

CODE MIXING AND CODE SWITCHING IN UMAR KAYAM'S NOVEL PARA PRIYAYI

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ABSTRACT

This study is a sociolinguistic study. Hudson (1980:4) says that sociolinguistics is the study of language in relation to society. This is to say that sociolinguistics involves the relationship between society and language. In which is an instrument for human to interact with others.

Based on the definition above language and society have close relationship. The language phenomena often occur in society; they are code mixing and code switching that commonly occur in bilingual or multilingual society

This study is limited to make description of sociolinguistic feature of Indonesian-Javanese code mixing and code switching in Umar Kayam's Novel Para Priyayi.

A descriptive qualitative method is used in this study since the data are being analyzed that are the problem of how to describe the phenomena that happen in Novel Para Priyayi. To collect the data the writer selected sentences in the novel which contain the mixing code and the switching code of Indonesian-Javanese and then organized the data on the paper by classifying them into two forms. They are the forms in the word and the phrase.

There are some purposes of using code mixing and code switching in Umar Kayam's Novel Para Priyayi which is: 1) Showing respect to priyayi, 2) Addressing a non-priyayi and 3) There is no Indonesian equivalent. Therefore using another language is more effective that depends on the situation and condition.

The study is expected to be useful for readers and people who are interested in studying the sociolinguistics. This study is hoped to give an illustration of the language that is used in Umar Kayam's Novel Para Priyayi. In the future, another study concerning about code mixing and code switching or another aspect never stops to develop. There will be a lot of sociolinguistic phenomena that can be observed in the future.

A. INTRODUCTION

Novel *Para Priyayi* by Umar Kayam is a novel that uses Indonesian. There is an interesting problem to investigate. It is about

using more than one language. Most characters use Indonesian and Javanese in their daily conversation. So it is called bilingualism, 'the alternate use of two or more languages by

the same individual'. (Mackey in fishman, d,1972:555).

The characters do not only use one variety in the conversation in the novel that can be used to represent speaker's identity. In the novel *Para Priyayi* shows Javanese culture that can be known the character that is little people or priyayi. It is indicated by the way they communicate. Geertz (1960:248) says that it is nearly impossible to say anything without indicating the social relationship between the speaker and listener in terms of status and familiarity. Before one Javanese speaks to another, he or she must decide on an appropriate speech style.

A traditional language is used by the speaker to communicate and in communication process. One should consider the social norms of society. One of them can be used to represent speaker's identity. Sometimes, we employ particular favored pronunciation, choice of words, and other linguistic features to project our identity when we engage in communication. It's Creese et. al. (2006) suggest, "Identity is multiple and dynamic rather than fixed and unitary". Similar to Creese et. al., Macpherson (2005) also points out that identity is always changing or unstable, constructed within particular localized interaction and reflecting power relations among the interactants".

Javanese is among the most feudalistic

ethnic group in Indonesia. It is indicated by the way they communicate. As Geertz (1960:248) says that it is nearly impossible to say anything without indicating the social relationships between the speaker and listener in terms of status and familiarity. Before one Javanese speaks to another, he or she must decide on an appropriate speech style.

Javanese has a set of honorifics, referring to such matters as people, body parts, possession, and human action. These honorifics can be used to further modulate two of the style levels the high and the low. There are both high honorifics, e.g. *tindak* for *go*, and low honorifics, e.g. *lungo* for *go*. Only high honorifics can accompany high style, but both high and low honorifics can accompany low style. As Hymes (1989:38) said that "encompasses the multiple relations between linguistic means and social meaning".

The characters often use code mixing and code switching generally happen in the communication, when it uses more than one language. The application of Code mixing and Code switching cannot be avoided. Code switching is the use of two or more languages in the same conversation or utterance. Through its communication, Code mixing and Code switching can be occurred. That phenomenon can be found in Umar Kayam's novel *Para Priyayi*.

