



**THE DESCRIPTIVE STUDY OF CODE MIXING BETWEEN  
ENGLISH AND THE INDONESIAN LANGUAGE  
USED IN ANEKA YESS! MAGAZINE  
PUBLISHED IN JULY-SEPTEMBER  
2004**

**THESIS**

Presented as One of the Requirements to obtain the S-1 Degree  
at the English Education Program, Language and Arts Education Department,  
of the Faculty of Teacher Training and Education  
Jember University

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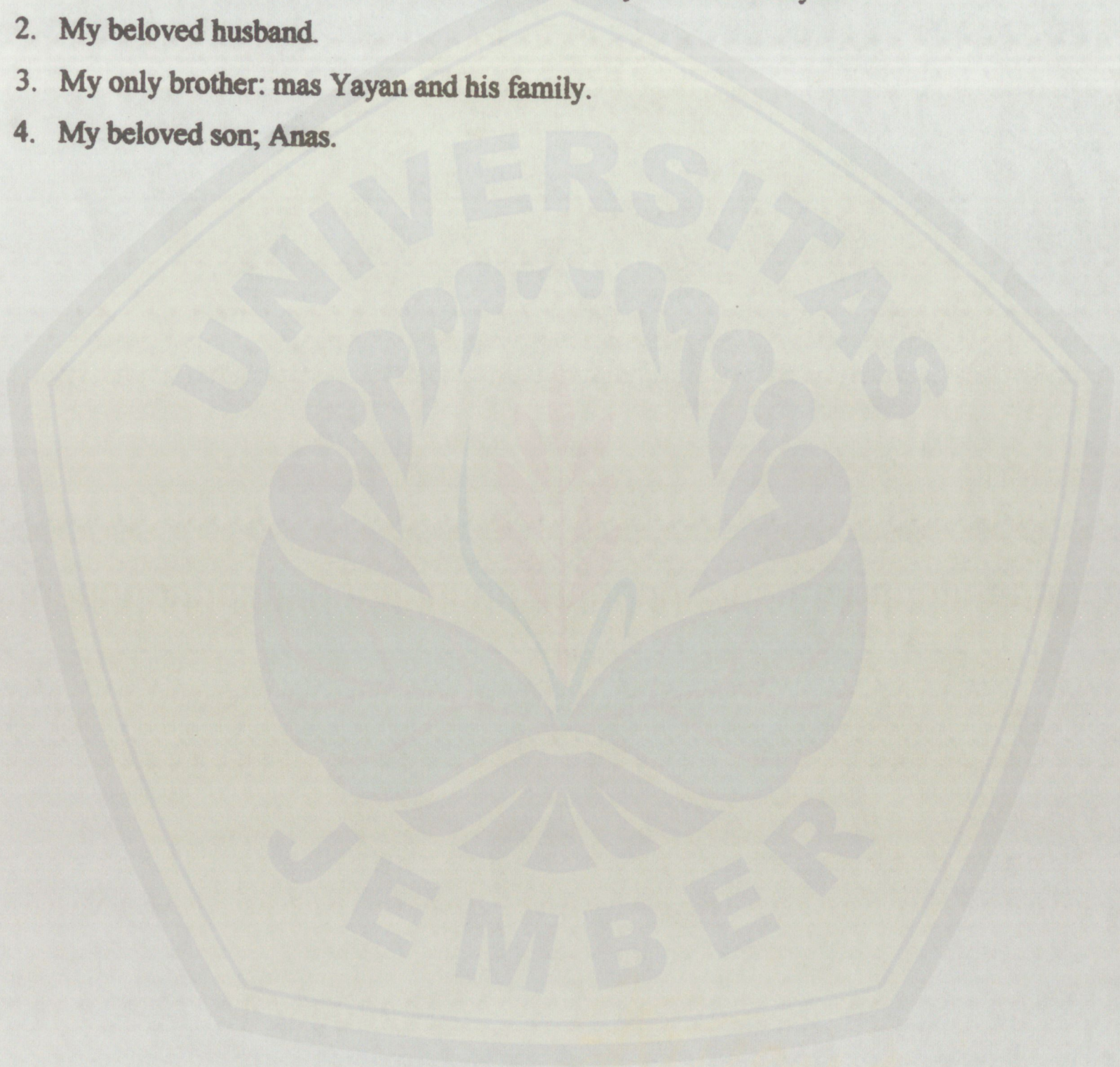
**ENGLISH EDUCATION PROGRAM  
LANGUAGE AND ARTS EDUCATION DEPARTMENT  
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2007**



## DEDICATION

This thesis is honorably dedicated to:

1. My beloved Dad and Mom; Abdurachman Susyanto and Muryani.
2. My beloved husband.
3. My only brother: mas Yayan and his family.
4. My beloved son; Anas.





**APPROVAL CONSULTANTS' SHEET**

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USED IN *ANEKA YESS!* MAGAZINE  
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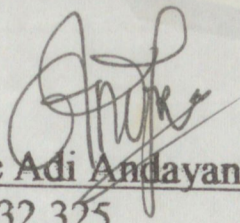
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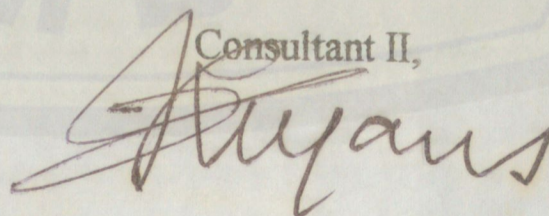
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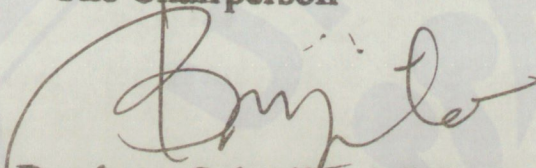
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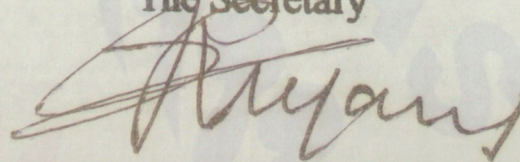
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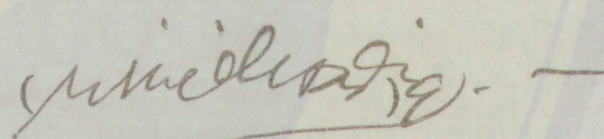
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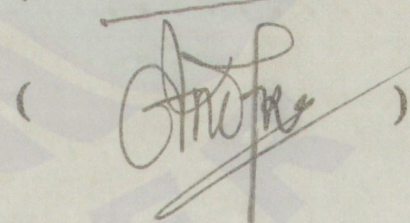
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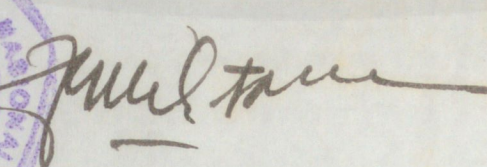
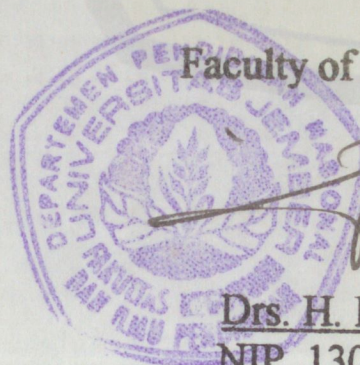


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Jember, January 2007

The writer



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## ABSTRACT

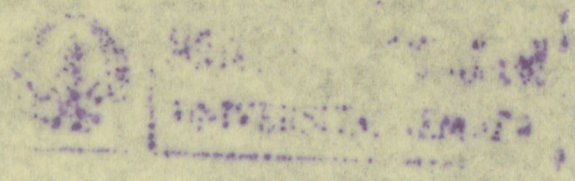
Tri Martin Handayani. 2007. *The Descriptive Study of Code Mixing between English and the Indonesian Language Used in 'Aneka Yess!' Magazine*  
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*This research was descriptive qualitative design on the analysis of sentences in the articles of On the Record, Musik and Bintang rubrics of 'Aneka Yess!' magazine by using code mixing theory. It was intended to analyze the types of code mixing and the reasons of doing code mixing. The data were selected by applying proportional random sampling by lottery since the number of the data in this research was more than 100 sentences. Therefore, the number of the data of this research were 35 sentences or 10% of the total population of 341 sentences. The data were collected by document analysis technique. They were taken proportionally from seven editions counted from the fourteenth edition of July 2004 to the twentieth edition of September 2004. The data were analyzed qualitatively by applying code mixing theory. The result of data analysis showed that the types of code mixing consisted of morphological code mixing, lexical code mixing, and phrasal code mixing were identified in 'Aneka Yess!' magazine, except clausal code mixing. There were 21 sentences were identified as lexical code mixing, 12 sentences were identified as phrasal code mixing, one sentence was identified as both lexical and phrasal code mixing, and one sentence was identified as both morphological and lexical code mixing. Furthermore, the reasons of doing code mixing were identified in 35 sentences: 10 sentences were identified using need filling motive as the reason of doing code mixing, 21 sentences were identified using prestige filling motive as the reason of doing code mixing, and 4 sentences were identified using both need and prestige filling motive as the reasons of doing code mixing. This reasearch results showed the 'Aneka Yess!' magazine contained all the types of code mixing, except clausal code mixing, and all the reasons of doing code mixing.*

**Key words:** code mixing, 'Aneka Yess!' magazine.









## CHAPTER 1. INTRODUCTION

### 1.1 Background of the Study

As a means of communication, language is certainly one of the basic needs to get some information in human society. English, for example, is needed by international news reporters to give some information on magazines and newspapers. Similarly, the Indonesian language is also used by some Indonesian news reporters to provide the people in the country some information about politics, economics, entertainments, and so on. The information can be given orally such as on the radio and television, or in written form such as on magazines and newspapers. The information also can be expressed in the mixed forms of two or more various languages, such as English and the Indonesian language or the Indonesian language and German depending on the society where the information is given. This usually happens in a country that has many languages or it is called a multilingual country, such as Indonesia (Pateda, 1987).

Indonesia is an example of multilingual country because the members of the community are able to use more than one languages to communicate among them. This idea is supported by Lyons (1984) and Nababan, (1984) that multilingual country is a country that the community members commonly use two or more languages and that Indonesia has a lot of languages. In other words, community members of multilingual country such as Indonesia may use more than two languages in communicating to each other. Their ability to communicate in more than two languages is frequently stimulated by the transmigration or migration action of those who have different language background. In line with this, Sridhar in McKay and Hornberger (1996) states that migration is the most obvious factor leading to societal multilingualism. It is reasonable that in such situation when speakers of one language settle in an area where another language is being used and they are very likely to continue to maintain their own language, the result is the ability to use more than one language, those are their own language and the language used in migration area will



be build among them. The ability of Indonesian people to use more than one language is also stimulated by the government policy in establishing the Indonesian language as a national language. The Indonesian language of which the function is as a means of communication between cultures and religions is usually used by Indonesian people in especially formal situation or when they want to communicate with other Indonesian people who speak different language (Nababan, 1984: 3). For example, in formal meeting, when a Javanese wants to communicate with a Balinese while they do not fully know each others' languages, they may use both the Indonesian language and their first languages. The tendency of the above two different people using the Indonesian language and the local languages shows that they are bilingual.

Bilingualism occurs in code mixing because the speakers use two languages. This idea is supported by Crystal in Skiba (1997) that "code or language switching or mixing occurs when an individual who is bilingual alternates between two languages during his/her speech with another bilingual person".

Code mixing may occur between the first language and the second language, such as local language (Javanese) and the Indonesian language. For example:

"Semua berharap punya tetangga yang baik dan tidak *neko-neko*."

(Yahya, 2006, 5).

Code mixing also occurs between the second language and foreign language, such as the Indonesian language and English, since the use of English becomes more popular because year by year there are more people mastering English. (Ohoiwutun, 1997). In Indonesia, the trend of using the foreign language has been changing from 1940 until 2006. In 1940, the use of Dutch is more popular and it indicates the speaker as educated person. Dutch is learnt in colonial schools that not all Indonesian people can study there. In 1945, after Indonesia becomes an independent country, Indonesian government handles the education in Indonesia. From this year, the curriculum in Indonesia takes English as one of the lesson that must be learnt by junior and senior high schools students. It is motivated by the need to get the information of technology taken from western countries (Ohoiwutun,



1997). The example of code mixing between the Indonesian language and English is as follow:

“Baca dengan teliti *ingredient* yang ada pada kemasan mie tersebut.”

(Harits, 2006: 70).

The issue of bilingualism has also influenced the education in Indonesia. In Indonesia, most of formal schools learn at least two languages; they are the Indonesian language and local language. Then, from the elementary level, students should also begin learn English during their study. However, in English classes, it is difficult for the English teachers to use English fully in teaching the lesson especially when the students cannot catch the meaning of some words or phrases spoken by the teacher. By knowing more about code mixing, the English teachers can use it as a communication strategy in teaching English. It is also useful for the students of the English Education Program of the Faculty of Teacher Training and Education, the University of Jember to get better understanding about code mixing. Since they have to take Sociolinguistics subject, this research result can be taken as additional material in their understanding of Sociolinguistics subject (KPE 126). Furthermore, their knowledge about code mixing is expected to be useful for them to get effective communication with the students in teaching English in the future when they have become English teachers.

