# CODE MIXING PHENOMENON IN AHMAD FUADI'S
# *NEGERI 5 MENARA*


## A THESIS
**in Partial Fulfilment of the Requirements**

**for Strata-1 Degree in Linguistics**

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# PRONOUNCEMENT

I state truthfully that this thesis is written by me without taking any other research projects in S-1, S-2, S-3, and in diploma degree of any universities. In addition, I also ascertain that I do not quote any material from other thesis or someone's work except the references mentioned.

Semarang, Agustus 2015

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# MOTTO AND DEDICATION

*"I am love. I am generation of love.*
*I don't hate.*
*I don't gloat over my brother*
*in the day of his misfortune.*
*I don't take pleasure*
*in seeing people's trouble.*
*I am generation of love.*
*I love. I forgive.*
*Hatred is my enemy.*
*Love is my bullet.*

*I will change the world.*
*And the change starts within me.*

*THIS IS MY OATH."*

                    *-AGNEZ MO-*

                              *I dedicate this thesis to my beloved Mama and Papa,*

                                   *my little brother, love of my life, my family,*

                                        *and my best of friends.*

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I have tried my best in completing this thesis. I realize that this thesis is far from being perfect. I would be glad to receive any suggestion to help make a better work in the future. At last, I hope that this thesis would be useful for the readers.

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Isna Navi'a Dini

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# ABSTRAK

Tujuan penelitian skripsi ini adalah untuk mendeskripsikan jenis-jenis campur kode yang terdapat dalam novel Ahmad Fuadi, *Negeri 5 Menara* (2010). Selain itu, skripsi ini bertujuan untuk mengetahui latar belakang terjadinya campur kode serta faktor yang mempengaruhinya serta menjelaskan konteks terjadinya campur kode tersebut.

Data yang digunakan berupa ujaran atau kalimat yang mengandung campur kode dari novel *Negeri 5 Menara* . Metode pengambilan sampel adalah *purposive sampling* dengan metode simak dan teknik catat. Dalam menganalisis data, saya menggunakan klasifikasi jenis-jenis campur kode dari Suwito. Berdasarkan klasifikasi yang diungkapkan oleh Suwito, campur kode ada dua macam, yakni campur kode ke dalam dan campur kode ke luar. Selain itu, saya juga menggunakan klasifikasi format campur kode yang dikemukakan oleh Thelander. Berdasarkan klasifikasi Thelander, ada lima jenis format campur kode yang digunakan dalam novel ini. Kelima format campur kode tersebut adalah *word insertion* (sisipan kata), *phrase insertion* (sisipan frasa), *hybrid insertion* (sisipan kata atau frasa bentukan), *idiom insertion* (sisipan idiom), serta *clause insertion* (sisipan klausa).

Untuk menganalisis konteks campur kode dalam novel, saya menggunakan klasifikasi faktor pemilihan kode dari Hymes. Klasifikasi tersebut menjelaskan faktor apa saja yang melatarbelakangi penutur dalam melakukan campur kode pada suatu kalimat atau ujaran. Terdapat enam faktor yang mempengaruhi penutur dalam melakukan campur kode dalam novel ini, yaitu *setting and scene* (latar belakang tempat dan kejadian), *participants* (mitra tutur), *ends* (tujuan kalimat atau ujaran), *keys* (pesan yang ingin disampaikan), *instrumentalities* (register dan bentuk ujaran), serta *genre* (jenis ujaran). Hasil analisa menunjukkan bahwa penggunaan campur kode dapat ditemui di seluruh novel ini. Ahmad Fuadi dipengaruhi oleh empat faktor pemilihan kode, yaitu *setting and scene* (latar belakang tempat dan kejadian), *participants* (mitra tutur), *ends* (tujuan kalimat atau ujaran), dan *instrumentalities* (register dan bentuk ujaran).

Keyword: Code Mixing, Speech Community, Bilingualism, Multilingualism, Code, SPEAKING

# CHAPTER 1

# INTRODUCTION

## 1.1    Background of the Study

*Negeri 5 Menara* (2010) is the first novel of a trilogy written by Ahmad Fuadi. The subsequent two novels are *Ranah 3 Warna* (2011) and *Rantau 1 Muara* (2013). The novel which is based on the author's true story which was firstly published in 2009, presents a story of a Minangese boy coming from Bayur, West Sumatra, named Alif Fikri. Alif makes a big decision in his life by study in *Pondok Pesantren Madani* (Madani Islamic Boarding School) or *Pondok Madani* (PM), in East Java, far from his village, Bayur.

In PM, Alif meets a lot of students from all over Indonesia. He has five best friends from different regions. They are Raja Lubis from Medan, Said Jufri from Surabaya, Dulmajid from Sumenep, Atang from Bandung, and Baso Salahuddin from Gowa. Alif and his best friends are called *Sahibul Menara* due to their tendency to spend their time underneath the mosque's tower (*menara masjid*). As they are coming from different regions that have their own local languages, they use *Bahasa Indonesia* to communicate with one another. Besides, they also have to obey the rule in the school to use English and Arabic in their daily conversation. In the novel, although there are (5) five friends from different regions with their own local languages, I only find (3) three local languages that are used in the utterances.

The novel's author, Ahmad Fuadi, is a Minangese coming from Bayur, Maninjau, West Sumatra. He is a multilingual, since he speaks four languages, Bahasa Indonesia, English, French, and Arabic. Besides, he also uses Minangese language as his mother tongue. Ahmad Fuadi had been wandering to several countries to study. He started his experience from *Pondok Modern Gontor* (Gontor Modern Islamic Boarding School), located in East Java, where he was confronted with a rule to use English and Arabic in his daily conversation.

From there, he continued his study to Universitas Padjajaran (UNPAD). Graduated from UNPAD, he became a journalist in the TEMPO magazine. In 1998, he got a scholarship to study at School of Media and Public Affairs, George Washington University, for a master program. He lived in USA with his wife, Yayi, who is also a TEMPO's journalist. In 2004, another scholarship came from British Chevening to study Media Arts in Royal Holloway, University of London.

Fuadi's *Negeri 5 Menara* (2010) is enriched with many characters coming from different regions that are commonly using *Bahasa Indonesia* as their first language and their local languages as their second ones. The main character, Alif, plays role as the narrator. When they live in *Pondok Madani* (PM), they use *Bahasa Indonesia*, English or Arabic in their daily conversation. There are also other characters in this novel, such as Alif's parents that are coming from West Sumatra. They speak *Bahasa Indonesia* and Minangese. They often insert Minangese in their *Bahasa Indonesia* utterances. This kind of language uses causes a phenomenon called Code Mixing and Code Switching. The characters of this novel often mix or switch their languages to deliver their messages.

In *Negeri 5 Menara*, Code Mixing is used more often than Code Switching. This makes me wonder how the characters and the author mix their language as well as what the type, the reason, and the context of Code Mixing occurrences are. This all the reason I am interested in carrying out a research under the title **"Code Mixing Phenomenon in Ahmad Fuadi's *Negeri 5 Menara"*.**

## 1.2 Research Question

The questions of this research are:

1. What types of code mixing found in the utterances of *Negeri 5 Menara* novel?

2. What are the reasons that influence the characters in *Negeri 5 Menara* novel to mix their languages?

3. In what context does the code mixing happen in the novel?

## 1.3 Aims of the Research

This research is done in order to:

1. describe the Types of Code Mixing found in the utterances of *Negeri 5 Menara* novel;

2. explain the reasons that influence the characters in *Negeri 5 Menara* novel to mix their language; and

3. describe the context in which the Code Mixing happen in the novel.

