

Code Switching in *The Calling* Novel

Wiruma Titian Adi¹, Tri Widyastuti², Karina Andjani³

Universitas Bina Sarana Informatika, Indonesia

Email: wiruma.wmt@bsi.ac.id; tri.twt@bsi.ac.id

Abstract

One of the language phenomena that the writers encounter a lot these days is code switching. Code switching, or a switch from one language to another one while talking, is usually used by the bilingual and multilingual society. The objectives of this research are to find out the types of code switching and the reasons behind them being used by the characters in the novel. The writers use descriptive qualitative information on conducting this research. Books and theories of experts on Sociolinguistics are used as the frame of the study. The source of data is obtained by reading the whole content of the novel, focusing on the utterances and dialogues by the characters. When all is done, the writers finally know that from 4 types of code switching, inter-sentential switching is the most used type. The writers find out that of all reasons, the most common one behind the use of code switching is for the intention of clarifying the speech content for the interlocutor.

Keywords: *code switching, novel, the Calling.*

1. Introduction

Language is a basic necessity for all social creatures. It is not only a tool for information exchange, but also one for cultural interaction. Language shapes ideas and thoughts, turning them into something more understandable and not as vague. It goes without saying that language is an important part of our life, enough that some people do scientific studies about it and its structure – or commonly known as Linguistics. Sociolinguistics is one of the linguistic aspects that studies every effect language has on people, environment, cultural norms, and vice versa. Some people consider language as a social phenomenon (Larasani & Sadia, 2019). Language and society influence each other in such a way that a certain language variation is able to reveal and show a certain social status, while a particular social status influences language variation. A speaker also will, may it be sooner or later, inevitably gives off signals concerning his or her social and personal background to those who are spoken to (Jayanti & Sujarwo, 2019; Siregar et al., 2018)

The problem of this research focuses on the dialogues and narrations which contain code switching between two languages – Indonesian and English in *The Calling* novel. Thus, the research questions that will be analyzed are: (1) what are the types of code switching used in the novel? and (2) what are the purposes of all the code switching used in the novel?

2. Review of Literature

There are times where society, whether it is upbringing by circle or choice, allows some people to speak more than just one language. This happens because humans are very adaptable beings depending on their surroundings and environment. Given enough knowledge and a chance to develop skill, humans are able to master a language perfectly (Yohana & Nurhayati, 2021). Nothing proves this better than the phenomenon called bilingualism or, in some cases, multilingualism. People who can master more than one language are categorized as bilingual or multilingual society. Grosjean in (Jayanti & Sujarwo, 2019) says that, “Bilingualism is an individual condition when he or she starts to own the ability to create meaningful statements in two languages.” When two bilinguals or more are in the middle of having a conversation, they

often use more than one language. In this kind of situation, they sometimes speak by mixing languages or codes to make a point. This is called code switching. According to Van Herk in (O'Grady & Archibald, 2016), "Code-switching is a common phenomenon when people who share more than one language get together and use two (or more) languages (or 'codes') to communicate." It is found when the speakers mix two languages or more to achieve their purposes, such as to state their thoughts, instructions, messages, or experiences so that the other party can receive what the speakers want to convey perfectly. To be able to pull this off, the speakers must acquire enough knowledge in both languages first.

Hoffmann as cited in (Candra & Qodriani, 2018), there are four types of code switching, and they are:

1. Inter-Sentential Switches means the language switch is done between sentences and at sentence boundaries, where each sentence is spoken in different languages. It is also found as a complete sentence spoken in foreign language between sentences in the base language. This is the type that is most often used by bilingual speakers. For example: "No, Andy. Stay here. *Aku tidak ingin menyusahkan dirimu.*"
2. Intra-Sentential Switches means the language switch is done in the middle of or within a sentence. It occurs without interruptions, hesitations, or even pauses that indicate a switch will be happening. This usually happens without the speaker being aware. Sometimes it is within clause level and other times word level. For example: "Sadly to say, *Clay, aku rasa Lana tidak begitu sehat mentalnya!*"
3. Establishing Continuity Switches means the language switch occurs because of the utterance of the previous speaker. For example, when an Indonesian speaker asks a question in English, and then the other speaker answers in English too.
4. Emblematic Switching means this language switch is also known as tag switching. This is the switching of either a single word or a tag phrase (or in some cases, both) from one language to another. It involves an utterance in one language and an insertion of a tag in another. For example: "*Please* Mil, jangan..."