This study analyzes code mixing and code

switching in Umar Kayam's novel *Para Priyayi*. For doing code mixing and code switching, people must be able to speak two languages or more than one language. People who can speak two languages or more in their speech called bilingual or multilingual in Umar Kayam's novel *Para Priyayi*, most characters are able to speak more than one language. We can see it in some characters utterance. Most characters use Indonesian and Javanese in their daily life. The novel is telling about little people and *priyayi* so it is possible for the characters to speak more than one language.

People who are bilingual or multilingual do not necessarily have exactly the same abilities in the languages (or varieties); in fact, that kind of parity may be exceptional. As Wardhaugh (2003:95) says, multilingualism involving balanced. Native like command of all languages in the repertoire is rather uncommon. Typically, multilingualism has varying degrees of command of the different repertoires. The differences in competence in the various languages might range from command of a few lexical items, formulaic expressions such as greetings, and rudimentary conversational skills all the way to excellent command of the grammar and vocabulary and specialized register and styles Wardhaugh adds: Multilingualism develops competence in each of the codes to the extent that they

need it and for the context in which each of the languages is used. Context determines language choice. In a society in which more than one language (or variety) is used you must find out that uses what, when and for what purposes if you are to be socially competent. Your language choices are part of the social identity you claim for yourself.

Umar Kayam's Novel *Para Priyayi* is considered being the perfect object of the study because it is Indonesian novel but most characters use two languages. They are Indonesian and Javanese in their daily life conversation. The novel is telling about little people and *priyayi* so it is possible for the characters to speak more than one language. Through its communication, Code mixing and Code switching can be occurred. Besides, Novel *Para priyayi* shows Javanese culture that among the most feudalistic ethnic group in Indonesia that is indicated by the way they communicate. It is a great novel as object of the study.

To make the phenomenon more obvious, an example of code mixing and code switching in Umar Kayam's novel *Para Priyayi* is presented here.

Lha ini lho, *kakang* Atmokasan, *putri panjenengan* pun *genduk* Siti aisah. Tole darsono, ya ini adikmu Siti Aisah. *Sama dikenalkan saja ya?* *Kakang* Atmokasan, *moso borong*, terserah panjenengan, ya ini putri panjenengan yang masih bodoh. Sekolah juga Cuma tamat sekolah desa di tambah satu

tahun *nenger* Ngoro Nyonyah Administretur pabrik gula Mbalong. Sedikit-sedikit bisa bahasa Belanda *een, twee, drie*, tapi oh, dia masih bodoh, masih bodoh ...' (Para Priyayi: 42)

From example above, it can be seen how code mixing and code switching occurred in Umar Kayam's novel *Para Priyayi*. In the dialog, Siti Aisah's father (or Sastrodarsono uncle) is bilingual. He is able to speak Indonesian and Javanese. He switches Indonesian into Javanese.

Considering information above, it will be analyzed code mixing and code switching in Umar Kayam's novel *Para Priyayi*. Code mixing and code switching are one of language phenomenon in the society that is really interesting to investigate.

B. DISCUSSION

1. Sociolinguistics

Sociolinguistics is the study of language in relation to society (Hudson, 1980:4). This is to say that sociolinguistics involves the relationship between society and language, in which an instrument for human to interact with others. Sociolinguistics itself concerns with '... investigating the relationship between language and society with the purpose being better understanding of the structure of language and of how languages function in communication ...' (Wardhaugh, 2003:12). Re-

lated to its function, language behavior has two aspects, which are very important from social function. Trudgill (1983:13) states that they are the first, the function of language in establishing and maintaining with other people and the second the role played by language in conveying information about the speakers. Sociolinguistics is a "...part linguistics which is concerned with language as social and cultural phenomenon" Trudgill (1983:32)

Sociolinguistics focuses on the social context. The study of language in its social contexts means crucially the study of linguistic variations. In different social contexts an individual will speak in different ways. Moreover, speakers who differ from each other in terms of social class will also differ from each other in their speech, even in the same context (Coates, 1986:4). Sociolinguists analyze speech in order to show that linguistic variation does not occur randomly but is structured: the aim of sociolinguistics is to expose the orderly heterogeneity of the normal speech community.