## 1.4    Previous Study

There are two previous studies that have similar topic with this research. The first is an undergraduate thesis (*skripsi*) written by Paramitha Rara Anggraita (2012) entitled *Analysis of Code-Mixing and Code-Switching used by Students Lived in a Boarding House on "Jalan Airlangga Tengah nomor 7"*. The research studies the occurrences of Code Mixing and Code Switching in the students' daily conversation which contains two Types of Code Mixing by Suwito and five Types of Code Switching by Hymes and Holmes.

What makes my thesis is different from Anggraita's are the topic and classification of Code Mixing. Anggraita analyses both Code Switching and Code Mixing, and focuses on two Types of Code Mixing as are proposed by Suwito. In this research, I also study six Types of Code Mixing as are proposed by Thelander. In addition, Anggraita got her data from direct conversation, while my data were taken from a novel.

The second study is an undergraduate thesis entitled *Code Mixing Phenomena Among Banyumas People in Karangsalam, Banyumas (A Case Study of Code Mixing in Daily Conversation)* by Marnita Meiti Restundari (2007) which studies the Code Mixing in daily conversation among Banyumas people in Karangsalam village, Banyumas. Restundari's uses Code Mixing classification proposed by Suwito and Thelander, as is used in my research.

The difference is that she took the data from direct utterances of the participants, while my research data were taken from conversation in a novel. Moreover, Restundari divides the analysis into two parts: the first part contains

the classification of code mixing by Suwito and Thelander, and the second part contains the factors influencing the choice of code by Hymes. In this research, I analyze Code Mixing Types and Factors Influencing the Choice of Code altogether.

**1.5    Writing Organization**

The writing order of this thesis falls into five following below:

I.    Chapter I:        **INTRODUCTION**

This chapter presents the Background of the Study, the Research Question, the Aims of the Research, the Previous Study, and the Writing Organization.

II.    Chapter II        :        **REVIEW OF LITERATURE**

This chapter presents the Review of Literature of the research.

III.    Chapter III        :        **RESEARCH METHOD**

This chapter presents the Type of the Research, Population, Sample, Data and Data Source, Method and Technique of Data Collection, and Method of Data Analysis.

IV.    Chapter IV        :        **ANALYSIS**

This chapter presents the Analysis of the gained data.

V.    Chapter V        :        **CONCLUSION**

This chapter presents the summary the discussion in the previous chapter.

# CHAPTER 2

# REVIEW OF LITERATURE

## 2.1    Sociolinguistics and Speech Community

Fishman defines sociolinguistics as the study of the characteristics of language varieties, the characteristics of their functions, and the characteristics of their speakers. These three aspects are constantly interacting and changing one another within a speech community (in Chaer and Agustina, 2010,3). This suggests that sociolinguistics is an interdisciplinary science between sociology and linguistics that cannot be rid of social interaction among people in a society, and all aspects (both internal and external) that influence the language use. Wardhaugh argues that sociolinguistics is concerned with "investigating the relationships between language and society with the goal of a better understanding of the structure of a language and the functions of the language in communication" (in Jendra, 2010,10).

In a speech community, the members may have their own characteristic and language variety. According to Eastman (in Jendra, 2010, 10), the term **speech community** refers to the unit of analysis of a language in its context, meaning that the speech community is the unit of analysis of language in a culture or in society. A speech community is a set of individuals who share the knowledge of what is the appropriate conduct and interpretation of speech. These individuals are also shares the understanding of at least one language so that they can communicate with each other in a society.

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Fishman suggests that speech community is "a community whose members are at least knows a language variation, including the appropriate norms that suits with the using" (in Chaer and Agustina, 2010,36). The scope of speech community is actually really varied and sometimes hard to define. Bloomfield limits the scope of speech community within "a group of people that use the same code system" (in Chaer and Agustina, 2010,37).

## 2.2    Bilingualism and Multilingualism

Sociolinguistics cannot be rid of bilingualism and multilingualism phenomena. The language character and varieties could be vaster because of these phenomena. The definition is, when we see someone using two languages in her social intercourse with others, she is a bilingual (Nababan, 1991,27). Bloomfield states that **bilingualism** is the ability of a speaker to use two languages every bit as good as one another (in Chaer and Agustina, 2010,85-86). Mackey defines bilingualism as a practice of two languages use commutatively, from one language to another, by a speaker (in Chaer and Agustina, 2010,87).

A bit different but still on one track with bilingualism, **multilingualism** is a term when someone has an ability to speak in many languages. In Oxford Advanced Learner's Dictionary, multilingual is defined as speaking or using many languages (1995, 764). Just like bilinguals, multilinguals often mix more than one languages in an utterance.

## 2.3    Code and Code Choosing

Bilingualism and multilingualism make language varieties complex since the speaker speaks in more than one language. In a bilingual or multilingual society, it is normal for people to be in a situation where a choice between two or more codes has to be made. Bilinguals may want to consider who speaks to them, in which language or variety, and when or where the conversation takes place (Jendra, 2010,70). This suggests that **code** is a language preference that could be chosen by the speaker according to several circumstances and language ability.

Hymes suggests eight factors that bilingual, multilingual, or monolingual people consider when choosing a code (Jendra, 2010,71-73). The factors are formulated into an acronym, **SPEAKING**, which are :

### 2.3.1    Setting and Scene (S)

**Setting and Scene** are the places, occasions, or natural situations that can influence people in choosing a code. People may consider choosing a more formal variety of a language when talking in an office than when talking at home. A more moderate attitude in speaking is also found in a ritual or ceremonial occasion than in a street or supermarket. For example, a father and his daughter work as a general manager and an accountant in an office. Although they are father and daughter, they have to be professional. The language they use when they talk to each other in the office is different from the one they use at home. For instance,

(1)    **In the office**

General Manager    : *"Tolong segera selesaikan dokumen yang tadi*

*siang*    *saya serahkan sebagai bahan meeting*

*ini."*

as    (Please finish the past document I gave you

soon as possible for the meeting this afternoon.)

Accountant    : *"Baik, Pak, akan segera saya laksanakan."*

(Okay, Sir, will be completed soon.)


**At Home**

Daughter    : *"Pah, aku belum ngerti deh tentang*
*laporan*

*itu.*    *keuangan kaya yang papa ajarin kemarin*

*bisa*    *Jelasin lagi dong, Pah, biar kerjaanku*

*cepat selesainya."*

(Dad, I don't understand about the finance report as you taught me yesterday. Teach

me    again, Dad, so that I could work faster.)

Father    : *"Ya, nanti Papa ajari lagi. Sekarang*
*makan*

*malam dulu, deh Papa lapar."*

(Okay, I'll taught you again later. Now

let's    have the dinner first, I am starving.)

