CODE MIXING PHENOMENON

IN AHMAD FUADI'S

NEGERI 5 MENARA

Isna Navi'a Dini

Supervisor: Mytha Candria

English Department Diponegoro University

Jl. Prof. Sudarto, SH, Tembalang, Semarang

Abstrak

Tujuan penelitian skripsi ini adalah untuk mendeskripsikan jenis-jenis campur kode yang terdapat dalam novel Ahmad Fuadi, *Negeri 5 Menara* (2010). Selain itu, skripsi ini bertujuan untuk mengetahui latar belakang terjadinya campur kode serta faktor yang mempengaruhinya serta menjelaskan konteks terjadinya campur kode tersebut. Data yang digunakan berupa ujaran atau kalimat yang mengandung campur kode dari novel *Negeri 5 Menara* . Metode pengambilan sampel adalah *purposive sampling* dengan metode simak dan teknik catat. Dalam menganalisis data, saya menggunakan klasifikasi jenis-jenis campur kode dari Suwito. Berdasarkan klasifikasi yang diungkapkan oleh Suwito, campur kode ada dua macam, yakni campur kode ke dalam dan campur kode ke luar. Selain itu, saya juga menggunakan klasifikasi format campur kode yang dikemukakan oleh Thelander. Berdasarkan klasifikasi Thelander, ada lima jenis format campur kode yang digunakan dalam novel ini. Kelima format campur kode tersebut adalah *word insertion* (sisipan kata), *phrase insertion* (sisipan frasa), *hybrid insertion* (sisipan kata atau frasa bentukan), *idiom insertion* (sisipan idiom), serta *clause insertion* (sisipan klausa).

Keyword: psychoanalysis, defense mechanism, struggle, break, curse

1. Introduction

Negeri 5 Menara (2010) is the first novel of a trilogy written by Ahmad Fuadi. The novel which is based on the author's true story which was firstly published in 2009, presents a story of a Minangese boy coming from Bayur, West Sumatra, named Alif Fikri. Alif makes a big decision in his life by study in *Pondok Pesantren Madani* (Madani Islamic Boarding School) or *Pondok Madani* (PM), in East Java, far from his village, Bayur. In PM, Alif meets a lot of students from all over Indonesia. He has five best friends from different regions. As they are coming from different regions that have their own local languages, they use *Bahasa Indonesia* to communicate with one another. Besides, they also have to obey the rule in the school to use English and Arabic in their daily conversation. This kind of language uses causes a phenomenon called Code Mixing and Code Switching. The characters of this novel often mix or switch their languages to deliver their messages.

2. Review of Literature

John Gumperz (in Jendra, 2010, 79) says that in Code Mixing, pieces of one language are used while a speaker is basically using another language. In addition, Ptaff (in Jendra, 2010, 79) states that conversational Code Mixing involves the deliberate mixing of two languages without an associated topic or situation change. According to Suwito, based on language variation, code mixing is classified into two types (1983, 76); they are Inner Code Mixing and Outer Code Mixing. Inner Code Mixing is a Code Mixing event based on a first or second language with all of its variants. It occurs if the speakers insert the elements of their second language into their first language, the elements of first language into their second language, or elements of varieties and style into their utterance (dialect, accent). Outer Code Mixing occurs if the speakers insert an element of a foreign language (English, Arabic) in an utterance when they mostly speak with whether their first language or second language. Thelander suggests that code mixing is divided into six kinds based on the structure (Suwito, 1983, 92-94). They are Word Insertion, Phrase Insertion, Hybrid Insertion, Repetition Insertion, Idiom Insertion, and Clause Insertion.

Further explanation about the reasons of Code Mixing insertion is suggested by Hymes. According to Hymes, there are eight factors that bilingual, multilingual, or monolingual people

consider when choosing a code (Jendra, 2010,71-73). The factors are formulated into an acronym, SPEAKING, which are; Setting and Scene (S), Participants (P), Ends (E), Act of Sequence (A), Key (K), Instrumentalities (I), Norms of Interaction (N), and Genre (G).

3. Discussion

Inner Code Mixing is a Code Mixing event based on a first or second language with all of its variants. It occurs if the speakers insert the elements of their second language into their first language, the elements of first language into their second language, or elements of varieties and style into their utterance (dialect, accent).

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

> (I am suspicious, this must be about the high school's registration cost. Mom and Dad might have no money right now. It's just a couple months ago they were started to pay the home installment. Until now, we still live in a rental home with iron roof and wooden floor.
> Mom continues carefully.
> ………………………………………………………………………
> "Son, since you were in my womb, I always have a dream," Mom's eyes look back at me. "I want my son became a great religious leader with a vast knowledge. Just like Buya Hamka, our neighbor. Doing good things and avoiding bad things, inviting people to the goodness and leaving the badness," said Mom patiently (Fuadi, 2010, 7-8).)

