CHAPTER I

INTRODUCTION

A. Background of the Study

Language is an important thing in a communication that is used by human being. It is an instrument to send a person's message to another person. People surely have their own language to send their message each other. Both a speaker and a listener have to know the language to hold a communication.

There are two kinds of communications; verbal and nonverbal. The verbal communication is done orally such as dialogue, interview, and chatting. Meanwhile, nonverbal communication is done through sign, like gesture, body language (posture), facial expression, and many more.

Language itself is divided into two types; spoken and written. Spoken language is used by human being to have a direct communication. For example, the spoken language that is used in a speech, a talk show, a sermon, etc. Meanwhile, written language is an indirect communication that is used to send the message to the listener. In written language, a speaker needs a certain media to send the message. The media that can be used to send the message are novel, newspaper, magazine, etc.

In a novel, the author usually tells a story based on his/her experience so that he/she can express his/her ideas. In making a good novel, the author should be smart and creative to arrange the sentences. The author has to make interesting words or sentences in order to get people's attention. The author also has to mix his/her experience, idea, and imagination to make a good story. That is a challenge for the author to make a good novel so that the readers feel happy when they read the novel.

C'est La Vie is novel written by Fanny Hartanti, an Indonesian writer who is now living in Belgium. The novel uses Netherland setting eventhough the characters in this novel come from Jogjakarta, Jakarta, and West Sumatera, and Netherland. Because of these different backgrounds, they often mix their language to communicate each other so that the communication runs well. The phenomenon, where more than one language is used interchangeably by mixing the code, is called code mixing. This phenomenon is interested to be researched by the writer since she wants to know what motivations that push the characters to do the code mixing when they communicate each other.

B. Scope of the Study

In this research, the writer analyzes the written utterances that contain code mixing in the *C'est La Vie* novel and the reason why the characters choose to mix their language use.

C. Purpose of the Study

The purposes of code mixing research in *C'est La Vie* novel are as follows

1. Describing the forms of code mixing that is used by the main characters of *C'est La Vie* novel.

2. Describing the factors that motivate the main characters of *C'est La Vie* novel to use code mixing in their communication.

D. Underlying Theory

In Suwito (1985:76), Kachru defines code mixing as using two languages or more by inserting one language elements into other languages consistently. In addition, Thelander (1976:103) says that language element that is involved in code mixing is limited on clause level. If there is a combination of different varieties in the same clause in an utterance, it is called code mixing. Furthermore, Suwito (1985:76) divides code mixing into two forms:

1. Inner Code Mixing

According to Suwito (1985:76), *"campur kode yang bersumber dari bahasa asli dengan segala variasinya disebut campur kode ke dalam* / inner code mixing".

Inner code mixing can be seen from the geographical and the genetic background. In short, the inner code mixing phenomenon can be used among regional language or among styles or variations of language in a region.

Indonesians have only one official language of government, commerce, education, and mass media. It is Bahasa Indonesia, a dialect of Malay. For the majority of Indonesians, Bahasa Indonesia is the language used in public. A regional language is used for private, family, and local community life. Regional language is a language where it is used in regions in Indonesia. There are 5 big islands and 33 provinces in Indonesia which have their own regional languages. Those regional languages also have their own varieties which sometimes it is same or different each other.

Mixing the code between Indonesian with regional language such as Betawinese, Javanese, or so on, it is called inner code mixing. Meanwhile, mixing Semarang Javanese with Surabaya Javanese is also considered as inner code mixing.

In short, code mixing phenomenon can be occurred between regional languages or between styles or variations of language in a region.

2. Outer Code Mixing

It is kind of code mixing that is done by mixing the language and foreign language. Outer code mixing can be occurred by inserting some elements from a foreign language to the original language.

Nababan (1984:32) said that the main characteristic of code mixing is informal situation. In formal situation, sometimes there is no code mixing. If there is code mixing in that kind of situation, it happened because no words can explain what speaker's mean so that the speaker needs to use foreign language. Sometimes code mixing can show the speaker's intellectuality and position.

Suwito (1985:78) divides code mixing into six forms according to the language elements used in it:

1. Word insertion. It is a kind of code mixing that happens when a morpheme or a group of morpheme is inserted in a spoken utterance.

2. Repetition insertion. It is a kind of code mixing that happens when a repetition words is inserted in a spoken language.

3. Phrase insertion. It is kind of code mixing that happens when a phrase is inserted in a speech act. In this case, phrase is a group of words having no subject and predicate and it functions as a part of speech.

4. Idiom insertion. It is a kind of code mixing that happens when a construction of some elements that has a meaning is inserted in a spoken utterance.

5. Baster insertion. It is a kind of code mixing that happens when a baster is inserted in a speech act. In this case, baster is a result of combining of two elements from different languages and it creates one meaning.

The forms of code mixing above are going to be used to analyze the code mixing found in *C'est La Vie* novel.

E. Methodology

In this research, the writer uses descriptive qualitative method. Descriptive method is a research method focusing in how to manage a study descriptively (Hadi 2002:3). This research is a qualitative method since the data is consisting of words, sentences, and utterances. The writer uses Sudaryanto (1993:134-135), *Simak Bebas Libat Cakap* and Note Taking to collect the data. In taking sample, the writer uses purposive sampling where the writer finds 2.638 utterances and 758 code mixing cases in this novel. Meanwhile, in analyzing data, the writer uses Sudaryanto (1993:13), *Padan* method which its determiner device is outside a language, apart from and does not become a part of language which is researched. In making data presentation, there are two types of data presentation; informal and formal. The writer uses both informal presenting method and formal presenting method to present the data.