In the office, this father and daughter play their role as a general

manager and an accountant, which affects their language use to become

formal. However, when they talk to each other at home, they change their language use into a casual one.

## 2.3.2 Participants (P)

**Participants** are the people involved in a communication. A good public speaker, for example, wants to know about his or her audience (the participants) before performing a speech. She needs to think of what kind of jokes she should tell, or whether she should speak in a more casual way or a formal one. Another example is that ateenage counselor in a talk show throws an issue about teenagers with HIV/AIDS that is increasing in number. She talks in a casual way due to her participants that are teenagers.

(2)     **She starts her speech with a little game to gain attentions.**

"Before we start, let's play a game. I'll tickle one's hand right here and she continues to tickle another one and so on until all people here get tickled."

**After the game, she starts to give an explanation to educate in a fun way.**

"Okay, after all, who have been tickled? Everybody have, right? If I considered the tickle as HIV virus transmission, it means you are all now infected. It starts with just me, one person with HIV/AIDS, to infect all of you here. What do you think? Is it scary? How can you know a person with HIV AIDS just by seeing them? As you know, they can live normally as we do."

### 2.3.3  Ends (E)

**Ends** are the goals or purposes that a speaker wishes to reach. For instance, in a political party campaign, the end of a politician is to persuade the crowd before him or her in order to receive support for the election. However, if a mother speaks to her son before he leaves for school, she wants her son to behave at school. Thus, for different ends, speakers of a language choose different codes. For instance, a mother speaks to her son to behave at school. She mixes Javanese language and *Bahasa Indonesia* so that her son can listening carefully and obeys her words:

(3)     *"**Ampun** nakal ya, dek. Nanti **nek** pulang biar dijemput Bapak,*
          ***nggih? Sinau sing tenanan** biar **nilaine** bagus."*

        (Don't be a bad boy,son. Dad will pick you up later, okay? Just study
         hard to gain the higher grade.)

### 2.3.4  Act Sequence (A)

The term **Act Sequence** refers to the order of speech, narrative, conversation, or talk. A formal speech, for example, is set carefully with an opening expression, followed by an introduction, main topic, and conclusion. The sequence of speaking is considered to be an important factor to consider. For example, in Anonymous, www.wikihow.com/Prepare-and-Give-a-Speech, 2010, composes an orientation speech text for new design school students:

(4)     Topic          : Fashion
        Audience       : New design school students

Motivation      : Get students to see beyond fabric and needles and view this as a meaningful art

Setting          : First-year orientation, 50 students

Good morning, ladies and gentlemen, and welcome to Sophilo School of Design.

Jean Cocteau once said, "Style is a simple way of saying complicated things." But the things style is expressing and the ways in which they are expressed are constantly changing. Just look at the fashion of the last century.

In the early 20$^{th}$ century, women relished in the liberation provided by Coco Channel's relaxed designs, which allowed for movement that had previously been restricted by corsets and over the-top embellishments. In the 1930, Marlene Dietrich and Katherine Hepburn scandalized polite society by wearing trousers in public, which gave women even more freedom in the realm of fashion. The 1940s brought war to Europe and wartime cutbacks to the fashion world. Thanks to cloth rationing, men were suddenly rid of traditional three-piece suits, and fashion became a lot more casual. In the 1970s, new laws required that women be treated the same as men in the professional and educational realm, making dresses and skirts a nonessential item for many.

Even if you just grab what's comfortable and throw it on before you run out the door, the clothing you wear was designed for you based on the culture you live in, and your style choices tell the world what kind of person you are. When you create, you give the people wearing your clothing the power of expression. Whether it's on the sale rack at Target or in the Chanel vault, someone will find a way to make that piece their own, and it will make them feel like a million bucks.

This is what we hope you accomplish here at Sophilo. We want you all to learn and grow as designers, but we also want you to grasp the effect that your designs can have on the world at large. You're inspiring people to express themselves using your clothing. You're going to be creating a woman's very favorite pair of jeans or the tailored shirt that makes a man feel great about himself. When you're designing, make sure you're creating things you love-because if you love them, there will be others who love them even more.

The act sequence of the speech above begins with greeting in first line, opening in second and third paragraph, main topic in fourth paragraph, conclusion and closing in the last paragraph.

### 2.3.5 Key (K)

The term **Key** is refers to the manner, spirit, and feeling of the message wished to be captured within the conversation that could be expressed by the voice intonation. It is also referred to the spirit captured in the voice or manner of a speaker. The spirit or the feeling may be sincere, modest, or low. For example, a team leader congratulates his team for being a champion. He burns the team's euphoria by using slang words as they use in daily conversation, with high voice:

(5)     "Super thanks, you guys rock! Spread the swag! We are the coolest champion ever!"

### 2.3.6 Instrumentalities (I)

**Instrumentalities** are the register and forms of speech. The forms that might be under consideration are whether it will be delivered in a more formal way or a casual friendly style. For instance, a boy explains about Facebook mechanism to his friend using Facebook registers:

(6)     **"**When you **poke** me on **facebook**, there will be a notification about it. It also happens when you post something on my **wall** or **like** my post there"

### 2.3.7 Norms of Interaction (N)

The term **Norm of Interaction** refers to contextual custom in using the code, for example, allowing for an interruption, using gestures freely, addressing an audience, using eye contacts, considering distance, and asking questions about belief. The following is an example of an honored student addressing his audience before he starts his speech by saying:

(7)     "Dear fellow students, great teachers, loving friends and relatives, I would like to say thanks for your present today."

### 2.3.8 Genre (G)

The term **Genre** refers to the type of utterances, whether it is in the form of a poem, a proverb, a prayer, or a lecture. The example takes an English proverb that means "trying to convince people with ideas and words is more effective than trying to force people to do what you want", written pragmatically:

(8)     "The pen is mightier than the sword." (Bulwer-Lytton, Rychelieu; Or the Conspiracy, Act II, Scene II, 1839)

### 2.4     Difference of Code Switching and Code Mixing

Thelander explains the difference between Code Switching and Code Mixing (in Chaer and Agustina, 2010,115). If in a speech act there is a transition from one language clause to another language clause, then it is called as Code Mixing. However, if in a speech act, the clauses or the phrases consists of hybrid clauses or hybrid phrases, and each clause or phrase is no longer support its own function, then it is called as Code Switching, not Code Mixing anymore.

John Gumperz (in Jendra, 2010, 79) says that in Code Mixing, pieces of one language are used while a speaker is basically using another language. In addition, Ptaff (in Jendra, 2010, 79) states that conversational Code Mixing involves the deliberate mixing of two languages without an associated topic or situation change.

**Code Switching** is the use of more than one language by communicants in the execution of a speech act (Pietro in Jendra, 2010,74). Hymes states that Code Switching has become a common term for alternate use of two or more languages, varieties of language, or even speech styles (in Chaer and Agustina, 2010,108).