‘Aneka Yess!’ magazine is a magazine for teenagers. As a teenagers’ magazine, the readers of ‘Aneka Yess!’ magazine usually the junior and senior high school students. Since 1980, beside use the formal Indonesian language, Indonesian teenagers also use the informal Indonesian language, namely ‘*bahasa gaul*’ (Wikipedia Indonesia, 2006). And one type of ‘*bahasa gaul*’ used by Indonesian teenagers is the use of original English words or phrases in their communication (Riasa, 2002). In other words, their style in converse is inserting some English words or phrases in their language used, or in Sociolinguistics it is called code mixing. The way of Indonesian teenagers’ conversation is used by ‘Aneka Yess!’ magazine by mixing the Indonesian language and English in its articles. Although the articles are



written in the Indonesian language, it is mixed with some English words or phrases. That is why 'Aneka Yess!' magazine, a teenagers' magazine, is very interesting to be used as the data resource in this research because it uses code mixing, as the central point of analysis in this research, in its articles. Some examples of code mixing taken from 'Aneka Yess!' magazine are as follows:

- a. *Show Indonesian Idol Spektakuler* malam itu menunjukkan kelasnya.
- b. Dan pukul 22.20, *result show*, pengumuman hasil *polling*, dimulai.
- c. *Standing applaus* diberikan penonton buat Michael yang mampu mengajak penonton ikut bernyanyi. (Aneka Yess!, no.15/2004)

The use of code mixing in 'Aneka Yess!' magazine is an interesting phenomenon to be investigated because this magazine is constantly uses English in Indonesian sentences with many different types and reasons. That is why the writer was interested to conduct this research.

Considering that background of the study, the title chosen is *The Descriptive Study of Code Mlcing between English and the Indonesian Language Used in 'Aneka Yess!' Magazine Published in July - September 2004.*

## 1.2 Problems of the Study

Based on the above background, the problems of the study can be formulated as follows:

- a. What types of code mixing are used in 'Aneka Yess!' magazine that was published in July-September 2004?
- b. Why is code mixing used in 'Aneka Yess!' magazine that was published in July-September 2004?



### 1.3 The Objectives of the Study

Considering the problems of the study, the objectives of the study are as follows:

- a. to investigate the type of code mixing that is used in 'Aneka Yess!' magazine that was published in July-September 2004;
- b. to analyze the reason of doing code mixing in 'Aneka Yess!' magazine that was published in July-September 2004.

### 1.4 Operational Definition of the Terms Used

It is very important to give definition of the terms used in this study to get better understanding between the writer and the readers.

#### a. Code

Code is the term which refers to a variety. Thus, a code may be an idiolect, a dialect, a sociolect, a register or a language (Marjohan, 1988). But in this research, the writer limits the definition of code. In this research, code means language.

#### b. Code mixing

Code mixing in this research means the use of two languages; those are English and the Indonesian language in the sentences in some rubrics of 'Aneka Yess!' magazine. The rubrics are *On the Record*, *Musik*, and *Bintang*.

#### c. 'Aneka Yess!' Magazine

'Aneka Yess!' magazine is an Indonesian magazine especially for teenagers. There are many rubrics in this magazine; they are *Mode*, *Topik*, *On the Record*, *Ramalan*, *Musik*, *Kuis*, *Fiksi*, and *Spesial*. All of the articles in these rubrics are written in the Indonesian language. Although the rubric *On the Record* is in English, its article is in the Indonesian language. For the use of this research, the writer chooses three rubrics only; they are *On the Record*, *Musik*, and *Bintang* because of three reasons. The first reason is these three rubrics always occur in seven editions taken as the sample of this research. The second reason is these three rubrics



are written by the writer of this magazine, not the other person like in *Fiksi* rubric that consists of many short stories that are sent to the editorial staff of this magazine. The third reason is these three rubrics contain the various types and reasons of doing code mixing which become the central points of analysis of this research. The characteristics of this magazine is using some English morphemes, words, and phrases in the Indonesian sentence, that in recent year it is called '*bahasa gaul*', as stated by Riasa (2002) that a kind of '*bahasa gaul*' is the use of the original English words or phrases in the Indonesian language.

#### **d. The Indonesian Language**

The Indonesian language is the language that is known and used by all Indonesian people as the national language. In this research, the Indonesian language consists of both formal language and informal language.

#### **e. English**

English in this study is the international language used by people in the world, both formal and informal language, whether American English, British English, or Australian English.

#### **f. Bahasa Gaul**

'*Bahasa gaul*' is known as the informal Indonesian language that is usually used in the town by Indonesian teenagers (Wikipedia Indonesia, 2006). There are many kinds of '*bahasa gaul*', such as contracting two different words (*kurang pergaulan* – *kuper*), omitting the first letter (*memang* – *emang*), using another word (*cantik* – *kece*), changing the letter 'a' into 'e' (*balas* – *bales*), and using the original English words or phrases in the Indonesian sentence (Riasa, 2002). For the use of this research, '*bahasa gaul*' is focused in the use of the original English words or phrases in the Indonesian sentence.



### **1.5 Significance of the Study**

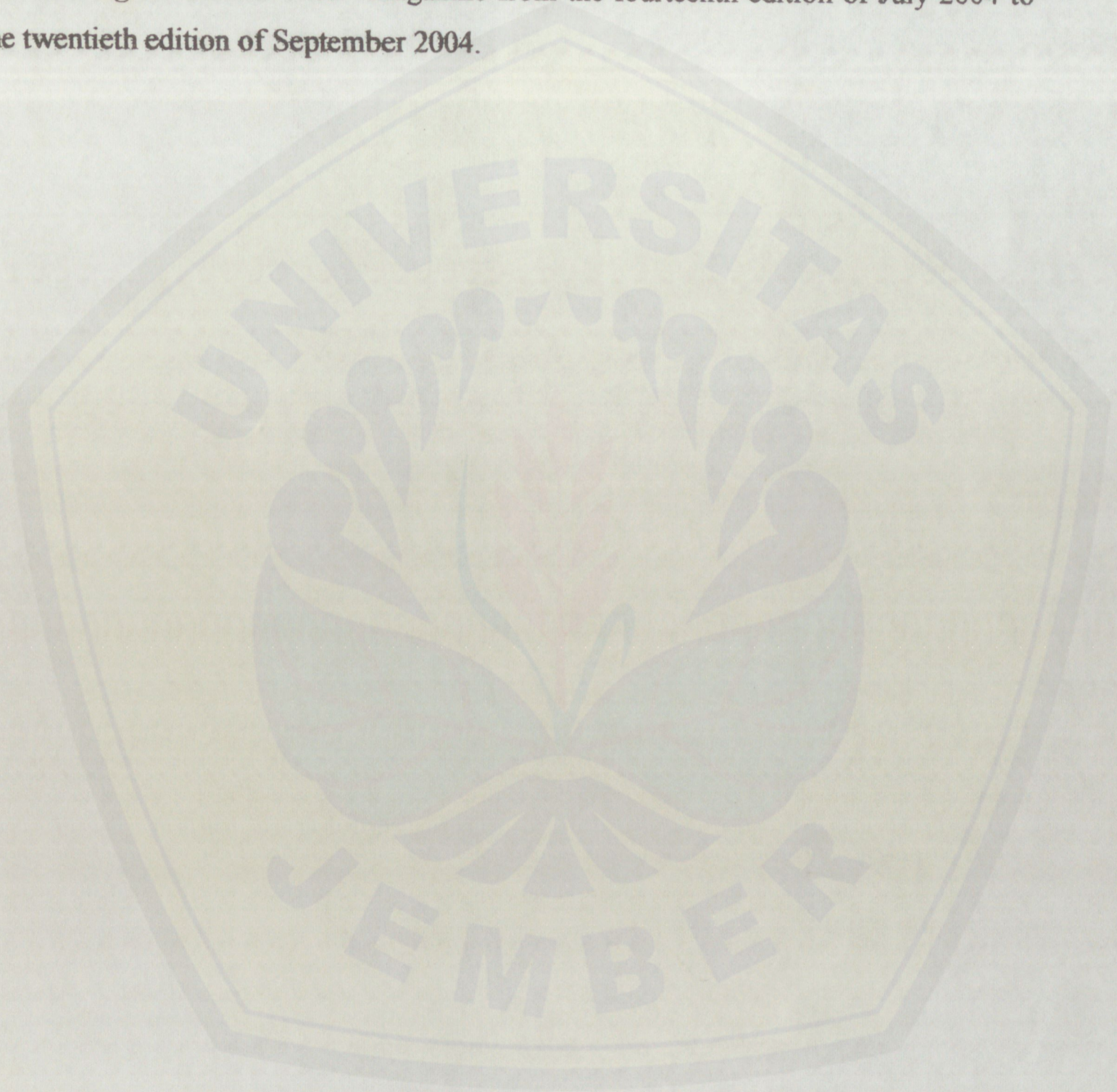
- a. The English teachers of junior and senior high school
  - 1) The result of this research is expected to be useful for the English teachers of junior and senior high school as knowledge to find the communication strategy when teaching English. Thus, the students would understand the information given by the teacher better.
  - 2) Considering some code mixing are followed by the mixed grammar of two languages used, where the code mixing in some teenagers magazines usually between English and the Indonesian language, it can be a warning for English teachers to explain more English grammar by showing some mistakes taken from 'Aneka Yess!' magazine and comparing between English grammar and Indonesian grammar.
- b. The students of English Education Program of the Faculty of Teacher Training and Education of Jember University.
  - 1) The result of this research is expected to be useful for the students of the English Education Program of the Faculty of Teacher Training and Education of Jember University to get better understanding about code mixing. They can use it as an additional material to get understanding of sociolinguistics.
  - 2) The result of this research can be used as knowledge to find the communication strategy in teaching English by the graduated English students when they become an English teacher.
- c. Other researchers

The result of this research is useful for other researchers as information or input or reference to conduct further research dealing with code mixing but focusing on the other languages, such as a descriptive study of code mixing between English and Javanese.



### 1.6 Limitation of the Study

The analysis were focused on finding the types of code mixing and the reasons of doing code mixing is being applied in the rubrics of *On the Record*, *Musik*, and *Bintang* of 'Aneka Yess!' magazine from the fourteenth edition of July 2004 to the twentieth edition of September 2004.





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## CHAPTER 2. RELATED LITERATURE REVIEW

In accordance with the problems to be solved, the literature review in this study comprises the following topics: bilingualism, interference, code switching, and code mixing.

### 2.1 Bilingualism

There are many definitions proposed by the experts dealing with the term 'bilingualism'. Bloomfield in Hoffman (1993: 15) states that bilingualism is the result of the perfect foreign language learning that is not accompanied by the loss of the native language or what he regards as "native like control of two languages". In line with this, Webster Dictionary (1961) in Hamers and Blanc (1995) defines bilingual is as having or using two languages as fluent as native speaker especially in spoken language.

The above definitions emphasize on the criterion of bilingual speakers. Based on those definitions, speakers can be called as bilingual speakers if they have native-like control of two languages. But they do not say how well the languages need to be known, whether both have to be mastered in all of skill, whether they must be used in similar or different situations, or whether there are some particular requirements regarding the use of languages. Moreover, they do not specify what is meant by native-like competence. In relation with this, Crystal (1997: 59) says that there are some people who have perfect fluency in two languages, but it does not mean that their ability is the criterion that must be had by bilingual speaker. Further, Crystal claims that most of bilingual speakers do not have equal capability of their two languages, it may one language is more fluent than the other or interferes with the other.

By considering the fact stated by Crystal, there are some definitions of bilingualism that focus on the use of the two languages. In other words, speakers can be called as bilingual speakers if they can use two languages in their speech.



Weinreich offers the definition of bilingualism by saying, "The practice of alternately using two languages will be called bilingualism, and the person involved bilingual" (Weinreich in Hoffman, 1993: 15). The other expert, Mackey in Hoffman (1993: 16) states that bilingualism as the alternate use of two or more languages by the same individual. In relation with this, Hamers and Blanc (1995: 11) explain that the notion of 'use' means that the bilingual speaker has capability to use the two languages although he/she is more or less dominant in one language than the other language. Platt and Platt (1975: 89) underline this opinion by suggesting that a person called as bilingual if he speaks two languages, no matter to what degree. This opinion is completed by Sridhar in McKay and Hornberger (1996: 47) by stating, "bilingualism refers to the knowledge or use of more than one language by an individual or a community". In addition, Gleason (1965: 373) mentions, "bilingualism is the coexistence of two language systems, either spoken or written". Then, Lado as quoted in Chaer and Agustina (1995: 114) tells that bilingualism is the ability of using the languages by the individual in the same good level or not, technically refers to the knowledge of two languages whatever the level.

From the definitions stated above, we can conclude that bilingualism is the use of more than one language, either spoken or written, whatever level of degree of proficiency by an individual or a community.

