INTRA-SENTENTIAL CODE-SWITCHING IN NOVEL *CINTA DI DALAM GELAS* BY ANDREA HIRATA

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Abstract

This study focuses on using Intra-sentential code-switching in the Cinta di Dalam Gelas Novel by Andrea Hirata. This study has two objectives: (1) to identify the different levels of intra-sentential switching and (2) to examine the reasons that motivate it. Data was gathered from the novel Cinta di Dalam Gelas Novel, which was analyzed using a qualitative method. This method was applied to give a clear description of the data according to the theory proposed by Halliday (2004), Romaine (1989), and Hoffman (1991). The researchers found 3 types of words that appeared in intra-sentential switching used in the novel Cinta di Dalam Gelas novel by Andrea Hirata, there are nouns, adjectives, and verbs. The researcher also found a phrase in the novel, which is a noun phrase. Most types of intra-sentential code-switching are found in nouns and noun phrases, and the most common reason for code-switching found in the novel is talking about a particular topic.

Keywords: *sociolinguistics; intra-sentential switching; novel*

INTRODUCTION

This passage highlights the importance of effective communication for human interaction, using language as a vital tool. Communication involves expressing thoughts, emotions, and exchanging information, allowing people to connect and engage. Language also holds social identity and group solidarity. English is widely spoken globally due to its simple grammar, gender neutrality, and easy learning. Many bilingual individuals integrate English into their primary languages to enhance communication and ensure effective message delivery. In today's world, a significant number of individuals are bilingual or even multilingual, mainly due to various advancements. This proficiency in multiple languages can often bring comfort and convenience to those who possess it.

Bilingualism refers to the ability of individuals to speak and understand two languages. According to Spolsky (1998:45), bilinguals possess functional skills in

a second language. Bilingualism is often developed through regular interaction with other bilingual individuals. Myers-Scotton (2006:6) suggests that various factors influence one's bilingualism, including family background, immigration, business travel, and education. Code-switching is strongly linked with bilingualism, as individuals fluent in two languages frequently shift between these languages, a phenomenon commonly referred to as code-switching. This occurrence is a regular part of communication. Code-switching can be seen as a skill possessed by bilingual speakers. People who speak more than one language are identifiable by their ability to switch between these languages during conversations seamlessly. As defined by Poplack (1980:208), codeswitching is the act of alternating between two languages within a single discourse, sentence, or component. Additionally, Gumperz (1982:59) describes it as "The juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or sub-systems."

Hoffman (1991) states five types of codeswitching: a) Intra-sentential switching, which contains a switch within a clause or sentence boundary. b) Inter-sentential switching occurs between a clause or sentence boundary where each clause or sentence is in one language or the other. c) Establishing continuity switching, this kind of code-switching occurs to continue the utterance of the previous speaker. Hoffman (1991: 112) gives the example that Spanish uttered by person A is continued answered by person B in the Catalan language. d) Emblematic switching involves incorporating tags, exclamations, and specific set phrases from one language into a sentence predominantly in another. e) A pronunciation change occurs at the phonological level, such as when Indonesians pronounce English words with their accents. According to the theory from Hoffman (1991: 115), there are seven reasons for code-switching, namely talking about a particular topic, quoting somebody else, being emphatic about something, interjection, repetition used for clarification, the intention of clarifying the speech content for the interlocutor and expressing group identity.

Code-switching is mainly used by artists, writers, presenters, content creators, etc., to show their bilingualism. In today's world, novels have become

immensely popular and widely read. They serve as prominent platforms where code-switching can be observed, as ideas are expressed through the language utilized in novels, whether they are read online or in physical copies. The act of code-switching can be found within the narrative, dialogue, or even within the thoughts and perspectives of the writers, allowing for a diverse and dynamic linguistic expression within the literary context. One of the famous Indonesian writers is Andrea Hirata. His novel, Cinta di Dalam Gelas, was published in 2010; this novel is a biology of the novel Padang Bulan published in 2010. The concoction of words is made very nicely to make the reader feel joy and sadness.

