



# Code-Mixing in the Novel *Sepatu Dahlan* by Khrisna Pabichara

Anggita Rahmawati Putri, Adyana Sunanda<sup>(✉)</sup>, Main Sufanti, Ali Imron Al Ma'ruf,  
and Dipa Nugraha

Faculty of Teacher Training and Education, Universitas Muhammadiyah Surakarta, Surakarta,  
Indonesia

as287@ums.ac.id

**Abstract.** This study aims to describe a form of code-mixing in the novel *Sepatu Dahlan*. The method used in this research was descriptive qualitative. The source of research data was the novel *Sepatu Dahlan* which has code-mixing in its dialog text. The data in this study were in the form of words, sentences, and expressions in the novel *Sepatu Dahlan*, which contained code mixing in local languages (Javanese) and foreign languages (English and Arabic). Collecting data in this study used the note-taking method. The data analysis technique applied in the research was descriptive. Based on the analysis of code-mixing in the novel *Sepatu Dahlan*, the form of code-mixing is 59 data: 38 words, 8 phrases, 8 clauses, and 5 repetitions. Code-mixing in word insertion is the most widely used, while the least is repetition. Code-mixing in the novel *Sepatu Dahlan* is mostly in inserting elements of foreign languages (English and Arabic) and local Javanese languages into Indonesian text.

**Keywords:** Code-mixing · Novel · Sepatu Dahlan

## 1 Introduction

Indonesia is listed as the country with the fourth most populous population in the world after America. Various cultures, tribes, and customs make Indonesia known as a country rich in languages. Indonesian residents are bilingual (can learn two or more languages); they use Indonesian, their local language or mother tongue, and foreign languages such as English, Mandarin, Arabic, and others [1].

Bilingualism relates to using two languages. Sociolinguistically, bilingualism is a speaker's use of two languages in his interactions with other people in an alternate manner, which indicates a mixture of languages. It can also significantly affect people's daily interactions and can also be seen in how Indonesian people talk in their daily lives. Bilingualism is a symptom of mastering a second language with the same ability level as native speakers [2]. A bilingual is a person who develops knowledge and skills in a second language. The formation of bilingualism is caused by the habit of using two or more languages that apply to individuals and groups [3]. Based on several opinions

regarding bilingualism, it can be concluded that bilingualism is the ability to use two languages in social life.

Language is the primary means of communication. With language, people can communicate with each other. Communication is the process of conveying opinions to each other. Language in a set of community groups is defined as communicating between its members. Humans are the main actors living in groups or are called social humans in groups [4]. Of course, in this human group, language is necessary. Language is created in a communicative, proper, and effective form, making it easier for its users to communicate easily [5]. Language is a characteristic of each group, and each group has different tribes, cultures, and customs, so they have different languages [6]. Language is very diverse, can be found whenever and wherever humans are, and can be used in everyday people's lives [7]. Language is a system, which means that language is composed of several components that are patterned regularly and can be ruled out [8]. Based on several opinions, it can also be concluded that a language is a tool for communication in the form of speech, actions, signs, symbols or writing, and expressions for communication, socialization, and interaction to express ideas and feelings in society.

A language is a tool that connects communities consisting of several people who will express their thoughts, feelings, and desires to work together and interact [9]. Language is a symbol that can be seen, written, read, spoken, and heard, where these symbols are composed and can transfer various ideas and information. Language is a means of communication [9]. With language, humans can communicate well and clearly and work together to express opinions. From previous discussions about language, researchers can conclude that language is a means of communication in speech, actions, signs, symbols or writing, and expressions for communication, socialization, and interaction to express ideas, opinions, and feelings in society.

In using Indonesian, it is not uncommon for speakers to mix up several languages in conversation with their interlocutors. It makes people tend to express their opinions in different languages, resulting in code mixing in the life of Indonesian society. The Indonesian people have several complicated languages to use without other languages. When dealing with other humans, under some conditions, humans can speak more than one existing language, which is usually called bilingualism.

Speeches can be realized in written form by speakers to speech partners. From this concretization, speech events and acts occur in the context of speech. When communicating, people often speak a specific language but suddenly change to another one. This incident can be summarized as switching or mixing languages (code). Related to the change from one language to another is the condition or importance of the language itself. Changing the language can also result in code-switching and code-mixing. Speech events in a bilingual or multilingual society will never be separated from code-mixing events due to language interdependence. The code is a speech system with an application in which language elements are characterized by the speaker's background and the relationship between the speaker and the interlocutor with the existing speech situation. Thus, in the code, there are also elements of language, such as sentences, words, morphemes, and phonemes. The codes themselves contain the meaning of elements of other languages [10]. A code is a system of symbols, signs, or gestures representing thoughts, feelings, ideas, objects, and actions that can be agreed upon with certainty

[11]. Kridalaksana mentions code in three ways: (1) a system of symbols or expressions to describe specific meanings, and human language is a kind of code; (2) the language system in a society; (3) certain language variations [12].

