



## Types of Indonesian-English code-switching employed in a novel

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### Abstract

This study investigated the types of code-switching between Indonesian and English and vice versa in an Indonesian novel. The code-switching employed in the novel entitled *Antologi Rasa* (literally translated as 'The Anthology of Taste') by Ika Natassa was chosen as the data for this study. The method used was qualitative in nature, with the code-switching being identified, noted, and finally analyzed and categorized into the framework developed by Hoffman who proposed four types of code-switching: inter-sentential switching, intra-sentential switching, tag switching, and establishing continuity with the previous speaker. The results showed that the most frequently used code-switching type in the novel was inter-sentential switching (62.3%), followed by intra-sentential switching (20.9%), tag switching (12.4%), and establishing continuity with the previous speaker (4.4%). Inter-sentential was presumed to be used the most because this type of code-switching signals bilingual proficiency and the novel does focus on readers who are adults and live in the metropolitan area. These readers are believed to be fluent speakers of both Indonesian and English. Establishing continuity with the previous speaker was the least frequently used code-switching type in the novel. This type of switching is mostly affected by social distance whereas in the novel, most of the characters had a close relationship with each other, perhaps explaining this low frequency. Finally, further studies on code-switching in written work are suggested, expanding on the current case of a single novel, since the influence of each language is essential to the significance of literary work at large.

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### Introduction

In a multilingual country like Indonesia, people commonly switch from one language into another in conversation. To conduct switches from the mother tongue or native language into Indonesian, the national language, is frequently heard in daily conversations. Today, we even hear Indonesian youths, especially those living in cities, switching between English and Indonesian in their

discourses. These switches are called code-switching, a change by a speaker or writer from one language to another in the middle of their discourse or sometimes even in the middle when producing sentences (Hoffmann, 2014; Richards & Schmidt, 2010; Woolard, 2010).

People are often unaware of the fact that they code-switch. This phenomenon does not only occur in daily communication in real life, but can also be found in various parts of the media which represent and reflect real-life situations such as literature, movies, and songs. Accordingly, one form of literature involving code-switching is the novel, as an extended, fictional, narrative prose focusing on a few primary characters but often involving secondary

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characters. It involves events, characters, and what the characters say and do (Abrams, 2008; Kuiper, 2011).

As a result, it is common to find code-switching in fiction novels and they can be found in various parts of those works, such as in the title, dialogue, conversation, or narration. The fiction novel brings into play many linguistics features (Fata, Daud, & Maulya, 2016). Today, it is not surprising to find popular Indonesian fiction novels with a great deal of foreign words inserted, especially English, since this language has prestige among Indonesians (Achmad & Yusuf, 2016). Therefore, the use of English in Indonesian novels can attract readers, especially those who reside in urban areas. Many Indonesian authors today use code-switching in their stories including Dewi Lestari, Alia Zalea, Ilana Tan, and Ika Natassa.

In this research, we chose to consider one of a popular authors' novels (Ika Natassa's, *Antologi Rasa* [The Anthology of Taste]) to analyze the employment of code-switching. Along with other novels, it contains many English-Indonesian conversations. In addition, it is also one of the best sellers in Indonesia and was adapted into a movie using the same title in 2011. The code-switching presented in this novel is deemed to represent the authentic communication of the people who reside in metropolitan areas in Indonesia, especially Jakarta. Study of the code-switching in the novel can shed light on the contemporary Indonesian language used by urban speakers in the country. Every bit of evolution befalling a language can contribute to its study, change, and variation as are constantly occurring in all languages. Consequently, the research question of this paper was formulated as: What are the types of code-switching employed in Ika Natassa's novel, *Antologi Rasa*?

Code-switching comprises many types and Hoffmann (2014) divided them into four, namely inter-sentential switching, intra-sentential switching, tag switching, and establishing continuity with the previous speaker. She explains the first type, inter-sentential code-switching, as occurring across a sentence boundary. For example:

E1: I'm one of those weird people who loves airports. There's just something liberating yet soothing about it. *Bahkan saat aku di situ untuk terbang demi urusan bisnis, bandara itu seperti tempat peristirahatan sementara* [Even when I was there to fly for the sake of business, the airport was like a temporary resting place]. A temporary break from my mundane life (Natassa, 2011, p. 5).

In E1, first, the utterance starts with a complete English sentence then it is followed with an Indonesian sentence, and ends with an English sentence. The switching occurs between sentences and there is a boundary (a full stop) between the sentences. The switching occurs after a sentence in the first language has been completed and the next sentence starts with a new language (Romaine, 1995). In other words, inter-sentential switching occurs when a speaker switches from one language to another between different sentences.