According to Suwito, based on language variation, code mixing is classified into two types (1983, 76); they are:

### 2.4.1 Inner Code Mixing

**Inner Code Mixing** is a Code Mixing event based on a first or second language with all of its variants. It occurs if the speakers insert the elements of their second language into their first language, the elements of first language into their second language, or elements of varieties and style into their utterance (dialect, accent). For instance, a Javanese boy inserts his first language (Javanese language) into his second language (*Bahasa Indonesia*) utterance while talking with his Javanese friend:

(9)     *"Santai aja sih, **aja nggaya**. Nanti kita **rembug** bareng **enake piye**, biar lebih gampang."*

(Just relax, don't be arrogant. We'll talk about it together to find a better way.)

### 2.4.2   Outer Code Mixing

**Outer Code Mixing** occurs if the speakers insert an element of a foreign language (English, Arabic) in an utterance when they mostly speak with whether their first language or second language. For example, a bilingual student mixes her *Bahasa Indonesia* utterance with English codes when she talks with her friend with same knowledge about today's fashion:

(10)   *"Aku lagi suka banget sama **street style**-nya Pevita Pearce. Dia itu **smart** banget **mix and match outfit**-nya dan selalu keliatan **gorgeous**. Udah cantik, **smart**, lucu, pokoknya **perfect** deh."*

(I'm in love with Pevita Pearce's street style. She is so smart in mixing and matching her outfit and she always looks gorgeous. Beautiful, smart, cute, she is totally perfect.)

Thelander suggests that code mixing is divided into six kinds based on the structure (Suwito, 1983, 92-94):

### 2.5.1   Word Insertion

**Word Insertion** happens when the speaker inserts a word element of whether local dialect or foreign language in his or her utterance. For example :

(11)   *"Biasanya jam segini aku **nembe** bangun tidur. Tapi hari ini jam segini aku udah di jalan mau ke Malang. **Piye** ya, aneh aja gitu rasanya."*

(At this hour, I usually just waking up from sleep. Today at this hour, I am on the way heading to Malang. It just feels so strange.)

### 2.5.2 Phrase Insertion

**Phrase Insertion** happens when the speaker inserts a phrase of a foreign language into his or her utterance. For example :

(12) *"Kita kan* **have no idea** *kalau nggak dicoba. Kesempatan nggak datang dua kali. Menurut aku sih itu* **worth trying** *deh."*

(We have no idea if we don't try. The chance will never come twice. I think it is worth trying.)

### 2.5.3 Hybrid Insertion

**Hybrid Insertion** occurs when the speaker inserts the element of language from two different language elements. For example :

(13) *"Sekarang ini banyak banget orang nggak kenal yang* ***nge-*add Facebook-*ku*. *Aku sih kadang confirm kadang nggak. Tergantung* **nickname-*nya*** *alay atau enggak."*

(There are so many people I don't recognize added me in Facebook lately. Sometimes I confirm sometimes I'm not. It depends on their nicknames, whether it is strange or normal.)

### 2.5.4 Repetition Insertion

**Repetition Insertion** takes place when the speaker inserts another language in a repetition form into his or her utterance. For example :

(14) *"Ngapain kamu* **menek-menek** *pager kayak maling gitu. Nanti kalau jatuh aku yang dimarahin sama mama."*

(What are you doing by climbing the fences like a burglar? If you fall down, Mom will be mad at me.)

### 2.5.5 Idiom Insertion

Idiom is a phrase or sentence whose meaning is not clear from the meaning of its individual words and which must be learnt as a whole unit (Homby, 589, 1995). **Idiom Insertion** happens when the speaker inserts

his or her native language in an idiom form of another language. For example :

(15)    *"Rosa memang memiliki wajah yang sangat cantik. Dia adalah* **bunga desa** *yang sangat populer dan disukai banyak orang."*

(Rosa has a pretty face. She is a popular village flower who loved by many people.)

The idiom *bunga desa* that means village flower in English refers to the most beautiful girl in a village.


### 2.5.6  Clause Insertion

**Clause Insertion** occurs when the speaker inserts a clause of a foreign language element in his or her native language. A clause consists at least of subject and verb. For example :

(16)    *"Dia itu tipe orang yang setia dan* **he's so romantic***. Selama kita pacaran nggak pernah ada kasus* **he betrays me and stuffs***, kita aman-aman aja."*

(He is the faithful type of person and he's so romantic. As long as we have been together he never betrays me and stuffs, we are all okay.)

# CHAPTER 3

# RESEARCH METHOD

## 3.1    Type of the Research

This research is a descriptive qualitative research because I focus on a complete description of the types, the reasons, and the context of Code Mixing occurrence in Ahmad Fuadi's *Negeri 5 Menara*. As a qualitative research, all the data collection in this research is in the form of words. Bogdan and Taylor state that qualitative method is a research procedure resulting in descriptive data, whether in written or oral form, from the investigated people and behavior (in Moleong, 2002, 3). In other words, qualitative research is a kind of research that cannot be counted.

To conduct the research and gain the data, I read, study carefully, investigate the required data, and write down the gained data based on my aims of research. After gaining the data, I analyze the data by describing the types of code mixing, explaining the reasons that causing the Code Mixing, and describing the context of Code Mixing occurrences in Ahmad Fuadi's *Negeri 5 Menara*.

## 3.2    Data Source, Data, Population, Sample, and Sampling Technique

This research focuses on Code Mixing used by the characters in novel *Negeri 5 Menara*. . The data are taken from the Ahmad Fuadi's novel *Negeri 5 Menara* as data source. It consists of the sentences that containing Code Mixing. The population are all utterances that are produced by the author, Alif himself,

and characters in the novel and the sample are the utterances that containing Code Mixing events. I took the sample by using Purposive Sampling Method. With this kind of sampling method, the samples are not taken randomly but are chosen based on the purpose of this research. It should be appropriate with the purpose of this research.

## 3.3     Method and Technique of Collecting Data

In collecting the data, I use *Metode Simak* from Sudaryanto (1993, 133), *Metode Simak* is a research method that requires a close attention to the use of language, in this case, the use of language in Ahmad Fuadi's *Negeri 5 Menara*. Furthermore, to complete the use of *Metode Simak* I use *Teknik Catat* as a continuation method (Sudaryanto, 1993,135). *Teknik Catat* is done by taking notes of the required information to conduct a research.

## 3.4     Method of Data Analysis

After gaining the data, I work to analyse the data. The data that had been collected from the previous step is analyzed using the following steps

**3.4.1** Reading the novel and taking note of utterances containing Code Mixing Phenomenon.

**3.4.2** Classifying the data based on Code Mixing types from Suwito and Code Mixing Insertion Form from Thelander.

**3.4.3** Describing the reasons of Code Mixing which are found in the utterances.

**3.4.4** Drawing the conclusion.

# CHAPTER IV

# DATA ANALYSIS

## 4.1. Finding

There are two types of Code Mixing used to analyze the data, namely Inner Code Mixing and Outer Code Mixing. In its occurrence, I found several forms of Code Mixing insertions in the data. The insertion forms are Word Insertion, Phrase Insertion, Hybrid Insertion, Idiom Insertion, and Clause Insertion. To analyze the factors influencing the Code Mixing occurrences, I use five classifications of Hymes, in example Setting and Scene (S), Participants (P), Ends (E), Key (K), and Instrumentalities (I).