This research is not the initial one to explore sociolinguistics, particularly the phenomenon of code-switching. In the process of conducting this study, earlier relevant research has been selected for review. The first study was from an article titled "The Analysis of Code Switching in the Novel Critical Eleven by Ika Natasha" by Larasani and Sadia (2019). Their study aimed to analyze the novel's type and function of codeswitching. The second is an article by Juniari, Ariya Ningsih, et al. (2021), also conducted in their study entitled "Code Switching in Jika Kita Tak Pernah Jadi Apa-Apa Novel". This study aims to categorize the various forms of code-switching present in the novel Jika Kita Tak Pernah Jadi Apa-Apa and examine the underlying reasons for this linguistic phenomenon. The third is an article by Meza Andika Merry Rullyanti entitled "An Analysis of Intra-sentential Switching Used by A Youtuber: Livjunkie" (Andika. M, 2020).

This research focuses on the number of statements made. The goals include identifying the word types employed in Livjunkie's intra-sentential switching, determining the most commonly utilized word in this context, and understanding the meaning of the frequently used word during intra-sentential switching by Livjunkie. Their search follows a descriptive qualitative approach in its design.

RESEARCH METHOD

In this study, an analysis was conducted on the extent of intra-sentential code-switching used in the novel *Cinta di Dalam Gelas* by Andrea Hirata, along with an examination of the motivations behind this linguistic practice. An observation method is employed to collect the data. The data were taken from

Cinta di Dalam Gelas novel. The following steps were taken to gather the study's data: (1) Reading the entire Cinta di Dalam Gelas novel several times to understand the story. (2) Highlight and make a note of every Intra-sentential code-switching that is found in the novel. (3) Select the word or sentence to the level of Intra-sentential code-switching. (4) Classifying the data.

RESEARCH FINDINGS AND DISCUSSION

According to Hoffman's theory (1991: 112-113), sentential switching refers to a language switch occurring within the boundaries of a single clause or sentence, with each clause or sentence being in one language or the other. Besides using Hoffman's theory as a theoretical basis in determining the types of intra-sentential switching, this study also used the theory proposed by Halliday (2004) to investigate various levels of intra-sentential switching in *Cinta di Dalam Gelas* novel by Andrea Hirata. It can be seen in the table below:

Table 1. Level of Intra-Sentential Code Switching

No	Level of Intra-Sentential Switching			
	Types of Words	**Number of Data**	**Types of Phrases**	**Number of Data**
1	Noun	33	Noun Phrase	54
2	Adjective	4	Verb Phrase	3
3	Verb	2		
	Total	**39**	**Total**	**57**

Based on (Romaine, 1989:123), Intra-sentential switching occurs within the same clause or sentence, resulting in a sentence that combines parts from both languages. In this type, the switching appears to involve particular principles governing how the syntax and morphology of both languages may interact and consequently be adopted only by bilinguals with high levels of fluency. Based on Table 1 above, most types of words found in the data source are in the level of words, especially for nouns. Below are the examples of the data found:

Noun

Data 1:

Mereka cepat-cepat mengemasi kanvas, dudukan kamera, atau sekedar melamun, untuk menyergap **moment** *itu.* (*Cinta di Dalam Gelas*, 2)

(They quickly packed canvases, and camera stands, or daydreamed, to the ambush that moment.)

The term "moment" can be categorized as a noun because it signifies a specific interval of time, often a short and fleeting period when an event or action occurs. In the realm of English grammar, nouns are passwords that denote people, places, objects, or ideas. "Moment" fits into the realm of objects or ideas, as it signifies a distinct duration or point in time. In that sentence, "moment" represents a specific time or occurrence, corresponding with the role of nouns in the English language. The provided information suggests that nearly all the words were in Indonesian, except for the term "moment," which was in the text. The switch to the term "moment" within the sentence belongs to the category of intra-sentential code-switching. Following (Romaine, 1989), intra-sentential switching occurs towards the conclusion of sentences, while various forms of switching occur within the confines of clauses or sentences.