There are many phenomena and varieties in society dealing with using language. One of them is code mixing or code switching that commonly occurs in bilingual or multilingual society.

2. Varieties of Language

It is obvious that in multilingual commu-

nity, people use number of varieties of language. The use of this varieties or codes is related to the purposes in everyday interaction. Hudson (1980:24) defines that a variety of language as a set of linguistic items with similar social distribution. Fishman (1972:52) said that every variety of language can be known by sounds, words, grammatical features, meaning etc

Choosing codes may base on some factors. Wardhaugh (2003:95) says that one's languages choices are part social identity, he claims for himself. Certain codes, therefore, are deemed more appropriate for certain messages than the other codes. It means code and messages are inseparable. Consequently, when a choice between codes exist, one must exercises that choice with great care since it can effect what happens to the messages one wishes to communicate (ibid: 112)

3. Social context

Language is very much social phenomenon Sociolinguistic explains the characteristic of each variety is the relevant relation to society, in other words by whom, and when, the items concerned used. The approach to sociolinguistics should include everything from considering "who speak (or writes), what language (or what language variety), to whom, when and to what end" Fishman in Chaer (2004:7). The main language spoken in com-

munities and their cultural adaptation to the values to gain a better opportunity seem to be the cause of the language choice and language use.

According to, Hymes 1979 (in Nababan, 1991:7) is using the mnemonic device *SPEAKING* (*setting, participant, ends, act sequences, participant, ends, act sequences, key, instrumentalities, norm, and genre*). They are (1) Setting and scene. This component explores two aspect of context: the physical setting in which it takes place and the scene i.e., the participants' sense of what is going on when this practice is active. Analyzing the setting and scenic qualities of the practice helps ground the analyses in the specific contexts of social life. (2) The various kinds of participants in communicative events-senders and receivers, addressors and addressees, interpreters and spokesmen and the like; (3) This asks about two ends: the goals participants may have in doing the practice, and the outcomes actually achieved; (4) Act sequences of component invites a careful look at the sequential organization of the practice, its message content, and form; (5) The Keys are emotional pitch, feeling, or spirit of the communication practice; (6) Instruments or channel is shared by various participants, linguistic, kinesics, musical, interpretative, interactional, and other; (7) There are two senses of norms that may be relevant to a communi-

cation practice: habit and the appropriate thing to do; (8) A genre of communication involves identifying the practice as a type of a normal genre such as verbal dueling, or a riddle, or a narrative.

4. Bilingualism

Sociolinguistics is interested in doing study of the phenomenon of bilingualism and complex language within it. Many bilingual speakers are able to mix or switch from one language with ease. Bilingualism is clustered with such obscure terms as code switching and code mixing. Bilingualism is the ability to speak two languages “the mastery of two languages or more language – bilingualism and multilingualism are special skill. Bilingualism and multilingualism are relative terms since the individuals vary greatly in types and degrees of language proficiency (Encyclopedia Britannica, 1965)

Bloomfield (1935:56) says that in the extreme case of foreign-language learning the speaker becomes so proficient as to be indistinguishable from the native speaker around him. This happens occasionally in adult shifts of language and frequently in the childhood shift. In this cases where this perfect foreign-language learning is not accompanied by loss of the native-language, it result in bilingualism, native-like control of two languages.

5. Code Switching

People are usually required to select a particular code whenever they choose to speak, and they may also decide to switch from one code to another or to mix codes even within sometimes very short utterances and thereby create a new code in a process known as code switching (Wardhaugh, 2003:100)

Hudson (1980:56) says that a single speaker uses different varieties at different times. This theory is supported by Hymes as cited in Chaer and Agustina (2004:108) he says that code switching has become a common term for alternate use of two or more languages, varieties of languages, or even speech styles.

Wardhaugh (2003:102) found out that factors are influencing code switching. They are solidarity, choice of topic, perceived social and cultural distance.