Moreover, Hoffmann in (Siregar et al., 2018) mentioned that there are certain purposes as to why bilinguals do code switching spelt out, and they are:

1. Talking about a particular topic. Sometimes, bilinguals prefer to talk about a particular topic in one language rather than in another. It is common for a speaker to feel more comfortable to express their feelings in a language that is not their native language.
2. Quoting somebody else. Oftentimes when a bilingual speaker quotes words of wisdom or famous expression and/or saying of some well-known figures that speak another language, they quote it using its original language instead of translating it to their language.
3. Being emphatic about something. When a speaker who is talking using a language that is not their mother tongue wants to be emphatic about something, they will switch from their second language to their first language. There are also some cases where it happens the other way around. This can happen either intentionally or not.
4. Interjection (Inserting sentence fillers or sentence connectors). Language switching can sometimes mark an interjection or sentence connector. This, too, can happen either unintentionally or not.
5. Repetition used for clarification. When a bilingual speaker feels the need to clarify their utterance so that it will be understood more by the listener, both of the languages that they master are sometimes used, saying the same utterance simply just to check.

6. Intention of clarifying the speech content for the interlocutor. When a bilingual speaker talks to another bilingual speaker, there will be lots of code switching occurring. Its purpose is to make their conversation run smoothly and easier to understand.
7. Expressing group identity. Code switching is also commonly used to express group identity. As mentioned previously, the way of communication of a certain group of people is obviously different from the others. Therefore, when a group is talking among themselves, their way and manner of speaking will be different from when they are talking to others outside the group.

Additionally, there are also a number of other reasons offered by Saville-Troike in (Adi, 2018). As written in the explanation, a language switch can also serve for reasons such as:

8. To soften or strengthen requests or commands. For bilinguals, mixing and switching language can also soften a request. When a speaker asks for something in a language that is not their native, it sounds less demanding. However, this can also serve as a strong command in certain situations, since it shows some kind of level of intelligence superiority that may or may not intimidate other people that do not speak nor understand the language.
9. Because of real lexical need. One of the most common reasons for code switching is because of the lack of equivalent lexicon in the languages. There are words and terms that exist in one language but don't in another, therefore it puts the speaker in a situation where they cannot help but use the words and terms in their original language, even when they are currently speaking a different language.
10. To exclude other people when a comment is intended for only a limited audience. Sometimes people only want to communicate with a certain person or group. To be secretive or make their conversation unknown by other parties, bilinguals like to speak in another language on purpose. This way, other than the ones they are talking to won't be able to understand what they are talking about.

There are also more reasons given by Grosjean in (Adi, 2018), such as quoting what someone has said (and thereby emphasizing one's group identity), specifying the addressee (switching to the usual language of a particular person in a group will show that one is addressing that person), qualifying that has been said, or talking about past events. Bilinguals make their language choice by also considering factors such as with whom (participants: their backgrounds and relationships), about what (topic, content), and when and where a speech act occurs.

Code switching can be found not only in real life spoken or even overheard conversation, but also in forms of literature. The most common one is *The Calling* novel written by Asrini Mahdia & Rina Suryakusuma. *The Calling* is an unusual romance novel written in Indonesian, published in 2010. The characters in it occasionally slip some English when speaking Indonesian. This happens because in the novel, the characters are mainly Indonesian born, but Bali and London are where the story takes place at. In result, it creates some sort of culture-mix in their daily lives. Sometimes the readers neither realize nor pay attention to all the code switching contained inside of a novel, even though it comes off very beneficial, especially when attempting to learn a new language.

