

Analysis of Code-Mixing in the Novel *Antares* by Rweinda: A Sociolinguistics Approach

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Abstract

Code mixing is a phenomenon where two or more languages are combined in speech or writing. It occurs when individuals use elements from different languages within a single utterance, whether it be a word, phrase, or clause. Code mixing is not limited to oral communication; it is also prevalent in written forms, including literary works such as novels. One of the novels that employs code mixing is *Antares* by Rweinda. The characters in the novel utilize code mixing to communicate with each other. Therefore, this study addresses two main questions: what are the types and forms of code mixing present in the novel *Antares* by Rweinda. The types of code mixing include inner and outer code mixing, while the forms of code mixing encompass words, phrases, and clauses. The purpose of this study is to examine and describe the types and forms of code mixing in Rweinda's novel, *Antares*. This research employed a descriptive qualitative method to effectively describe the data, focusing on the main research objectives. The results indicated the presence of two types of code mixing: six instances of inner code mixing, including Sundanese and Javanese, and thirteen instances of outer code mixing, such as English and Arabic. Meanwhile, in terms of form, code mixing was observed in fourteen instances in word forms, where English words dominated. Additionally, five instances were identified in phrase form, also predominantly consisting of English words. However, no instances of code mixing were found in clause form.

Keywords: Code Mixing, *Antares*, Rweinda, Sociolinguistics

Abstrak

Campur kode merupakan perubahan situasi berbahasa ketika seseorang mencampurkan dua atau lebih bahasa dalam suatu tindak bahasa dalam bentuk kata, frase maupun klausa. Campur kode tidak hanya digunakan dalam komunikasi lisan tetapi juga tulis misalnya dalam karya sastra seperti novel. Salah satu novel yang di dalamnya terdapat peristiwa campur kode adalah novel *Antares* karya Rweinda. Dalam novel tersebut, para tokoh menggunakan campur kode dalam berkomunikasi. Oleh karena itu, rumusan masalah dalam penelitian ini adalah apa jenis dan bentuk campur kode pada novel *Antares* karya Rweinda. Jenis campur kode mengacu pada campur kode ke dalam dan campur kode keluar. Bentuk campur kode mengacu pada bentuk kata, frase, dan klausa. Tujuan penelitian ini untuk mendeskripsikan jenis dan bentuk campur kode yang terdapat pada novel *Antares* karya Rweinda. Metode yang digunakan adalah deskripsi kualitatif, yakni mendeskripsikan data-data sesuai dengan pokok bahasan penelitian. Hasil dari penelitian ini ditemukan dua jenis campur kode yaitu enam campur kode ke dalam yang melibatkan bahasa Sunda dan Jawa serta tiga belas campur kode keluar yang melibatkan bahasa Inggris dan bahasa Arab. Adapun, bentuk campur kode mencakup empat belas bentuk kata yang didominasi kata berbahasa Inggris, lima dalam bentuk frase yang juga didominasi dari bahasa Inggris, dan tidak ditemukan campur kode dalam bentuk klausa.

Kata Kunci: Campur Kode, Novel, *Antares*, Rweinda, Sociolinguistik.



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INTRODUCTION

Language is a communication tool used by human to convey thoughts, opinions, and emotions that can be easily understood and comprehended by the interlocutor (Rabiah, 2018). Human has ability to use more than one language in certain situation. The use of two or more languages in a communication is called bilingualism or multilingualism (Wardhaugh, 2015). While a person who involved in bilingualism community is called a bilingual person. It is possible for the person to switch or mix the language during communication with others (Muadibah et al., 2020). But we have to know that code switching and code mixing are differen (Fasold, 1984). Fasold says that when a person uses a word or phrase from one language to another, the person has mixed the code, not switched. But if a person uses a clause with grammatical structure from one language to another, the person has switched the code. This statement is also supported by Wardhaugh (2015) if one uses a word or phrase from one language to another language, he does code mixing. Another opinion said that code mixing can be categorized into three forms based on the level of linguistic levels. There are code mixing at the word level, phrase level, and clause level (Suandi, 2014).