From theories above, one can conclude that code switching happens when someone switch his/her language. Code switching can also happen when someone change his/her speech style. It depends on the social context.

6. Code Mixing

Code mixing appears as a result of bilingualism. The contact of two or more languages may use languages mixing when a bilingual

speaks more than one language he masters, optionally; he speaks some words of another one in his utterances.

There are many factors cause code mixing. Nababan (1991:32) supports this statement by giving his opinion that the point characteristic of code mixing is relaxation of speaker or informal situation, if there is code mixing in its situation. It caused there is no certain language using. So people need a word of foreign words. Sometimes people do code mixing to show up their intellectual or position.

The forms of code mixing can be taken from the definition of code mixing itself. Fasold (1984) as cited by Chaer and Agustina (2004: 115) says that code mixing is only occurred when someone uses only one word or phrase that different from the base language. From the definition, the forms of code mixing are word and phrase.

(1) Code Mixing in the form of word

Code mixing in the form of word is simply the insertion of another language that different from the base language in a single sentence or single utterance. Most of the code mixing occurs in the form of word

(2) Code mixing in the form phrase.

Code mixing in the form of phrase contains at least two words. The phrase means short group of word or group of word without a verb that from part of a sentence.

Finally, based on the view of points of some sociolinguistics, code switching and code mixing are encouraged by a number of contexts. They are solidarity, choice of topic, perceived social and cultural distance.

C. RESULT

This study reveals the method of analyzing the problem. It applies descriptive-qualitative method. It means that the study method only describe Code mixing and Code switching in Umar Kayam's novel *Para Priyayi*. In general, the data presented here are from two sources, they are main data and supporting data. The main data in this study are taken from the novel *Para Priyayi* by Umar Kayam. They are in the forms of sentences, phrases, and conversation by the characters. The supporting data of the study is from some references that are related to the main data, they are: essay books, Sociolinguistics references, and other references that deal with this study.

The data is analyzed in order to be able to answer the problem of the study. In Umar Kayam's Novel *Para Priyayi* that are code switching and code mixing often happen. Most characters use Indonesian and Javanese in their daily life. Moreover the result of the study on code switching and code mixing will be presented based on the statement of the prob-

lem. In the section of the study, code switching and code mixing are analyzed based on their grammatical forms.

The Form of Code Mixing

In the section of the study, code switching and code mixing are analyzed based on their grammatical form.

A. Code Mixing in the Form of Word

The characters in the novel mix Javanese in their utterance when they speak to others. They often use code mixing in the form words beside phrases. Code mixing in the form words is an act of inserting a different language (Javanese) into a base language (Indonesian). The writer found that code mixing in the form of word occurred between Indonesian – Javanese. The example code mixing in the form of word can be seen as follow:

Nasi pecel, *wedang cemoe*, tepo atau tahu ketupat dan segala macam dagangan. (P. 1)

Mau *kuwalat* apa menyaingi keratin agung itu ..., jelas Kang Man. (P. 4)

From the example above, one can see that the character uses Indonesian in their utterance. Then he inserts Javanese “*wedang cemoe, kuwalat*”. It shows that code mixing in form of word Indonesian to Javanese. In Indonesian there is no appropriate word for “*wedang cemoe, kuwalat*“, therefore the character speaks Indonesian and then inserts Javanese word.

Pohon-pohon itu ditanya oleh Kiai Jogo apakah mereka bersedia dijebol akar-akarnya untuk dijadikan tumbal *dalem* kabupaten agar dalem kabupaten Wanagalig dapat jaya sebagai pengayom rakyat di seluruh kawasan itu. (P. 3)

Kemudian beliau akan mandi, *dahar* sarapan yang terdiri dari nasi dengan begitu banyak lauk pauk yang tersedia di meja. (P. 38)

Priye kabarmu, Sastro? Semua keluargamu baik-baik saja to?

