SEMIOTIKA

ENGLISH-SPANISH CODE SWITCHING IN NETFLIX'S
ONE DAY AT A TIME

ALIH KODE BAHASA INGGRIS-SPANYOL DALAM SERIAL ONE DAY AT A TIME

Nataliashefa Putri Ramadhani[1], Wisasongko[2*], Indah Wahyuningsih[3]
[1,2,3]Faculty of Humanities, Universitas Jember
[*]*Corresponding Author*: wisasongko.sastra@unej.ac.id

Abstract

This research examines the English-Spanish language code switching performed by the main characters in the series One Day At A Time using Holmes' theory. The study analyzes four primary factors driving the use of code switching by the main characters in the series: identity, social, topic, and function. Qualitative research was conducted by collecting and analyzing data from the subtitles of Netflix's One Day At A Time season 1, 4 episodes. 25 dialogues containing code switching were carefully selected and analyzed to uncover the factors behind the code switching performed by the main characters. Among the four factors, the results of the research reveal that function factors are the most function used, which appearing in 22 dialogues. Followed by social factors in the second place with 13 dialogues. Identity factors ranked third, present in 12 dialogues, and topic factors appear in only 1 dialogue. In conclusion, this study unveils how the main characters employ code switching to navigate their bilingual environment based on the aspects of four factors. This discussion enriches the readers' understanding of code switching within a multicultural framework.

Keywords: code switching, bilingualism, One Day At A Time

Abstrak

Penelitian ini meneliti alih kode bahasa Inggris-Spanyol yang dilakukan oleh tokoh utama dalam serial *One Day At A Time* dengan menggunakan teori Holmes. Riset ini menganalisis empat faktor utama yang mendorong penggunaan alih kode oleh tokoh utama dalam serial tersebut, yaitu: identitas, sosial, topik, dan fungsi. Penelitian kualitatif dilakukan dengan cara mengumpulkan data dan menganalisis subtitle *One Day At A Time* musim pertama yang berjumlah 4 episode di Netflix. Sebanyak 25 dialog berisi alih kode dipilih dan dianalisis secara cermat untuk mengungkap faktor di balik alih kode yang dilakukan tokoh utama. Hasil penelitian yang didapat bahwa di antara keempat faktor, faktor "fungsi" menjadi faktor yang paling banyak muncul dalam 22 dialog, faktor "sosial" menjadi faktor kedua yang sering muncul dengan 13 dialog, faktor "identitas" terdapat di tempat ketiga dengan 12 dialog, dan faktor "topik" terdapat dalam 1 dialog. Dapat disimpulkan bahwa penelitian ini mengungkap cara tokoh utama menggunakan alih kode untuk menjaga lingkungan bilingual mereka berdasarkan empat faktor. Pembahasan ini memperkaya pemahaman pembaca mengenai alih kode dalam kerangka multikultural.

Kata kunci: alih kode, bilingualisme, *One Day At A Time*

INTRODUCTION

Code switching is a linguistic phenomenon commonly encountered among bilingual individuals who speak more than one langugae. As stated by Romaine (1995), code switching is the use of more than one speaker's style, variety, or language within an utterance. In the United States (US), there are many immigrants from South America, Central America, and Mexico come to the United States every year. According to the US Census Bureau (2019), 22 percent (67.8 million) of the majority of Americans reported that they spoke a language other than English at home, and 62 percent of them were Spanish speakers. so, it can be assumed that the majority of the 22 percent of the US population is bilingual. These facts draw more attention to present this bilingual topic in this article.

Netflix's *One Day At A Time* tells a story about a bilingual Cuban-American family led by a single mother with two children, the children's grandmother, and their landlord as the main characters. This topic is interesting to discuss because it shows the influence of Spanish on American society and how immigrants code switch between American English and Spanish naturally. There is also a significant effect of code switching in the usage differences between pure immigrants, children of immigrants, and pure Americans with immigrant parents. This family background makes examining the factors behind their code switching interesting. The theory of four factors that caused people to use code switching by Holmes (2013) is employed to examine the factors behind code switching used by the main characters in *One Day At A Time* (2017).