There are some factors, that cause people do code mixing according to Kim (2006). Some of them are bilingualism, speaker and partner speaking (participants), social community, situation, lack of vocabulary and prestige. Besides the the factors that cause code mixing, linguist also divided code mixing into two kinds, there are inner and outer code mixing. Inner code mixing is a code mixing that happens between the languages itself. For example, people switch Indonesian into Javanese.while outer code switching is a code mixing that happens between native languages with foreign language. For example, a speaker switches Indonesian into English (Majid, 2009).

Code-mixing is not only used in oral communication but also in written communication, for example, in literary works such as novels. A novel is one of the literary genres used to depict a constructed and adjusted portrayal of the world, intertwined with an imaginative realm, created with various constituent elements such as events, plot, setting, point of view, and characterizations, all of which possess imaginative qualities (Nurgiyantoro, 2005). Novels also serve as a reflection of the society in which they are created (Ribo, 2019). The visual aspects within the imaginative projection immerse readers into the world constructed through the words expressed in the text. To some extent, this presentation portrays the real-life conditions of the society it represents. The occurrence of code-mixing in novels often reflects the complex and multicultural everyday life of Indonesian society, where various regional languages, cultures, and social norms exist. Furthermore, the instances of code-mixing in novels can also mirror social changes and the influence of foreign cultures in the daily lives of Indonesian society as a result of globalization and modernization effects.

One of the novels that uses code-mixing is the novel *Antares* by Rweinda. Apart from the frequent occurrence of the use of two or more languages in the dialogues of its characters, *Antares* was chosen as a research object because its author is an urban dweller in Jakarta, where the use of foreign languages in everyday conversations has become commonplace. The author as an urban resident of Jakarta here reflects that adaptation and language changes that occur in urban society tend to be more open to global cultural influences and the latest trends so that such urban community identities can describe events using code mixing in novels and create stories that reflect different social realities in the language and vocabulary used by the characters in the novel *Antares*.

Research utilizing the novel *Antares* by Rweinda as the object of study has been previously conducted by several researchers, including a study carried out by Jessika (2021) and Qur'ani et al. (2022). Although both studies are relevant but there is a significant difference. The difference is in that both studies did not analyze the linguistic aspect of the novel. In addition to those two studies, there is also a previous relevant study conducted by El Farouq (2019) and Meldani & Indrawati (2018). Although both studies are also relevant as they analyze code-mixing, there is a significant difference in that. The two studies use different objects of study, do not analyze the types and forms of code-mixing in detail, and not solely focus on code-mixing but also analyze code-switching.

The use of code-mixing by the characters in the novel *Antares* by Rweinda serves as the main reason for the researcher for selecting it as the object of study. The theory employed in this research is the types and forms of code-mixing within the context of sociolinguistics. Based on the description above, the research problem of this study is formulated as follows: (1) What are the types of code-mixing found in the novel *Antares* by Rweinda? (2) What are the forms of code-mixing present in the novel *Antares* by Rweinda? The objectives of this research are as follows: (1) To describe the types of code-mixing found in the novel. (2) To describe the forms of code-mixing present in the novel *Antares* by Rweinda.

This research used a descriptive qualitative approach to describe the analysis of data related to the subject matter of the study. The qualitative approach is applied to generate descriptive data in the form of written words for observation (Moleong, 2018). The data source for this research is the novel *Antares* by Rweinda, published by Loveable in 2020, which provides data in the form of words, phrases, and clauses. The data collection technique employed in this research is conducted using the library and note-taking method. This data collection technique involves gathering data from written sources that are relevant to the research problem. The technique employed by the researcher to analyze the data is literature review, conducted by collecting references related to the theory and the research object. The next step involves

classifying and taking notes on data related to the types and forms of code-mixing found in the novel *Antares* by Rweinda, which serves as the research object. The theory utilized in the data analysis technique of this research encompasses the following steps: data reduction by sorting the data related to the research object, data presentation by presenting the data based on the types and forms of code-mixing, and the final step is drawing conclusions in accordance with the data reduction and data presentation based on the research problem formulation.