Code-mixing is the use of several languages by incorporating language elements from one into another. It was further emphasized that code-mixing events involve several linguistic elements starting from the level of words to clauses [2]. Code-mixing is the use of a language from one language to another. Code mixing means unifying two or more languages in a language situation that requires mixing languages, including speech events [13]. Code mixing is “the mixing of several languages in a speech act or discourse by not using anything in a state where there are no conditions that demand the speaker, only a matter of relaxation and habits followed by the speaker” [1]. Based on some of the opinions of these experts, it can also be concluded that code-mixing means mixing two or more languages in language variations in language situations and conditions that require language mixing, including language speech events.

Code-mixing occurs due to the use of language units from one language to another. The following are the characteristics of code-mixing: 1) there is an aspect of dependency that can be characterized by reciprocity between the roles and functions of language; 2) there are elements of language that are inserted into other languages which no longer have their function but are integrated with the language they are inserted into; 3) the level of code-mixing does not exceed the form of sentences but is limited to words, phrases, idioms, baster, and repetition of words and clauses; 4) the use of code mixing sometimes intends to realize the speaker’s social identity; 5) code-mixing in the top condition is called linguistic convergence, the inserted language supports the function of the language it is inserted into [2].

On the other hand, the causes of code-mixing are divided into three: 1) role identification as a social, register, and educational measure, 2) identification of diversity as a measure determined by the language in which the speaker mixes the code which will also place himself in the social status hierarchy; 3) the desire to tell in detail or interpret [2]. There are many causes of code-mixing, such as limitations in the use of a code, the use of more popular terms, the personality of the speaker, the interlocutors, the time and location of conversation, the way of speaking, topics, goals, functions, variety, subject matter, to arouse a sense of humor, and prestige.

A novel is a series of sentences that tell a story or event. It tells a story related to the problems encountered in the life process of a person or several characters. The novel is a fictional prose story with a more extended presentation, describing the representation of characters, movements, and real life in a plot or situation that is somewhat chaotic or tangled [14]. Literary works such as novels, short stories, and poetry are imaginative, fictional, and expressive works of authors [15]. Thus, it can be concluded that the novel is a fictional prose story that tells the tragedy of several characters. It can also be described as an extended prose essay that contains a series of stories from a person’s life with their surroundings that highlight the character and characteristics of the perpetrators.

This research matches the research conducted by [8, 16–24]. This research also focuses on code-mixing, especially in novels. In this study, the researcher focused on code-mixing in the novel *Sepatu Dahlan*, which has not been studied much. The difference with previous research is that there are many studies on code-mixing followed by

code-switching analysis. In contrast to this research, the main focus is on the study of code-mixing. In addition, the object of this study is different from existing studies.

This research focuses on the code-mixing event in the novel. The formulation of the problem of this research is how the form of code-mixing in the novel *Sepatu Dahlan*. The development of a literary work in Indonesia, especially the novel, is swift and remarkable. Researchers are interested in studying code-mixing in the novel *Sepatu Dahlan*. The selection of the novel *Sepatu Dahlan* as the research object is based on several reasons. First, the novel was written by one of the well-known authors who produced popular novels. *Sepatu Dahlan* is a novel about the life struggle of a little Dahlan to achieve his two biggest goals: getting shoes and a bicycle. The story can inspire readers. Second, the author is multilingual. He studied Javanese as his first language and Indonesian as his second language. Third, according to the researchers, the authors often raise several linguistic events in local languages (Javanese) and foreign languages (English and Arabic). The novel *Sepatu Dahlan* contains code-mixing, either in the form of dialogues between characters or in the form of descriptions, because it tells about the life struggle of a young Dahlan to achieve his two biggest goals: to get shoes and a bicycle. The novel *Sepatu Dahlan* which can build enthusiasm attracts researchers to use it as a tool to analyze code-mixing in the novel. The code-mixing referred to is in the description of the story and dialogue of the code-mixing characters, which includes descriptions of insertion of elements in the form of phrases, words, blasters, clauses, repeated words, and an expression or idiom, either mixed with a foreign language code (English) or a local language code (Javanese).

## 2 Method

This research was descriptive qualitative. [25] states that qualitative research has produced analytical procedures that do not require statistical analysis procedures or other quantitative methods. The data collected in this research was descriptive in the form of sentences in *Sepatu Dahlan*. The data source used in this research was the novel *Sepatu Dahlan* which contains code-mixing in its dialogue texts. Data collection was carried out for one month, from September to October 2022. The novel is *Sepatu Dahlan* by Khrisna Pabichara, which Noura Books published in Jakarta. The novel *Sepatu Dahlan* was printed in 2012 and had 369 pages. Data in the form of words, sentences, and expressions in the novel also has code mixing in local languages (Javanese) and foreign languages (English).

The data in this study were collected using note-taking techniques by recording data from the novel *Sepatu Dahlan*. This research applied descriptive data analysis techniques. Researchers conducted data analysis by reading the novel *Sepatu Dahlan* and then observing and mixing the codes. Furthermore, the observed data were classified into types of code mixing (words, phrases, clauses, rephrases, basters, and expressions) and then recorded.

