

Code-Switching in Indonesian Novel *Divortiare* by Ika Natassa

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Abstract

Purpose: The purpose of this study is to classify, identify, and analyse the various forms of code-switching that are present in Ika Natassa's *Divortiare*. The study focuses on how the novel's narrative style, emotional expression, and characterization are influenced by the alternation between Indonesian and English.

Methodology: A qualitative text analysis design is used in this study. The novel's bilingual Indonesian and English utterances make up the primary data. Documentation technique, such as repeated reading, underlining, and methodical classification of instances of code-switching, were used to collect data. The analysis adheres to the qualitative methods of data condensation, data display, and conclusion drawing described by Miles, Huberman, and Saldaña (2014). The primary analytical tools used were Poplack's (1980) structural framework and Gumperz's (1982) functional model, which were backed by pertinent sociolinguistic and bilingualism theories.

Results: According to the results, *Divortiare* demonstrates three different forms of code-switching: tag switching, inter-sentential switching, and intra-sentential switching. Specifically, the novel's code-switching serves a number of communicative purposes, such as message qualification, interjection, repetition, and personalization. The analysis shows that English insertions function as stylistic devices that reflect contemporary urban Indonesian culture, heighten emotion, and create character identity in addition to acting as linguistic alternations.

Applications/Originality/Value: By illustrating how structural types and communicative functions interact to create character voice and narrative meaning, this study advances literary linguistics. The results show how bilingual expression functions as a stylistic tool in modern Indonesian fiction, enhancing affective tone, influencing interpersonal relationships, and portraying bilingual speakers in social contexts.

Keywords : code switching, novel, Indonesian author

Introduction

Literary works are fascinating places to study how people communicate through language. The language used in narratives or in the interaction amongst characters in stories, for example, could represent emotions, ideas, thought, and personal experience and perceptions of their world (Masykuroh & Fatimah, 2019; Oriza & Masykuroh, 2017). Authentic communicative behaviour, such as multilingual practices that mimic real life societal dynamics, is often reflected in the linguistic features that authors incorporate. Fictional works like novels, short stories, and others frequently feature characters navigating a variety of linguistic contexts, which makes the useful resources for linguistic research.

Different codes are present in the language used in interactions, depending on the social situation, purpose, interlocutors, and context. Depending on the circumstances, speakers in multilingual societies like Indonesia may switch between Indonesian, English, regional languages, or slang. English phrases, for instance, are commonly used to portray social identity (e.g., "Soalnya I have a meeting"), express emotions (e.g., "I can't believe this!"), or convey modernity and cosmopolitan attitudes. These linguistic behaviours show how several function together in a single communication event.

Code-switching is one phenomenon that arises when people speak multiple languages. While Romaine (1995) highlights code-switching's systematic, meaningful nature, Wardhaugh (2010) defines it as the use of two or more linguistic varieties in the same conversation. Tag-switching, inter-sentential switching, and intra-sentential switching are the structural types of switching that Poplack (1980) distinguishes, demonstrating that bilinguals switch codes in predictable ways. Gumperz (1982) contends that switching serves pragmatic functions like quotation, interjection, and personalization from a functional standpoint. Therefore, code-switching is not arbitrary; rather, it is a reflection of identity, social meaning, and communication objectives.

Examining code-switching in contemporary Indonesian novels provides insight into how authors employ linguistic alternation to create narrative voice and social meaning because literary dialogue frequently reflects multilingual practices found in everyday interactions. English is widely used in popular fiction to convey attitudes, stances, or stylistic coloring,

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enabling writers to create characters with unique linguistic identities. Additionally, code-switching shows how affective positioning and interpersonal relationships are encoded in conversation.

This study examines code-switching in Ika Natassa's *Divortiare*, which has characters whose speech naturally switches between Indonesian and English. Their linguistic behavior is similar to that of socially positioned bilingual speakers who use English for stylistic coloring, expressive emphasis, and stance-marking. Despite being widely read, the novel's bilingual elements have not gotten much scholarly attention, which makes it an important subject for linguistic research.