The reasons of using more than one language stated by Crystal (1997: 59) are to communicate with people of different language background and to communicate with people in certain location. Briefly, the choice of language depends on the type of person addressed and the location or social setting.

## 2.2 Interference

As described before, Indonesia can be said as a multilingual country. We can say that because the languages in Indonesia that consist of local languages and foreign languages live together and influence each other. The phenomenon of influence in languages is called interference.



The term 'interference' is used for the first time by Weinreich (1953) in his book "Language in Contact". He decides to call interference as deviation instances of either language norms that occur in the bilinguals' speech as the result of their familiarity with more than one languages (Weinreich in Hoffman, 1993: 95). Then, Mackey in Hoffman (1993: 95) states that interference happens to one language while speaking or writing another. From those two definitions given by the experts, we can say that interference is the use of one language element into the other language that happens in bilingual speakers.

As we know, bilingual speaker usually uses two languages interchangeably. The proficiency of the bilingual speakers in the two languages is not always the same. Sometimes, he/she masters the first language more than the second language, or he/she masters the second language more than the first language. In using the languages, the bilingual speaker enters the language element that he/she masters more to the language he/she less masters. So, there is language interference in the language used. Related to this case, Chaer (1994: 60) claims that interference is the entrance of one language element into the language used so that there is interference in the language used. The point should be taken into account is interference happens because of the bilingual proficiency in using certain language. Here is the example:

"*Rumahnya* ayah saya sudah dijual." (Alwasih, 1993: 115) means "My father's house has been sold".

In the above example, bilingual proficiency in Javanese influences the Indonesian language used. The sentence must be "Rumah ayah saya sudah dijual" if it uses the correct Indonesian language. In Javanese, the sentence above can be translated as "Omahé bapakku wis didel". The interference occurs in the word "*rumahnya*", where the morpheme *-nya* is the translation of Javanese morpheme *-é* in the word "omahé". "Omahé" means "his house". In the Indonesian language, to state one own possession does not use "nya". In conclusion, the speaker entrances the Javanese element into the Indonesian language used because of his proficiency in Javanese is better than that in the Indonesian language.



### 2.3 Code Switching

When two or more languages exist in a community, the speakers frequently switch from one language to another. This phenomenon is known as code switching.

There are many definitions of code switching recommended by the experts. According to Fallis in Duran (1994) "code switching is the use of two languages simultaneously or interchangeable". It implies some degree of competence in the two languages. Crystal in Skiba (1997) suggests that code or language switching occurs when bilingual speakers alternate between two languages during their speech. Hacken (2002: 5) says "code switching refers to the mixing of various linguistic units (words, phrases, clauses, and sentences) from two participating grammatical systems across sentence boundaries within a speech even". Moreover, McLaughlin in Hoffman (1993) refers the code switches as language changes occurring across phrase or sentence boundaries. In other words, code switching is intersentential. This means that code switching is the type of mixing which happens between sentences.

The example of code switching between Javanese and the Indonesian language is proposed by Errington (1998: 170-171). The following example presents a chat fragment involving two male teachers relaxing between classes at their high school near the southwest Central Java, city of Purworejo. The chat done by Pak Mus (marked M), about fifty, a religion teacher and Pak Wid (marked W), an Indonesian teacher in his mid-twenties is in *ngoko*. They know each other well. They talk about the blur religiously sanctioned lines between the sinful (*haram*) and the permissible (*halal*).

W: Nah itu bagaimana? Maling aguna kan ngono? Ha kuwi.

"So how about that? A good thief is like that, right? There."

M: Lha sapa kae? Padha karo crita *seribu satu malam* kae apa jenenge, sing dadi maling?

"Now who's that? Same as the story [from] *the thousand and one nights*, what's the name, who became a thief?"

W: Ha wis ayo, kuwi hukume apa iki? Hukume piye pak?

"OK now, how about it, for that what's the law? How about the law, pak?"



M: Hukume nek arep amal ora sah nyolong, padha wae kok. Tetap tidak boleh.  
 “The law [is] if [one] wants to be charitable, [one] needn’t steal, [it’s] just the same. One still can’t.”

W: Padha wae.

“Just the same.”

(Errington, 1998: 171).

In the above fragment, there are two code mixings. The first code mixing is in Pak Wid’s (marked W) utterance ‘*Nah itu bagaimana? Maling aguna kan ngono? Ha kuwi.*’ The second code mixing is in Pak Mul’s (marked M) utterance ‘*Hukume nek arep amal ora sah nyolong, padha wae kok. Tetap tidak boleh.*’

The first code mixing is as follow:

‘*Nah itu bagaimana? Maling aguna kan ngono? Ha kuwi.*’

From the first code mixing, we can see that there are two languages used, Javanese (ngoko) and the Indonesian language. The first sentence is in the Indonesian language, while the second and the third sentences are in Javanese (ngoko). After finishing the Indonesian sentence, Pak Wid switches into Javanese in the second sentence. Then he/she continues the third sentence in Javanese.

The second code mixing is as follow:

‘*Hukume nek arep amal ora sah nyolong, padha wae kok. Tetap tidak boleh.*’

In the second code mixing, there are two sentences using two different languages. The first sentence uses Javanese (ngoko) and the second sentence uses the Indonesian language. After finishing the Javanese sentence, Pak Mul switches into the Indonesian language in the second sentence.

In sum, the above two code mixings happens between sentences and within a speech event where Pak Mul and Pak Wid were talking about the blur religiously sanctioned lines between the sinful (*haram*) and the permissible (*halal*).

Briefly, some points that should be taken into account in defining code switching:

- 1) code switching is the use of two languages,
- 2) code switching happens in bilingual speaker,



### 2.4.1 The Characteristics of Code Mixing

The question arises when the use of two languages can be called as code mixing. Of course this question can be answered if we know the characteristics of code mixing. The characteristics of code mixing can be classified as follows:

#### 1. *The change of the language happens within a sentence.*

Dealing with this case, Hacken (2002: 5) states that code mixing refers to the mixing of various linguistics units (morphemes, words, phrases, and clauses) from two participating grammatical systems within a sentence. Therefore, code mixing is intrasentential. It means that code mixing happens within single sentence. For example:

"Mereka akan *married* bulan depan." (Alwasih, 1993: 115)  
means "They will marry next month."

There is a code mixing between English and the Indonesian language in the above sentence. The English appears in the word "married" nevertheless it must be "marry" because the Indonesian sentence is in future tense. Although there are two languages, they still used in single sentence. That is what Hacken says that code mixing is intrasentential.

#### 2. *Sometimes in code mixing, there is only one language grammar used, although there are two languages used in the sentence.*

This idea is supported by Hudson (1999) who says that the changes generally take place more or less randomly as far as subject matter is concerned, but they seem to be limited by the sentence structure. Then, Field in Cerqua (1994) states, "code mixing means the blending of two separate linguistic systems into one linguistic system". That is why Weinreich in Ohoiwutun (1997) also calls code mixing as 'mixed grammar'.

In the discussion of code mixing, there are some terms that are usually used. They are matrix or host language, and embedded or guest language. Matrix or host language is the language that gives the sentence its basic character. On the other hand, embedded or guest language is the language that contributes the imported



material (Hacken, 2002). In other words, the matrix language is more dominant than the embedded language. The domination of matrix language can be seen from the number of words and the grammar used in the sentence. For example, when most of the words used in the sentence is in the Indonesian language, and the grammar used in the sentence is Indonesian grammar, thus the Indonesian language is called the matrix language. To make it clearer, the example of code mixing between English and the Indonesian language proposed by Alwasih is presented in the following:

"Apakah kamu akan datang ke *partynya* Lidia?" (Alwasih, 1993: 115)  
means "Will you come to Lidia's party?"

The code mixing in the above sentence happens in the word "*partynya*", where the word "party" is from English that is also categorized as free lexical morpheme, and morpheme *-nya* is from the Indonesian language. In the Indonesian language, morpheme *-nya* shows possessive, in English it is called inflexional morpheme 's [possessive]. By using morpheme *-nya*, the writer wants to make the word "party" is owned by someone (Lidia), like in English "Lidia's party". It is clear that in the above example there are two languages used, but grammatically it uses the Indonesian language and most of the words are in the Indonesian language. As the result, the Indonesian language is called the matrix language because it gives basic character to the sentence, and English is called the embedded language because it contributes a word *party* as the imported material.

But sometimes, code mixing does not mix the grammar of two languages used. For example:

"*Positive thinking* adalah bagian dari kepercayaan pada pasangan." (Nabhan, 2006: 7) means "Positive thinking is a part of trust to the mate."

In the above example there are two languages used, they are English and the Indonesian language. Although the above sentence uses Indonesian grammar, the English phrase *positive thinking* is a well-formed piece of English, where the word *positive* (adjective) comes before the word *thinking* (noun). The word *thinking* in the above phrase is derived from the word *think* (verb) + *-ing*. The function of *-ing* is to



At glance, it seems that two contrary opinions are in the same strong position. But for the use of this study, the last theories, which say that code mixing implies linguistics competence, are followed.

#### 2.4.2 The Reasons of Doing Code Mixing

Bilingual speakers do code mixing because of some reasons. The reasons are need filling motive and prestige filling motive (Ohoiwutun, 1997).

##### a. *Need filling motive*

Need filling motive is the reason of doing code mixing because some words or phrases would be quite right if it is used in its original language. Here is the example. In the example below, English is written in italic letters.

“Pesawatnya perlu di *run-up*, *diinspeksi*, di *check oli*, busi. *Landing gear* dibuka.” (Ohoiwutun, 1997)

means “The plane must be *run-up*, must be inspected, the oil must be checked, spark plug. Landing gear is opened.”

There are no right synonyms in the Indonesian language to change the English words used in that sentence. If we force ourselves to use the meaning of those words in the Indonesian language, it will not be effective.

##### b. *Prestige filling motive*

Prestige filling motive is the reason of doing code mixing because the speaker wants to show his/her identity. The other expert, Sridhar as quoted in McKay and Hornberger (1996) calls it as ‘identity marking’. For example, the mixing of Dutch and the Indonesian language in the year of 1940 before Indonesia becomes independent country was commonly used to show that the speaker is an educated person (Ohoiwutun, 1997). Thus, the Dutch was more prestigious than that of the Indonesian language at that time and those who able to speak the language would be known as educated person because not all Indonesian people were allowed to study this colonial language.



Here is the example:

“Pagi itu, aku benar-benar tidak punya *feeling* apa-apa.” (Icha, 2006:54)

means “That morning, I really did not have any feeling at all.”

In the above example, the Indonesian language is the matrix language and English is the embedded language. English gives a word *feeling* as the imported material. In other words, the code mixing occurs in the level of word, where the English word *feeling* (means *perasaan*) is inserted in the Indonesian sentence.

### c. Phrasal code mixing

Phrasal code mixing is the mixing of two languages in the level of phrase. (Hoffman, 1993). It means that bilingual speaker places a phrase or some phrases from the other language into the language used. Code mixing is called phrasal code mixing if the imported material given by the embedded language is a phrase or some phrases. Phrase is any group of words which is grammatically equivalent to a single word and which does not have its own subject and predicate (Lyons, 1995: 171). The example of phrasal code mixing is as follow:

“Buku yang disajikan tidak harus mahal, kita dapat membeli buku-buku *second hand*.” (Istiqomah, 2005: 73) means “The book offered must not always be expensive, we can buy second hand books.”

In the above sentence, the Indonesian language is the matrix language and English is the embedded language. It is called phrasal code mixing because the English, as embedded language gives a phrase *second hand* as the imported material. In sum, the code mixing happens in the level of phrase, where the English phrase *second hand* is inserted in Indonesian sentence.

### d. Clausal code mixing

Clausal code mixing is the mixing of two languages in the level of clause (Hoffman, 1993). It means that bilingual speaker places a clause from the other language into the language used. Code mixing is called clausal code mixing if the imported material given by the embedded language is a clause, or the mixing between the matrix language clause and the embedded language clause. And clause itself is a



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## CHAPTER 3. RESEARCH METHOD



This chapter describes the research method used in this study. It covers the research design, data resource, type of the data, data collection method, and data analysis method.

### 3.1 Research Design

Based on the objectives stated in Chapter 1, this research was designed in descriptive qualitative method since it did not use what Strauss (1999: 17) notes as “statistical procedures or other means of quantification”. What was meant by ‘descriptive’ in the research design was the fact that the research was only intended to describe code mixing between English and the Indonesian language used in *On the Record*, *Musik*, and *Bintang* rubrics of ‘Aneka Yess!’ magazine. Those rubrics were taken from the fourteenth edition of July 2002 to the twentieth edition of September 2004.

The procedures of this research were as follows:

1. determining the data resources
2. determining the data collection method
3. identifying the sentences that code mix between English and the Indonesian language by using coding system
4. classifying the collected sentences in the table
5. analyzing of the collected sentences based on the theory of code mixing
6. drawing the conclusion
7. writing the research report

### 3.2 Data Resource

The data resource of this research was taken from seven editions of ‘Aneka Yess!’ magazine in the form of written sentences in *On the Record*, *Musik*, and



*Bintang* rubrics from the fourteenth edition of July 2004 to the twentieth edition of September 2004.

