

CODE-MIXING AND SWITCHING OF THE NOVEL *KUKEJAR CINTA KE NEGERI CINA* BY NINIT YUNITA

CAMPUR DAN ALIH KODE DALAM NOVEL *KUKEJAR CINTA KE NEGERI CINA* KARYA NINIT YUNITA

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Abstract

Code-mixing and code-switching cannot be avoided in a bilingual society. Besides in daily utterances, code-mixing and code-switching are also used in language literature. The use of code-mixing and code-switching in literature is certainly based on its contexts. This topic is essential to study because it really reflects what it is in a particular society rather than the use of the language in terms of its beauty. In addition, it is closely related to the social and cultural life as a form of language as the tool of communication. This study is aimed to describe and explain code-mixing and code-switching with the function in the novel *Kukejar Cinta ke Negeri Cina* written by Ninit Yunita. Data are collected by *simak* method. The data are validated by triangulation theory and analyzed by *padan intralingual* method that refers *teknik hubung banding menyamakan hal pokok* (HBSP). The results of the study about code-mixing are outer code-mixing which are English, Mandarin, and Arabic languages and inner code-mixing which is Javanese language. The study result of code-switching is found externally that is the use of English, Mandarin, Indonesian, and Arabic.

Keywords: *code mixing, code switching, function, novel, Kukejar Cinta ke Negeri Cina*

Abstrak

Campur kode dan alih kode tidak akan bisa dihindari pada masyarakat dwibahasa. Selain dalam tuturan kehidupan sehari-hari juga digunakan dalam bahasa karya sastra. Penggunaan campur kode dan alih kode dalam karya sastra tentu berdasarkan konteks. Topik tersebut penting untuk dikaji karena sifatnya lebih nyata dalam merefleksikan apa yang ada pada masyarakat tertentu daripada penggunaan bahasa hanya dari segi keindahannya. Selain itu, erat kaitannya dengan kehidupan sosial budaya sebagai

wujud bahasa untuk alat komunikasi. Penelitian ini bertujuan untuk mendeskripsikan dan menjelaskan campur kode dan alih kode serta fungsinya yang terdapat pada novel *Kukejar Cinta ke Negeri Cina* karya Ninit Yunita. Data tentang campur kode dan alih kode yang terdapat dalam novel ini didapatkan dengan metode simak, yaitu dengan cara mengidentifikasinya. Validasi data dilakukan dengan triangulasi teori. Data dianalisis dengan metode padan intralingual. Metode ini memiliki teknik hubungan banding menyamakan hal pokok (HBSP). Hasil kajian ini diperoleh campur kode yang sifatnya ke luar, yaitu menggunakan bahasa Inggris, Mandarin, dan Arab sebagai wujud campur kode. Selain itu, campur kode bersifat ke dalam dengan menggunakan bahasa Jawa. Alih kode yang ditemukan bersifat ekstern, yaitu menggunakan bahasa Inggris, Mandarin, Indonesia, dan Arab.

Kata Kunci: *campur kode, alih kode, fungsi, novel, kukejar cinta ke negeri cina*

Introduction

Code-mixing and code-switching are not only used by speakers in oral communication, but also written. Their use in written communication can be found in both scientific and literary works. However, the use of code-mixing and code-switching will be found more in literary works of prose. This is because the language is not standard like in scientific work, so there are many language variations that can be used by an author. In addition, the socio-cultural background contained in the novel affects the use of code-mixing and code-switching to fit the context. Zhiganova (2016:225) states "code-switching to English looks suitable and does not encounter any tension on the part of the audience." Code-switching to English seems appropriate and does not make any tension to the audience. This code-switching is existed in German advertisement. No tension for the audience indicates that the code-switching used is acceptable to public and the advertisement is able to create an ideal communication. This confirms that code-mixing and code-switching are done in accordance with the context, including literary works such as novels.

Novel is one of the literary works in the form of prose that presents the complexity of problems in social life. According to Wardani (2009:16), novel is a work of fiction that tells about the life of the figure and the contained values. It indicates that novel can be used as education in social life by the readers. Therefore, the study of the language used by the author in any novel is important to discuss.