Prior studies on code-switching in novels have looked at different linguistic patterns, purposes, and sociocultural reasons in both Indonesian and foreign literary contexts. Adi et al. (2023), Yuliani (2015), Ardianta & Sulatra (2024), Sentana (2022), Juita et al. (2022), Lestari et al. (2022), Titian (2018), and Nardi et al. (2022) consistently discovered that inter-sentential and intra-sentential switching, primarily involving Indonesian-English, predominates in contemporary Indonesian novels. This switching is frequently driven by clarification, interjection, topic shift, or demonstrating solidarity. The use of English, Mandarin, Arabic, and Javanese code-mixing to represent social dynamics and cultural diversity is also evident in studies on multilingual Indonesian fiction, such as those conducted by Pratama et al. (2017) and Octavita (2016). In the meantime, analyses of postcolonial or internationally oriented novels, such as Weston & Gardner-Chloros (2015), Azhar & Sutrisno (2023), Hamamra & Qararia (2018), Akhtar et al. (2019), Lauver (2021), and Ullah (2025), showcase how writers employ code-switching as a tool to depict political tensions and bilingual belonging. Sahib et al. (2021), who studied Indonesian-English switching in natural speech and discovered that intrasentential patterns were the most prevalent, offer additional structural linguistic perspectives that corroborate findings in literary discourse. Characters frequently switch codes to quote someone, clarify meaning, assert identity, express emotions, or adapt to urban social settings, according to studies concentrating on particular best-selling Indonesian novels, such as *The Paragon Plan*, *For Nadira* (Candra & Qodriani, 2018), *Critical Eleven* (Anggarukma, 2019), and *Biru Pada Januari* (Nardi et al., 2022). This study attempts to fill this gap by analyzing the types and communicative functions of code-switching used in *Divortiare*, despite the fact that a lot of research has been done on code-switching in other novels. The current study solely focuses on code-switching, despite the fact that a number of earlier studies also address code-mixing. Because the analytical framework used (Poplack, 1980) specifically classifies behavior rather than lexical mixing, code-mixing is not investigated.

There are still a number of gaps in the understanding of the structural and functional tendencies of code-switching in Indonesian and international novels. First, previous research has seldom combined structural and functional viewpoints to explain how form and function work together to produce meaning. Second, there is still a lack of research on genre-sensitive motivations, especially in modern Indonesian popular fiction. Third, *Divortiare* has not received as much scholarly attention as other works, despite its rich bilingual dialogue. By utilizing Gumperz's (1982) functional model and Poplack's (1980) structural framework, this study fills in these gaps by offering a dual-level explanation of how code-switching influences narrative style and character portrayal. Additionally, this study addresses current sociolinguistic discussions on indexicality and fictional language use by examining English as a purposeful stylistic resource in a genre-specific context. To preserve theoretical accuracy and methodological clarity, this study only examines code-switching, as opposed to studies that combine analyses of code-mixing and code-switching.

The following research questions serve as a guide for this study in light of identified gap and the research background:

1. What types of code-switching are found in Ika Natassa's *Divortiare* based on Poplack's (1980) typology?
2. Using Gumperz's (1982) framework, what communicative functions of code-switching are present in the book?
3. In the context of modern Indonesian urban fiction, how do these code-switching techniques enhance the narrative style, emotional expression, and characterization of the book?

Research Method

This study looks at code-switching between Indonesian and English in Ika Natassa's *Divortiare* using a qualitative text analysis method. All of the novel's utterances that contain instances of code-switching make up the primary data. A number of documentary techniques were used to gather the data, such as close reading the text several times, highlighting bilingual passages, extracting pertinent utterances, and organizing the information into a structured dataset for analysis.

Three methodical steps were followed in the data collection and analysis process to guarantee methodological transparency and replicability:

1. Data selection and inclusion criteria

The only utterances that were included were those that clearly alternated between Indonesian and English. Excluded were pure borrowings that did not involve syntactic or discourse-level switching, such as single-word English nouns like "meeting", "deadline", or "mood" that are frequently used in Indonesian. To make sure ambiguous cases represented actual instances of code-switching, they were cross-checked against bilingual dictionaries and contextually examined.

