



Code-mixing Analysis in Krishna Pabichara's Novel Lakuna

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Abstract. This study aims to discuss the existence of code mixing in literary works, especially novel. Code mixing exists in society through novels that are intentionally inserted to give a unique impression. This study utilized observation and documentation technique to collect data. The data analysis method used the translational identity method. The results of the study revealed that the novel has a type of code mixing in the form of idiom, clause, word usage, and pronoun. Some novelists use code mixing in Indonesian and Bugis in dialogues between characters. The results of this study are relevant to the learning outcomes of phase F in the Independent curriculum.

Keywords: mix · code · novel · language · region

1 Introduction

In general, the ability to use language is not regarded as being particularly difficult. This is due to the importance of language in interpersonal communication. It allows code mixing to facilitate interaction during the communication process. In accordance with this statement, it is possible to conclude that the primary function of language is to connect one individual to another in a social realm. Furthermore, language can be utilized to differentiate between social groups.

Indonesians are bilingual because the country has over 150 racial groups and 483 languages. It is natural for Indonesians to be fluent in their native language, as well as their respective regional languages and English as an international language. This phenomenon results in code mixing, which is not limited to Indonesian and regional languages. Code mixing is used as a unit of language between languages to expand the style or variety of languages. This variety can be seen in idioms, clauses, word usage, and pronouns [1].

Code mixing is classified into three types based on the origin of the absorption elements: (1) inner code mixing is code mixing that occurs when the speaker or speakers absorb elements of the original language that are still related. (2) Outer code mixing is code mixing that occurs when speakers or speakers absorb elements of unrelated languages (foreign languages). (3) Mixed code mixing (hybrid code mixing) is code

mixing in which elements of the original language (regional language) are absorbed while elements of foreign languages are absorbed in speech events [2].

When it comes to the topic at hand, this study is similar to others that have looked into code mixing. The studies in question are those conducted by Yuliati, who used sociolinguistics theory to analyze the *Dolanan Geni* short story for code switching and code mixing [3]. Simatupang et al. also discussed speech in learning Indonesian with sociolinguistics studies, and his research uncovered code switching and code mixing [4]. Rumilah and Linda [5, 6], Fatawi [7], Atmojo et al. [8, 9], Yanto and Bella [10], and Malau et al. [10] all investigated the topic of code mixing in their research.

Those studies and this research have a similarity in that they both discussed code mixing. Although the topics were similar, the objects of research were not. The focus of this study was code mixing in Krishna Pabichara's novel *Lakuna*. It was what distinguished it from previous studied. The novel was chosen by the researcher because it has characteristics. Some of the novel's dialogues were written in a mix of national and regional languages, specifically Bugis. The novel's author included footnotes that explain the meaning of the regional languages spoken by the novel's characters or depictions of situations to help the reader understand the meaning of each language code other than Indonesian.

Together with the government, the Ministry of Education and Culture began to innovate for the advancement and quality of education in Indonesia, both in terms of human resources and systems. The existence of Mobilizing Schools, Motivating Teachers, ICT Makers, and Independent Curriculum is evidence of this [11]. The government defines Learning Outcomes (CP) as targeted competencies in the Independent curriculum. However, the CP is insufficiently concrete to guide daily learning activities. CP still needs to be broken down into more operational and concrete learning objectives so that students can complete them one at a time until the phase is completed. The Director of the Education Standards, Curriculum, and Assessment Agency clearly directed this [12].

Based on the foregoing, the authors' goal in conducting this research was to describe the types of code-mixing found in the dialogues of Khrisna Pabichara's novel *Lakuna*. In addition to these goals, this study also linked research findings to learning.

2 Research Method

This research is a qualitative study with data presented in a descriptive format. The observation during the data collection process was the source of qualitative research. Observation and documentation techniques were among the techniques used during the research observation process.