The second switching type is intra-sentential, which contains switches within a sentence (Hoffmann, 2014). Yletyinen (2004) adds that intra-sentential switching

occurs when words or phrases from another language are inserted into a sentence of the first language, and thus, a sentence is made up of two or more languages. E2 illustrates intra-sentential switching:

E2: But it's sort of like 'n bietjie van dit en 'n bietjie van dat [a bit of this and a bit of that] (Van Dulm, 2007, p. 7).

In E2, the speaker uses intra-sentential switching since his utterance basically starts in English and then uses an Afrikaan phrase to finish off the sentence. To conduct this type of switch requires much integration and is usually associated with the most fluent bilinguals (Poplack, 1980). It involves syntactic risks because words or phrases from another language are inserted into the first language within one sentence or utterance.

Tag switching, also known as emblematic switching, is the third type of code-switching and involves an exclamation, a tag, or a parenthetical remark in a language different from the rest of the sentence (Appel & Muyken, 2006). Common English tags such as "you know", "I mean", and "right" are some of the examples that fit into this category. This type of code-switching is very simple and does not involve a great command of either language, since there is a minimum risk of violation of grammatical rules; furthermore, they can be inserted almost anywhere in a discourse (Poplack, 1980). An example of this is shown in E3:

E3: I look like Lilica, you know, *nunca paro!* [I look like Lilica, you know, I never stop!] (Jalil, 2009, p. 4, p. 4).

Finally, the last type is establishing continuity with the previous speaker. This kind of code-switching occurs to continue the utterance of the previous speaker (Hoffmann, 2014). One of the motivations behind this switch is to establish resemblances between interlocutors because of the trigger effect. People continue to speak the language most recently used because of the trigger effect, as shown by the example in E4:

E4: Speaker A: I can't continue my study anymore, I got bad points in all subjects, it is all over.  
Speaker B: Why not? You can try to study harder. *Saya akan bantu kamu belajar* [I will help you study] (Wadi'ah, 2013, p. 14).

In E4, both are Indonesian speakers, thus, we find that the first speaker used English, and the other speaker also replied in English as the trigger effect from the first speaker even though he then finished his response in Indonesian. Here, the trigger effects take place as motivation for the second speaker to use English for continuity with the previous speaker.

There are a number of previous studies that have been conducted on the types of code-switching that occur in novels. Siregar (2011) examined the types of code-switching in three Indonesian novels (*Fairish*, *DeaLova*, and *Me versus High Heels*). The results indicated that *Fairish* and *Me versus High Heels* used all types of code-switching

in the story; whilst *DeaLova* used only two types of code-switching. The dominant switch found in all of these novels was inter-sentential. She claims that this was because most code-switching used in these novels were written outside the sentence boundary and there is a tendency for teenagers to express their feelings in English. Another study by [Yuliani \(2014\)](#) studied the types of code-switching in the Indonesian novel *9 Summers 10 Autumns*. After analyzing the data, she found that inter-sentential switching (15 times) was also dominant in the novel, followed by intra-sentential switching (four times), and tag or emblematic switching (twice). She argued that inter-sentential switching was dominant because the characters speak in complete clauses or sentences to express their thoughts fully. In conclusion, both these studies on the types of code-switching in Indonesian novels found inter-sentential switching to be predominantly used by the writers. However, the study by [Cakrawarti \(2011\)](#), found otherwise in the novel *Canting Cantiq*, in which intra-sentential switching occurs more than the other types of code-switching. She reasons that this may be due to the fact that there is also another local language inserted in the novel. Therefore, the writer inserted words in English, Indonesian, and also the local language within the sentences or utterances of the characters.

Nonetheless, based on our readings, among all of the Indonesian novels today, most code-switching was found in the novel by Ika Natassa entitled *Antologi Rasa*, published in 2011 by Gramedia Pustaka Utama. The novel tells the story of the friendship of four bankers named Harris, Keara, Ruly, and Denise, who secretly love each other. Unreturned love stories between the four main characters are packed attractively since all characters tell the story from their own perspective. Consequently, when more than one language is employed in a literary work, [Schmidt \(2011\)](#) believes the contributions of each language are equally important to the overall significance of the literary work. Hence, this phenomenon has intrigued us to also investigate the types of code-switching that are employed in this fiction novel.

## Methods

This study used the qualitative approach to collect and analyze the data which consisted of all statements or utterances containing code-switching in the Indonesian novel by Ika Natassa entitled *Antologi Rasa*. The phenomenon mentioned in the introduction above intrigued us to investigate the types of code-switching used in the novel. A primary raw data count identified 1,116 switches from English to Indonesian and vice versa throughout the novel.