2. Coding procedures

In two cycles, every identified utterance was manually coded. To categorize each instance as tag-switching (TS), inter-sentential switching (ISENT), or intra-sentential switching (IASENT), the first-cycle coding used Poplack's (1980) structural typology. In order to assign communicative functions like interjection or emphasis (INTJ), personalization

(PERS), message qualification (MQ), and reiteration (REIT), the second-cycle coding employed Gumperz's (1982) functional categories. Thus, two codes were assigned to each utterance: a structural code and a functional code. To ensure consistency, coding was done twice on different reliability, ambiguous cases were reexamined contextually. Following coding, frequency counts were produced to identify the dataset's dominant structural patterns and functional tendencies.

3. Data amount and frequency counts

The novel contained 44 instances of code-switching between Indonesian and English. The most common of these were tag-switching, inter-sentential switching, and intra-sentential switching. Following classification phase, frequency counts were obtained from the coded dataset. The novel's most prominent communicative functions and dominant structural patterns were then identified using these frequencies.

Miles, Huberman, and Saldaña's (2014) cycle of qualitative analysis, which includes data condensation, data display, and conclusion drawing and verification, was followed in the data analysis process. The linguistic patterns, pragmatic goals, and stylistic functions of the code-switching instances were interpreted analytically using Poplack's (1980) structural framework and Gumperz's (1982) functional model.

Findings

A. The types of code switching:

1. Intra-sentential switching

Alternation that takes place inside a clause or sentence is known as intra-sentential switching, and it frequently involves English phrases incorporated into Indonesian syntax. The novel contains examples of this type.

Examples:

- a. "Ben, aku nelepon bukan mau berantem... *I think I'm about to pass out.*"
- b. "Aku mau pingsan, Ben... So can you just get your ass here and help me?"
- c. "Beno itu gimana ya, Win? *He's like this over pretentious doctor...*"
- d. "Aku Cuma minta satu malam aja... *I know my ass for our anniversary...*"
- e. "Aku di sana ngurusin kerjaan mulu... *Not to mention the big boss was breathing down my neck...*"
- f. "Bukan, dodol. Maksud gue itu, *everything was beautiful, great, awesome...*"
- g. "Contohnya nih ya... *let's say we're buying pizza...*"

Reasons for the dominance of this type:

The middle-class, urban Indonesian characters in the book are accustomed to using English in everyday conversation. This reflects the linguistic reality of highly educated bilinguals in Jakarta, where English serves as a symbol of intimacy, modernity, and emotional complexity. Since dialogue-driven emotional expression is a major component of the romance-drama genre, intra-sentential switching is a stylistic device used to amplify emotions and social identity.

2. Inter-sentential switching

When a speaker switches between languages within or between clauses, this is known as inter-sentential switching. According to the data, this type is the second most prevalent.

Examples:

- a. "*Get away from Beno?* Emangnya elo pikir ..."
- b. "*Get over yourself, Ben.* Ngapain kamu di sini?"
- c. "*You see, I know that.* Gue tahu ini nggak sehat banget."
- d. "Ingat, waktu itu... *Are you telling me that you did what they did?*"
- e. "Udah deh... *The hot news in town is not me and Denny...*"
- f. "Awalnya sih semuanya sempurna. *It's like having a guardian angel...*"
- g. "*You can't always see things in black and white,* Win. Bukan berarti..."

Inter-sentential switching used when characters change their language to indicate a change in subject, position, or emotion. Inter-sentential switching frequently draws attention to disputes, disclosures, arguments, or private confessions in romance stories, heightening the drama and expressiveness of the scene.

3. Tag switching

Adding fixed, brief English phrases, like exclamations or discourse markers, to Indonesian speech is known as tag-switching. The least common kind is this one.

Examples:

- a. "Yeah, good point. Eh, udah lama main futsal?"
- b. "Ha? Ah, gila aja! *No freaking way!*"
- c. "Really. Love it. Artinya karakter gue gimana?"
- d. "Don't go Kate Moss on me."

- e. “Zero sum game.”

The main purposes of tag-switching are to add sarcasm, humor, dramatic tone, or colloquial flair. These tags enhance the character’s personality and represent contemporary Jakartan youth culture because they have strong pop-culture connotations.