'Aneka Yess!' magazine is a magazine special for the teenagers. This magazine which is published by PT Dian Rakyat in Jakarta reaches its readers in every two weeks. It is numbered for each edition from the first publication in every year.

'Aneka Yess!' magazine consists of many rubrics. They are *Mode*, *Topik*, *On the Record*, *Ramalan*, *Bintang*, *Musik*, *Kuis*, *Fiksi*, and *Spesial*. For the need of this research, the rubrics that would be analyzed were *On the Record*, *Musik*, and *Bintang*. *On the Record* tells about the report of activities done by the reporters of 'Aneka Yess!' magazine, or the activities attended by the reporters of 'Aneka Yess!' magazine, such as Aneka Yess! Cover girl selection, AFI concert, Indonesian Idol concert, etc. *Musik* tells about music, singers, and music groups which are popular in recent year. *Bintang* consists of *Bintang Luar* that reports about actors and actresses from other countries, and *Bintang Dalam* reports about actors and actresses from Indonesia. This research only focused on these three rubrics of 'Aneka Yess!' magazine, because there were many English words and phrases inserted in the sentences used in these rubrics rather than that in the other rubrics of this magazine.

### 3.3 Type of the Data

The type of the data in this research was qualitative data in the form of written sentences. The data were taken from the articles in *On the Record*, *Musik*, and *Bintang* rubrics in 'Aneka Yess!' magazine.

### 3.4 Data Collection Method

The data were collected by document analysis method that is using 'Aneka Yess!' magazine published in July to September 2004. There would be 7 editions taken as the sample of the research, which were from the 14th edition - the 20th edition.



Since there were more than 100 codes (645 codes) found mixed in the seven editions of the magazine (see appendix 2), the proportional random sampling would be used by using lottery to get the data sample as what Arikunto (1998: 120) says that researcher can take 10% - 15% or 20% - 25% or more if the number of the population is more than 100. Therefore, 10% of the population was taken as the data by lottery.

### 3.5 Data Analysis Method

The data of this research were analyzed qualitatively using labeling and coding systems in the code mixing parameters as follows;

No	Linguistic Codes	Matrix Language (MI)	Embedded Language (EI)	Imported Material (Imp.M)	Code Mixing Category			Reasons		
					Morphological (MCM)		Lexical (LCM)	Phrasal (PCM)	Need Filling motive	Prestige Filling motive
					I	E				
1	Bukan Ori dan Ola saja yang bersemangat membela Micky, ada Raihan dan mamanya, Tante Rina, yang juga nge-fans berat sama Micky. (Aneka Yess!, On the Record, no.14/ 2004)	I	E	M -fans	D nge	Lm fan  Im -s			√	
2	Untuk acara besar, mobil Limousine Mercedes siap mengantar Joy, red carpet pun akan dihamperkan ketika Joy turun dari mobil. (Aneka Yess!, On the Record, no.19/2004)	I	E	P red carpet			√	√		
3	Sayang Andika tidak menunjukkan performance terbaiknya. (Aneka Yess!, On the Record, no.15/ 2004)	I	E	L perform- ance			√	√		



**Coding categories:**

I	: The Indonesian Language	Lm	: Lexical morpheme
E	: English	Func.M	: Functional morpheme
M	: Morpheme	Im	: Inflexional morpheme
L	: Word	Dm	: Derivational morpheme
P	: Phrase	MI	: Matrix language
MCM	: Morphological code mixing	El	: Embedded language
LCM	: Lexical code mixing	Imp.M	: Imported material
PCM	: Phrasal code mixing		

After putting the sentences which contain code mixing between the Indonesian language and English into the above table, the analysis was described as follows:

**Sentence 1.**

Bukan Ori dan Ola saja yang bersemangat membela Micky, ada Raihan dan mamanya, Tante Rina, yang juga nge-*fans* berat sama Micky. (Aneka Yess!, On the Record, no.14/2004).

**The explanation:**

The above sentence is taken from the article entitled *Memang Malam Milik Tia* in *On the Record* rubric. This article tells about the concert of Grand Final AFI 2 with Tia, Haikal, and Micky as the finalists of this competition. It also tells about the fans of each finalist presenting this concert.

**The analysis:**

The above sentence belongs to morphological code mixing, where the Indonesian language as the matrix language and English as the embedded language. The Indonesian language is called the matrix language because it dominates the words and the grammar used in the above sentence. It is called morphological code mixing because English as the embedded language, gives morphemes *-fans* as the imported material as what Hoffman (1993) says that morphological code mixing is the mixing of two languages in the level of morpheme. English morpheme *-fans*



because the mixing of two languages happens in the level of phrase. (Hoffman, 1993).

The English phrase *red carpet*, lexically, means *karpét merah* in the Indonesian language. But semantically, *red carpet* is something that is used to respect people ought to be respected. Since there is no proper word to replace the English phrase *red carpet* in the Indonesian language, the reason of doing code mixing in the above sentence is prestige filling motive as stated by Ohoiwutum (1997) that need filling motive is the reason of doing code mixing because the word or phrase or clause would be quite right if it is used in its original language.

In sum, the above sentence belongs to phrasal code mixing with need filling motive as the reason of doing code mixing.

### Sentence 3.

Sayang Andika tidak menunjukkan *performance* terbaiknya. (Aneka Yess!, On the Record, no.15/ 2004).

#### The explanation:

The above sentence is taken from the article entitled *Aplaus Juri Bagi Sang Bintang* in *On the Record* rubric. This article informs the readers all the activities during the concert of Indonesian Idol in detail.

#### The analysis:

The code mixing between English and the Indonesian language in the above sentence happens in the level of word, where the English word *performance* is inserted in the Indonesian sentence. Since the imported material *performance* is in English, English is called the embedded language. The Indonesian language is called the matrix language because most of the words in the above sentence is in the Indonesian language, and the grammar used is Indonesian grammar, that is what Hacken (2002) states as "giving the sentence its basic character". The type of code



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## CHAPTER 4. RESULT, ANALYSIS AND DISCUSSION

This chapter describes the result and discussion of the investigation based on the problems stated in Chapter 1. It covers the result of the research and the discussions of the research based on the types and the reasons of doing code mixing.

### 4.1 Result of the Research

#### 4.1.1 The Result Dealing with the Data about Code Mixing.

The data of this research were articles in *On the Record*, *Musik*, and *Bintang* rubrics of 'Aneka Yess!' magazine. There were 7 editions counted from the fourteenth edition of July 2004 to the twentieth edition of September 2004.

The population of this study was a set of sentences that contain code mixing between English and the Indonesian language in the articles of *On the Record*, *Musik*, and *Bintang* rubrics of 'Aneka Yess!' magazine. The total population was 645, but 304 of them were not taken as the research sample because they refer to the single expression. Therefore, the representing population of the research was reduced to 341 sentences that consist of 139 sentences in *On the Record* rubric, 155 sentences in *Musik* rubric, and 47 sentences in *Bintang* rubric. However, there was only 35 sentences taken as the sample of this research because the number of the sentences as the population was more than 100 as what Arikunto (1998:120) said that a researcher can take 10 % - 15 % or 20 % - 25 % or more if the number of population more than 100. As the result, 35 sentences would be analyzed on the types of code mixing and the reasons of doing code mixing.

#### 4.1.2 The Result Dealing With the Analysis of the Data

The data were analyzed using coding and labeling. The analysis of the data covered the types of code mixing and the reasons of doing code mixing. There were four types of code mixing: they were morphological code mixing, lexical code mixing, phrasal code mixing, and clausal code mixing. And there were two reasons of



### The analysis:

In the above sentence, the Indonesian language is the matrix language because it gives the sentence its basic character by dominating the words and the grammar used. English is called as the embedded language because it gives imported material to the sentence. The imported material are three English words, they are *jeans*, *plus*, and *band*. Since the imported materials are in the level of word, the code mixing happened in the above sentence is called lexical code mixing as what Hoffman (1993) says that lexical code mixing is the mixing of two languages in the level of word.

To know the reason of doing code mixing in the above sentence, we have to know the meaning of the three English words inserted in that sentence. The first English word is *jeans*. *Jeans* means strong cotton trousers for informal wear. In the Indonesian language, it can be called *jin*. The second English word is *plus*. The English preposition *plus* in the above sentence can be called *ditambah* in the Indonesian language. The last English word *band* is same with the phrase *grup musik* in the Indonesian language. Thus, the three English words in the above sentence have the synonym in the Indonesian language. Although the synonym of the three English words are provided in the Indonesian language, the writer of this article still uses those words in English because he/she wants to show the identity of this magazine. '*Bahasa gaul*' is the identity of 'Aneka yess!' magazine that the writer wants to show. That is why the reason of doing code mixing with the English words *jeans*, *plus* and *band* is prestige filling motive.

As the result, the above sentence is called lexical code mixing with prestige filling motive as the reasons of doing code mixing.

### **Sentence 2.**

*Rasa* bertempo *middle beat* dengan alunan gitar akustik yang romantis. (Aneka Yess!, Musik, no.14/2004)



Explanation:

The above sentence is taken from the article entitled *Kelembutan Hati Rio Febrian in Musik* rubric. This article informs the readers that the Indonesian singer, Rio Febrian sings three new songs. The titles of his songs are *Rasa*, *Cinta Kita*, and *Kasih*.

The analysis:

The code mixing in the above sentence happened between the Indonesian language as the matrix language and English as the embedded language. The Indonesian language is called the matrix language because it gives the sentence its basic character by dominating the words and the grammar used in the above sentence (Hacken, 2002). English is called the embedded language because English contributes imported material. The imported material contributed is a phrase *middle beat*. That is why the above sentence is called phrasal code mixing as what Hoffman (1993) says that phrasal code mixing is the mixing of two languages in the level of phrase.

*Middle beat* is a special term that is usually used in music. *Beat* is a rhythm in music. *Beat* means *tempo* in the Indonesian language. *Middle beat* means *tempo sedang* in the Indonesian language. *Tempo sedang* is enough to replace the English phrase *middle beat*. The writer of this article uses the English phrase *middle beat* because he/she wants to show the identity of 'Aneka Yess!' magazine. The identity that the magazine wants to show is '*bahasa gaul*'. In other words, the reason of doing code mixing in the above sentence is prestige filling motive.

As a result, the code mixing in the above sentence is called phrasal code mixing with prestige filling motive as the reason of doing code mixing.

Sentence 3.

Ketiganya sama-sama terkenal dan lagi laris-larisnya jadi *sweet babes* sinetron kita. (Aneka Yess!, Bintang, no.14/2004)

The explanation:

The above sentence is taken from the article entitled *Triple Date with Chanda* in *Bintang* rubric. The article tells about the two actresses and one actor in the film



entitled *Chanda*. They are Titi Kamal, Louise Anastasya, and Tody. It also tells their impression when they are asked to be the actor and the actresses in *Chanda*. Although the title of the article is in English, the article is still in the Indonesian language.

The analysis:

Code mixing between the Indonesian language and English in the above sentence is phrasal code mixing, because the imported material given by the the embedded language is in the level of phrase. The imported material is an English phrase *sweet babes*. That is the reason why English is called the embedded language while the Indonesian language is called the matrix language.

*Babe* is the English slang of girl. English phrase *sweet babes*, lexically, in the Indonesian language is *cewek-cewek manis*. But, semantically, *sweet babes*, means *actresses*, or *aktris-aktris* in the Indonesian language. The writer of this article likes use *sweet babes* rather than *aktris-aktris* because he/she wants to indicate the identity of 'Aneka Yess!' magazine to the readers. '*Bahasa gaul*' is the identity that the magazine wants to show to the readers. Therefore, prestige filling motive is the reason of code mixing in the above sentence.

Briefly, code mixing in the above sentence is phrasal code mixing with prestige filling motive as the reason of doing it.

**Sentence 4.**

Pas dapat *script*, ia baca seluruh ceritanya, lalu nonton film luar kayak mandarin dan barat buat nyontek gimana cara berakting antagonis. (Aneka Yess!, Bintang, no.14/2004)

The explanation:

The above sentence is taken from the article entitled *Triple Date with Chanda* in *Bintang* rubric. The article tells about the two actresses and one actor in the film entitled *Chanda*. They are Titi Kamal, Louise Anastasya, and Tody. It also tells their impression when they are asked to be the actor and the actresses in *Chanda*. Although the title of the article is in English, the article is still in the Indonesian language.



### The analysis:

There are two languages used in the above sentence, they are the Indonesian language as the matrix language and English as the embedded language. English is called the embedded language because English contributes two phrases as the imported materials; they are *major label* and *best seller*. Because of that, the code mixing happened in the above sentence is called phrasal code mixing, where the English phrases *major label* and *best seller* are inserted in Indonesian sentence.

The first English phrase *major label* is a phrase to call a great music company that contracts musicians, singers, or band to record the music in cassette. There is no Indonesian word or phrase that can substitute the meaning of the English phrase *major label*. That is why the reason of doing code mixing with the English phrase *major label* is need filling motive because the English phrase *major label* would be quite right if it is written in English rather than the translation in the Indonesian language.

