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## SPEECH ACT IN CODE MIXING IN A.R. RIZAL'S NOVEL LIMPAPEH

### TINDAK TUTUR DALAM CAMPUR KODE PADA NOVEL *LIMPAPEH* KARYA A.R. RIZAL

Putri Dian Afrinda<sup>1\*</sup>, Delpa<sup>2</sup>, Ali Asmul<sup>3</sup>, Rifkah Fitriyah<sup>4</sup>, Nova Mustika<sup>5</sup>

<sup>1, 2, 3, 5</sup>Universitas Perintis Indonesia, Padang, Sumatera Barat, Indonesia

<sup>4</sup>UIN Imam Bonjol Padang, Sumatera Barat, Indonesia

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**Abstract:** This study discusses the author's speech acts and how they were utilised in his work. In the novel *Limpapeh* by Ar. Rizal, this study will describe speech acts in the form of code mixing that create code mixing, forms of code mixing, and the function of code mixing. In addition to showing cultural identity, the code mixing used by the author can also serve as an affirmation or explain something, showing familiarity with certain calls as a form of respect for others. Thus, the author deliberately inserts the term area of origin as part of his identity. Readers can recognize the culture of an area, especially Minangkabau from the works they produce. This research will describe the factors that cause code mixing, code mixing functions, and types of code mixing in the speech of the *Limpapeh* novel characters. The method used in this study is a reflective-introspective analysis method. It is possible that the phenomenon of using language is lived in everyday life. Provision of data in this study in the form of written text. The code mixing that occurs is conveyed by the author through the naming of cooking spices, dishes, people's names and proverbs or terms commonly used in the Minangkabau community. In AR RIZAL's novel *Limpapeh*, the type of speech act used in Minangkabau society is forceful speech with the style of asserting.

**Keywords:** Speech Act, Code Mixing, Novel

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<sup>1\*</sup> Corresponding Author: [putridian\\_afrinda@yahoo.com](mailto:putridian_afrinda@yahoo.com)

<sup>2</sup>[starring342014@gmail.com](mailto:starring342014@gmail.com)

<sup>3</sup>[aliasmul87@gmail.com](mailto:aliasmul87@gmail.com)

<sup>4</sup>[rifkahfitriyah5@gmail.com](mailto:rifkahfitriyah5@gmail.com)

<sup>5</sup>[nova\\_mustika1188@yahoo.com](mailto:nova_mustika1188@yahoo.com)



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## INTRODUCTION

Petatah petitih is abundant in Minangkabau, and it is frequently utilized in traditional ceremonies and other events such as weddings, bathing, giving titles or galas, and a variety of other events that occur in the midst of people's life. The survival or extinction of a language is determined by the community of people who use it. Communities have certain strategies of conserving cultural legacy as language users. It can be used as a means of introducing and conserving Minangkabau culture. This is in keeping with Alwasilah's (1993: 73) belief that a kid absorbs attitudes, beliefs, methods of doing things, and so on through language, which we call culture. Or he learns the cultural norms of thinking and behaving in society through language. In this study, a writer from Minangkabau, Ar Rizal, employs his regional term in the novel, establishing him as an author with local color features. In his novel, code mixing is caused by the insertion of local colors, which will be examined in this study concerning the Limpapeh novel.

Language is a symbol of a country. Not only because of the diverse language codes as mentioned by Anshori, but also because the language used by a person will give a reference to the identity of who that person is (2017). This is what the novel Limpapeh contains. Authors with a Minangkabau cultural background might use written language to deliver messages or demands to readers as an introduction to Minangkabau culture. Because it is simultaneously tied to culture, Anshori (2017: 27) states that culture is a dependent variable, forming the existence of the phenomena or symptom of the language. By combining the author's code for describing the Minangkabau community's culture. Limpapeh rumah gadang is how it's called. Limpapeh in the sense of a female-like pillar. Women or women are the determining pillars of Minangkabau society, which adheres to matrilinealism, who would protect and nurture hereditary tradition. As a result, Minangkabau women are advised against mixing marriages because if the woman leaves the house, no one will look after the house bequeathed by her forefathers. In the dialogue between the characters in the film, regional words or terms are employed. . Code mixing occurs when regional terminology or terms are utilized in discourse between characters in the literature. Code mixing is the process of combining phrases that aren't used in the original language. The location of the research amid previous studies is also described in the Introduction chapter.

With the title "Code Mixing In The Up To Date Dangdut Song Lyrics," study on code mixing was conducted and presented at The First Conference On Culture Through Language Literature and Art. According to the findings, the code mixing employed in the song was in the form of words, and there were some words that were not appropriate for these circumstances. The willingness to explain, interpret, and identify verbal abuse or particular terminology that are relevant to the speaker's or singer's condition



is a code-mixing component. Furthermore, songwriters must use certain words or terminology known as *alay* because there are no expressions that adequately describe these conditions (Afrinda, 2017).