The analysis presents (14) fourteen occurrences of Code Mixing. There are (6) six Inner Code Mixing consisting of (3) three Word Insertions, (1) one Phrase Insertion, (1) one Idiom Insertion, and (1) one Clause Insertion. The factors that influence Inner Code Mixing are Setting and Scene (S), Participant (P), Ends (E), Key (K), and Instrumentalities (I).

There are (8) eight occurrences of Outer Code Mixing with (2) two Word Insertion, (2) two Phrase Insertions, (2) two Hybrid Insertions, (1) one Idiom Insertion, and (1) one Clause Insertion. In Outer Code Mixing there are (5) five factors that influence the choice of code, Setting and Scene (S), Participant (P), Ends (E), Key (K), and Instrumentalities (I).

**4.2. Discussion**

**4.2.1. Types of Code Mixing**

**4.2.1.1. Inner Code Mixing**

**4.2.1.1.1. Word Insertion**

> *Aku curiga, ini pasti soal biaya pendaftaran masuk SMA. **Amak** dan Ayah mungkin sedang tidak punya uang. Baru beberapa bulan lalu mereka mulai menyicil rumah. Sampai sekarang kami masih tinggal di rumah kontrakan beratap seng dengan dinding dan lantai kayu.*
> *__Amak__ meneruskan dengan hati-hati.*
> *………………………………………………………*
> *…………*
> *"**Buyuang**, sejak **waang** masih di kandungan, **Amak** selalu punya cita-cita," mata **Amak** kembali menatapku.*
> *"**Amak** ingin anak laki-lakiku menjadi seorang pemimpin agama yang hebat dengan pengetahuan luas. Seperti Buya Hamka yang sekampung dengan kita itu. Melakukan **amar ma'ruf nahi munkar**, mengajak orang kepada kebaikan dan meninggalkan kemungkaran," kata **Amak** pelan-pelan* (Fuadi, 2010, 7-8).

(I am suspicious, this must be about the high school's registration cost. Mom and Dad might have no money right now. It's just a couple months ago they were started to pay the home installment. Until now, we still live in a rental home with iron roof and wooden floor.

Mom continues carefully.

………………………………………………………

………

"Son, since you were in my womb, I always have a dream," Mom's eyes look back at me.

"I want my son became a great religious leader with a vast knowledge. Just like Buya Hamka, our neighbor. Doing good things and avoiding bad things, inviting people to the goodness and leaving the badness," said Mom patiently (Fuadi, 2010, 7-8).)

The utterance above is spoken by *Amak* (*Ibu*), Alif's

mother. She lives in a small village in Maninjau, West Sumatra,

with her less fortunate family. *Amak* took her education until elementary school. In her daily life, *Amak* speaks mostly in *Bahasa Indonesia* and Minangese language. She also uses Arabic words and phrases occasionally because of her religious background.

This conversation takes place in the front porch. *Amak* gives some advice to her son, Alif, so that he is willing to go to Islamic school instead of public school after graduating from elementary school.

There are three Minangese words in the utterance above. They are **amak**, **buyuang**, and **waang**. *Amak* means "mother" in Minangese. This word is commonly used by villagers who come from lower social class. Urbanite today rarely uses that word and often changes it with *mama*, *bunda*, or *umi*.

The second one is the word *buyuang*, meaning "son" in Minangese. In West Sumatra, this word is used by old-fashioned parentsto address their sons, regardless of their social degrees and educational or financial backgrounds. Minangese parents today are rarely use that term. They tend to replace it with *nak*, *kak*, *dek*, or simply by calling their son's names. However, this word is also used by Minangese to address an unacquainted boy or young man when they meet in public places or when he comes to their houses as a guest.

The third word is *waang*, which means "you" (boy). *Waang* is used by older people when they talk to the younger one or by people with higher social class to the lower one. Besides, it is also used among close friends of the same age. The use of the word *waang* has a big influence on politeness among people. When someone uses this word to address his friend, they must be very close (best friend).

The excerpt shows an Inner Code Mixing with Word Insertion because Minangese words are inserted in an Indonesian utterance. There are four factors that influence the speaker's choice of code, they are Setting and Scene (S), Participants (P), Ends (E), and Key (K).

The Setting and Scene (S) refers to the places, occasions, or natural situations that can influence people in choosing a code. In the excerpt above it is *Amak* talks to her son (Alif) at the front porch in a casual and friendly manner. The author mixes *Amak*'s language in the conversation to show the speaker's identity as a Minangese and to project her background as an old-fashioned villager with lower social. Besides, she has low educational background.

The people involved in the communication or the Participant (P) here is her son. Thus, she uses the term *buyuang* to address her son in order to show her affection as a mother towards

him. She also uses the word *waang* to indicate that her son has to respect her. The twist between showing affection and gaining respect here makes a reference to the rule that a mother should not be rude to her son, and vice versa for the son, he should respect his mother in any circumstances.

The End (E) which explains about the goals or purposes that a speaker wishes to reach here is persuasive goal. *Amak* persuades her son in a gentle tone and good words so that Alif will feel comfortable and not afraid of her. The goal of these persuasive utterances is to change Alif's decision on choosing his school. *Amak* wants Alif to choose the Islamic school instead of the public school.

The Key (K) concerns the manner, spirit, and feeling of the message wished to be captured within the conversation. In this case, *Amak* wants to show her deep affection and big hope towards her first and only son. She talks carefully so that Alif will not feel irritated by her words. She wants Alif to understand that she wants the best for him.

### 4.2.1.1.2. Phrase Insertion

> *Aku segera mencekal erat pagar besi dengan tangan kanan. Tapi aku tetap terhuyung ke kanan, ketika ombak besar menampar lambung ferry. Mukaku terasa pias karena cemas dan mual. Berkali-kali aku berkomat-kamit*

*memasang doa, agar laut kembali tenang. Ayah memeluk tiang besi di sebelahnya.*

*"**Ndak ba'ado**, sebentar lagi kita sampai!" seru ayah mencoba menenangkan sambil menggamit bahuku.Padahal setengah jam yang lalu pelayaran kami mulus, gemericik air yang dibelah haluan terasa menentramkan hati* (Fuadi, 2010, 20).

(I hold the metal fences tightly with my right hand. I'm still faltering to the right, when a big wave slaps the ferry. My face turns pale because of worrying and sickening. I pray tremblingly for several times so that the ocean will be calming down. Dad holds the metal pole beside him.

"It's okay, we will be arrived soon!" shout Daddy trying to calm me down and grabbing my shoulder. It is half an hour ago, our voyage was nice, the sound of the water cracked by the prow feels so peaceful (Fuadi, 2010, 20).)

The speaker, *Ayah*, is originated from Maninjau, West Sumatra. With his less fortunate family, he lives in a small village where the people there mostly speak *Bahasa Indonesia* and Minangese in their daily conversation.

In this conversation, *Ayah* speaks to his son, Alif, when they are in the middle of the ocean. They are in a trip using a ship heading to *Pondok Madani* (Alif's boarding high school). The ship is not going well. It faces a terrible storm, making the ship shakes heavily and scares its passengers including Alif. Alif is very scared until his face turns pale. In this moment, *Ayah* tries to calm him down by telling him that everything is going to be okay and their voyage will be ended soon.

