

Mix Code in the Literary Work “O Ammalek” by Goenawan Monoharto

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Abstract

“O Ammalek” is the name of the grandmother/mother. In the book “O Ammalek” reflects on reminiscing/memorabilia for the grandmother or mother who raised the author and this moment becomes information how meaningful life means with the presence of “O Ammalek” so that anyone for a mother is very multi-meaning in a life. Code-mixing is the process of transferring linguistic units from one language to another to broaden the language’s style or variety. Code-mixing is a component of sociolinguistics that occurs not only orally but also in writing. Language is a tool that humans use to express their thoughts and feelings. Language is a means of communication that is critical in the expression of the soul. The purpose of this study is to examine the structure, function, type, and elements that contribute to the creation of code-mixing in a collection of poems by Goenawan Monoharto, entitled “O Ammalek” (2020). Qualitative descriptive method was used in this study. The primary source of data for this study is Goenawan Monoharto’s poetry collection “O Ammalek.” Data were collected by researchers using documentation techniques and analyzed descriptively through data reduction, data display, and conclusion drawing. Data reduction entailed summarizing, selecting the essentials, concentrating on the critical, and deleting the irrelevant. The qualitative study employed a narrative format for the data display, while the conclusion was drawn based on the supporting evidence gathered during the research process. The results indicated that (1) There are two substantial things in O Ammalek’s poetry book, namely the game of meaning and the game of sound. Wordplay in vertical typography and phoneme play in typhoid is meaningless. “O Ammalek” is a book of poems written by Goenawan Monoharto in 2020. “O Ammalek’s” poetry book contains 66 poems. 15 poems using a mixture of mangkasarak (Makassar) language. (2) employed code-mixing in the Mangkasarak language in the form of words, phrases, clauses, and idioms that served as a means of respecting an individual, confirming meaning, explaining, demonstrating self-identity, influencing a conversation, adjusting the topic/material, and expressing feelings or emotional situations, (3) code mixing in the form of words. The word “taena” indicates code mixing in the Mangkasarak language. This term translates as “no” in Indonesian, code-mixing in the form of phrases, and (4) One of the causes of code mixing is the identification of roles, identification of variations, desire to interpret, and inappropriate expressions in the language used by the speaker.

Keywords: *code, mixing, poetry, “O Ammalek”.*

Introduction

"O Ammalek" is the title of a book of poetry written by Goenawan Monoharto in 2020. Goenawan Monoharto was born on March 21 in Makassar and has been working in newspapers since 1980. Monoharto's famous works include *Ritual Percintaan Gelap* (Ritual of Dark Love) (2006), *Sajak* (Poetry) (January 2014), *Hujan* (Rain) (2014), *April Malam Tiada Bulan* (An April Night without a Moon) (2015), and *Cinta di Permulaan Musim Panas* (Love in the Beginning of Summer) (2015). Bahasa Indonesia is the most widely spoken language in the Indonesian Republic [1]. Humans and language are inextricably linked in the transmission of information. Humans communicate through language, both orally and in writing.

Language is a necessary instrument for communication and serves an important function as an expression of the existent soul. Without a language, humans will be unable to interact with one another and express their thoughts. Language is required for engagement to exchange ideas and equate perspectives. According to [32], language can convey social elements of a social situation. Language is inextricably linked to human life, as it is utilized to shape their thoughts, emotions, wants, and behaviours [24]. Language results in an increasing diversity of codes owned and controlled by community members, and the codes in question are code-mixing activities that can be performed simultaneously by language or communication users in spoken and written situations.

Poetry is a form of literary work that expresses the poet's thoughts and feelings imaginatively and is composed by concentrating all the power of language, including its physical and mental structures. Poetry is created based on the experience and expression of the author's emotions [34]. According to [33], poetry is composed of interconnected pieces that create the meaning or message intended to be conveyed to the public. According to [7], poetry functions to demonstrate moral truth to readers, persuade readers and distribute the truth to readers or the public.

