CHAPTER IV

ANALYSIS OF DATA

This chapter presents the result of the research proceeded by data collecting and analysis, then they are described in accordance with the statements of the problem. Referring back to the statements of the problem and the purpose of the study as stated in chapter I, the following discussion is directed to answer the three points:

1. What are the types of code switching and code mixing used in the conversation in novel *Perahu Kertas*?

2. How are code switching and code mixing used in the conversation in Novel *Perahu Kertas*?

3. Why do the characters in the novel *Perahu Kertas* use code switching and code mixing?

The analysis of the data is described as follows:

4.1. The types of code switching and code mixing are used in the conversation in novel *Perahu Kertas*

The characters in novel *Perahu Kertas* make some conversations that contain code switching and code mixing. In this step, the researcher analyses about types of code switching and code mixing in some conversations that appear in novel *Perahu Kertas*. .The result of the data analysis of the types of code switching and code mixing are used in the novel *Perahu Kertas* are:

4.1.1. Code Switching

4.1.2.1. Situational Code Switching

(1) Data 13

Syahrani	:	*Morning* Hans. *Morning* Mia.
Hans	:	Met pagi, Ran. Gimana pameran patung Teguh di Jerman? Sukses?
Syahrani	:	*Wonderful. They love it, those strange bules. So, how's our young and beautiful curator?.* Dia nelpon aku semalam. Sepertinya dia semangat banget, tuh. Katanya banyak dapat lukisan bagus di Bandung.
Hans	:	Tapi kali ini agak aneh, dia bahkan nggak mau kasih aku *sneak preview*. Tadi pagi kami sarapan bareng di rumah, lalu dia langsung menghilang. Ternyata sudah duluan kemari, dari setengah jam lalu malah.
Syahrani	:	Oh, ya? *Let's see what she got, then.*

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Based on the dialogue above, the dialogue includes into the situational code switching. This code switching occurs from Indonesian to English. The code transfer trigger is the presence Syahrani (Hans' colleague) a professional curator who uses English as her business language. Previously, Hans and his secretary talk in Indonesian, and then Syahrani come and she switches her language in English and Indonesian. As Jendra's criteria (2010:76), "A situational code switching appears when there is a change in the situation that causes the bilingual switches from one code to the other".

The conversation above is a conversation between Hans and his secretary when Hans arrived at his office. His office is only one room in the painting gallery which is one of the largest galleries in Jakarta. And then, Syahrani comes and greets both of them uses English, **"*Morning* Hans. *Morning* Mia."**. Hans greets his colleague in Indonesian, but Syahrani continues to switch English to Indonesian, **"*Wonderful. They love it, those strange bules. So, how's our young**

and beautiful curator?. **Dia nelpon aku semalam...".** In this dialogue, Hans also uses code mixing in the utterances *"sneak preview"* which he inserts in his Indonesian dialogue, **"Tapi kali ini agak aneh, dia bahkan nggak mau kasih aku** *sneak preview*.**"** Syahrani still answers him with switching language, **"Oh, ya?** *Let's see what she got, then***"**.

(2) Data 59

Keenan	:	Rumah-rumah di sini pada kemana, Pak?
Firewood Conveyor	:	*Atos ngaralih. Sadayana atos digusur.*
Kugy	:	Kemana?
Firewood Conveyor	:	*Duka atuh Neng. Da paburencay..*
Kugy	:	*Upami Bapa terang teu Pak Usep ayeuna dimana?*
Firewood Conveyor	:	*Oh, Pak Usep anu gaduh kebon sampeu?*
Kugy	:	*Muhun, muhun. Anu putrana namina Pilik.*
Firewood Conveyor	:	*Pak Usep mah kagusur ka caket susukan, Neng.*

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In the conversation above, Kugy and Keenan meet a *Sundanese* people, a firewood conveyor that lives around Pilik's home. Firstly, Kugy asks him in Indonesian. But the people answers in *Sundanese* language. This conversation is situational code switching because of the situation. Based on Wardhaugh (2006:104), "Situational code-switching occurs when the languages used change according to the situations ...". The person is *Sundanese* and Kugy try to equate her language with that person. Kugy and Keenan is Jakarta's people that study in Bandung. Kugy try to look for Pilik's home because there is change of house in there.

4.1.2.2. Metaphorical Code Switching

(3) Data 43

Wayan	:	Kamu masih serius ingin jadi penulis, ya?
Luhde	:	Iya, **Poyan.** Saya mau menulis cerita anak-anak, nanti Keenan yang buatkan gambarnya.
Wayan	:	De... **Poyan ka ngomong kejep. (Uncle wanna talk for a minute) Poyan** mengerti, kamu sudah mulai dewasa. Hatimu sudah ingin pergi ke suatu tempat, berlabuh, dan menetap. Tapi, perjalanan hati itu bukannya tanpa risiko.