In the utterance, there is a Minangese phrase inserted by *Ayah*. It is **ndak ba'a do** that means "it is okay". This phrase is still commonly used among Minangese people today.

The excerpt above shows that this case is an Inner Code Mixing with Phrase Insertion. *Ayah* inserts a Minangese phrase in front of his speech and continues it with *Bahasa Indonesia* utterance.

The three factors that influence *Ayah* on choosing his code are Participants (P), Ends (E), and Key (K). First factor is Participant (P). The Participant here is his son, Alif. *Ayah* knows that Alif also speaks mostly in Minangese and *Bahasa Indonesia* like he did. He considers if he uses the phrase *ndak ba'ado*, Alif surely will understand.

Second factor is Ends (E). Ayah wants to calm down Alif and aims to strengthen him. Hence, this phrase might be more familiar to Alif than any other phrase. For example, in *Bahasa Indonesia* there is *nggak apa-apa*, which has equal meaning to *ndak ba'ado*. By using Minangese phrase, *Ayah* aims that Alif will be soon understand and feels like he is protected by his father, so he will be okay.

The last one is Key (K) that represents the spirit. *Ayah* wants to build Alif's courage so he inserts a Minangese phrase before *Bahasa Indonesia* utterance to emphasize that they will be

okay until the storm ends. He also wants to show his deep affection towards his son. He wants Alif to know that he is there to protect Alif from any danger. By those considerations, *Ayah* hopes that Alif is going to be strong and brave enough to face the storm that hit their ship.

### 4.2.1.1.3. Idiom Insertion

> *Pak Sutan adalah sosok kurus beraliran putih. Rambut, alis, jenggot, bahkan bajunya semua putih. Dia saudagar kain yang selalu bolak-balik Pasar Tanah Abang dan Pasar Ateh Bukittinggi. Dia membawa hasil tenunan Pandai Sikek ke Jakarta dan pulang kembali dengan memborong baju murah untuk dijual di Bukittinggi. Dia tipe orang yang senang maota,**ngobrol ngalor ngidul**. Sambil tidur-tidur ayam, aku mendengar Ayah berbicara dengannya* (Fuadi, 2010, 19).

> (Mr. Sutan is a thin man with white allure. His hair, his brows, his beard, even his outfit are all in white. He is a textile merchant who always takes a round trip between Tanah Abang Market and Ateh Market Buittinggi. He brings woven clothes made by *Pandai Sikek* to Jakarta and going back home bought cheap clothes to sell in Bukittinggi. He is talkative type of person, talking without directions. While sleepy, I heard Dad talks to him (Fuadi, 2010, 19).)

The narration above tells about Alif's bus trip heading to *Pondok Madani*. The author is a Minangese. He inserts an idiom consists of *Bahasa Indonesia* and Javanese words. The idiom is **ngobrol ngalor ngidul** meaning "talking without directions". Although he is a Minangese, he knows Javanese because of his

boarding school life. In the boarding school, he meets people from all around Indonesia. There are Javanese, Bataknese, Sundanese, and many more. Due to these contacts, the author gets an ability to speak in other local languages in addition of Minangese.

The word *ngobrol* is in *Bahasa Indonesia* that means "chatting". While the phrase *ngalor ngidul* is in Javanese which literally means "go north and south". Based on Oxford Learner's Dictionary, the idiom is a phrase or sentence whose meaning is not clear from the meaning of its individual words and which must be learnt as a whole unit (Homby, 1995, 589). Thus, the idiom in the narration above cannot be translated in any other language literally. It has a different meaning from its original words. The readers have to understand the whole unit and get the same thought with what the author really means.

Because of the insertion of the idiom which consists of *Bahasa Indonesia* combined with Javanese, the excerpt above classifies as Inner Code Mixing with Idiom Insertion. Furthermore, the choice of code is influenced by Instrumentalities (I) factor. Instrumentalities (I) concerns the register and form of speech. The using of the idiom *ngobrol ngalor ngidul* which is not included as formal language, forms the narration becomes more casual.

### 4.2.1.1.4. Clause Insertion

> *Ayah sendiri tampil dengan kemeja biru pupus polos, menyampirkan sarung bugis merah yang terlipat di bahu kanannya dan sebuah kopiah hitam menyongkok kepalanya. Inilah standar gaya ninik mamak-pemuka adat. Ayahku bergelar Katik Parpatiah Nan Mudo dari suku Chaniago. Setelah menyantap sarapan goreng pisang raja dan* **_katan jo karambia_** *sajian Amak, kami menuju jalan aspal satu-satunya yang melintas di daerah Maninjau* (Fuadi, 2010, 88).

> (Dad appears with a plain light blue shirt, hangs on a *bugis* red sarong folded in his right shoulder and a black cap in his head. This is a standard style for *ninik mamak*-the custom leaders. My Dad is entitled *Katik Parpatiah Nan Mudo* from Chaniago tribe. After having a breakfast with fried banana and glutinous rice covered with coconut made by Mom, we're heading to the one and only asphalt road in Maninjau (Fuadi, 2010, 88).)

The narration above takes place in Alif's home, when he and his father are about to leave to a traditional market. There is a Minangese clause inserted in *Bahasa Indonesia* sentence. The clause is "*katan jo karambia*" which literally means "glutinous rice coated with coconut". This is the name of a traditional food from Maninjau, West Sumatra. It considers as a clause because it is placed in the middle of a sentence and it does not have proper punctuations to be a sentence. The subject is *katan* and the verb is *jo*. *Katan* means "glutinous rice" and *jo* refers to "coated with".

The excerpt shows Inner Code Mixing with Clause Insertion because there is a Minangese clause in the middle of

*Bahasa Indonesia* utterance. The code choice is influenced by two factors, which are Setting and Scene (S) and Ends (E). The setting is in Maninjau, the scene fills with Minangese characters, so the author inserts the Minangese idiom to make it perfect. In the other hand, the end or goal of the clause insertion is to introduce Minangese traditional food to the readers.

### 4.2.1.2. Outer Code Mixing

### 4.2.1.2.1. Word Insertion

> *"Sebagai tempat yang mementingkan ilmu, kami punya perpustakaan yang lengkap. Koleksi ribuan buku berbahasa Inggris dan Arab kami pusatkan di perpustakaan yang kami sebut* **maktabah** *atau* **library***,"* *kata Burhan sambil menunjuk ke bangunan antik berbentuk rumah Jawa* (Fuadi, 2010, 33).

> ("As a place that appreciates the science, we have a complete library. Thousands of English and Arabic book collection is centered in the library that we called *maktabah* or library," Burhan said while he spotted an antique building shaped like Javanese house (Fuadi, 2010, 33).)

The utterance above is spoken by Burhan, one of *Pondok Madani*'s students. It takes place in *Pondok Madani*, an Islamic boarding school located in East Java, when Burhan gives a group of new students and their parents a tour. In the utterance, Burhan inserts two foreign languages in a *Bahasa Indonesia* utterance. There are **maktabah** in Arabic, which literally means library, and

the English word **library**. The excerpt is included as an Outer Code Mixing with Word Insertion because there are two foreign words inserted in a *Bahasa Indonesia* sentence.