The previous research about code switching had been analyzed by (Ameliza & Ambalegin, 2020). They revealed this phenomenon in the social media. Other research was also analyzed in the novel. (Adi, 2018). With these results of the previous research, the writers will state the research with different analysis.

3. Methods

The method used is a qualitative descriptive method that provides a systematic, factual, and accurate description of a situation of the area (Isaac & Michael, 1995). It also uses library research in an attempt to collect data, seeking out the information needed to support the idea of the topic. This activity involves many linguistics books, articles, journals, and concerning the topic, all in the form of words. Content analysis technique used to analyze the types and functions of code switching used in the novel, supported by the theories which are relevant to the topic. There are several procedures in this research, first, identify and develop the topic and find a novel that is perfect to be used as the object of the analysis, then, sets limitations to the research. Second, collect data and theories by reading the whole novel, find out the code switching happening in the interchanges by the characters in the novel and underline the materials that will be discussed in the paper and then read many books that contain theories to support the research and highlight important information used. Third, go back and forth in reading the main source and theories to accurately figure out the answers to the statement of problems. After that, the writers decide which category those code switching belong to based on the types highlighted from the books of theories and explanation. Lastly, the writers identify the reason behind all the code switching done in the novel.

4. Findings and Discussion

1.1. Types of Code Switching

There are four types of code switching: inter-sentential switching, intra-sentential switching, establishing continuity switches, and tag switching. After collecting data from the dialogues contained in 329 pages, all four types of code switching can be found in the novel.

a. Inter-sentential Switching

The type of code switching that happens between sentences and at sentence boundaries, where each sentence is spoken in different languages, or found as a complete sentence spoken in foreign language between sentences in the base language. There are 20 of 27 interchanges categorized as this type:

1. “*Bulan depan udah Desember, Mel. High Season. Dan kamu tahu sendiri, banyak turis datang di waktu-waktu begitu. Toko kita pasti ramai...*” (p.22)
2. “*Hai.*” *Angguknya sopan, dingin.* “*E-la-na. Nice name.*”
“Thank you.”
“*Dan agak terlalu panjang. Apa nama panggilanmu?*” *Belum sempat Elana menjawab, Clay sudah menyambung lagi.* “*I guess it’s Ellie? Right?*” (p.44)
3. “*Of course. Kehidupan setiap manusia itu hak asasi. Aku juga tidak setuju dengan metode hukuman seperti itu,*” *sahut Yvonne.* (p.56)
4. “*It’s okay!*” *Elana tersenyum. Ia duduk kembali di tempatnya.* “*Tidak apa-apa. Di luar hujan, jadi aku memang pikir kalau kamu tidak bisa datang.*” (p.59)
5. “*Kalau kamu merasa terganggu,*” *Elana tersenyum lembut, menyentuh tangan Clay yang tergeletak di atas meja.* “*I’m so sorry, Clay. Aku hanya ingin berkenalan dengan kamu. Kenapa, aku tidak tahu.*” (p.62)
6. “*Aku salah.*” *Aku Clay sederhana.* “*Please, give me a second chance, will you?*”
Elana terpaku bimbang. Denyut nadinya bertambah cepat. Dan kini, dadanya ganti berdebar-debar. “*Tapi...*”