The study of the language in a novel can be about code-mixing and code-switching. It is important to analyze because it is more evident in reflecting on what is in a certain society than the use of language only in terms of its beauty. In addition, it is closely related to the socio-cultural life as the language form is as a tool of communication.

The current study of code-mixing and code-switching in novels has been done by Kenfitria Diah Wijayanti (2011), Nurullaningsih (2014), and Rina Wulandari, et al. (2016). Kenfitria Diah Wijayanti reviewed code-mixing and code-switching in novel *Rara Mendut in Love* by Dianita Mie. The focus of the study was the type of code-switching and the form of code-mixing. Based on the focus of the study, Wijayanti (2011:145) stated that the results of her research were two types of code-switching

found, namely internal and external code-switching. In addition, the form of code-mixing which was expressed in terms of words, phrases, baster, repetition of words, idioms, and clauses. Based on this study, it can be seen that Wijayanti stated that code-mixing in the novel was only structurally.

Nurullaningsih has also reviewed code-switching in the novel. The object of her research was the novel *Juaro* written by Taufik Wijaya. Her focus of the study was the same as Wijayanti that was the type of code-switching and the form of code-switching. The difference is that Wijayanti examined code-mixing and code-switching, while Nurullaningsih only examined code-switching. Nurullaningsih (2014:13) revealed that the result of her research was the type of code-switching which was found in this novel in the form of internal and external code-switching. In addition, the form of code-switching was the insertion of words, phrases, clauses, reduplications, and idiomatic. The emphasis of Nurullaningsih in her research was the language used by the writer of novel *Juaro* as a variant of the language for code-switching, namely the language of the lower-class of Palembang society, Nurullaningsing (2014: 2).

Based on the study examined by Wijayanti and Nurullaningsih, it can be seen that code-mixing and code-switching which were expressed in the novels were only structural language. In contrast to Rina Wulandari, et al., who reviewed code-switching in novel *Surga yang Tak Dirindukan* by Asma Nadia. The researchers did not only examine code-switching from the point of view of structural language, but also reveal the factors that cause code-switching in the novel which was studied. It can be seen from one of their research results, namely the background of code-switching in this novel that was the speaker, the topic of conversation, speech situation, and its goals (Wulandari, et al., 2016:377).

Based on the results of the researches that have been revealed, the study of code-mixing and code-switching in the novels was related to the language structurally and pragmatically. The language is structurally in the form of code-mixing which is found in accordance with the hierarchy of the language unit. Code-mixing is not only a word, but also found in the form of a phrase or clause. Code-switching pragmatically is related to the underlying factors of its use.

The novel that the researcher examines its code-mixing and code-switching is entitled *Kukejar Cinta ke Negeri Cina* by Ninit Yunita. The background of this novel is generally in Semarang and Beijing. In addition, it is also shown the social culture of Indonesia and Tiongkok. With the socio-cultural differences, the use of language in this novel has rendered code-mixing and code-switching. Those all are aimed to reflect the real situation of the society in social interaction.

The novel was first printed in October of 2014. The novel has been transformed, that the story was ever presented to wide-screen movie with the same title as the novel. The film was directed by Fajar Bustomi released on December 4, 2014. Therefore, the transformation of the novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita was well received by the people in Indonesia. Based on that, the language used by the author in writing this novel was essential to study, especially in terms of code-mixing and code-switching.

Based on the explanation above, the important things revealed in this research are the form of code-mixing in the novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita. Moreover, there is also the code-switching in that novel. Furthermore, there are also the functions of the use of code-mixing and code-switching in the novel. The study of

code-mixing and code-switching in this novel does not examine the language structurally, but pragmatically.

Method

The study of code-mixing and code-switching in *Kukejar Cinta ke Negeri Cina* by Ninit Yunita was examined by using *simak* method. The researcher observed the use of the language in the novel. Mahsun (2006:90) stated that the meaning of term *menyimak* in this method is not only related to spoken language, but also written. This method has a basic technique of tapping the use of language. Therefore, the tapping technique in this research was done by identifying the code-mixing and the code-switching contained in the novel.

Data of code-mixing and code-switching were narrative or dialogue in the form of sentence or paragraph contained in novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita. The data were identified and classified into two parts: code-mixing and code-switching. After that, the data were analyzed to discuss and ended by a conclusion.

