

**AN ANALYSIS OF USING CODE MIXING IN AHMAD FUADI'S  
RANTAU 1 MUARA NOVEL**

**THESIS**



**By  
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JUNE 2022**

**AN ANALYSIS OF USING CODE MIXING IN AHMAD FUADI'S  
RANTAU 1 MUARA NOVEL**

**THESIS**

**Presented to**

**State Institute of Islamic Studies Ponorogo  
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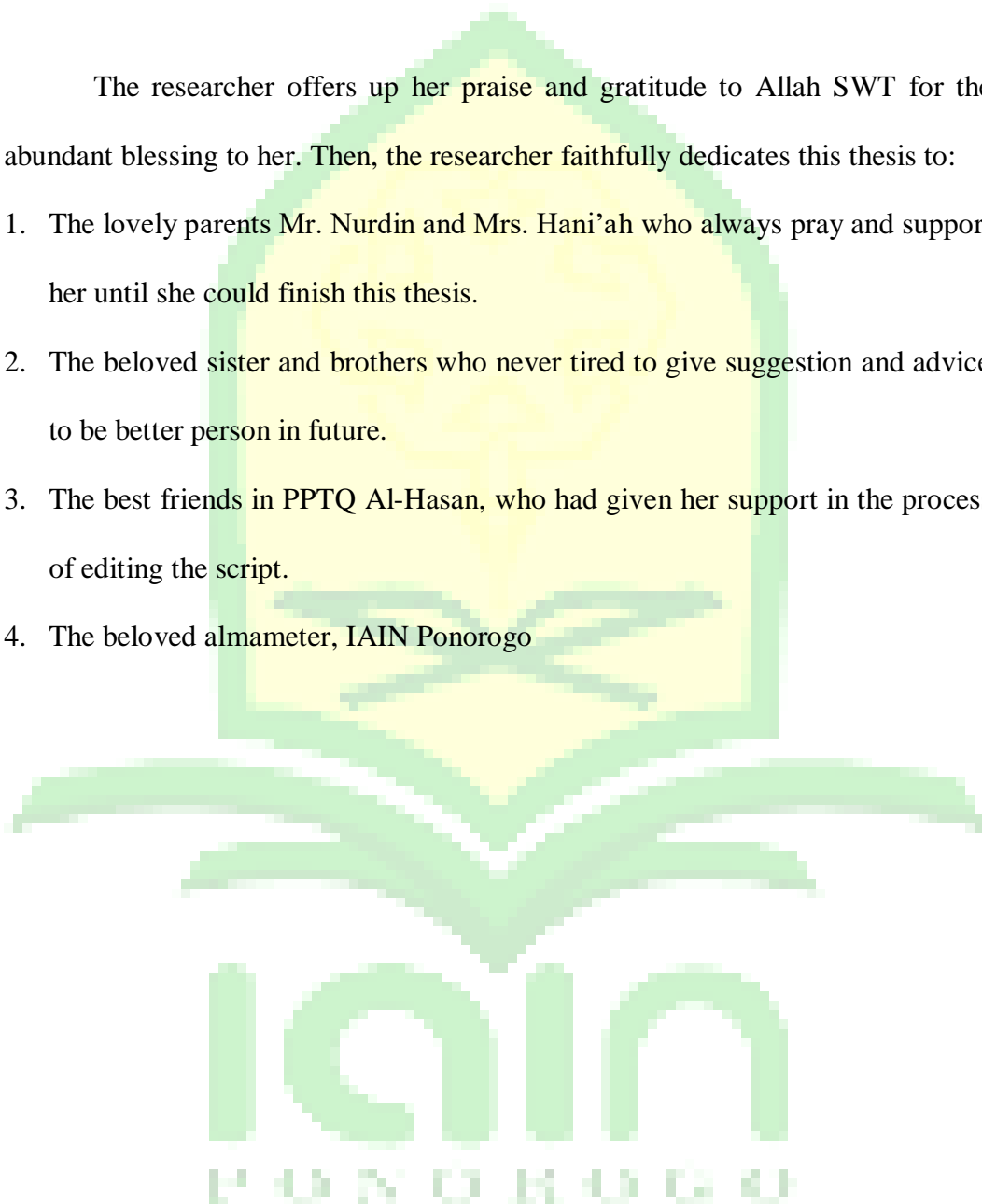
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## DEDICATION

The researcher offers up her praise and gratitude to Allah SWT for the abundant blessing to her. Then, the researcher faithfully dedicates this thesis to:

1. The lovely parents Mr. Nurdin and Mrs. Hani'ah who always pray and support her until she could finish this thesis.
2. The beloved sister and brothers who never tired to give suggestion and advice to be better person in future.
3. The best friends in PPTQ Al-Hasan, who had given her support in the process of editing the script.
4. The beloved almameter, IAIN Ponorogo



## MOTTO

And of his signs is the creation of the heavens and the earth, and the diversity of your languages and colors. In this are signs for people who reflect

(Q.S. ar-Rum: 22)<sup>1</sup>



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<sup>1</sup>Talal Itani, The Qur'an-Translated to English (Dallas: Clear Qur'an, 2009), p.153



## ABSTRACT

**Maulidah, Azzah.** 2022. *An Analysis of Using Code Mixing on Ahmad Fuadi's Rantau 1 Muara novel.* Thesis, English Education Department, Faculty of Tarbiyah and Teacher Training, State Institute of Islamic Studies Ponorogo. Advisor Dra. Aries Fitriani, M.Pd.

**Keywords:** *Multilingualism, Code Mixing, and Novel*

Code mixing occurs when conversant uses both languages together to extend that they change from one language to the other in the course of a single utterance. The code mixing occurs in conversation since the speaker mixes one language to other language.

The purposes of this research are to find out the types of code mixing used by Ahmad Fuadi on Rantau 1 Muara Novel, the levels of code mixing used by Ahmad Fuadi on Rantau 1 Muara Novel, and the most dominant type and level of code mixing used by Ahmad Fuadi on Rantau 1 Muara Novel.

The researcher applied qualitative approach and used the descriptive research design. To get the data the researcher analyzed the words, phrases, clauses and sentences that used by Ahmad Fuadi. The technique of data collection was documentation method. The data was taken from Ahmad Fuadi's novel. The researcher read the novel, identified and classified the data based on the form the types and levels of code mixing. Content analysis focused on analyzing the types of code mixing which defined by Hoffman, the levels of code mixing that argued by Suwito and the dominant type and level of code mixing counted by using Sudjiono's formula.

The result of the research shows that the types of code mixing used by Ahmad Fuadi are intra-sentential code mixing (55%) and intra-lexical code mixing (45%). Later on, there are four levels of code mixing, they are word level (35%), Phrase level (40%), Baster level (12,5%) and clause level (12,5%) and the most dominant type of code mixing is intra-sentential code mixing(87,5%) and the dominant level of code mixing is phrase level(40%).

## ACKNOWLEDGEMENT

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Finishing her thesis was not a simple work at all and definitely spent a great deal of time but gave the researcher a valuable experience. This study would not be completed without some contributions and supports from many people. Thus, the researcher wants to express her sincere thanks to:

1. Dr. Hj. Evi Muafiah, M.Ag as the rector of IAIN Ponorogo who has given the writer permission to write this thesis,
2. Dr. H. Moh Munir, Lc., M.Ag as the Dekan of Education and Teacher Training of IAIN Ponorogo,
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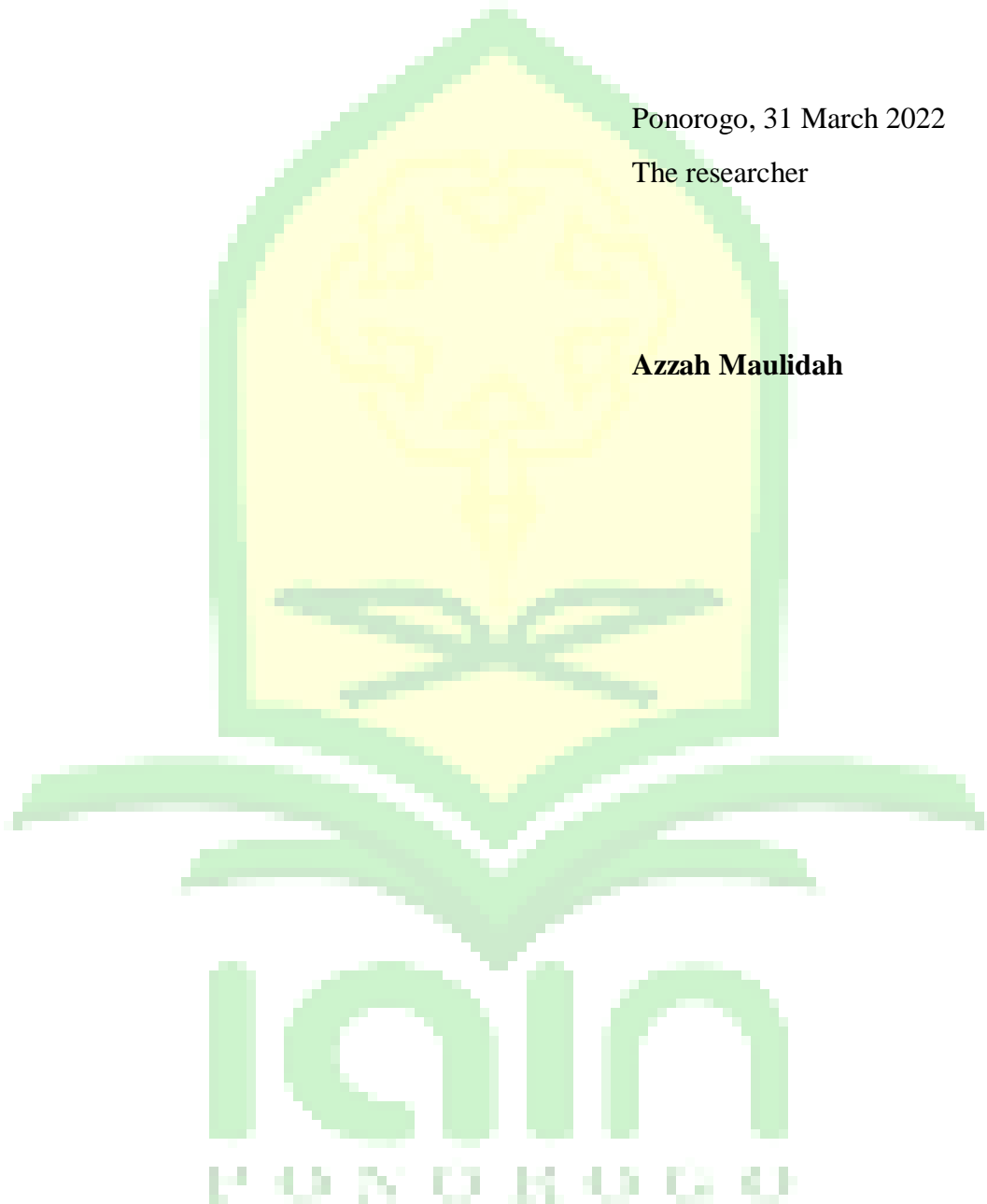
Finally, the researcher is aware that this thesis is far from being perfect. Therefore, the researcher needs critics, comments, and suggestions from the

reader to improve the study and for the sake of the development of her limited knowledge. However, the researcher hopes this thesis will be useful for the readers who want to develop the English teaching learning.