Holmes (2013) states that there are four main factors that influence the use of code switching:

1) Identity factors: Identity factors in code switching reveal how language becomes a tool for expressing diverse aspects of someone's identity. To be more specific, there are four identity factors:
   a. Ethnic identity. Language can be a powerful marker of ethnic identity. It is also used to show solidarity and a sense of belonging with others who share the same ethnic background.
   b. Cultural identity. Code switching can reflect cultural identity, speakers may use certain languages to express cultural values and traditions.
   c. Personal identity. Personal identity can be related to an individuals identity. It may reflect their linguistic background, experiences, and preferences.
   d. Bicultural and bilingual identity. Bicultural and bilingual may switch between languages to navigate different cultural contexts or communicate effectively with individuals from multiple linguistics and cultural backgrounds.

2) Social factors: Social context relates to social interaction, especially when and why people switch languages. To elaborate more, there are four social factors:
   a. Social relationship. The nature of the social relationship between the speakers can influence code switching. Code switching might be more relaxed when it happened between friends or family members who share a common bilingual background, but might be cautious in formal settings.
   b. Social status. The relative social status of the speakers might affect code switching. In some cases, code switching might be used as a way to accommodate or show respect to someone of higher social status.

c. Formality. The level of formality in a conversation might impact code switching behavior. In formal settings, speakers might be more likely to use a single language to maintain the formal situations. While code switching commonly used in informal or relaxed contexts.

d. In group versus out group. Code switching is used to mark in group member or distinguish one's social group from outsiders. Speakers may code switching to signal inclusion in a specific community or to establish boundaries with those who do not share the same language background and to exclude someone.

3) Topic factors: Topic factors in code switching reveal the close connection between language choice and conversation content. Holmes (2013) highlights how certain topics encourage the use of particular languages. There are three topic factors as follow:

a. Language dominance by topic. Certain languages may be more lexically or conceptually developed in specific domains, making them more appropriate for discussing certain topics.

b. Language specialization. Code switching may occur when discussing specialized or technical subjects that are better articulated in a particular language.

c. Language preference and expressiveness. The topic of conversation may evoke particular feelings or cultural associations that make speakers do code switching to a language that better captures those sentiments.

4) Function factors: Functions factors are associated with the aim of the conversation. To elaborate more, there are three function factors as follow:

a. Referential function. Code switching can serve a referential purpose where specific words or expressions from one language are used because they convey the intended meaning more effectively than words in the other language

b. Interpersonal function. Code switching can convey social meanings and signal relationship between speakers. It may reflect politeness, intimacy, attitude, and emotions. It depends on the language used.

c. Aesthetic and poetic function. In artistic or creative contexts, code switching can add aesthetic value to speech. It may be employed to achieve rhyming, rhythm, or linguistics playfulness.

Relevant reference on the topic are used to gain a deeper understanding of the factors behind code switching was written by Retnawati and Mujiyanto (2015) with the title "*Code Switching Used In Conversations By An American Student Of The Darmasiswa Program*". This previous study tries to determine the types and functions of code switching, the conditions that permit code switching to take place, and the impact of code switching on the language capabilities involved. This study collected data using a mixed technique, including recording both interviews and ongoing discussions. Interpretive analysis is being employed. This study's findings show that there are three different types of code switching occur in conversation.

The second study is from Khairunas (2017) with the title "Code Switching In TV Talk Show Program Entitled "SARA SECHAN" On NET TV". Khairunas (2017) analyzed code switching, intending to know the types of code switching that occurred in the talk show, how to categorize them, and the reasons why people use them. This study employs a descriptive methodology. It reveals the reasons for using code switching by applying Hoffman's (1991)

theory. Three different types of code switching are discovered in this talk show as a result of this research, there are: intra-sentential, intersentential, and extrasentential code switching.