In qualitative descriptive research, detailed explanations are used to present data in the form of sentences rather than numbers. The object of this study was code mixing. Sociolinguistics is the study of sociology and linguistics. Wijana and Rohmadi proposed sociolinguistics as a branch of linguistics that examines language and its role in society [6]. This is because in social situations, humans no longer exist as individuals but as social beings. There are data sources in Krishna Pabichara's novel *Lakuna* that can be examined using a sociolinguistic approach.

This study's data collection method is observation and documentation. The referential and translational identity methods were utilized in data analysis. The referential identity method is a data analysis method that uses referents and other languages to determine code mixing in character speeches.

The researchers used the analysis to: (1) identify code mixing based on language, specifically Indonesian-Bugis code mixing and Indonesian-Sundanese code mixing, and (2) code mixing based on word type, specifically idiom code mixing, clause code mixing, word usage code mixing, and pronoun code mixing.

3 Results and Discussion

Based on the results of the research conducted on the novel Lakuna by Krishna Pabichara, the researchers obtained evidence of code mixing along with the evidence contained in the literary work. In linguistics, this research is included in the macrolinguistic section. Macrolinguistics is the science of language that deals with factors outside of language. The objects of study in macrolinguistics include: (1) language in relation to its use in society, the place of use of language, the grammar levels of language, the result of contact between two or more languages, and the time of use of various languages; (2) the relation of language to human behavior and reason, including how language skills can be obtained; and (3) the relationship between language and culture and human cultural institutions.

Chaer stated that code mixing is the use of basic code that has its own function and autonomy [13]. The code mixing found in this study is (1) code mixing based on word types, namely idiom code mixing, clause code mixing, word usage code mixing, and pronoun code mixing; and (2) code mixing based on the language, namely Indonesian-Bugis code mixing and Indonesian-Sundanese code mixing.

A. Idiom Code-Mixing.

Idioms are expressions that combine to form a new meaning. Idiom's meaning is different from the meaning of its elements.

Examples of idiom code mixing found in the novel Lakuna by Krishna Pabichara are as follows.

- (1) *"Terima kasih sudah tampil dengan baik, Naya. Kamu primadona panggung di festival ini. Penampilanmu memukau, ekspresimu menakjubkan. Wajahmu seperti bersaput pesona cening rara," ujar Pak Ramli sambil tersenyum ramah.*

In data (1), the character Pak Ramly thanks Naya and tells her how good her performance was. The code mixing is in the form of a Bugis language idiom *cening rara* which means charisma that emanates from one's inner strength. Pak Ramli's character in the dialogue includes the expression *cening rara* to praise the character Naya, who according to him is the prima donna of the stage because she has danced well.

- (2) *"Usahakan secepatnya," gumam Tata. "Aku tidak mau Naya jatuh ke pelukan lelaki lain. Bagaimanapun caranya akan kulakukan. Apa pun syaratnya akan kupenuhi. Kalau dia menolak menikah denganku, seperti kata Sanro Pallaki, kita kunci*

jodohnya. Tanam rambutnya bersama jenazah yang meninggal pada malam Jumat. Kalau perlu, kita bikin dia lolo bongko seumur hidup.”

In data (2), Tata shows his ambition to get Naya, to the point that he would rather put a curse on her rather than seeing her with someone else. The code mixing found here is the Bugis language *lolo bongko* which means a woman or a man who has never been married in life. The curse is one that makes Naya a permanently unwed woman.

(3) “*Kurru sumangak, Om.*”

Data (3) is an example of code mixing with Bugis language idiom *kurru sumangak*. *Kurru sumangak* is an expression of gratitude, even though the literal meaning of the word is not the case. In the Bugis language, *kurru sumangak* has the meaning of uplifting the spirit. The Makassar-Bugis people do not use words of thanks to say thank you, they will respond with action.

(4) “*Mencurigakan,*” sahut Tata lirik, “*jarang ada orang Jeneponto yang pengecut. Biasanya akan balas menggertak kalau dibentak, bahkan lebih duluan memukul. Pakbambangan na tolo. Atau, bisa jadi ia merasa bersalah sehingga enggak membalas gertakanku.*”

Pakbambangan na tolo in data (4) is an expression in the Bugis language which means grumpy or stupid. This is an idiom because each word cannot stand alone. That’s because the word has become a unit which when used in a sentence as a form of expression.