F. Writing Organization

       The writer makes her thesis consists of five chapters, as follows:

CHAPTER I   : INTRODUCTION

                         This chapter consists of Background of the Study, Scope of the Study, Purpose of the Study, Underlying Theory, Methodology, and Writing Organization

CHAPTER II   : LITERARY REVIEW

                         This chapter describes Sociolinguistics, Bilingualism, Code Mixing Definition, and Types of Code Mixing

CHAPTER III   : RESEARCH METHOD

                         This chapter consists of Type of Research, Unit of Analysis, Data Source, Method of Data Collection, Population, Sample, Method of Data Analysis, and Method Data Presentation

CHAPTER IV   : DATA ANALYSIS

                         This chapter consists of code mixing analysis according to the theory that the writer used.

CHAPTER V   : CONCLUSION

This chapter consists of the Summary and Conclusion of the Novel

CHAPTER II

LITERARY REVIEW

A. Sociolinguistics

According to Holmes (2001:1), sociolinguistics is the study the relationship between language and society. Sociolinguists are interested in explaining why people speak differently in different social context since they are concerned with the identification of the social function of language and the way it is used to convey a social meaning.

It means that in using a language, people are influenced by the linguistics factors as well as the non linguistics factors such as the social factor. Those social factors are social status, educational background, age, economic status, and gender. Besides that, situational factors can also influence a speaker using language such as who is speaking in what language, to whom he/she is talking to, when and where the conversation take place, and about what he/she talking about.

In short, sociolinguistics is the study which is focusing on the relationship between the language and the people who use that language.

B. Bilingualism

Indonesia is a big country. It consists of many islands, tribes, cultures, and languages. Because of this reason, there are many different regional languages in Indonesia such as Javanese that exists in Central Java, some of East Java, and Yogyakarta; Sundanese that exists in West Java, Betawinese that exists in Jakarta, and so on. It can make the Indonesians use two languages in their daily conversation since sometimes they live and work together in different background. So that, to hold a communication each other, they have to use two languages in order to make her/his partner of speech understand about what they are talking about. The condition where a speaker uses two languages in an utterance is called bilingualism.

According to Weinrich (1968:1), bilingualism is about mastering two languages including two dialects and two language variations from one same language. This definition is supported by Haugen (1968:10), who said that bilingualism is inserting two dialects from the same language.

To be able to use two languages, people should master at least two languages. First, they should master their mother language or their first language. Second, they should master another language that can be their second language. But Haugen in Suwito (1997:44) states that someone who called bilinguals do not have to master two languages actively, he/she just needs to know his/her second language passively.

Meanwhile, Nolf (1974: 5) said that one of bilingualism characteristic is using two languages or more by someone or group of people without any rules

from those two languages. It means that everyone can use two languages in everywhere and every condition.

In short, bilingualism happens when someone, who knows two languages, using those two languages in making utterances at the same moment.

In bilingualism society, where people can use two languages in making utterances at the same moment, it cannot be avoided that a speaker also mixes his/her code in his/her speech act in order to make his/her partner of speech understand what they are talking about. Code mixing can occur in informal situation. In formal situation, sometimes there is no code mixing. If there is code mixing in that kind of situation, it happened because no words can explain what speaker's mean so that the speaker needs to use another language (Nababan 1984:32).

C. Code Mixing

1. Definition of Code Mixing

In Suwito (1985:76), Kachru gives code mixing scope as using two languages or more by inserting one language elements into other languages consistently. Meanwhile, Thelander (1976:103) said that language element that is involved in code mixing is limited on clause level. The combination of different varieties in the same clause in an utterance, it is called code mixing.

Wardaugh (1986:103) said that code mixing occurs when conversants use two languages together to the extent that they change from one language to the other in the course of a single utterance. In addition, he states that code mixing involves the deliberate mixing of two languages without an associated topic change.

From those opinions above we can conclude that code mixing can be produced only by a bilingual speaker that masters at least two languages and has habit of using and mixing it.

2. Types of Code Mixing

Suwito (1985:76) states that there are two types of code mixing, inner and outer code mixing:

a. Inner Code Mixing

Inner code mixing can be seen from the geographical and the genetic background. In short, the inner code mixing phenomenon can be used among regional language or among styles or variations of language in a region. Sometimes the speaker uses Indonesian and in the same time she/he puts her/his regional language. For example, Indonesian is mixed with Javanese.

Example: *Nah karena saya sudah **kadhung apik** sama dia, ya **tak teken**.* (Suwito
    1985:79)

The example above shows that Indonesian is mixed with Javanese. The word ***kadhung apik*** means *terlanjur baik* in Indonesian and the word ***tak teken*** means *saya tandatangani*.

b. Outer Code Mixing

Outer code mixing occurrs by inserting some elements from foreign language.

Example: *Y cuando estoy con gonte me borrocha porque me siento mas **happy**, mas **free**, **you know**, pero si yo estoy con mucha gente yo no estoy, **you know**, **high**, **more or less**.* (Labov 1971:45 7)

The example above is Spanish which is mixed with English. There are some elements of English in the Spanish sentence above, they are happy, free, you know, high, more, or, and less.

Meanwhile, in Suwito (1985:78), code mixing is divided into six forms according to language elements. The examples below are taken from Suwito (1985: 78-79) as stated in part 1 to 4:

1.) **Word insertion**. Word insertion is a kind of code mixing that happens when a morpheme or a group of morpheme is inserted in a spoken utterance.

Example: ***Mangka** seringkali **sok** ada kata-kata seolah-olah bahasa daerah itu kurang penting.*

2.) **Repetition insertion**. Repetition insertion is a kind of code mixing that happens when a repetition words is inserted in a spoken language.

Example: *Saya sih boleh-boleh saja, asal tidak **tonya-tanya** lagi.*

3.) **Phrase insertion**. Phrase insertion is kind of code mixing that happens when a phrase is inserted in a speech act. In this case, phrase is a group of words having no subject and predicate and it functions as a part of speech.