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In the conversation above, two speakers, Luhde and Wayan use metaphorical code switching because there is a change topic. Wayan switches her language to Balinese because he wants Luhde to understand his utterances. Wayan wants to speak something serious with Luhde and then he speaks in Balinese. Luhde pays attention and understands about Wayan's meaning. In agreement with Jendra (2010:77), "A metaphorical code switching happens when there is change in the perception, or the purpose, or the topic of the conversation". Firstly, Wayan asks Luhde about her dream to be a writer, but after Wayan hears Luhde's answered, he changes topic and speaks more serious with Luhde in Balinese.

(4) Data 33

Adri	:	Kamu tahu apa tentang hidup? Kamu masih dua puluh tahun. Kamu nggak tahu apa-apa.
Keenan	:	Saya cukup tahu bahwa hidup yang sekarang ini saya jalankan adalah hidup yang Papa mau, bukan yang saya mau. Saya ingin berhenti kuliah mulai dari semester depan. Dan saya tidak akan membebani Papa lagi. Saya akan cari uang dan membiayai hidup saya sendiri.
Lena	:	Keenan! **Let op je woorden! Ga niet al te ver!.** Jangan asal ngomong kamu... (Stop talking! Don't talk out of line!)

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In the data above, there are three speakers who are Papa, Keenan and Mama. They are talking about Keenan's lecture and they have different perceptions. This case makes Mama says with Dutch to stop Keenan's speaking. From the dialogue, it can be found metaphorical code switching. Mama says some

sentences in Dutch, ***"Let op je woorden! Ga niet al te ver!"*** She says this sentence because she feels that with a few sentences spoken in Dutch, then it can emphasize what she wants. It occurs to make Keenan keep silent.

4.1.2. Code Mixing

Crystal (2008:83) explains that "code mixing involves the transfer of linguistic elements from one language into another: a sentence begins in one language, then makes use of words or grammatical features belonging to another". In this section, the researcher wants to analyze the dialogues that contain code mixing. There are as follow:

4.1.2.1. Inner Code Mixing

The code mixing from Indonesian to region language from novel *Perahu Kertas* is just found in Indonesian to Sundanese language. According to Soewito in Dewi (2013:11), inner code mixing occurs "when a speaker who is using Indonesian language inserts one or more regional language element". The tendency code mixing into Sundanese language is influenced by respective homeland's speaker, who is the interlocutor, and the circumstances which surround the conversation. For more details, see this conversation below.

(5) Data 22

Pilik   : Kang Keenan sering sering datang, ya? Nanti bikinin gambar saya sama Pasukan Alit. Oh, ya. Saya Jenderal Pilik**. *Tong Hilap*!.** Pasukaaaannn.. ***dagoan euy!.***
(Don't forget! Wait me!)

<div align="right">P. 119</div>

Based on the conversation above, seems different sentence construction with the use of Indonesia generally. The utterance **".*Tong Hilap*!. Pasukaaaannn.. *dagoan euy!"*** shows the sentence construction and vocabulary

are slightly different from the Indonesian. The difference will be seen more clearly when spoken orally.

Instead the code is done because of the influence of native language background in the form of the *Sundanese* language. These circumstances make the speaker feel more comfortable and freely when he was conversing in a variety of relaxing the *Sundanese* language. Code mixing is done with the intention of creating a situation that is familiar and more relaxed.

(6) Data 21

Kugy	:	Anak-Anaaak! Kita kedatangan guru tamu. Namanya ... Kang Keenan!
Pilik	:	***Rangginang?***
Kugy	:	Eh, Pilik. Kamu belum tahu Kang Keenan ini bisa apa. Dia bisa gambar apa saja yang kalian mau-dalam waktu tidak lebih dari satu menit!
Pilik	:	Satu menit ***teh sakumaha?***

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In the data 6, it shows insertion of word ***"teh sakumaha"*** that form of Sundanese language. It means "how much" in English. The inner code mixing occurs in Indonesian sentences unconsciously by the speaker (Pilik) because of high localism identity. The function of the inner code mixing is to clarify his mean. In the words "teh sakumaha", there is pressing statement that shows unbelievable expression with Kugy's statement.