METHOD

Denscombe (2007) states that qualitative research relates to words and images as the analysis data. Analyzing spoken or written discourse can identify patterns and uncover the factors that drive code switching with Holmes' (2013) theory. Denscombe (2007) also explained that documents such as website pages, home pages, and emails can be retrieved from the internet. In conclusion, online documents can be treated as documents.

As primary data of this research, several dialogues containing code switching were collected from four episodes of the series *One Day At A Time* Netflix subtitles, which show the factors influencing code switching among five main characters. The data of this research were collected in several steps, there are: a) watch the four episodes of *One Day At A Time (2017)*. The series was accessed through Netflix, accessed on June 8th, 2023 (www.netflix.com/title/80095532), which was already equipped with subtitles in it, b) notice every conversation that indicates code switching, c) take notes of dialogues that use code switching, d) rewrite the code switching dialogue based on the subtitles, e) create a table containing dialogues, intentions, and translations, f) record the time stamps.

It has been found that there are 65 dialogues containing code switching. However, not all dialogues that contain code switching were analyzed and discussed. There are only 25 dialogues chosen for the discussion part ahead. The 25 data were selected based on varied code switching dialogues to avoid repetition. Some dialogues feature longer code switching conversations, while others are shorter. The gathered data from these dialogues were analyzed with four primary factors based on Holmes' theory (2013): identity, social, topic, and function.

After all the data had been collected, it was processed to determine the factors of why the main characters are doing code switching by using Holmes' (2013) theory to observe the context of why the main characters use code switching and why they use it in their daily lives, which emphasizes four main factors that influence the need to use code switching. The data were processed as follows: (1) make a table containing dialogue, data code, time stamps, translation, and factors for each of the analyzed dialogues; (2) the episodes are coded in E, while the dialogues are in D so that it may create the data code. For example, the code of the first dialogue that contains code switching from episode one is written as E1D1; (4) analyze the context behind every conversation which uses code switching; (5) observe the factors of why the main characters used code switching; (6) classify the result of factors used by the main characters of *One Day At A Time* based on Holmes' (2013) code switching theory.

RESULTS AND DISCUSSION
Results

This study aims to explore and analyze the factors behind the code switching behaviors of the main characters in the series. By investigating how the characters alternate between English and Spanish, the study aims to uncover the critical factors of their language switches. The episodes and the number of dialogues containing code switching performed by the five main characters from *One Day At A Time* (2017) are presented in Table 1.

Table 1. The Total of Episodes and Dialogues Containing Code Switching

No.	Episode	Number of Dialogues Containing Code Switching
1.	Episode 1	15 dialogues
2.	Episode 2	15 dialogues
3.	Episode 3	19 dialogues
4.	Episode 4	16 dialogues
Total	4 episodes	65 dialogues

Out of 65 dialogues, 25 data from the four episodes were selected as the data in this research. The data code of each dialogue is attached in Table 2.

Table 2. The Data Code

No.	Episode (E)	Dialogue (D)	Data
1.	1	2	E1D2
2.		4	E1D4
3.		5	E1D5
4.		6	E1D6
5.		9	E1D9
6.		10	E1D10
7.		14	E1D14
8.	2	4	E2D4
9.		5	E2D5
10.		6	E2D6
11.		10	E2D10
12.		11	E2D11
13.		13	E2D13
14.	3	2	E3D2
15.		3	E3D3
16.		4	E3D4
17.		8	E3D8
18.		9	E3D9
19.		14	E3D14
20.		18	E3D18
21.		19	E3D19
22.	4	9	E4U1
23.		12	E4U2
24.		13	E4U3
25.		14	E4U4
Total	4 episodes	25 Dialogues	25 Data

DISCUSSION

Based on the result above, there are 19 dialogues chosen for the discussion part in this journal.

Datum 1	
E1D2	
Time stamp: 4:02, 4:10	Speakers: Elena, Lydia, and Penelope

Elena   : "I researched the history of *quinceañeras* and found out they are totally misogynistic."
Lydia   : "She's been reading again. Why do you let her read?"
Penelope : "I know, *Mami.* I let her do math, too. I am a monster."