**Table 1.** Mixed Code Type in *Sepatu Dahlan* Novel

No	Mixed Code Type	Number
1	Word	38
2	Phrase	8
3	Clause	8
4	Repetition	5
	<b>Total Data</b>	<b>59</b>

### 3 Results and Discussion

#### 3.1 The Form of Code-mixing in the Novel *Sepatu Dahlan* by Khrisna Pabichara

Based on the research results from the analysis of code-mixing in the novel *Sepatu Dahlan* by Khrisna Pabichara, the linguistic elements in the novel *Sepatu Dahlan* by Khrisna Pabichara consist of words, phrases, clauses, and repetition. Table 1 discusses the type of mixed code in the *Sepatu Dahlan* novel.

##### 3.1.1 Mixed Word Code

According to Chaer (2014:5), the word is the smallest unit that occupies one syntactic function (subject, predicate, object, and information). Words can be divided into four parts: nouns, verbs, adjectives, and function words. Therefore, mixed code in the form of the word is the insertion of the intangible intimate element of the word that occurs if a speaker inserts elements of other languages that tap the word in his speech. The results of mixed word code analysis in the novel *Sepatu Dahlan* by Krisna Pabichara found 38 data as follows:

- (1) “*Seluruh isi perut terasa ikut **jebrol**.*” (“The whole stomach feel like **jebrol**.”) (Pabichara, 2012, p. 1)

In data (1), there is a code-mixing in narration with the word “**jebrol**” meaning falling out. It inserts elements of the Javanese language into the Indonesian text.

- (2) “*Tapi, tidak demikian dengan **Mbak** Atun, aku tidak mungkin mengabarinya hanya lewat pesan pendek. Aku harus hati-hati.*” (“But, that’s not the case with **Mbak** Atun, I can’t possibly just text her. I have to be careful.”) (Pabichara, 2012, p. 3)

In data (2), there is a code-mixing in narration with the word “**mbak**” which is a greeting for older women. It inserts elements of the Javanese language into the Indonesian text.

- (3) “*Sini, **Le**, Ibu kangen sama kamu*” (“Here, **Le**, I miss you”) (Pabichara, 2012: 7).

In data (3), there is a code-mixing in a dialogue marked with the word “**Le**” which means greetings for boys. It inserts elements of the Javanese language into the Indonesian text.

- (4) “**Mas**, ditunggu Bapak sama Ibu di rumah,” kata Zain begitu tiba dihadapanku. (“**Mas**, My mother and my father are waiting for you at home,” Zain said as soon as he arrived in front of me.”) (Pabichara, 2012, p. 17).

In data (4), there is a code-mixing in a dialogue with the word “**mas**” which is a greeting for older men. It inserts elements of the Javanese language into the Indonesian text. It is in line with Rasdiana [23], who stated that “**Mas**” means greeting for men.

- (5) “Usia ibunya yang mulai **uzur** membuat dia tak pernah menjauh, sedikit pun, kecuali ketika salat, buang hajat, atau sedang beristirahat.” (“The age of his mother, who is getting **uzur**, made him never stay away, in the slightest, except when he was praying, defecating, or resting.”) (Pabichara, 2012, p. 27).

In data (5), there is a code-mixing in a dialogue with the word “**uzur**” which means absent or menstruation. It inserts elements of the Arabic language into the Indonesian text.

- (6) “Aku menoleh ke **pawon**, mencari sosok Ibu di sana, tapi tak ada siapa-siapa.” (“I turned to the **pawon**, looking for Mother there, but there was no one.”) (Pabichara, 2012, p. 28).

In data (6), there is a code-mixing in a dialogue marked with the word “**pawon**” which means kitchen. It inserts elements of the Javanese language into the Indonesian text.

- (7) “**Iku** kan tulisan Arab, Pak.” kilahku.” (“**Iku** Arabic writing, sir.” I explained.) (Pabichara, 2012, p. 38).

In data (7), there is a code-mixing in a dialogue with the word “**iku**” which means “that.” It inserts elements of the Javanese language into the Indonesian text.

- (8) “Cerdas **kowe**...” (“Smart **kowe**...”) (Pabichara, 2012, p. 33).

In data (8), there is a code-mixing in a dialogue with the word “**kowe**” which means “you.” It inserts elements of the Javanese language into the Indonesian text.

- (9) “**Wong** dari 1880 sudah ada, kok.” (“**Wong** from 1880 already exists, really.”) (Pabichara, 2012, p. 33).

In data (9), there is a code-mixing in a dialogue with the word “**wong**” which means “people.” The inclusion of elements of the Javanese language into the Indonesian text. It is in line with Rasdiana [26] who said that “**wong**” means “people.”

- (10) “**Inggih**, Bu.” (“**Inggih**, ma’am.”) (Pabichara, 2012, p. 40).

In data (10), there is a code-mixing in a dialogue marked with the word “**inggih**” which means “yes.” It inserts elements of the Javanese language into the Indonesian text. It is in line with Rasdiana [26], who said that the word “**Inggih**” means “yes.”

- (11) “Mula-mula Ibu membuat pola dasar di atas kain mori, kemudian dengan tekun mulai menggambar motif **kembang** khas batik Magetan.” (“First, Mother made the basic pattern on mori cloth, then diligently began to draw the **kembang** motifs typical of Magetan batik.”) (Pabichara, 2012, p. 48).