## **METHOD**

The *agih* approach was employed to conduct this study. According to Sudaryanto (2015), the *agih* technique, or determining instrument, is a part of the language in issue. The replacement approach is used to carry out the matching process. The substitution technique is used to discover a solution to a linguistic unit element's characteristic difficulty. The phenomena of ordinary language use makes the reflective-introspective analysis approach conceivable. The researcher's function is to supply data facilities that can manage the data's level of validity in order to find, explain, and identify data. In this study, data was provided in the form of written documents. In this study, data was provided in the form of written text. Written texts, according to Sudaryanto (2015: 208), are fundamentally equivalent with the re-articulation, even presentation, of the author's speech by the readers, which is the researcher's duty in the context of giving data. The information gathered is in the form of dialogue quotations from the *Limpapeh* novel. Erka Publishing *Limpapeh* Ar.Rizal's novel with 177 pages in January 2017. The work is currently in its second printing. The first print depicts an elderly woman, while the second depicts a young woman gazing out the window of a wooden house at a butterfly flying by.

## **RESULT AND DISCUSSION**

Code mixing, according to Nababan (1991: 32), occurs when people combine two or more languages or language varieties in a language act when there is nothing in the language context that needs it. The main element of this code mixing is that it takes place in a casual or informal setting. For example, there is a speaker who incorporates numerous components of Javanese/regional language into his or her use of Indonesian, or vice versa, where the regional language is incorporated into Indonesian. As a result, a speaker incorporates the code into the event, resulting in what is known as Indonesian, which is a regional or Javanese dialect.

In addition, Chaer & Agustina (2010: 116) claim that code mixing might take the form of combining fragments of words, phrases, and clauses from one language in another. In essence, just one language is utilized, however bits of different languages can be found inside it. According to the elements that produce code-mixing, code-mixing does not occur as a result of the needs of the circumstance, but rather as a result of other factors. We discussed the characteristics of code-mixing events in the previous

explanation, such as not being demanded by the situation and context of the conversation, the existence of language dependence that prioritizes linguistic roles and functions, and the occurrence of code-mixing events in relaxed situations.

Suwito (1983) highlights various reasons that contribute to code mixing, including: a. the role factor, b. the variety factor, and c. the need to explain and analyze aspects.

Furthermore, according to Andiopenta (2011: 96), code mixing is induced by the following factors:

1. The importance of bilingualism in society
2. When a speaker seeks to demonstrate his or her identity or position by demonstrating his or her learning and ability in a second language, code mixing can occur.

Speakers' habits Language mixing can also occur as a result of speakers' habits of employing languages (B1) and (B2), resulting in code-mixing.

3. Expression inaccuracy

When a speaker is not accurate in conveying a language, code mixing happens. According to Nababan (1991: 32), code mixing occurs when the language situation does not necessitate it. That is, unlike code switching, which is influenced by external circumstances, code mixing is not influenced by external factors. He divides code-mixing into three sections in such situations: the convenience of the speakers, their habits, and the lack of relevant terms in the language being used.

According to Ohoiwutun (2007: 71), code mixing is caused by the lack of a comparable in Indonesian and the speaker's desire to display prestige. "In other nations, such as India, code switching and code mixing are employed for prestige reasons," according to Bounvillain (2003: 361). They employ code flipping and code mixing to demonstrate their sophistication, sophistication, and politeness." Code mixing, according to Kridalaksana (1993: 35), is the use of language units from one language to another to increase language style or diversity, such as words, sentences, idioms, and greetings. The data discovered below will be discussed according to the indicators of the theory utilized, based on the theoretical investigation that has been given. Here's how it went down.

Inner code-mixing is when code is mixed because it is derived from the original language and all of its variants. It entails the inclusion of regional languages as a possible source of national income. The code-mixing shown in Ar. Rizal's novel *Limpapeh* is an inner code mixing of Indonesian and Minang languages. As shown in the following quotation.

“Dari mana Sutan?”

“Aku dari *parak*” (Rizal, 2017: 7)

It is clear from the sentence that there is a combination of Indonesian and Minangkabau codes, notably the word *parak*, which in Indonesian means "garden" or "field." The attempt to explain and interpret something led to the code mixing in the quote. The use of *parak* diction is thought to be more suitable and in line with the story's context.

The following quote also contains code mixing, which is used to describe and interpret something.

...Kadang, Mandeh membawa saudara perempuannya itu berbelanja  
ke *lapau*..... (Rizal, 2017: 47)

The word *lapau*, or *warung* in Indonesian, exemplifies the above-mentioned code mixing. The following quote also contains examples of code-mixing forms.