Quinceañeras : The hispanic and latino's celebration of a girl's coming of age, at fifteen years old.
Mami : Mother

Factors			
Identity	Social	Topic	Function
✓	✓		✓

In this dialogue, Elena uses code switching to refer to their Hispanic and Latino tradition, the *quinceañeras*, indirectly revealing Elena's and the whole family's identity as Cuban who adhere to their tradition. The "*quinceañeras*" itself is a traditional Latin American celebration that marks a girl's transition into womanhood on her 15th birthday. It is a cultural and social event, often featuring a religious ceremony and various symbolic customs. The term "*quinceañeras*" can refer to both the young girl being celebrated and the event itself.

The code switching used by Elena aligns with Holmes' (2013) theory, which is identity and social factors. Elena's code switching can be attributed to cultural identity because Elena uses code switching to express her tradition, which is the family's Cuban identity. It also can be attributed to social relationship, as she switches languages when communicating with Lydia and Penelope, both are Spanish speakers, indicating that she does the code switching based on her familiarity with her family members. Also, the interpersonal function is used when Penelope addresses Lydia "*mami*", as an endearing term for her mother.

Datum 2	
E1D4	
Time stamp: 5:13	Speakers: Lydia and Elena

Lydia   : "You need to do something about this little *sinvergüenza."*
Elena   : "What does that even mean?"

Sinvergüenza: Scoundrel

Factors			
Identity	Social	Topic	Function
	✓		✓

Due to Elena's refusal and stubbornness not to have *quinceañera,* Lydia becomes upset and does code switching to express her frustration. Lydia uses code switching to insult Elena because she does not understand Spanish, thus lessening the impact of her hurtful words. However, the insult does not intend to do any harm in the first place. The trigger for Lydia's code switching when making harsh remarks is to exclude Elena from the conversation and express her frustration and annoyance. It means that this dialogue applies social factors and referential function.

Datum 3

E1D5	
Time stamp: 5:25, 5:26	Speakers: Lydia and Alex

Lydia: "It means...that you do not know enough Spanish to know that I am insulting you. (she goes over to Alex) *Oye, tu hermana no sabe la palabra sinvergüenza*"

Alex: "*Oye, ¡qué tonta!*"

Oye, tu hermana no sabe la palabra sinvergüenza.: Hey, your sister does not know the word "scoundrel."
Oye, ¡qué tonta!: Wow, how stupid!

Factors			
Identity	Social	Topic	Function
✓	✓		✓

In this dialogue, Lydia and Alex teased Elena together because she was the only one who did not understand Spanish. They employ in social factors to exclude Elena from the conversation because of her lack of comprehension in Spanish, and Elena appears visibly annoyed by it. Alex also uses code switching to express his solidarity towards Lydia, who share the same language background, while simultaneously throwing shades at Elena. Therefore, the factors that are present in this conversation are ethnic identity, social, and referential function factors.

Datum 5

E1D9	
Time stamp: 8.29	Speakers: Penelope and Lydia

Penelope : "Remember when we all moved in together and you said, "If you ever want me to go away, just say, 'Go away.'"

Lydia : "Yeah. (pause) Oh! *Ah, bueno. ¿A mi qué me importa? Esta familia esta llena de dramáticas, teatros... ¡Yo tengo amigos que me quieren muchísimo y que me dan respeto!*"

Ah, bueno. ¿A mi qué me importa? Esta familia esta llena de dramáticas, teatros... ¡Yo tengo amigos que me quieren muchísimo y que me dan respeto! : Ah, okay. What do I care? This family is full of dramatics, theatrics... I have friends who love me very much and give me respect!