Example*: Nah karena saya sudah **kadhung apik** sama dia, ya **tak teken**.*

4.) **Idiom insertion**. Idiom insertion is a kind of code mixing that happens when a construction of some elements that has a meaning is inserted in a spoken utterance.

Example: *Pada waktu ini hendaknya kita hindari cara bekerja **alon-alon asal kelakon**.*

5.) **Baster insertion**. Baster insertion is a kind of code mixing that happens when a baster is inserted in a speech act. In this case, baster is a result of combining of two elements from different languages and it creates one meaning. The example below is taken from the same thesis research about code mixing conducted by Ratna (2007) entitled *"Campur Kode Sebagai Strategi Komunikasi Customer Service (Studi Kasus Nokia Care Centre Bimasakti Semarang).*

Example: *"Sebentar dicek dulu ya Mbak, kondisi **hpnya** sudah sangat parah kemungkinan besar jika diperbaiki akan sama dengan hp baru, gimana mau **diservice** atau **dicancel** saja?"*

For clause insertion, the writer has her own opinion that clause insertion is not kind of code mixing it is kind of code switching. In Chaer and Agustina, Fasold (1984) states if someone uses a word or phrase from one language; he/she does code mixing. But if he/she uses one clause that has grammatical structure of one language clearly, and the next clause is arranged according grammatical structure of another language, she/he does code switching. In contrast, according Suwito (1985:79), clause insertion is a kind of code mixing that happens when a group of words that has at least one subject and one predicate and can stand by itself is inserted in a speech act. So that, clause insertion is not kind of code mixing, it is considered as code switching.

In investigating code mixing phenomena in *C'est La Vie* novel by Fanny Hartanti, the writer uses Suwito's opinion about five forms of code mixing above.

3. Factors Influencing Code Mixing

Basically the background of code mixing can be categorized into two types (Suwito 1985:77), as follows:

a. Attitudinal type

Attitudinal type is code mixing that depends on one's attitude.

b. Linguistic type

Linguistic type is type of code mixing that depends on the elements of language.

Weinrich (1979:56-58) identified why a speaker borrows some words from other languages in making utterances. Those factors are divided into two types, which are:

1.) Internal Factor

There are three internal factors causing code mixing. The examples below have ever conducted by Ratna (2007) entitled *"Campur Kode Sebagai Strategi Komunikasi Customer Service (Studi Kasus Nokia Care Centre Bimasakti Semarang)*.

a.) Low Frequency Words

Low frequency words is when a speaker borrows words from other languages in order to avoid words that are rarely used to heard.

Example: *"Kita disini menyediakan* handset **original** *untuk hp mas supaya menghasilkan suara jernih dan bagus."*

b.) Pernicious Homonymy

Pernicious homonymy is used to avoid ambiguity.

Example: *"Untuk* speaker*nya Ibu sudah kami* **urgent***kan dipusat mudah-mudahan dalam minggu ini sudah datang dan* hp*nya bisa segera kami perbaiki."*

c.) Synonym

The speaker needs to borrow words from another language
in order to make the listener understand what the speaker says.

Example: *"Hpnya* **blackmarket** *jadi tidak diperjualbelikan di
Indonesia. Kalau di*service *selain datanya hilang ada
resiko terburuk mati total, gimana?"*

2.) External Factors

There are four external factors causing code mixing. The examples
below have ever conducted by Ratna (2007) entitled *"Campur Kode Sebagai
Strategi Komunikasi Customer Service (Studi Kasus Nokia Care Centre Bimasakti
Semarang)* as stated in part a and d.

a.) The Development and Knowledge of a New Culture

The development and knowledge of a new culture
sometimes makes a speaker mixes his/her language in making
utterances.

Example: *"Mbak saya mau* complain*, Mbak gimana sih, data saya
kok jadi hilang. Mbak tahu berapa banyak nomer-nomer
penting di* **hp** *saya?"*

b.) Insufficiently Differentiated

Sometimes a speaker speaks in her/his original language and he/she mixes her original language with another language (for example Indonesian is mixed with Javanese) because the word in that language is more appropriate than the word in his/her original language. Aryati (2005) has written the example of the related research entitled *Code Mixing in 'Pecun Mahakam'*.

Example: *Husy.. kowe iki pancen gemblung... maksudku... walaupun dia itu pinter-pinter bodo.. **nyeleneh**... akhirnya berhasil nulis buku sampai 40 judul.*

c.) Social Value

Sometimes a speaker mixes her/his language to show his/her social status. Raka (2006) has written the example below in his article namely *Campur Kode*.

Example*: Kita telah memasuki zaman **postmodern** yang artinya konsep-konsep yang selama ini dipercayai dunia telah digoyang dan diberi makna yang baru.*

d.) Oversight

Having limited words makes a speaker borrows some words from another language. Sometimes when a speaker cannot find words that are suitable with his/her utterances he/she will mix his/her language with another language.

Example: *"Ini hpnya kalo kirim sms lama langsung **hang**."*

In conclusion, based on theory that is proposed by Suwito, code mixing is divided into five forms according to its language element. Meanwhile, Weinrich has his own opinion about the reasons why people mix their language. There are two factors why people mix their language. In this research, the writer would like to analyze the data based on these theories.

CHAPTER III

RESEARCH METHOD

In this chapter, the writer explains the research method used in analyzing code mixing phenomena in the *C'est La Vie* novel by Fanny Hartanti. It is presented in some sub-chapters namely Type of Research, Unit of Analysis, Data Source, Method of Data Collection, Population, Sample, Method of Data Analysis, and Method of Data Presentation.

A. Type of Research

This research is a descriptive qualitative research since it is aimed at describing a situation or area of interest factually and accurately (Issac and Michael 1987:42).