In data (11), there is a code-mixing in a narration marked with the word “*kembang*” which means flower. It inserts elements of the Javanese language into the Indonesian text.

- (12) “Ibu mengangguk. ”*Wis*, mudah-mudahan Bu Mantri mau mengerti.” ( “Mother nodded. “*Wis*, hopefully Mrs. Mantri will understand.”) (Pabichara, 2012, p. 50).

In data (12), there is a code-mixing in a dialogue marked with the word “*wis*” which means “already.” It inserts elements of the Javanese language into the Indonesian text.

- (13) “*Iya, aku manggil beliau Paklik.*” (“Yes, I call him *Paklik*.”) (Pabichara, 2012, p. 55).

In data (13), there is a code-mixing in a dialogue marked with the word “*paklik*” which means uncle. It inserts elements of the Javanese language into the Indonesian text.

- (14) “Aku *melu*,” *seru Imran dengan mata memelas. “Aku penasaran.*” (“*I melu*,” cried Imran with pitiful eyes. “I’m curious.”) (Pabichara, 2012, p. 62).

In data (14), there is a code-mixing in a dialogue marked with the word “*melu*” which means “tag along.” It inserts elements of the Javanese language into the Indonesian text.

- (15) “*Wah, kalau begitu, Sampean mesti melu, biar ada penunjuk jalan. Aku belum pernah ke Cigrok,*” *ujar Imran, dengan tatapan memelas lagi.* (“Well, in that case, *sampean* should tag along to be the guide. I’ve never been to Cigrok,” said Imran, with another pitiful look.) (Pabichara, 2012, p. 63).

In data (15), there is a code-mixing in a dialogue with the word “*sampean*” which means “you.” It inserts elements of the Javanese language into the Indonesian text. It is in line with Rasdiana [26] who stated “*sampean*” means “you.

- (16) “*Arek Suroboyo, istilah orang-orang di kampung kami.*” (“*Arek* Suroboyo, the term people in our village.”) (Pabichara, 2012, p. 85).

In data (16), there is a code-mixing in narration with the word “*arek*” which means children or people from certain area. It inserts elements of the Javanese language into the Indonesian text. Rasdiana [26] stated that “*Wong*” or “*arek*” means people, which is in line with researchers’ opinion that “*arek*” means children or people.

- (17) “*Mas Malik tertawa sinis. “Maaf, maaf. Maaf ndasmu!”* (“Mas Malik laughed sarcastically. “Sorry, sorry. Sorry *ndasmu*!”) (Pabichara, 2012, p. 89).

In data (17), there is a code-mixing in a dialogue with the word “*ndasmu*” which means your head. It inserts elements of the Javanese language into the Indonesian text.

- (18) “*Aku memikirkan pamanku, Lik Amin. Dia adik ibuku, meninggal tiga hari setelah muntah-muntah darah dengan perut membuncit.*” (“I think of my uncle, *Lik* Amin. He was my mother’s younger brother, died three days after vomiting blood with a bulging stomach.”) (Pabichara, 2012, p. 93).

In data (18), there is a code-mixing in a dialogue with the word “*Lik*” which means siblings of parents. It inserts elements of the Javanese language into the Indonesian text.

- (19) “***Iki** Dahlan, ya?*” tanya lelaki itu, begitu dia duduk di atas tikar.“ (*“**Iki** Dahlan, huh?”* asked the man, as soon as he sat down on the mat.”) (Pabichara, 2012, p. 133).

In data (19), there is a code-mixing in a dialogue with the word “*iki*” which means “this.” It inserts elements of the Javanese language into the Indonesian text.

- (20) “*Raut wajah Bapak memerah, lalu setelah diam beberapa saat dia berkata, “Apa maksud **Panjenengan** dengan kelakuan kayak berandal?”* (“Father’s face turned red, then after being silent for a while he said, “What do **panjenengan** mean by behavior like a hooligan?”) (Pabichara, 2012, p. 134).

In data (20), there is a code-mixing in a dialogue with the word “*panjenengan*” which means “you.” It inserts elements of the Javanese language into the Indonesian text.

- (21) “*Lho, kalau sengaja merusak, itu kurang ajar namanya,*” tukas juragan itu. “*Enak wae minta maaf, dikira kalo minta maaf terus sepedanya bisa jadi bener, apa?*” (“Well, if you deliberately damage it, it’s impolite,” said the skipper. “It’s easy **wae** to say sorry, you thought if you apologized then the bike would be fixed, huh?”) (Pabichara, 2012: 134).

In data (21), there is a code-mixing in a dialogue with the word “*wae*” which means “just.” It inserts elements of the Javanese language into the Indonesian text.

- (22) “*Dibayar **nganggo** domba?*” (“Is it paid **nganggo** the sheep?”) (Pabichara, 2012, p. 135).

In data (22), there is a code-mixing in a dialogue with the word “*nganggo*” which means use. It inserts elements of the Javanese language into the Indonesian text.

