

CHAPTER IV FINDINGS AND DISCUSSION

This chapter presents findings and discussions based on the data collected to address the research question and provide answers to the statement of the problem, there are types and function of code-mixing produced by Cinta Laura in Daniel Mananta's YouTube channel

4.1 Findings

In this chapter, the researcher will present all the data that the researcher found from the code-mixing utterances produced by Cinta Laura. The researcher has found the results from calculating and analyzing the types and functions of code-mixing on Cinta Laura's utterance. The researcher found 82 types from 50 Insertions, 15 Alternations, and 17 Congruent lexicalizations in the types of code-mixing (see in Appendix I) and 106 functions from 28 Identity Markings, 23 Strategy of Neutralitys, 40 Stylic Functions, and 15 Socio-Expressive in the functions of code-mixing (see in Appendix II) in Cinta Laura's utterance. However, from the results of the analysis not all utterances spoken by Cinta Laura have the function of code-mixing. After analyzing the types and the functions of code-mixing in the table, the researcher then describes it in the form of narration.

4.1.1 Types of Code-Mixing

In this study, the researcher used Muysken's theory to find the types of code-mixing. In this theory, Muysken (2000) divides code-mixing into three types, which are Insertion, Alternation, and Congruent Lexicalization. Insertion

is the incorporation of material (lexical items or whole constituents) from one language into the structure of another language. Alternation is a type of code-mixing that involves switching from one language to another, involving both grammar and lexicon. In alternation, there is no reason to assume that the structure of one language is embedded in the structure of another language or vice versa. Then Congruent Lexicalization is the combination of items from different lexical inventories into the same grammatical structure.

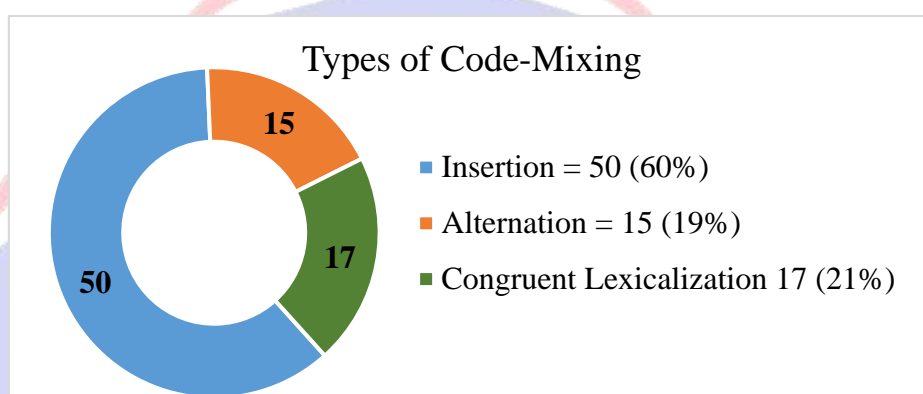


Diagram 4.1 Type of Code-Mixing

As a result, the researcher found 3 types of code-mixing, which are 50 (60%) Insertions, 15 (19%) Alternations, and 17 (21%) Congruent Lexicalizations. In this chapter, the researcher only displayed few numbers in the table of analysis results below because according to the researcher, the table is enough to present three types to prove each type. The following is a display of the results of the code-mixing findings in the data.

4.1 Code Mixing 1

NO	UTTERANCE	IN	AL	CL
1.	Hai hai hai finally diundang juga ya padahal sering ketemu.	√		
5.	belum aware tentang apa yang appropriate dan enggak appropriate			√

	yang dilakukan terhadap anak di bawah umur			
7.	Dan sayangnya pada saat itu mungkin aku salah satu blasteran pertama yang juga bahasa Indonesianya di dunia entertainment tidak fasih, you know .			√
10.	and that was my self defense mechanism , Gitu.		√	
11.	dan mungkin makanya aku sebagai manusia sangat keras orangnya karena I feel like I've been disappoint to many times		√	
14.	terus aku juga member of the National Honor Society aku melakukan banyak kegiatan sosial.	√		

Note:

IN: Insertion AL: Alternation

CL: Congruent Lexicalization

The results of the analysis on types of code-mixing will be explained by the researcher. The following is the explanation:

Insertion

After analyzing the types of code-mixing in the table that occurs in Cinta Laura's Utterances, the following is the proof of the explanation that has been analyzed by the researcher:

4.1.1 Types 2

NO	UTTERANCE	IN	AL	CL
1.	Hai hai hai finally diundang juga ya padahal sering ketemu.	√		

The table above has been identified by the researcher that the type of code-mixing that occurs is insertion. In the utterance “Hai hai hai **finally** diundang

juga ya padahal sering ketemu.” there is an English word '**finally**' which is in the middle of the Indonesian utterance. Cinta Laura inserted the English word in the Indonesian utterance.