- “Maukah kamu pergi makan denganku?” tanya Clay lembut. “Late lunch. And now, it’s my treat.” (p.70)
7. “No, Andy. Stay here. *Aku tidak ingin menyusahkan dirimu.*” (p.94)
 8. “Wow, hebat!” Elana tersenyum tulus. “So, you’re a lawyer? Very great. *Berapa lama liburanmu di tempat ini, Clay?*” (p.101)
 9. “I’ll see you tomorrow!” desak Clay lembut, membimbing Elana kembali ke cottage lewat sisi belakang yang langsung bisa ditembus dari tepian pantai. “Kamu istirahat ya, Ellie! *Jangan berpikiran macam-macam lagi untuk hari ini, oke?*” (p.103)
 10. “What happened? *Kenapa kita hanya diam di sini?*” (p.107)
 11. “Why, honey? *Apa yang menggagangmu?*” (p.108)
 12. “*Laras yang sering loe sebut-sebut sebagai sahabat itu? Orang yang selalu loe banggakan dan loe bandingkan dengan gue itu, Sas? How come?*” (p.146)
 13. “Come on in, girls. *Jangan bengong saja di situ. Para pelayan sudah menyediakan English tea dan chocolate walnut untuk kita,*” ujar Eve, mengajak mereka masuk. (p.163)
 14. “Oh, I forgot. *Aku lupa menanyakan asal kalian,*” kata Eve, menyentuh keeningnya dengan punggung tangannya... (p.167)
 15. “What a country. *Silahkan, tambah lagi,*” kata Eve, hanya dengan satu kalimat mengomentari Indonesia. (p.167)
 16. “*Namaku Sasti, and you?*” tanya Sasti, sambil menyodorkan tangannya ke pria itu. “*Namaku Yoishi. Kependekan dari Yoishikawa. You can call me Yo...*” (p.178)
 17. “It’s okay, darling. *Ayo kita makan sekarang. Aku sudah sangat lapar.*” (p.188)
 18. “With all pleasure, Ellie!” Clay menyentuh jemari Elana sekilas. “*Kan aku sudah bilang, aku akan membantumu!*” (p.189)
 19. “I was wrong! *Dan sekarang setelah aku tahu, kamu bukan gold digger. Bahkan mungkin orang akan berpikir aku yang gold digger, dengan mengencanimu. Maksudku tarifku sebagai seorang pengacara, dengan kamu sebagai seorang pemilik cottage bintang lima di Bali...*” (p.198)
 20. “You’re bitch! *Dia tidak mengunjungi kami. Tapi hanya mengintip-ngintip dari balik pagar rumah kami!*” (p.202)

b. Intra-sentential Switching

The type of code switching where the language switch occurs in the middle of or within a sentence without interruptions, hesitations, or even pauses that indicate a switch will be happening. There are 15 of 19 interchanges categorized as this type:

1. “Don’t waste any time, *Mbak! Maksudku lagi, Mbak Lana jangan sampai terlambat. Siapa tahu liburan pria itu di Bali hampir selesai. Dan Mbak Lana tidak punya kesempatan untuk bertemu dengannya lagi.*” (p.40)
2. “*Saya dan istri saya menyukai semua lagu dari Andy Williams. Karena itulah kami sepakat untuk menamakan anak laki-laki kami dengan nama Andy—thanks God, lahirlah Andy.*” (p.90)
3. “So embarrassing, *mendengar ceritamu tadi. Adikku memang kelewat romantis,*” ujar Cathy. (p.91)
4. “*Of course, negara membiayaiku. Aku tidak boleh lepas tanggung jawab,*” sahut Sasti. (p.94)
5. “*Jadi,*” sambung Elana tidak menjawab pertanyaan Clay, “*aku pikir, aku ingin menggugat mereka. Membuat mereka membayar untuk apa yang mereka lakukan padaku sejak dulu. Dan perlakuan yang semakin parah semenjak kedua orangtuaku meninggal! Dan jika*

dalam perjalanan aku harus kehilangan cottage ini, then I guess it's a risk worth for me to take! Don't you think so, Clay?" (p.116)