The writer uses qualitative method because the data consist of utterances that contain code mixing case.

According to Djajasudarma, qualitative method is the data as it is not only numbers but also can be words or description (1993:15). In this research, the data will be taken from *C'est La Vie* novel.

B. Unit of Analysis

The unit of analysis of this research is a word, phrase, clause, or sentence that is used by the three main characters in the novel which considers as code mixing.

For example: *Pada waktu ini hendaknya kita hindari cara bekerja **alon-alon asal kelakon**. (Suwito 1985:79)

The example above is a kind of code mixing named idiom insertion. Furthermore, the writer is going to analyze the code mixing cases produced by the three main characters in this novel.

C. Data Source

According to Rahardi (2001:8), there are two types of data source; primary and secondary. Primary data source is the source data where are gained directly, while secondary data source is the source data which is gained are indirectly. The writer uses *C'est La Vie* novel as the primary data source in this research as the data were gained directly from the novel.

D. Method of Data Collection

In collecting data, the writer uses Note Taking technique from Sudaryanto (1993:135). The writer takes a note the conversations and statements that are

produced by the main characters in the novel then analyze it according to a theory that the writer used.

The writer also uses the technique from Sudaryanto (1993:134), *Simak Bebas Libat Cakap*. In this technique, the writer does not get involved in the dialogues that are produced by the main characters in the novel directly. The writer just tries to read and understand the conversations and statements that are produced by the main characters.

E. Population

Koentjaraningrat (1997:15) said population is the whole research data. In this research, the population is all the utterances that are produced by the main character in the *C'est La Vie* novel. In this novel, the writer found 758 code mixing cases. There are 113 code mixing cases performed by Amara, 302 code mixing cases performed by Ayu, and 343 code mixing cases performed by Karina.

F. Sample

Nawawi (1998:144) identifies sample as a part of population that is the source of the research data.

According to Singarimbun and friends (1989:155), there are two techniques in taking sample, random sampling and purposive sampling. In this

research, the writer uses purposive sampling technique. Purposive sampling technique is the sample that is taken with certain purpose. In this research, the writer found 2.638 utterances and 758 code mixing cases in the novel. The three characters in the novel are Amara, Ayu, and Karina. There are 113 code mixing cases performed by Amara, 302 code mixing cases performed by Ayu, and 343 code mixing cases performed by Karina.

G. Method of Data Analysis

After collecting the data, the writer takes the next step, it is analyzing the data. In analyzing the data, the writer uses *Padan* method from Sudaryanto (1993:13). *Padan* method is research method which its determiner device is outside a language, apart from and does not become a part of language which is researched.

The writer classifies the data into five forms of code mixing and the reason why the main characters using code mixing.

The steps that the writer is taken to analyze the data are as follows:

1. Reading the novel and choosing the three main characters in the novel that will be researched.

2. Reading and understanding the utterances that is produced by the three main characters in *C'est La Vie* novel.

3. Choosing the utterances that have the characteristics of code mixing.

4. Classifying the chosen utterances into five forms of code mixing that included two kinds of code mixing according to the languages based on the theory explained by Suwito.

5. Describing the factors that push the three main characters in the novel mix their language according to the theory explained by Weinrich.

H. Method of Data Presentation

Sudaryanto (1993:145) classifies two types of presenting method, informal and formal. Informal Presenting method is a presenting method with a common word, while Formal Presenting method is a presenting method that is using sign or mark and symbol.

In this research, the writer uses both informal and formal presenting method. It is because in presenting data analysis result uses the utterances that can be explained the case clearly. The writer also uses table to ease the reader to understand the data analysis result.

CHAPTER IV

DATA ANALYSIS

In this chapter, the writer is going to discuss code mixing cases that are found in the *C'est La Vie* novel. The writer also explains the code mixing cases performed by the three characters in the novel based to theories that the writer used.

A. Forms of Code Mixing

The writer finds some mixing cases performed by the three main characters in this novel. The writer chooses to use table to describe how many times the three main characters made code mixing cases.

Table IV. A. 1. Code Mixing Cases found in the *C'est La Vie* novel

Characters	Kinds of Code Mixing					Total
	Inner			Outer		
	Betawi	Sundanese	Javanese	French	English	
Amara	5	5	5	1	97	113
Ayu	-	-	292	-	10	302
Karina	265	-	4	-	74	343
Total						758

From the table above, we know that there are 758 code mixing cases made by the main characters. Then, the writer is going to analyze how many times each character performs code mixing cases in the novel.

Table IV. A. 2. Code mixing cases performed by Amara

| Forms of Code Mixing | Kinds of Code Mixing | | | | | Total |
| | Inner | | | Outer | | |
	Betawi	Sundanese	Javanese	French	English	
Word	5	3	3	1	57	69
Repetition	-	-	-	-	-	-
Phrase	-	2	2	-	20	24
Idiom	-	-	-	-	1	1
Baster	-	-	-	-	19	19

Table IV. A. 3. Code mixing cases performed by Ayu

| Forms of Code Mixing | Kinds of Code Mixing | | | | | Total |
| | Inner | | | Outer | | |
	Betawi	Sundanese	Javanese	French	English	
Word	-	-	246	-	6	252
Repetition	-	-	19	-	1	20
Phrase	-	-	23	-	3	26
Idiom	-	-	1	-	-	1
Baster	-	-	3	-	-	3

Table IV. A. 4. Code mixing cases performed by Karina

Forms of Code Mixing	Kinds of Code Mixing					Total
	Inner			Outer		
	Betawi	Sundanese	Javanese	French	English	
Word	265	-	1	-	49	315
Repetition	-	-	1	-	-	1
Phrase	-	-	-	-	22	22
Idiom	-	-	2	-	-	2
Baster	-	-	-	-	3	3

Next, the writer is going to describe the code mixing cases performed by the three main characters above.