Code-mixing is a component of sociolinguistic studies that occurs not only orally but also in writing. Sociolinguistics studies communication through language and the role of language in code-mixing. According to [13], code-mixing is the process of transferring language units from one language to another to increase the style or variety of the language. [3] describes code-mixing as a primary or fundamental code whose autonomy is manifested in the form of fundamental words, phrases, and clauses that are syntactic analysis elements. Code-mixing is related to the function of language, which serves as a means of communication for all living things. "O Ammalek" narrates the story of a mother and life's protests, which are presented in a variety of languages. The urgency of analyzing this book of poetry is critical since Mother is a ray of virtue throughout the dynamics of human life.

"O Ammalek" is a tribute to grandmothers or mothers. "O Ammalek" is a collection of poems inspired by an occasion in which the author focuses on his grandmother and mother who have raised him. The memorable moments captured in the book provide information on how meaningful the author's life is in the company of his "O Ammalek".

This is also the rationale for the selection of "O Ammalek" in conjunction with the code-mixing specifications included in these poems. Studying code-mixing in the poem collection "O Ammalek" is critical for developing a knowledge of the structure and purpose of code-mixing in poetry. From a code-mixing perspective, the "O Ammalek" study was conducted

methodologically, with stages of analysis beginning with data reduction, data display, data categorization, and ended with conclusion drawing.

Previous research on code-mixing conducted by [25] shows that code-mixing has a negative and positive influence on teacher-student interactions. On the positive side, code-mixing enables teachers to contextualize content for students, allowing them to grasp it more easily. [36] concluded that the most prevalent code-mixing occurs when Indonesian is mixed with English or Arabic. According to Ni Kadek Nita Noviani Pande (2020), code-mixing and code-switching occur in JPDA songs through the use of words, phrases, word repetitions, and clauses.

As a result of the description above, it is evident that earlier research concentrated on prose. As such, this study aimed to evaluate code-mixing in "O Ammalek" written by Goenawan Monoharto.

Method

Type of Research

We analyzed the data using a qualitative descriptive method along with content analysis. According to Prastowo Andi (2011: 81), content analysis is a technique for inferring contextual information from communication messages to comprehend them holistically. Meanwhile, [23] states that content analysis distinguishes between two types of content: latent content and content of communication. The term "latent content" refers to the information contained in documents and manuscripts, whereas "content of communication" refers to the message conveyed as a result of communication. [31] and [29] define qualitative research as "research based on the post-positivism philosophy with the goal of examining the state of natural things."

Source of Data

The term "primary data" refers to data that are selected or obtained directly from sources without intermediaries [28]. The primary source of data for this study is Goenawan Monoharto's poetry collection, "O Ammalek." Secondary data include information received directly or indirectly, but which is still dependent on the category or parameter used as a reference [28]. In this study, secondary data refer to a reference book or journal devoted to the subject of the investigation.

Research Instrument

The research instrument was the researchers themselves who directly conducted an analysis of the form and function, types, and factors that contribute to code-mixing in the poetry book "O AMMALEK" by Goenawan Monoharto.

Data Collection

Data collection activities are the most important part of the research process, so the quality of research is largely determined by the researcher as the main instrument. Data collection was carried out in six steps, namely preparing data sheets, selecting data, providing descriptions, drawing conclusions, validating, and analyzing data. The preparation of the data sheet was done by preparing a data collection card in the size of a notebook sheet (15 cm x 20 cm or larger). Each data collection sheet was labeled with a specific

element theory to facilitate data reduction. The data collection sheet was then updated with the chosen terms. After recording the data, a brief description of "O Ammalek" was provided.

Descriptions are provided to hone the data's accuracy. Data descriptions were written in the "description" section of the available format. After selecting or reducing the data, conclusions were drawn. After recording the data on the data collection sheet, the accuracy of the data was thoroughly reviewed to ensure high data quality and eliminate bias. The purpose of validating the results is to establish reliability, strength, and suitability of the findings. Validation of these findings was carried out in collaboration with competent individuals. Meanwhile, data analysis was conducted by providing explanations in the form of descriptions of each morphological, phonological, and semantic syntax element and sub-element in functional and rational poetry [28]. This technique was used to investigate the forms and functions of code-mixing as depicted in the poems collected in "O AMMALEK."