Ponorogo, 31 March 2022

The researcher

**Azzah Maulidah**



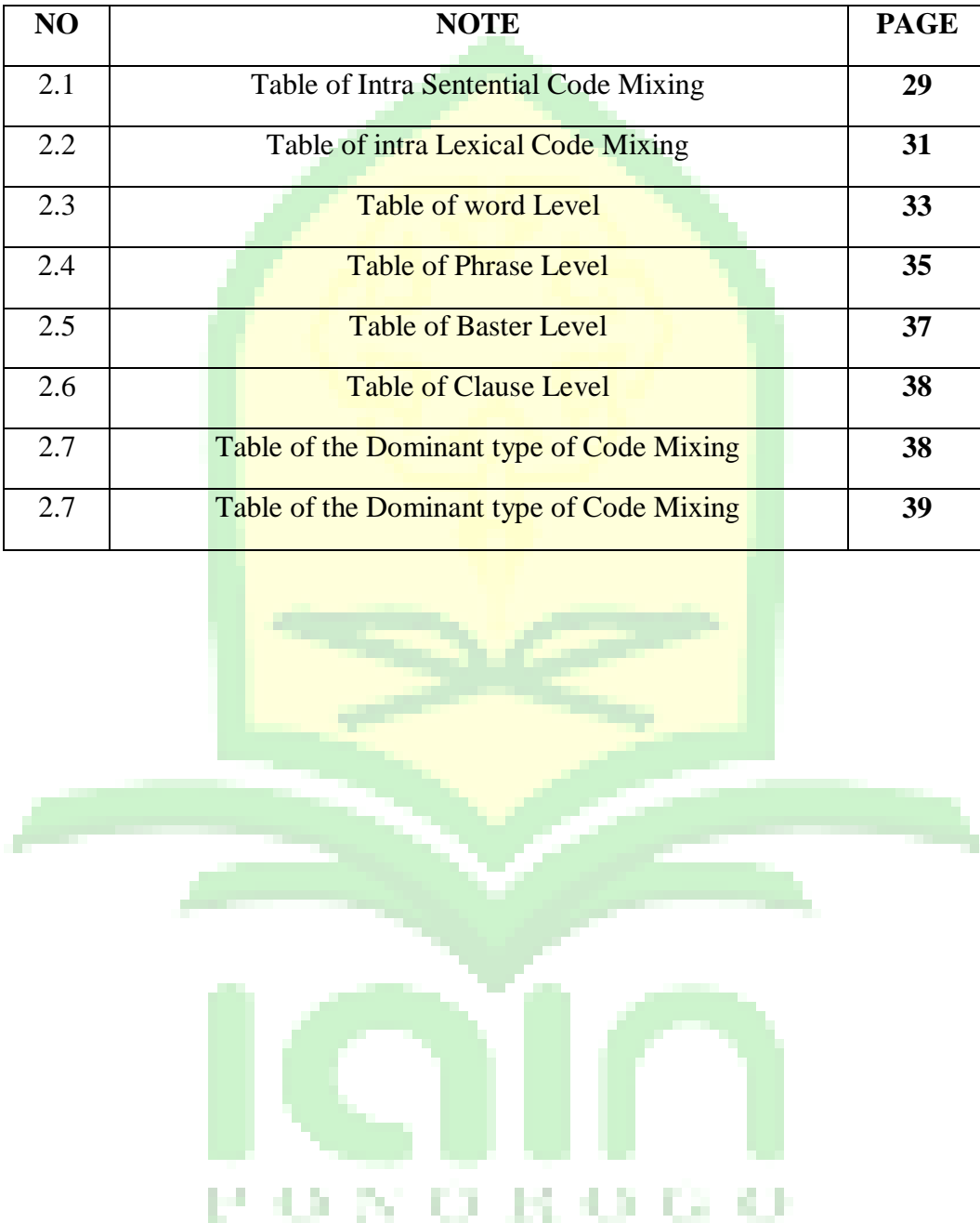
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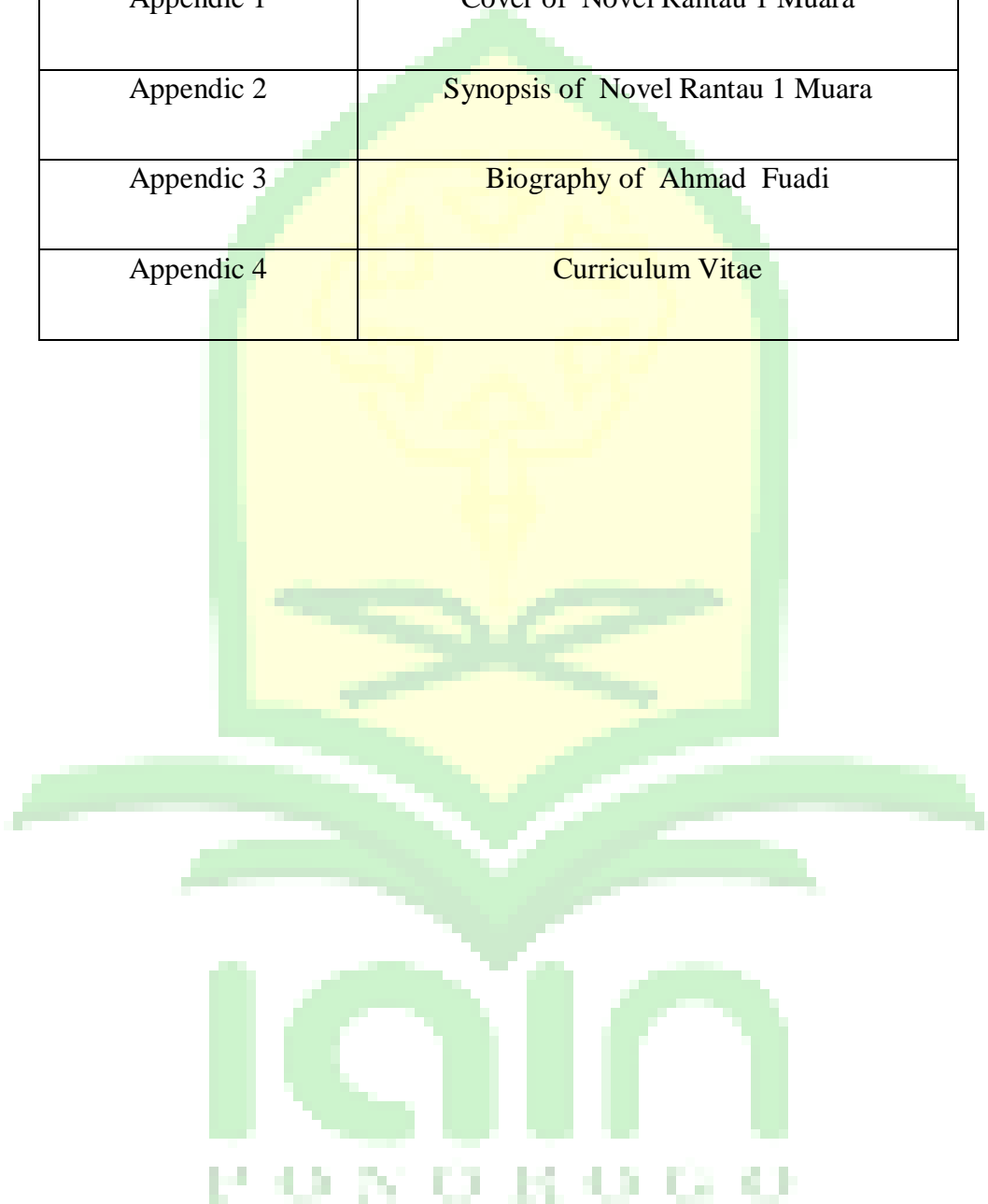
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# CHAPTER I

## INTRODUCTION

### A. Background of the Study

Majority of Indonesian people are multilingual because they are using more than two languages in daily life. For in general, many people use local language, such as Javanese, Sundanese, Batak, and others as variations of the language. Not only that, Indonesian society also use a foreign language for example, English, Arabic and other foreign language. The mixing language will make speakers have the competence to use two or more languages in a certain speech condition interchangeably. In sociolinguistic that phenomenon usually called code mixing.

Code mixing is a language phenomenon where the different language is mixing together within the same clause.<sup>2</sup> Code mixing occurs when conversant use both language together to extend that they change from one language to other in the course of single utterance.<sup>3</sup>

People chose to do a mix of the code to a variety of reasons. Some people do it for reasons of prestige. However, there are some of the factors that influence a person to do over the code or mix the code, in the communication, oral or written. Code mixing occurs not only in the act of oral language course, but also widely available in a variety of media write as

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<sup>2</sup>Zul Astri, Al flan, "The Sociolinguistics Study on The Use of Code Mixing in Gita Savitri Devi's Youtube Channel Video", *SELTICS* Vol. 3, No. 2, (December 2020), 85

<sup>3</sup>Wardough Ronald, *An Introduction to Sociolinguistics*. (5<sup>th</sup>Ed.) (Australia: Blackwell Publishing, 2006), 202.



newspaper, short stories, novels, and so forth. In the writing them, usually there is only one language, but there are other language that also coloring the writing. Code mixing usually driven by compulsion like the use of foreign languages in the Indonesian language which refers to the principle of short language, clear, and not meaningful and when matched into Indonesian will be a phrase or long sentence, unclear and be double meaningful.<sup>4</sup>

Code mixing in writing media occurs because the author wanted to add good value and insight in his work. With the presence of several languages in those media, automatically will increase reader's knowledge about the local language and foreign language. Such as one mix of the code contained in the book *Rantau 1 Muara* by Ahmad Fuadi. Code mixing that occurs in the book is mixing English language, Arabic, and Minang as a second language and Indonesian language as first language. From statements above can be concluding that Indonesian people use code mixing in communication, but they don't know what is called. So, the researcher will explain about code mixing well, and people will know and understand about it.

Based on the explanation above the researcher wanted to find out levels of code mixing and dominant levels of code mixing in AhmadFuadi's novel entitled *Rantau 1 Muara* as the object of the study. *Rantau 1 Muara* tells a story about Alif who have graduated from university and successfully gets a work in a famous idealist institution. He began work, but can't stop to reach his continent dream, United States. Until he really reach his dream, as a

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<sup>4</sup>Andi Indah Yulianti, "Campur Kode Bahasa Dayak Ngaju dan Bahasa Indonesia Pada Kicauan Twitter Remaja di Palangkaraya" *Kandai* Vol. 11, No. 1, Mei 2015

university student of George Washington University. The author is Ahmad Fuadi, one of Indonesian authors with a very thick Islamic boarding school background. He was born on 30 December 1972 in Nagari Bayur, Maninjau, and West Sumatra. Besides being a novel writer, he also a social worker, and a journalist. He is a person who has a high motivation and hard worker. The first novel that he wrote is entitled *Negeri 5 Menara*, entered the ranks of best seller books in 2009, even though just published for a few weeks.

In this study, the researcher looked for the code mixing in Ahmad Fuadi's *Rantau 1 Muara* Novel as object of research based on several reasons. First, the novel composed by Ahmad Fuadi, a novelist, social worker, and former journalist from Indonesia. His fiction is considered to be encouraging for achievement. Although new published, the novel is the rank of Indonesia's best seller. Second, based on researcher's finding the author brings up some events of linguistic; regional language (Minang), foreign language (English and Arabic) in the form of code-mixing both in dialogue and description. The use of the language in sentences In the *Rantau 1 Muara* novel raises code-mixing which is the object of his research. For example of code-mixing in this novel is as follows: *telat wa'ang datang. Indak bisa lagi. Gara gara krismon, produksi sinetron pun turun. Bulan lalu pihak manajemen perusahaan memberikan golden shakehand. Lumayanlah untuk bertahan beberapa bulan ke depan, Hei, why so serious!*<sup>5</sup>

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<sup>5</sup> Ibid, 45.

Third, Rantau 1 Muara is a novel which contains moral, religious and social values for readers. The author gives a message to the readers not to easily give up in navigating life and achieving dreams. The researcher sought types of code mixing by Hoffman and levels of code mixing by Suwito's theory. Based on the explanation above, the researcher conduct the research about code mixing from Indonesia to English that used on Ahmad Fuadi's Rantau 1 Muara novel. The researcher is really motivated to conduct a research "AN ANALYSIS OF USING CODE MIXING ON AHMAD FUADI'S RANTAU 1 MUARA NOVEL"

## **B. Research Focus**

In this research, the researcher focused to analyze about the types and levels of code mixing on Ahmad Fuadi's Novel. The researcher took one novel entitle "Rantau 1 Muara". In analyzing the novel, the researcher looked for the code mixing from Indonesian language to English. The data were collected only from Ahmad Fuadi's novel.

## **C. Statements of the Problem**

1. What are the types of code mixing used on Ahmad Fuadi's Rantau 1 Muara novel?
2. What are the levels of code mixing used on Ahmad Fuadi's Rantau 1 Muara novel?
3. What is the dominant type of code mixing and dominant levels of code mixing used on Ahmad Fuadi's Rantau 1 Muara novel?

#### **D. Objectives of the Study**

1. To find out the types of code-mixing on Ahmad Fuadi's Rantau 1 Muara novel.
2. To find out the levels of code-mixing on Ahmad Fuadi's Rantau 1 Muara novel.
3. To find out the dominant type of code-mixing and dominant level of code mixing Ahmad Fuadi's Rantau 1 Muara novel.

#### **E. Significances of the Study**

The result of this research was expected to be beneficial for:

##### **1. Theoretical**

This research is useful for the reader to enlarge their knowledge about sociolinguistics especially in code mixing because this research contains many theories which related with code-mixing.

##### **2. Practical**

Practically, the results of the study can give worthy contributions for language learners and language teacher. The learner can familiar with any codes that can be used in their daily communication. Meanwhile, for the teachers they can use code mixing in the teaching process. When a teacher teaches a foreign language, they not only use Indonesian language but also, they can switch into foreign language in order the students are more familiar about foreign language.

## F. Organizations of the Study

In this study, the researcher uses the organization of the thesis that contains six chapters, as follow:

The first chapter is introduction. This chapter consists of background of the study, research focus, statements of the problem, objectives of the study, significant of the study, and organization of the study.

Second chapter is Previous Research and Theoretical Background. This chapter contains previous research findings and theoretical background that related with research; definition of multilingualism, definition of code switching, types of code switching, definition of code mixing, types of code mixing, definition of novel, and synopsis of Rantau 1 Muara Novel.

Third chapter is research methodology consists of research design, data sources, Technique of Data Collection, and Technique of Data Analysis.

Fourth chapter is research findings include of general data and specific data

Fifth chapter is discussion. It consists of types of code mixing, levels of code mixing, and most dominant type of code mixing in Ahmad Fuadi's Rantau 1 Muara Novel

Sixth chapter is conclusion and suggestion of the research.

## **CHAPTER II**

### **PREVIOUS RESEARCH FINDINGS AND REVIEW OF RELATED LITERATURE**

This chapter explains the previous research finding and some theory about the types of code mixing.

#### **A. Previous Research Findings**

This study needs some previous study as a consideration theory. Based on the results of literature reviews by the researcher, the following reading sources have focused research that is similar with the research:

The first previous study that can be used as a consideration theory is taken by Liasari Alfisyah by the title “An Analysis of Indonesian-English Code Mixing Used in Spotlight Rubric on July- September 2014 Editions of Cita Cinta Magazine”. Graduating Paper Salatiga State Institute for Islamic Studies Salatiga, 2015. This study aimed to describing code mixing used in Cita Cinta Magazine. The writer uses descriptive qualitative approach as method for analyzing the data. The writer collects the data by reading the selected articles on Spotlight Rubrics in Cita Cinta Magazine and selecting sentence that consists of Indonesian-English code mixing. It was identified that English insertion are in the form word, phrase, hybrid, word reduplication and idiom, also clipping and abbreviation. The achievements of this research

are expected to be additional source of code mixing study and it is meant to conduct and develop such a research in the code mixing field.<sup>6</sup>

The other study is by Dewi Pusfitasari from State Islamic University Syarif Hidayatullah Jakarta by the title “Code Mixing in Club Camilan Nove”. The purposes of the research are to know code switching and code mixing especially in novel entitled Club Camilan by Donna Talitha, Bella Widjaja and Brigitta NS. The writer uses a descriptive analysis method for analyze data. The writer collects the data by collecting and analyzing data by using the relevant theories. The writer found 22 code mixing cases and also the writer found seven of ten functions of code mixing. There are 21 dialogs identified as metaphorical code switching and 1 dialog identified as situational code mixing.<sup>7</sup>

The last research was also conducted by Fitri Fuzi Astuti from Department Islamic Education Faculty State Islamic Institute of Surakarta by the title “A Study on Code Mixing Found in Perahu Kertas Novel by Dewi Lestari”. The objective of this study are finding out the levels of code mixing used by the characters of Perahu Kertas Novel and to explain the factors of using of code mixing in Perahu Kertas Novel. The research uses descriptive qualitative research. The researcher uses content analysis which focuses on analyzing levels and factors of code mixing in Perahu Kertas Novel with Suwito and shuandi’s theories. This research finds six levels of code mixing in Perahu Kertas novel. Those are word level, phrase level, clause level, baster

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<sup>6</sup>Alfisyah Liasari, An Analysis of Indonesian-English Code Mixing Used in Spotlite Rubric on July- September 2014 Editions of Cita Cinta Magazine. (Salatiga. 2015).

