

SOCIAL RELATION THAT TRIGGERS THE USE OF CODE-SWITCHING IN THE NOVEL *THE ARCHITECTURE OF LOVE* BY IKA NATASSA

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ABSTRACT

The research aimed to find out the influencing factors that caused the characters and the narrator in the novel 'The Architecture of Love' to do code-switching and discover how the social relation between the characters and the narrator affected the use of code-switching. Novels written by bilingual authors were frequently used as objects of analysis in code-switching research. However, most research only focused on the code-switching performed by the characters in the novels. Rarely had the attention been given to the authors or the narrators of the story. A descriptive text analysis method and library research were used to analyze the dialogues and narratives found in this novel. Results show that the reasons for most of the code switch used in the dialogues and narratives are the intentions of clarifying the speech content for the interlocutors and when talking about a particular topic. The social relation of the character shows that they treat each other as friends that have equal social status. A similar relation is also found between the writer and the readers. It can be implied that the social relation between the characters does affect the use of code-switching.

Keywords: social relation, code switching, novel characters, novel narrative

INTRODUCTION

Code-switching is a common phenomenon in bilingual or multilingual communities. In their interactions, bilingual people usually alternate between the languages effortlessly. Poplack (1980) has defined code-switching as a change between two languages in a single conversation, sentence, or component. Hartmann, Choudhury, and Bali (2018) have defined code-switching as using at least two languages by the same speaker who is fluent in these languages within a single conversation. Code-switching is thought of as an interaction strategy adopted by a bilingual to negotiate his/her code choice with his/her addressees (Al Rousan & Merghmi, 2019).

Currently, however, code-switching does not only occur in oral interaction, but it can also be found in other media such as literary works, songs, or

movies. One particular form of literary works that use code-switching is novel. However, studies on code-switching in literary works such as novels have been ignored by researchers because they lack spontaneity (Weston & Gardner-Chloros, 2015).

Some Indonesian novelists are found to apply code-switching in their works. One of Indonesia's bestselling authors who often use code-switching in their novels is Ika Natassa. Some of her popular works include *Divortiare* (2008), *Antologi Rasa* (2011), *Twivortiare 2* (2014), *Critical Eleven* (2015), and *The Architecture of Love* (2016). She is especially known for her unique writing skill by utilizing Twitter to write her story. One of her latest works that involved polling features on Twitter is *The Architecture of Love*. This novel is about a girl named Raia who moved to New York hoping to overcome her writer's block. In New York, Raia meets a guy named River, who, in the

end, helps her overcome her writer's block problem by taking her on adventures around the streets of New York.

The setting of the story, i.e., New York, might be one of the reasons why the author used a lot of code-switching in her work. English and Indonesian are used in the dialogues between the characters in the novel, who happened to be Indonesian people living in America. Yet, code-switching is not only applied in the dialogues between the characters. Ika also uses code-switching in the narratives, in which she tells the story to the readers.

Ika Natassa's novels have been the objects of code-switching studies for several years. Some previous studies of code-switching in Ika Natassa's novels can be found, among others, are *Critical Eleven novel* by Adi (2018), *Antologi Rasa* by Yusuf, Fata, and Chyntia (2018), and *The Architecture of Love* by Febryanti, Hadi, and Hastuti (2019). Besides Ika Natassa, novels by other Indonesian writers are also found to be used in studies of code-switching; for example, Meilisa (2013) has studied code-switching in *Supernova* by Dewi Lestari. The novel entitled *Crash into You* by Alia Zalea is also chosen as the object of the code-switching study by Sari, Malini, and Putra (2017). A novel by Alvi Syahrin entitled *Jika Kita Tidak Pernah Jadi Apa-Apa* is studied by Juniari, Ariyaningsih, and Jendra (2021).

However, most studies of code-switching in literature only focus on the types and reasons for code-switching by the characters in the novels (Hutami, 2017; Sari, Malini, & Putra, 2017; Yusuf, Fata, & Chyntia, 2018). Some others are focused on the grammatical patterning of code-switching in the novel. This topic is shown in Lyakhovich's (2019) research, which employs the theory of Matrix Language Frame by Myers-Scotton to analyze the code-switching between Hausa and English in the novel *Kukan So (Cry of Love)* by Jamila Danfajo.