The reason why Burhan mixes his language is that of Setting and Scene (S), Participants (P), Ends (E), and Instrumentalities (I). The Setting and Scene (S) is in *Pondok Madani*, which is known as an Islamic boarding school. In *Pondok Madani* the students speak Arabic and English. Burhan inserts Arabic and English word in his utterance as a brief introduction to that rule.

The Participants (P) of the utterance are a group of *Pondok Madani*'s new students and their parents. Most of the new students are graduated from Islamic schools. They already know Arabic. Besides, they have already learned English too. Thus, Burhan has no hesitation to use Arabic and English word in his utterance. However, Burhan still uses *Bahasa Indonesia* as his main language because the participant is not only the new students but their parents too. Not all of the parents are understand Arabic or English. The use of *Bahasa Indonesia* is to give clearer information to the parents.

The End (E) or goal of the utterance is to show to the new student that as a *Pondok Madani*'s student, Burhan can speak

Arabic and English. Burhan hopes that the new students and their parents will be more excited to be a part of the good school.

The word *maktabah* and library are both written on boards hanged in front of the school library, but there is no Indonesian counterpart of the word "library". Although *Pondok Madani* is located in Indonesia, they did not use *Bahasa Indonesia* to name the library. This is to teach the students so that they become familiar to Arabic and English. The use of these foreign languages is considered as Instrumentalities (I), functioning as register. Register is a variety of language used in a specific social setting. In this case, the setting is in *Pondok Madani* in which the students should be able to speak several foreign languages.

### 4.2.1.2.2. Phrase Insertion

> *Tidak jauh, tampak* **The Capitol**, *gedung parlemen Amerika Serikat yang anggun putih gading, bergaya klasik dengan tonggak-tonggak besar. Kubah raksasanya yang berundak-undak semakin memutih ditaburi salju, bagai mengenakan kopiah haji. Di depan gedung ini, hamparan pohon* **American elm** *yang biasanya rimbun kini tinggal dahan-dahan tanpa daun yang dibalut serbuk es. Sudah 3 jam salju turun* (Fuadi, 2010, 1).

> (Not far from here, appears The Capitol, the white and elegant US parliament building, classical styled with the big crossbars. Its giant terraced dome seems whiter covered with snow, just like wearing a Hajj cap. In front of the building, the American elm's rug which is usually dense now it's only the leafless branches left covered with snow. It was three hours since the snow falls (Fuadi, 2010, 1).)

Alif's monologue above tells us the view seen from one of Alif's office windows. Alif's office is in the US since he currently lives there with his wife. In the monologue, Alif inserts two English noun phrases in *Bahasa Indonesia* utterances. The phrases are **The Capitol** and **American elm**. The first phrase refers to the building of the US congress. The second phrase, American elm, refers to an Elm tree that grows in America.

The excerpt shows Outer Code Mixing with Phrase Insertion because there are two English phrases inserted in *Bahasa Indonesia* utterances. The phrase insertion is influenced by Setting and Scene (S), Ends (E) and Instrumentalities (I).

The Setting and Scene (S) on the monologue above is in the US. Alif inserts the phrase "The Capitol" to show that he is in Washington DC, the capital of the US. The Capitol only exists in the US. It describes that the monologue takes place in Alif's office located in Washington DC, not far from The Capitol.

The second phrase, "American elm", is inserted because Alif is in the US and he describes the tree as an elm tree that grows in America, so he called it American elm. It will be different when the setting is in Shanghai, then Alif should call the tree "Chinese elm".

Alif's End (E) by inserting the phrase "The Capitol" is to emphasize that his office is located in a big city near an important American building. It shows that Alif's office is prestigious. Besides, the author wants to introduce the American parliament building's official name to the readers.

In the other hand, the phrase "American elm" is inserted to describe the tree grows in America. This is because Alif knows that elm trees grow in several different countries. Beside of the different growth place, elm trees in several countries also have morphological different. For instance, the American elm has a characteristic umbrella shape while the Chinese elm has the spreading shape. The use of the phrase "American elm" is to differentiate the elm tree.

Instrumentalities (I) influence the use of the phrase because The Capitol is a name place. It is an official name of legislature building that cannot be changed or replaced with any other name. While the phrase "American elm" is one out of six types of elm. It functions to differentiate the type of elm comparing to the others. The other types are Chinese elm (lacebark elm), Japanese zelkova, rock elm, Siberian elm, and slippery elm. Each type has its own characteristic that is different one another.

### 4.2.1.2.3. Hybrid Insertion

> *Kamera,* digital recorder, *dan tiket aku benamkan ke ransel* National Geographic *hijau pupus. Semua lengkap. Aku jangkau gantungan baju di dinding* **cubicle-*ku*.** *Jaket hitam selutut aku kenakan dan syal* cashmer *cokelat tua, aku bebatkan di leher. Oke, semua beres. Tanganku segera bergerak melipat layar* **Apple PowerBook-*ku*** *yang berwarna perak* (Fuadi, 2010, 3).
>
> (I put my camera, digital recorder, and ticket into my light green National Geographic backpack. Everything is set. I reach the cloth hanger in my cubicle's wall.

The narration above is Alif's monologue when he prepares his belongings before going out from his office. In this monologue, the author inserts two hybrid words. He combines English words with *Bahasa Indonesia* suffix *-ku* to show possession. There are *cubicle-ku* and Apple *PowerBook-ku* inserted into *Bahasa Indonesia* sentence. The excerpt shows Outer Code Mixing with Hybrid Insertion because there are two hybrid words inserted into a *Bahasa Indonesia* sentence. Hybrid word is a word consisting of two different language elements.

The code choice of this outer code mixing is influenced by Ends (E) and Instrumentalities (I) factor. The author inserts two English nouns mixed with Indonesian suffix (*-ku*) to show possession. He wants to emphasize that the cubicle and the Apple PowerBook are Alif's. Besides, the author wants to show that Alif

uses an expensive stuff since Apple PowerBook is a brand name of laptop with a high price. It shows that Alif could afford to buy expensive stuff as his laptop.

The author uses the word "cubicle", instead of its Indonesian counterpart *ruangan kecil*. *Ruangan kecil* in *Bahasa Indonesia* is ambiguous. The room is not well explained. In English, the word "cubicle" means a small room that is separated from a larger room with a partition that is commonly used as a dressing room. If it is translated into *Bahasa Indonesia*, then it will have a different meaning.

On the other hand, the word "Apple PowerBook" is a brand name of a laptop. Since it is a brand, it cannot be replaced or translated in another language. The author adds the *Bahasa Indonesia* suffix (*-ku*) to show possession.

### 4.2.1.2.4. Idiom Insertion

> *Aku sempat bimbang. Kenapa orang diajar untuk menjadi* **whistle blower***, orang yang mencari kesalahan orang lain dan kemudian melaporkan kepada pihak yang berwajib? Ini kan bisa menjadi fitnah. Apakah ini akhlakul karimah yang diajarkan agama? Hal ini aku tanyakan kepada Ustad* Salman (Fuadi, 2010, 78)

> (I am confused. Why did people taught to be a whistle blower, a person who seeks around other's mistakes then report it to the authorities? This could be a slander. Is this the wise behavior that the religion taught? I ask this question to *Ustad* Salman (Fuadi, 2010, 78).)