The utterance above is spoken by *Amak* (*Ibu*), Alif's mother. She lives in a small village in Maninjau, West Sumatra, with her less fortunate family. *Amak* took her education until elementary school. In her daily life, *Amak* speaks mostly in *Bahasa Indonesia* and Minangese

language. She also uses Arabic words and phrases occasionally because of her religious background.

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

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

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

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

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

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

The people involved in the communication or the Participant (P) here is her son. Thus, she uses the term *buyuang* to address her son in order to show her affection as a mother towards him. She also uses the word *waang* to indicate that her son has to respect her. The twist between showing affection and gaining respect here makes a reference to the rule that a mother should not be rude to her son, and vice versa for the son, he should respect his mother in any circumstances.

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

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

Outer Code Mixing occurs if the speakers insert an element of a foreign language (English, Arabic) in an utterance when they mostly speak with whether their first language or second language.

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

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

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

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

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

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

The End (E) or goal of the utterance is to show to the new student that as a *Pondok Madani*'s student, Burhan can speak Arabic and English. Burhan hopes that the new students and their parents will be more excited to be a part of the good school.

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

4. Conclusion

I found (2) two types of Code Mixing in Fuadi's *Negeri 5 Menara* (2010), namely Inner Code Mixing and Outer Code Mixing. Inner Code Mixing occurs when the speakers insert the elements of their second language into their first language (Minangese into *Bahasa Indonesia*), or the elements of first language into their second language (*Bahasa Indonesia* into

Minangese). Outer Code Mixing occurs if the speakers insert an element of a foreign language in an utterance when they mostly speak with whether their first language or second language (English or Arabic into *Bahasa Indonesia*).

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

The Setting and Scene (S) and Participants (P) factors affect the choice of code more than Ends (E) and Instrumentalities (I) factors because the data takes place in several different locations and the participants are also varied. Those three factors are important since it determine the code. For example when the students are conversing to one another at the boarding house, they tend to use *Bahasa Indonesia* and mix it with Arabic or English because they are all influent in those two foreign languages. In the other hand, when they are at home, conversing with their family, they tend to speak *Bahasa Indonesia* and mix it with their local languages. It is because they know that their family understands the same code they use.

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

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

from a larger room with a partition that is commonly used as a dressing room. If it is translated into *Bahasa Indonesia*, then it will have a different meaning.

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

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

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

References

Chaer, Abdul and Leonie Agustina. 2010. *Sosiolinguistik: Perkenalan Awal*. Jakarta: PT. Rineka Cipta.

Fuadi, A. 2010. *Negeri 5 Menara.* Jakarta : PT Gramedia Pustaka Utama.

Homby, A S. 1995. *Oxford Advanced Learner's Dictionary*. Oxford: Oxford University Press.

Jendra, Made Iwan Indrawan. 2010. *Sociolinguistics: The Study of Societies' Languages*. Yogyakarta: Graha Ilmu.

Mahsun. 2005. *Metode Penelitian Bahasa*. Jakarta: PT. Raja Grafindo Persada.

Moleong, Lexy. 2002. *Metodologi Penelitian Kualitatif*. Bandung: PT. Remaja Rosdakarya.

Nababan, P.W.J. 1991. *Sosiolinguistik " Suatu Pengantar"*. Jakarta: PT Gramedia Pustaka Utama.

Restundari, Marnita Meiti. 2007. "Code Mixing Phenomena Among Banyumas People in Karangsalam, Banyumas". A Thesis. Semarang: Diponegoro University.

Siregar, Paramita Rara Anggraita. 2013. "Code Mixing and Code Switching Used by Students Living in a Boarding House on *Jalan Airlangga Tengah nomor 7, Semarang*" A Thesis. Semarang: Diponegoro University.

Siskawati, Nurul. 2012. "Code Mixing in *C'est La Vie* Novel". A Thesis. Semarang: Diponegoro University.

Sudaryanto. 1993. *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan Secara Linguistis*. Yogyakarta: Duta Wacana University Press.

Suwito. 1983. *Sosiolinguistik*. Surakarta: Fakultas Sastra Universitas Sebelas Maret.

Suwito. 1996. *Sosiolinguistik Pengantar Awal*. Surakarta: Fakultas Sastra Universitas Sebelas Maret.

Wardaugh, Ronald. 1986. *An Introduction to Sociolinguistics.* New York: Basil Blackwell.