1. Word Insertion

Word insertion is a kind of code mixing that happens when a morpheme or a group of morpheme is inserted in a spoken utterance. In other words, word insertion is code mixing phenomenon in the word level. In this form of code mixing, the three main characters performed two kinds of code mixing, inner code mixing and outer code mixing.

a. Inner Code Mixing

In this kind of code mixing, all the characters make the code mixing cases. In this case, Ayu has the most code mixing cases because she comes from Yogyakarta, which uses Javanese as her regional language, and also her educational background is just at elementary level.

> Ayu: *Seperti **sing** sudah aku ceritakan di atas, aku kerja **paro** waktu di supermarket di Belanda. Tugasku macem-macem Kadang aku ditugasin ngejaga bagian daging seperti hari ini. Kadang aku **noto** barang-barang ke dalam rak. Dan kadang- kadang, ini **sing** paling aku benci, aku harus kerja di dapur, mbantuin si tukang daging **nyiapke** daging-daging sing akan dijual di konter. Uh... bau!* (page 28)

In the speech act above, Ayu tells about her job desk in the supermarket in Netherland. Ayu performs some code mixing cases by using Javanese in her Indonesian. Those Javanese words are **sing**, **paro**, **noto**, and **nyiapke**. In Indonesian, the word **sing** means **yang**. The word **paro** comes from **paruh** in Indonesian. Since Ayu spells it in Javanese so the word **paruh** becomes **paro**. Meanwhile, the word **noto** comes from word **tata** in Indonesian. **Tata** is a noun and the verb is **menata**. In this case, Ayu takes **menata** and changes it into Javanese, **noto**. Most of Javanese are changing vowels from Indonesian. The last is **nyiapke** means **menyiapkan**. **Menyiapkan** comes from word **siap** which has affix *me-an*. In this case, Ayu removes the *me-kan* affix so that the word **siapkan** becomes **nyiapke**.

Here are the changes of the word insertion:

- *Tata* (Ind) – *toto* (Javanese) →*me-* + *tata* → *menata* → *nata* (Ind)

$\rightarrow me\ -+\ toto \rightarrow menoto \rightarrow noto$ (Java)

- $Siap$ (Ind) $\rightarrow me\text{-} + siap + kan \rightarrow menyiapkan \rightarrow nyiapkan$ (Ind)

$\rightarrow me\text{-} + siap + ke \rightarrow menyiapke \rightarrow nyiapke$ (Java)

> Karina: ... *Boro-boro punya anak dan suami,* **wong** *pacar saja nggak ada* *(page 47)*

The speech act above is spoken by Karina. In this case, Karina mixes her Indonesian with Javanese. The word **wong** means **orang** in Indonesian. This utterance considered as word insertion.

b. Outer Code Mixing

Amara and Karina have the higher frequency of using English than Ayu. It is because Amara and Karina have the higher educational background level than Ayu so that they have a lot of knowledge than Ayu. In this form of code mixing, the writer will give some example from Amara and Karina speech acts.

> Amara: *Selanjutnya tak perlu aku ceritakan dengan detail disini, karena siapa tau kamu masih belum cukup umur untuk mengetahui cerita selanjutnya. Yang jelas kami melakannya tiga kali kemarin.* **Wait**... **No**... *tiga atau empat kali ya?*(page 12)

In the speech act above, Amara tells the reader about her activity with her husband. She hates Monday because since she gets married with her husband she

just stay at home as housewife. She loves weekend because she can spend her time with her husband but in the weekdays she just stay at home alone because her husband is working.

In this case, Amara makes code mixing cases by inserting some English words in her utterance. Those words are **wait** and **no**. She uses those words because she is not really remembered how many times she did her activity with her husband yesterday. The word **wait** means *tunggu* in Indonesia and the word **no** means *tidak*.

> Karina: *Ehm,* **well**, *hadirnya Kurt bukan cuma menyemarakkan hari-hari gue tapi juga berhasil menyetop omongan orang-orang di sekitar gue. Akhirnya mereka tahu juga kalau seorang Karina mampu cari pacar...* (page 48)

In this case, Karina mixes English in her Indonesian utterance. She uses the word **well** that means *baiklah* in Indonesian. The form of code mixing cases above is considered as word insertion.

2. Repetition Insertion

Repetition insertion is a kind of code mixing that happens when a repetition words is inserted in a spoken language. In this form of code mixing, all the characters make the repetition insertion. They perform only inner code mixing because there is no repetition word in English. The writer only finds repetition words in Javanese.

a. Inner Code Mixing

In inner code mixing, Ayu has the higher inner code mixing than Amara and Karina. But sometimes, the writer found some cases where Amara and Karina mix their language with Javanese.

> Ayu: *" MAAF!" kata kami bebarengan. Beberapa detik lamanya aku dan si bule liat-liatan. Aku masih ingat sampai sekarang, sorot matanya waktu itu. Biru banget, tajem banget, tapi juga lembut banget. Bikin aku...* ***klepek-klepek...*** (page 29)

In the statement above, Ayu tells the reader about her first meeting with her husband. The speech act above is considered as repetition insertion since Ayu uses the word ***klepek-klepek***. ***Klepek-klepek*** is Javanese. The word ***klepek-klepek*** means that she is falling in love with *si* bule, who becomes her husband now. It is also known that the word ***klepek-klepek*** shows that at that time Ayu has experienced of love at first sight with her husband. In Indonesian, ***klepek-klepek*** means ***mabuk kepayang***.