<sup>7</sup>Dewi Pusfitasari, Code Mixing in Club Camilan Novel. (Jakarta, 2010)

level, reduplication level, and idiom level. The dominant level of code mixing is word level. The research also finds factors of code mixing. Those are code usage limitation, popular term, speaker and speaker character, conversation partner, domicile and time of presentation, conversation modus, topic, function and aim, types and language speech level, third speaker, main topic, humor, and prestigious. The researcher also finds the relation between novel, character, characterization and code mixing usage.<sup>8</sup>

## **B. Literature Review**

### **1. Speech Events**

The speech event may be defined as a piece of linguistic interaction, a communicate happening consisting of one or more utterances.<sup>9</sup> Hymes in Elham states that the term speech event will be restricted to activities, or aspect of activities, that are directly governed by rules or norms for the use of speech. An event may consist of a single speech act, but will often comprise several.<sup>10</sup> The speech event is the basic unit for descriptive purposes and refers to “activity or aspects of activities that are directly governed by rules of norms for the use of speech.”<sup>11</sup> Speech event usually have unwritten rules that apply to each particular

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<sup>8</sup>Astuti, “A Study on Code Mixing Found In Perahu Kertas Novel By Dewi Lestari”. 2017

<sup>9</sup> Aye Aye, “The Speech Events”, *International Journal of Trend in Scientific Research and Development (IJTSRD)*, Volume 3 Issue 6, (September- Oktober, 2019), 351

<sup>10</sup>Elham Zand-Vakili, et. Al., The Analysis of Speech Event and Hymes’ SPEAKING Factors in the Comedy Television Series: “FRIENDS”, *New Media and Mass Communication ISSN 2224-3267 (Paper) ISSN 2224-3275 (Online)*, Vol 2 (2012), 29

<sup>11</sup>Grase Nana A.D, “Analysis of The Speech Events in an M-Net African Drama Series-Tinsel”, *International Journal of Language and Literature*, Vol. 5, No. 2 (December 2017), 62



community group such as speech events in proposing, trading, interviewing, and etc.<sup>12</sup>

Dell Hymes in Haryanto has summed up the components of situational context. He distinguishes sixteen components of 'speech event', which he grouped by using the word 'SPEAKING's an acronym, as follows:

- 1) Setting and Scene, which is an element relating to the place and time of the conversation.
- 2) Participants, that is the person involved in the conversation.
- 3) Ends, refers to the purpose and results of conversation.
- 4) Act sequence, namely things that refer to the form and content of a conversation.
- 5) Key, which refers to the way or spirit in carrying out a conversation.
- 6) Instrumentalities, which refer to the lines of conversation used, such as oral, written, telephone or social media.
- 7) Norms, that is, which refers to the norms of conversation participant behavior.
- 8) Genre, which refers to the category or variety of languages used, types of delivery forms such as: poetry, proverb, prayer, pantun.<sup>13</sup>

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<sup>12</sup> Jotika Purnama, et. Al., "Quarelling: Speech Acts Found in Quarelling Speech Events", *International Journal of Multicultural and Multireligious Understanding*, Vol. 6, No. 1, (February 2019), 196

<sup>13</sup> Haryanto, "A Sociolinguistic Context Analysis of Speech Acts illocutionary Forces", *Jurnal Tarbawi*, Vol. 10, No. 2, (Juli-Desember, 2013), 82

## 2. Language Variation

Language variation is the different ways of human language to express the same meaning at different structure. Variation at different levels of linguistic structure is phonetic levels, morphological levels, syntactic levels, semantic levels (vocabulary choice).<sup>14</sup> Fasold in Nurmayana states that language variation is the study of those features of language that differ systematically as compare in different group of speaker or the same speaker in different situation.<sup>15</sup> Language variation occurs in bilingual or multilingual societies in a particular region so there language deviation contains in it. This will only happen if there is interaction.<sup>16</sup> Variations in language can occur in several ways, namely variations over time, in meetings, and variation in language can occur socially.<sup>17</sup> Additionally, Finegan in Fadli asserts that language varieties demonstrate the speakers' distinction from members of other groups. The variety of language that denotes specific situations of use is referred to as registers; it is appropriate for use in specific speech situations.<sup>18</sup> A variety can therefore be something greater than a single language as well as

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<sup>14</sup>Evha Nazalatus Sa'diyah, et. Al., "An Analysis of Language Varieties in Karang Taruna Prenduan Sumenep", *Elite Journal*, Vol. 1, No. 2, (February, 2018), 10

<sup>15</sup> Nurmayana, et. Al., "Variation of Riau Malay Language in Rokan Hilir Regency", *Jurnal Linguistik Terapan-pascasarjana Unimed*, 18 (2) (2021), 129

<sup>16</sup>Lutfiatun Latifah, et. al., "Language Variation Background in Social Context of Community Utterances in Central Java-West Java, Majenang", *Lingua Didaktika*, Vol. 11 No 1 (July, 2017), 96

<sup>17</sup> Ety Setiawati, et. al, "Madura Language Variations: Phonological Change and its Relationship with Language Change and Ethnic Identity", *International Journal of Humanity Studies*, Vol. 2, No. 2 (March 2019), 168

<sup>18</sup>Fadhli Noer, et. Al, "English Language Variation of Tourist Guide: A Case Indonesian Context" *SELTICS* Vol. 4, No. 2 (December 2021), 134

something less, less even than something traditionally referred to as dialect.<sup>19</sup> According to Akmajian in Fadhli, there are several types of language variations that are of interest to linguists: lingua francas, pidgins, creoles, jargon, slang and taboo language.<sup>20</sup>

### 3. Multilingualism

Multilingualism refers to the ability of an individual to communicate effectively in three or more languages and contributed by several factors, such as: globalization, transnational mobility and the spread of new technologies.<sup>21</sup> Multilingual speakers are more often than not switching from one language to another in their everyday conversation and they do this subconsciously. They alternate languages on the level of words, phrases, or full sentences.<sup>22</sup> Multilingual can apply in a situation and in an area where there are different languages spoken or the ability of being able to speak and understand more than one language.<sup>23</sup>

Multilingualism is a mass phenomenon, has its own problems and requires long term researches in several aspects;

- a. Psychological: the study of speech issues (training + study) in several languages which occur when in the communication

<sup>19</sup>Nurmayana, Op. cit, h. 130

<sup>20</sup>Fadhli Noer, Op. cit, h. 135

<sup>21</sup>Ika Maratus Sholikah, et. al., "Multilingualism Through Linguistic Landscapes in Baturaden Tourism Resorts," *Advances in Social Science, Education and Humanities Research*, Volume 509, (2020), 321

<sup>22</sup>Ummi Nurjamil Baiti Lapiana, "Multilingualism Academic Community in Purwokerto," *EKSPOSE: Jurnal Penelitian Hukum dan Pendidikan*, Vol. 20, No. 1 (Juni, 2021), 1168

<sup>23</sup>Shopia Maurer, Pros and Cons of Bilingual Primary School in Austria. Analysis of the Effectiveness for Children (GRIN Verlag, 2020). 7

process: psychic phenomena of multilingual behavior, regularities of formation the multilingualism, early or late bilingualism.

- b. Linguistic: question concerning language contacts and the changes in the structure of the lexicon, the semantic of individual languages, and interference phenomena of transposition.
- c. Educational. The development of effective methods and technique in language teaching in the situation of multilingualism.
- d. Philosophical and sociological- the problem of influence of multilingualism on the various processes and the role of multilingualism in society.<sup>24</sup>

#### **4. Code Mixing**

A code is a language, a variety or style of language. A code is a class specific language variation, especially for the different strategies of verbal planning. In communications, a code is a rule for converting a piece of information (for example, a letter, word, or phrase) into another form or representation, not necessarily of the same sort.<sup>25</sup> Code can be classified into switching and mixing. In this research, the researcher focused on code mixing.

##### **a. Definition of Code Mixing**

Code mixing is the embedding of various linguistics units such as affixes (bound morphemes), words (unbound morphemes), phrases

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<sup>24</sup>Firaz F K, Chulpan M K, “Bilingualism and Multilingualism in a Globalized Society”, *Life Science Journal*, 2014:11

<sup>25</sup>Oladosu, Michael Ajibola, “Code Mixing as a Sociolinguistic Medium in Some Selected Songs in the Nigerian Music Industry”. Essay. (Ilorin. 2011)

and clauses from a coo-operative activity where the participants, in order to infer was intended, must reconcile what they hear with what they understand.<sup>26</sup> Code-mixing is considered as a sociolinguistic phenomenon which extremely common occurred in bilingual and multilingual societies. More specifically, code-mixing is intra-sentential and is constrained by grammatical principles. It may also be motivated by social psychological factors.<sup>27</sup> Code-mixing is a symptom of language usage in which a mixing or combination of different variations within the same clause mixed into the code could be called (inner code mixing) if ths phenomenon suggests that elements of the relatives in language and if the elements did not interfere it was out (outer code mixing). Code mixing divided into two categories; first is inner code-mixing which is derived from the original language with all its variations (formal, standard, informal, nonstandard). Second is foreign outer code-mixing, which is derived from languages.<sup>28</sup>

Bauer in Joice Yulinda Luke, state that code mixing is a term used in bilingualism area. Code-mixing refers to “linguistic behavior

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<sup>26</sup>Ayeomoni, “Code Switching and Code-mixing: Style of Language Use in Childhood in Yoruba Speech Community” *Nordic Jurnal of African Studies* 15(1):90-99 (2006)

<sup>27</sup>Santi Sipahutar, “Reasons and Motivations for Code-mixing and Code-Switching” *Spring 2006 Issues in EFL* Vol.4 No 1

<sup>28</sup>Rafqi Awlia Siddiq, et al., “Teachers’ Code Mixing and Code Switching: Insights on Languages Barriers in EFL Classroom” *Al-Ta’lim Journal*, 27 (1), 2020, (80-91)

of a bilingual speaker who imports words or phrases from one of his/her language into the other one”.<sup>29</sup>

Code mixing occurs when a person uses a language speaker a dominant, supporting a speech interspersed with element of other languages. It is usually associating with the characteristic of the speaker, such as a social background, education level, and religious sense.<sup>30</sup>

There are some factors, that cause people do code mixing according to Kim (2006:43). Some of them are:

1. Bilingualism. It cannot be avoided that the ability to use to speak more than one language is a basic factor of code mixing. Most of the world's population is bilingual or multilingual.
2. Speaker and partner speaking. Communication is the process of expressing ideas between two participants of conversation. Speaker needs partner speaking to communicate and code mixing could appear if both use and understand it well.
3. Social community. An individual lives and cooperates in one community either in monolingual or bilingual community. Now most communities are bilingual that use two languages in their interactions. In the case, an individual will be influenced by social community directly.

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<sup>29</sup>Joice Yulinda Luke, “the use of code-mixing among pamonanese in paratandaya closed-group facebook”, *Jurnal Lingua Cultura* Vol. 9 No. 1 may 2015.

<sup>30</sup>Wijayanto Eko B, op.cit, hal 15.

4. Situation. Usually code mixing occurs in relax or informal situation. This situation is closer with daily conversation and for written is also describe as their habitual communication.
5. Vocabulary. There is not appropriate word or when there is a lack of vocabulary in one language. The inability to find an appropriate word or expression in one language makes people change the word or phrase from one to another language and it can be combined together.
6. Prestige. Globalization era has lead people must able to speak more than one language, especially English. For many young people code mixing becomes awn style which is hoped to be modern and educational one. They mix language because of prestige.

According to Kachuru in Suwito, code mixing is the use of the two languages or more by inserting one language elements into another language element in one utterance. He states that there are several forms of code mixing.

**b. level of code mixing**

Code mixing has some types. Suwito (1983)

a) Word level

Word is the smallest unit in within language that Consist of morpheme or more than a morpheme.

b) Phrase level

Phrase is a group of word that does not have subject or Verb.

c) Baster Level

Baster is a combination of two elements and creates one meaning. The baster from basically from English and then words in English get addition of Indonesian affixation.

d) Repetition word

Repetition word is a word formed because of words reduplication.

e) Idiom Level

Idiom is a group of word that has its own meaning. It means, that idioms cannot be interpreted as individual word, because the idiom has created new meaning

f) Clause Level

Clause is a group of word that has subjects and verbs but smaller sentences. Clause is divided into two independent clauses and a dependent clause.<sup>31</sup>

### c. Type of code-Mixing

According to Hoffman that there are three types of code mixing based on syntactical patterns, as follow:

a) Intra-sentential code mixing

The meaning of intra-sentential code mixing is the mixing occurred within phrase, clause, or a sentence boundary in a conversation both oral and written, for instance Indonesian-

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<sup>31</sup> Ali Hussin, "An Analysis Code Mixing on The Video of Mr. NadiemMakarim's Meeting", *Dialectical Literature and Education Journal*, Vol 5, Issue2, December 2020



English.<sup>32</sup> “Iya dong. Pasti seru. Merantau, sekolah, melihat dunia, membangun keluarga. *Just the two us*”

b) Intra-lexical code mixing

Intra lexical code mixing is the mixing takes pplace within a word boundary. It can occur when there are affixes added to a word.<sup>33</sup> For example Indonesian-English: “Coba deh, pasta Italia di sini enak sekali. Tuh *chef*-nya”

c) Involving a change of pronunciation

This type of code mixing that occurs at the phonological level. It means, when Indonesian people speak in English, the word that they say is modified to Indonesian phonological structure.<sup>34</sup> For example, the word of “*hello*” is said “*halo*” and the word of “*strawberry*” is said “*stroberi*”.