In novels, code-switching interactions are usually represented by the characters' speech. The authors or the narrators of the novels generally project their ideas and ideologies through the characters' voices they create. For example, in the research by Akhtar et al. (2020), the author (Mohammed Hanif) of the novel *Our Lady of Alice Bhatti* portrays the social identities of the community through the use of Urdu words in English novels. Similarly, Mukherjee and Mohanty (2020) have also discovered the social relations and identities of the interlocutors (the characters) in the novel *The God of Small Things* by Arundhati Roy through the code-switching interactions between Malayalam and English. Similarly, Husayn (2020) has discovered that the reason for the characters' code-switching is to express their linguistic identity.

While logically, code-switching by the characters will portray the authors' attitude towards the use of code-switching in their works, a separate analysis needs to be carried out to justify this claim. To the researchers' knowledge, there has been little attention on the use of code-switching by the story's

authors (as the narrators). In addition, no research has been found to study the social relation between the characters as well as the narrators that trigger them to use code-switching. Thus, the researchers would like to examine how the author makes use of code-switching by the characters and the narrator to portray the social relations that occur among the three parties involved, i.e., the narrator, the characters, and the readers.

Therefore, the researchers want to address three research questions in this research. The first is to find out the social relation between the characters in the dialogues, and between the author and the reader in the narratives. The second is to discover the functions of code-switching. Lastly, it is to find out whether the social relation affects the use of code-switching in the dialogues or the narratives. To answer these questions, the researchers analyze the excerpts of code-switching found in the dialogues and narratives in the novel *The Architecture of Love* written by Ika Natassa.

Several researchers have shown that there are several factors as to why a speaker's code switches to another language. Hoffman, as cited in Adi (2018), has mentioned that code-switching occurs when a speaker is talking about a particular code, quoting somebody, wanting to be emphatic about something, inserting sentence filler or interjection, doing a repetition for clarification, or expressing a group identity. Moreover, Saville-Troike and Barto (2016) have added some other reasons, such as softening or strengthening a request or a command, needing a lexical substitution, and excluding other people when a comment is intended for a limited audience.

In addition to the reasons, the social relations between participants also affect how code-switching is used. Social relation between the participants in the interactions is determined by four different social dimension scales (Holmes & Wilson, 2017). The first is the solidarity-social distance scale which explains how well a person knows someone is relevant in a person's linguistic choice. The second one is the status scale which relates the relevance of social status in some linguistic choices. The third is the formality scale, which explains that the setting and type of interaction affect someone's speech style. The last one is the referential and affective function related to the purpose or topic of interaction. The referential function conveys objective information, and the affective function expresses the speaker's emotions more.

How do social relations affect the use of code-switching in a conversation? As Holmes and Wilson (2017) have mentioned, the way a person speaks depends on whom he/she is talking to. So, the social relations between the speaker and the interlocutor will also determine how they interact. In particular, the speaker will use code-switching in their speech if he/she knows that their interlocutor will understand their speech. On the contrary, code-switching might not be used if the speaker and the interlocutor have not been socially related.

The results of the research are expected to shed some light on the research of code-switching, especially

in literary media such as in novels. Moreover, the research views code-switching from the social relation factor, which is quite different from the mainstream of code-switching studies that mostly discuss the types and functions.

METHODS

The research uses the novel *The Architecture of Love* by Ika Natassa as the analysis media. This novel is chosen because it contains many code-switching either in the dialogues or in the narratives. The data collected are in the form of dialogues and narratives containing code-switching interactions. The dialogues here are the conversation between the characters in the novel. Meanwhile, the narratives refer to storytelling by the author of the novel. The researchers have found a total of 63 data of dialogue excerpts and narrative excerpts.

To analyze the data, the researchers use the theory of Charlotte Hoffmann on influencing factors of code-switching and social dimension theory by Holmes and Wilson (2017). First, for each excerpt, the researchers identify the social relation between the participants (the characters, the narrator, and the readers) based on Holmes' theory. Then, the code-switching spoken by characters and the narrator is identified, and the functions of each code-switching utterance are categorized based on Hoffman's classification.