Validation of the data was done by triangulation. Moleong (2013:330) asserted that triangulation is the way of checking the validity of data by using another thing. The technique of validation was validation theory. This validation compared the data obtained with relevant theories.

After validation, the data were analyzed by *padan intralingual* method. This method was used to compare or connect between the acquired data. According to Mahsun (2006:112), the *padan intralingual* method is "*metode analisis dengan cara menghubungkan-bandingkan unsur-unsur yang bersifat lingual, baik yang terdapat dalam satu bahasa maupun dalam beberapa bahasa yang berbeda.*" This method has technique of *hubung banding menyamakan hal pokok* (HBSP). Mahsun (2006:113) revealed this technique that aims to "*mencari kesamaan hal pokok dari perbedaan dan penyampaian yang dilakukan.*" This technique was done to analyze the code-mixing and code-switching in novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita because the analysis was comparative to look for their similarity. Code-mixing or code-switching should have the alignment of its meaning between the variations of language used so that its use was in accordance to the context.

Result and Discussion

Code-mixing in the novel Kukejar Cinta ke Negeri Cina by Ninit Yunita

One of the languages used in code-mixing was smaller than in code-switching. That language unit was a word, phrase, or clause. However, the use of code-mixing in the language unit, which was words and phrases, was easy to identify. Moreover, code-mixing in written discourse was in italic.

Code-mixing was the use of a variety of languages by insertion in a certain language to explain the same meaning or purpose. It was seen clearly that code-mixing involved at least two varieties of language that have aligned meanings. Based on this, Rokhman (2013:39) stated that the code-mixing is "*pemakaian dua bahasa atau lebih dengan saling memasukkan unsur-unsur bahasa yang satu ke dalam bahasa yang lain, di mana unsur-unsur bahasa atau variasi-variasinya yang menyisip di dalam bahasa lain tidak lagi mempunyai tersendiri.*"

Considering that code-mixing is a particular language unit or involving linguistic elements, Suwito (1983:78-80) distinguished code-mixing into six forms: word, phrase, baster, word repetition, expression or idiom, and clause. First, word is a unit of language that can stand alone either a single morpheme or a combination of morphemes and has meaning. Second, phrase is a combination of two or more non-predictive language units. Third, baster is a combination of two different languages to create a certain meaning. Fourth, word repetition is a language unit that is reduplicated to express different meaning from its original form. Fifth, idiom is a combination of two units of language that has their respective meanings, but once joined, a new meaning is created. Sixth, clause is a combination of grammatical units consisting of at least a subject and a predicate that has the potential to be a sentence.

In addition to the form of language unit, code-mixing is also variations of a certain language. Suwito (1983:76) explained there are two characteristics of code-mixing, namely outer and inner code-mixing. Outer code-mixing is the use of language that inserts a foreign language in the Indonesian language. Then, inner code-mixing is the use of the language of the speaker by inserting a local language into the national language.

Such code-mixing had an important role to be examined in depth as they were related to the use of language in society according to the context. The study did not only look at the structural features of the language unit in the code-mixing used, but including its role in communication. This was included the sociolinguistic field in the study of code-mixing. Therefore, the analysis of code-mixing in the novel *Kukejar Cinta ke Negeri Cina* in which the author is Ninit Yunita was viewed from the aspect of the characteristic of code-mixing that was happened.

Forms of Outer Code-Mixing

There were 202 sentences that contained outer code-mixing in the novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita. These numbers were divided into three, English sentences as the form of code-mixing as much as 190. In addition, there were 4 Mandarin sentences as the form of code-mixing and only 1 Arabic sentence. Based on this, it was seen that code-mixing in English was dominant in this novel. Quantitatively, the use of code-mixing in English was very significant when compared to Mandarin. All of the forms of code-mixing were expressed by the author either through narrative or dialogue between characters.

Some forms of the outer code-mixing in the novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita can be seen in the following table.