6. "*Once again, kebersamaan loe dengan orang yang udah ngebunuh Andy? Gitu kan maksud loe?"* (p.148)
7. "*Emang gue tolol! Terserah loe mau ngomong apa. Sekarang loe pilih, loe kasih tahu polisi, dan abis itu loe harus bunuh gue! Atau loe nggak ngasih tahu polisi, and we're fine! Pilih, Mil!"* (p.150)
8. "*Come on in, girls. Jangan bengong saja di situ. Para pelayan sudah menyediakan English tea dan chocolate walnut untuk kita," ujar Eve, mengajak mereka masuk.* (p.163)
9. "*Namaku Sasti, and you?" tanya Sasti, sambil menyodorkan tangannya ke pria itu. "Namaku Yoishi. Kependekan dari Yoishikawa. You can call me Yo..."* (p.178)
10. "*It's okay, yang penting kamu sudah pulang," kata Eve...* (p.188)
11. "*...Aku tidak berniat melakukan apa-apa. Itu langkah terakhir jika dia menyerang kita. Jika dia menuntut kita, misalnya! Jika dia tidak melakukan apa-apa..." Devi mengangkat bahu santai, "aku pun tak akan melakukan apa-apa. Fair and square, bukan?"* (p.195-196)
12. "*I was wrong! Dan sekarang setelah aku tahu, kamu bukan gold digger. Bahkan mungkin orang akan berpikir aku yang gold digger, dengan mengencanimu. Maksudku tarifku sebagai seorang pengacara, dengan kamu sebagai seorang pemilik cottage bintang lima di Bali..."* (p.198)
13. "*For God's sake, aku tidak mau dia mengganggu kehidupan kami lagi. Apa maksudnya mondar-mandir setiap hari di depan rumah kami, hah?"* (p.202)
14. "*Sadly to say, Clay, aku rasa Lana tidak begitu sehat mentalnya!"* (p.236)
15. "*Off the record, Ibu Himawan, anda tahu, Nona Lana ialah pewaris sah Krisna Cottage, dan anda tidak menyukainya disana bukan?"* (p.247)

c. Establishing Continuity Switches

The type of code switching that occurs because of the utterance of the previous speaker, usually prompted by a question or a remark in another language, making the next speaker feel the need to speak in the decided language. Only 1 interchange is categorized as this type.

1. "*Hai.*" *Angguknya sopan, dingin. "E-la-na. Nice name."*
"Thank you."
"*Dan agak terlalu panjang. Apa nama panggilanmu?" Belum sempat Elana menjawab, Clay sudah menyambung lagi. "I guess it's Ellie? Right?"* (p.44)

It can be seen that Clay is the one who switches language first, going from Indonesian to English. Elana, who responds to his compliment, chooses to go along with Clay's language switch and also uses English in return.

d. Tag Switching

The type of code switching where either a single word or a tag phrase (or in some cases, both) is used from one language to another, involving an utterance in one language and an insertion of a tag in another. There are 10 of 17 interchanges categorized as this type.

1. "*Andy, you know what. Sasti juga suka penyanyi favoritmu.*" (p.36)
2. "*Tapi Sir, please...*" (p.24)
3. "*Ya, Sir. Ibu Elana akan menemui anda sebentar. Silahkan anda menunggu sebentar.*" (p.68)
4. "*Aku rasa malam ini adalah kencan pertama kalian, is it right?"* (p.91)
5. "*Wow, hebat!" Elana tersenyum tulus. "So, you're a lawyer? Very great. Berapa lama liburanmu di tempat ini, Clay?"* (p.101)

6. “Berharaplah begitu, hon...” (p.109)
7. “Please Mil, jangan...” (p.150)
8. “Mil, please... gue belum siap. Tadi kan udah gue jelasin, gue masih sayang Laras, gue nggak pengen dia celaka.” (p.150)
9. “...Mata itu jendela hati, dan mata indahmu itu seolah membuka lebar-lebar apa yang dirasakan oleh hatimu, Dear,” ujar Eve, perlahan, sambil tersenyum. (p.162)
10. “So, apa yang kalian akan lakukan hari ini?” (p.166)

By using Hoffmann’s theory that is quoted by Candra and Qodriani, all 4 types of code switching can be found in *The Calling* novel. There are 27 interchanges using inter-sentential switching, 19 using intra-sentential switching, 1 using establishing continuity switches, and lastly 17 using emblematic or tag switching. Therefore, from the data above, the most common type of code switching used in the *The Calling* novel is inter-sentential switching.