The second English phrase *best seller*. The thing is called the best seller if it is to be in great demand and sold very well or it can be called *terlaris* in the Indonesian language. Although there is the Indonesian word *terlaris* to use in the above sentence, the writer still uses English word *best seller*. It is because code mixing between English and the Indonesian language is up to date way for Indonesian teenagers in communication (Wikipedia Indonesia, 2006). By following the communication way of Indonesian teenagers in giving the information, 'Aneka Yess!' magazine wants to show its identity, that is 'bahasa gaul'. In other words, the reason of doing code mixing with the English phrase *best seller* is prestige filling motive.

As a result, code mixing between the Indonesian language and English in the above sentence is phrasal code mixing with need filling motive and prestige filling motive as the reasons for doing it.

### **Sentence 6.**

Kini mereka bertekad lebih dekat dengan *fans* lewat jalur internet. (Aneka Yess!, Musik, no.15/2004)



### The explanation:

The above sentence is taken from the article entitled *Hanson Bikin Tren Sendiri in Musik* rubric. *Hanson* is the name of band with three members, they are Taylor as the keyboardist and lead vocal, Zac as the drummer, and Isaac as the guitarist. This article tells the readers how their first song entitled *MmmBob* becomes popular.

### The analysis:

The code mixing between English and the Indonesian language in the above sentence happens in the level of word, where the English word *fans* is inserted in the Indonesian sentence. Since the imported material *fans* is in English, English is called the embedded language, while the Indonesian language is called the matrix language. The Indonesian language is called the matrix language because most of the words in the above sentence are in the Indonesian language, and the grammar used also in the Indonesian grammar. That is what Hacken (2002) states as "giving the sentence its basic character." The type of code mixing used in the above sentence is lexical code mixing because the mixing of the Indonesian language and English is in the level of word.

The English word *fans* has synonym in the Indonesian language. The English word *fans* has the same meaning with Indonesian word *penggemar*, but it is often used by Indonesian teenagers as '*bahasa gaul*'. That is why the writer of this article like using *fans* rather than *penggemar* in her/his writing. Therefore, prestige filling motive is the reason of doing code mixing in the above sentence.

In conclusion, code mixing in the above sentence is called lexical code mixing with prestige filling motive as the reason of doing code mixing.

### **Sentence 7.**

Salah satu *scene* yang paling berkesan buatnya dalam film ketiga ini adalah adegan di Shrieking Shack. (Aneka Yess!, Bintang, no.15/2004)



experience when they begin their career in entertainment. 'Ia' in the above sentence refers to Udjo.

The analysis:

The above sentence contains code mixing between English and the Indonesian language. The Indonesian language is the matrix language because most of the words in that sentence are in the Indonesian language, and the grammar used also in Indonesian grammar. Thus, the Indonesian language gives the basic character to the sentence. English is called the embedded language because English only gives two imported materials; they are a morpheme *-top* and a word *entertainer*.

Before stating the type of code mixing in the above sentence, we have to know the English imported materials contributed in that sentence. The first imported material is the morpheme *-top*. It is put after Indonesian morpheme *nge-*. There is no Indonesian prefix *nge-* in formal language, but it is usually used by Indonesian people in informal language to show a verb. Indonesian prefix *nge-* belongs to derivational morpheme as what Yule (1996) says that all of prefixes are derivational morphemes. An English morpheme *-top* is a lexical morpheme. By mixing the Indonesian morpheme *nge-* and English morpheme *-top*, the writer of this article wants to make *top* become a verb. The second imported material is a word *entertainer*. Briefly, there are two types of code mixing in the above sentence; they are morphological code mixing and lexical code mixing.

According to Riasa (2002), the word *nge-top* is a kind of 'bahasa gaul' that is usually used by Indonesian teenagers. This means that 'Aneka Yess!' magazine uses the word *nge-top* because it wants to show the identity of 'bahasa gaul' to the readers. In other words, the reason of doing morphological code mixing *nge-top* is prestige filling motive.

The English word *entertainer* would be quite right if it is used in English rather than in the Indonesian language because there is no suitable word to replace the English word *entertainer*. Therefore, the reason of doing code mixing between the Indonesian language with the English word *entertainer* is need filling motive.



**Sentence 11.**

Dari 300-an peserta, hanya 35 orang yang berhasil lolos ke seleksi hari kedua yang diadakan di *ballroom* hotel Hyatt Regency, Surabaya. (Aneka Yess!, On the Record, no. 16/2004)

**The explanation:**

The above sentence is taken from the article entitled *Not Only Beautiful in On the Record* rubric. Although the title of the article is in English, the article is in the Indonesian language. This article tells about the modeling competition arranged by 'Aneka Yess!' in Hyatt Regency Hotel, Surabaya. There are approximately 300 young girls take part in this competition.

**The analysis:**

The above sentence contains code mixing between the Indonesian language and English. English as the embedded language gives a word *ballroom* as the imported material. And the Indonesian language is the matrix language because it gives the basic character to the sentence. The code mixing in the above sentence is lexical code mixing because the imported material is in the level of word.

The reason of doing code mixing in the above sentence is need filling motive because there is no synonym of the English word *ballroom* in the Indonesian language. *Ballroom* is a large room for dance. There is no suitable Indonesian word to replace the English word *ballroom*. As stated by Ohoiwutun (1997) that need filling motive is the reason of doing code mixing because the word or phrase or clause would be quite right if it is used in its original language.

Therefore, the above sentence belongs to lexical code mixing with need filling motive as the reason of code mixing.

**Sentence 12.**

Setelah itu, giliran model-model 'Aneka Yess!' beraksi dengan *fashion dance* membawakan koleksi le-Be yang dinamis dan bikin kita semua jadi pede. (Aneka Yess!, On the Record, no. 17/2004)



**The explanation:**

The above sentence is taken from the article entitled *Pede Bareng Ie-Be* in *On the Record* rubric. This article informs the readers about the activities arranged by Ie-Be, the brand of casual clothes, in Pontianak. The activities are fashion dance performed by 'Aneka Yess!' models and some games for audiences.

**The analysis:**

The above sentence is included to phrasal code mixing, where the Indonesian language as the matrix language and English as the embedded language. It is called phrasal code mixing because English as the embedded language gives a phrase *fashion dance* as the imported material. As stated by Hoffman (1993) that phrasal code mixing is the mixing of two languages in the level of phrase. *Fashion dance* is categorized as phrase because it is a group of words which is equivalent to a single word and does not have its own subject and predicate. As stated by Lyons (1995) that phrase is any group of words which is grammatically equivalent to a single word and which does not have its own subject and predicate.

The reason of doing code mixing in the above sentence is need filling motive because there is no Indonesian proper word or phrase to substitute the English phrase *fashion dance*. *Fashion dance* is a fashion where the fashion models show new clothes to possible buyers by dancing rather than walking on a catwalk. If it is forced to use the Indonesian translation of the *fashion dance* meaning in the above sentence, it would be too long.

As a result, the above sentence is phrasal code mixing with need filling motive as the reason of doing code mixing.

**Sentence 13.**

*Launching* album, Sabtu 24 Juli, di News Café Kemang, juga ngebuktiin, album ini cukup disukai. (Aneka Yess!, Musik, no.17/2004)

**The explanation:**

The above sentence is taken from the article entitled *Persembahan Para Idol* in *Musik* rubric. This article tells about the launching of the first song album sung by



the eleven finalists of Indonesian Idol; Suci, Joy, Karen, Nania, Michael, Bona, Delon, Lucky, Andika, Helena, and Winda.

The analysis:

There is a code mixing between the Indonesian language and English in the above sentence, where the Indonesian language is the matrix language and English is the embedded language. The Indonesian language is called the matrix language because most of the words in the above sentence are in the Indonesian language and the grammar used is Indonesian grammar. English is called the embedded language because English gives a word *launching* as the imported material. Since the imported material given is in the level of word, code mixing occurred in the above sentence is lexical code mixing.

The English word *launching* means *peluncuran* in the Indonesian language. In fact, the Indonesian word *peluncuran* is enough to be used in the above sentence. But the writer of this article still uses the English word *launching* because he/she wants to indicate the identity of 'Aneka Yess!' magazine. 'Bahasa gaul' is the identity that 'Aneka Yess!' wants to show to the reader, because using original English in the Indonesian sentence is a kind of 'bahasa gaul' (Riasa, 2002). The above explanation proves that the reason of doing code mixing in the above sentence is prestige filling motive.

Therefore, the code mixing between the Indonesian language and English in the above sentence is lexical code mixing with prestige filling motive as the reason of doing it.

**Sentence 14.**

Tahu nggak, pada Februari 2003, mereka semua terpilih mewakili Nova Scotia, tempat tinggal mereka, untuk ikut *artist program* Canada Winter Games. (Aneka Yess!, Musik, no.17/2004)

The explanation:

The above sentence is taken from the article entitled *Bring the Traditional Music* in *Musik* rubric. Although the title of the article is in English, the article is still



### The analysis:

There are two languages used in the above sentence, they are the Indonesian language as the matrix language and English as the embedded language. The Indonesian language is called the matrix language because it dominates the words and the grammar used in the above sentence. English is called the embedded language because English contributes a phrase *music lovers* as the imported material. Because of that, the code mixing in the above sentence is called phrasal code mixing where the English phrase *music lovers* is inserted in the Indonesian sentence.

The English phrase *music lovers* means *para pecinta musik* in the Indonesian language. As teenagers magazine, 'Aneka Yess!' should give everything liked by Indonesian teenagers, covers the topic of the articles written in the magazine, the layout of the magazine, and the language used in the magazine. Indonesian teenagers like to insert some English terms, whether they are in word or phrase or clause, in their language used in order to be said as 'gaul' (Riasa, 2002). That is why the writer of this article uses the English phrase *music lovers* to show the identity 'gaul', for 'Aneka Yess!' magazine.

Briefly, code mixing between the Indonesian language and English in the above sentence is phrasal code mixing with prestige filling motive as the reason of doing it.

### Sentence 16.

Sementara remajanya, banyak yang memilih *jeans*, *blouse* tanpa lengan dengan padanan *slayer*, atau aksesoris. (Aneka Yess!, On the Record, no.18/2004)

### The explanation:

The above sentence is taken from the article entitled *Dongkrak Pede, Pribadi Harus Oke* in *On the Record* rubric. This article informs the readers about modeling competition in Tunjungan Plaza, Surabaya. The participators who take a part in this competition are teenagers and kids.



The analysis:

The above sentence is included to lexical code mixing, where the Indonesian language as the matrix language and English as the embedded language. It is called lexical code mixing because English as the embedded language gives some words as the imported materials. The words are *jeans*, *blouse*, and *slayer*.

To know the reason of doing code mixing in the above sentence, we have to know the meaning of three English words inserted in that sentence. The first English word is *jeans*. *Jeans* means strong cotton trousers for informal wear. In the Indonesian language, the English word *jeans* can be called *jin*. The second English word is *blouse*. *Blouse* means garment like a shirt, worn by a woman. In the Indonesian language, the English word *blouse* can be called *blus*. The third English word is *slayer*. *Slayer* means long cloth to wear in neck as accessory. The synonym of English word *slayer* in the Indonesian language is *sal*. Therefore, the reason of doing code mixing with the English words *jeans*, *blouse* and *slayer* is prestige filling motive, as what Ohoiwutun (1997) says that prestige filling motive is the reason of doing code mixing because the speaker wants to show his/her identity. In this case, the identity that the writer wants to show is '*bahasa gaul*'.

As the result, the above sentence consists of lexical code mixing with prestige filling motive as the reasons of doing code mixing.

Sentence 17.

*Officer* cuma memberikan roti, telur, sereal, susu, dan margarin. (Aneka Yess!, On the Record, no.18/2004)

The explanation:

The above sentence is taken from the article entitled *We'll Never Forget This* in *On the Record* rubric. Although the title of the article is in English, the article is in the Indonesian language. This article tells about the experience of some high school students during their trip in South Africa. Cathay Pacific Airlines puts trust in 'Aneka Yess!' to arrange Cathay Pacific International Wilderness Experience Program, a kind of program that gives opportunity for Indonesian students to take Ecology course in



### The analysis:

Code mixing between the Indonesian language and English occurred in the above sentence is considered to be lexical code mixing, where the Indonesian language is the matrix language and English is the embedded language. The Indonesian language is called the matrix language because most of the words in the above sentence are in the Indonesian language and the grammar used is Indonesian grammar. It is called lexical code mixing because English as embedded language contributes a word *surprised* as the imported material. A mixing between two languages can be called lexical code mixing if the imported material given by the embedded language is in the level of word (Hoffman, 1993).

The English word *surprised* in the above sentence can be changed into Indonesian word *terkejut*. *Surprised* has the same meaning with *terkejut*. Although there is the Indonesian word *terkejut*, the writer of this article still uses the English word *surprised*. It is because the writer of this article wants to follow the recent Indonesian teenager's way in communication. Nowadays, Indonesian teenagers like blending some English words, phrases, or clauses in the Indonesian language used. (Akmal, 2006). They say it as '*bahasa gaul*' (Riasa, 2002). By using the Indonesian teenagers' habit in communication, the writer of this article wants to show that '*Aneka Yess!*' magazine is '*majalah yang gaul*'. Therefore, the reason of doing code mixing in the above sentence is prestige filling motive.

