paper to do.
- B. *Y Luego decia* (and then I said), look at the smoke coming out of my fingers, like that.
- C. *Y Luego decia ya, Mira* (and then I said, look) can't you see.

(Appel and Muysken, 1987: 117)

Tag-switches involve an exclamation, a tag, or a parenthetical in another language than the rest of the sentence. An example is 'OYE, when...' at the beginning of the text. The tags etc. serve as an emblem of the bilingual character of an otherwise monolingual sentence.

## 2) Intra-Sentential Switching

According to Appel and Muysken (1987: 118), intra-sentential switching occurs within the midst of a sentence. This form of switching can take place within the confines of a clause or sentence and can even involve a mixing of languages at the word level. Below, you can find some examples by Fallis of intra-sentential switching:

- A. I started acting real *curiosa* (strange), you know.
- B. And then *me dijo* (he said to me), stop acting silly.

(Appel and Muysken, 1987: 117)

Intra-sentential switches occur in the middle of a sentence, as in 'I started eating real CURIOSA.' This type of intimate switching is often called code mixing.

### 3) Inter-Sentential Switching

According to Appel and Muysken (1987: 118), inter-sentential switching occurs between sentences, as the term implies. In this form of switching, the change in language takes place right at the boundaries of sentences. Fluent bilingual speakers commonly exhibit this phenomenon. Here are a few instances of inter-sentential switching:

A. *No me fije hasta queya no me dijo* (I didn't notice until he told me), oh I didn't think he'd be there. (Grosjean, 1982).

B. Sometimes I'll start a sentence in English *y termino in Espanol* (and finish it in Spanish). (Romaine, 1989: 123).

Inter-sentential switches occur between sentences, as their name indicates. Inter-sentential switching is a common linguistic phenomenon in multilingual communities or among individuals who are proficient in multiple languages.

#### 2.3.2 The Reasons of Code Switching

There is often a rationale behind someone's actions, and the same applies to code switching. Bilingual individuals may have specific motivations for switching from one language to another. In this study, the analysis of an author's motivation for engaging in code switching will draw upon Hoffman's theory (1991: 110) regarding the reasons behind code switching. Hoffman (1991: 110) stated, there are seven reasons why people switch their languages in their social life, such as, talking about a particular topic, quoting somebody else, showing empathy about something, interjection (inserting sentence fillers or sentence connector), repetition used for clarification, expressing group identity, and intention of clarifying the speech content for the interlocutor. The explanation can be seen below.

### 1) Talking About a Particular Topic

According to Hoffman (1991), people often like talking about different things in different languages. Sometimes, they choose a language based on the topic they're discussing. People might also feel more comfortable expressing their feelings in one language over another. Other things, like cultural differences and how well someone knows a language, can also affect which language they use. This shows that language choice is connected to various factors, making it a complex part of how we communicate. An example of a conversation about a specific topic is provided below:

*'Va chercher Mare* (go and fetch Mare) and bribe him *avec un chocolat chaud* (with a hot chocolate) with cream on top'

(Hoffman, 1991: 111)

### 2) Quoting Somebody Else

Based on this explanation, Hoffman (1991) put forward the idea that individuals sometimes find value in using a quotation or a well-known saying from a renowned figure. Bilingual individuals frequently incorporate such quotes because they aim to communicate and underscore that it can be a more effective way to convey the message. An example of quoting somebody else is provided below:

*'... y si dices "perdon" en castellano, se te Vuelve la mujer y te dice:'*

(*'... and if you say "sorry" in Castilian Spanish, the lady turns to you and says:')*

*'En catala'*

(*'In Catalan')*

(Hoffman, 1991: 112)



### 3) Showing Emphatic About Something

In a scenario, where an individual is engaged in a conversation using a language that is not their native tongue, there can be instances when they feel the urge to place emphasis on a particular point. This emphasis may manifest as a conscious decision to switch from the second language to their first language, or it might occur unintentionally due to the intensity of their emotions or the need for clarity in communication. This phenomenon is a common occurrence among bilingual speakers. In certain situations, particularly among teenagers, some people may feel more at ease expressing emphasis in their second language rather than their first. An example of being emphatic about something is illustrated below:

*'Hay cuatro sillas rolas y' ('There are four broken chairs and') prou!' ('that's enough!')*

(Hoffman, 1991: 112)

### 4) *Interjection* (Inserting Sentence Fillers or Sentence Connector)

In accordance with this rationale, Hoffman (1991) proposed that the act of switching between languages, whether by bilingual or multilingual individuals, can sometimes serve the purpose of an interjection or a sentence connector. This transition can occur either as a deliberate choice or spontaneously in the course of conversation. An interjection refers to the introduction of a word or phrase within a sentence to express strong emotions, surprise, or to capture the listener's attention. For instance, words like "Damn!", "Well," or "Look" are examples of such interjections. This linguistic phenomenon underscores the flexibility of language use among individuals who employ multiple languages in their communication. An example sentence that illustrates this concept is provided below:

“... *Oh! Ay!* It was very nice, thought, but I was embarrassed!”

The word "*Oh! Ay!*" is an interjection that is inserted to convey strong emotion about something.

(Hoffman, 1991: 112)

### **5) Repetition Used for Clarification**

According to Hoffman (1991), bilingual individuals may employ both of their proficient languages (codes) when they aim to elucidate their message to the listener. In such instances, they use repetition as a means to emphasize and clarify their utterance. Repetition here serves as a linguistic strategy to ensure that the message is fully understood and to add emphasis. This practice highlights the flexibility and richness of bilingual communication. An example illustrating the use of repetition for clarification is provided below:

*'Tenia zapatos blancos* (I had white shoes), *un poco* (a little), they were off-white, you know.'

(Hoffman, 1991: 112)

### **6) Expressing Group Identity**

Hoffman (1991) posited that code-switching can be a tool for individuals to convey their belonging to a particular group. Communication patterns within academic circles, for instance, can distinctly vary from those in other social groups, and this phenomenon may also reflect differences in social status. The use of code-switching is a way to signify group identity and affiliation. An example that illustrates how code-switching can be employed to express group identity is provided below:

*'Naa, Sven, hit-hiker thsb lifti'*

(Look, Sven, a hit-hiker wants a lift)

(Hoffman, 1991: 112)

### **7) Intention for Clarifying the Speech Content for Interlocutor**

In conversations among bilingual individuals, it's quite common to witness the regular occurrence of code-switching. This linguistic phenomenon serves as a practical tool for these individuals, helping to make their communication more seamless and comprehensible to their audience. By blending languages or switching between them, bilingual speakers can enhance the fluidity and clarity of their interactions, making it easier for the listener to grasp the intended message. This practice allows people to incorporate code-switching as a tool to enhance the smooth flow and ease of comprehension of their communication content for the listener.

Cristian (4:0): (introducing her younger brother to a new friend of hers)

*'This is Pascual' (paskwal)*

Friend: "What's his name? (i.e, she didn't catch it)

Cristian: *'Pascual!'*

Friend: *'Oh...'*

(Hoffman, 1991: 112)