Data Analysis

Data analysis employed the interactive analysis model by [17]. The three components of data analysis in the analysis model are data reduction, data display and conclusion drawing or data verification. The acquired data were reduced to determine whether they were appropriate for the research objectives, followed by a check of the data's suitability, presentation, or description of the data in accordance with the research problems, and conclusion drawing or data verification. This verification relates to the validation of the results, which was conducted in collaboration with researchers and experts in the field of literature, particularly the genre of poetry "O Ammalek."

Results

"O Ammalek" reflects greeting that is born from the deepest heart of a child. "O Ammalek", which translates as 'My mother,' is the title of a poetry collection written by Goenawan Monoharto in 2020, with a writing style that deviates from traditional poetic standards. The book of poetry "O Ammalek" contains two significant elements: word play in vertical typography and sound or phoneme play in meaningless typography. "O Ammalek" is a collection of 66 poems, 15 of which employ code-mixing in the *Mangkasarak* language and two of which employ code-mixing in a foreign language.

The use of code-mixing in the poetry book "O Ammalek" can be seen in the titles of the poems in "O Ammalek", namely *Pengadilan Anak Manusia* (Court of the Son of Man), *Menanti Hujan Turun Sebelum Pidato dimulai* (Waiting for the Rain to Fall Before the Speech Begins), *Maaf* (Sorry), *Marah* (Angry), *Peristiwa Sabu Rajutan/NTT* (Knitted Shabu Event/NTT), *Terapi Stroke* (Stroke Therapy), *Nasehat Ayah Pada Anaknya* (Father's Advice to His children), *Hoax* (Hoax), *Hari dan Hati* (Day and Heart), *Amma#1*, *Amma#2*, *Amma#3*, *Amma#4*, *Kematian Intan* (Intan's Death), *Roti* (Bread), and *Fabel Isme* (the Fable of Ism). The discussion of code-mixing in these poems refers to the research objective, namely, to describe the forms, functions, types, and factors that cause code-mixing in these poems. The excerpts of poetry lines that use code-mixing in the *Mangkasarak* language are shown as follows.

Excerpt 01

Code-Mixing	Bahasa Indonesia	English
Ammalek apaminjo kajarianna there jai tau akjappa	Ibu!, bagaimana kejadiannya banyak orang berjalan	Mother! Why are there so many people walkin

Excerpt 02

Code-Mixing	Bahasa Indonesia	English
gentungngi!	gantung!	Hang him!
gentungngi!	gantung!	Hang him!
gentungngi!	gantung!	Hang him!

Excerpt 03

Code-Mixing	Bahasa Indonesia	English
taena	Tidak ada	there is not any

Excerpt 04

Code-Mixing	Bahasa Indonesia	English
Sanna larrona	Sangat marah	furious
larro	marah	angry
larro	marah	angry
larro	marah	angry

Excerpt 05

Code-Mixing	Bahasa Indonesia	English
lampa kamaemi anjo katauanna	kemana perginya kemaluannya	where did the shame go so many people walkin

Excerpt 06

Code-Mixing	Bahasa Indonesia	English
pakalena tau garring	pengobatan orang sakit	Sick people treatment

Excerpt 07

Code-Mixing	Bahasa Indonesia	English
ukranngi teaki kaluppai anak	Ingat! Jangan lupa nak	Remember! don't you forget, son

Excerpt 08

Code-Mixing	Bahasa Indonesia	English
kungaiko daeng panaikku	kak, saya suka kau mahar	I like you dowry

Excerpt 09

Code-Mixing	Bahasa Indonesia	English
laminne sarennna to nianjia balle-balle ngaseng nakana Pabura ngaseng	ini sikap bagi yang dijanji semua kebohongan belaka Semua obat	this is what is promised all lies All medicine

Excerpt 10

Code-Mixing	Bahasa Indonesia	English
Anne alloa Rassi loko Ri lalang atinu	Hari ini Penuh luka Di dalam hatimu	today Full of wounds In yout heart

Excerpt 11

Code-Mixing	Bahasa Indonesia	English
Amma?	Ibu?	Mother?