“Api, api, api!” Orang-orang berteriak di ujung siang. Mereka berlari  
berkerumun ke *pandam pakuburan*. (Rizal, 2017: 31)

Based on these statements, it can be seen that there are numerous settings and categories of code mixing in AR. Rizal's novel *Limpapeh*. The quotes above demonstrate how code mixing is used to convey a location so that the interlocutor can comprehend the character's or narrator's speech, such as the words *parak*, *lapau*, and *pandam kukuburan*. In the novel *Limpapeh* by AR. Rizal, in addition to explaining the context of the region, there is also a form of code mixing to explain various types of food and traditional Minangkabau cuisine, as shown in the following statement.

“Aku masak *samba lado tanak*. Tunggulah sampai siang (Rizal, 2017: 8)  
Makanan khas Minangkabau, terbuat dari santan kelapa dan cabai.

Adat kecil itu adalah acara doa bersama. Mandeh mengundang seorang  
garin dari *surau*..... Sebagian dijadikan gulai, sebagian lagi dijadikan  
ayam bakar dan goreng ayam *lado mudo*. (Rizal, 2017: 45)

Tidak itu saja, mesti disiapkan *silamak* untuk mengantar penganten menuju rumah pujaan hatinya. (Rizal, 2017: 20)

“Hoi, Kantau! Boleh kuambil daun *ruku-ruku* di pekaranganmu agak segenggam?” ... (Rizal, 2017: 131)

There is a code-mixing form in the quote that mentions the names of typical Minangkabau meals such *samba lado tanak*, *chicken lado mudo*, *pastak*, and leaf *ruku-ruku*, among others. In this setting and situation, code mixing occurs because the author want to emphasize the term's distinctiveness while both displaying and maintaining the original language. When these concepts are translated into Indonesian, they take on new connotations. Because the author wishes to preserve the original language, code mixing happens.

In addition, code mixing occurs in the context of Minangkabau proverbs, proverbs, and customary expressions in AR Rizal's novel *Limpapeh*. Many proverbs, proverbs, and traditional idioms written in the Minangkabau language may be found in this work. The following quote exemplifies this.

..Harta kaum, pusaka tinggi, *mayik tabujua di ateh rumah, rumah gadang katirisan, mambangik batang tarandam*. (Rizal, 2017: 14-15)

*Mayik tabujua di ateh rumah, rumah gadang katirisan, mambangik Batang tarandam*, is a Minangkabau adage that creates code mixing in the quote. The usage of Minangkabau in these expressions is intended to preserve the original language so that the meaning of the expressions remains unchanged. Another example of code mixing can be found in AR's novel *Limpapeh*. Rizal is also mentioned when referring to kinship, calling, or naming anything. As shown in the following quotation.

ia akan menjadi *bundo kanduang*, perempuan yang akan diteladani anak, saudara, kaum, dan kampungnya..... (Rizal, 2017: 18)

Mandeh adalah *induak bako* bagi Mia. Di hari pernikahannya, anak gadis itu meminta *babako*.....

kalau tak kelompok rebana, kelompok *gandang tasa* yang harus disewa.... (Rizal, 2017: 21)

Piring itu hanyalah *pinggan kanso*. (Rizal, 2017: 24).



The mention of family links, such as babio and induak bako (families from the father's side), and bundo kanduang (families from the mother's side), demonstrates code mixing (a term for women in Minangkabau). The gandang tasa is a traditional Minangkabau musical instrument, while the pinggan kanso is an aluminum plate.

Tiga bocah laki-laki itu saling pukul. Mereka bertengkar gara-gara permainan *gundu*. .... (Rizal, 2017: 56)

Gundu is a Minangkabau boy's game involving small stones.

...Tapi kalau sedang kelaparan, *inyiak belang* kadang masuk ke kampung. ... (Rizal, 2017: 91)  
Sebutan untuk harimau.

Inyiak striped is used to refer to or identify the tiger. Grandparents are a term used in Java.

## CONCLUSION

Based on the issues identified and the findings of the data analysis, it can be concluded that Ar. Rizal's novel *Limpapeh* contains several types of code-mixing, such as mentioning places, mentioning various traditional foods and dishes, explaining traditional sayings and expressions, mentioning kinship relations, calls, and other names. The sorts of speech acts used in the story are, on the whole, aggressive with the type of declaring. This means that, in addition to displaying cultural identity, the author's code-mixing can also serve as an affirmation or explanation, as well as demonstrating acquaintance with certain vocations as a sort of respect for others. As a result, the author includes the term "native area" as part of his identity. The works produced by an area, particularly Minangkabau, can be used to identify the culture of that region.

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