Factors			
Identity	Social	Topic	Function
✓			✓

This conversation took place when they were discussing *quinceañeras* for Elena. Lydia insisted on holding the event because it was a tradition they should respect. Being purely Cuban and raised with strong family tradition, Lydia firmly upholds the *quinceañeras.* On the other hand, Penelope simply does not want to force Elena if she truly does not want to have the *quinceañeras.* However, Lydia goes too far by bringing up Penelope's divorced husband and she was saying that if he were present, the tradition would likely happen. It provokes anger in Penelope, but Lydia becomes even more furious. This conversation leads Lydia to do code switching to express her strong opinion and ensure that her message is conveyed. The factors that Lydia use are cultural identity and referential function as Lydia does code switching because Penelope understands Spanish and expresses her emotion.

Datum 6

E1D10	
Time stamp: 10.15	Speakers: Penelope and Schneider

Penelope	: "No, come on. Come on. No. You know you are the only non Latino trust to fix stuff. Oh, is that racist? Oh, who cares, it's just us."
Schneider	: "*Orale güey*"
Penelope	: "Yeah, don't do that."

Orale güey : Right on, dude

Factors			
Identity	Social	Topic	Function
	✓		

In this dialogue, Schneider uses code switching to show that they are familiar with each other. As someone who wishes to be part of the family, Schneider does not need to fear being misunderstood. Moreover, Penelope, who is already used to Schneider's intentions, which occasionally uses Spanish to draw the attention of the Cuban-American family, does not mind it. Additionally, code switching is commonly used in informal and relaxed situations depending on when and where the code switching occurs.

Datum 7

E1D14	
Time stamp: 16:21	Speakers: Penelope, Elena, and Lydia

Penelope	: "Oh, God, just accept it. You are Cuban, you're 15, you are going to have a big party, with a poofy dress and a bad photo. It's what we do."
Elena	: "*¡Te odio! ¡Oy, no me escuchas! ¡Esto es tan estúpido!*"
Lydia	: "She can speak Spanish."

¡Te odio! ¡Oy, no me escuchas! ¡Esto es tan estúpido! : I hate you! You do not lisen to me! This is so stupid!

Factors			
Identity	Social	Topic	Function
	✓		✓

Feeling cornered by Penelope and Lydia, who persuade and convince her to hold *quinceañeras,* Elena becomes frustrated and perhaps unconsciously expresses her emotions and anger using Spanish. It shows that she uses code switching to convey her feelings of anger, frustration, and disagreement. Additionally, she indirectly employs code switching to signal her influence within the family, as she is often underestimated due to her inability to speak Spanish. That is why her sudden outburst got surprised reactions from Lydia and Penelope, as it turns out Elena can speak Spanish when cornered. Hence, there are social status and referential function in this dialogue.

Datum 8

E2D4	
Time stamp: 4:14	Speakers: Penelope and Lydia

Penelope : "And yet, we take attendance. But I've actually got some good stuff to talk about today, so hopefully I can get through it without being interrupted by Scott, the freakin' *bobo*."

Lydia : "You know, I know *bobo* is an insult, but it sounds adorable. Like he's a little clown."

Bobo : Idiot

Factors			
Identity	Social	Topic	Function
			✓

In this dialogue, Penelope becomes upset with her coworker due to the coworker's sexist and misogynistic behavior. Penelope then employs code switching to insult her coworker in her first language, making it more sincere and highlighting her frustration. Lydia's reaction indicates that "*bobo*" is a genuinely hurtful insult word in Spanish, while it may sound cute in English. It shows how Penelope uses referential function to convey her emotions effectively.

Datum 9

E2D5	
Time stamp: 7:51	Speakers: Schneider and Lydia

Schneider : "I have a salsa emergency."

Lydia : "The condiment or the dance? I am equipped for both."

Schneider : "There is this girl... Lola."

Lydia : "Ooh, is she *cubana?*"

Cubana : A cuban people

Factors			
Identity	Social	Topic	Function
✓			

In this dialogue, Schneider requests Lydia to teach him salsa, a dance style and music associated with Cuba. The deep connection between salsa and Cuba lies in the fact that salsa music and dance have their roots in Cuban traditions. Cuba has played an important role in shaping the salsa genre, and many of its dance styles and rhythms originate from Cuban music and culture. This historical and cultural connection makes Cuba an essential part of the salsa story.