RESULTS AND DISCUSSIONS

From the 63 data, the researchers discuss several excerpts based on the factors influencing code-switching and the social relations that trigger code-switching. Table 1 shows the summary of code-switching usage in *The Architecture of Love* by Ika Natassa.

Table 1 Summary of Code-switching Usage

Participants	Social relation	Function
Aga-Raia	Close friends	Clarifying intention
Erin-Raia	Close friends	Lack of lexicon
Raia-River	New acquaintance	Talk about particular topic
Raia-River	New acquaintance	Talk about particular topic
Raia-River	New acquaintance	Give clarification
Erin-River	New acquaintance	Talk about particular topic
Narrator	friends	Clarify message
Narrator	friends	Clarify message
Narrator	friends	Quoting famous person
Narrator	friends	Clarify message

Excerpt 1 (Natassa, 2016: 16)

- Aga : Hei, Raia right? Aga.
 Raia : *Oh ya, Aga, sori dari tadi dikenalin ke banyak orang, I'm really bad at remembering names.*
 Aga : It's okay. *Kata Erin Lo penulis ya?*
 Raia : *Iya.*

This dialogue occurs when Raia is at a new year's party with Erin. Raia has just been introduced to many people at that party, and one of the people that Raia has just met, Aga, comes up to her. In this dialogue, Raia and Aga use informal language, shown by the colloquial address terms *lo* and *gue* (you and I). The topic of their conversation indicates that they are just getting to know each other. Judging from the content of the conversation, the use of informal address terms, and the setting of the conversation, it can be seen that the relationship between Aga and Raia are friends, but they are not intimate and close since it is the first time they meet each other.

This excerpt shows that Raia changes into English when she wants to clarify what she has said before. Raia begins her sentence by apologizing for not remembering Aga's name since Raia has met so many people that night. Raia's code switched into English is to clarify her intention or apology for not remembering names. She admits her forgetfulness by saying, "I'm really bad at remembering names." At this stage, code-switching only fulfills the referential purpose, which gives information but lacks affective function. Juniari, Ariyaningsih, and Jendra (2020) have mentioned that clarifying intention is also found in their research.

Excerpt 2 (Natassa, 2016: 20)

- Raia : *Ini yang mau kamu gambar?*
 River : **River mengangguk* Kita jalan keliling dulu ya, baru cari tempat.*
 River : *Kamu tahu nggak, dulu waktu selesai dibangun tahun 1902, gedung ini merupakan salah satu bangunan tertinggi di New York, dua puluh lantai. Beautiful and eccentric, but not really practical from an architectural point of view.*
 River : *Ada banyak gedung sebenarnya yang bentuknya juga Flatiron seperti ini, Ya. Brown Palace Hotel di Denver, Columbus Tower di San Fransisco, Ringler Annex di Portland. Di Toronto juga ada Gooderham. Eh kamu kedinginan, ya? Kita cari tempat duduk indoor aja.*
 Raia : *Tapi kamu nggak bisa melihat Flatiron dari sini, Riv*
 River : *Gampang. Yang penting kamu hangat dulu.*

The dialogue takes place at the Flatiron Building, where Raia and River walk around the building to find a good spot to sit. While walking around, Raia asks if the Flatiron Building is something he wants to draw. He then says yes and starts telling stories about the history of the building and how beautiful it is, then tells about many other buildings that look like the Flatiron beside the one in New York. From its content, the conversation between Raia and River seems to have a high referential function and low affective function. River gives information about the Flatiron building. They use a rather formal language style and address terms such as *kamu*, *aku*, and *dan kita*. These kinds of language styles indicate that their relationship is close but not intimate. At this point, they are still being polite to each other.

Consequently, the code switch in River's utterance only refers to the fact that the Flatiron building is beautiful and eccentric yet unpractical. His sentence is a continuation of his previous story about the highest building in New York. River alternates to English when he is talking about a particular topic, in this case by emphasizing the architectural point of view, since he is an architect. He could have used Indonesian to describe it, but he chooses to talk in English about a particular topic, i.e., architecture. Talking about a particular topic in another language is also considered the most frequently found in other code-switching studies in novels (Yusuf, Fata, & Chyntia, 2018; Adi, 2018).