Table 1
Forms of External Code-Mixing

No	Statements	Pages
1	Widya mengenakan kebaya, <i>high heels</i> , dan membiarkan rambutnya yang melebihi pundak, sesekali berkibar mengikuti embusan angin.	3
2	"Hei, Mas. Kamu, kok, nggak pake jas?" Widya langsung memperhatikan penampilan Imam yang terlalu biasa untuk sebuah acara penting. Celana kain, kemeja yang biasa dipakai Imam kuliah, dan sepatu lari yang sangat tidak <i>matching</i> dengan pakaiannya.	4-5

3	Ratusan foto tersimpan dalam kamera digital dan <i>smartphone</i> .	10
4	"Aku ingin pesan skripsi kamu cepat selesai, ya, Mas. <i>By the way</i> , bab tiga kamu gimana?"	18
5	Widya akan bekerja dengan posisi sebagai <i>management development program</i> (MDP).	19
6	<i>Waiter</i> mengantarkan pesanan ke meja.	22
7	Seorang laki-laki tampan dan gagah dalam <i>business suit, looking sharp</i> , mewakili Bank Central Java memberikan <i>opening speech</i> .	25
8	"Selamat pagi. Perkenalkan, saya Dimas Adinegoro, <i>Marketing Departement Head</i> Bank Central Java.	25
9	Lulus kuliah, Billy membantu usaha keluarganya, membesarkan beberapa <i>chinese restaurant</i> di Semarang.	38
10	Widya mengikuti <i>training</i> di ruangan berbentuk <i>class room</i> .	61
11	"Bukan aku, tapi ..., t-teman." Mata Imam menunjuk Jia Li yang masih dilayani oleh <i>customer service</i> Bank Central Java.	117
12	" <i>Xie xieni</i> , Imam ..., atas kebaikan kamu selama saya di Semarang. <i>Jazakumullah</i> . Allah yang akan membalasnya."	122
13	"Elo, sih, terserah, deh. Kalo Imam? Ngapain dia ke Beijing?" "Well ..., lo taulah kenapa."	146
14	"Jia Li ... Insyaa Allah, Ma Fu Hsien adalah calon suami yang baik untukmu, Nak." "Insyaa Allah, Yeye."	188
15	"Selamat datang di Xi'an!" Billy langsung <i>selfie</i> , lalu seperti biasa <i>update</i> status di berbagai media sosial yang dimilikinya.	236

Based on the table above, it can be seen that not all statements containing code-mixing are shown in the analyzed novel. The statements above are chosen to represent the forms of outer code-mixing in the novel. The three foreign languages used as code-mixing in this novel are already visible in the table above. It can be proven in numbers 1 to 11 that there are statements containing code-mixing in English. Then, number 12 is a statement that uses Mandarin and Arabic as code-mixing. Furthermore, numbers 13 and 15 are the same as the numbers 1 to 11. In addition, number 14 is a sentence that contains Mandarin as a form of code-mixing.

English, Mandarin and Arabic for Indonesian nation were included as foreign languages. The three languages were used by Ninit Yunita in writing her novel entitled *Kukejar Cinta ke Negeri Cina* as the form of code-mixing. Those languages inserted the use of Indonesian language in the novel. Thus, based on the limitation of the form of

outer code-mixing which was discussed previously, it was the form of outer code-mixing in the novel.

Sungkono (2014: 170) also asserted that outer code-mixing is an original language mixed with foreign languages. The original language in the context of this novel was Indonesian language. This was proved by the characterization and setting of the place in the novel is dominant in Indonesia. Thus, Indonesian language as the state and national language served as the original language in this novel. Foreign languages like English, Mandarin, and Arabic used by the author in the novel were only for certain effects. Nevertheless, it still fitted on the context.

Forms of Inner Code-Mixing

Sentences that contained inner code-mixing in the novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita were as many as 7 sentences. The sentences were found in the dialogues between the characters. The form of code-mixing can be seen clearly in the following table.

Table 2
Forms of Internal Code-Mixing

No	Statements	Pages
1	"Monggo, Mas. Yang lebih senior memang lebih pantas buat <i>handle</i> yang ini." Mereka berlalu dengan kecewa.	14
2	"Aduh, tapi, ya, nggak <i>woles</i> gitu juga, deh, Mas. Seharusnya, Mas, tuh, gerak cepat. Apa perlu aku bantu, Mas?"	51
3	"Emang seharian ini <i>kowe</i> sama siapa? Ke mana?"	70
4	Imam masih diam. "Yaaa ... kayak <i>kowe iki</i> ."	71
5	"Mas ..., nonton sinetron, yuk, Mas! Wedang ronde-nya satu yo, Mas." Billy menghampiri tukang wedang.	74
6	" <i>Iyo</i> , Mas. Bener-bener <i>koyok</i> nonton sinetron <i>iki</i> . Seru!" Tukang wedang ronde terkekeh.	74
7	"Silakan duduk. Monggo, Jeng," sapa Mama Billy kepada Mama Airin.	132