According to Suwito, Code-mixing is divided into two types:

- 1) Inner code mixing, in which happens because elements insertion from original language with all its variation.
- 2) Outer code mixing, in which occurs because of elements insertion stemming from foreign language.

Meanwhile, according to Musyken, types of code mixing divided into three types:

<sup>32</sup> Charlotte Hoffman, *An Introduction to Bilingualism* (New York: Roudlege Tailor and Francis Group, 1991), 112

<sup>33</sup> Ibid, 112

<sup>34</sup> Ibid, 112

### 1. Insertion (word phrase)

Approaching that depart from the notion of insertion new to constraint in term of structural properties some base or matrix structure. Here the process of code mixing is conceived as something borrowing. For example, “Nanti siang jadi *meeting* dimana?”

### 2. Alternation

Approaches departing from alternation view the constraint on mixing in terms of capability or equivalence of the language involved at the switch point. Example such English-Indonesian, “*nge-print* berapa lembar sih butuhnya?”

### 3. Congruent Lexicalization (dialect)

The notion of congruent lexicalization underlies the study of style shifting and dialect/standard variation rather than bilingual language use proper. For example, “*hey, how are you? I am sam. Senang bertemu anda. Nice to meet you*”.<sup>35</sup>

### 5. Novel

One form of literary work is a novel. Novel derives from the novella, which is in Germany is called novella and the novel in English, and then

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<sup>35</sup>Ary Iswanto Wibowo, “Analysis of Types of Code Switching and Code Mixing by The Sixth President of Republic Indonesia’s Speech at The National of Independence Day” *Progressive* Vol. XII, No. 2 September 2017

entered in Indonesia. Literally novella means a new small item, which is interpreted as a short story prose.<sup>36</sup>

Novel is a form of literary works able to presents are telling of the life of society as a widespread, because the novel is mirror of the society. Won't ever get bored for a lover of literature to always read the novel, the narrative presented the author always follow the development of this day. So the result is his work always presents things growing in the life society. Novel describes the mindset of the people. Changes in behavior society, layout the value and form of other cultural.<sup>37</sup>

A novelist requires extensive knowledge to plunge in to the world of literature, because a novelist will create a new world and being a director who arranges travel the character in his novel. If the novelist acts perfunctory in making his novel, then the novel will not have a place decent in the heart of the community.<sup>38</sup>

Based on the explanation above, can be included that the novel is the work of the literary prose that tells the story a problem of a persons' life or some people figures, based on fact or just author's imagination. The novel has theme of the story a complex, lot character figures, complicated and long storyline, diverse background and atmosphere stories. Quality novels

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<sup>36</sup>Burhan Nurgiyantoro, *Teori Pengkajian Fiksi* (Yogyakarta: Gajah Mada University Press, 2010), 9.

<sup>37</sup>Rina Hayati Maulidiah, "Analisis Nilai Religius Pada Novel Wedding Agreement Karya Eria Chuzaimiah", *Jurnal Komunitas Bahasa*, Vol. 6, No. 1. April 2018

<sup>38</sup>Fhei Wulandari Lubis, "Analisis Androgini Pada Novel Amelia Karya Tere Liye", *Jurnal Seruni Bahasa Indonesia*, Vol 17, No. 1, Maret 2020

present entertainment and the values of life in balanced way through a series of events that make up the storyline in the novel.



## CHAPTER III

### RESEARCH METHOD

#### **A Research Approach and Design**

Research is a series of scientific activities both for the purposes, draw conclusion nonspecific symptoms in the empirical phenomena.<sup>39</sup>

In this research the writer used descriptive research. Qualitative research is a naturalistic and interpretative approach concerned with understanding the meaning which people attach phenomena (action, decisions, beliefs, values, etc.) within their social words. Qualitative research seeks to understand the what, how, when, and where of an event or an action in order to establish its meaning, concepts, and definitions, characteristics, metaphors, symbols, and descriptions.<sup>40</sup>

Based on the explanation above, this study is attempted to analyze of code mixing on Ahmad Fuadi's Rantau 1 Muara Novel by using qualitative approach, since the description of the analysis is presented in the form of research words.

#### **B Researcher's Role**

In this research, the researcher becomes the observer. The researcher observed the case related to the natural setting based on the real situation on Ahmad Fuadi's Rantau 1 Muara Novel. The researcher observed this research

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<sup>39</sup>Bungin Burhan, *Metodologi Penelitian Kualitatif*, (Jakarta: PT. Raja GrafindoPersada, 2008), 91

<sup>40</sup>Latief, Muhammad Adnan, *Research Methods On Language An Introduction*,(Malang: UM Press, 2012), p.75-76

to know the types and levels of code mixing happen on Ahmad Fuadi's Novel. By studying the research, it helps us to know more about code mixing.

### **C Research Setting**

This research was conducted on Ahmad Fuadi's Rantau 1 Muara Novel. The researcher chooses Ahmad Fuadi's Rantau 1 Muara Novel because on his novel, Ahmad Fuadi used some languages such as English language in this novel. The researcher finds an interesting in Ahmad Fuadi's novel because the speaker usually speak Indonesia and English and also contain the good moral, religious and social values.

### **D Data and Data Sources**

#### **1. Data**

The data are very important in conducting research. In this study, the data was taken from Ahmad Fuadi's Rantau 1 Muara Novel. To get the data the researcher analyzed the word, phrase, clausa, and sentences that used in Rantau 1 Muara Novel by Ahmad Fuadi.

#### **2. Data Source**

##### **a. Primary Data**

The primary data are those which are collected afresh and for the first time, and thus happen to be original in character.<sup>41</sup>

The primary data was taken from words, phrases, clauses, and sentences on Ahmad Fuadi's Novel.

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<sup>41</sup> C.R. Khotari, *Research Methodology Method and Techniques Second Revised Edition* (New Delhi: New Age International (P) Limited, Publishers, 2004), 96

## b. Secondary Data

The secondary data are those which have already been collected by someone else and which have already been passed through the statistical process.<sup>42</sup>

The secondary data was taken from the book Charlotte Hoffman: *An Introduction to Bilingualism*, journals from Ali Hussin: *An Analysis Code Mixing on The Video of Mr. Nadiem Makarim's Meeting*, Saleh Saldy Ady: *An Analysis of Code-Mixing Used by Teachers of Zarindah House of Learning in the Teaching Learning Process*, and some previous studies related with the research from Astuti: *A Study on Code Mixing Found In Perahu Kertas Novel By Dewi Lestari*, Nafiah: *An Analysis of Code Switching in the Novel Miss Pesimiss by Alea Zalea*, and Alfisyah Liasari: *An Analysis of Indonesian-English Code Mixing Used in Spotlight Rubric on July-September 2014 Editions of Cita Cinta Magazine*

## E Data Collection Technique

There are three major sources of a data for qualitative research study; interview, observations, and documents. In this study the researcher used the third major source of data that is documents. These can be written, oral, visual (such a photographs), or cultural artifacts. Public records, personal documents, and physical material are types of documents available to the researcher for

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<sup>42</sup> Ibid, 96

analysis.<sup>43</sup> Documentation that is intended to obtain data directly from the research, including relevant books, studies, reports on activities, photographs, documentary films, relevant research data.

In this study, the researcher used documentary technique in collecting the data. This method is attempted to trace the source of information in the form of document which are relevant to research. In this study, researcher obtained data documentation from browsing the Internet to do research.

The steps collecting the data are described below:

1. Reading the novel Rantau 1 Muara;
2. Writing the dialogue containing code mixing;
3. Marking the switched phrase or sentence on the dialogues.

## **F Data Analysis Technique**

Data analysis is a time-consuming and difficult process because typically the researcher faces massive amounts of field notes, interview transcripts, audio recordings, video data, reflections, or information from documents, all of which must be examined and interpreted. Analysis involves reducing and organizing the data, synthesizing, searching for significant patterns, and discovering what is important. The researcher must organize what he or she has seen, heard, and read and try to make sense of it in order to create explanations, develop theories, or pose new questions. The steps that

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<sup>43</sup>Sharan B. Martin, *Introduction to Qualitative Research*, (San Fransisco: Jossey Bass, 2002), 13.



will involve in the method of analyzing data are (1) organizing and familiarizing, (2) coding and reducing, and (3) interpreting and representing.<sup>44</sup>

In this study, there were some steps that researcher had done in analyzing the data, as follow:

1. First, the researcher analyzed the types and levels of code mixing. In the types of code mixing the researcher used Hoffman's theory such as intra-sentential code mixing, intra-lexical code mixing, and involving a change of pronunciation.
2. Second, the researcher made a table to be classified every types and levels of code mixing that appears in the novel;
3. Then, after the researcher analyzed the types and levels of code mixing that appear on the novel, the researcher used sudjiono's formula to count the number of types of code mixing;

$$P = \frac{fx}{N} 100\%$$

*Note:*

P= percentage

F= frequency

N= Number of cases

1. Next, the researcher concluded the highest type and level of code mixing in the novel, and
2. The researcher explained about the type and level of code mixing which appear in in the novel.

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<sup>44</sup>Donal, Ary, et al, Introduction to Research in Education (Eighth Edition), (United State of America: Wadsworth, 2010), 481

## G Validity of Data

The concept of validity is described by a wide range of terms in qualitative studies; they are not a single, fixed or universal concept, but “rather a contingent construct, inescapably grounded in the process and intentions of particular research methodologies and projects”.<sup>45</sup> Validity in qualitative research relates to whether the findings of your study are true and certain. Triangulation is a method used by qualitative research to check and establish validity in their studies. Triangulation is an important concept regarding data analysis for an empirical study.<sup>46</sup> Denzin and Patton identify four types of triangulation:

1. Method triangulation
2. Triangulation of sources
3. Analyst Triangulation
4. Theory triangulation.<sup>47</sup>

## H Research Procedure

In this research there are some procedures of research which must be done by the researcher:

1. The researcher findings the research problem and the theory.
2. The researcher collecting the information, compiling research design, reviewing reference related to the research problem statement.

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<sup>45</sup>Nahid Golafshani, “Understanding Reliability and Validity in Qualitative Research,” *The Qualitative Report*, Vol 8 Number 4(December, 2003), 602.

<sup>46</sup> Patricia Fusch, et. al., “Denzin’s Paradigm Shift: Revisiting Triangulation in Qualitative Research,” *Journal of Social Change*, Vol 10 (2018), 21

<sup>47</sup>Johnson Honorene, “Understanding The Role of Triangulation in Research,” *Scholarly Research Journal For Interdisciplinary Studies*, Vol 4 (Mar-Apr, 2017), 91

3. The research conducting the observation, survey and collect the data.
4. The researcher conducting the data analysis, drawing conclusion, and writing research report.



## CHAPTER IV

### RESEARCH FINDING

In this chapter, researcher presented findings to answer the research question about three types of Code Mixing by Hoffman's theory were used by Ahmad Fuadi on Rantau 1 Muara Novel.

#### A. The Types Code Mixing used by Ahmad Fuadi on Rantau 1 Muara Novel

The researcher was found 40 utterances types of code mixing and divided into 3 categories as follow:

##### 1. Intra-Sentential Code Mixing

The total utterances were found in this type were 22 and were listed in the following:

Table 2.1 Intra Sentential Code Mixing on Rantau 1 Muara Novel

NO	CODE MIXING	DATUM NUMBER
1.	Telat wa'ang datang. Indak bisa lagi. Gara gara krismon, produksi sinetron pun turun. Bulan lalu pihak manajemen perusahaan memberikan <i>golden shakehand</i> . Lumayanlah untuk bertahan beberapa bulan ke depan.	P45, L9
2.	Ini <i>block note</i> untuk liputan. Kalau habis, tinggal minta ke Bagian Umum ya.	P48, L10
3.	Ini dia ranjang indah kita, bayangkan saja tebal seperti kasur bulu angsa atau <i>spring bed</i> di hotel. Kau boleh pilih di atas sajadah ini atau sajadah itu.	P69, L10
4.	Sebagai <i>the journalist of the week</i> minggu ini, nama Pusus kita sebut di "surat dari redaksi" dan tentu ada bonus di akhir bulan.	P100, L15
5	Oh, ternyata Pusus bukan Cuma dokter. Tapi <i>spin doctor</i> . Tukang ngeles.	P101, L3
6.	Jangan lupa, Indonesia sudah rindu ingin punya	P103, L4

NO	CODE MIXING	DATUM NUMBER
	pemilu demokratis. Pemilu juni nati pasti dibela dan dijaga semua orang. Saya tidak setuju dengan pendapat anda. Menurut saya, sebaliknya ini awal kebangkitan Indonesia. Mungkin dalam lima tahun sudah akan <i>smooth sailing</i> .	
7.	<i>In that case</i> , kita lihat saja. Aku berani bertaruh, bahwa Indonesia masih akan terus gonjang-ganjing untuk sepuluh tahun mendatang. Akar korupsi terlalu dalam dan pengaruh orde baru tidak gampang hilang.	P103, L12
8.	<i>Don't worry</i> . Tipenya memang sinis. Dia wartawan senior untuk beberapa media asing. Sudah malang melintang puluhan tahun diberbagai Negara berkembang. Baru baru ini, dia menerbitkan buku tentang jejaring korupsi Indonesia.	P103, L24
9.	Selamat ya, jadi <i>journalist of the week</i> . <i>Great job</i> .	P128, L13
10.	<i>I am city girl</i> . Gak bisa kalo gak tinggal di kota besar, kayak London itu.	P159, L5
11.	Ini sebuah sikap lif. Dalam bersikap dan membuat berita kita harus jelas hitam dan putih. Benar dan salah. Jangan abu-abu, plintat plintut. Kita adalah kelompok penjelas dan pembeda antara yang salah dan benar buat pembaca. Itu makna hitam dan putih buatku. <i>As simple as that</i> . Agar aku tidak lupa dengan sikap itu maka aku kenakan sebagai baju tiap hari.	P177, L4
12	Relatif mas. Aku mengakui kalau demokrasi mungkin saat ini berjalan di Ameruka. Tapi bahkan dengan prinsip <i>freedom of speech</i> , tetap saja mayoritas media di Amerika masih mainstream dan tidak bersuara majemuk. Bebas sih iya, tapi variasinya kurang.	P228, L20
13	Kenapa tidak pakai <i>calling card</i> murah ini saja. Berjam-jam Cuma bayar 5 dolar. Sampai jontor.	P230, L14
14	<i>Postcard</i> sudah juga kan?	P232, L9
15	Iya dong. Pasti seru. Merantau, sekolah,	P263, L19