Excerpt 12

Code-Mixing	Bahasa Indonesia	English
Panganjae eja	Bersirik merah	with red betel
Baju sosok lekleng	Baju bodoh corak hitam	black <i>bodo</i> dress
Lipa nona curak labba	Baju nona corak lebarnona	dress with wide patterns

Discussion

Code-mixing occurs when a speaker employs two or more languages or a diversity of languages in a single utterance by referencing another language function. On the basis of linguistic elements, code-mixing can be classified as word, phrase, and sentence insertion. The following sections illustrate the use of code-mixing in "O Ammalek."

1. Code-Mixing in the form of Words

Excerpt 01.

MARAH "SORRY"

taktaktaktaktak

taktaktaktaktak

pamoporangnga

tak

taena

The word "**taena**" indicates code mixing in the Mangkasak language. This term translates as "no" in Indonesian. Purwadi (2005) asserts that this code-mixing occurs as a result of the poet's mother tongue heritage. The word "**taena**" emphasizes the meaning of the word "Sorry," which serves as the poem's title, and the word "**taena**" is a purposeful code-mixing created by the author.

In the poems "PENGADILAN ANAK MANUSIA" (Court of the Son of Man) and "MARAH" (Angry), code-mixing is found in the following excerpts.

Excerpt 2

PENGADILAN ANAK MANUSIA

"tidak ditemukan kesalahan pada orang ini", kata Pontius

Sambil membasuh tangannya

Namum orang-orang di jalan teriak

gentungngi! (gantung!)

gentungngi! (gantung !)

gentungngi! (gantung!)

COURT OF THE SON OF MEN

“No fault was found in this man,” said Pontius

While washing his hands

But the people on the street shouted:

hang him!

hang him!

hang him!

Excerpt 3

“MARAH”

semua orang marah

sanna larrona

larro (marah)

larro (marah)

larro (marah)

ANGRY

everybody is angry

furious

angry

angry

angry

The words “***gentungngi***” and “***larro***” are two codes mixed from the Mangkasarak language, which mean “hang” and “angry”. The repetition of the words “***gentungngi***”, and “***larro***” reflects the dynamics of the Mangkasarak language that still exists and lives in society. The words “***gentungngi***” and “***larro***” are a code-mixing occurrence in the form of *insertion* of words from Mangkasarak language.

2. Code-Mixing in the form of phrases

Code-mixing in the form of phrases occurs when the language user inserts elements from other languages in the form of phrases. According to Kridalaksana (in Kundharu, 2003: 156), a phrase is a combination of two or more non-predicative words; the combination might be tight or tenuous. This is in line with the opinion of Widjono (2007: 140) which states that a phrase is a combination of two or more words that are non-predicative. The following excerpts demonstrate code mixing in the form of phrases.

Excerpt 04

MARAH

Semua orang marah

sanna larrona (sangat marah)

mae ri kalenna (pada dirinya)

mae ri karaeng allatala (pada Allah)

ANGRY

Everybody is angry

furious

at themselves

at Allah

Excerpt 05

HOAX

iaminne sareanna to nijanjia (ini adalah jawaban sebuah janji)

balle-balle nagaseng nakana (semua kebohongan)

HOAX

This is what is promised

all lies

Written speech experiences code mixing in the form of phrases in the Mangkasarak language “ ***sanna larrona, mae ri kalenna, mae ri karaeng allatala***” which means very angry or furious at themselves, at Allah. Other phrases in the poem “***iaminne sareanna to nijanjia, balle-balle nagaseng nakana***” mean this is what is promised, all lies. Code mixing in the form of phrase can also be seen in the following excerpt from the poem AMMA#2.