> Amara: *Pekerjaan dengan posisi bergengsi. Kantor di gedung pencakar langit yang berkelas dan nyaman ber-*AC. *Mobil pribadi yang mengkilap. Kehidupan yang gemerlap:* ***wira-wiri*** *ke mall dan butik trendi,* clubbing *di tempat-tempat mewah dan*"happening", *teman-teman yang seiya sekata. Pembantu yang siap sedia melakukan pekerjaan rumah tangga (atau apapun yang aku minta).* (page 130)

The statement above is made by Amara. Amara shows her feeling, how sad she is after she lost everything she gets. After Amara got married with her

husband, she has to follow her husband to Netherland. Automatically, she has to leave her job, her friends, and her glamorous life in Jakarta.

In this case, Amara mixes Javanese in her Indonesian speech act. Amara uses the word **wira-wiri** which means she always goes and back again to the trendy mall and boutique when she was in Jakarta. Once she can go to the A mall then continued to the B mall, next to the C boutique with her friends.

3. Phrase Insertion

Phrase insertion is kind of code mixing that happens when a phrase is inserted in a speech act. In this case, phrase is a group of words having no subject and predicate and it functions as a part of speech. In this form of code mixing, Amara and Karina have the most speech acts contained phrase insertion. In this case, Amara and Karina only make outer code mixing cases while Ayu performs inner code mixing.

a. Inner Code Mixing

> Ayu: *Sejak kecil aku diajari untuk prihatin. Makanya namaku Ayu Prihatini. Si Mbah dan ibuku bilang, jadi perempuan itu harus prihatin. Mesti sabar dan ngalah.* **Nrimo lan manut**. **Ojo neka-neko**.(page 31)

In the speech act above, Ayu tells the reader about the message that she

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had ever got from her mother and grandmother. In this case, Ayu mixes her Indonesian with Javanese. Ayu uses phrases ***nrimo lan manut*** and ***ojo neka-neko***. ***Nrimo*** comes from Indonesian, ***menerima*** (accept). ***Lan*** means ***dan*** (and) and ***manut*** means ***patuh*** (obedient). So that the phrase above means as a woman we should accept everything and we should obey to God's command. What God plans for us, all we can do is just accepting and obeying that plan, and we should not be against it.

Ayu also uses the phrase ***ojo neka-neko***. In Indonesian, ***ojo*** means *jangan* (do not) and ***neka-neko*** means we do something prohibited. So that the word ***ojo neka-neko*** means we should not do something prohibited. Ayu mixes her Indonesian speech act with some Javanese elements, the phenomenon above is considered as phrase insertion.

b. Outer Code Mixing

> Amara: *Pokoknya, saat itu juga aku langsung merasa klik dengan Karina.* **Instant connection**. *Cucok.* Feeling-*ku mengatakan, dia bakalan jadi teman yang mengasyikkan. Sahabat sejati. Seiya sekata. Sepenanggungan.* (page 53)

From the statement above, Amara shows her feeling about Karina. The statement comes when Amara met Karina for the first time. Amara uses the English word **instant connection** and it is considered as phrase insertion. Amara uses that word **instant connection** to show her feeling about Karina. She likes

Karina when she met her for the first time. It feels like she has instant connection with Karina.

> Karina: *Memang waktu itu Amara benar-benar memancing kesabaran gue. Maunya apa sih dia, bolak-balik merendahkan orang-orang yang pendidikannya nggak setinggi dia atau bukan pekerja kantoran? Apa dia nggak tahu Kurt "hanya" pekerja di pabrik. Alias* **blue-collar-worker**. *Nggak termasuk jajaran orang-orang yang selevel dengan Amara.* (page 158)

The statement that is spoken by Karina is considered as phrase insertion. Karina puts the phrase **blue-collar-worker** in her Indonesian speech act. In the statement above, Karina feels upset because Amara underestimates people who have no high educational background as her and do not work as an officer but actually, Kurt, Karina's boyfriend, is not the kind of that people. Kurt is **blue-collar-worker** in the factory. Karina uses the phrase **blue-collar-worker** to emphasize that Kurt' job is a worker.

4. Idiom Insertion

Idiom insertion is a kind of code mixing that happens when a construction of some elements that has a meaning is inserted in a spoken utterance. In this form of code mixing, the writer just found small amount of this case.

a. Inner Code Mixing

In this case, Ayu produces some idiom insertions in her statement. In some cases, the writer found that Karina also uses this idiom insertion in her speech act.

> Ayu: *Yah mungkin memang begitu kalau jadi orang pinter dengan jabatan yang tinggi. Sedikit-sedikit kerja lembur. Sedikit-sedikit stres, trus sakit jantung. Eh, tapi jangan ding!* ***Amit-amit jabang bayi****! Jangan sampai si Karina kena penyakit jantung. Dia itu sahabatku yang paling baik disini. Aku sayang sama dia. Dia sudah kuanggap saudara sendiri.*(page 61)

In the statement above, Ayu is talking about Karina. Karina told Ayu that she has a holiday but in fact Karina has to be back to her office to finish some things. So that Ayu says that maybe someone who is smart and has a high position is always like that. She has to work overtime. She can get stress, and then get heart disease. But Ayu does not want Karina gets heart disease since Karina is her best friend, she loves Karina, and she feels like Karina is her sister.

> Karina: " *Ih ogah!* ***Amit-amit jabang bayi****! Emang gue perempuan apaan?*" (page 54)

The statement ***amit-amit jabang bayi*** that Ayu and Karina produced is kind of code mixing called idiom insertion. ***Amit-amit jabang bayi*** is a Javanese idiom. It means ***jangan sampai terjadi***. If someone does not want to do something he/she dislikes or does not want to get something bad, he/she might say ***amit-amit jabang bayi*** in order to something that he/she dislikes or something bad will never happen to him/her.

b. Outer Code Mixing

> Amara: ... *Bekerja disini bagus untuk menunjang program dietnya sekaligus membantunya belajar masak memasak (juga mengepel lantai-hah!). Aku juga tidak keberatan kalau bisa mendapatkan pekerjaan bergengsinya sebagai auditor. Jadi,* **win-win situation**, *kan?*

The utterance above is spoken by Amara who is talking about her idea to switch her job with Karina's job. Amara wants Karina to do her job while she is doing Karina's job. If Karina does her job, she is sure that it can help Karina's diet program. Meanwhile, if Karina wants to switch their job, Amara will be so happy to do Karina's job.