In the given text, this can be interpreted as an act of talking about a particular topic. The writer switched to the term "moment" at the end of the sentence because novel authors often use codeswitching at the end of a sentence to create a dramatic effect, leave a memorable impression on readers, or invite further thought. By employing that, authors introduce new information or unexpected perspectives that alter readers' understanding of the story.

Data 2:

Didalam **event** *ini ia menargetkan dirinya untuk menjadi salah satu dari dua puluh pecatur perempuan terbaik didunia.* (*Cinta di Dalam Gelas*, 21)

(In this event, she aims to become one of the world's twenty best female chess players.)

The data presented earlier indicates that almost all the words in the sentence were in Indonesian, except for the inclusion of the term "event," which was

strategically placed in the middle of the text. This deliberate insertion of the English word “event” within the sentence structure highlights a linguistic phenomenon known as intra-sentential code-switching. Intra-sentential code-switching, as described by (Romaine, 1989), involves the act of shifting between languages within the middle of a sentence, as opposed to at the boundaries of clauses or sentences.

Interestingly, this reason for code-switching to the term “event” can classified as talking about a particular topic. Introducing “event” mid-sentence might stem from the writer’s sense of linguistic fluidity and preference. It suggests that the writer felt a heightened comfort and was free to express their thoughts using the English word “event”. This demonstrates strategically incorporating linguistic elements to convey ideas more effectively. Moreover, the insertion of the term “event” in the middle of the sentence emphasizes the significance of the concept being discussed. By employing a word from a different language, the writer potentially seeks to underscore the universal nature or importance of the idea, enhancing its impact on the audience. This underscores the dynamic interplay between language, communication, and meaning, showcasing how code-switching can serve as a deliberate tool to shape discourse and engage readers.

Data 3:

Dipeganginya selangkangannya seperti pemain PSSI mau manghadang tendangan bebas **striker** *Vietnam.* (*Cinta di Dalam Gelas,* 91)

(Grasping the groin is like a PSSI player preparing to block a free kick from the Vietnamese striker)

The term “striker” is categorized as a noun because it refers to a person, and nouns are used to identify and refer to objects in language. The details shared imply that the mentioned data serves as an example of intra-sentential switching, as Romaine (1989) outlined, a phenomenon often occurring towards the end of the sentence. A character adeptly transitions between Indonesian and English in the novel “Cinta di Dalam Gelas” (Hirata, 91). Notably, the word “striker” emerges at the sentence's end. Within this context, the character employs codes to elucidate the concept behind “striker,” which pertains to a person's role in soccer.

This data can be appropriately classified as discussing a particular topic as a reason for code-switching. Initially, the term "striker," a specialized expression within the realm of football, was a universally recognized term employed worldwide to denote a particular position in soccer.

Adjective

Data 4:

Bagi mereka hal itu **sexy**!

(For them it is sexy!) (*Cinta d iDalam Gelas*, 37)

The term "Sexy" is categorized as an adjective. The details given suggest an instance of intra-sentential witching in the data. In this sentence, the English word "sexy" was positioned toward the end of an Indonesian sentence. Based on the sentence, it can be interpreted as talking about a particular topic for a reason. The writer switches the word "sexy" at the end of the sentence because the writer will have an easier time conveying his meaning with that word, giving the character more confidence when expressing it.

Data 5:

Detektif meraih map berwarna **pink** *dan memasukkan catatan pertemuan itu kedalamnya lalu memberinya judul Maryamah vs Matarom.* (*Cinta di Dalam Gelas*, 45)

(The detective took the pink folder and put the meeting notes in it and gave it the title Maryamah vs Matarom.)

The term "pink" is an adjective, and the information provided indicates an intra-sentential switching observed in the data. The English word "pink" was in the middle of an Indonesian sentence. This type of switching typically occurs within the boundaries of a clause or sentence. Based on the sentence, it can be inferred that the writer chose to switch to the word "pink" because they felt more at ease and comfortable with it in the sentence, possibly due to personal preference or familiarity, and it can be classified as talking about the particular topic based on the reason of codeswitching.