The analysis of idiom code mixing here is relevant to previous research conducted by De Caro. Idioms are combinations of words which meanings are different from the meaning of the words themselves. Literally, an idiom is an expression that does not always follow the rules of meaning and grammar. Seeing the meaning expressed by De Caro, it can be concluded that idiom code mixing is the use of expressions from other languages in a sentence [14].

B. Clause Code-Mixing.

A clause is an element of sentence. A clause describes the grammatical unit consisting of at least a subject and a predicate. At the syntactic level, clauses are above the phrase level and below the sentence level.

Examples of clause-code mixing found in the novel *Lakuna* by Krishna Pabichara are as follows:

(5) “*Di mana dapat ku temukan kerbau seperti itu,*” keluh Tata dengan dengus napas kesal, “*appasilaga tedong sudah tidak ada di Bugis atau Makassar.*”

Data (5) has a mixed-code clause in the Bugis language phrase *appasilaga tedong*, which means a buffalo that fights. The character Tata, the girlfriend of the Naya, is an ambitious person who wants to get Naya back. But besides that, he also has a pessimistic

feeling when the magic shaman ordered him to prepare a male buffalo that had never lost in ten fights. The clause is formed by *appassilaga* (P) and *tedong* (S).

- (6) “*Anak adik bungsku,*” *katanya tanpa ditanya sambil menapaki anak tangga. “Ia gila karena istrinya mate basa dan anaknya mate lolo. Ia mengejar siapa saja yang melewati rumahnya karena curiga orang yang lewat itu akan mengambil anaknya.”*

In data (6), the code mixing is in Bugis language clauses *mate basa* and *mate lolo*, which respectively mean die a few moments after giving birth and die a few moments or days after being born. In context, the statement is about a man who went crazy because the deaths of his wife and child. The clauses in the data are in the form of *mate* (P) and *base-lolo* (Adverb).

The analysis performed is consistent with previous research findings regarding clauses. According to Chaer, a clause is a syntax unit consisting of a sequence of words with a predicative construction. This means that there must be components in the form of words or phrases in a construction. This component serves as a predicate, while the other components serve as subjects, objects, and descriptions [15].

C. Word Usage Code-Mixing.

Words are made up of letters that are arranged into morphemes and have specific meanings. Words are classified into several types in its implementation, including nouns, adjectives, verbs, adverbs, numerals, pronouns, and assignment words.

The analysis below describes words usage code mixing.

- (8) “*Dasar talekang!*”.

The code mixing in data (8) involves the word *talekang*, which means flirty and coquettish. In the dialogue, Faqih addresses Talita by using code mixing of adjectives use.

- (9) *Ada pula yang menyebutnya Benteng Pannyu.*

The code mixing in data (9) takes the form of the Bugis language pronoun *pannyu*, which means turtle, being used. The history of the Makassar fort, Fort Pannyu or Fort Rotterdam, is detailed on page 11 of Krishna Pabichara's book Lakuna. The data belongs in the category of word usage code mixing.

- (10) “*Jangan piti-piti, Rendra!*”.

Data (10) contains code mixing in the Bugis language word *piti-piti* which means haphazardly. The dialogue is a warning from the Faqih figure to Rendra. In his dialogue, Faqih uses code mixing of adverbs usage.

- (11) *Daeng Puli, maestro gendang Makassar mengacungkan jempol. “Mantap mentong!”*

In data (11), Daeng Puli expresses an admiration. The code mixing involves the word *mentong* which corresponds to *sekali* in Indonesian. In Bugis language, when combined

with the word *mantap*, it becomes *mantap sekali* (very nice), which can be used as an expression of praise. Data (11) is a code mixing of adverbs usage.