As the result, the code mixing in the above sentence is lexical code mixing with prestige filling motive as the reason of doing it.

### **Sentence 19.**

Malah doski kadang memasukkan efek vokal seperti dilagu-lagu pop atau malah *dance*. (Aneka Yess!, Musik, no.18/2004)

### The explanation:

The above sentence is taken from the article entitled *Ari Lasso; Mata, Telinga, dan Hati* in *Musik* rubric. This article says about the third Ari Lasso's song album entitled *Kulihat, Kudengar, Kurasa*. It consists of seven songs entitled



*Kedamaian Hati, Tak Ada yang Perlu Disesali, Cinta Buta, Aku Harus Pergi, Patah Hati, Keajaiban Cinta, Rayuan Gombal, and Arti Cinta.* This article also tells how Ari composes these songs.

The analysis:

The above sentence contains code mixing between English and the Indonesian language. English as the embedded language gives a word *dance* as the imported material. And the Indonesian language is the matrix language because most of the words in the above sentence are in the Indonesian language. Thus, it gives the basic character to the sentence (Hacken, 2002). The code mixing in the above sentence is lexical code mixing because the imported material is in the level of word.

The English word *dance* means *dansa* in the Indonesian language. Although there is the Indonesian word *dansa* to use in the above sentence, the writer of this article still uses English word *dance*. It is because the writer of this article wants to show the identity of this magazine, that is 'bahasa gaul'. In other words, the reason of doing code mixing in the above sentence is prestige filling motive.

Briefly, the code mixing in the above sentence is called lexical code mixing with prestige filling motive as the reason of doing it.

**Sentence 20.**

Ditengah suara *growl* para vocalis cowok, Inner Beauty tampil beda dengan vokalis cewek bersuara sopran ala Uli Sigar di lagu Darah Juang. (Aneka Yess!, Musik, no.18/2004)

The explanation:

The above sentence is taken from the article entitled *Pump Your Spirit* in *Musik* rubric. Although the title of the article is in English, the article is in the Indonesian language. This article tells about some compilation song albums. One of them is a compilation song album entitled *Metaloblast*. It consists of some songs in *hard core* music. One of the songs is sung by *Inner Beauty*, the name of band.



### The analysis:

The above sentence consists of code mixing between the Indonesian language as the matrix language and English as the embedded language. The Indonesian language is called the matrix language because most of the word in the above sentence is also in the Indonesian language and the grammar used is Indonesian grammar. As the embedded language, English gives a word *growl* as the imported material. Since the imported material is in the level of word, the code mixing in the above sentence is called lexical code mixing (Hoffman, 1993).

The English word *growl*, in the Indonesian language can be called *gumam*. Actually, the Indonesian word *gumam* can substitute the English word *growl*. But the writer of this article likes write *growl* rather than *gumam* because of Indonesian teenagers' opinion. Based on Indonesian teenagers' opinion, people who insert some English words or phrases into the language used can be called 'gaul' (Riasa, 2002). That is why the writer uses the English word *growl* to show that 'Aneka Yess!' magazine is 'majalah yang gaul'. It means that the reason of doing code mixing in the above sentence is prestige filling motive.

Therefore, the code mixing between the Indonesian language and English in the above sentence is lexical code mixing with prestige filling motive as the reason of doing it.

### Sentence 21.

Menjelang tengah malam, konser rampung dan Peterpan pun menerima Piagam Muri dari Bapak Paulus Pangka, S.H., *manager* Muri. (Aneka Yess!, Musik, no.18/2004)

### The explanation:

The above sentence is taken from the article entitled *Peterpan Bukan Hanya Mimpi* in *Musik* rubric. This article informs the readers about Peterpan's concert experience during their promotion tour in six towns in a day. At the end of the concert, Peterpan receive Muri charter because 650.000 copies of their song album entitled *Taman Langit* have been sold.



the embedded language. As the embedded language, English gives a word *show* and a phrase *all-out* as the imported materials. Since the imported materials are in the level of word and phrase, the code mixing in the above sentence is called lexical and phrasal code mixing.

To know the reason of doing code mixing in the above sentence, we have to analyze the imported materials inserted in that sentence one by one.

The first imported material is the English word *show*. *Show* means *pertunjukan* in the Indonesian language. *Pertunjukan* is enough to replace the English word *show*, but the writer of this article uses the English word *show* to give 'gaul' identity to 'Aneka Yess!' magazine. Therefore, the reason of doing code mixing with the English word *show* is prestige filling motive.

The second imported material is the English phrase *all-out*. *All-out* means *dengan sepenuh tenaga dan kemampuan yang dimiliki* in the Indonesian language. If the Indonesian phrase *dengan sepenuh tenaga dan kemampuan yang dimiliki* is used to replace the English phrase *all-out* in the above sentence, it will be too long. *All-out* would be quite right if it is used in its own. In other words, the reason of doing code mixing with the English phrase *all-out* is need filling motive.

Therefore, code mixing between the Indonesian language and English in the above sentence is lexical code mixing with prestige filling motive and phrasal code mixing with need filling motive.

#### Sentence 23.

Mereka bingung dengan banyaknya kilatan *blitz* dan sorotan kamera yang mengarah ke rombongan. (Aneka Yess!, On the Record, no.19/2004)

#### The explanation:

The above sentence is taken from the article entitled *Kampanye Delon, Screaming Siswa SMA* in *On the Record* rubric. This article informs the readers about the campaign done by Delon in Mal Kelapa Gading, some senior high schools and junior high schools in Jakarta before he sing in the concert of Grand Final Indonesian



Idol. When he arrived in Mal Kelapa Gading, North Jakarta, Delon and his team are surprised by many people who take photograph him.

The analysis:

The above sentence is included to lexical code mixing, where the Indonesian language as the matrix language and English as the embedded language. It is called lexical code mixing because English as the embedded language gives a word *blitz* inserted in Indonesian sentence. As stated by Hoffman (1993) that a code mixing is called lexical code mixing if the imported material given by the embedded language is a word or some words.

The reason of doing code mixing in the above sentence is need filling motive because there is no synonym of the English word *blitz* in the Indonesian language. The English word *blitz* is special term used in photography. *Blitz* is used to call the light that occurs from camera during the taking of photographs. That is why the English word *blitz* would be quite right if it is used in its own rather than translated the meaning of *blitz* in the Indonesian language.

Briefly, the above sentence is called lexical code mixing with need filling motive as the reason of doing code mixing.

**Sentence 24.**

Mereka dengan serius mengikuti penjelasan pembicara dan mencatatnya di *block note*. (Aneka Yess!, On the Record, no.19/2004)

The explanation:

The above sentence is taken from the article entitled *Tampil Pede, Semangat Oke* in *On the Record* rubric. This article says about the seminar arranged by Sinergi-21, 'Aneka Yess!', and Pigeon with the theme *Tips to Build the Image and Rake in Success*. This seminar was done in some junior and senior high schools in Jakarta.

The analysis:

There is code mixing between the Indonesian language and English in the above sentence, where the Indonesian language as the matrix language and English as the embedded language. The Indonesian language is called the matrix language



because most of the word in the above sentence is in the Indonesian language and the grammar used is Indonesian grammar. As the embedded language, English gives a phrase *block note* as the imported material. When the imported material given by the embedded language is a phrase, the code mixing in the above sentence is called phrasal code mixing. (Hoffman, 1993).

*Block note* is not the ordinary small book for writing note, like note book, but it is small book binded in the top of the papers, while note book is small book binded in the left side of the papers. There is no proper word / phrase to replace the English phrase *block note*. *Block note* would be quite right if it is written in its original language. That is why the reason of doing code mixing in that sentence is need filling motive.

As a result, the code mixing in the above sentence is phrasal code mixing with need filling motive as the reason of doing it.

#### Sentence 25.

Soalnya, ini adalah *modelling competition* pertama yang pernah digelar di sana. (Aneka Yess!, On the Record, no.19/2004)

#### The explanation:

The above sentence is taken from the article entitled *Be a Model Batam; Bagai Angsa di Telaga* in *On the Record* rubric. This article tells about modelling competition arranged by Visio Production and supported by Viza Bina Vokalia, 'Aneka Yess!', Café de la France, Purbasari, and Bali Post in Hotel Melia Panorama, Batam. There are many teenagers and kids participate in this competition. The clothes showed are dresses and casual clothes.

#### The analysis:

The above sentence contains code mixing between the Indonesian language and English, where the Indonesian language as the matrix language and English as the embedded language. As the embedded language English gives a phrase *modelling*



*competition* as the imported material. Since the imported material is in the level of phrase, the code mixing in that sentence is phrasal code mixing (Hoffman, 1993).

The English phrase *modelling competition* means *lomba model* in the Indonesian language. Although Indonesian phrase *lomba model* can be used in the above sentence, the writer of this article still uses the English phrase *modelling competition*. As stated by Riasa (2002) that using English words or phrases in the Indonesian sentence is a kind of 'bahasa gaul', 'bahasa gaul' is the identity that 'Aneka Yess!' magazine wants to show. to the readers who are usually teenagers. Based on the above explanation, the reason of doing code mixing in the above sentence is prestige filling motive.

Therefore, the code mixing between the Indonesian language and English in the above sentence is phrasal code mixing with prestige filling motive as the reason of doing it.

#### Sentence 26.

Pas waktunya busana kasual tampil, mereka riang berjingkrak seperti remaja *up to date* yang gaul abis. (Aneka Yess!, On the Record, no.19/2004)

#### The explanation:

The above sentence is taken from the article entitled *Be a Model Batam; Bagai Angsa di Telaga* in *On the Record* rubric. This article tells about modelling competition arranged by Visio Production and supported by Viza Bina Vokalia, 'Aneka Yess!', Café de la France, Purbasari, and Bali Post in Hotel Melia Panorama, Batam. There are many teenagers and kids participate in this competition. The clothes showed are dresses and casual clothes.

#### The analysis:

Code mixing between the Indonesian language and English in the above sentence is called phrasal code mixing, because English as the embedded language gives a phrase *up to date* as the imported material. Since the mixing of two languages happens in the level of phrase, it is called phrasal code mixing (Hofman, 1993). The



Indonesian language is called the matrix language because it gives the sentence its basic character by dominating the words and the grammar used in the above sentence.

The English phrase *up to date* means *modern* in the Indonesian language. Although the writer of this article can substitute the English phrase *up to date* with Indonesian word *modern*, the writer still uses *up to date*. It is because the writer of this article follows the way of Indonesian teenagers in communication. They like inserting some English words or phrases or clauses into the Indonesian language used. (Riasa, 2002). By following the way of Indonesian teenagers in communication, the writer wants to show that 'Aneka Yess!' magazine is 'gaul', fit with Indonesian teenagers' appetite. It means that the reason of doing code mixing in the above sentence is prestige filling motive.

As a result, the above sentence contains phrasal code mixing between the Indonesian language and English with prestige filling motive as the reason of doing code mixing.

#### Data 27.

Yang juga cukup menarik untuk kita simak, pada album ketiga ini Blue Savanna memberikan kita bonus *track* berupa lagu Bintang Jatuh versi akustik. (Aneka Yess!, Musik, no.19/2004)

#### The explanation:

The above sentence is taken from the article entitled *Dua Sisi Berbeda* in *Musik* rubric. This article informs the readers about Blue Savanna's new song album entitled *Pihak Ketiga*. It also tells how they compose the songs in *Pihak Ketiga*. Blue Savanna refers to the name of Indonesian band.

#### The analysis:

The above sentence consists of lexical code mixing, where the Indonesian language as the matrix language and English as the embedded language. As the matrix language, the Indonesian language dominates the words and the grammar used in the above sentence. It is called lexical code mixing because English as the embedded language contributes a word *track* as the imported material, as what



Hoffman (1993) says that lexical code mixing is the mixing of two languages in the level of word.

The reason of doing code mixing in the above sentence is need filling motive because there is no proper word or phrase to replace the English word *track* in the Indonesian language. *Track* in the above sentence is special term used in music. *Track* means piece of music or song on a record or tape. Since there is no proper Indonesian word or phrase to replace the English word *track*, it would be quite right if the English word *track* is written in its original language (Ohoiwutun, 1997).

Briefly, the code mixing between the Indonesian language and English in the above sentence is lexical code mixing with need filling motive as the reason of doing code mixing.

Sentence 28.

Dari 1 sampai 8 Agustus lalu, para *gamer* berlomba ngumpulin poin tertinggi lewat *games* interaktif dari situs itu. (Aneka Yess!, Musik, no.19/2004)

The explanation:

The above sentence is taken from the article entitled *Bertemu Para Gamer* in *Musik* rubric. This article tells about the winners' experience of *Hoobastank* quiz in *online community music.Inc* who are invited to have lunch together with *Hoobastank*, the name of band from Agoura Hills, Los Angeles.