Excerpt 06

AMMA#2

panganjai eja (bersirih merah)

baju sosok lekleng (berbaju hitam)

sikko ayak sikola (ikat pinggang kain coklat)

jai doe kamummuna (berisi uang berwarna ungu)

MOTHER#2

with red betel

black blouse

brown cloth as a belt

with purple money inside

3. Code-Mixing in the form of Clauses

Code-mixing in the form of clauses occurs when speakers insert elements from other languages in the form of clause insertions. A clause is a grammatical unit in the form of a combination of words, consisting of at least a subject and a predicate. Code-mixing in the form of clauses can be seen in the following excerpts.

Excerpt 07

AMMA#2

kutayangki ri lalang soknaku (kutunggu kau dalam mimpiku)

oammalek kukioki arenta (ibu/nenek kupanggil namamu)

nona bodo nona li battu bantaeng (nona bodo nona Li dari Bantaeng)

lipa nona curak labba (sarung nona motif lebar)

simbolengna kebo ukna (rambutmu putih berkonde kecil)

MOTHER#2

I am waiting for you in my dreams

Mother, I call your name

Nona Bodo Nona Li from Bantaeng

Your sarong uses wide patterns

Your hair is white with a little bun

Excerpt 08

PERISTIWA SABU RAIJUA/NTT

teriak ke langit

namun tak temu jua

sepotong hati

lampa kemaemi anjo (kemana)

katauanna (rasa malu)

KNITTED SHABU EVENT/NTT

scream to the sky

but cannot find

a piece of heart

where did

the shame go

4. Functions of Code-Mixing

Based on Excerpts 01-08, it was found that the functions of code-mixing in the poetry collection "O Ammalek" are: (1) as an insertion of words, phrases, and clauses, (2) as a sign of respect, (3) to emphasize meaning, (4) to explain, (5) to show self-identity, and (6) to influence speech.

a. As an insertion of words, phrases, and clauses

In "O Ammalek" the insertion of words, such as /gentungngi/larro/amma/taena which mean hang, angry, mother, and no, can be found. The word "gentungngi" is a verb, while "larro" is an adjective. The words "amma" belongs to the noun, while the word "no" is categorized as a verb. Indonesian poets and/or world poets use different types of words in the lines of poetry they write, for example Angela Khristin Brown (2019) in "Alone" wrote //Where were you,/When I needed a friend/ When I needed a shoulder to cry on / When I felt alone//. Angela Khristin Brown (2019) uses sixteen words in the poem's opening stanza, demonstrating that poetry without words is meaningless.

b. Insertion of Phrases

A phrase is a group of words that include no predicative elements yet perform the same grammatical function in a sentence. The term phrase refers to a syntactic unit that is one level below "clause" or one level above "word". Since a phrase fulfills a grammatical function, one part of the phrase cannot be transmitted in its entirety. A phrase is a grammatical unit made up of two or more words that does not exceed the clause element's function limit (Ramlan, 2001). Phrases found in the poem "MARAH" (ANGRY) are shown as follows:

sanna larrona (*sangat marah*)

mae ri kalenna (*pada dirinya*)

mae ri karaeng allatala (*pada Allah Swt*)

furious

at themselves

at Allah

The written expression in the poem "Marah" (Angry) aims to indicate that in the dynamics of life, extremely angry behavior / ***sanna larrona*** / aimed both towards oneself and toward the Almighty is unavoidable. If a person is extremely angry/***sanna larrona***/, unable to control himself, or lacks faith, he will blame the Almighty. Although the author of the poem "Angry" is more forthright in establishing his identity, the tumult of anger/***sanna***

larrona/ within oneself must be contained with patience and/or fortitude. If a person is extremely upset/***sanna larrona***/ he should never blame the creator of the land and sky; it is preferable to remain mute and watch every word that comes out of his mouth.