(12) “*Kita susun saja jadwalnya,*” imbuh *Daeng Puli*, “*mudah-mudahan tidak bentrok dengan pentas saya.*”

In data (12) there is the word *kita* which in Bugis language is a polite diction to replace the word you or in other words *kita* means you. In the data identified on page 65 of Lakuna’s novel, code mixing is found in the use of nouns.

(13) *Tata menyimak kisah itu dengan khusyuk dari mulut seorang sanro sakti.*

In data (13) the code mixing is in the word *sanro*, which in Bugis language means shaman. The noun usage code mixing is to describe the situation of Tata character in the novel, who is paying attention greatly to the words of a shaman.

(14) *Pemilik kedai menyengir. “Bukan berarti anda berhak memukulinya, kodong!”*

In data (14) the code mixing was identified in the Bugis language word *kodong* which means pity. The statement in the dialogue comes from the tavern owner to advise the Tata who beat his employee. Data (14) is adverb usage code mixing.

The analysis of word usage code mixing was based on Mileh’s theory. According to him, word usage code mixing produces nouns, verbs, adjectives, and adverbs [16]. According to KBBI (Great Dictionary of the Indonesian Language), words are morpheme elements that are spoken or written in the form of embodiment of a unity of feelings and thoughts that have a function in language [17].

D. Pronoun Code-Mixing.

Pronoun is a type of diversity in human communication. In social situations, pronouns are used as a speech system to start conversations with speech partners. There are pronouns from the regional language, Sundanese, in the novel Lakuna.

(15) *Naya menggeleng-geleng melihat tingkah Dara dan berteriak, “Pelan-pelan, Neng!”*

In data (15), Naya tells Dara to slow down. A pronoun from Sundanese is used to refer to Dara in the speech. The word *neng* is a pronoun for women in Sundanese. The data is classified as pronoun code mixing.

The results of this analysis are in line with the opinion of Wibowo and Retnaningsih that the pronoun system is a set of words or expressions that are used to refer to and address actors in a language event. Pronoun patterns can be classified into three parts: complete pronoun patterns, complete variations of pronoun patterns, and partial pronoun patterns [18].

E. Implementation of Code Mixing in Learning.

In terms of learning, the topic of code-mixing studies is relevant to phase F, which is generally for high school classes XI and XII in the Independent curriculum. This is due to the fact that the ultimate goal of this phase is for students to be able to communicate and reason within the context of goals, social and academic contexts, and work environments.

Learning with code-mixed teaching materials in phase F causes communication activities to avoid informal language based on the social, academic, and work environment contexts. Although actually code mixing is also good for diversity in pragmatics. The purpose of phase F is to help students communicate according to purpose and context so they don't always use code mixing with their creative reasoning.

The findings of various code mixing in the novel Lakuna are the subject of this lesson plan. An example of each code mixing is first provided. Students must also understand that code mixing can be used in non-formal language. However, students must be taught that code mixing should be avoided in formal language use, or that it should never be used in formal language.

The appropriate learning method for teaching this material is a problem-solving approach. This method is considered more appropriate because students can get the opportunity to explore the use of language in other media and then identify problems related to code mixing. Next, they were asked to indicate the formal form of the element constituting the code mix.

The learning process is carried out in three stages: introduction, core, and closing. In the introduction, the teacher opens the lesson by greeting students, checking their attendance, assessing their abilities, connecting the topic of code mixing with relevant previous discussion topics, and conveying the learning objectives.

In the core activity, the teacher conveys impressions about code mixing material along with examples. Then students are asked to observe them. After that, the teacher divides the students into several groups. Students are asked to discuss with their groups the issue of code mixing in the teacher's material. After the discussion, students are asked to convey the results of the discussion in front of the class, and other students provide their responses. The teacher corrects the results if needed. The next activity is for students to write descriptive essays using the right sentences.

The final activity is for students to reflect on their learning outcomes and draw conclusions while being guided by the teacher. The teacher follows up by asking students to compare the use of formal language in textbooks with non-formal language in short stories and to identify the characteristics of each.

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