In the analysis, we classified and categorized the data into the four different types of code-switching based on [Hoffmann \(2014\)](#): inter-sentential switching, intra-sentential switching, tag switching, and establishing continuity with the previous speaker. After the novel had been read thoroughly, we identified the phrases and sentences which contained code-switching and further categorized them into a framework. A simple percentage formula was used to calculate the most to the least frequent type of code-switching in the data.

## Results and Discussion

The data showed that all of the types of code-switching proposed by [Hoffmann \(2014\)](#) are found in the novel as displayed in [Table 1](#).

From [Table 1](#), we can conclude that inter-sentential switching was clearly employed the most (62.3%) in the novel. The next sub-sections discuss the findings in more detail.

### Inter-sentential Switching

In inter-sentential code-switching, the language switch occurs at sentence boundaries. This is seen most often between fluent bilingual speakers. [Kebeya \(2007\)](#) has also revealed inter-sentential code-switching as something that occurs most of the time when researchers take their time to read their data thoroughly. Consequently, in this novel, this type was also the dominant type found, constituting 62.3 percent of occurrences. This was similar to the findings by [Siregar \(2011\)](#) and [Yuliani \(2014\)](#) who also found this type of code-switching to occur most in the Indonesian novels containing Indonesian-English code-switching. In this study, we found inter-sentential switching both in the narrated text and the conversations between the characters, as shown by the example below:

E5: *We travel for work. Aku ingat waktu kecil keluarga kami sering berpindah-pindah karena pekerjaan orangtuaku* [I remember as a kid our family often moved because of my parents' work].

In E5, we assumed that the author wrote a complete English sentence for the first utterance and continued the next sentence in Indonesian to strengthen the intention of the first statement. In this context, the character (Keara) is talking about how some people travel for different reasons one of which is for work. So she wants to clarify and strengthen the sense that she is one of those people who travel for work. This is in line with [Hammink \(2000\)](#) who suggest that speakers' code-switch to reiterate or emphasize a point. By repeating the same point in another language, the speaker is stressing or being more pointed on the topic being discussed.

In the next example, E6, the author switches as she wants to sum up all the stories which have been told previously about Keara's life. The word "fucked-up" is used in order to show and highlight that Keara's life is not going as she expected, or in other words, her life is messed up. Despite the fact that the author could have used other words such as "messed up" or "screwed", she chose

**Table 1**  
Types of code-switching found in the novel

Inter-sentential switching	Intra-sentential switching	Tag switching	Establishing continuity with the previous speaker
62.3 percent	20.9 percent	12.4 percent	4.4 percent

“fucked-up” as she wanted to strongly emphasize the anger or disappointment of the character.

E6: *Sampai dia membatalkannya di detik-detik terakhir karena Denise, sahabatku yang lain, yang mungkin dia cintai* [Until he cancelled at the last minute because of my other friend, Denise, perhaps that he loved]. Welcome to my fucked-up life, darling.

Malik (1994) claims that usually when bilinguals are tired or angry, code-switching takes place with a new dimension. This means that when the speaker is in the right state of mind, he/she can find the appropriate word or expression in the base language. Mostly, people know exactly what word they want in the language that they commonly speak, but the word may be more accessible in another language at the time when the speaker has a disturbed mind.

In addition, inter-sentential switching also occurs in the middle of the sentence with a comma being the boundary. This is shown in E7:

E7: *Tidak ada kemungkinan menginjak ludah* [There is no possibility of stepping on spits], I hate that about streets in Jakarta, *dan sepanjang jalan* [and along the streets].

The switching in E7 involves a sentence which is inserted in the middle of another sentence. However, there is a comma between the sentences, with the first sentence as a complete sentence in Indonesian, followed by the next sentence also complete in English. In this switch, the character, Keara, wants to express her thoughts about the streets in Jakarta. Gal (1979) reports several instances in which a switch at the end of an argument not only helps to end the interaction but may serve to emphasize a certain point of view. Here, the author can use Indonesian but she chose to switch in English for emphasis.

#### *Intra-sentential Switching*

The second dominant type found in the novel is intra-sentential switching, with 20.9 percent occurrences in the novel. This switching occurs in the middle of a sentence within a sentence. Saville-Troike (2008) says the switching occurs within a single sentence. An example found in the novel is shown in E8:

E8: *...bisa nonton langsung* [...can directly watch] Kimi kicks everybody's ass *di satu-satunya balapan* [in the only race]...