NO	CODE MIXING	DATUM NUMBER
	melihat dunia, membangun keluarga. <i>Just the two us.</i>	
16	Kualifikasi anda oke sekali, tapi sayangnya kami saat ini perlu personel <i>full time</i> . Jadi maaf, silahkan melamar kembali saat anda sudah lulus.	P309, L17
17	Nggak apa-apa, <i>I am happy for you</i> . Begitu abang lulus nanti juga bisa full time. Kita bisa kerja bareng.	P309, L24
18	Awas jangan langsung pulang aja ya, kita bikin dulu <i>farewell party</i> di DC, Mas.	P331, L12
19	Maaf Lif, saya lagi sibuk liputan di Manhattan. Tapi tadi pagi sih masih ketemu Mas Garuda di Lift. Kayaknya dia baik-baik saja kok. Nanti saya kabarin kalo ketemu ya. <i>Sorry, got to go.</i>	P337, L5
20	Nih Cinta, <i>only for you</i> .	P376, L11
21	Saya berjanji akan terus mencarinya Lif. Sampai ketemu. <i>I will keep you updated.</i>	P352, L14
22	Kamu tentukan sendiri <i>deadline</i> -nya.	P180, L1

## 2. Intra-Lexical Code Mixing.

The total utterances were found in this type were 18 and listed in the following:

Table 2.2 Intra Lexical Code Mixing on Rantau 1 Muara Novel

NO	CODE MIXING	DATUM NUMBER
1.	Aden sekarang sedang mengurus tugas belajar dari IPTN. Kemungkinan Aden akan belajar di Eropa atau Amerika, atau ikut <i>training</i> di markas Airbus atau Boeing.	P. 27, L.16
2.	Oke, <i>deal!</i> Belajar dan bekerja di Eropa dan Amerika.	P28, L15
3.	Diantara kesibukan menulis berita, sekali-kali kita nyayi bersama. Siapa yang minat nanti bisa gabung dengan saya di sofa sudut tangga. Kita bikin konser <i>unplugged</i> .	P55, L4
4.	Kalau kita berhak ikut <i>meeting</i> dengan semua petinggi di ruang rapat, kita berhak juga tidur	P75, L12

NO	CODE MIXING	DATUM NUMBER
	bersama di lantai ruang rapat itu.	
5	Coba deh, pasta Italia di sini enak sekali. Tuh <i>chef</i> -nya.	P104' L9
6.	Aku memang <i>single</i> , tapi ada tanggungan keluarga. Makanya gak cukup sus.	P108, L3
7.	Kalau kau ragu untuk terus jadi wartawan, ya jangan terus disini. Percuma. Udah tenaga habis, waktu habis, gak kaya-kaya pula. Tapi bagiku, jurnalistik adalah jalanku, <i>passion</i> -ku, mengalir di urat darahku. Bahkan sudah mulai mencandu. Bagiku gaji itu nomer dua. Yang utama apakah hatiku sejalan dengan pekerjaan. Kepuasan batin.	P108, L17
8.	Alhamdulillah ingat juga. Nah ingat gak kami bikin <i>performance</i> seni. Aku yang memeragakan silat minang.	P124, L15
9.	Kalo perlu <i>partner</i> untuk Tanya-jawab soal TOEFL, sini gue bantuin. Gini-gini, pernah jadi guru LIA lho.	P142, L6
10.	Mengejar <i>deadline</i> juga Bu, seperti kami para wartawan?	P143,L16
11.	Ya gak terlalu illegal sih hehe. Kan masuknya legal dan paspornya juga legal, tapi izin tinggal memang sudah <i>expired</i> . Sejak tahun lalu saya menyewa <i>lawyer</i> untuk mendapatkan visa kerja legal. Jadi niatnya selalu legal sih.	P219, L10
12	Abang tidak harus ngomong langsung sama papa, tapi ngobrol sama mama dulu. Mama jagoan diplomasi dan bisa bikin semua orang <i>happy</i> . Insya Allah mama ada di pihak kita.	P243, L1
13	Dinara mengirim e-mail ke British Scholarship Committee untuk bertanta apakah beasiswa boleh di- <i>defer</i> . Alhamdulillah, mereka sudah menjawab. Dan jawabannya beasiswa boleh ditunda.	P262, L12
14	Bang, mohon maaf. Ini bukan tidak menghargai pemberian abang ya. Tapi gak enak banget selalu minta uang sama abang. Apalagi sejak kuliah dulu, Dinara sudah bekerja di radio kampus, jadi liaison officer, jadi punya uang sendiri. Sekarang menganggur dan hanya dapat uang dari abang. Rasanya	P281, L2

NO	CODE MIXING	DATUM NUMBER
	<i>helpless.</i>	
15	Bang lihat itu, kayaknya perlu langsung di- <i>shoot</i> .	P325, L13
16	Bang, jangan ngebut-engebut. Jangan sampai kita malah kecelakaan atau malah kena tilang karena <i>speeding</i> .	P341, L9
17	Lif, aden Cuma mau kasih tahu. Minggu ini aden jadi berangkat ke Jerman untuk mengambil S2. Tercapai juga cita-citaku. Artinya kita <i>draw</i> . Sama kuat.	P370, L15
18	Siappp, wahid, isnain, tsalasaah, <i>smileee</i> .	P372, L11

### 3. Involving a Change of Pronunciation

In this type, the researcher was not found the datum which is classified in Involving a Change of Pronunciation.

## B. The Levels Code Mixing used by Ahmad Fuadi on Rantau 1 Muara Novel

The researcher found 40 utterances that classified as levels of code mixing, and divided into 5 categories as follow:

### 1. Word Level

The total utterances in this level of code mixing were 14 and listed in the following:

Table 2.3 Word Level on Rantau 1 Muara Novel

NO	CODE MIXING	DATUM NUMBER
1.	Aden sekarang sedang mengurus tugas belajar dari IPTN. Kemungkinan Aden akan belajar di Eropa atau Amerika, atau ikut <i>training</i> di markas Airbus atau Boeing.	P. 27, L.16
2.	Oke, <i>deal!</i> Belajar dan bekerja di Eropa dan Amerika.	P28, L15



NO	CODE MIXING	DATUM NUMBER
3.	Diantara kesibukan menulis berita, sekali-kali kita nyayi bersama. Siapa yang minat nanti bisa gabung dengan saya di sofa sudut tangga. Kita bikin konser <i>unplugged</i> .	P55, L4
4.	Kalau kita berhak ikut <i>meeting</i> dengan semua petinggi di ruang rapat, kita berhak juga tidur bersama di lantai ruang rapat itu.	P75, L12
5	Aku memang <i>single</i> , tapi ada tanggungan keluarga. Makanya gak cukup sus.	P108, L3
6.	Alhamdulillah ingat juga. Nah ingat gak kami bikin <i>performance</i> seni. Aku yang memeragakan silat minang.	P124, L15
7.	Kalo perlu <i>partner</i> untuk Tanya-jawab soal TOEFL, sini gue bantuin. Gini-gini, pernah jadi guru LIA lho.	P142, L6
8.	Mengejar <i>deadline</i> juga Bu, seperti kami para wartawan?	P143,L16
9.	Ya gak terlalu illegal sih hehe. Kan masuknya legal dan paspornya juga legal, tapi izin tinggal memang sudah <i>expired</i> . Sejak tahun lalu saya menyewa <i>lawyer</i> untuk mendapatkan visa kerja legal. Jadi niatnya selalu legal sih.	P219, L10
10.	Abang tidak harus ngomong langsung sama papa, tapi ngobrol sama mama dulu. Mama jagoan diplomasi dan bisa bikin semua orang <i>happy</i> . Insya Allah mama ada di pihak kita.	P243, L1
11.	Bang, mohon maaf. Ini bukan tidak menghargai pemberian abang ya. Tapi gak enak banget selalu minta uang sama abang. Apalagi sejak kuliah dulu, Dinara sudah bekerja di radio kampus, jadi liaison officer, jadi punya uang sendiri. Sekarang menganggur dan hanya dapat uang dari abang. Rasanya <i>helpless</i> .	P281, L2
12	Bang, jangan ngebut-gebut. Jangan sampai kita malah kecelakaan atau malah kena tilang karena <i>speeding</i> .	P341, L9
13	Lif, aden Cuma mau kasih tahu. Minggu ini aden jadi berangkat ke Jerman untuk mengambil S2. Tercapai juga cita-citaku. Artinya kita <i>draw</i> . Sama kuat.	P370, L15

NO	CODE MIXING	DATUM NUMBER
14	Siapp, wahid, isnain, tsalasa, <i>smileee</i> .	P372, L11

## 2. Phrase Level

The total utterances in this level of code mixing were 16 and listed in the following:

Table 2.4 Phrase Level on Rantau 1 Muara Novel

NO	CODE MIXING	DATUM NUMBER
1.	Telat wa'ang datang. Indak bisa lagi. Gara gara krismon, produksi sinetron pun turun. Bulan lalu pihak manajemen perusahaan memberikan <i>golden shakehand</i> . Lumayanlah untuk bertahan beberapa bulan ke depan.	P45, L9
2.	Ini <i>block note</i> untuk liputan. Kalau habis, tinggal minta ke Bagian Umum ya.	P48, L10
3.	Ini dia ranjang indah kita, bayangkan saja tebal seperti kasur bulu angsa atau <i>spring bed</i> di hotel. Kau boleh pilih di atas sajadah ini atau sajadah itu.	P69, L10
4.	Sebagai <i>the journalist of the week</i> minggu ini, nama Pasmus kita sebut di "surat dari redaksi" dan tentu ada bonus di akhir bulan.	P100, L15
5.	Oh, ternyata Pasmus bukan Cuma dokter. Tapi <i>spin doctor</i> . Tukang ngeles.	P101, L3
6.	Jangan lupa, Indonesia sudah rindu ingin punya pemilu demokratis. Pemilu jani nati pasti dibela dan dijaga semua orang. Saya tidak setuju dengan pendapat anda. Menurut saya, sebaliknya ini awal kebangkitan Indonesia. Mungkin dalam lima tahun sudah akan <i>smooth sailing</i> .	P103, L4
7.	<i>In that case</i> , kita lihat saja. Aku berani bertaruh, bahwa Indonesia masih akan terus gonjang-ganjing untuk sepuluh tahun mendatang. Akar korupsi terlalu dalam dan pengaruh orde baru tidak gampang hilang.	P103, L12

NO	CODE MIXING	DATUM NUMBER
8.	Selamat ya, jadi <i>journalist of the week</i> . <i>Great job</i> .	P128, L13
9.	Ini sebuah sikap lif. Dalam bersikap dan membuat berita kita harus jelas hitam dan putih. Benar dan salah. Jangan abu-abu, plintat plintut. Kita adalah kelompok penjelas dan pembeda antara yang salah dan benar buat pembaca. Itu makna hitam dan putih buatku. <i>As simple as that</i> . Agar aku tidak lupa dengan sikap itu maka aku kenakan sebagai baju tiap hari.	P177, L4
10.	Kenapa tidak pakai <i>calling card</i> murah ini saja. Berjam-jam Cuma bayar 5 dolar. Sampai jontor.	P230, L14
11	Relatif mas. Aku mengakui kalau demokrasi mungkin saat ini berjalan di Ameruka. Tapi bahkan dengan prinsip <i>freedom of speech</i> , tetap saja mayoritas media di Amerika masih mainstream dan tidak bersuara majemuk. Bebas sih iya, tapi variasinya kurang.	P228, L20
12	Iya dong. Pasti seru. Merantau, sekolah, melihat dunia, membangun keluarga. <i>Just the two us</i> .	P263, L19
13	Kualifikasi anda oke sekali, tapi sayangnya kami saat ini perlu personel <i>full time</i> . Jadi maaf, silahkan melamar kembali saat anda sudah lulus.	P309, L17
14	Awas jangan langsung pulang aja ya, kita bikin dulu <i>farewell party</i> di DC, Mas.	P331, L12
15	Nih Cinta, <i>only for you</i> .	P376, L11
16	<i>Postcard</i> sudah juga kan?	P232, L9

### 3. Baster level

The total utterances in this level of code mixing were 5 and listed in the following:

Table 2.5 Baster Level on Rantau 1 Muara Novel

No	Code Mixing	Datum Number
1	Cobain deh, disini, pasta Italianya sangat enak. Tuh <i>chef-nya</i> .	P104, L9
2	Kalau kamu ragu untuk terus menjadi wartawan, ya jangan terus disini. Percuma. Sudah tenaga habis, waktu habis,tidak kaya-kaya pula. Tapi bagiku, jurnalistik adalah jalanku, <i>passion-ku</i> , mengalir di urat darahku. Bahkan sudah mulai mencandu. Bagiku gaji itu nomer dua. Yang utama apakah hatiku sejalan dengan pekerjaan. Kepuasan batin.	P108, L17
3	Kamu tentukan sendiri <i>deadline-nya</i> . Hari ini atau besok paling lambat.	P180, L1
4	Dinara mengirimkan e-mail ke British Scholarship Committee untuk bertanya apakah beasiswa bisadi- <i>defer</i> . Alhamdulillah, mereka sudah menjawab. Dan jawabannya adalah beasiswa boleh ditunda.	P262, L12
5	Lihatlah bang, sepertinya perlu langsung <i>di-shoot</i> .	P325, L13

## 4. Idiom Level

The researcher was not found the datum that classified as Idiom Level in the novel.

## 5. Repetition Word

Based on researcher's analysis, there is no datum found in the novel that classified as Repetition Word Level of Code Mixing.