- (23) “*Ayolah,*” desak Nanang. “*Jangan sedih. **Ojo** mikirin yang bukan bukan. Ikan-ikan sudah manggil-manggil dari tadi, lho!*” (“Come on,” Nanang insisted. “Don’t be sad. **Ojo** think about something else. The fish have been calling from earlier, you know!”) (Pabichara, 2012, p. 149).

In data (23), there is a code-mixing in a dialogue with the word “*ojo*” which means “do not.” It inserts elements of the Javanese language into the Indonesian text.

- (24) “*Kau harus bisa seperti Adam, Rif. **Kudu** wibowo,*” bisikku kepada Arif. (“You have to be like Adam, Rif. **Kudu** Wibowo,” I whispered to Arif.) (Pabichara, 2012, p. 157).

In data (24), there is a code-mixing in a dialogue with the word “*wae*” which means “just.” It inserts elements of the Javanese language into the Indonesian text.

- (25) “*Tentu saja, sebelum kita mulai pemilihan, kita simak dulu sambutan pemimpin pondok, **Almukarram** Kiai Irsjad. Silakan, Kiai!*” (“Of course, before we start the election, we first listen to the speech of the leader of the pondok, **Almukarram** Kiai Irsjad. Go ahead, Kiai!”) (Pabichara, 2012, p. 158).

In data (25), there is a code-mixing in a dialogue with the word “*Almukarram*” which means honorable one. It inserts elements of the Arabic language into the Indonesian text.



Rasdiana [26] state that “*Almukarram*” means “Your Majesty,” which is in line with researchers’ opinion that “*Almukarram*” means the honorable one.

- (26) “*Pakde* Sulaiman yang dulu jatuh saat memanjat pohon kelapa langsung mati di tempat.” (“*Pakde* Sulaiman, who used to fall while climbing a coconut tree, immediately died on the spot.”) (Pabichara, 2012, p. 157).

In data (26), there is a code-mixing in a dialogue with the word “*Pakde*” which means the older brother of parents. It inserts elements of the Javanese language into the Indonesian text.

- (27) “*Sebagian lainnya bersikukuh bahwa ketupat, sebagai sajian utama dalam kupatan, berasal dari kata tlupat singkatan dari **telu** dan papat-yang melambangkan puasa sebagai rukun Islam ketiga dan zakat sebagai rukun Islam keempat.*” (“Some others insist that ketupat, as the main dish in kupatan, comes from the word tlupat which stands for **telu** and papat-which symbolizes fasting as the third pillar of Islam and zakat as the fourth pillar of Islam.”) (Pabichara, 2012, p. 207).

In data (27), there is a code-mixing in narration with the word “*telu*” which means three. It inserts elements of the Javanese language into the Indonesian text.

- (28) “*Sebagian lainnya bersikukuh bahwa ketupat, sebagai sajian utama dalam kupatan, berasal dari kata tlupat singkatan dari **telu** dan **papat**-yang melambangkan puasa sebagai rukun Islam ketiga dan zakat sebagai rukun Islam keempat.*” (“Some others insist that ketupat, as the main dish in kupatan, comes from the word tlupat which stands for **telu** and **papat**-which symbolizes fasting as the third pillar of Islam and zakat as the fourth pillar of Islam.”) (Pabichara, 2012, p. 207).

In data (28), there is a code-mixing in narration with the word “*papat*” which means four. It inserts elements of the Javanese language into the Indonesian text.

- (29) “*Penak e, kapan ya, aku bisa punya ranjang seperti ini?*” pekiknya. (“*Penak e, when can I have a bed like this?*” he shouted.) (Pabichara, 2012, p. 209).

In data (29), there is a code-mixing in a dialogue with the word “*penak e*” which means “how comfortable.” It inserts elements of the Javanese language into the Indonesian text.

- (30) “*Fadli **cengengesan.***” (“*Fadli **cengengesan.***”) (Pabichara, 2012, p. 209).

In data (30), there is a code-mixing in narration with the word “*cengengesan*” which means grinning. It inserts elements of the Javanese language into the Indonesian text.

- (31) “*Namun tidak dengan skor yang **jomplang** dan sangat telak.*” (“But not with a score that is **jomplang** and very clear.”) (Pabichara, 2012, p. 234).

In data (31), there is a code-mixing in a dialogue with the word “*jomplang*” which means “imbalanced.” It inserts elements of the Javanese language into the Indonesian text.

- (32) “Arif menoleh ke arah pedagang berbadan gendut berdahi lebar. “**Pinten**, Mas?” (“Arif turned to the merchant with a fat body and a broad forehead. “**Pinten**, Mas?”)(Pabichara, 2012, p. 260).

In data (32), there is a code-mixing in a dialogue with the word “*pinten*” which means “how much.” It inserts elements of the Javanese language into the Indonesian text.

- (33) *Pedagang yang keningnya dipenuhi butiran keringat itu melongok, “Seket ewu-lima puluh ribu.”* (“The merchant whose forehead was covered with beads of sweat looked up, “**Seket ewu**-fifty thousand....”) (Pabichara, 2012, p. 260).

In data (33), there is a code-mixing in a dialogue with the word “*seket ewu*” which means “fifty thousand.” It inserts elements of the Javanese language into the Indonesian text.