RESULTS AND DISCUSSION

Based on the analysis conducted on the novel *Antares* by Rweinda using the theory of code-mixing types, which includes *inner code mixing* and *outer code mixing* (Majid, 2009) and the theory of code-mixing forms, which encompass three forms: code-mixing at the word level, phrase level, and clause level (Suandi, 2014). Nineteen data related to the use of code-mixing in the form of dialogues between characters were found. The detailed breakdown of the data consists of six instances of inner code mixing and thirteen instances of outer code mixing. In terms of forms, there are fourteen instances of code-mixing at the word level and five instances of code-mixing at the phrase level.

Types of Code-Mixing

Inner Code-Mixing

Inner code mixing refers to the a code switching that happens between the languages itself (Jendra, 1988). The data indicating the use of inner code mixing in the novel *Antares* by Rweinda can be observed in the following data.

Data (1)

"Neng cantik!"

("Beautiful girl!") (Rweinda, 2020: 35)

The type of inner code mixing in data (1) can be observed in the use of the word "*Neng*." The word "*Neng*" originates from the Sundanese language and is used as a form of address for a young girl. The code-mixing in that data is performed by the character Moreo due to the speaker's identity factor, which has a social connection with the Sundanese region, and it indicates familiarity in a casual situation with the interlocutor. In addition to data (1), code-mixing in the form of inner code mixing is also found in the following data (2):

Data (2)

"Mantep, Mang!!!"

("Steady, Mang!!!") (Rweinda, 2020: 36)

The word "*Mang*" uttered by the character Aiden falls into the category of inner code mixing because the word "*Mang*" originates from the Sundanese language and is used as a form of address for adult males who work as traders or are older in age. The code-mixing in that data is performed by the character Aiden due to the speaker's factor of showing respect towards the interlocutor who is older. In addition to data (1) and (2), code-mixing in the form of inner code mixing is also found in the following data (3):

Data (3)

*"Oh, iya Res! Si **geulis** gimana kabarnya, tuh? Abis kita nyamperin dia ke kelasnya, lo gak ada rencana selanjutnya?"*

("Oh ya Res! The beautiful girl, how is she? After we got her to class, do you have any further plans?") (Rweinda, 2020: 51)

The type of inner code mixing in data (3) can be observed in the use of the word "*geulis*." The word "*geulis*" originates from the Sundanese language and is used as a term of praise that means "*beautiful*" in Indonesian. The code-mixing in that data is unintentionally performed by the character Laskar due to the speaker's identity factor created by the author, who resides near the Sundanese region, making it easier to convey the intended meaning to the interlocutor. In addition to the aforementioned data, code-mixing in the form of inner code mixing is also found in the following data (4):

Data (4)

*"Duduk di sebelah dia, tuh bawaannya **engap** gak bisa napas!"*

("Sit next to him, it's hard to breathe!") (Rweinda, 2020: 297)

The word "*engap*" uttered by the character Ardhan falls into the category of inner code mixing because the word "*engap*" originates from the Sundanese language and means "*shortness of breath*." The code-mixing in that data is performed by the character Ardha due to the speaker's factor of seeking the easiest word to convey the intended meaning to the interlocutor. In addition to the aforementioned data, code-mixing in the form of inner code mixing is also found in the following data (5):

Data (5)

*"Lo sekali lagi ngomong, gue **jejelin** sepatu ya?!"*

("You're talking again, I gagged my shoes huh?!") (Rweinda, 2020: 357)

The type of inner code mixing in data (5) can be observed in the use of the word "*jejelin*." The word "*jejelin*" originates from the Javanese language and means "*forcefully feeding*" or "*feeding someone against their will*." The code-mixing in that data is performed by the character Serra due to the speaker's factor of wanting to emphasize their frustration with the interlocutor.