The utterance “kicks everybody's ass” is slang in English. The utterance means to defeat or win. It is what the author wants to inform about through the character, Harris, who is so excited about the F1 race and is telling Keara why he is excited about it. The author tends to insert switching in the middle of sentences to emphasize the intensity of Harris's excitement. Moreover, perhaps there is no equivalent utterance in Indonesian which can strongly define “kicks

everybody's ass”, so the author utilized English slang to define the meaning of what Harris expresses. As Holmes (2008) remarks, people may also borrow words from another language to express a concept or describe an object for which there is no obvious word available in the language they are using.

E9: *...kata-kata dewa seperti* [goddess words such as] revenue pool, competitive differentiation, *dan* [and] predefined industry targeting *meluncur dari bibir Keara* [came out of Keara's mouth].

In E9, the character is made to stick to the English words since the terms are usually used by bankers or people working in economics. Therefore, to express her ideas adequately, she maintains the original language of the terms because they are commonly known for that particular object or concept (Yusuf, 2009). Alternatively, the character may not know the terms in Indonesian, but does in English, and thus, code-switching occurs. This is also known as the lack of register (David, 2003). Therefore, whichever code enables the speaker to get his/her exact meaning across will be the one that is acceptable. Code-switching is triggered when bilinguals are unable to search for an appropriate expression in a language or when certain concepts are only available in one language and do not have words that convey equivalent meanings in the other language.

Furthermore, there are also some idioms found in the intra-sentential switching in the data. An idiom is an expression whose meaning cannot always be readily derived from the usual meaning of its constituent elements (Cooper, 1999). Idioms vary in different cultures and countries and add color to a language. Sometimes, an idiom is used as a short way of expressing a more complicated idea, but they can also express strong feelings. This is exemplified in E10:

E10: *Bagi aktor–aktor muda yang mengadu nasib di* [For the young actors who speculate in] New York *dan* [and] barely make the ends meet by waitressing, *momen paling bahagia yang akan selalu mereka ingat* [the happiest moments that they will always remember]

...

In E10, the author uses “barely make the ends meet” as an idiom which means to only have enough money to pay for basic expenses, as perhaps she was expressing the struggle of living in metropolitan cities, such as New York. That is why the idiom is used in English rather than in Indonesian since the context of her story refers to a city in an English-speaking country. Similarly, there is also some metaphorical expression found in intra-sentential switching. Metaphorical expression is a figure of speech in which a word or phrase is applied to an object or action that it does not literally denote in order to imply a resemblance (Zhao, 2014). Metaphor adds color, vivid imagery, and perhaps emotion to a sentence as shown by E11:

E11: *Kenapa dengan hanya tersenyum dan mengobrol selama lima belas menit aku sudah bisa membuat laki-laki lain* [Why is it with just smiling and talking for

fifteen minutes I was able to make other men] kiss the ground I walk on, *sementara* [meanwhile]...

The phrase “kiss the ground I walk on” in E11 is a metaphorical expression which means to praise someone highly. English is used as this metaphor is a kind of flirting that can be expressed better in English than Indonesian. In Indonesian culture, to hear women flirt or to praise themselves highly still seems to be a taboo; but this is not so in English.

### Tag Switching

The next type with an occurrence of 12.4 percent in the novel was tag switching, also known as emblematic switching, which tags certain set of phrases in one language and they are inserted into an utterance which is entirely in another language (Appel & Muyken, 2006). This type of code-switching normally occurs at boundaries as an intensifying strategy to emphasize the utterance, hold the listeners' attention, and move the action forward (Ariffin & Rafik-Galea, 2009). The following are some examples found in the novel:

E12: “*Gue ngerti dan tahu banget kenapa elo jatuh cinta sama mereka* [I understand and I really know why you fall in love with them] ...well, *jatuh cinta* [fall in love] or just want to do them.

E13: “Well?” *Dinda masih menunggu jawaban* [Dinda is still waiting for an answer].

E14: Well, Key, *gue juga belum tahu apakah hari ini adalah sesuatu yang* [I also don't know if today is the day that] ...

From E12 to E14, we notice that there are some phrases used as sentence fillers that can be categorized as tag switching. A sentence filler, or discourse marker, consist of meaningless particles that are used to direct or redirect the flow of conversation without adding any significant meaning to the discourse (Nordquist, 2015). In most cases, discourse markers are syntactically independent, that is, removing such a marker from a sentence still leaves the sentence structure intact. Hence, discourse markers are more common in informal speech than in most forms of writing.