- (34) “*Lebih parah lagi karena ada Fauzan yang bikin mumet kepala.*” (“It’s even worse because there’s Fauzan who makes my head **mumet**.”) (Pabichara, 2012, p. 311).

In data (34), there is a code-mixing in a dialogue with the word “*mument*” which means headache. It inserts elements of the Javanese language into the Indonesian text. It is in line with Rasdiana [26], who said that “*mumet*” means dizzy.

- (35) “**Remuk** begitu?” (“**Remuk** like that?”)(Pabichara, 2012, p. 316).

In data (35), there is a code-mixing in a dialogue with the word “*remuk*” which means “destroyed.” It inserts elements of the Javanese language into the Indonesian text.

- (36) “*Belum rampung kalimatku, Arif sudah menukas.* “**Tenan?**” (“Not finished my sentence, Arif already replied. “**Tenan?**”)(Pabichara, 2012, p. 330).

In data (36), there is a code-mixing in a dialogue with the word “*tenan?*” which means “really?” It inserts elements of the Javanese language into the Indonesian text.

- (37) “*Kupandang enteng, dan dari sana bermula nikmat kebersahajaan sebagai anak yang dibesarkan oleh lengan-lengan kemiskinan yang sering kurindukan setiap kali Bapak jauh dariku.*” (“I look at it **enteng**, and from there begins the joy of modesty -as a child raised by the arms of poverty that I often miss whenever my father is away from me.”) (Pabichara, 2012, p. 339).

In data (37), there is a code-mixing in a narration with the word “*enteng*” which means “light.” It inserts elements of the Javanese language into the Indonesian text.

- (38) “*Bapak mulai tua,*” jawab Bapak dengan suara rendah, “*tenaga mulai berkurang. Bapak akan mengurus langgar atau sesekali ke pesantren. Jadi, biarkan **Kangmasmu** pergi.*” (“I am getting old,” answered Father in a low voice, “My energy is starting to decrease. I will take care of the langgar or occasionally go to the Islamic boarding school. So, let **Kangmasmu** go.”) (Pabichara, 2012, p. 362).

In data (38), there is a code-mixing in a dialogue with the word “*kangmasmu*” which means your older brother. It inserts elements of the Javanese language into the Indonesian text. It is in line with Rasdiana [26], who said that the word “*mas*” or “*kangmas*” means greetings for older men.

This data is an example of code-mixing in words. Code mixing in words in this study is in line with the research of Rohmadi et al. [16] and Meldani [19]. This observation is similar to previous research because it focuses on code-mixing, especially in the form of words in novels. The difference is that previous researchers used code-switching, and this study did not.

### 3.1.2 Mixed Phrase Code

A phrase is a grammatical unit consisting of two or more words that can complement one function in a sentence and is non-predicative [27]. Based on the type or category, phrases are divided into nominal, verbal, adjectival, adverbial, and prepositional phrases. Therefore, code-mixing in phrases is the insertion of linguistic elements from other languages in phrases in the context of specific sentences. The results of the analysis of code mixing in phrases in the novel *Sepatu Dahlan* by Khrisna Pabichara, there are 8 data as follows:

- (39) *"Lagi-lagi Bapak tertawa mendengar jawabanku. "Yo wis, kamu tunggu di sini, Bapak mau mendaftarkan kamu dulu."* ("Father laughed at my answers again. "Yo wis, you wait here, I want to register you first.") (Pabichara, 2012, p. 31).

In data (39), there is a code-mixing in a dialogue with the phrase "yo wis" which means "Okay." It inserts elements of the Javanese language into the Indonesian text. It is in line with Ayulianti et al. [17], who stated that the phrase "yo wis" means "okay."

- (40) *"Assalamu'alaikum."* (Pabichara, 2012, p. 35).

In data (40), there is a code-mixing in a dialogue with the phrase "Assalamu'alaikum" which means "Peace be upon you." It inserts elements of the Arabic language into the Indonesian text. It is in line with Rasdiana [26], who stated that "Assalamu'alaikum" means "peace be upon you."

- (41) *"Ibu tertegun sejenak, mengangguk-angguk. "Sabar, ya, Le, insya Allah Ibu akan belikan sepatu."* ("Mother was stunned for a moment, nodded. "Be patient, Le, *Insya Allah*, I will buy you shoes.") (Pabichara, 2012, p. 45).

In data (41), there is a code-mixing in a dialogue with the phrase "Insya Allah" which means "if God wills." It inserts elements of the Arabic language into the Indonesian text. It is in line with Rasdiana opinion [26] who stated that "Insya Allah" means "if God wills."

- (42) *"Ibu terkejut dan berteriak, "Masya Allah, kata Ibu juga opo, Le, hati hati."* ("Mother was shocked and shouted, "Masha Allah, what I told you, Le? Be careful.") (Pabichara, 2012:45).

In data (42), there is a code-mixing in a dialogue with the phrase "Masya Allah" which means "what God willed has happened." It inserts elements of the Arabic language into the Indonesian text. It is in line with Rasdiana [26], who stated that "Masya Allah" which means "what Allah wills."