In addition to the aforementioned data, code-mixing in the form of inner code mixing is also found in the following data (6):

Data (6)

*"Siap si **kasep** Ares yang kasepnya sama kayak Mamang waktu Muda. Hati-Hati **atuh** di jalan."*

("Ready for the handsome Ares who is as handsome as Mamang when was young. Be careful on the way.") (Rweinda, 2020: 370)

The words "*kasep*" and "*atuh*" uttered by the character Mang Oji fall into the category of inner code mixing because both words originate from the Sundanese language. The word "*kasep*" means "*handsome*" and the word "*atuh*" is used as an intensifier, similar to "*dong*" or "*lah*" in meaning. The code-mixing in that data is performed by the character Mang Oji due to the speaker's factor portrayed by the author, who has a background, close connection, and social ties to the Sundanese region, as well as aiming to emphasize the intention of the conversation to the interlocutor.

Outer Code-Mixing

Outer code mixing refers to the mixing or absorption of language elements between one's native language and a foreign language (Jendra, 1988). The data indicating the use of outer code mixing in the novel *Antares* by Rweinda can be observed in the following data.

Data (7)

*"Lo cakep, sih, tapi sayangnya udah gak **available** lagi untuk dimodusin..."*

("You're beautiful, but unfortunately it's no longer available for flirting...") (Rweinda, 2020:15)

The type of outer code mixing in data (7) can be observed in the use of the word "*available*." The word "*available*" originates from the English language and means "*accessible*" or "*obtainable*." The code-mixing in that data is performed by Rizky due to the speaker's factor of not finding an appropriate word equivalent in Indonesian and aiming to facilitate the conveyance of the intended meaning to the interlocutor. In addition to data (7), code-mixing in the form of outer code mixing is also found in the following data (8):

Data (8)

*"Yeh, dasar bucin. Ardhan mantan **playboy** gitu aja bangga banget,"*

(Yeh, head over heels. Ardhan is a former playboy like that you're very proud,") (Rweinda, 2020: 19)

The word "*playboy*" uttered by the character Selina falls into the category of outer code mixing because the word "*playboy*" originates from the English language and is used as a term for a man who enjoys changing romantic partners frequently. The code-mixing in that data is unintentionally performed by the character Selina due to the speaker's factor of not finding an appropriate word equivalent in Indonesian. In addition to data (7) and (8), code-mixing in the form of outer code mixing is also found in the following data (9):

Data (9)

"Thank you, Cleo. Lanjut lagi, Ris,"

("Thank you Cleo. Keep going, Ris,") (Rweinda, 2020: 20)

The type of outer code mixing in data (9) can be observed in the use of the phrase "*thank you*." The phrase "*thank you*" originates from the English language and means "*terima kasih*" in Indonesian. The code-mixing in that data is unintentionally performed by the character Zea due to the speaker's factor of being accustomed to using English language elements in their Indonesian speech and displaying familiarity in a casual situation with the interlocutor. In addition to the aforementioned data, code-mixing in the form of outer code mixing is also found in the following data (10):

Data (10)

*"Pokoknya, Calz itu definisi dari **perfect**! Lo ga boleh ngata-ngatain mereka!"*

("Anyway, Calz is the definition of perfect! You can't insult them!") (Rweinda, 2020: 21)

The word "*perfect*" uttered by the character Selina falls into the category of outer code mixing because the word "*perfect*" originates from the English language and means "*sempurna*" in Indonesian. The code-mixing in that data is performed by the character Selina due to the speaker's factor of not finding an appropriate word equivalent, leading the speaker to borrow a word from a language that is more familiar and better mastered, which is English. In addition to the aforementioned data, code-mixing in the form of outer code mixing is also found in the following data (11):

Data (11)

*"...Carlos bisa **handle** sendiri,"*

("...Carlos can handle it himself,") (Rweinda, 2020: 31)

The type of outer code mixing in data (11) can be observed in the use of the word "*handle*." The word "*handle*" originates from the English language and means "to manage" or "to deal with." The code-mixing in that data is unintentionally performed by the character Ares due to the speaker's factor of searching for words from another language, namely English, to facilitate the conveyance of the intended meaning without compromising the content of the conversation with

the interlocutor. In addition to the aforementioned data, code-mixing in the form of outer code mixing is also found in the following data (12):