4.1.2.2. Outer Code Mixing

(7) Data 49

| Remi | : | Tammies Bar gol. Klien suka banget sama konsep kamu. Mereka mau ***launch*** kampanye besar besaran. Mereka juga kepingin jalan dengan kita untuk semua produk barunya. Tapi.. mereka kepingin ide yang secemerlang Tammies Bar, konsep yang ***out of the box, fresh,*** jadi.. Kita mau kamu yang jadi ***project leader*** untuk produk-produk mereka. |

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In the dialogue above, it seems clear that there are code mixing at the level of words, phrases, and clauses. The function of the code mixing is to explain the factors behind the occurrence of the code mixing relate speakers and personality of the speakers. That is to show the level of language used in business, speakers use some elements of the English language in the construction of Indonesian-language speech.

The italic words in the dialogue above are English. It exists between sentences that use Indonesian in dialogue of novel *Perahu Kertas*. The words **"launch", "out of the box", "fresh", "project leader"** in the conversation get into outer code mixing. The words **"launch", "out of the box", "fresh", "project leader"** are called outer code mixing because the words are from English which is foreign language. Soewito in Dewi (2013:11) states that outer code mixing happens "when a speaker mixes Indonesian with foreign language".

(8) Data 1

Keenan's Grandma	:	Mungkin ini saja yang sebaiknya kamu bawa *vent*. Supaya *jij* bisa belajar di pesawat.
Keenan	:	*Ja*, Oma.
Keenan's Grandma	:	Oma tunggu kamu di meja makan, ya.
Keenan	:	Oma jadi masak?
Keenan's Grandma	:	"**Bruinebonen soep** dan **kaas brodje**. Sesuai pesananmu. Oma **kan niet ferget, vent**. Oma selalu pegang janji.

P.3

The bold and italic words above are words from Dutch that are inserted in Indonesian conversations. Based on the conversations between Keenan and his Grandmother, it can be seen that Keenan's Grandmother inserts word **"vent"** and **"jij"** as the term of "son" and "you". In addition, Keenan says **"Ja"** as the answer of "yes". For the next utterances, the speaker (Keenan's Grandmother) inserts phrase "**Bruinebonen soep**", "**kaas brodje**", "**kan niet ferget, vent**" that mean

"kidney bean soup", "cheese bread", and "cannot forget". The outer code mixing uses as the term to call her grandchild or call name of some foods, and to emphasize something.

4.2. The components in speaking of code switching and code mixing in the conversation in novel *Perahu Kertas*

In this research, the second analysis is to show the components in speaking of code switching and code mixing in the conversation in novel *Perahu Kertas*. According to Hymes (in Wadhaugh, 2006:247), there are eight components involve in speaking with the word SPEAKING as an acronym. The eight components stand for Setting and Scene, Ends, Act sequence, Key, Instrumentalities, Norms of interaction, and Genre. The complete data and analysis will be discussed specifically as follows:

(9) Data 14

Wanda	:	Tante Rani, *I miss you so much...*
Syahrani	:	*Miss you too, dear*. Papimu cerita, kamu semangat banget presentasi pagi ini.
Wanda	:	Yang ini adalah karya pelukis muda. Menurut saya dia sangat *gifted.* Karyanya segar, otentik. Dengan manajemen yang baik, menurut saya dia bisa punya prospek luar biasa.
Syahrani	:	Siapa namanya? Keenan?
Wanda	:	Iya. Dia temannya Noni di Bandung itu, Papi.
Hans	:	Sudah pernah pameran?
Wanda	:	Belum.
Syahrani	:	Pernah masuk di galeri mana?
Wanda	:	Belum pernah.
Hans	:	*Well!* Kalau soal dia berbakat, saya setuju. Otentik? Bisa jadi. Tapi, anak ini kelihatan masih berproses dan belum mencapai titik kematangannya sebagai pelukis. Saya lihat dia seperti masih mencari identitas. Kasih satu-dua tahun lagi, mungkin dia baru layak masuk ke Warsita.
Wanda	:	Papi, tapi saya yakin dia punya sesuatu. *He's like a raw diamond...*
Hans	:	Persis. *Raw*-mentah. Dia bagus, tapi mentah.

Syahrani	:	Saya setuju degan semua poin kamu, Hans. Tapi ada faktor lain yang bisa jadi pertimbangan, yaitu kejelian Wanda melihat talenta baru. Warsita memang terkenal dengan koleksi karya-karya pelukis mapan, tapi nggak ada salahnya galeri ini juga memulai membuka peluang untuk pelukis baru. Ini bisa jadi kredit buat kita jika kelak pelukis ini berkembang bagus.
Hans	:	Sudah ada berapa puluh pelukis baru yang antre ingin masuk sini dan kita tolak, lalu kenapa yang satu ini bisa mendapat perkecualian?
Wanda	:	Karena dia berbeda, Papi.
Syahrani	:	Karena.. *I think our Wanda likes him*. Bercanda, Sayang. Anak ini memang berbakat. Dan saya pikir dia layak diberi kesempatan.
Hans	:	Oke. Kita lihat saja nanti perkembangannya.