Amara makes a code mixing case by inserting English in her Indonesian speech act. She uses an idiom **win-win situation** which means both of them get benefits, no one get disadvantage.

5. Baster Insertion

Baster insertion is a kind of code mixing that happens when a baster is inserted in a speech act. In this case, baster is a result of combining of two elements from different languages and it creates one meaning.

In this kind of code mixing, Ayu produces some cases of inner code mixing by mixing her Javanese with Indonesian. Meanwhile, Amara and Karina

produce some outer code mixing by mixing English and Indonesian in their statement.

a. Inner Code Mixing

> Ayu: *Ngambeknya Ben semakin menjadi-jadi begitu sampai di rumah dan melihat **bapake** ndak ada disana...*(page 187)

Ayu makes a code mixing case by inserting Javanese in her Indonesian speech act. She uses bapake which comes from the word ***bapak*** that has meaning father in English and it also has Javanese suffix, *-e*, which has the same meaning as *-nya* suffix in Indonesian. In this case, *-e* suffix means possession. The word ***bapake*** above means Ben's father.

> Ayu: ***Untunge** ndak lama kemudian **papane** pulang...* (page 187)

In the statement above there are two baster insertions ***Untung*** is Indonesian which means luckily and ***papa*** means father. Those words are combined with Javanese suffix, *-e* and *-ne*. In the first word, ***untunge***, *-e* suffix means describing the situation that Ayu feels lucky because her husband comes back home after she and Ben got home. Meanwhile, the second word, ***papane***, *-ne* suffix means possession. It means Ben's father.

The suffix *-e/-ne* has the same meaning. We use *-e* suffix when the last letter of the word is consonant. Meanwhile, we use *-ne* suffix when the last letter of the word is vowel.

Bapak (Ind) + *-e* (Javanese) → *Bapake*

Untung (Ind) + *-e* (Javanese) → *Untunge*

Papa (Ind) + *-ne* (Javanese) → *Papane*

b. Outer Code Mixing

Amara's frequency of using this kind of code mixing is higher than Karina. Amara often mixes Indonesian affix with English words in her statement.

> Amara: ... *Lamaran bukan sembarang lamaran, karena supaya bisa dilirik aku harus mampu "jual diri". Membuat lamaran yang lain dari yang lain. Yang tidak cuma dilihat sekilas lalu langsung **di**-delete atau dilempar ke keranjang sampah...* (page 127)

The statement above is made by Amara. Amara mixes Indonesian affix and English word, *di*-**delete**. The word *di*-**delete** means something to be deleted. It comes from English, delete which means ***hapus*** in Indonesia and ***di-*** affix that shows passive sentence. So that, the word *di*-**delete** means it is something to be deleted.

Amara: *Di ruang meeting yang dingin, aku dan Brandon duduk menunggu tamu kantor kami. Brandon sibuk mengutak-atik* **laptop-*nya***, *mempersiapkan meeting kali ini.* (page 21)

In the statement above, Amara tells to the reader about her and her boss situation before the meeting begins. The Indonesian suffix *-nya* means possession, **laptop-*nya*** means that the laptop belongs to someone. In this case, the laptop belongs to Brandon, her boss.

Karina: *Maka jadilah kami berdua nekat **ber**-**backpacking** ke Lloret de Mar, Spanyol.* (page 40)

The speech acts above is performed by Karina. Karina uses the word *ber-***backpacking**. Indonesia affix *ber-* means doing something, *ber-***backpacking** means doing the holiday travel using backpack.

B. Factors Supporting Code Mixing

Code mixing happens for several reasons. In this novel, the writer found some reasons why the three main characters choose to mix their language. The reasons are as follows:

1. Internal Factor

a. Low Frequency Words

Low frequency words is when a speaker borrows words from other languages in order to avoid words that are rarely used to heard. The writer would like to give some examples of this case.

> Amara: *Akhirnya kami sepakat makan malam di* **buffet restaurant** *salah satu hotel berbintang lima di Jakarta.* (page 11)

In the speech act above, Amara inserts element from foreign language. She uses **buffet restaurant** instead of *restoran prasmanan*. The reason of using buffet restaurant is because it is common to hear for her friends than if she uses *restoran prasmanan*.

> Ayu: *Setelah selesai* **check in**, *tibalah waktune berpamitan sama Karina dan Amara.* (page 303)

Ayu tells the reader about asking permission to Amara and Karina before she leaves Netherland to take a holiday in Indonesia. Ayu mixes her Indonesian speech act with some English elements. She uses the word check in in her speech act above. She prefers to use the word **check in** rather than use the word *pemeriksaan* because **check in** is common to hear for Amara and Karina. So that it is better to use **check in** than *pemeriksaan*.

b. Pernicious Homonymy

Pernicious homonymy is used to avoid ambiguity. To avoid ambiguity, sometimes someone borrows another language element in her/his utterance. The writer will give example why people choose to mix her/his language to avoid ambiguity.