In response, Lydia asks if the girl Schneider wants to get close to is Cuban, which is an immediate response. This dialogue shows code switching ethnic identity factor as Lydia attempts to identify her own people using her first language.

Datum 11

E2D10	
Time stamp: 16:15	Speakers: Lydia and Elena

Lydia   : "Makeup makes you beautiful. Beauty gives you power, and that is why I never let anyone see me without it."
Elena   : "I like what you said about power, so, all right, I'll give it a try."
Lydia   : "Ah! *Gracías!"* (Laughs)
Gracías : Thank you

Factors			
Identity	Social	Topic	Function
			✓

In this dialogue, Elena confides that the children at her school underestimate her because she is an environmental activist who tries to be vocal at her school. Nobody wants to listen to Elena and continue throwing trash in the wrong category, even when she is right in front of the trash bin. In this scene, Lydia comes to Elena and advises her to wear makeup because beauty gives power in society. Elena, who usually does not like wearing makeup and often argues with Lydia about it, eventually agrees to do so based on Lydia's reasoning. Lydia feels appreciated because her advice and suggestion were listened to and appropriately considered by Elena. Lydia shows that she is grateful by using her first language to make it sincere. When expressing gratitude, code switching can be thoughtful. So, this dialogue uses the referential function factors.

Datum 12

E2D11	
Time stamp: 18:17	Speakers: Penelope and Scott

Penelope   : "No, that's exactly what I said, Scott. But maybe you didn't hear, because you were on your phone like now."
Scott   : "Uh, what?"
Penelope   : "*Yo voy a matar este hombre!"*

Yo voy a matar este hombre! : I am going to kill this man

Factors			
Identity	Social	Topic	Function
	✓		✓

In this scene, Penelope was talking to Scott about work-related matters at the workplace. However, Scott, who is misogynistic and sexist, never listens seriously to what Penelope says, even though Penelope was providing accurate information about the job. It frustrates Penelope, and she expresses her anger in Spanish, her first language, to show her frustration to Scott. Since Scott is an American and most likely does not understand what she was saying, Penelope uses code switching to vent her anger without further complicating the situation. It shows that Penelope employs code switching as a social factor to exclude non

Spanish speakers from understanding what she is saying and also a referential function factor to express her anger.

Datum 13			
E2D13			
Time stamp: 23:29		Speakers: Lydia and Elena	

Lydia   : "Oh, honey. This morning I saw what you could be. The grand daughter I have always wanted."
Elena   : "I wish you would've said that in Spanish, so I didn't understand it."
Lydia   : "Oh, *niña,* no! No, I didn't mean it like that. No, no."
Niña: Little girl

Factors			
Identity	Social	Topic	Function
			✓

This dialogue unfolds when Elena returns home from school feeling upset because the makeup she applied to show her empowerment was ruined due to mockery from others. Lydia, as direct as ever, accidentally utters something hurtful to Elena. Elena, with a sad tone, suggests that Lydia should have used code switching so that she would not understand. This dialogue highlights one of the issues in this thesis wherein one of the characters does not understand Spanish. So, whenever other characters use impolite language, she remains oblivious. However, Lydia unintentionally hurts Elena by not doing code switching. Lydia tries to ease the situation by affectionally addressing her as "*nina*". Given the slightly awkward situation between Lydia and Elena, Lydia attempts to approach Elena and bring them closer. Lydia spoke as smoothly as possible, an unusual approach for her, and did code switching with interpersonal function by employing endearment.