Excerpt 4 (Natassa, 2016: 93)

River : *Ya?*

Raia : *Iya, aku masih dengar kok.*

River : *Saya cerita ini mau nunjukin ke kamu bahwa benda mati seperti gedung saja punya cerita, Ya. **And that's the most fascinating thing about architecture for me.** Dan kalau buat saya ceritanya itu ya memang sudah ada sejarahnya, buat kamu yang penulis malah lebih enak lagi. Imajinasi kamu pasti lebih cakep daripada saya yang cuma tukang gambar ini. **You can see any buildings or simple things like a mailbox on the street, and you can find and make up stories from it, right?** Jadi jangan bilang kamu nggak bisa nulis, Ya.*

The dialogue in excerpt 4 takes place at the Whispering gallery. River notices that Raia is having trouble writing, so he takes her there to get some fresh ideas. River then starts talking about how every inanimate object has a story. After that, he comforts Raia by telling her that she can write again by making up stories from the simplest of things. The way they talk with each other also shows that they are still being polite. River uses the address term '*saya*' while Raia uses '*aku*'. Though this is a person's language

preference, the choice of address terms indicates that their social relationships have become much closer as their interactions are more frequent.

As a continuation of the previous excerpt about the Flatiron building, River uses code-switching when he tells the story about how inanimate objects like buildings have stories. Again, he wants to emphasize the architecture of the building when he turns to English. Thus, this code-switching is done when he talks about a particular topic. He code-switches because architecture is a particular topic that he loves, and he finds it easier for him to talk about architecture in English.

Using an association that buildings had stories of their own, River wants to encourage Raia as a writer she can make up stories using her imagination. Those are what River says in his second code-switching in these excerpts. Yet, the purpose of his utterance is to clarify his message, or else he wants to encourage Raia to keep writing by making up stories about the small things around them, such as the mailbox on the street.

Excerpt 5 (Natassa, 2016: 171)

Raia : Thank you again for dinner.

River : *Aku yang seharusnya berterima kasih, sudah ditemani.*

Raia : Good night, Riv

River : *Ya..*

River : *Tentang malam itu.. di Montauk. waktu aku mencium kamu.. aku..*

Raia : Don't Riv.. **You don't have to say anything.** *Kamu tidak perlu mengatakan apa-apa.*

The conversation in excerpt 5 takes place in front of Raia's apartment after they go out for dinner. After saying good night, River wants to explain about their kiss that happened in Montauk. However, before he could finish, Raia already says that River does not have to explain it. The content of the conversation shows a highly affective function and a low referential function. At this stage, River starts using the more informal address term '*aku*' rather than '*saya*'. This language choice indicates that the relationship between River and Raia has progressed in a more intimate direction.

In excerpt 5, the code-switching is done mostly by Raia. She begins by expressing her thankfulness for dinner and a farewell greeting. Yet, when River mentions the night when he kisses Raia, she says, "You don't have to say anything." With this statement, Raia tells River that he does not need to explain to her about the kiss between them. Raia says the same sentence both in English and Indonesian to put an emphasis on her message. The repetition of the sentence indicates that the message is important, and she wants the listener to really understand it. Thus, the function of this code-switching is to give clarification. This function is also found in Febryanti, Hadi, and

Hastuti's research (2019).

Excerpt 6 (Natassa, 2016: 190)

- Erin : Nice green socks, Riv.
River menanggapi dengan tersenyum
- Erin : *Lo memang suka banget hijau, ya? Raia cerita soalnya, tiap hari kaus kaki lo hijau, lucu banget.. aduh!*
Erin merasakan tendangan di bawah meja dari Raia
- River : *Biasa aja. Cuma ini dulu yang beliin istri gue.*
- Erin : I'm sorry for what happened ya, Riv.
- River : *Terima kasih, Rin.*
- Erin : **Well, anyway, I'm sure you can't wait to get back to designing stuff once you're back in Jakarta.** *Gue sama Aga kemarin ngobrolin Caradas yang di Ubud, itu ternyata yang desain lo, ya? Restoran favorit gue banget itu.*

This conversation takes place at Erin and Raia's apartment when River stops by after taking his daily walk with Raia. As Raia's best friend, Erin seems to know a lot about River and considers him as her friend too. This can be seen from their interaction which basically are small talks about River's habit of using green shock. As Erin has known River from Raia's story, she addresses him using the informal pronoun *lu-gue*. Their relation could be considered close, and they have an equal status scale as friends.