- (43) “Sambil membaca *basmalah*, kutulis satu nama dengan huruf kapital: ARIF”. (“While reading the *basmalah*, I write one name in capital letters: ARIF”) (Pabichara, 2012, p. 161).

In data (43), there is a code-mixing in a dialogue with the phrase “*basmalah*” which means “in the name of Allah.” It inserts elements of the Arabic language into the Indonesian text. It is in line with Rasdiana opinion[26], who stated that “*Bismillah*” or “*basmallah*” means “in the name of Allah.”

- (44) “Apalagi saat pulang sekolah, panasnya makin *na’udzu billah*.” (“Especially when I come home from school, the heat is getting *na’udzu billah*.”) (Pabichara, 2012, p. 169).

In data (44), there is a code-mixing in a dialogue with the phrase “*na’udzu billah*” which means “we seek refuge in Allah.” It inserts elements of the Arabic language into the Indonesian text. It is in line with Rasdiana [26], who stated that “*na’udzu billah*” means “we ask for Allah’s protection.”

- (45) “*Aku berdiri menggoyang-goyangkan “Bismillah!”*” (“I stood shaking “*Bismillah!*”) (Pabichara, 2012, p. 276).

In data (45), there is a code-mixing in a dialogue with the phrase “*bismillah*” which means “in the name of Allah.” It inserts elements of the Arabic language into the Indonesian text. It is in line with Rasdiana [26], who stated that “*bismillah*” means “in the name of Allah.”

- (46) “*Puji Tuhan, aku benar-benar masih hidup. Alhamdulillah. Bagi seseorang yang baru saja melewati “18 jam kematian”, kesadaran adalah anugerah tak terpe- manai.*” (“Praise God, I’m really still alive. *Alhamdulillah*. For someone who has just gone through the “18 h of death”, awareness is an immeasurable gift.”) (Pabichara, 2012, p. 367).

In data (46), there is a code-mixing in a dialogue with the phrase “*alhamdulillah*” which is a tahmid sentence which has the meaning of conveying praise and giving thanks to Allah. It inserts elements of the Arabic language into the Indonesian text. It is in line with Rasdiana [26], who stated that “*alhamdulillah*” means praise only to Allah.

The data above is an example of code-mixing in phrases. Code-mixing in phrases in this study is in line with the research of Rosnaningsih [20] and Yusnan [21]. This observation is similar to previous research because it focuses on code-mixing, especially in phrases in novels. The difference is that previous researchers used code-switching and this study did not.

### 3.1.3 Mixed Clause Code

In KBBI, a clause is a grammatical unit consisting of a subject and a predicate, either accompanied by a complementary object or description, and has the potential to become a sentence. Chaer (2014) stated that a clause is a syntactic unit that is predicative, which means that there is a predicate in a unit or construction. If there is no predicate, then that unit is not a clause. So code-mixing in the form of clauses is the insertion of linguistic

elements from other languages in the form of clauses in the context of certain sentences. The results of the code-mixing analysis of the clause form in the novel *Sepatu Dahlan* by Khrisna Pabichara found 8 data as follows:

- (47) *“Tulisane pancen Arab-Melayu, tapi bahasane Jowo. Mau tahu?”* Aku mengangguk. “(*“Tulisane pancen Arab-Melayu, tapi bahasane Jowo. Want to know?”* I nodded.)” (Pabichara, 2012, p. 30).

In data (47), there is a code-mixing in a dialogue marked with a clause *“Tulisane pancen Arab-Melayu, tapi bahasane Jowo”* which means *“The writing is indeed Malay Arabic, but the language is Javanese”*. It inserts elements of the Javanese language into the Indonesian text.

- (48) *“Ojo kepingin sugih, lan ojo wedi mlarat.”* (Pabichara, 2012, p. 31).

In data (48), there is a code-mixing in a dialogue marked with the clause *“Ojo kepingin sugih, lan ojo wedi mlarat.”*, which means *“Don’t expect to be rich and don’t be afraid to live in poverty.”* It inserts elements of the Javanese language into the Indonesian text.

- (49) *“Dengan tegas aku menjawab, “Sugih ananging iman, Pak.”* (“I firmly replied, *“Sugih ananging iman, pak.”*” (Pabichara, 2012, p. 31).

In data (49), there is a code-mixing in a dialogue with the clause *“sugih ananging iman, Pak,”* which means *“rich but also has faith, sir”*. It inserts elements of the Javanese language into the Indonesian text.

- (50) *“Aku tresno karo kowe, Selokan!”* (*“Aku tresno karo kowe, Selokan!”*) (Pabichara, 2012, p. 122).

In data (50), there is a code-mixing in a dialogue with the clause *“aku tresno karo kowe,”* which means *“I love you”*. It inserts elements of the Javanese language into the Indonesian text.

- (51) *“Lidah Gorang Gareng yang medhok langsung lenyap begitu mengatakan, “Could you please return the book that you’ve borrowed from me? I really need it.”* (“Gorang Gareng’s medhok tongue immediately disappeared as soon as he said, *“Could you please return the book that you’ve borrowed from me? I really need it.”*”) (Pabichara, 2012, p. 169).