Memang saya dan istri saya adalah pendukung Raden Ajeng Kartini dan itu kami buktikan dengan dengan member kesempatan Soemini sekolah di HIS, tidak kami *pingit* atau kungkung di rumah ... (P.66)

From the example above, one can see that the character uses Indonesian in their utterance. Then he inserts Javanese “*dalem, dahar, priye and pingit*”. It shows that code mixing in form of word Indonesian to Javanese. The character uses that word because it means more polite in Javanese that shows high style.

Yang penting *sinau*, belajar sampai pinter, Le. (P. 22)

From the example above, one can see that the character uses Indonesian in their utterance. Then he inserts Javanese “*sinau*”. It shows that code mixing in form of word Indonesian to Javanese. The character uses that word because she is a little people or non-priyayi that uses low style.

Mengeri kamu, *Le?* Paham kamu, *nduk?*

“Tentu saja kami tidak ada yang paham dengan penjelasan *Pakde*. (P. 6)

From the example above, one can see that the character uses Indonesian in their utterance. Then he inserted Javanese “*Le, nduk and Pakde*”. It shows that code mixing in form of word Indonesian to Javanese. The character uses that word because it for addressing a non *priyayi*.

B. Code Mixing in the Form of Phrase

Beside code mixing in the form of word, novel *Para Priyayi* also often uses code mixing in the form of phrase. It is the insertion a phrase of one language into another language. Phrase is group of words which have a particular meaning when used together. The example code mixing in the form of phrase can be seen as follow:

Dan tugas yang dianggapnya gawat itu untuk tidak boleh dilaksanakan dengan kesalahan adalah, misalnya mendapat uang dari *Embah Guru Putri* pada waktu *Embah Guru Kakung* kalah di meja kesukan, meja permainan kartu cina, dan uangnya mulai habis. (P.10)

From the example above, one can see that the character uses Indonesian in their utterance. Then he inserted Javanese “*Embah Guru Putri* and *Embah Guru Kakung* “. It shows that code mixing in form of phrase Indonesian to Javanese. The character uses that

word because it for addressing a *priyayi*.

“Lho, Yu kok anakmu kamu bawa?”
Inggih, ndoro. (P.13)

Romo Seten *matur nuwon*, bahkan beribu terima kasih buat semuanya... (P. 64)

“Waduh, Menir Soerojo, kami betul-betul malu dan *nyuwun pangapunten* kepada Menir dan Menir Soerojo. (P.73)

From the example above, one can see that the character uses Indonesian in their utterance. Then he inserted Javanese “*Inggih, ndoro, matur nuwon and nyuwun pangapunten*”. It shows that code mixing in form of phrase Indonesian to Javanese. The character uses that word because it means more polite in Javanese that shows high style to speak with *priyayi* people.

Tentu mereka tetap *ndoro* bagi kami dan kami adalah tetap *wong ndeso*, orang desa yang berada beberapa tingkat dibawa mereka.

Sumantri adalah *wong cilik* yang dengan ikhlas menyerahkan baktinya buat raja dan negoro. (P. 43)

From the example above, one can see that the character uses Indonesian in their utterance. Then he inserted Javanese “*wong ndeso and wong cilik* “. It shows that code mixing in form of phrase Indonesian to Javanese. The character uses that word because she is a little people or non-*priyayi* that uses low style.

The Form of Code Switching

Mastering two languages or more will result in code switching. Code switching occurs when there is a single speaker uses different varieties at different time.

A. Code Switching in The Form Of Sentence

Code switching in Umar Kayam's Novel *Para Priyayi* can occur in the form of sentence. Code switching in the form of sentence is change of language that occurs between sentences. The switching in the form of sentence done by the characters only occurs between Indonesian – Javanese. The example of code switching in the form of sentence can be seen below:

Lha ini lho, *kakang* Atmokasan, *putri panjenengan* pun *genduk* Siti aisah. Tole darsono, ya ini adikmu Siti Aisah. *Sama dikenalkan saja ya?* Kakang Atmokasan, *moso borong*, terserah panjenengan, ya ini putri panjenengan yang masih bodoh. Sekolah juga Cuma tamat sekolah desa di tambah satu tahun *ngenger* Ndoro Nyonyah Administrtur pabrik gula Mbalong. Sedikit-sedikit bisa bahasa Belanda *een, twee, drie*, tapi oh, dia masih bodoh, masih bodoh ...' (P. 42)