## 6. Clause Level

The total utterances in this level of code mixing were 5 and listed in the following:

Table 2.6 Clause Level on Rantau 1 Muara Novel

NO	CODE MIXING	DATUM NUMBER
1	<i>Don't worry.</i> Tipenya memang sinis. Dia wartawan senior untuk beberapa media asing. Sudah malang melintang puluhan tahun diberbagai Negara berkembang. Baru baru ini, dia menerbitkan buku tentang jejaring korupsi Indonesia.	P103, L24
2	<i>I am city girl.</i> Gak bisa kalo gak tinggal di kota besar, kayak London itu.	P159, L5
3	Nggak apa-apa, <i>I am happy for you.</i> Begitu abang lulus nanti juga bisa full time. Kita bisa kerja bareng.	P309, L24
4	Saya berjanji akan terus mencarinya Lif. Sampai ketemu. <i>I will keep you updated.</i>	P352, L14
5	Maaf Lif, saya lagi sibuk liputan di Manhattan. Tapi tadi pagi sih masih ketemu Mas Garuda di Lift. Kayaknya dia baik-baik saja kok. Nanti saya kabarin kalo ketemu ya. <i>Sorry, got to go.</i>	P337, L5

### C. The dominant Type and Level of Code Mixing used by Ahmad Fuadi in Rantau 1 Muara Novel

These followings data presented of dominant type and level of Code Mixing in Rantau 1 Muara novel. The researcher found the dominant types and levels of Code Mixing as follows:

#### 1. The dominant Type of Code Mixing

Table 2.7 The Dominant Type of Code Mixing

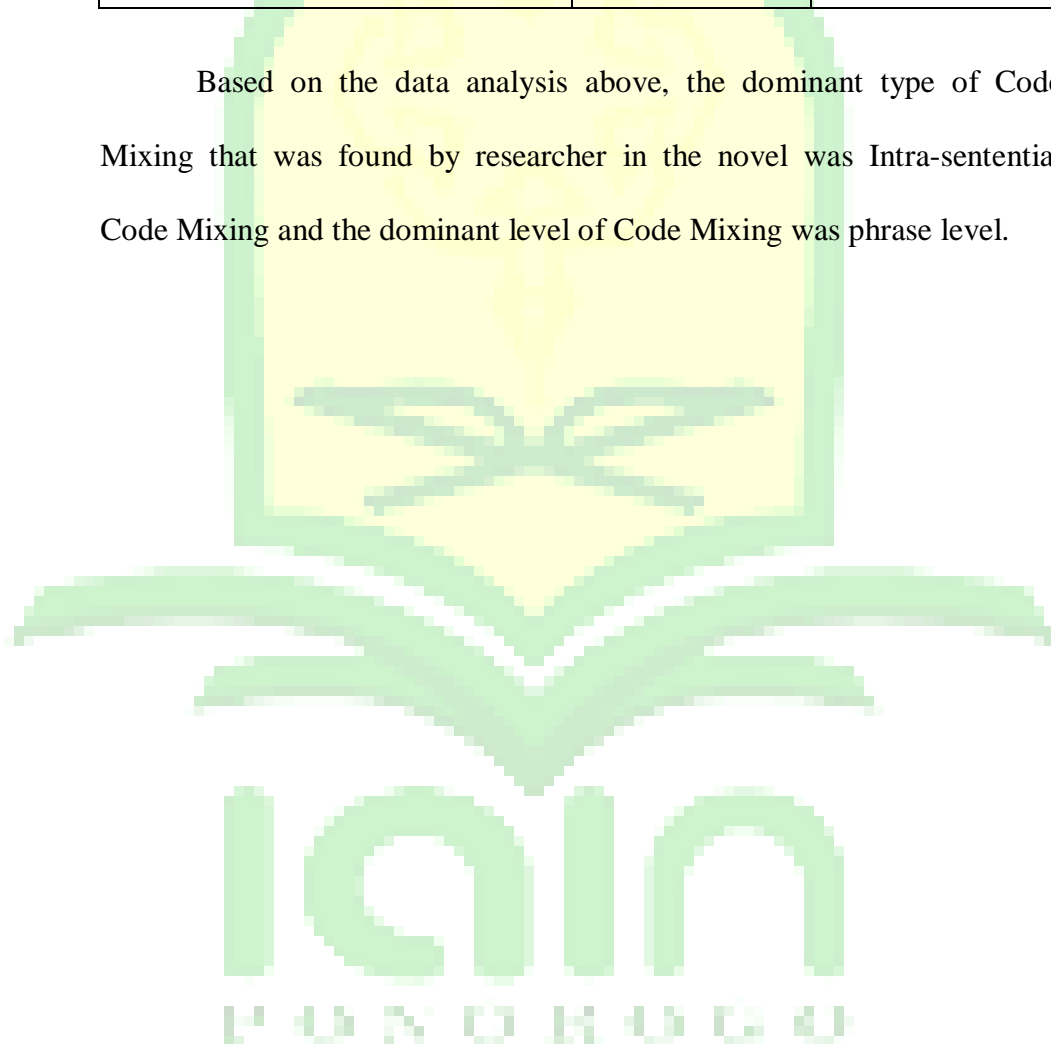
No	Types of Code Mixing	Frequency	Percentage
1	Intra-Sentential Code mixing	22	55%
2	Intra-Lexical Code Mixing	18	45%
3	Involving a change of pronunciation	0	0%
<b>Total</b>		<b>40</b>	<b>100%</b>

## 2. The dominant Level of Code Mixing

Table 2.8 The Dominant Level of Code Mixing

No	Levels of Code Mixing	Frequency	Percentage
1	Word Level	14	35%
2	Phrase Level	16	40%
3	Baster Level	5	12,5%
4	Repetition Level	0	%
5	Idiom Level	0	%
	Clause Level	5	12,5%
	<b>Total</b>	<b>40</b>	<b>100%</b>

Based on the data analysis above, the dominant type of Code Mixing that was found by researcher in the novel was Intra-sentential Code Mixing and the dominant level of Code Mixing was phrase level.



## CHAPTER V

### RESEARCH DISCUSSION

In this chapter, the researcher analysed the data that has been collected from the observation in the research. The researcher represents the analysis result by answering of three problem statements that had been collected and observed. The first question that analyzed by researcher is finding the types of code mixing used by Ahmad Fuadi's Rantau 1 Muara Novel. The second question is finding the levels of code mixing by Ahmad Fuadi's Rantau 1 Muara Novel, and the third question is finding the dominant type and level of code mixing by Ahmad Fuadi's Rantau 1 Muara Novel.

#### **A. Types of Code Mixing used by Ahmad Fuadi's Rantau 1 Muara novel**

Based on Hoffman, there are three types of code mixing. They are Intra-Sentential Code Mixing, Intra-lexical code mixing, and involving change pronunciation. Those types were listed as follows:

##### **1. Intra-Sentential Code Mixing**

The meaning of intra-sentential code mixing is the mixing occurred within phrase, clause, or a sentence boundary in a conversation both oral and written, for instance Indonesian-English.<sup>48</sup> The researcher found 35 utterances of intra-sentential code mixing in the novel. These following are the intra-sentential code mixing that found by researcher at the novel:

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<sup>48</sup> Charlotte Hoffman, op.cit, 112.

- Telat wa'ang datang. Indak bisa lagi. Gara gara krismon, produksi sinetron pun turun. Bulan lalu pihak manajemen perusahaan memberikan *golden shakehand*. Lumayanlah untuk bertahan beberapa bulan ke depan.

The speaker mixed two languages in his utterance. The mix was English language "*golden shakehand*" and continued in Indonesian language. This mix occurred within a phrase and included Intra Sentential Code Mixing.

- Ini *block note* untuk liputan. Kalau habis, tinggal minta ke Bagian Umum ya.

The speaker mixed "*block note*" that indicated by researcher as English Language and continued in Indonesian language by the speaker. Thus, this utterance called Intra Sentential Code Mixing.

- Ini dia ranjang indah kita, bayangkan saja tebal seperti kasur bulu angsa atau *spring bed* di hotel. Kau boleh pilih di atas sajadah ini atau sajadah itu

The speaker mixed two languages in this utterance. In the end of utterance the speaker mix "*spring bed*" indicated as English language and classified as intra sentential code mixing.

- Sebagai *the journalist of the week* minggu ini, nama Paus kita sebut di "surat dari redaksi" dan tentu ada bonus di akhir bulan

The bold character "*the journalist of the week*" indicated as English language that was mixed by the speaker in Indonesian



utterance language. Those, this utterance was intra-sentential code mixing.

- Oh, ternyata Paus bukan Cuma dokter. Tapi *spin doctor*. Tukang ngeles.

This utterance classified as Intra-Sentential code mixing. The speaker mixed “*spin doctor*” the mix occurred within a sentence and indicated as English Language.

- Jangan lupa, Indonesia sudah rindu ingin punya pemilu demokratis. Pemilu jani pasti dibela dan dijaga semua orang. Saya tidak setuju dengan pendapat anda. Menurut saya, sebaliknya ini awal kebangkitan Indonesia. Mungkin dalam lima tahun sudah akan *smooth sailing*.

The speaker mixed “*smooth sailing*” in this utterance. The mix occurred within a sentence. Those, this utterance classified as Code Mixing called Intra-Sentential Code Mixing.

- ***In that case***, kita lihat saja. Aku berani bertaruh, bahwa Indonesia masih akan terus gonjang-ganjing untuk sepuluh tahun mendatang. Akar korupsi terlalu dalam dan pengaruh orde baru tidak gampang hilang.

The bold character “***In that case***” indicated that English language that was mixed by the speaker in Indonesian language. Those, this utterances classified as intra-sentential code mixing.

- ***Don't worry***. Tipenya memang sinis. Dia wartawan senior untuk beberapa media asing. Sudah malang melintang puluhan tahun diberbagai Negara berkembang. Baru baru ini, dia menerbitkan buku tentang jejaring korupsi Indonesia.

This utterance classified as intra-sentential code mixing within a sentence. The bold utterance "***Don't worry***" was English language and continued in Indonesian language.

- Selamat ya, jadi ***journalist of the week. Great job***

The bold utterance "***journalist of the week. Great job***" was English and the other utterance in Indonesian. The mixes of two languages happened in this utterance within a phrase. Those, this utterance indicate as intra-sentential code mixing.

- ***I am city girl***. Gak bisa kalo gak tinggal di kota besar, kayak London itu.

The mix of Indonesian and English occurred within a sentence. The bold character "***I am city girl***" was English language and the other in Indonesian language. Those, the mix was intra sentential code mixing.

- Ini sebuah sikap lif. Dalam bersikap dan membuat berita kita harus jelas hitam dan putih. Benar dan salah. Jangan abu-abu, plintat plintut. Kita adalah kelompok penjelas dan pembeda antara yang salah dan benar buat pembaca. Itu makna hitam dan putih buatku.

*As simple as that*. Agar aku tidak lupa dengan sikap itu maka aku kenakan sebagai baju tiap hari.

The speaker mixed “*As simple as that*” in the utterance, indicated as English language and continued in Indonesian utterance language. Those, this utterance indicate as intra-sentential code mixing.

- Kenapa tidak pakai *calling card* murah ini saja. Berjam-jam Cuma bayar 5 dolar. Sampai jontor.

This utterance was consisted of two languages such as Indonesian and English language. The speaker mixed English within a clause. The bold italic “*calling card*” was English language and the intra sentential occurred when the speaker mixes two or more languages within a phrase, clause or a sentences boundary in a conversation.

- *Postcard* sudah juga kan?

The speaker mixed “*Postcard*” in the utterance, indicated as English language and continued in Indonesian utterance language. Iya dong. Pasti seru. Merantau, sekolah, melihat dunia, membangun keluarga. *Just the two us*

The speaker mixed “*Just the two us*” in the utterance, indicated as English language and continued in Indonesian utterance language. Those, this utterance indicate as intra-sentential code mixing.

- Kualifikasi anda oke sekali, tapi sayangnya kami saat ini perlu personel *full time*. Jadi maaf, silahkan melamar kembali saat anda sudah lulus

The speaker mixed "*full time*" in the utterance, indicated as English language and continued in Indonesian utterance language. Those, this utterance indicate as intra-sentential code mixing.

- Nggak apa-apa, *I am happy for you*. Begitu abang lulus nanti juga bisa full time. Kita bisa kerja bareng.

The speaker mixed "*I am happy for you*" in the utterance, indicated as English language and continued in Indonesian utterance language. Those, this utterance indicate as intra-sentential code mixing.

- Awas jangan langsung pulang aja ya, kita bikin dulu *farewell party* di DC, Mas.

The bold italic "*farewell party*" indicated as English language that mixed in Indonesian utterance language by the speaker within a sentence. So this type called intra-sentential code mixing.

- Maaf Lif, saya lagi sibuk liputan di Manhattan. Tapi tadi pagi sih masih ketemu Mas Garuda di Lift. Kayaknya dia baik-baik saja kok. Nanti saya kabarin kalo ketemu ya. *Sorry, got to go*.

The speaker mixed “*Sorry, got to go*” in the utterance, indicated as English language. Those, this utterance indicate as intra-sentential code mixing.

- Nih Cinta, *only for you.*

The speaker mixed two languages such as Indonesian language and English language. “*Only for you*” within a phrase that indicated English language. Those, this utterance called Intra-sentential code mixing.

- Saya berjanji akan terus mencarinya Lif. Sampai ketemu. *I will keep you updated.*

This utterance was consisted of two languages such as Indonesian and English language. The speaker mixed English within a clause. The bold italic “*I will keep you updated*” was English language and the intra sentential occurred when the speaker mixes two or more languages within a phrase, clause or a sentences boundary in a conversation.

## 2. Intra-lexical Code Mixing

According to Hoffman, this type of code mixing occurred when the speakers attach a word boundary in their utterances.<sup>49</sup> The researcher found 18 utterances that includes as intra-lexical code mixing and were listed as follow:

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<sup>49</sup>Charlotte Hoffman, op.cit, 112

- Aden sekarang sedang mengurus tugas belajar dari IPTN. Kemungkinan Aden akan belajar di Eropa atau Amerika, atau ikut *training* di markas Airbus atau Boeing.