Data (12)

*"Weh, ada Kak Aiden juga woy. **At least**, ada yang gantenglah, ya."*

(Weh, there is Kak Aiden also woy. At least, someone is handsome, huh.) (Rweinda, 2020: 72)

The type of outer code mixing in data (12) can be observed in the use of the phrase "*at least*." The phrase "*at least*" originates from the English language and means "*setidaknya*" or "*sekurang-kurangnya*" in Indonesian. The code-mixing in that data is performed by a female student due to the speaker's factor of wanting to demonstrate her language proficiency to the interlocutor, indicating that she is capable of speaking English. In addition to the aforementioned data, code-mixing in the form of outer code mixing is also found in the following data (13):

Data (13)

*"Jangan gitu, Sel. Zea tuh lagi **stay cool** padahal dalem hati yang deg-degan parah,"*

("Don't be like that, Sel. Zea is still stay cool even though her heart is really nervous,") (Rweinda, 2020: 76)

The phrase "*stay cool*" uttered by the character Karissa falls into the category of outer code mixing because the phrase "*stay cool*" originates from the English language and means "*tetap tenang*" in Indonesian. The code-mixing in that data is unintentionally performed by the character Karissa due to the speaker's factor of using a commonly used phrase, making it easier for the interlocutor to understand the intended meaning of the conversation naturally. In addition to the aforementioned data, code-mixing in the form of outer code mixing is also found in the following data (14):

Data (14)

*"...Malu tuh Zea sampe **blushing**..."*

("...Zea was embarrassed until blushing...") (Rweinda, 2020: 90)

The type of outer code mixing in data (14) can be observed in the use of the word "*blushing*." The word "*blushing*" originates from the English language and means "*tersipu*" in Indonesian. The code-mixing in that data is unintentionally performed by the character Laskar due to the speaker's factor of searching for words from another language, namely English, to facilitate the conveyance of the intended meaning of the conversation to the interlocutor. In addition to the aforementioned data, code-mixing in the form of outer code mixing is also found in the following data (15):

Data (15)

"Ya sudah. **Have fun** kalian!"

("Okay then. Have fun you guys!") (Rweinda, 2020: 144)

The phrase "*Have fun*" uttered by the character Agatha falls into the category of outer code mixing because the phrase "*Have fun*" originates from the English language and means "selamat bersenang-senang" in Indonesian. The code-mixing in that data is unintentionally performed by the character Agatha due to the speaker's factor of using a commonly used phrase, making it easier for the interlocutor to understand the intended meaning of the conversation naturally. In addition to the aforementioned data, code-mixing in the form of outer code mixing is also found in the following data (16):

Data (16)

"**Well**, ini dia **couple** yang paling gue suka. Ares dan Zea!"

("Well, this is the couple that I like the most. Ares and Zea!") (Rweinda, 2020: 335)

The type of outer code mixing in data (16) can be observed in the use of the words "*well*" and "*couple*." Both words originate from the English language. The word "*well*" means "*baik*" in Indonesian, while the word "*couple*" means "*pasangan*." The code-mixing in that data is unintentionally performed by the character Lionel due to the speaker's factor of being accustomed to using English language elements in their Indonesian speech and the speaker's factor of wanting to showcase their proficiency to the interlocutor, indicating their ability to speak English. In addition to the aforementioned data, code-mixing in the form of outer code mixing is also found in the following data (17):

Data (17)

"**Masyaallah**, maka nikmat Allah mana lagi yang engkau dustakan?"