Datum 15			
E3D3			
Time stamp: 4:25		Speakers: Schneider and Lydia	

Schneider: "Hey, I may have money in the bank and two living parents, and four living step-mothers but there is a hole in here. We never had family meals. I ate alone in front of the TV."
Lydia   : "*Ay, pobrecito* Schneider."
Ay, pobrecito Schneider : Ah, poor Schneider

Factors			
Identity	Social	Topic	Function
		✓	✓

In this conversation, Schneider is open about the reasons for his desire of inclusion within the Cuban American family. He expresses gratitude for being warmly accepted as part of the family. Lydia, who is notably the closest to him, shows her sympathy towards Schneider using Spanish to show her genuine sincerity, knowing that Schneider has diligently worked hard to learn Spanish. So, the factors which triggered the use of code switching are language preference and expressiveness topic factors, as Lydia conveys emotional sentiment

in response to Schneider's narrative, and interpersonal function factors, as she showed sympathy.

Datum 17			
E3D8			
Time stamp: 8:56		Speakers: Lydia and Alex	
Lydia	: "There is no need for name-calling. All I know is that a good Catholic does not skip church. Right, *papito*?"		
Alex	: "I like church. I see my friends. I eat some donuts."		
Papito: means "little daddy." Term of endearment for a special man or boy			
Factors			
Identity	Social	Topic	Function
✓			✓

In this dialogue, Lydia unexpectedly asked Alex's opinion about going to the church, and she did it by using a code switching by calling Alex "*Papito*". The term *Papito* serves as an endearing term for Alex, it means little daddy. Given that Alex is the only male member within the family, this endearment holds a special meaning as it is an exclusive name for him. It shows that personal identity and interpersonal function factors are used in this dialogue as it specifies the addressee and conveys an endearing sentiment.

Datum 18			
E3D9			
Time stamp: 9:18		Speakers: Penelope, Lydia, Alex, and Elena	
Penelope: "No, we are not! I work hard all week. When I get home, there's barely enough time to have a meal with the kids. Weekends are my only chance. So, this Sunday, no church. End of discussion."			
Lydia	: "*No me levantes la voz.*"		
Alex	: "Ooh."		
Elena	: "What? What'd she say?"		
No me levantes la voz: Do not raise your voice at me			
Factors			
Identity	Social	Topic	Function
✓	✓		✓

This dialogue happened when Lydia expressed her disagreement towards Penelope's decision that she and her children would no longer attend the church. When Penelope explained further about her disagreement with heightened emotion, Lydia warned Penelope not to raise her voice at her in Spanish. Penelope, who recognized Lydia's emotional state and was aware of her position, went silent. Apart from that, Elena's confusion about Lydia's words also shows the problem that occurs in the occurrence of this code switching. There are three factors that triggered the use of code switching. The first one is ethnic identity factors because Lydia is talking to Penelope, who understands Spanish. The second is social status factors to show Lydia's status and power in the family as the eldest member. The last, referential function factors as Lydia is shows that she is offended by how Penelope raised her tone.

Datum 21

E3D19			
Time stamp: 27:56		Speakers: Lydia and Penelope	

Lydia   : "He kept you safe. Every day that you were gone, he kept you safe. My little girl says she wants to go in the Army, and then the Army sends her to Afghanistan where she is getting shot at and I don't even know what else... Have you any idea how much I worried? When you were deployed, I went to church every day and I prayed that he would keep you safe. And he did. So don't you tell me about God. I know that God exists. And he is great."

Penelope: "*Mami*, I'm sorry. *Perdón. Lo siento.* I had no idea. You know, you went missing for one day and I was worried sick. I can't imagine what it must feel like to worry all those years."

Mami : Mom

Perdón, Lo siento.: Pardon. I am sorry.

Factors			
Identity	Social	Topic	Function
✓	✓		✓

Penelope revealed a surprising statement, expressing her doubt about the existence of God, and it was sensational given the solid religious tradition among Cubans. Lydia's voice trembled as she strongly responded in full English, indicating that she was angry. Penelope quickly became aware of Lydia's feelings and apologized in Spanish, showing her deep regret. In this dialogue, identity, social, and function factors triggered the use of code switching. Identity factors are apparent as Penelope shows her background and identity. Apologizing in a specific language can highlight their cultural identity and ethnicity. Social relationship factors also appears, as code switching often occurs during apologies due to the social dynamics between speakers. It can be influenced by the relationship between the apologizer and the recipient, which is shaped by factors such as familiarity and social status. Additionally, interpersonal function factors are also played a role as it helps to show politeness and emotional expression. Different languages may carry unique emotional nuances to show their feelings more accurately.