Based on the table above, it can be seen that code-mixing occurred because of the insertion of Javanese language into Indonesian language. This was called as the forms of inner code-mixing because it used Javanese as the local language to insert the main language used. In that context, the main language was Indonesian language. However, Javanese language in this novel was not as many as English which was used as a form of language variation in the form of code-mixing. If it was compared with Mandarin, Javanese language was used dominantly as the form of code-mixing. This is evidenced in the table above that the number of sentences containing Javanese language as the form of code-mixing are as many as 7 sentences, while the Mandarin

language is only 4 sentences. Javanese language is found more than Arabic because there is only 1 sentence that used Arabic as the form of code-mixing in the novel.

Sungkono (2014:170) stated that the inner code-mixing is derived from the original language. The original language referred in this context was more accurately called as a mother tongue. This mother language reflected the social and cultural backgrounds of the story expressed in the novel. The setting of this novel in Indonesia was in Semarang. The characterization also existed from the background of the place. Therefore, the social and cultural backgrounds of the local society narrated in the novel affected the internal code-mixing in the language that the author used. Semarang as one place that had social and cultural life of Java had made Javanese language as well as the role as a mother tongue for characterization used in code-mixing.

Code-Switching in the Novel Kukejar Cinta ke Negeri Cina by Ninit Yunita

Code-switching is very complex in comparison to code-mixing. That is because all codes used by the speakers in the first situation, are changed completely in the second situation and so on. The code can be an inter-variation of the language used.

Code-switching is a language change that the speakers do with interlocutors because it is influenced by a certain situation with the purpose of communication running properly. It is not much different from Rokhman (2013:38) that stated code-switching is "*Peralihan dari kode yang satu ke kode yang lain karena perubahan situasi yang mungkin terjadi antarbahasa, antarvarian (baik regional maupun sosial), antarregister, antarragam maupun antargaya.*" Therefore, Code-switching occurs with a specific purpose so that communication goals are achieved.

Code-switching has a similarity with code-mixing in terms of the language type which is used. The similarity is the division of internal and external code-switching and inner and outer code-mixing. This similarity is viewed from the division of code-switching according to Suwito (1983:69), namely the external and internal code-switching. The external code-switching is a speech change from the original language to the foreign language. The internal code-switching is the change of speech between the different variations of language in a nation such as code-switching from a local language to Indonesian language or inter-dialect in the local language.

Code-switching in the novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita was studied based on the division stated by Suwito. The following table presents code-switching in the novel.

Table 3
Code-Switching in the Novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita

No	Statements	Pages
1	Sembari menunggu Billy sembahyang, Imam berjalan-jalan di Klenteng Sam Poo Kong. Di bagian tengah klenteng, terdapat sebuah halaman yang sangat luas. Imam melihat ada beberapa patung berbusana prajurit dan tradisional Tionghoa di sana. Seluruhnya dalam kondisi yang terjaga baik. Rasa penasaran muncul. Lirik kanan-kiri, Imam melihat keadaan di sekitar sepi. Imam memberanikan diri untuk menyentuh salah satu patung. <i>"Don't touch!"</i> Suara seorang perempuan sungguh mengagetkan Imam, mengingat tadi begitu sepi dan tidak ada orang sama sekali. Bulu kuduk Imam langsung	43-44