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Based on Hymes's theory, the researcher can analyzes the components of speaking that occurs here.

Setting and Scene (S)

The setting of the conversation above is in Hans' office in Menteng, Jakarta Pusat. The conversation happens in the morning when Hans arrives in his office. The place of the conversations uses a small room that uses as Hans' office. The room locates in a Hans' gallery. The gallery is a one of largest galleries in Jakarta.

Participants (P)

In this conversation, there are three Participants. The participants of this conversation are Hans, Syahrani and Wanda. Hans is the owner of the gallery. He is an art collector. He runs this business with her colleague (Syahrani), while Wanda is Hans' daughter. She helps Hans and Syahrini in their office. She is a young curator for them. Wanda is from Melbourne. She speaks English fluently but she can speak Indonesian too. Then, Syahrani is Hans' colleague. She is an art

collector and works with Hans. Syahrani is fluent in English. She usually switches and mixes her language. The relationships among Hans, Wanda and Syahrani here are business partner and daughter.

Ends (E)

Ends are a purpose or aim of this conversation. The purpose of this conversation is talking about particular topic. They are talking about Wanda's presentation in this morning. Syahrani just come back from Germany and when she meets Wanda, they greet each other to express their feeling.

Acts Sequences (A)

In this dialogue, the form of this dialogue is formal and informal. The first dialogue is greeting from Wanda to Syahrani because Syahrani just come back from Germany. Then, Syahrani asks Wanda about her presentation and Wanda begins to explain her presentation. In her presentation, Wanda try to introduce Keenan as young artist but Syahrani and Hans put him in doubt. When they see how Wanda explains about Keenan, they know that Wanda likes him.

Key (K)

In this conversation, tone and manner that are shown by Hans, Wanda and Syahrani are relaxed. In Wanda's presentation, they are rather serious because they debate about young artist (Keenan). And then Syahrani and Hans are so curious if Wanda likes Keenan.

Instrumentalities (I)

The instrumentalities of this dialogue are oral. They are talking directly in Hans' office. The main language uses in this dialogue is Indonesian, but there are some sentences and utterances that are used English spontaneously.

Norm of Interaction and Interpretation (N)

In this dialogue, the norm of interaction and interpretation is direct speech. This conversation occurs two ways. The speaker and hearer have same chances to ask and answer the question from their interlocutor. And when Wanda presents her presentation they can speak each other to debate about this case.

Genre (G)

The genre of this conversation is casual conversation between owner, partner and daughter.

Based on the dialogue above, the researcher finds four code switching, and three code mixing in their dialogues, as follows:

1) Wanda : Tante Rani, *I miss you so much...*
2) Syahrani : *Miss you too, dear*. Papimu cerita, kamu semangat banget presentasi pagi ini.
3) Wanda : Papi, tapi saya yakin dia punya sesuatu. *He's like a raw diamond...*
4) Syahrani : Karena.. *I think our Wanda likes him*. Bercanda, Sayang. Anak ini memang berbakat. Dan saya pikir dia layak diberi kesempatan.
5) Wanda : Yang ini adalah karya pelukis muda. Menurut saya dia sangat *gifted.*
6) Hans : *Well!* Kalau soal dia berbakat, saya setuju.
7) Hans : Persis. *Raw*-mentah. Dia bagus, tapi mentah.

Based on data above, the utterances 1,2,3,4 include code switching because they are said in full sentences, whereas in utterances 5,6,7 they includes code mixing because they are said just in form of words. As stated by Thelander in Jendra (2010:79), "if it involves changing into a foreign clause or a sentence, it should be defined as a code –switching, but if it involves use of foreign phrases or group of words, it is code-mixing".