Datum 23

E4D12			
Time stamp: 25:39		Speakers: Berto and Lydia	

Berto	: "*Hola, mi vida.*" (Kisses her hand)
Lydia	: "Berto, you look *guapísimo* in that suit."
Berto	: "Which is why you buried me in it."
Hola, mi vida	: Hello, my life

Factors			
Identity	Social	Topic	Function
	✓		✓

In this scene, Lydia had a dream about her late husband, where they were going on a date. Due to their common Cuban background, their conversation mostly used code switching. In this dialogue, Berto started the conversation by addressing Lydia in Spanish as "*mi vida*". It shows that he chose to code switch to convey affection and to look more

romantic. Lydia responded by complimenting Berto in Spanish too, in line with her intention to create a more suitable and romantic environment by using their native language. Code switching might be used because giving a compliment in the mother tongue may carry emotional depths to show their admiration for each other. The factors that triggered the use of code switching are social and function factors. Social relationship factors show the relationship dynamics between Lydia and Berto, influenced by their status as a husband and a wife. Interpersonal function factors are at play as they exchange compliments, employing code switching to show their expressions of endearment and admiration.

Datum 25			
E4D14			
Time stamp: 25:57		Speakers: Berto and Lydia	
Berto : "You told me she was going."			
Lydia : "Oh, she lied. *Mentirosa*. She said she went, but when she got home, she wasn't super happy, she wasn't super sad. And I know our Lupe. There was no date."			
Mentirosa: Liar			
Factors			
Identity	Social	Topic	Function
			✓

In this dialogue, Lydia intended to address her daughter with playful nickname. They both understood that "*mentirosa*", a word in Spanish, carries a tone of affection and playfulness. "*Mentirosa*" is not as strong as calling someone a "liar" in English. It does not give an exact equivalent synonym in English. Instead, it holds a more lighthearted and affectionate connotation, often used in a playful manner. The factors that triggered the code switching are interpersonal function factors, as it serves the purpose of inserting a specific affectionate and playful tone into their interaction.

CONCLUSION

This findings of this study revealed a complex interaction between the identified factors and the characters' code switching behaviors. Out of the 25 dialogues analyzed, the factor that appeared most frequently was function factors, seen in 22 dialogues. It means that the characters purposefully switched between languages to serve different communication needs. For instance, they used English for formal situations and Spanish for expressing emotions, showing how their ability to switch languages served various practical and adaptable purposes. The social factors were found to be the second most commonly used one, it appeared in 13 dialogues. It highlights how well the characters are able to modify their language use to suit various social contexts and maintain the relationships in their multicultural environment. The identity factors came third because they appeared in 12 dialogues, illustrating how code switching was used to reflect the characters' bilingual identities and cultural backgrounds, providing a glimpse into their personal journeys of self expression and connection to their heritage. The topic factors, while less prevalent, were found in 1 dialogue. It highlighted that they occasionally switched languages to convey better ideas related to the current subject.

In summary, the findings of this study highlight the complexity and richness of code switching behaviors exhibited by the main characters of *One Day At A Time* (2017). Through Holmes' four factors theory, this exploration has deepened the understanding of how characters use code switching as a tool to convey identity, communicate within social settings, engage with different topics, and fulfill functional purposes. This research helps to see that code switching is an important part of how people with multiple languages communicate.

The recommendation for future research is that similar research could examine the grammatical features of English-Spanish code switching in American television programs, such as accurately identifying which are the most commonly used, short switches (one or two words) or longer switches (phrases or clauses).

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