("Masyaallah, then which of Allah's favors do you deny?") (Rweinda, 2020: 50)

The type of outer code mixing in data (17) can be observed in the use of the phrase "*Masyaallah*." The phrase "*Masyaallah*" originates from the Arabic language and means "Allah has willed it" and is used as an expression of admiration or appreciation for something. The code-mixing in that data is unintentionally performed by the character Ardhan due to the speaker's factor of using a common phrase commonly uttered by Muslims when expressing admiration for Allah's creations. In addition to the aforementioned data, code-mixing in the form of outer code mixing is also found in the following data (18):

Data (18)

"Serra gak boleh **suudzon** kayak gitu"

("Serra can't suudzon like that") (Rweinda, 2020: 74)

The word "*suudzon*" uttered by the character Cleo falls into the category of outer code mixing because the word "*suudzon*" originates from the Arabic language and means "*negative assumption*" or "*bad prejudice*," referring to someone's negative assumption or prejudiced attitude towards others. The code-mixing in that data is unintentionally performed by the character Cleo due to the speaker's factor of choosing commonly used terms or words among Muslims in their daily lives that are perceived to be more familiar to both the speaker and the interlocutor. In addition to the aforementioned data, code-mixing in the form of outer code mixing is also found in the following data (19):

Data (19)

"Yeh, *istighfar* lo,"

("Yeh, You must *istighfar*,") (Rweinda, 2020)

The type of outer code mixing in data (19) can be observed in the use of the word "*istighfar*." The word "*istighfar*" originates from the Arabic language and is used as an act of seeking forgiveness or seeking repentance. The code-mixing in that data is unintentionally performed by the character Moreo due to the speaker's factor of choosing commonly used terms or words among Muslims in their daily lives that are perceived to be more familiar to both the speaker and the interlocutor.

Forms of Code Mixing

Code Mixing at the Word Level

Code mixing at the word level can be observed in data (1) mentioned above. This data falls under the category of complementary code mixing at the word level due to the insertion of Sundanese vocabulary into Indonesian, as seen in the use of the word "*euy*." The use of complementary words is done by the character in the novel during interactions with peers and in relaxed situations. In addition to data (1), there is also the use of code mixing in the form of substitute words in data (2). Whereas the code mixing in the form of substitute words is the insertion of Sundanese vocabulary into Indonesian, as seen in the use of the word "*Neng*" in data (2). In addition to data (2), there is also code mixing in the form of substitute words in data (3). The code mixing in the form of substitute words can be observed in the insertion of Sundanese vocabulary into Indonesian, as seen in the use of the word "*Mang*". The use of both substitute words is employed by the character in the novel during interactions with older interlocutors and in relaxed situations. In addition to the aforementioned data, code mixing in the form of attributive words is found in data (4).

Data (4) above belongs to code mixing in the form of attributive words as there is an insertion of Sundanese vocabulary into Indonesian, as seen in the use of the word "*geulis*". In

addition to the aforementioned data, code mixing in the form of attributive words is found in data (5). The data mentioned belongs to code mixing in the form of attributive words as there is an insertion of Sundanese vocabulary into Indonesian, as seen in the use of the words "*engap*" and "*geulis*". The usage of these words by the character in the novel is due to a relaxed situation and interaction with peers.

Code mixing in the form of attributive words can also be observed in data (7) where there is an insertion of English vocabulary into Indonesian, as seen in the use of the word "*available*". Similarly, data (10) exhibits code mixing in the form of attributive words as there is an insertion of English vocabulary into Indonesian, as seen in the use of the word "*perfect*". In addition to the aforementioned data, code mixing in the form of attributive words can also be found in data (18). Based on this data, the form of attributive word used as code mixing is a word borrowed from Arabic into Indonesian, as seen in the use of the word "*suudzon*" which means "negative assumption" or "negative prejudice". The usage of these three attributive words by the characters in the novel is employed in a relaxed situation to provide specific explanations or descriptions.

In addition to the aforementioned data, code mixing in the form of verb usage can also be found in data (6). In the given data, it can be categorized as code mixing in the form of verbs, as there is an insertion of Javanese vocabulary into Indonesian, specifically seen in the usage of the word "*jejelin*" which means "*to force-feed*" in Javanese. In addition to the aforementioned data, the usage of code-switching in verb forms was also found in data (14). This data falls under the category of code-switching in verb forms due to the insertion of English vocabulary into Indonesian language, as evidenced by the use of the word "*blushing*". Data (19) also falls under the category of code-switching in noun forms due to the insertion of Arabic vocabulary into Indonesian language, as evident in the usage of the word "*istighfar*". The usage of the verbs "*jejelin*", "*blushing*", and "*istighfar*" is done by the characters in the novel to explain the activities performed by the speaker themselves as well as actions taken by their interlocutors in a relaxed situation.