Verb

Data 6:

*Sehingga, jika sebuah meteor menghantam kampong kami dan orang Melayu punah seperti dulu meteor telah memusnahkan dinosaurus, ku harap bukuku itu selamat dan dari buku itu generasi mendatang dapat men-***clone***, menciptakan lagi masyarakat Melayu seperti adanya sekarang di kampong ku.*
(*Cinta di Dalam Gelas*, 108)

(So, if a meteor were to hit our village and the Malay people were to disappear just like when the meteor wiped out the dinosaurs, I hope my book would be safe, and from that book, future generations could clone, re-create the Malay society as it currently exists in my village.)

The term "men-clone" originates from the amalgamation of the Indonesian prefix "men-" and the English word "clone," which possesses applications as both an Orinda verb. The "men-clone" construct can be identified as a verb phrase in this context. This classification stems from the unique amalgamation of the Indonesian prefix and the English term, highlighting its linguistic synthesis. Within this context, the term "men-clone" was strategically inserted into the middle of an Indonesian sentence, and it can be classified as intra-sentential switching. Typically, such linguistic shift occurs within the confines of a clause or sentence.

From the sentence, it can be inferred that the conversation revolves around discussing a particular topic as a reason. The writer's choice to incorporate the term "clone" in the sentence's middle aims to create a smoother communication of his intended message while enhancing his confidence in its articulation. This utilization of code-switching highlights the writer's linguistic dexterity and adeptness at selecting the appropriate term from another language to capture its intended meaning precisely. It underscores the dynamic nature of language usage, where individuals draw from multiple linguistic resources to convey their thoughts most effectively. The strategic placement of "clone" in the middle of the sentence also adds an element of emphasis, drawing the reader's attention to the discussed technique and potentially deepening the engagement with the topic.

Noun Phrase

Data7:

Konon ia menciptakannya dengan meniru taktik perang tentara Nazi **lighting attack** *atau serangan halilintar*. (*Cinta di Dalam Gelas*, 19)

(Supposedly, he created it by imitating the Nazi army's tactic of lightning attack or "serangan halilintar.")

The term "lighting attack" constitutes a noun phrase comprising the noun "attack" followed by the adjective "lighting". The information provided suggests that the data mentioned is an example of intra-sentential switching, as Romaine (1989) described, which typically occurs at the end of sentences. In the novel (Hirata, 2010), "Cinta di Dalam Gelas," The writer switches from Indonesian to English. Specifically, the phrase "lighting attack" is at the sentence's end. In this instance, the writer in the novel mentions his intention to employ war tactics similar to those used by the Nazis.

The data provided can be categorized as a repetition used for clarification. The term "lighting attack" is initially mentioned, followed by its Indonesian translation, "serangan halilintar." The writer might have utilized this repetition because they feel more comfortable using the term repeatedly, and "serangan halilintar" is a widely used and easily comprehensible expression by most individuals. Switching to the translated term can enhance the listener's or reader's clarity, making the statement more comprehensible.

Data 8:

Kemudian akan tampak oleh mu sebatang tiang **traffic light**. (*Cinta di Dalam Gelas*, 25)

(Later, you will see a traffic light pole)

The term "traffic light" forms a noun phrase comprising the noun "light" followed by the noun "traffic." The information provided indicated an instance of intra-sentential switching. The English expression "traffic light" appears at the end of the Indonesian sentence, and this type of switching occurs within the limits of clauses or sentence structures. In context, the term "traffic light" falls under the category of talking about a particular topic based on the reason for using code-

switching. Code-switching includes the English term “traffic light” in a primarily Indonesian sentence to refer to a specific topic related to traffic equipment.