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- berdiri. *Masa, sih, ada hantu di siang bolong begini? Berbahasa Inggris pula.* Imam langsung mencari sumber suara.
- Ternyata, tidak jauh dari tempatnya berdiri, seorang perempuan berjilbab dengan matanya yang sipit, mengawasi Imam dari tadi. Perempuan itu lalu mendekat.
- "Eh?"
- "Don't touch. Please."
- 2 Perempuan itu menyatukan kedua telapak tangan. Memberikan salam, tanpa menyentuh tangan Imam yang masih menjulur.
- "Tidak perlu. *Wo shi Chen Jia Li, wo hui ting yi tian yinni yu, bu guo. Jiang de bu liu li.* (Nama saya Chen Jia Li, saya tidak paham dengan bahasa Anda yang sangat cepat).
- Imam bengong. *Oh, ternyata perempuan ini benar berasal dari Tiongkok.* Sayang, Imam sama sekali tidak mengerti bahasa Mandarin. Di saat yang bersamaan, Imam melihat Billy telah selesai sembahyang. Ah! Mendadak, sebuah lampu ide bersinar terang dalam lingkaran pikiran Imam.
- "Tunggu! Ehmm ... *Please, wait for me. Wait! Don't go anywhere!*" Imam berjalan mundur dan lari mendekat Billy. 46
- 3 "Heh, kabur! Patungan, woi! Bayar taksi." Billy menggelengkan kepala melihat Imam yang terus berjalan. Meski mengomel, Billy mengeluarkan dompet dan membayar taksi.
- "*Xie xie!*" (Terima kasih)
- "*Mien li mien li.*" (Sama-sama)
- "*Ey, nin shi cong na li lai? Shi wai lai de ma? Wo kan ni de lian xiang hua ren ke shi, wo cai ni bu shi cong zhe difang.*" (Oh, iy, kamu ini turis apa orang lokal, sih? Mata kamu, sih, kayak orang lokal tapi sepertinya kamu ini tidak dari kota ini.)
- Billy diam. 155
- "*Rou guo ni xi yao dao you de hua, yi zao wo. We ke yi dai lu, huei suan ta ce, zui zong yao, ni kai xin, wo ye kai xin.*" Sopir taksi tertawa. (Kalau butuh diantar-antar, nanti saya kasih diskon. Yang penting kamu *happy*, saya juga senang.)
- Billy bengong. Tidak ada satu kalimat pun yang dia mengerti. Namun, Billy mengikuti sopir taksi, ikut tertawa meski terdengar palsu. Rupanya, dengan melihat penampilan Billy yang bermata sipit, sopir taksi mengira Billy mengerti bahasa Mandarin.
- 4 "Teman kamu yang dari Indonesia, menginap di mana?"
- "Saya tidak tahu, Yeye. Tadi saya tidak sempat tanya."
- "Sepertinya, dia kaget saat datang tadi, ya," timpal Nenek Jia Li.
- "Kenapa dia kaget?" tanya Kakek Jia Li.
- "Coba teman kamu diajak lagi ke sini, Jia Li," pinta Ibu Jia Li.
- "Insya Allah, Mama. Saya akan mengajaknya ke rumah." 185-186
- Ma Fu Hsien makin mengernyitkan kening, mendengar pembicaraan dalam bahasa yang tidak ia mengerti. Baru kali ini rasanya Ma Fu Hsien mendengar keluarga Jia Li berbicara dalam bahasa yang tidak dikenalnya. Kakek melihat ekspresi Ma Fu Hsien, lalu tersenyum, sadar bahwa kurang baik kalau Ma Fu Hsien merasa seperti orang asing.
- 5 "Barakallah laka wa baraka 'alaika wa jama'a bainakuma fil khair. 248
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Semoga Allah memberikan berkah kepadamu dan keberkahan atas pernikahan kamu, dan mengumpulkan kalian berdua dalam kebaikan.”

There were 28 code-switching contained in the novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita. The languages used in code-switching were English, Mandarin, Indonesian and Arabic. However, the dominant code-switching was the use of English then Mandarin, Indonesian and Arabic. The statements contained in the table above represented code-switching in the novel. It appears that number 1 in the table above is code-switching in English. Numbers 2 and 3 are in Mandarin. Next, number 4 is in Indonesian. Number 5 is in Arabic.

Code-switching found in the novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita was external code-switching. All languages as the forms of code-switching used foreign languages. Indonesian language used as code-switching by character Jia Li with her grandfather, grandmother, and her mother in this novel pages 185-186 were also included as a foreign language. It was because they were Tionghoa and their national language was not Indonesian language, but Indonesian language was used to have talks to Imam in front of Ma Fu Hsien.