1.2. Reasons behind Code Switching Used in *The Calling* Novel

After spending quite some time deciphering the purposes as to why code switching is used in many interchanges in the novel, the author concludes that there are 8 reasons found, and they are: talking about a particular topic, being emphatic about something, interjection, the reason of repetition for clarification, the intention of clarifying the speech content for interlocutor, softening or strengthening request or command, real lexical need, and specifying the addressee.

a. Talking About a Particular Topic

A code switching that happens because the speaker feels more comfortable expressing their feelings in a language that is not their native language. There are 10 code switching containing interchanges that serve this purpose.

1. “Bulan depan udah Desember, Mel. High Season. Dan kamu tahu sendiri, banyak turis datang di waktu-waktu begitu. Toko kita pasti ramai...” (p.22)
2. “Don’t waste any time, Mbak! Maksudku lagi, Mbak Lana jangan sampai terlambat. Siapa tahu liburan pria itu di Bali hampir selesai. Dan Mbak Lana tidak punya kesempatan untuk bertemu dengannya lagi.” (p.40)
3. “Wow, hebat!” Elana tersenyum tulus. “So, you’re a lawyer? Very great. Berapa lama liburanmu di tempat ini, Clay?” (p.101)
4. “Jadi,” sambung Elana tidak menjawab pertanyaan Clay, “aku pikir, aku ingin menggugat mereka. Membuat mereka membayar untuk apa yang mereka lakukan padaku sejak dulu. Dan perlakuan yang semakin parah semenjak kedua orangtuaku meninggal! Dan jika dalam perjalanan aku harus kehilangan cottage ini, then I guess it’s a risk worth for me to take! Don’t you think so, Clay?” (p.116)
5. “I was wrong! Dan sekarang setelah aku tahu, kamu bukan gold digger. Bahkan mungkin orang akan berpikir aku yang gold digger, dengan mengencanimu. Maksudku tarifku sebagai seorang pengacara, dengan kamu sebagai seorang pemilik cottage bintang lima di Bali...” (p.198)
6. “Mereka ingin mendiskusikan sesuatu dengan kita sebelum datang ke pengadilan Senin nanti! Aku bisa merasakannya, Clay, disana pun mereka gelisah. That’s good! No, that’s perfect! And that might be our biggest chance, Clay!” (p.242)
7. “Off the record, Ibu Himawan, anda tahu, Nona Lana ialah pewaris sah Krisna Cottage, dan anda tidak menyukainya disana bukan?” (p.247)

8. “Maksud gue, yang sama itu sikapnya. Kalau fisik sih, memang beda jauh sama Andy ya. Kalau Andy kayaknya penampilannya lebih romantis aja. Kalau Clay, hahaha,” Mila tertawa lucu, “he is sooo Bond!” (p.329)
9. “What a country. Silahkan, tambah lagi,” kata Eve, hanya dengan satu kalimat mengomentari Indonesia. (p.167)
10. “Me too, Eve. Oh yeah! Hari ini hari pernikahan Mila, sahabat Sasti. Kau tahu?” ujar Yvonne, sikapnya berubah terkejut.
“Kenapa kau tak datang?” tanya Eve, ikut terkejut.
“I can’t, I’ve told her. Kau tahu kan, besok acara tahunan keluarga besar kita. Lagipula Mila menikah di Yogya...” (p.274)

b. Being Emphatic About Something

A code switching that happens because the speaker feels emphatic; therefore, they switch language to convey their feelings. There are 3 code switching containing interchanges that serve this purpose.

1. “Kalau kamu merasa terganggu,” Elena tersenyum lembut, menyentuh tangan Clay yang tergeletak di atas meja. “I’m so sorry, Clay. Aku hanya ingin berkenalan dengan kamu. Kenapa, aku tidak tahu.” (p.62)
2. “Sadly to say, Clay, aku rasa Lana tidak begitu sehat mentalnya!” (p.236)
3. “Sas... Sas... eh ups, sorry... Lana. It’s okay, bahkan sampai sekarang gue belum bisa fasih nyebut nama baru loe.” (p.328)

c. Interjection

A code switching that happens simply for the reason of an interjection or a sentence connecting attempt. There are 5 code switching containing interchanges that serve this purpose.