The characters in the modern romance novel “*Divortiare*” often use English to convey intimacy, frustration, sarcasm, modern identity, and social class markers. The novel focuses on contemporary relationships, emotional conflicts, and urban lifestyles. Intra-sentential switching is the most common type in the story because the genre mainly depends on stylistic expressiveness and emotional nuance. This type of switching is very suitable for the genre and intended audience of the book since it enables the author to smoothly combine Indonesian and English in a single sentence, allowing for richer emotional coloring and a more realistic portrayal of urban, bilingual characters.

Table 1. Distribution of Code-Switching Types and Functions in *Divortiare* (Frequency)

Category	Type/Function	Frequency (n)	Type
Structural Types (Poplack, 1980)	Intra-sentential switching (IASENT)	21	1
	Inter-sentential switching (ISENT)	15	2
	Tag-switching (TS)	8	3
	Total	44	
Communicative Functions (Gumperz, 1982)	Interjection/Emphasis (INTJ)	15	1
	Message Qualification (MQ)	13	2
	Personalization (PERS)	10	3
	Directive (DIR)	3	4
	Quotation (QUOT)	2	5
	Addressee Specification (AS)	1	6
	Total	44	

B. The functions of code switching

This study uses Gumperz’s (1982) framework to identify several communicative functions in the novel. The most common use of English is interjection/emphasis, which highlights shock, amplifies a reaction, or strengthens emotional expression. For example, in moments of surprise or outrage, phrases like “No freaking way!” or “I’m not fashionably ready!” are used. By switching to English, the intensity becomes more dramatic and consistent with contemporary urban speech.

Message qualification, in which the English clause clarifies, elaborates, or sharpens the meaning of the preceding Indonesian utterance, is another common function. After the main point has been expressed in Indonesian, sentences like “So don’t ever dare to ask me why everything is about me!” or “Not to mention the big boss was breathing down my neck” serve to clarify the speaker’s position, offer support, or provide crucial details. Because the characters use English to express logical reasoning or highlight important points in an argument, this function appears frequently.

Additionally common is personalization, in which English is used to express feelings, intimacy, vulnerability, or inner thoughts that seem more natural or expressive when spoken in English. “I loved it” is one example. “You’re better off without him,” “I’m starting to wonder if you’re stalking me,” or “I loved the tattoo.” In these instances, the switch reflects the characters’ bilingual identity and urban lifestyle by signifying personal sentiment, introspection, or emotional intimacy.

The novel also occasionally uses quotation, which is the use of English to replicate exact phrases or statements as they would naturally occur, as in “Indonesia is a beautiful country.” This feature mimics the quoted person’s “authentic” voice or shows how a statement would sound in actual bilingual situations.

Though less frequently, addressee specification also occurs when English directly addresses or draws attention to someone in a particular tone. For instance, the English phrase “The hot news in town is not me and Denny, but you...” highlights the person addressed in the conversation and indicates a change in focus to the addressee.

Another less common function is directive, which is employed when a speaker gives an order or tries to steer the conversation in a certain direction. Phrases like “Get over yourself, Ben” or “That is so not the point right now” show how using English increases authority or assertiveness when giving directions or changing the subject.

Lastly, the study finds instances in which English is used for irony or sarcasm, a subtlety that is visible in the data but not specifically categorized in Gumperz's original categories. Phrases like "Really. Love it" or "Are you telling me that you did what they did?" are examples of sarcastic statements that have a sharper or more stylized ironic expression in English.

Overall, the patterns demonstrate that English is used in "Divortiare" not only for structural alternation but also as a practical tool that communicates character interpersonal dynamics, emotional depth, and modern identity.

Discussion

This study showed that intra-sentential switching is the most common type of code switching in "Divortiare", followed by inter-sentential switching, and tag switching is the least common. This finding is consistent with a number of well-established trends in Indonesian and international research when compared to earlier studies on code switching in literary works.