“Wah, nuwun sewu, lho, *Kamas* dan *mbakyu*, kalau saya mengagetkan *Kamas* dan *Mbakyu* dengan *sowan* memboncengkan putra *Kamas*, Soenandar. (P. 73)

The character uses those sentences because it is more polite to use in formal situation. The sentences are used by *priyayi*

people. It shows it is code switching in form of sentence from Indonesian to Javanese. First of all, the character speaks Indonesian and then inserts Javanese sentence.

“Oh, Allah, *Le*. Embokmu sudah tidak ada, *Le*. Oh, Allah, kasihan banget kamu. *Wong* pagi masih belum apa-apa kok siang sudah tidak ada juga tumben betul embokmu itu kok ya pergi cari jamur di tegalan. Embokmu itu *rak* jarang betul makan jamur yo, *Le*. Eh *Ndilala kersaning* Allah pagi itu kok dia kurang kerjaan cari jamur katanya kangen makan jamur. *Yo wis to, Le* yang sabar ini semua sudah *kersaning* Allah.” (P. 27)

“*Le*, bapakmu ini *wong tani ndeso*. Jadi, saya melihat persoalan ya seperti seorang tani melihat persoalan. Kita semua ini *rak* sesungguhnya *wong cilik* saja to, *Le*. *Wong cilik* yang diperintahkan gupermen. Lha, sebagai *wong cilik* ya mestinya *manut*, menurut aturan gupermen begitu. Kalau tidak *manut* itu *rak* salah to, *Le*. Kalau menurut aturan gupermen yang dikerjakan mantra gurumu itu salah, ya salah, *Le*. Lha, kalau menurut gupermen kamu yang diperintahkan mengganti dia, ya kamu harus trima, *Le*. *Mosok* kamu mau menolak apalagi melawan? Tapi, ini pendapat bapakmu *wong tani wutun, jekek*, asli, murni, lho, *Le*. Cobalah kalau kamu besok *sowan Ndoro Seten*, wah saya belum saja bisa memanggil beliau dengan *Kamas* itu, *Le*, kamu minta pendapat beliau. Eh, lha mertuamu bagaimana pendapatnya?” (P.61)

“*Nuwun sewu, Ndoro* mantra, seribu ampun, *Ndoro Mantri*. Gus Soenandar pergi.” (P. 110)

The character uses those sentences because she is a non *priyayi* that use low style.

It shows that is code switching in form of sentence from Indonesian to Javanese. First of all, the character speaks Indonesian and then inserts Javanese sentence.

The Reason of Using Code Mixing and Code Switching

The choice of code that is done by characters may have some reasons. In getting the findings, the writer analyzed the data based on the observation above. In brief generally they use code mixing and code switching to express the following:

A. Showing Respect to Priyayi

Most characters in the novel do not only use one variety in the conversation that can be used to represent speaker's identity. In the novel *Para Priyayi* shows Javanese culture that can be known the character is *priyayi* or non *priyayi*. It is indicated by the way they communicate. Some of words in Javanese have a set of honorifics. Before one Javanese speaks to another, he or she must decide on an appropriate speech style. Here is the example;

“Lho, Yu kok anakmu kamu bawa?”
Inggih, ndoro. (P.13)

Romo Seten *matur nuwon*, bahkan beribu terima kasih buat semuanya... (P. 64)

“Waduh, Menir Soerojo, kami betul-betul malu dan *nyuwun pangapunten* kepada Menir dan Menir Soerojo. (P.73)

On data above, information that is about

the reason of showing respect to *priyayi* based on the way they communicate in high style. The character uses some words from Javanese as “*Inggih, ndoro, matur nuwon and nyuwun pangapunten*”. It shows that the form of Javanese phrase. The character uses that word because it means more polite in Javanese that shows high style to speak with *priyayi*.