The analysis:

The above sentence contains code mixing between the Indonesian language and English, where the Indonesian language as the matrix language and English as the embedded language. As the embedded language, English gives two words as the imported materials. The English words are *gamer* and *games*. Since the imported materials inserted are words, the code mixing in the above sentence is called lexical code mixing (Hofman, 1993).

The English word *gamer* is used to call person who plays a game. There is Indonesian word *pemain* to replace English or *gamer*, but the meaning of those two words are little bit different. *Pemain* is used to call person who play any kinds of



games, can be games in sport or games in entertainment, while *gamer* is used to call person who play a game in entertainment such as games provided in computer and internet.

The same thing happens in the English word *games*. *Games* in the above sentence is used to call a play provided in computer or internet. Lexically, the English word *games* means *permainan* in the Indonesian language, but the meaning of *permainan* is different from the meaning *games* written in the above sentence. *Permainan* is usually used to call the play in sport or the play done by children for amusement. If the word *games* in the above sentence is replaced by the word *permainan*, the readers will confuse.

Based on the reason stated above, need filling motive is the reason of doing code mixing in the above sentence because the English words *gamer* and *games* would be quite right if they are used in their original language. (Ohoiwutun, 1997).

As a result, the code mixing in the above sentence is lexical code mixing with need filling motive as the reason of doing it.

#### Sentence 29.

Eh, biar lagu mereka masuk dalam album *soundtrack* film *Spider-Man 2*, para personelnya kurang faham dengan film itu, lho. (Aneka Yess!, Musik, no.19/2004)

#### The explanation:

The above sentence is taken from the article entitled *New-School Melodious* in *Musik* rubric. This article tells about *Edane*, the name of Indonesian band. One of its songs entitled *Cry Out* becomes the soundtrack of the film *Spider-Man 2*.

#### The analysis:

The above sentence uses two languages; they are the Indonesian language and English. The Indonesian language is considered to be the matrix language by dominating most of the words and the grammar used in the above sentence, as what is noted by Hacken (2002) as "gives the sentence its basic character". English is called the embedded language because it gives a word *soundtrack* as the imported material.



Since the imported material is in the level of word, the code mixing happened in the above sentence belongs to lexical code mixing.

The English word *sountrack* means the song that escorts the scene of film. There is no proper word or phrase to substitute the English word *soundtrack* in the Indonesian language. In other words, *soundtrack* would be quite right if it is used in its original language. (Ohoiwutun, 1997).

In conclusion, the code mixing in the above sentence is lexical code mixing with need filling motive as the reason of doing it.

### **Sentence 30.**

Eet Sjachrani adalah gitaris beken yang jadi *leader band* Edane sejak terbentuk tahun 1992. (Aneka Yess!, Musik, no.19/2004)

#### The explanation:

The above sentence is the original sentence taken from the article entitled *New-School Melodious* in *Musik* rubric. This article tells about *Edane*, the name of Indonesian band. One of its songs entitled *Cry Out* becomes the soundtrack of the film *Spider-Man 2*.

The English phrase *leader band* in the above sentence must be *band leader* because it refers to Eet Sjachrani. The English phrase *leader band* in the above sentence is originally written incorrectly. Because of that, in the analysis, the English phrase *leader band* is changed to be *band leader*.

#### The analysis:

The code mixing between the Indonesian language and English in the above sentence is called phrasal code mixing. It is because English as the embedded language contributes a phrase *band leader* as the imported material. *Band leader* is considered as phrase because it contains of two words which is equivalent to a single word and which does not have its own subject and predicate.

The English phrase *band leader* has the same meaning with Indonesian phrase *pemimpin grup musik*. By inserting an English phrase *band leader* in the above sentence, '*bahasa gaul*' is the identity that 'Aneka Yess!' magazine wants to show.



Based on the above explanation, the reason of doing code mixing in the above sentence is prestige filling motive.

Briefly, the above sentence contains phrasal code mixing between the Indonesian language and English with prestige filling motive as the reason of doing code mixing.

#### Sentence 31.

Untuk melakukan peran dalam film ini, Matt punya waktu tiga bulan buat melatih *skill* yang sebenarnya sudah ia miliki waktu syuting film pertama. (Aneka Yess!, Bintang, no.19/2004)

#### The explanation:

The above sentence is the original sentence taken from the article entitled *The Damon Supremacy* in *Bintang* rubric. Although the title of the Article is in English, the title is still in the Indonesian language. This article says about Matt Damon, the main actor of the film *The Bourne Supremacy*. It also tells how *The Bourne Supremacy* is made and how Matt Damon begins his career in film.

#### The analysis:

The above sentence belongs to lexical code mixing, where the Indonesian language as the matrix language and English as the embedded language. As the embedded language, English gives a word *skill* inserted in the Indonesian sentence. The Indonesian language is called the matrix language because the most of the words in the above sentence is in the Indonesian language and the grammar used is Indonesian grammar.

The reason of doing code mixing in the above sentence is prestige filling motive rather than need filling motive because there is the synonym of the English word *skill* in the Indonesian language, that is *ketrampilan*. The writer uses the English word *skill* in order to show 'bahasa gaul' as the identity of 'Aneka Yess!' magazine by inserting the English word *skill* in the Indonesian sentence.

In conclusion, code mixing in the above sentence is lexical code mixing with prestige filling motive as the reason of doing code mixing.



**Sentence 32.**

Kompetesi ini siap mengisi dunia musik Indonesia, khususnya bagi para *drummer*. (Aneka Yess!, On the Record, no.20/2004)

**The explanation:**

The above sentence is taken from the article entitled *Jalan Menuju Bintang* in *On the Record* rubric. This article reports the guitarist and the drummer competition arranged by *Yamaha Musik*. This competition is arranged every year in some towns in Indonesia, such as Jakarta, Bandung, Yogyakarta, Surabaya, Palembang, Pekanbaru, Balikpapan, and Makasar.

**The analysis:**

There is code mixing between the Indonesian language and English in the above sentence. The Indonesian language is the matrix language and English is the embedded language. As the embedded language, English contributes a word *drummer* as the imported material. Since the imported material is in the level of word, the code mixing happened in the above sentence is called lexical code mixing. (Hoffman, 1993).

The English word *drummer* means *pemain drum* in the Indonesian language. The writer of this article chooses the English word *drummer* rather than Indonesian phrase *pemain drum*, because he/she wants to show the identity of 'Aneka Yess!' magazine to the readers, who are usually teenagers. The identity that the writer wants to show is 'bahasa gaul'. That is why the reason of doing code mixing in the above sentence is prestige filling motive.

As a result, the code mixing between the Indonesian language and English in the above sentence is lexical code mixing with prestige filling motive as the reason of doing code mixing.

**Sentence 33.**

Itu loh, produser yang sukses membuat film AADC dan *booming*. (Aneka Yess!, On the Record, no.20/2004)



replace the English phrase *the best performance* in the Indonesian language. Since the English phrase *the best performance* will be quite right if it is used in its original language, the reason of doing code mixing with the English phrase *the best performance* in the above sentence is need filling motive (Ohoiwutun, 1997).

Briefly, the code mixing between the Indonesian language and English in the above sentence is phrasal code mixing with prestige filling motive and need filling motive as the reason of doing it.

**Sentence 35.**

Ada 12 lagu dalam album ini dan Cinta Terpendam terpilih sebagai *single* pertama. (Aneka Yess!, Musik, no.20/2004)

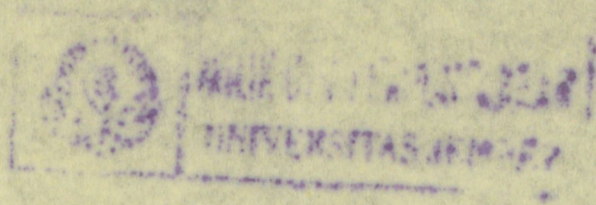
**The explanation:**

The above sentence contains code mixing between the Indonesian language and English, where the Indonesian language as the matrix language and English as the embedded language. The Indonesian language is called the matrix language because most of the words in that sentence are in the Indonesian language, and the grammar used is Indonesian grammar. That phenomenon indicates that the Indonesian language gives the basic character to the above sentence. English is called the embedded language because it contributes a word *single* as the imported material. Since the imported material is a word, the code mixing happened in the above sentence is lexical code mixing.

The English word *single* is used to call each song in a song album. Thus, in a song album, there are many singles. There is no proper word to substitute the English word *single*. Since the English word *single* would be quite right if it is used in its original language, the reason of doing code mixing in the above sentence is need filling motive.

Briefly, the code mixing in the above sentence is lexical code mixing with need filling motive as the reason of doing code mixing.









## CHAPTER 5. CONCLUSION AND SUGGESTIONS

This chapter provides the conclusion drawn from the analysis and discussion in Chapter 4 and suggestion proposed to the person in teaching learning process of English class.

### 5.1 Conclusion

Based on the results of the analysis and discussion in Chapter 4, it is revealed that the theory of code mixing had been identified in 'Aneka Yess!' magazine. The theory of code mixing covers the types of code mixing and the reasons of doing code mixing. The types of code mixing are morphological code mixing, lexical code mixing, phrasal code mixing, and clausal code mixing. All of the types of code mixing had been identified in 'Aneka Yess!' magazine, except clausal code mixing. The reasons of doing code mixing are 'need filling motive' and 'prestige filling motive'. All of the reasons of doing code mixing had been identified in 'Aneka Yess!' magazine.

#### 5.1.1 The types of code mixing

There are 645 sentences counted that contain code mixing in seven editions of 'Aneka Yess!' magazine. From 35 samples taken randomly by using lottery, 21 sentences are identified as lexical code mixing labeled as (LCM), 12 sentences are identified as phrasal code mixing labeled as (PCM), 1 sentence is identified both lexical and phrasal code mixing labeled as (LCM&PCM), and 1 sentence is identified both morphological and lexical code mixing labeled as (MCM&LCM). The sentences identified as lexical code mixing are sentence 1, sentence 4, sentence 6, sentence 7, sentence 9, sentence 11, sentence 13, sentence 16, sentence 17, sentence 18, sentence 19, sentence 20, sentence 21, sentence 23, sentence 27, sentence 28, sentence 29, sentence 31, sentence 32, sentence 33, and sentence 35. The sentences identified as phrasal code mixing are sentence 2, sentence 3, sentence 5, sentence 10, sentence 12,



sentence 14, sentence 15, sentence 24, sentence 25, sentence 26, sentence 30, and sentence 34. There is 1 sentence identified as lexical and phrasal code mixing is sentence 22. The sentence identified as morphological and lexical code mixing is sentence 8.

### **5.1.2 The reasons of doing code mixing**

From seven editions of 'Aneka Yess!' magazine, there are 645 sentences contain code mixing. From 341 sentences, there are 35 sentences had been taken as the sample. From 35 sentences, 10 sentences are identified using need filling motive as the reason of doing code mixing, 21 sentences are identified using prestige filling motive as the reason of doing code mixing, and 4 sentences are identified using both need and prestige filling motive as the reason of doing code mixing. The sentences identified using need filling motive as the reason of doing code mixing are sentence 11, sentence 12, sentence 23, sentence 24, sentence 27, sentence 28, sentence 29, sentence 33, sentence 34 and sentence 35. The sentences identified using prestige filling motive as the reason of doing code mixing are sentence 1, sentence 2, sentence 3, sentence 4, sentence 6, sentence 7, sentence 9, sentence 10, sentence 13, sentence 15, sentence 16, sentence 17, sentence 18, sentence 19, sentence 20, sentence 21, sentence 25, sentence 26, sentence 30, sentence 31, sentence 32, And the sentences identified using both need and prestige filling motive as the reason of doing code mixing are sentence 5, sentence 8, sentence 22 and sentence 34.

### **5.2 Suggestions**

Based on the results of this research, some suggestions are given:

1. For the English teachers of junior and senior high school

Considering there are many numbers of code mixing between the Indonesian language and English in teenagers magazine, it is necessary for the English teachers of junior and senior high school to know further about code mixing. Since some codes mixing are followed by mixed grammar of two languages used,



it can be a warning for English teachers to explain more English grammar by showing some mistakes taken from 'Aneka Yess!' magazine and comparing between English grammar and Indonesian grammar. Besides, by knowing more about code mixing, the English teachers can use it as communication strategy in teaching English.

2. For the students of the English Education Program of the Faculty of Teacher Training and Education of Jember University

It is necessary for the students of the English Education Program of the Faculty of Teacher Training and Education of Jember University to get better understanding about code mixing theory. They can use the result of this research, as an additional material to help them to get better understand the sociolinguistics phenomenon since they should study it as a compulsory subject. The result of this research also can be used as knowledge to find a communication strategy in teaching English by the students of English Education Program when they become an English teacher.

3. For other researchers

It is suggested for other researchers to conduct further research on similar topic but applying different focus, for example, code mixing between the Indonesian language and Javanese in a novel.