First, studies by Chudori (2018), Wulanfadi (2022), and Rahayu (2022) all found intra-sentential switching to be the most common type, which is consistent with the dominance of intra-sentential switching found in this study. A common literary convention for portraying urban bilingual reality is suggested by the structural consistency of contemporary Indonesian fiction. Given that speakers must simultaneously manage two linguistic systems within a single syntactic structure, this lends credence to Poplack's (1980) assertion that intra-sentential switching indicates a high level of bilingual proficiency. The characters in "Divortiare" exhibit a similar level of bilingual competency to other modern Indonesian novels that centre on urban or educated characters by seamlessly integrating English expressions into Indonesian discourse.

However, Divortiare's contextual motivation and functional prevalence provide a crucial nuance to these structural conclusions. The data here demonstrates a clear dominance of emotional and self-referential functions (Interjection/Emphasis, Personalization, and Message Qualification), whereas prior sociolinguistic research frequently associates IASSENT with grammatical ease or topic-driven changes. In its purely conversational application, this focus on affective and internal functions (n=38 of 44, or 86% of all instances) goes beyond Gumperz's framework.

Second, in terms of the communicative functions, the results also align with Gumperz's (1982) functional framework, which uses switching to indicate emotional positions, emphasize points, clarify messages, and express personalization. According to earlier research, switching to English frequently serves as a means of expressing emotions, intensifying feelings, forming group identities, and influencing attitudes, as seen in studies on Indonesian contemporary novels such as *For Nadira* (Candra & Qodriani, 2018), *Biru Pada Januari* (Nerdi et al., 2022), and *Kukejar Cinta ke Negeri Cina* (Pratama et al., 2017). These findings are supported by Poplack's (1980) explanation of personalization, which illustrates how bilingual speakers commonly use English to express emotional vulnerability, intimate feelings, or interpersonal conflict.

However, in terms of contextual motivation, this study differs from previous studies. Code-switching in Divortiare is strongly impacted by the urban, modern, and romantic genre of the book, whereas earlier research focused on switching motivated by social identity, ethnic markers, or narrative realism. This discovery is especially pertinent to contemporary socioliterary theory, which sees code-switching as a stylistic tool that writers purposefully use to index particular affective stances and social identities. In addition to using English as a language, the characters use it as a stylistic and emotional tool to convey sarcasm, irony, affection, humour, and frustration, qualities that are essential to modern romance stories. The narrative purpose and emotional resonance of code-switching in Divortiare are therefore more genre-specific, even though the structural patterns are consistent with previous findings.

Furthermore, Divortiare shows a more targeted bilingual setting than a number of earlier studies that examined multilingual contexts involving three or more languages (e.g., Indonesian–Mandarin–Arabic in the 2017 study, or English–Urdu in the 2019 Pakistani novel). The linguistic reality of Indonesia's urban middle-class communities, where English is a sign of modern lifestyle, education, and sophisticated emotional expression, is reflected in the frequent switching between Indonesian and English. Thus, the findings of this study both support and extend previous research. It supports earlier claims on the structural patterns and communicative functions of code switching, while extending the discussion by highlighting how genre, characterization, and contemporary urban culture shape the choice and frequency of English switches in Indonesian romance fiction.

Conclusion

The most common type of code-switching in Divortiare, according to this study, is intra-sentential switching, which is followed by inter-sentential and tag-switching. English insertions are mainly used for interjection, reiteration, personalization, and message qualification. These results demonstrate how, in Indonesian contemporary fiction, linguistic form and function interact to create emotional tone, narrative intimacy, and contemporary identity. From a sociolinguistic perspective, the findings confirm how English functions as a symbolic resource in urban Indonesian discourse, indexing social positioning, affect, and modernity. From a literary standpoint, the study demonstrates how code-switching enhances characterization and genre-specific stylistic effects, indicating that bilingualism is a major narrative factor in popular romance literature. The results may also have pedagogical implications for teaching stylistic analysis and bilingual

awareness in language and literature classes. Future studies could look at how readers understand bilingual dialogue, compare code-switching in various literary genres (such as thriller, young adult, or comedy), or investigate cross-cultural trends in bilingual fiction from other multilingual societies. When taken as a whole, these implications show that bilingual creativity in Indonesian novels is still a rich field for interdisciplinary research.

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