In data (51), there is a code-mixing in a dialogue with the clause *“Could you please return the book that you’ve borrowed from me? I really need it.”* It inserts elements of the English into the Indonesian text.

- (52) *“Imran langsung menyanggah pendapatku, “Sampean ngomong opo to?”* (“Imran immediately refuted my opinion, *“Sampean ngomong opo to?”*”) (Pabichara, 2012, p. 257).

In data (52), there is a code mixing in a dialogue with the clause *“Sampean ngomong opo to,”* which means *“what are you talking about?”* It inserts elements of the Javanese language into the Indonesian text.

- (53) “*Nek niki pinten, Mas?*” tanyaku. (“*Nek niki pinten, Mas?*” I asked.) (Pabichara, 2012, p. 260).

In data (53), there is a code-mixing in a dialogue with the clause “*nek niki pinten mas?*” which means “*how much is this, sir?*” It inserts elements of the Javanese language into the Indonesian text.

- (54) “*Gusti Allah ora tahu turu, Lan!*” (Pabichara, 2012, p. 252).

In the data (54), there is a code-mixing in a dialogue with the clause “*Gusti Allah ora turu,*” which means “*God never sleep*”. It inserts elements of the Javanese language into the Indonesian text.

Texts in the data above are examples of mixing clauses in phrases. Mixed the tangible code clause in this study was in line with Wardani (2017)[22], and Malau et al. (2022)[24]. This observation is similar to previous research because it focuses on code-mixing, especially on the interference of tangible words in the novel. The difference is that previous researchers used code-switching and this study did not.

### 3.1.4 Mixed Repetition Code

Mixed repetition code is an insertion of the element of language from other languages in the form of a re-word in the context of certain sentences. The results of the analysis of code mixing in repetition in the novel *Sepatu Dahlan* by Khrisna Pabichara, there are 5 data as follows:

- (55) “*Ustaz Hamim yang hafal Al-Qur’an sejak usia remaja itu menghampiri kami, tersenyum, menatap kami satu per satu, kemudian meneruskan kisah Pesantren Tak-eran yang membuat kami takjub dan merasa seolah-olah kamilah yang mendirikan pesantren ini dari semula. Kami manggut-manggut dan terpana.*” (“Ustaz Hamim who memorized the Qur’an since teenager approached us, smiled, looked at us one by one, then continued the story Takaran Islamic boarding school which made us amazed and felt as if we were the one who founded this pesantren from the beginning. We are *mangut-mangut* and stunned.” (Pabichara, 2012, p. 85).

In the data (55), there is a code-mixing in a dialogue marked with the repetition “*mangut-mangut*” which means nodding in confusion. It inserts elements of the Javanese language into the Indonesian text. It is in line with Rasdiana [26], who stated that “*mangut-mangut*” means nodding in confusion.

- (56) “*Hitungannya paro-paro atau bagi dua.*” (“The count of *paro-paro* or for two.”) (Pabichara, 2012, p. 74).

In the data (56), there is a code-mixing in a dialogue marked with the repetition “*paro-paro*” which means sharing for two. It inserts elements of the Javanese language into the Indonesian text.

- (57) “*Selama ini, domba adalah wilayah dominan laki-laki, tanggung jawab bocah-bocah lelaki.*” (“So far, sheep are the dominant male region, the responsibility of the *bocah-bocah* boy.”) (Pabichara, 2012, p. 150).

In the data (57), there is a code-mixing in a dialogue marked with the repetition “*bocah-bocah*” which means children. It inserts elements of the Javanese language into the Indonesian text.

- (58) “*Rasanya seperti berenang atau berlari di dalam mimpi -begitu banyak tenaga yang dikeluarkan, bahkan **megap-megap**, tetapi tak menghasilkan kemajuan yang berarti.*” (“It feels like swimming or running in a dream - a lot of energy is released, even *megap-megap*, but does not produce significant progress.”) (Pabichara, 2012: 184).

In data (58), there is a code-mixing in a dialogue marked with the repetition “*megap-megap*” which means gasping for breath. It inserts elements of the Javanese language into the Indonesian text.

- (59) “*Maryati **cengar-cengir** ketika Imran menanyakan isi kardus itu.*” (“Maryati *cengar-cengir* when Imran asked the contents of the cardboard.”) (Pabichara, 2012, p. 227).

In data (59), there is a code-mixing in a dialogue marked with the repetition “*cengar-cengir*” which means grinning. It inserts elements of the Javanese language into the Indonesian text.

The data above is an example of code-mixing in repetition, which is in line with Yanti [28], Ayulianti et al. [17], Wahyuti et al. [18], and Fitriana et al. [23]. This observation is similar to previous research because it focuses on code-mixing, especially on the interference of tangible words in the novel. The difference is that previous researchers used code-switching and this study did not.

## 4 Conclusion

Based on the analysis of code-mixing in the novel *Sepatu Dahlan*, the form of code-mixing was 59 data: 38 words, 8 phrases, 8 clauses, and 5 repetitions. Code-mixing in word insertion is the most widely used, while the least is repetition. Code-mixing in the novel *Sepatu Dahlan* is mostly in inserting elements of foreign languages (English and Arabic) and local Javanese languages into Indonesian text.

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