In E12, the sentence filler “well” is used to present additional or supplementary ideas, while in E13, it is used to indicate that one is waiting for an answer or explanation from someone. In E14, it is used to introduce the resumption of a narrative or a change of subject. There is also another function of a sentence filler as shown in E15:

E15: “Yeah, I know. So you see, *gue memang nggak bisa menjelaskan kenapa* [I really don't know why], Din.

The utterance “so you see” in E 15 is often used as a rhetorical statement. It is used when you hope someone else will understand what you are saying or asking. Subsequently, in E16, the utterance “you know” is used to get someone's attention before announcing something in a conversation. In E17, “But seriously” is used when trying to

explain something. Other fillers found in the data were: “I'm right, right?” to indicate one's agreement with a suggestion or to acknowledge a statement or order; “So believe me” to emphasize the truth of a statement or assertion; and “I'm telling you” to emphasize a statement, among others.

E16: You know, Din, *gue harus bilang terima kasih sama lo* [I have to say thank you to you]...

E17: But seriously, *Rul waktu itu aku sedang sunbathing seperti ini di Ayana* [Rul, that time I was sunbathing like this in Ayana]...

The examples above reflect the disposition of tag switching in a discourse as explained by Poplack (1980). She says the insertion of a tag to an utterance has virtually no ramifications for the rest of the sentence because tags have no syntactic constraints, can be moved freely, and can be inserted almost anywhere in a discourse without violating any grammatical rules (Poplack, 1980).

### Establishing Continuity with the Previous Speaker

This was the least type of code-switching found in the novel (4.4%). Establishing continuity with the previous speaker occurs to continue the utterance of the previous speaker. The next examples indicate this type of code-switching.

E18: “Oh, come one, babe, you know I won't try anything on you unless you're drunk.”  
“Good boy,” *aku ikut tertawa* [I laughed, too]. “Shall we?”

E19: “... Panji is not the asshole that we know then?”  
“Oh, he is the asshole that we know”.

One of the motivations behind switching codes is for establishing resemblances between interlocutors because of the trigger effect. People continue to speak the language last used by the previous speaker because of the trigger effect (Cheng, 2003). Moreover, in E18, we can conclude that the way Keara establishes continuity in replying to Harris is because they are close friends (i.e. social distance). As suggested by Holmes (2008), when both participants share more than one variety, then other factors will contribute to the appropriate choice. The social distance dimension is relevant because how well the speakers know each other while conversing is one of the most important factors affecting the way they talk.

Similarly, in E19, the character, Keara is also establishing continuity in replying to the other character's (Dinda), question. From social distance, we can determine that they are good friends. This can be seen from the way they were talking about a man that they both knew and both described him in one word—“asshole”. As suggested by Lipski (1985), by choosing one or two or more languages in one's linguistic repertoire, a speaker reveals and defines his or her social relationship with other people.

Both E18 and E19 illustrate how the Indonesian characters in the story conduct switches to continue the utterance of the previous speaker, as when one character speaks

in English, and then the other speaker also tries to respond in English, too. The purpose of doing so is to create a sense of intimacy, similar understanding, or even being appreciative with the other speaker(s).

## Conclusions

Based on the results, all four types of code-switching proposed by Hoffmann (2014) were found in Ika Natassa's novel, *Antologi Rasa*, namely, inter-sentential, intra-sentential, tag switching, and establishing continuity with the previous speaker. Inter-sentential switching was the most common type in this study, signally that bilingual proficiency in both the languages (Indonesian and English) is required by the characters in these stories to have this as the dominant code-switching in their conversations. Furthermore, the target readers of these novels are adults living in a metropolitan city, and they speak Indonesian and English fluently.

The second most frequently used types were intra-sentential switching and tag-switching. These types of switching can be found in English slang, idioms, and metaphors inserted by the author in the characters' utterances. The words or phrases as sentence fillers in English were also found as tags in their Indonesian sentences. From this, the author wants the readers to recognize her characters as fluent bilinguals as they can use proper English slang, metaphors and tags in their Indonesian. Finally, the least used switch was establishing continuity with previous speakers. This is perhaps the least used because not every dialogue between speakers requires the characters to respond to the other speakers in the same language.

In conclusion, we hope that this study can contribute in some way to the development of sociolinguistics, especially regarding the types of code-switching in Indonesian novels and even other novels in other languages that employ code-switching in their narratives and dialogues. This research was limited to one novel written by one author; therefore, we hope that future research can focus on a larger dataset from more novels written by various writers. It is hoped that such future findings will substantiate the conclusions drawn from this study.

## Conflict of Interest

There is no conflict of interest.

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