> Amara: ... *Bos yang nggak suka "asal". Bos yang tidak punya penyakit amnesia. Dan sepertinya Tuhan menjawab doaku. Hanya saja, sepertinya dia lupa mengingatkanku untuk menjaga* **image** *di depan calon bosku yang baru. Duh!* (page 22)

From the utterance above, we know that Amara mixes her language by choosing the word **image** in to her Indonesian speech act. The word **image** means *gambar* in Indonesia. But in this case, **image** is not *gambar*, it means *kesan*. So that, the phrase *menjaga* **image** means *menjaga kesan*, it is not *menjaga gambar*.

The word **image** is used to avoid ambiguity, so that the statement above considered as pernicious homonymy.

c. Synonym

The speaker needs to borrow words from another language in order to make the listener understand what the speaker says.

> Amara: *Dasar bos nggak tahu diri! Aku menyumpah-nyumpah dalam hati. Main ubah jadwal seenak udelnya sendiri. Dua hari yang lalu dia bilang* **deadline** *untuk* **report** *bulan bulan ini adalah jam lima sore, bukan jam sepuluh pagi. HUH!* (page 19)

The statement above is spoken by Amara. She is talking to herself.   She feels upset to her boss because her boss cannot keep his words. Amara mixes her Indonesian with English in her utterance. She uses the word **deadline** and **report**. She chooses **deadline** instead of *batas waktu*. Also she prefers to use **report** rather than *laporan*. The reason why Amara chooses those words because she works in an international company so she and her friends usually use the word *deadline* and *report* than *batas waktu* and *laporan*. The phenomenon above is considered as need for synonym.

2. External Factor

a. The Development and Knowledge of a New Culture

The development and knowledge of a new culture   sometimes   makes   a speaker mixes his/her language in making utterances.

> Karina: *Mata **gue** nggak bisa lepas memandangi foto **gue** dan Kurt*
> *yang berpelukan dengan latar belakang pantai* Lloret De Mar.
> (page 39)

Karina is the speaker of the statement above. She mixes her Indonesian with Betawi language. In this case, she comes from West Sumatera and she is influenced by Betawi language. She uses the word ***gue*** which means ***aku*** in Indonesian. The reason why she is mixing her language above is considered as the development and knowledge of a new culture because she is West Sumatera

people who influenced by Betawi language and she mixes her Indonesian and

Betawi in her speech act.

b. Social Value

Sometimes a speaker mixes her/his language to show his/her social status. In this case, the writer will give an example from Amara's speech act.

> Amara: ... *Kalau Karina saja terkagum-kagum sama dia, berarti perempuan itu bahkan lebih hebat daripada dia. Wah, jangan-jangan dia jenius. Punya gelar* **PhD**. *Atau jadi direktur perusahaan di Belanda. Atau business woman yang supersukses. Atau... dokter? Insinyur? Ahli biologi? Apa dong?*(page 58)

> Amara: "*... Kamu kan cerdas,* **MBA** *lulusan Belanda. Punya kerjaan bagus disini. Kok takut ngelamar cowok?*" (page 54)

Amara uses the word **PhD** which means Doctor of Philosophy and **MBA** which means Master of Business Administration. **PhD** is a postgraduate academic degree awarded by university. Meanwhile **MBA** is a master's degree in business administration. By using the word **PhD** and **MBA** in her utterance, Amara shows her social status to the reader. She shows that she has high social status and high education.

c. Oversight

Having limited words makes a speaker borrows some words from another language. Sometimes when a speaker cannot find words that are suitable with his/her utterances he/she will mix his/her language with another language.

> Ayu: *Hasil penyelidikan akhir polisi bilang Mas Tom meninggal akibat serangan sing disebut "**sudden cardiac arrest**". Seumur-umur aku ndak pernah denger nama penyakit itu, tapi sekarang aku hafal luar kepala kata-kata itu karena suamiku mati gara-gara dia. Bapak polisi sing menangani kasusnya Mas Tom bilang itu semacam serangan jantung akut yang biasanya bikin korban meninggal dunia mendadak.*

Because of having limited words in medical terms, Ayu uses the phrase **sudden cardiac arrest** to describe why her husband passed away. **Sudden cardiac arrest** is a kind of illness that makes Ayu's husband passed away on his way to go home.

CHAPTER V

CONCLUSION

In this chapter, the writer presents the conclusion of the analysis in the previous chapter.

After the writer has done the researching code mixing cases in the novel, the writer found out that the character who performed the highest code mixing cases is Karina. There are five forms of code mixing that found in the novel; word insertion, phrase insertion, repetition insertion, idiom insertion, and baster insertion. The highest frequency of code mixing cases found in the novel is word insertion. Meanwhile, there are two kinds of code mixing; inner code mixing and outer code mixing. Because of the different background, Karina performs the highest outer code mixing cases by mixing her Indonesian with English. Amara is in the second rank who performs high outer code mixing cases by mixing Indonesian and English. Meanwhile, Ayu has the lowest outer code mixing cases but she has highest inner code mixing cases by mixing her Indonesian with Javanese.

There are two factors why the three main characters performed code mixing cases in the novel. The first one is internal factors. The internal factors that push the characters performed code mixing cases are low frequency words,

pernicious homonymy, and synonym. The second one is external factors. The external factors that push the characters perform code mixing are:

1. Development and knowledge of new culture

This factor occurs when there is development of new culture such as technology development so that recently we can find a lot of new words and it pushes the speakers make code mixing. Nowadays, teenagers and adults use the word *gue* or *lu* (Betawi) in their conversation although they are not Betawinese. In this case, Karina mixes her Indonesian with Betawi although she is not Betawinese.

2. Social Value

Sometime a speaker performs code mixing because of social value. Social value occurs when a speaker borrows words from another language so that by using those words; it can make her/his social status is higher than other.

3. Oversight

Having limited words in some fields making a speaker performs code mixing. For example, in this novel the writer finds a kind of illness called "sudden cardiac arrest". In medical terms, sometimes there is no Indonesian word can substitute the name of illness because most of it comes from English.