After making small talk, Erin switches to English when she talks about River's work. She says that River would be pretty excited when he returns to Jakarta to design more stuff. The sentence could have been said in Indonesian, but Erin chooses to say it in English when talking about a particular topic, in this case about architecture, with River.

Excerpt 7 (Natassa, 2016: 19)

*"Raia mulai agak gelisah saat melirik jam dan tinggal lima menit lagi menjelang tengah malam. **That damn NYE midnight kiss.** Aga duduk di sebelahnya dan secakep apapun lelaki ini, Raia sedang tidak ingin bersentuhan bibir dengan orang asing hanya karena ini malam tahun baru. **A kiss should be personal, not a mandatory public event.**"*

The narrative in excerpt 7 explains how Raia dislikes the idea of the New Year's Eve midnight kiss. In the narrative, the writer tells the reader about Raia's thought that a kiss should be something personal instead of some mandatory public event. The content of the narrative is more affective rather than referential. The writer also uses swear words like 'damn', which are usually used when around peers. From her language choice, the writer thinks of the reader as someone

close to her. Therefore, the social relation between the writer and the reader can be seen as close friends.

There are two samples of code-switching in the narrative. The first one is the sentence "that damn NYE midnight kiss." Raia is thinking about a tradition to kiss someone on New Year's Eve at midnight, and she does not like the idea of kissing a stranger due to the tradition. Her dislike is further stated in the next code-switching "A kiss should be personal, not a mandatory public event." The writer, as the person who voiced the character's thoughts in the narration, chooses to write those thoughts in English, while the other narratives are written in Indonesian. Besides voicing the character's thoughts, the writer uses code-switching to clarify the speech content to be more understood by the readers.

Excerpt 8 (Natassa, 2016: 29)

*"Raia memilih salah satu bangku duduk sambil menyilangkan kaki, mantelnya dirapatkan, ada segelas latte panas dari Starbucks di tangan kanannya, yang ingin dia hirup pelan-pelan seraya menikmati sekeliling. **Writing is one of the loneliest professions in the world.** Ketika sedang menulis, hanya ada sang penulis dengan kertas atau mesin tik atau laptop di depannya, hubungan yang tidak pernah menerima orang ketiga. Bahkan ketika sedang dalam proses mencari seperti sekarang, Raia memang duduk di tengah keramaian, namun dia selalu memposisikan diri sebagai orang luar. **Just an observer who separates herself from the crowd by building an invisible bubble around her.**"*

In this narrative, the writer talks about how writing is a lonely job. While she is telling the story about the main character, Raia, she is actually telling her own feeling as a writer. Thus, the content of the narrative can be categorized as having an affective function, in which the writer is trying to convey her feeling to the readers. An affective function usually occurs in an interaction between close friends. Thus, it can be implied that the writer thinks of her readers as her close friends.

In the first sentence, the writer used code-switching to describe the disadvantage of being a writer, that is being lonely. This sentence is spoken in English to talk about a particular topic, i.e., the writer's job. In the next sentences, the writer continues talking about this topic by describing some 'reasons' why writing is the loneliest profession in the world. Another sentence, "Just an observer..." explains further that a writer is just an observer who separates herself from the others. This sentence is used to reiterate what has been stated in the previous sentences in Indonesian "...dia memposisikan diri sebagai orang luar." So, the function of data 18 is the intention to clarify the message. This sentence could have been written in Indonesian, but the English sentence could produce an effect of urgency to emphasize the writer's feeling shown in the narrative.

Excerpt 9 (Natassa, 2016: 57)

“Robert De Niro pernah bilang **‘I go to Paris, I go to London, I go to Rome, and I always say, ‘there’s no place like New York. It’s the most exciting city in the world now. That’s the way it is. That’s it.’** Mungkin itu pulalah yang dirasakan oleh banyak orang sehingga New York menjadi salah satu kota tujuan jutaan imigran, belum lagi kurang-lebih delapan puluh ribu warga Amerika yang juga merantau ke sana setiap tahunnya. Bisa dikatakan New York mirip Jakarta yang juga selalu jadi destinasi pendatang yang ingin mengadu nasib di ibu kota.”