4.3.   The reasons that cause the characters in the novel *Perahu Kertas* use code switching and code mixing

The analysis of this research indicates that the characters in novel *Perahu Kertas* have some reasons in expressing the code switching and code mixing. The special reasons of code switching and code mixing will use Holmes' theory. In Holmes' theory, the researcher finds six reasons but the characters in novel *Perahu Kertas* use five reasons to express code switching and code mixing in their conversations. The first reason is the arrival of a new person. The second person is the different status relations between people or the formality of their interaction. The third reasons is talking about particular topic. The fourth reason is affective message. The last reason is expressing disapproval. In this novel, the researcher does not find the reason of using quotations marks by the characters in conversation in novel *Perahu Kertas*. The complete data and analysis will be shown below:

4.3.1.   The arrival of a new person

The reason of the characters does code switching and code mixing is because of the arrival of a new person. They prefer to use other language from language as usual when they meet someone who just they meet. It usually uses to greet them. The dialogue that use code switching and code mixing because of the arrival of a new person in novel *Perahu Kertas* are in data (5), (7), (10), (12), (14), (17), (21), (22), (30), (36), (38), (59) (see the complete data in appendix). There are twelve data that use this reason to express code switching and code mixing in their conversations.

Holmes (2001:35) states "People sometimes switch code within a domain or social situation. When there is some obvious change in the situation, such as the arrival of a new person, it is easy to explain the switch". Therefore, this reason is often use when they welcome arrival of a new person. The characters in novel *Perahu Kertas* switches or mixes their language in regional language like Sundanese and Balinese and foreign language like Dutch and English.

4.3.2. The different status relations between people or the formality of their interaction

The second reason of code switching and code mixing is the different status relations between people or the formality of their interaction. The characters in novel *Perahu Kertas* use code switching and code mixing when they are in different status like in data (9). The character here uses Sundanese as his language as usual but they mix in Indonesian because they are in different status with Keenan. Keenan is his passenger, so the officer uses Indonesian to avoid misunderstanding with Keenan.

In data (20), as we can see Wanda use formal language in her interaction with Virna. Virna is her friends, so she switches her language when she is in interaction with formal conditions. In data (45), (46), (47), (48), (49), (62), the characters are in formal situation. "More formal relationship, which sometimes involve status differences too ... are often expressed in the H variety or code ...." (Holmes, 2001:36). The formal situation often occurs when they are in office. They do code switching and code mixing in their interaction when they are in this condition as office staff or when they are in a meeting condition.

4.3.3. Particular topic

The characters in novel *Perahu Kertas* do code switching and code mixing to discuss a particular topic. As explained by Holmes (2001:37), "that people may switch code within a speech event to discuss a particular topic. Bilinguals often find it easier to discuss particular topics in one code rather than another". The characters switches or mixes their language from Indonesian to Sundanese, Dutch, English and Balinese to convey their particular topic or feeling that can be said in language as usual. It can be shown in data (1), (14), (18), (19), (25), (26), (27), (28), (29), (32), (34), (35), (37), (39), (40), (43), (44), (47), (48), (49), (50), (52), (53), (54), (56), (57), (58), (60), (63), (66), (68). There are thirty one data that can be analyzed as the particular topic reason. This reason are often found in this research of novel *Perahu Kertas* because the characters more use code switching and code mixing to reveal what they will talk about. It is easier when they use other language than they use language as usual.

4.3.4. Quotations marks

In this research, the researcher does not find the characters that use quotations marks to express code switching and code mixing in their conversations. Quotations mark usually use to quote utterances by well-known people's saying. As stated by Holmes (2001:38), "the switch involves just the words that the speaker is claiming the quoted person said".

4.3.5. Affective message

The characters in novel *Perahu Kertas* likes to convey their feelings or topic such as pride, ridicule, impatience, anger, love, surprise, disturbance, comfort, gratitude and anxiety. They use code switching and code mixing to

express this affective message. As it has been provided in data (1), (6), (13), (15), (16), (19), (24), (27), (29), (34), (40), (44), (48), (55), (64), (65), (67), (68). There are eighteen data that can be analyzed as reason of affective message. In those data, the characters use code switching and code mixing to convey their affective message. It expresses an object that cannot be described by language as usual.

4.3.6. To express disapproval

The last reason of code switching and code mixing is to express disapproval. In novel *Perahu Kertas*, there are some utterances that occur to express disapproval feeling. Holmes (2001:39) states that "A language switch in the opposite direction, from the L to the H variety, is often used to express disapproval. So a person may code switch because they are angry". In this case, the characters do code switching and code mixing because they have different perception or argument and express their anger. In data (3), (4), (8), (11), (23), (30), (31), (33), (36), (38), (46), (51), (56), and (61), the researcher analyses that they express disapproval feeling in other language. Holmes (2001:39) states that "A language switch in the opposite direction, from the L to the H variety, is often used to express disapproval. So a person may code switch because they are angry". In this analysis, the characters use Indonesian as usual language but they change in other language to emphasize their feeling. It happens because they have different thinking with their interlocutor.