c. Insertion of Clauses

According to T. Huhajani, Suhendra, A. Sukawati, S. Thalita, and R.A. Mukhtar (2021), a clause is a grammatical unit defined by the presence of a predicate. The clause structure denoted by (S) P (O) (K) implies that a clause must have a predicate function, but not a subject, object, or adverb (it can exist or not). Clauses from Mangkasarak language that are inserted into the poems in “O Ammalek” are as follows:

AMMA#2

Pangnjai era (*bersirih merah*)

kutayangki ri lalang soknaku (*Kutunggu kau dalam mimpiku*)

oammalek kukioki arenta (*O,Ibu, kupanggil namamu*)

nona battu bantaeng (*Nona dari bantaeng*)

lipa nona (*sarung Nona*)

simbolengna kebo ukna (*Rambutmu putih berkondek kecil*)

jai doe kamummuna (*uang berwarna ungu*)

MOTHER#2

with red betel

I am waiting for you in my dreams

Mother, I call your name

Nona from bantaeng

Nona's sarong

your hair has a little bun

with purple money inside

The function of clauses in the poem “AMMA#2” is to influence the reader that the figure of mother (AMMA#2) is inextricably linked to the author's daily communication with others, such as shown in the clause / ***kutayangki ri lalang soknaku***//I am waiting for you in my dreams//. The author also utilizes clauses that function as a sign of respect for mother (AMMA#2), such as ***ammalek kukioki arenta***// Mother, I call your name//.

d. Insertion of Idioms

According to [15], an expression or idiom is a composition whose meaning is distinct from the meaning of its constituents. Furthermore, [11] defines idioms as structural patterns that depart from standard language standards. Generally, idioms have meanings that cannot

be explained logically or grammatically by referring to the definitions of the words that comprise them. According to [12], the general meaning of an idiom is determined by the particular 'source domain' that applies to a particular target domain, and more specifically from the idiomatic meaning provided by the 'ontological mapping' which applies to certain idiomatic expressions. Code-mixing in the form of idioms in the poem *Waiting for the Rain to fall before the Speech begins (Menanti Hujan Turun Sebelum Pidato Dimulai)* is found in // **balla boe**// old house//. The insertion of code-mixing idioms in poetry cannot be separated from the creation of beauty through the author's imaginative play.

5. Factors Contributing to the Occurrence of Code-Mixing in Poetry

[26] argues that code mixing is primarily prompted by two factors: the speaker's attitude and linguistic type. Other explanations or factors that contribute to code mixing include the following.

a. Identification of roles

The measures for identification of roles are social, registral, and educational backgrounds.

b. Identification of variety

The identification of variety is determined by the language in which a speaker mixes the code that will place him in the hierarchy of his social status.

c. The desire to explain or interpret

The desire to explain and interpret appears because code-mixing also marks the speaker's attitudes and relationships to other people and other people's relationships and attitudes towards him/her.

Nababan (1984: 32) states that code-mixing occurs because there is no proper expression in the language used by the speaker. The factors that influence code-mixing are the speaker, the addressee, and the topic of conversation. Multilingual speakers have more opportunities to perform code-mixing.

Conclusion

Code-mixing practices found in the poetry book "O Ammalek" are in the form of code-mixing from Indonesian to Mangkasarak language, code-mixing in the form of words, code-mixing in the form of phrases, code-mixing in the form of repeated words (reduplication), and code-mixing in the form of clauses.

Code-mixing in the poetry book "O Ammalek" functions as the insertion of words, phrases, and clauses, a form of respect, to confirm meaning, to explain, to show self-identity, to influence the conversation, to adjust the topic/material of the conversation, and to show the author's feelings or emotional situation. The purpose of code-mixing is to ensure that readers of these poems are aware of and comprehend the author's objectives. These functions serve as a representation of the writer's communication with the reader, and so the usage of code-mixing aids in conveying the author's ideas, intents, and aims. The employment of a variety of code-mixing techniques based on the examined functions facilitates the process of generating a more communicative dialogue between the reader and the author, particularly in capturing the author's ideas or concepts.

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