The use of code-switching in Indonesian language by Jia Li with her family was influenced by certain factors. Sumarsono (2013:201) stated that the interlocutor, the topic, and the situation are the determined factor in code-switching. The factor that caused code-switching into Indonesian language in the quoted statement of number 4 in the table is the topic. The topic was to discuss Imam's arrival to Jia Li's house in Beijing. In addition, the situation was also different from the presence of Ma Fu Hsien at Jia Li's house. Ma Fu Hsien did not understand Indonesian language, and this situation was used by Jia Li's grandpa to use that language to ask about Imam. Thus, it was seen that Jia Li's grandpa did not want Ma Fu Hsien to know the topic of their conversation. This indicated that code-switching might also be used to conceal something to the desired person.

Functions of Code-Mixing in the Novel Kukejar cinta ke Negeri Cina by Ninit Yunita

Code-mixing used by the author in the novel *Kukejar Cinta ke Negeri Cina* was inseparable from the context. In addition, its use was also to cause certain impressions. Based on the previous discussion, the form of outer code-mixing was English, Mandarin and Arabic. Javanese language was also used to code-mixing as the form of inner code-mixing.

Code-mixing in English was used by the author in this novel to cause modernization of its characters. The life of the characters in urban areas, such as in Semarang city, resulted the social interaction between the characters could be escaped from foreign cultures. The following can be seen code-mixing by using English.

Widya mengenakan kebaya, *high heels*, dan membiarkan rambutnya yang melebihi pundak, sesekali berkibar mengikuti embusan angin.
(Yunita,2014:3)

English in the statement above was one form of code-mixing that gave the impression of modern life of urban societies in Indonesia. The use of phrase *high heels* was selected by the author to express *sepatu hak tinggi (sepatu tinggi tumit)*. The use of code-mixing was related to the people in Indonesia who had been using the term.

The use of the phrase was considered more modern than *sepatu hak tinggi (sepatu tinggi tumit)*. So, it was related to prestige.

The use of code-mixing with English in this novel also gave an impression of one's educational level or social status. Someone who was highly educated must have a lot of knowledge, one was his/her mastery of a language. This can be seen in the following quotation.

Widya akan bekerja dengan posisi sebagai *management development program* (MDP).
(Yunita, 2014:19)

The quotation above states a position in English language. Nowadays it often happens that way. Moreover, it is in non-government professions. It gives an impression that the work of a person is more passionate. Of course, to get that position must be with high level of education. Then, even though the title of the person is the same, it is not certainly both can occupy a similar position as well. All requires strict selection. Therefore, under such conditions a person's social status is highly regarded. Especially with the name of a position in English, not all people can understand it.

Code-mixing that used Mandarin in the novel gave the impression of the reflection on the social and cultural background. Considering the novel was also set in Beijing, of course, it must have social and cultural background of the local society. One of them used Mandarin as code-mixing in the dialogue used by characters. Here can be seen the quoted statement.

"*Xie xieni* Imam ..., atas kebaikan kamu selama saya di Semarang. *Jazakumullah*. Allah yang akan membalasnya."
(Yunita, 2014:122)

Xie xieni in the statement above means thank you. That phrase was in Mandarin used by the character Jia Li as code-mixing into Indonesian language. Jia Li's character was a Tionghoa person who spoke Indonesian language, but not yet fluent. It was intended by the author to give the impression to the readers that there was a background relevance to the place in Beijing with the language that the characters used in this novel.

Inner code-mixing in the novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita was Javanese language. The use of code-mixing gave the readers the impression that this novel also reflected Javanese culture. It was relevant to the setting of its place, namely Semarang as the capital of Central Java Province. The following dialogue is presented the use code-mixing in Javanese language.

"*Iyo*, Mas. Benar-benar *koyok* nonton sinetron *iki*. Seru!" Tukang wedang ronde terkekeh.
(Yunita, 2014:74)

Javanese language that was used code-mixing above code above illustrated the existence of Javanese culture in this novel. This was due to language as one element of culture (Koentjaraningrat, 1990:203). The use of Javanese language in this novel as code-mixing was more impressive that there were two specific cultures of certain societies that were reflected in it. That was a special characteristic in this novel.