Data 9:

Kaum ini disebut para **safety player.**

(This group is called safety players.) (*Cinta di Dalam Gelas*, 37)

The data presented shows an occurrence of intra-sentential switching. The English phrase “safety player” emerges towards the conclusion of the Indonesian sentence, and this form of switching takes place within the boundaries of clauses or sentence constructions. The expression “safety player” constitutes a noun phrase comprising the noun “player” followed by the noun “safety.” In that context, employing the term “safety player” falls under the category of expressing group identity due to the reason for code-switching. Integrating the English expression “safety player” into a primarily Indonesian sentence conveys the sense of belonging to a specific community or group that embraces this terminology.

Data 10:

Benar ucapan **Grand Master** *Ninochka Stronovky tempo hari.* (*Cinta di Dalam Gelas*, 69)

(The statement of Grand Master Ninochka Stronovsky the other day was true).

The expression “grandmaster” forms a noun phrase comprising the noun “master” followed by the adjective “grand”. The provided information indicates that almost all the words were in Indonesian, except for the phrase “grand master,” which was inserted within the text. The English expression “grandmaster” was incorporated into the sentence. The transition to the term “grandmaster” within the sentence falls under the category of intra-sentential code-switching. According to Romaine (1989), intra-sentential switching occurs within the middle of sentences, while different switching types occur within the boundaries of clauses or sentences.

The text can be interpreted as an act of discussing a particular topic. The writers switched to the term “grandmaster” in the middle of the sentence because it serves as a designation for someone with expertise in that field.

Verb Phrase

Data 11:

Wakil rakyat **walk out.** (Cinta di Dalam Gelas, 100)

(Members of parliament walk out.)

The phrase “walk out” functions as a verb phrase in English. It comprises the verb “walk” and the preposition “out” combined to convey the action of departing from allocation or circumstance. Within the given context, the sentence can be classified as an example of “intra-sentential switching.” This term refers to the practice of switching angles within existence. The sentence exemplifies this phenomenon by seamlessly incorporating a language switch while discussing the linguistic structure.

In the context of the provided text, this can be interpreted as talking about a particular topic. The authors employed the term “walk out” toward the end of the sentence because it serves as a general expression to describe officials or high-ranking individuals who hold differing opinions and consequently exit a conversation. However, within the context of the novel, the term 'walk out' is specifically attributed to a character named Mitoha. In the storyline, Mitoha becomes visibly agitated during a meeting, leading to his decision to leave the gathering. This showcases how the term walks out' is applied more nuancedly, highlighting a character's emotional reaction within a specific scenario.

CONCLUSION AND SUGGESTIONS

The Cinta di Dalam Gelas novel exhibits five types of code-switching proposed by Hoffman (1991): intra-sentential switching, inter-sentential switching, establishing continuity switching, emblematic switching, and Involving a change of pronunciations. Among these types, intra-sentential switching is the most frequently employed. The writer in the novel appears to feel more at ease when using words, phrases, and clauses from different languages within a single sentence to convey motivational messages. Including English terms in the character’s utterances is also widely accepted in society, showcasing the character’s proficiency in using English terms. Code-switching that often appears in this novel is Intra-sentential switching because by using intra-sentential

switching, novelists can create a more decadent atmosphere, depict cultural diversity, and present more profound and authentic characters.

In the same novel, most levels of intra-sentential code-switching found are nouns and noun phrases because the use of nouns and noun phrases can help readers identify characters, objects, or places in the story. This is important for building a clear mental image of what is happening.

There are seven reasons for code-switching based on Hoffman (1991). These include talking about a particular topic, quoting somebody else, being emphatic about something, interjection, repetition used for clarification, expressing group identity, and intention of clarifying the speech content for the interlocutor. Based on the findings mentioned earlier, this novel's dominant reason for code-switching is talking about a particular topic. The character feels a sense of freedom and increased comfort when using a language that is not their everyday language to express their emotional feelings. Many terms cannot be replaced with other languages. This suggests that the writer finds it more accessible to convey their thoughts and emotions on specific subjects by code-switching.

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