1. “Saya dan istri saya menyukai semua lagu dari Andy Williams. Karena itulah kami sepakat untuk menamakan anak laki-laki kami dengan nama Andy—thanks God, lahirlah Andy.” (p.90/ch.7)
2. “Wow, hebat!” Elena tersenyum tulus. “So, you’re a lawyer? Very great. Berapa lama liburanmu di tempat ini, Clay?” (p.101)
3. “For God’s sake, aku tidak mau dia mengganggu kehidupan kami lagi. Apa maksudnya mondar-mandir setiap hari di depan rumah kami, hah?” (p.202)
4. “So, apa yang kalian akan lakukan hari ini?” (p.166)
5. “Oh ya! Bahkan aku melupakan ini. Stupid!” (p.177)

d. Repetition Used for Clarification

A code switching happens because the speaker feels the need to repeat what they are saying; therefore they switch language just to ask the same question or say the same statement again. There are 2 code switching containing interchanges that serve this purpose.

1. “It’s okay!” Elena tersenyum. Ia duduk kembali di tempatnya. “Tidak apa-apa. Di luar hujan, jadi aku memang pikir kalau kamu tidak bisa datang.” (p.59)
2. “Oh, I forgot. Aku lupa menanyakan asal kalian,” kata Eve, menyentuh keningnya dengan punggung tangannya... (p.167)

e. Intention of Clarifying the Speech Content for Interlocutor

A code switching that happens because the speaker, usually a bilingual that is used to switching language when talking to another bilingual, wants the conversation to run smoothly or flow easily. There are 20 code switching containing interchanges that serve this purpose.

1. “Andy, you know what. Sasti juga suka penyanyi favoritmu.” (p.36)
2. “Hai.” Angguknya sopan, dingin. “E-la-na. Nice name.”

“Thank you.”

“Dan agak terlalu panjang. Apa nama panggilanmu?” *Belum sempat Elena menjawab, Clay sudah menyambung lagi.* “I guess it’s Ellie? Right?” (p.44)

3. “Of course. *Kehidupan setiap manusia itu hak asasi. Aku juga tidak setuju dengan metode hukuman seperti itu,*” sahut Yvonne. (p.56)
4. “*Aku rasa malam ini adalah kencan pertama kalian, is it right?*” (p.91)
5. “So embarrassing, *mendengar ceritamu tadi. Adikku memang kelewat romantis,*” ujar Cathy. (p.91)
6. “*Of course, negara membiayaiku. Aku tidak boleh lepas tanggung jawab,*” sahut Sasti. (p.94)
7. “I’ll see you tomorrow!” *desak Clay lembut, membimbing Elana kembali ke cottage lewat sisi belakang yang langsung bisa ditembus dari tepian pantai.* “Kamu istirahat ya, Ellie! Jangan berpikiran macam-macam lagi untuk hari ini, oke?” (p.103)
8. “What happened? *Kenapa kita hanya diam di sini?*” (p.107)
9. “Why, honey? *Apa yang mengganggumu?*” (p.108)
10. “*Laras yang sering loe sebut-sebut sebagai sahabat itu? Orang yang selalu loe banggakan dan loe bandingkan dengan gue itu, Sas? How come?*” (p.146)
11. “Once again, *kebersamaan loe dengan orang yang udah ngebunuh Andy? Gitu kan maksud loe?*” (p.148)
12. “*Emang gue tolol! Terserah loe mau ngomong apa. Sekarang loe pilih, loe kasih tahu polisi, dan abis itu loe harus bunuh gue! Atau loe nggak kasih tahu polisi, and we’re fine! Pilih, Mil!*” (p.150)
13. “Come on in, girls. *Jangan bengong saja di situ. Para pelayan sudah menyediakan English tea dan chocolate walnut untuk kita,*” ujar Eve, mengajak mereka masuk. (p.163)
14. “*Namaku Sasti, and you?*” tanya Sasti, sambil menyodorkan tangannya ke pria itu. “*Namaku Yoishi. Kependekan dari Yoishikawa. You can call me Yo...*” (p.178)
15. “It’s okay, darling. *Ayo kita makan sekarang. Aku sudah sangat lapar.*” (p.188)
16. “...*Aku tidak berniat melakukan apa-apa. Itu langkah terakhir jika dia menyerang kita. Jika dia menuntut kita, misalnya! Jika dia tidak melakukan apa-apa...*” Devi mengangkat bahu santai, “*aku pun tak akan melakukan apa-apa. Fair and square, bukan?*” (p.195-196)
17. “With all pleasure, Ellie!” Clay menyentuh jemari Elana sekilas. “*Kan aku sudah bilang, aku akan membantumu!*” (p.189)
18. “You’re bitch! *Dia tidak mengunjungi kami. Tapi hanya mengintip-ngintip dari balik pagar rumah kami!*” (p.202)
19. “I don’t care! *Pokoknya aku tidak mau melihat anak itu lagi dekat-dekat dengan rumahku atau datang ke makam Andy. Kalau sampai dia berani melakukan itu, aku akan lapor polisi!*” (p.202)
20. “Tidak!” *Geleng Elana cepat.* “Thanks, Clay! But I’m okay!”