Functions of Code-Switching in the Novel Kukejar Cinta ke Negeri Cina by Ninit Yunita

Chaer and Leonie Agustina (2010:108) stated that in general the causes of code-switching in various linguistic literatures are five. They are (1) speakers, (2) listeners or interlocutors, (3) change of situation with the presence of third person, (4) change from formal to informal or vice versa, and (5) change of topic of conversation. Code-switching that happened in novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita was related to the speakers and interlocutors.

Perempuan itu menyatukan kedua telapak tangan. Memberikan salam, tanpa menyentuh tangan Imam yang masih menjulur.

"Tidak perlu. *Wo shi Chen Jia Li, wo hui ting yi tian yinni yu, bu guo. Jiang de bu liu li.* (Nama saya Chen Jia Li, saya tidak paham dengan bahasa Anda yang sangat cepat).

Imam bengong. *Oh, ternyata perempuan ini benar berasal dari Tiongkok.* Sayang, Imam sama sekali tidak mengerti bahasa Mandarin. Di saat yang bersamaan, Imam melihat Billy telah selesai sembahyang. Ah! Mendadak, sebuah lampu ide bersinar terang dalam lingkaran pikiran Imam.

"Tunggu! Ehmm ... *Please, wait for me. Wait! Don't go anywhere!*" Imam berjalan mundur dan lari mendekat Billy. (Yunita, 2014:46)

The dialogue above has code-switching from Mandarin into English. Mandarin was spoken by Jia Li. It was because she was from Tionghoa. She wanted to show her identity to her interlocutor, Imam. Imam did not understand the language that Jia Li used. Imam invited her to speak English. The purpose of why Imam invited her to communicate in English was to make the communication occurred properly. Considering English as an international language, Imam used this language to establish communication.

The dialogue which is presented above proves that code-switching occurs because of the speaker and the interlocutor. Jia Li as the first speaker used Mandarin to show who she was. However, Imam as the second speaker was unable to communicate, so he diverted into English. Imam as an Indonesian person did not understand Mandarin, so English was used as an alternative language in communication. Thus, in the event of the speech, code-switching was occurred externally because the languages used were foreign language by speakers and the interlocutor. Based on this, the function of code-switching in this case was to create the ideal communication.

Code-switching found in this novel was also from Arabic into Indonesian language. Here is the form of code-switching.

"Barakallah laka wa baraka 'alaika wa jama'a bainakuma fil khair. Semoga Allah memberikan berkah kepadamu dan keberkahan atas pernikahan kamu, dan mengumpulkan kalian berdua dalam kebaikan." (Yunita, 2014:248)

The speech above is meant to pray the interlocutor. The prayer was spoken by speakers in Arabic. The author of this novel diverted the language or defined the prayer into Indonesian language. This was the reason that there was code-switching from Arabic into Indonesian language. These all was due to the speaker and the interlocutor as well. Praying in Arabic was of course that the speaker and the

interlocutor were Moslem. This was in accordance with the context of the story in *Kukejar Cinta ke Negeri Cina* by Ninit Yunita. The characters were dominantly Moslem, especially the main character in the novel, Imam.

Saddhono (2012:88) also said that the function of code-switching is to pray. The review of code-switching that Saddhono studied is in Friday sermons. Thus, the function of praying is meant by *khatib* prays for his *jamaah*. Nevertheless, the context remained the same as code-switching from Arabic into Indonesian language in this novel was that the speaker and the interlocutor were Moslem.

Conclusion

Code-mixing contained in the novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita consisted of two characteristics. Both were outer and inner. Outer characteristic meant that the language used as code-mixing was a foreign language. The foreign languages used as code-mixing in this novel were namely English, Mandarin and Arabic. Inner code-mixing was the use of a local language as code-mixing. The local language used in this novel was Javanese language.

Code-switching used in this novel was English, Mandarin, Indonesian, and Arabic. Indonesian language in this novel belonged to code-switching because it was spoken by the Tionghoa that was Jia Li's family in front of Ma Fu Hsien. Thus, code-switching that occurred was external because it was outside of the native language of the speaker.

The functions of code-mixing in this novel were to give the impression of modernization on the characters. Then, it was to give the impression of social status and character education. In addition, code-mixing was also functioned to give the impression that there was a relevance of the background of the place in the novel story with the socio-cultural environment of the local society.

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