Addressing a Non – Priyayi

Some characters in the novel use low style for addressing a non – *priyayi*. The characters are also required to speak differently. Low style is used by non *priyayi* because they cannot be expected to have any knowledge of high style.

Mengeri kamu, *Le?* Paham kamu, *nduk?*
“Tentu saja kami tidak ada yang paham dengan penjelasan *Pakde*. (P. 6)

From the example above, one can see that the character uses Indonesian in their utterance. Then he inserted Javanese “*Le, nduk and Pakde*”. It shows that code mixing in form of word Indonesian to Javanese. The character uses that word because it for addressing a non *priyayi*

There is No Indonesian Equivalent

Sometimes, the character often use code mixing and code switching in the communication., when it uses more than one language.

The application of code mixing and code switching can not be avoided. Here is the example;

Nasi pecel, *wedang cemoe*, tepo atau tahu ketupat dan segala macam dagangan. (P. 1)

From the example above, one can see the character uses word” *wedang cemoe* “Actually it is Javanese words; the character did not find an Indonesian word for” *wedang cemoe*”. That is why the character uses Javanese word in his utterance in novel *Para Priyayi*

D. CONCLUSION AND SUGGESTION

This study is about the phenomena that happen in Umar Kayam’s Novel *Para Priyayi*. There are some conclusions that the study can be described. Most characters use Indonesian and Javanese in their daily conversation. So it is called bilingualism is ‘the alternate use of two or more languages by the same individual’. The characters do not only use one variety in the conversation in the novel that can be used to represent speaker’s identity. In the novel *Para Priyayi* shows Javanese culture that can be known the character is little people or *priyayi*. It is indicated by the way they communicate

The study is focused on the form of code mixing and code switching. In the term of code mixing, there are some forms in this study. They are code mixing in the form of word

and in the form of phrase. Code mixing in the form of words is used to quoting some information from the characters in the novel; meanwhile code mixing in the form of phrase is to find out what is the phrase that used in the novel. In the term of code switching, it is found that code switching only the form of sentence.

The study is concluded that by using code mixing and code switching in Umar Kayam’s Novel *Para Priyayi*, there are some reasons as follows: 1) Showing respect to a *priyayi*, 2) Addressing a non-*priyayi* and 3) There is no Indonesian equivalent. A Javanese is used by the characters to communicate and in communication process that one should consider the social norms of society. One of them can be used to represent speaker’s identity. Sometimes, we employ particular favored pronunciation, choice of words, and other linguistic features to project our identity when we engage in communication.

Suggestion

The study is expected to be able to enrich the studies of sociolinguistics dealing with Code mixing and Code switching in Umar Kayam’s novel *Para Priyayi*. Moreover, there are some purposes of Code mixing and Code switching in Umar Kayam’s novel *Para Priyayi*, which is using another language, is more effective that depends on the situation and condition.

For students: the writer suggest to anyone who have read this paper can continue this study by applying this with differen novels.

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SYNOPSIS

The book, even though it is a novel, from the sructure it is seen as a romance. Firstly, the explanation about Wanagalih and Wanalawas those are the setting of the play. Then, Sastrodarsono as the character is introduced. He is a poor farmer who can be a priyayi. He married Siti Aisah and has three children. They are Nugroho, Hardojo, and Soemini. As a Priyayi, He allowed his nephews to live with him. One of his nephews has a bad habit. His name is Soenandar who has a son with Ngadiyem without marriage but Soenandar ran away and refused to give responbility. His son's name is Lantip. He is the main character in this story.

Lantip is adopted by Hardojo. The character of Lantip is described as an ideal priyayi character according to Umar Kayam. In the story, Lantip is someone who gives big dedication in Sastrodarsono family, Lantip will be the advisor and solution finder for the problem. The story ended when ndoro Guru Sastrodarsono died. In the buried ceremony, Lantip gives a speech that is a conclusion from Para Priyayi Novel.

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