The bold word “*training*” was Indonesian language. The speaker mixed Indonesian and showed the mix of other language. Thus, this mix was intra lexical code mixing.

- Oke, *deal!* Belajar dan bekerja di Eropa dan Amerika.

The bold utterance above was English utterance “*deal!*”. This utterance showed that the speaker mixed the other language in his utterance. Thus, this mix was intra lexical code mixing.

- Diantara kesibukan menulis berita, sekali-kali kita nyayi bersama. Siapa yang minat nanti bisa gabung dengan saya di sofa sudut tangga. Kita bikin konser *unplugged*.

The bold utterance above was English utterance “*unplugged*”. The mix occurred in the end of the word and the other in English utterance. Thus, this mix was intra lexical code mixing.

- Kalau kita berhak ikut *meeting* dengan semua petinggi di ruang rapat, kita berhak juga tidur bersama di lantai ruang rapat itu

The bold utterance above was English utterance “*meeting*”. This utterance showed that the speaker mixed the other language in his utterance. Thus, this mix was intra lexical code mixing.

- Cobain deh, disini, pasta Italianya sangat enak. Tuh *chef-nya*

The speaker mixed Indonesian suffix “*nya*” in the end of the English word “*chef*”. The mixed was indicated as Intra-Lexical Code Mixing because the speaker mixed the Indonesian suffix in the end of the word.

- Aku memang *single*, tapi ada tanggungan keluarga. Makanya gak cukup sus.

The bold utterance above was English utterance “*single*”. This utterance showed that the speaker mixed the other language in his utterance. Thus, this mix was intra lexical code mixing.

- Kalau kamu ragu untuk terus menjadi wartawan, jangan terus menerus disini. Percuma. Tenaga habis, waktu habis, tidak kaya-kaya pula. Tapi bagiku, jurnalistik adalah jalanku, *passion-ku*, mengalir di urat darahku. Bahkan sudah mulai mencandu. Bagiku gaji itu nomer dua. Yang terutama apakah hatiku sejalan dengan pekerjaan. Kepuasan batin.

The word “*ku*” in the English word “*passion*” indicated as Indonesian suffix. So, the utterance was indicated as intra-lexical code mixing.

- Alhamdulillah ingat juga. Nah ingat gak kami bikin *performance* seni. Aku yang memeragakan silat minang.

The bold utterance above was English utterance “*performance*”. This utterance showed that the speaker mixed the other language in his utterance. Thus, this mix was intra lexical code mixing.

- Kalo perlu **partner** untuk Tanya-jawab soal TOEFL, sini gue bantuin. Gini-gini, pernah jadi guru LIA lho.

The bold utterance above was English utterance “**partner**”. This utterance showed that the speaker mixed the other language in his utterance. Thus, this mix was intra lexical code mixing.

- Mengejar **deadline** juga Bu, seperti kami para wartawan?

The bold utterance above was English utterance “**deadline**”. This utterance showed that the speaker mixed the other language in his utterance. Thus, this mix was intra lexical code mixing.

- Ya gak terlalu illegal sih hehe. Kan masuknya legal dan paspornya juga legal, tapi izin tinggal memang sudah **expired**. Sejak tahun lalu saya menyewa **lawyer** untuk mendapatkan visa kerja legal. Jadi niatnya selalu legal sih.

The bold utterance above was English utterance “**expired** and **lawyer**”. This utterance showed that the speaker mixed the other language in his utterance. Thus, this mix was intra lexical code mixing.

- Abang tidak harus ngomong langsung sama papa, tapi ngobrol sama mama dulu. Mama jagoan diplomasi dan bisa bikin semua orang **happy**. Insya Allah mama ada di pihak kita.

The bold utterance above was English utterance “**happy**”. This utterance showed that the speaker mixed the other language in his utterance. Thus, this mix was intra lexical code mixing.



- Dinara mengirim e-mail ke British Scholarship Committee untuk menanyakan apakah beasiswa boleh di-*defer*. Alhamdulillah, jawabannya adalah beasiswa bisa ditunda.

The word “*di*” in the English word “*defer*” indicated as Indonesian preffix. So, the mix was indicated as Intra-Lexical Code Mixing.

- Bang, mohon maaf. Ini bukan tidak menghargai pemberian abang ya. Tapi gak enak banget selalu minta uang sama abang. Apalagi sejak kuliah dulu, Dinara sudah bekerja di radio kampus, jadi liaison officer, jadi punya uang sendiri. Sekarang menganggur dan hanya dapat uang dari abang. Rasanya *helpless*.

The bold utterance above was English utterance “*helpless*”. The mix occurred in the end of the word and the other in English utterance. Thus, this mix was intra lexical code mixing.

- Bang lihatlah, sepertinya perlu langsung di-*shoot*

The word “*di*” in the English word “*shoot*” indicated as Indonesian preffix. So, the mix was indicated as intra-lexical code mixing.

- Bang, jangan ngebut-gebut. Jangan sampai kita malah kecelakaan atau malah kena tilang karena *speeding*.

The bold utterance above was English utterance “*speeding*”. The mix occurred in the end of the word and the other in English utterance. Thus, this mix was intra lexical code mixing.

- Lif, aden Cuma mau kasih tahu. Minggu ini aden jadi berangkat ke Jerman untuk mengambil S2. Tercapai juga cita-citaku. Artinya kita *draw*. Sama kuat.

The bold utterance above was English utterance “*draw*”. This utterance showed that the speaker mixed the other language in his utterance. Thus, this mix was intra lexical code mixing.

- Sudah waktunya, saya benar benar akan pulang Lif. Tiket untuk *flight* bulan depan sudah di tangan. Legaaaa...

The bold utterance above was English utterance “*flight*”. This utterance showed that the speaker mixed the other language in his utterance. Thus, this mix was intra lexical code mixing.

- Siapp, wahid, isnain, tsalalah, *smileee*.

The bold utterance above was English utterance “*smileee*.”. The mix occurred in the end of the word and the other in English utterance. Thus, this mix was intra lexical code mixing

### 3. Involving a change Pronunciation

In this type, the researcher was not found the datum that was categorized as Involving a Change of Pronunciation.

## B. Levels of Code Mixing used by Ahmad Fuadi’s Rantau 1 Muara novel

Based on Suwito, there are six levels of code mixing. They are, word level, phrase level, baster level, repetition level, idiom level, and clause level.

## 1. Word Level

Word is the smallest unit of language consists of a morpheme or more than a morpheme.<sup>50</sup> The researcher found 14 of words level in the novel.

These following are the word level that found by researcher at novel:

- Aden sekarang sedang mengurus tugas belajar dari IPTN. Kemungkinan Aden Akan belajar di Eropa atau Amerika, atau ikut *training* di markas Airbus atau Boeing.

The speaker mixed a word, “*Training*” in sentences. Based on the mixing above, the researcher concluded that the mixed that used by the speaker in his utterance categorized as the Word Level of Code Mixing.

- Oke, *deal!* Belajar dan bekerja di Eropa dan Amerika

The word of “*deal*” found by the researcher at page 28 line 15. In the novel, the word of “*deal*” mixed by the speaker when he spoke to his friend about the competition that wills the first can be study and work in Europe and America. Based on explanation above, “*deal*” can be categorized in the Levels of Code Mixing in the Word Level.

- Diantara kesibukan menulis berita, sekali-kali kita nyayi bersama. Siapa yang minat nanti bisa gabung dengan saya di sofa sudut tangga. Kita bikin konser *unplugged*.

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<sup>50</sup>Titi Dewi Rohati, Dadan Hidayat, Code Mixing In Novel Cinta Zahrana. No. 2 (September 2019) Vol 11 185.

The speaker mixed an English word “*unplugged*”. Based on the mixing above, it can be concluded that the mixing was found by researcher categorized as the Word Level of Code Mixing.

- Kalau kita berhak ikut *meeting* dengan semua petinggi di ruang rapat, kita berhak juga tidur bersama di lantai ruang rapat itu

This utterance indicated as word level of code mixing because the speaker mixed an English word “*meeting*” in the utterance.

- Aku memang *single*, tapi ada tanggungan keluarga. Makanya gak cukup sus

The speaker mixed an English word “*single*”. Based on the mixing above, the mixing categorized by the researcher as the Word Level of Code Mixing.

- Alhamdulillah ingat juga. Nah ingat gak kami bikin *performance* seni. Aku yang memeragakan silat minang

The speaker mixed an English word “*angel*”. Based on the mixing above, the researcher concluded that the word that mixed by the speaker categorized as the Word Level of Code Mixing.

- Kalo perlu *partner* untuk Tanya-jawab soal TOEFL, sini gue bantuin. Gini-gini, pernah jadi guru LIA lho

In the the utterance above, can be seen that there was a word mixed by the speaker in Indonesian utterance. The speaker mixed an English word “*partner*”. Based on the mixing above, canbe concluded that the word categorized as the Word Level of Code Mixing.

- Mengejar *deadline* juga Bu, seperti kami para wartawan?

The speaker mixed an English word "*deadline*" indicated as word English. From the data above, it can be concluded that the word that the speaker mixed in his utterance categorized as the Word Level of Code Mixing.

- Ya gak terlalu illegal sih hehe. Kan masuknya legal dan paspornya juga legal, tapi izin tinggal memang sudah *expired*. Sejak tahun lalu saya menyewa *lawyer* untuk mendapatkan visa kerja legal. Jadi niatnya selalu legal sih.

The speaker mixed an English word "*expired* and *lawyer*". Based on the mixing above, the researcher concluded that the mixed was done by the speaker categorized as the Word Level of Code Mixing.

- Abang tidak harus ngomong langsung sama papa, tapi ngobrol sama mama dulu. Mama jagoan diplomasi dan bisa bikin semua orang *happy*. Insya Allah mama ada di pihak kita.

In the data above, the speaker mixed an English word "*happy*". Based on the mixing above, the researcher concluded that the mixed categorized as the Word Level of Code Mixing.

- Bang, mohon maaf. Ini bukan tidak menghargai pemberian abang ya. Tapi gak enak banget selalu minta uang sama abang. Apalagi sejak kuliah dulu, Dinara sudah bekerja di radio kampus, jadi liaison officer,

jadi punya uang sendiri. Sekarang menganggur dan hanya dapat uang dari abang. Rasanya *helpless*.

The speaker mixed English word “*helpless*”. Based on the mixing above, the researcher concluded that the level of code mixing categorized as Word Level.

- Bang, jangan ngebut-gebut. Jangan sampai kita malah kecelakaan atau malah kena tilang karena *speeding*

From the the data above can be seen that the speaker mixed an English word “*speeding*”. It can be concluded that the mixed by the speaker categorized as the Word Level of Code Mixing.

- Lif, aden Cuma mau kasih tahu. Minggu ini aden jadi berangkat ke Jerman untuk mengambil S2. Tercapai juga cita-citaku. Artinya kita *draw*. Sama kuat.

In the the data above, the researcher found that the speaker mixed an English word “*draw*”. Based on the mixing above, it can be concluded that the word categorized by the researche as the Word Level of Code Mixing.

- Sudah waktunya, saya benar benar akan pulang Lif. Tiket untuk *flight* bulan depan sudah di tangan. Legaaaaa...

In the data can be seen that the speaker mixed an English word “*flight*”. Based on the mixing above, the researcher concluded that the word in this utterance categorized as the Word Level of Code Mixing.

- Siapp, wahid, isnain, tsalasa, *smilee*

In the data above concluded that the level of code mixing was word level because the speaker mixed an English word “*smilee*” in utterance.

## 2. Phrase Level

Phrase is grammatical analysis to refer to a single element of structure typically containing more than one words and lacking the subject and predicate structure typical of clauses.<sup>51</sup> The researcher found 16 of phrase level in the novel. These following are the word level that found by researcher at novel:

- Telat wa’ang datang. Indak bisa lagi. Gara gara krismon, produksi sinetron pun turun. Bulan lalu pihak manajemen perusahaan memberikan *golden shakehand*. Lumayanlah untuk bertahan beberapa bulan ke depan

“*Golden shakehand*” is the English word which found by the researcher at page 45 line 9. The speaker mixed a phrase form of English language in his is Indonesian utterance language. Because the mixing done by speaker above showed that the mixing that was used by the speaker was in a form of phrase, it categorized as a Phrase Level of Code Mixing.

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<sup>51</sup>Ibid., 185

- Ini *block note* untuk liputan. Kalau habis, tinggal minta ke Bagian Umum ya

“*Block note*” is the English. The speaker mixed a phrase form of English language in his is Indonesian utterance language. Because the mixing done by speaker above showed that the mixing that was used by the speaker was in a form of phrase and categorized as a Phrae Level of Code Mixing.

- Ini dia ranjang indah kita, bayangkan saja tebal seperti kasur bulu angsa atau *spring bed* di hotel. Kau boleh pilih di atas sajadah ini atau sajadah itu

“*Spring bed*” is the English word which found by the researcher at page 69 line 10. The speaker mixed a phrase form of English language in his is Indonesian utterance language. Because the mixing had done by speaker above show that the mixing that was used by the speaker was in a form of phrase and can be categorized as a Phrase Level of Code Mixing.

- Sebagai *the journalist of the week* minggu ini, nama Paus kita sebut di “surat dari redaksi” dan tentu ada bonus di akhir bulan

“*The journalist of the week*” is the English word. The speaker mixed a phrase form of English language in his is Indonesian utterance language. Because the mixing had done by speaker above show that the mixing that was used by the speaker was in a form of phrase and categorized as a Phrase Level of Code Mixing.



- Oh, ternyata Paus bukan Cuma dokter. Tapi *spin doctor*. Tukang ngeles.

“*Spin doctor*” is the English word. The speaker mixed a phrase form of English language in his Indonesian utterance language. Because the mixing had done by speaker above show that the mixing that was used by the speaker was in a form of phrase and categorized as a Phrase Level of Code Mixing.