The author inserts an English idiom whistle blower into *Bahasa Indonesia* sentence in the previous narration. Thus, the excerpt shows outer code mixing with idiom insertion.

The factors influencing the code choice is instrumentalities (I). Whistle blower cannot be translated literally to refer a person who blows a whistle. It refers to a person who reveals others fault and reports it to the authorities. This phrase is rarely used based on its original meaning but as an idiom.

Furthermore, the idiom "whistle blower" in Indonesia starts to be popular since June 2009. It relates to Susno Duaji's case when he reveals the truth behind corruption cases in Indonesia. He mentions the name of the suspects and tells the chronology. By his brave action, Susno Duaji wins Whistle Blower Award 2010 from *Komunitas Pegusaha Antisuap* (Kupas). Ever since that moment, the idiom "whistle blower" becomes popular and used by many people. The novel *Negeri 5 Menara* is firstly published in July 2009 (the novel is firstly published in 2009 but the one I use for this research is the fourth edition which is published in 2010). It is just a month after the idiom "whistle blower" becomes popular. Thus, it might influence the author to use the idiom in his novel.

### 4.2.1.2.5. Clause Insertion

> *"Iya, rugi kalau stress, mending kita bekerja keras. Wali kelasku pernah memberi motivasi yang sangat mengena di hati. Katanya, kalau ingin sukses dan berprestasi dalam bidang apapun, maka lakukanlah dengan prinsip* **saajtahidi fauqa mustawa al- akhar.** *Bahawa aku akan berjuang dengan usaha di atas rata-rata yang dilakukan orang lain.* **Fahimta***. Ngerti, kan?"*

> ("It's useless if you stressed out, we better work harder. My class advisor had been gave a heart-touching motivation. He said, if we want to be succeed and got a good achievement in everything, just do with the principle "I will fight above the average efforts. That I will fight above the average efforts done by others. Understand. Do you understand? (Fuadi, 2010, 389))

The utterance above is spoken by Said, a student and a friend of Alif in *Pondok Madani*. Said inserts an Arabic clause *saajtahidi fauqa mustawa al- akhar*, I will fight above the average efforts into his *Bahasa Indonesia* utterance. The subject is the "*i*" suffix in the word *saajtahidi* to pronouns I in Arabic, and the verb is *saajtahid* which means "will fight". This utterance sets in Pondok Madani when Said is conversing with Alif regarding their final examination. Said tells Alif not to worry about their examination because being worried solves nothing. The most important thing to do is to work hard to pass the exam.

Said's utterance above is an Outer Code Mixing with Clause Insertion because he inserts an Arabic clause into his

*Bahasa Indonesia* utterance. The use of the Arabic clause is influenced by Setting and Scene (S), Participants (P), Ends (E), and Key (K). The Setting and Scene (S) is in *Pondok Madani* when the final examination is about to come. The students there should be able to speak Arabic and English. Thus, Said uses an Arabic clause in his utterance.

The Participant (P) is Alif. Said knows that Alif can speaks Arabic like he did. Therefore, when he uses the Arabic clause, he knows that Alif will understand the meaning.

Said's end when he uses the Arabic clause is to show that he can speak Arabic. He also wants to show his identity as a senior student in *Pondok Madani* so he should be able to speak Arabic fluently.

The Key (K) Said wants to deliver here is to cheer Alif up so that he become stronger and fight harder to pass the examination successfully. Said uses the Arabic clause to deliver his spirit to his friend, Alif. He thinks when he inserts Arabic in his utterance, Alif will realize that he is a senior student, he knows many things. Thus, he surely can pass the examination without worrying anything.

# CHAPTER V

# CONCLUSION

I found (2) two types of Code Mixing in Fuadi's *Negeri 5 Menara* (2010), namely Inner Code Mixing and Outer Code Mixing. Inner Code Mixing occurs when the speakers insert the elements of their second language into their first language (Minangese into *Bahasa Indonesia*), or the elements of first language into their second language (*Bahasa Indonesia* into Minangese). Outer Code Mixing occurs if the speakers insert an element of a foreign language in an utterance when they mostly speak with whether their first language or second language (English or Arabic into *Bahasa Indonesia*).

Meanwhile, the factors that influence the code choices are Setting and Scene (S), Participants (P), Ends (E), Key (K), Instrumentalities (I), and Genre (G). All the data that have been taken are already analyzed and presented based on each indicator. The factors that mostly influence the choice of code are Setting and Scene (S), Participants (P), Ends (E), and Instrumentalities (I). Act Sequence (A) and Norms of Interaction (N) are not occur because there are no Code Mixing occurrence found in an organized order of speech nor in a contextual custom of speech.

The Setting and Scene (S) and Participants (P) factors affect the choice of code more than Ends (E) and Instrumentalities (I) factors because the data takes place in several different locations and the participants are also varied. Those three factors are important since it determine the code. For example when the

students are conversing to one another at the boarding house, they tend to use *Bahasa Indonesia* and mix it with Arabic or English because they are all influent in those two foreign languages. In the other hand, when they are at home, conversing with their family, they tend to speak *Bahasa Indonesia* and mix it with their local languages. It is because they know that their family understands the same code they use.

The Ends (E) factor is used more than Instrumentalities (I) because there are many suggestions and advice in the novel. There are also messages that the author wants to share to the readers. For instance, when the author inserts an English phrase in a *Bahasa Indonesia* monologue, he wants to introduce the English popular counterpart of something.

The Instrumentalities (I) factor influences the choice of code because the novel uses two foreign languages, Arabic and English. Sometimes there are idioms that have no equivalent meaning in another language. There are also name of brands that cannot be replaced or translated. The Instrumentalities (I) are also used when the English or Arabic are ambiguous if it is translated into *Bahasa Indonesia*. For instance, the author uses the word "cubicle", instead of its Indonesian counterpart *ruangan kecil*. *Ruangan kecil* in *Bahasa Indonesia* is ambiguous. The room is not well explained. In English, the word "cubicle" means a small room that is separated from a larger room with a partition that is commonly used as a dressing room. If it is translated into *Bahasa Indonesia*, then it will have a different meaning.

This novel did not fulfill my expectation. From the title, *Negeri 5 Menara*, I expect there will be (5) five characters from (5) five different regions with their own local languages that speak with Code Mixing more than I have found in the novel. In fact, there just three local languages found here. From all of the Code Mixing occurrences, Alif's utterances are the dominance. The other Code Mixing occurrences are coming from Alif's father and mother.

From the study I learn that there are many bilinguals and multilinguals in Indonesia. The bilinguals in Indonesia are commonly spoken two languages, their local language and *Bahasa Indonesia* as their native language. While the multilinguals are usually get their third language in their social interactions with people from different regions or from formal education at school. Due to those language abilities, they tend to mix their languages.

The reasons they mix their languages are varied. For instance, when we talk about something and mention a foreign phrase that has no counterparts in our language, we will not change the original phrase. Furthermore, when we want to talk friendly with a friend comes from the same region; we tend to use our local language.

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