Not much different from the previous data, data (16) also falls under the category of code-switching in verb and noun forms. This data is considered code-switching in verb and noun forms due to the insertion of English vocabulary into Indonesian language, as seen in the usage of the words "*well*" and "*couple*". The use of the verb "*well*" is employed by the characters in the novel because they are engaging in interactions with unfamiliar interlocutors. On the other hand, the use of the noun "*couple*" is performed by the characters in the novel to express something.

The last instance of code-switching in word forms in this study is found in data (19). This data falls under the category of code-switching in noun forms due to the insertion of English vocabulary into Indonesian language, as evidenced by the usage of the word "*playboy*". Data (11)

also falls under the category of code-switching in noun forms because of the insertion of English vocabulary into Indonesian language, as seen in the usage of the word "*handle*". The usage of both of these nouns is done by the characters in the novel to express something with a well-known interlocutor.

Code-switching in phrase forms

Code-switching in phrase forms involves the mixing of two or more languages in the form of words without predicates. These phrases can be found in several following data. In data (9), code-switching in phrase forms is evident in the phrase "*thank you*". "*Thank you*" is an English phrase used to express gratitude. The characters in the novel utilize this phrase not only as a mere expression of thanks but also to convey the form of gratitude towards their interlocutors.

Another instance of code-switching in phrase forms is "*at least*" in data (12). "*At least*" is also an English phrase used to express the minimum or minimum amount of expected possibilities.

In addition to data (9) and (12), code-switching in phrase forms is also present in data (13). This data falls under the category of code-switching in phrase forms due to the insertion of English phrases into Indonesian, specifically "*stay cool*". Furthermore, there is also the phrase "*have fun*" (data 15). These phrases are English phrases that contain imperative verbs.

In addition to code-switching in phrase forms from English, code-switching in phrase forms from Arabic is also found, namely "*MashaAllah*" in data (17). The phrase "*MashaAllah*" is an expression of admiration towards something.

Code-switching in clause forms

Code-switching in clause forms involves the mixing or insertion of two or more languages in the form of words that grammatically consist of a subject and predicate and are not terminated by intonation or punctuation marks. In this study, no instances of code-switching in clause forms were found.

CONCLUSION

Code-switching is the alteration of language situation when someone mixes two or more languages in a linguistic act without the presence of a language situation that necessitates the mixing of those languages. Code-switching is categorized into two types: *inner code mixing* and *outer code mixing*. Furthermore, based on the linguistic level, code-switching is differentiated into three forms: code-switching at the level of words, phrases, and clauses.

Based on the findings of the conducted research, it can be concluded that in the novel *Antares* by Rweinda, there are two types of code-switching usage. There were six instances of

inner code mixing involving Sundanese and Javanese languages, and thirteen instances of outer code mixing involving English and Arabic languages. Meanwhile, the usage of code-switching forms in the novel *Antares* by Rweinda revealed fourteen instances of code-switching in word forms, five instances of code-switching in phrase forms, and no instances of code-switching in clause forms were found in this study.

The sociolinguistic analysis of the novel *Antares* by Rweinda proves that humans, in their communication with varied languages and situations, are capable of utilizing language norms appropriately. The use of code-switching by the characters in the novel is explained in a highly communicative manner, thus contributing to the understanding of code-switching, which greatly influences language use. Moreover, it provides insights into new languages and vocabulary. Furthermore, the use of code-switching in the novel can also aid in distinguishing and using language in accordance with the norms of Indonesian language usage. This research is limited to examining the types and forms of code-switching, therefore it is recommended for future researchers to conduct further studies on the unresolved issues of code-switching.

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