- Jangan lupa, Indonesia sudah rindu ingin punya pemilu demokratis. Pemilu jani pasti dibela dan dijaga semua orang. Saya tidak setuju dengan pendapat anda. Menurut saya, sebaliknya ini awal kebangkitan Indonesia. Mungkin dalam lima tahun sudah akan *smooth sailing*

The speaker mixed a phrase form of English language “*smooth sailing*” in his Indonesian utterance language. Because the mixing had done by speaker above show that the mixing that was used by the speaker was in a form of phrase and categorized as a Phrase Level of Code Mixing.

- *In that case*, kita lihat saja. Aku berani bertaruh, bahwa Indonesia masih akan terus gonjang-ganjing untuk sepuluh tahun mendatang. Akar korupsi terlalu dalam dan pengaruh orde baru tidak gampang hilang.

The speaker mixed a phrase “*in that case*” indicated as English language in Indonesian utterance language. Because the mixing had done by speaker above show that the mixing that was used by the

speaker was in a form of phrase and categorized as a Phrase Level of Code Mixing.

- Selamat ya, jadi Selamat ya, jadi *journalist of the week. Great job*

The speaker mixed “*journalist of the week. Great job*” in the utterance indicated as a phrase. Because the mixing had done by speaker above show that the mixing that was used by the speaker was in a form of phrase and categorized as a Phrase Level of Code Mixing.

- *Postcard* sudah juga kan?

“*Postcard*” is the English word. The speaker mixed a phrase form of English language in his is Indonesian utterance language. Because the mixing had done by speaker above show that the mixing that was used by the speaker was in a form of phrase and categorized as a Phrase Level of Code Mixing.

- Ini sebuah sikap lif. Dalam bersikap dan membuat berita kita harus jelas hitam dan putih. Benar dan salah. Jangan abu-abu, plintat plintut. Kita adalah kelompok penjelas dan pembeda antara yang salah dan benar buat pembaca. Itu makna hitam dan putih buatku. *As simple as that*. Agar aku tidak lupa dengan sikap itu maka aku kenakan sebagai baju tiap hari.

“*As simple as that*” is the English phrase. The speaker mixed a phrase form of English language in his is Indonesian utterance language. Because the mixing had done by speaker above show that

the mixing that was used by the speaker was in a form of phrase and categorized as a Phrase Level of Code Mixing.

- Kenapa tidak pakai *calling card* murah ini saja. Berjam-jam Cuma bayar 5 dolar. Sampai jontor

This level of code mixing indicated as phrase level. The speaker mixed "*calling card*" in Indonesian utterance language.

- Iya dong. Pasti seru. Merantau, sekolah, melihat dunia, membangun keluarga. *Just the two us*

"*Just the two us*" is the English phrase. The speaker mixed a phrase form of English language in his Indonesian utterance language. Because the mixing had done by speaker above show that the mixing that was used by the speaker was in a form of phrase and categorized as a Phrase Level of Code Mixing.

- Kualifikasi anda oke sekali, tapi sayangnya kami saat ini perlu personel *full time*. Jadi maaf, silahkan melamar kembali saat anda sudah lulus.

The speaker mixed a phrase form of English language in his Indonesian utterance language. "*Full time*" indicated as phrase in Indonesian utterance language. Those, this level namely phrase level of code mixing.

- Awas jangan langsung pulang aja ya, kita bikin dulu *farewell party* di DC, Mas.

This level of code mixing indicated as phrase level. The speaker mixed "*farewell party*" in Indonesian utterance language.

- Nih Cinta, *only for you*

The speaker mixed a phrase form of English language in Indonesian utterance language. "*Only for you*" indicated as phrase in Indonesian utterance language. Those, this level namely phrase level of code mixing.

### 3. Baster level

Baster is a combination of two elements and creates one meaning. The baster from basically from English and there is an addition of Indonesian slang affixation.<sup>52</sup> The researcher found 5 of baster level in the novel. These following are the word level that found by researcher at novel:

- Cobain deh, disini pasta Italianya benar benar enak. Tuh *chef-nya*

The baster level of code mixing can be seen when the speaker added Indonesian suffix "*nya*" after the word "*chef*". The word of *chef-nya* categorized as Baster Level.

- Jangan disini jika engkau ragu untuk terus menjadi wartawan.. Percuma. Udah tenaga habis, waktu habis, gak kaya-kaya pula. Tapi bagiku, jurnalistik adalah jalanku, *passion-ku*, mengalir di urat

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<sup>52</sup>Evi Zulida, Fathma Zahara. Indonesian-English Code Mixing in Analisa's Youtube Channel, *Journal of Education, Linguistics, literature and Language Teaching*.

darahku. Bahkan sudah mulai mencandu. Bagiku gaji itu nomer dua. Yang utama apakah hatiku sejalan dengan pekerjaan. Kepuasan batin.

The speaker mixed an Indonesian suffix in the end of English word in this utterance. The structure is “*passion* as word and *ku* as suffix” becomes “*passion-ku*”. For those the researcher categorized as Baster Level.

- Dinara mengirimkan e-mail ke British Scholarship Committee untuk menanyakan apakah beasiswa boleh **di-defer**. Alhamdulillah, mereka sudah menjawab. Dan jawabannya beasiswa boleh ditunda.

The speaker mixed an Indonesian prefix “*di*” in the word “*defer*”. The researcher categorized the mixed as Baster Level.

#### 4. Idiom level

Idiom is a group of word with a meaning that is different from the meaning of the individual word.<sup>53</sup> The researcher was not found the data which is classified as the Idiom Level of Code Mixing.

#### 5. Repetition word

Repetition word is a word formed because of words reduplication.<sup>54</sup> In the novel, the researcher was not found the data which is classified as Repetition Word Level of Code Mixing

<sup>53</sup>Titi Dewi Rohati, Dadan Hidayat, op.cit 185.

<sup>54</sup>Titi Dewi Rohati, Dadan Hidayat, op.cit 185

## 6. Clause level

Clause is a unit of grammatical organization smaller than the sentence, but larger than the phrases, words or morphemes and clause having a subject and predicate.<sup>55</sup> In the novel, the researcher was found 5 of clauses in the novel which is classified as Clause Level of Code Mixing

- ***Don't worry.*** Tipenya memang sinis. Dia wartawan senior untuk beberapa media asing. Sudah malang melintang puluhan tahun diberbagai Negara berkembang. Baru baru ini, dia menerbitkan buku tentang jejaring korupsi Indonesia.

The mixing above came out in the novel at page 103 line 24. The speaker inserted "*don't worry*" in the utterance. The speaker mixed English in Indonesian utterance. The code mixing above indicated as the clause level because it was categorized as independent clause, it makesto be perfect meaning without any other clauses.

- ***I am city girl.*** Gak bisa kalo gak tinggal di kota besar, kayak London itu.

The speaker inserted "*I am city girl*" in the utterance. The speaker mixed English in Indonesian utterance. The code mixing above indicated as the clause level because it was categorized as independent clause, it makes to be perfect meaning without any other clauses.

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<sup>55</sup>Titi Dewi Rohati, Dadan Hidayat, op.cit 185

- Nggak apa-apa, *I am happy for you*. Begitu abang lulus nanti juga bisa full time. Kita bisa kerja bareng

The speaker inserted “*I am happy for you*” in the utterance. The speaker mixed English in Indonesian utterance. The code mixing above indicated as the clause level because it was categorized as independent clause, it makes to be perfect meaning without any other clauses.

- Saya berjanji akan terus mencarinya Lif. Sampai ketemu. *I will keep you updated*

The speaker inserted “*I will keep you update*” in the utterance. The speaker mixed English in Indonesian utterance. The code mixing above indicated as the clause level because it was categorized as independent clause, it makes to be perfect meaning without any other clauses.

- Maaf Lif, saya lagi sibuk liputan di Manhattan. Tapi tadi pagi sih masih ketemu Mas Garuda di Lift. Kayaknya dia baik-baik saja kok. Nanti saya kabarin kalo ketemu ya. *Sorry, got to go*

The speaker inserted “*sorry got to go*” in the utterance. The speaker mixed English in Indonesian utterance. The code mixing above indicated as the clause level because it was categorized as independent clause, it makes to be perfect meaning without any other clauses.

### **C. The dominant Type and Level of Code Mixing used by Ahmad Fuadi in Rantau 1 Muara Novel**

#### **1. The Dominant Type of Code Mixing**

The researcher was found 22 intra-sentential code mixing utterances (55%), 18 intra-lexical code mixing utterances (45%) and involving a change of pronunciation was nothing(0%) it showed that nobody mixed involving a change of pronunciation in the novel on researcher's analysis. Those, the intra-sentential code mixing was the most dominant type of code mixing that used by Ahmad Fuadi in Rantau 1 Muara Novel.

#### **2. The Dominant Level of Code Mixing**

Based on the data, the researcher collected; word level was 14 utterances, phrase level was 16 utterances, baster level was 5 utterances, repetition and idiom level was nothing and clause level was 5 utterances. Those, the phrase level was the most dominant level that used by Ahmad Fuadi on Rantau 1 Muara novel.



## CHAPTER VI

### CONCLUSION AND SUGGESTION

#### A. Conclusions

After analyzing and getting the result, the researcher finds:

1. The type of code mixing that found by researcher was intra-sentential code mixing with 22 utterances (55%) and intra-lexical code mixing with 18 utterances (45%).
2. The level of code mixing that found by researcher was word level with 14 utterances (35%), phrase level with 16 utterances (40%), baster level with 5 utterances (12,5%) and clause level with 5 utterances (12,5%).
3. The most dominant type of code mixing used by Ahmad Fuadi was intra-sentential code mixing (55%). Then, the most dominant level of code mixing was phrase level with 16 utterances (40%)

#### B. Suggestion

The researcher gives the suggestion as follows:

1. The researcher hopes this research can help the readers who want to get knowledge, especially in the types and levels of code mixing.
2. The researcher expects that this research has a lot of mistakes and errors, so the researcher hoped that the further researchers can develop this research better

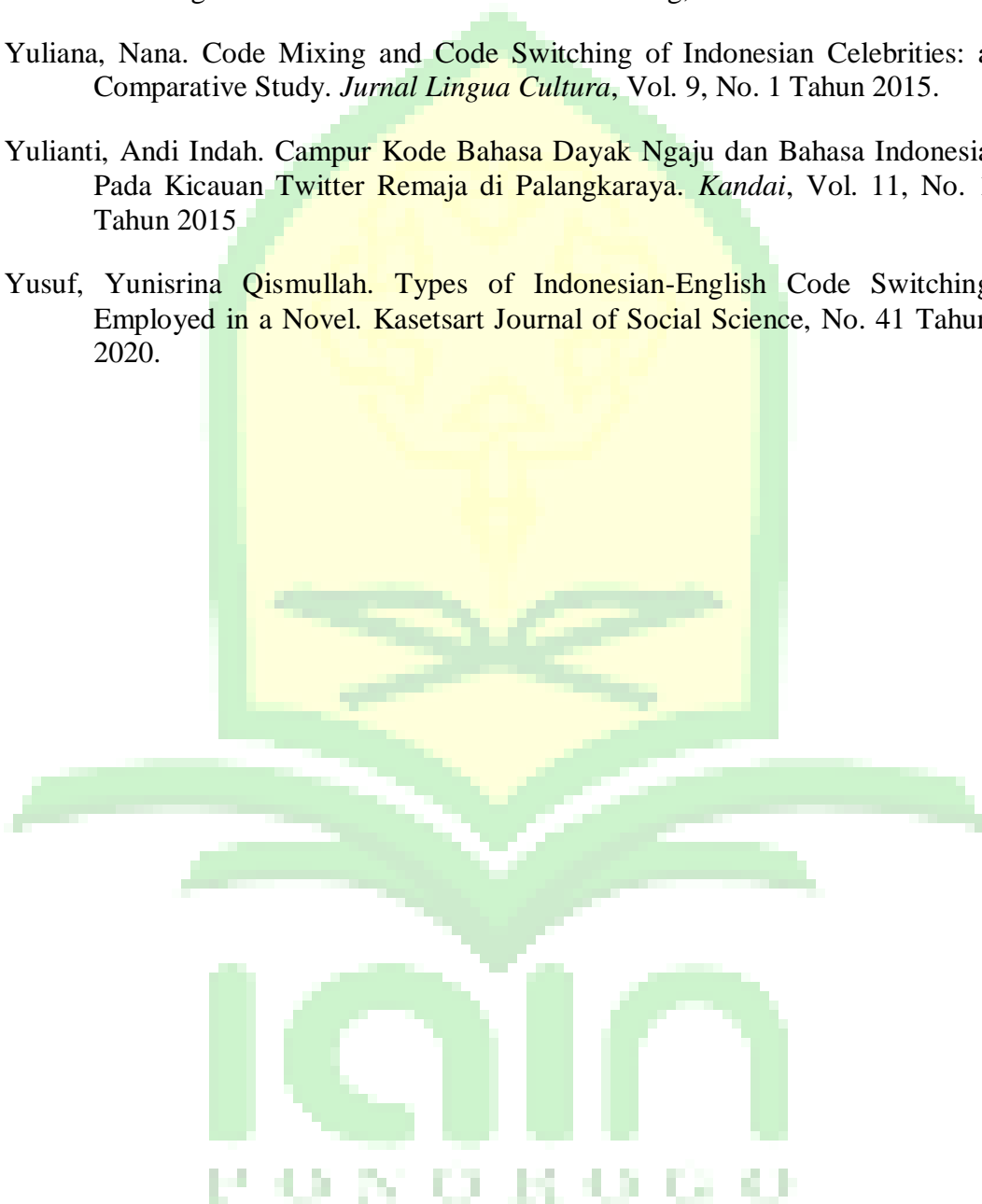
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## CURRICULUM VITAE

The researcher's name is Azzah Maulidah. She was born in Riau on may 05<sup>th</sup>, 1997. She is the second child from 4 siblings of Mr. Nurdin and Mrs. Hani'ah.

Her education background, when elementary school she was school at MI Al-Huda Al-Ilahiyah and graduated in 2009. She continued her study at MTs and MA Al-Huda Al-Ilahiyah and graduated in 2015. In 2015, she was accepted to be student in English Education Study Program of Teacher Training Faculty through UMPTKIN at state Institute of Islamic Studies of Ponorogo.