4. The writer of *On the Record*, *Musik*, and *Bintang* rubrics of 'Aneka Yess!' magazine

Considering there are some incorrect English words and phrases inserted in the Indonesian sentences in *On the Record*, *Musik*, and *Bintang* rubrics of 'Aneka Yess!' magazine, it is suggested for the writer of *On the Record*, *Musik*, and *Bintang* rubrics of 'Aneka Yess!' magazine to use the good English in writing sentences.



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Appendix 1

RESEARCH MATRIX

TITLE	PROBLEM	VARIABLE	INDICATORS	DATA RESOURCE	RESEARCH METHOD
The Descriptive Study of Code Mixing between English and the Indonesian Language Used in 'ANEKA YESS!' Magazine Published in July-September 2004	<p>1. What kind of code mixing is used in 'Aneka Yess!' magazine that was published in July-September 2004?</p> <p>2. Why is code mixing used in the 'Aneka Yess!' magazine that was published in July-September 2004?</p>	<p>A. Code Mixing</p> <p>B. 'Aneka Yess!' Magazine</p>	<p>a. morphological code mixing</p> <p>b. lexical code mixing</p> <p>c. phrasal code mixing</p>	<p>Taken from 'ANEKA YESS!' magazine from the fourteenth edition of July 2004 to the twentieth edition of September 2004</p>	<p>1. Research design: Descriptive Qualitative</p> <p>2. Data Collection Method: Document Analysis</p> <p>3. Type of Data: Qualitative data</p>



Appendix 2

**TABLE OF THE DATA**

The number of sentence which contain code mixing

Edition	On the record section			Musik section			Bintang section		
	Total sentence	Repetition	Result	Total sentence	Repetition	Result	Total sentence	Repetition	Result
	14	53	39	14	31	13	18	14	3
15	40	20	20	47	23	24	17	3	14
16	39	20	19	43	22	21	1	-	1
17	24	10	14	65	27	38	16	6	10
18	52	15	37	39	16	23	2	1	1
19	45	21	24	48	30	18	8	1	7
20	20	9	11	38	25	13	3	-	3
Total	273	134	139	311	156	155	61	14	47

The total number of sentences which contain code mixing is 645 sentences.

The total number of sentences which repeat the same expression is 304 sentences.

The total number of sentences taken as the population of this research is 341 sentences.



No.	Linguistic Codes	Matrix Language (MI)	Embedded Language (EI)	Imported Material (Imp.M)	Code Mixing Category			Reasons	
					Morphological (MCM)	Lexical (LCM)	Phrasal (PCM)	Need Filling Motive	Prestige Filling Motive
4	Pas dapat <i>script</i> , ia baca seluruh ceritanya, lalu nonton film luar kayak mandarin dan barat buat nyontek gimana cara beracting antagonis. (Aneka Yess!, Musik, no.14/2004)	I	E	L script	I	√			√
5	Sukses MmmBop bikin Hanson dikontrak <i>major label</i> dan debut album Middle of NoWhere jadi <i>best seller</i> . (Aneka Yess!, Musik, no.15/2004)	I	E	P major label P best seller		√	√	√	
6	Kini mereka bertekad lebih dekat dengan <i>fans</i> lewat jalur internet. (Aneka Yess!, Musik, no.15/2004)	I	E	L fans		√		√	
7	Salah satu <i>scene</i> yang paling berkesan buaatnya dalam film ketiga ini adalah adegan di Shrieking Shack. (Aneka Yess!, Bintang, no.15/2004)	I	E	L scene		√			√



No.	Linguistic Codes	Matrix Language (MI)	Embedded Language (EI)	Imported Material (Imp.M)	Code Mixing Category			Reasons	
					Morphological (MCM)	Lexical (LCM)	Phrasal (PCM)	Need Filling Motive	Prestige Filling Motive
8	Ia lalu bergabung dengan Tika Pangabean, Yosi, Gugum, Odie, dan Oon di Project Pop dan nge-top sebagai entertainer. (Aneka Yess!, Bintang, no.15/2004)	I	E	M nge-top L entertainer	Dm nge- Lm -top	√		√	
9	Ada juga <i>games-games</i> menarik tentang persahabatan. (Aneka Yess!, On the Record, no.16/2004)	I	E	L games-games		√		√	
10	<i>Kiss by</i> tanda cinta yang diberikan Om Robert Dooroe dan Tante Lisye Zein untuk putri sulungnya, berhasil membantu Theresia Dooroe membendung air matanya. (Aneka Yess!, On the Record, no.16/2004)	I	E	P kiss by			√		√



No.	Linguistic Codes	Matrix Language (MI)	Embedded Language (EI)	Imported Material (Imp.M)	Code Mixing Category				Reasons	
					Morphological (MCM)		Lexical (LCM)	Phrasal (PCM)	Need Filling Motive	Prestige Filling Motive
					I	E				
14	Tahu nggak, pada Februari 2003, mereka semua terpilih mewakili Nova Scotia, tempat tinggal mereka, untuk ikut <i>artist program</i> Canada Winter Games. (Aneka Yess!, Musik, no.17/2004)	I	E	P artist program			√	√		
15	Akhirnya Opera setuju dengan syarat menambah satu lagu buat para <i>music lovers</i> . (Aneka Yess!, Musik, no.17/004)	I	E	P music lovers		√			√	
16	Sementara remajanya, banyak yang memilih <i>jeans, blouse</i> tanpa lengan dengan padanan <i>slayer</i> , atau aksesoris. (Aneka Yess!, On the Record, no.18/2004)	I	E	L jeans, blouse, slayer		√			√	
17	<i>Officer</i> Cuma memberikan roti, telur, sereal, susu, dan margarin. (Aneka Yess!, On the Record, no.18/2004)	I	E	L officer		√				√



No.	Linguistic Codes	Matrix Language (MI)	Embedded Language (EI)	Imported Material (Imp.M)	Code Mixing Category				Reasons	
					Morphological (MCM)	Lexical (LCM)	Phrasal (PCM)	Need Filling Motive	Prestige Filling Motive	
18	Mereka sempat <i>surprised</i> ketika tampil di Lampung, di sana ada sekitar 10 ribu penonton. (Aneka Yess!, Musik, no.18/2004)	I	E	L surprised	I E	√				√
19	Malah doski kadang memesukkan efek vokal seperti dilagu-lagu pop atau malah <i>dance</i> . (Aneka Yess!, Musik, no.18/2004)	I	E	L dance		√				√
20	Ditengah suara <i>growl</i> para vocalis cowok, Inner Beauty tampil beda dengan vokalis cewek bersuara sopran ala Uli Siregar di lagu Darah Juang. (Aneka Yess!, Musik, no.18/2004)	I	E	L growl		√				√
21	Menjelang tengah malam, konser rampung dan Peterpan pun menerima Piagam Muri dari Bapak Paulus Pangka, S.H., <i>manager</i> Muri. (Aneka Yess!, Musik, no.18/2004)	I	E	L manager		√				√



No.	Linguistic Codes	Matrix Language (MI)	Embedded Language (EI)	Imported Material (Imp.M)	Code Mixing Category			Reasons	
					Morphological (MCM)	Lexical (LCM)	Phrasal (PCM)	Need Filling Motive	Prestige Filling Motive
					I	E			
22	Joy yang sejak awal <i>show</i> selalu tampil <i>all-out</i> , kali ini betul-betul menunjukkan kelasnya sebagai penyanyi yang sudah punya pengalaman di panggung internasional. (Aneka Yess!, On the Record, no.19/2004)	I	E	L show  P all-out			√		√
23	Mereka bingung dengan banyaknya kilatan <i>blitz</i> dan sorotan kamera yang mengarah ke rombongan. (Aneka Yess!, On the Record, no.19/2004)	I	E	L blitz			√		√
24	Mereka dengan serius mengikuti penjelasan pembicara dan mencatatnya di <i>block note</i> . (Aneka Yess!, On the Record, no.19/2004)	I	E	P block note				√	
25	Soalnya, ini adalah <i>modeling competition</i> pertama yang pernah digelar di sana. (Aneka Yess!, On the Record, no.19/2004)	I	E	P modeling competition				√	√



No.	Linguistic Codes	Matrix Language (MI)	Embedded Language (EI)	Imported Material (Imp.M)	Code Mixing Category			Reasons	
					Morphological (MCM)	Lexical (LCM)	Phrasal (PCM)	Need Filling Motive	Prestige Filling Motive
					I	E			
26	Pas waktunya busana kasual tampil, mereka riang berjingkrak seperti remaja <i>up to date</i> yang gaul abis. (Aneka Yess!, On the Record, no.19/2004)	I	E	P up to date			√		√
27	Yang juga cukup menarik untuk kita simak, pada album ketiga ini Blue Savanna memberikan kita bonus <i>track</i> berupa lagu bintang jatuh versi akustik. (Aneka Yess!, Musik, no.19/2004)	I	E	L track			√		
28	Dari 1 sampai 8 Agustus lalu, para <i>gamer</i> berlomba ngumpulin poin tertinggi lewat <i>games</i> interaktif dari situs itu. (Aneka Yess!, Musik, no.19/2004)	I	E	L gamer, games			√		
29	Eh, biar lagu mereka masuk kedalam <i>soundtrack</i> film <i>Spider-man 2</i> , para personelnya kurang faham dengan film itu, lho. (Aneka Yess!, Musik, no.19/2004)	I	E	L soundtrack			√		



No.	Linguistic Codes	Matrix Language (Ml)	Embedded Language (El)	Imported Material (Imp.M)	Code Mixing Category			Reasons	
					Morphological (MCM)	Lexical (LCM)	Phrasal (PCM)	Need Filling Motive	Prestige Filling Motive
30	Eet Sjachranie adalah gitaris beken yang jadi <i>leader band</i> Edane sejak terbentuk tahun 1992. (Aneka Yess!, Musik, no.19/2004)	I	E	P Band leader			√		√
31	Untuk melakukan peran dalam film ini, Matt punya waktu tiga bulan buat melatih <i>skill</i> yang sebenarnya sudah ia miliki waktu syuting film pertama. (Aneka Yess!, Bintang, no.19/2004)	I	E	L skill	√				√
32	Kompetesi ini siap mengisi dunia musik Indonesia, khususnya bagi para <i>drummer</i> . (Aneka Yess!, On the Record, no.20/2004)	I	E	L drummer	√				√
33	Itu loh, produser yang sukses membuat film AADC dan <i>booming</i> . (Aneka Yess!, On the Record, no.20/2004)	I	E	L booming	√			√	



Appendix 4

TABLE OF DATA ANALYSIS RESULT

DATA	The Types of Code Mixing			The Reasons of Doing Code Mixing	
	Morphological Code Mixing	Lexical Code Mixing	Phrasal Code Mixing	Need Filling Motive	Prestige Filling Motive
Sentence 1		√			√
Sentence 2			√		√
Sentence 3			√		√
Sentence 4		√			√
Sentence 5			√	√	√
Sentence 6		√			√
Sentence 7		√			√
Sentence 8	√	√		√	√
Sentence 9		√			√
Sentence 10			√		√
Sentence 11		√		√	
Sentence 12			√	√	
Sentence 13		√			√
Sentence 14			√	√	
Sentence 15			√		√
Sentence 16		√			√
Sentence 17		√			√
Sentence 18		√			√
Sentence 19		√			√
Sentence 20		√			√
Sentence 21		√			√
Sentence 22		√	√	√	√



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KEGIATAN KONSULTASI

No	Hari/Tanggal	Materi Konsultasi	T.T Pembimbing
1	Kamis / 19-03-05	Research Matrix + Chapter I	<i>[Signature]</i>
2	Rabu / 13-04-05	Research Matrix + Chapter I	<i>[Signature]</i>
3	Rabu / 20-04-05	Chapter I	<i>[Signature]</i>
4	Selasa / 10-05-05	Chapter II	<i>[Signature]</i>
5	Selasa / 17-05-05	Chapter II	<i>[Signature]</i>
6	Sabtu / 28-05-05	Chapter II	<i>[Signature]</i>
7	Selasa / 14-06-05	Chapter II	<i>[Signature]</i>
8	Sabtu / 03-07-05	Chapter III	<i>[Signature]</i>
9	Rabu / 20-07-05	Chapter III	<i>[Signature]</i>
10	/ 22-11-06	Proposal + Chapter IV	<i>[Signature]</i>
11	Jumat / 01-12-06	Chapter IV + Chapter V	<i>[Signature]</i>
12	Jumat / 16-12-06	Abstract	<i>[Signature]</i>
13			
14			
15			

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No	Hari/Tanggal	Materi Konsultasi	T.T Pembimbing
1	Rabu / 11-05-05	Chapter I + Research Matrix	<i>[Signature]</i>
2	Rabu / 18-06-05	Chapter I	<i>[Signature]</i>
3	Sabtu / 21-06-05	Chapter I	<i>[Signature]</i>
4	Kamis / 4-08-05	Chapter I, II and III	<i>[Signature]</i>
5	Senin / 15-08-05	Chapter I, II and III	<i>[Signature]</i>
6	Sabtu / 20-08-05	Chapter I	<i>[Signature]</i>
7	Rabu / 06-09-05	Ch. II	<i>[Signature]</i>
8	Sabtu / 09-10-05	Chapter I	<i>[Signature]</i>
9			
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