In this narrative, the writer quotes Robert De Niro, who says that New York is the most exciting city in the world even though he has visited other cities such as Paris, London, and Rome. When quoting a famous person, proverbs, or well-known sayings, people often resort to the original language so that the meaning is not lost. Thus, the writer quotes De Niro’s statements in English. This quotation is chosen to justify the writer’s opinion about New York that she states in the subsequent sentences in Indonesian. Quoting another person in the original language is chosen as the way to maintain the linguistic identity (Hussein, 2020).

Excerpt 10 (Natassa, 2016: 150)

“but you know what’s funny? He has this big impact on me, yet I am still trying to figure him out. River, si laki-laki berkaos kaki hijau dengan senyum tipis tapi tawa yang selalu lepas seperti anak kecil itu, bagiku seperti puzzle, tapi jauh lebih sulit karena aku tidak punya sontekan gambar utuhnya dan aku juga tidak tahu berapa jumlah kepingannya dan dimana puluhan, ratusan, atau bahkan ribuan kepingan itu tersebar. And you know what else is funny? Dulu puzzle yang belum selesai kukerjakan selalu membuatku geregetan. Kesal, malah. Tapi River tidak. **He makes me happy when he is incomplete. Semua rasa ingin tahuku tentang dia di awal-awal dulu, tidak ada artinya lagi. With the way he makes me feel, I don’t care about that shit anymore. I don’t need to know about his past anymore because his present—and presence—makes me happy. I make him laugh and he makes me laugh and it’s enough.”**

Again, in this narrative, the writer is voicing the main character’s thoughts. This narrative shows what Raia feels about River. The content of the narrative has a highly affective function, meaning that the topic of the narrative is personal. The language used by the writer is also informal, as can be seen from the use of the swear word ‘shit’. From this evidence, it can be assumed that the social relation between the writer and the reader is close, like they are friends or from the same group of peers.

The first English sentence in this excerpt describes how Raia feels about River, how she is trying to figure out what kind of person River is. Raia

compares River to an incomplete puzzle that makes her anxious, but at the same time, it makes her happy. Thus, basically, the English sentences uttered by Raia describe her feelings and emotions, and she feels more comfortable expressing all these in English rather than in Indonesian. Therefore, the functions of Raia’s code switch are to talk about a particular topic, i.e., her feelings, and also to clarify the contents of her utterance so that the readers would fully understand it.

CONCLUSIONS

The research has three research questions: the first is about the social relation between the characters and between the narrator and the readers; the second is the functions of code-switching by the characters and the narrator; the third is the relation between the social relation and the usage of code-switching. For the first question, the results reveal that the social relationships among the characters develop from distant to intimate along the course of the plot. As the interactions among the characters depend on their personal relationship with each other, their language styles also vary from time to time. However, since all the characters are friends, they mostly use informal language, their status scale is equal. Meanwhile, the narrator/writer also considers the readers as one of her peers. In other words, the social relation between the writer and the readers is also close and equal.

Meanwhile, the function for most of the code switches used in the dialogues and narratives is the intention of clarifying the speech content for the interlocutor and when talking about a particular topic. The findings reveal that social relation is closely related to the use of code-switching by the narrator and the characters. It should focus on the writer first. She is writing a novel intended for Indonesian readers. As a bilingual speaker and educated abroad, she considers her readers as her peers who might have a good understanding of the code-switching (into English) that she uses in her novels. Besides, the setting of the novel is in New York; thus, it would be natural for the characters to switch from Indonesian to English and vice versa. All the characters in the novel are bilingual speakers, so code-switching between both languages will be understood by each participant. The code-switching done by the characters also shows that they have a close relationship with each other.

The findings of the research indicate that the use of code-switching in the novel *The Architecture of Love* is carefully planned to reflect the social relations between the characters, the narrator, and the readers. Thus, it implies that a writer who wishes to apply code-switching in his/her work should also do the same. However, basic knowledge of code-switching should be understood before using them in the novel.

The research only discusses one aspect of sociolinguistics, the social relation. For future research, further analysis of other sociolinguistic aspects of code-switching in literary work can be appealing to carry

out. Many other novels also contain code-switching in several languages. Thus, an investigation into the cultural aspect of code-switching is also interesting.

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