f. To Soften or Strengthen Request or Command

A code switching that happens because the speaker wants to either sound softer when making a request for something or sound strong when commanding someone. There are 5 code switching containing interchanges that serve this purpose.

1. “*Tapi Sir, please...*” (p.24)
2. “*Aku salah.*” *Aku Clay sederhana.* “Please, give me a second chance, will you?” *Elana terpaku bimbang. Denyut nadinya bertambah cepat. Dan kini, dadanya ganti berdebar-debar.* “*Tapi...*”

“Maukah kamu pergi makan denganku?” tanya Clay lembut. “Late lunch. And now, it’s my treat.” (p.70)

3. “No, Andy. Stay here. *Aku tidak ingin menyusahkan dirimu.*” (p.94)
4. “Please Mil, *jangan...*” (p.150)
5. “Mil, please... *gue belum siap. Tadi kan udah gue jelasin, gue masih sayang Laras, gue nggak pengen dia celaka.*” (p.150)

g. Because of Real Lexical Need

A code switching that happens because the nonexistent equivalent of what they want to say in a particular language; therefore, they use the original word/s. There is only 1 code switching containing interchange that serves this purpose.

1. “Come on in, girls. *Jangan bengong saja di situ. Para pelayan sudah menyediakan English tea dan chocolate walnut untuk kita,*” ujar Eve, *mengajak mereka masuk.* (p.163)

h. Specifying the Addressee

A code switching that happens because the speaker is talking to a particular person. There are 2 code switching containing interchanges that serve this purpose.

1. “Ya, Sir. *Ibu Elena akan menemui anda sebentar. Silahkan anda menunggu sebentar.*” (p.68)
2. “*Berharaplah begitu, hon...*” (p.109)

By using the theories from Hoffmann, Saville-Troike, and Grosjean, 8 reasons for utterances in which code switching is used can be found in *The Calling* novel. There are 11 interchanges used for talking about a particular topic, 3 for being emphatic about something, 8 used for interjection, 2 used for the reason of repetition for clarification, 25 used for the intention of clarifying the speech content for interlocutor, 5 used for softening or strengthening request or command, 1 used for real lexical need, and lastly 2 used for specifying the addressee. Therefore, from the data above, the most common reason for code switching used in *The Calling* novel is for the intention of clarifying the speech content for the interlocutor.

5. Conclusion

From the analysis above, all 4 types of code switching can be found in *The Calling* novel. The most used type of code switching in the novel is inter-sentential switching. The most common reason for code switching used in the *The Calling* novel is for the intention of clarifying the speech content for the interlocutor. As for future research, know that as one of the most popular forms of literature works, novels are very suitable to be analyzed literary-wise. The best way to do this kind of research is by doing a lot of reading. Theories of experts and previous research of related aspects are tremendously crucial when developing one’s own research. Logical thinking and reasoning are also very much needed, as the perspective of a person tends to be different from another, therefore leading to different opinions.

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