4.1.2 Types 3

NO	UTTERANCE	IN	AL	CL
14.	terus aku juga member of the National Honor Society aku melakukan banyak kegiatan sosial.	√		

From the table above, the researcher that the type of code-mixing that occurs is insertion. In the utterance “terus aku juga **member of the National Honor Society** aku melakukan banyak kegiatan sosial.” there is an English phrase structure '**member of the National Honor Society**' which is in the middle of the Indonesian utterance. Cinta Laura inserted the English phrase structure in the Indonesian utterance.

Alternation

After analyzing the types of code-mixing in the table that occurs in Cinta Laura's Utterance, the following is the proof of the explanation that has been analyzed by the researcher:

4.1.3 Types 4

NO	UTTERANCE	IN	AL	CL
10.	and that was my self defense mechanism, Gitu.		√	

The table shows that the type of code-mixing that occurs is alternation. In the utterance “**and that was my self defense mechanism,** Gitu.” there is an

English clause structure ‘**and that was my self defense mechanism**’ which is in the middle of the Indonesian utterances. Cinta Laura changed from English clause structure to Indonesian utterances.

4.1.4 Types 5

NO	UTTERANCE	IN	AL	CL
11.	dan mungkin makanya aku sebagai manusia sangat keras orangnya karena I feel like I’ve been disappoint to many times		√	

It is identified from the table above by the researcher that the type of code-mixing that occurs is alternation. In the utterance “dan mungkin makanya aku sebagai manusia sangat keras orangnya karena **I feel like I’ve been disappoint to many times**” there is an English clause structure ‘**I feel like I’ve been disappoint to many times**’ which is in the middle of the Indonesian utterances. Cinta Laura changed from English clause structure to Indonesian utterances.

Congruent Lexicalization

After analyzing the types of code-mixing in the table that occurs in Cinta Laura's Utterance, the following is the proof of the explanation that has been analyzed by the researcher:

4.1.5 Types 6

NO	UTTERANCE	IN	AL	CL
5.	belum aware tentang apa yang appropriate dan enggak appropriate yang dilakukan terhadap anak di bawah umur			√

The table above has been identified by the researcher that the type of code-mixing that occurs is Congruent Lexicalization. In the utterance “belum **aware**

tentang apa yang **appropriate** dan enggak **appropriate** yang dilakukan terhadap anak di bawah umur” there are English words ‘**aware**’ and ‘**appropriate**’ which is in the middle of the Indonesian utterances. Cinta Laura combined English words to Indonesian utterances that have same grammar.

4.1.6 Types 7

NO	UTTERANCE	IN	AL	CL
7.	Dan sayangnya pada saat itu mungkin aku salah satu blasteran pertama yang juga bahasa Indonesianya di dunia entertainment tidak fasih, you know .			√

The table above has been identified by the researcher that the type of code-mixing that occurs is Congruent Lexicalization. In the utterance “Dan sayangnya pada saat itu mungkin aku salah satu blasteran pertama yang juga bahasa Indonesianya di dunia **entertainment** tidak fasih, **you know**.” there is an English word ‘**entertainment**’ and an English phrase ‘**you know**’ which is in the middle of the Indonesian utterance. Cinta Laura combined English word and phrase to Indonesian utterance that have the same grammar.

4.1.2 Function of Code-Mixing

In this study, the researcher used Muysken’s theory to find the function of code-mixing. In this theory, Muysken (2000) divides code-mixing into four functions, which are Identity Marking, Strategy of Neutrality, Stylistic Function, and Socio-Expressive. Identity marking is a way in which individuals or groups use language to construct and express their identities, like linguistic features, dialects, or codes to signal membership in a particular social group. Strategy of neutrality refers to the use of code-mixing to avoid taking sides or to remain

neutral in a conversation and can be through various strategies, such as using a neutralizing element like a determiner. Stylistic function refers to the use of code-mixing for aesthetic or artistic purposes, such as in poetry or song lyrics, and for rhetorical purposes, to convey emotions, or to create a particular tone or register in discourse. Socio-expressive function refers to the use of code-mixing to express emotions, attitudes, or social relationships between speakers.

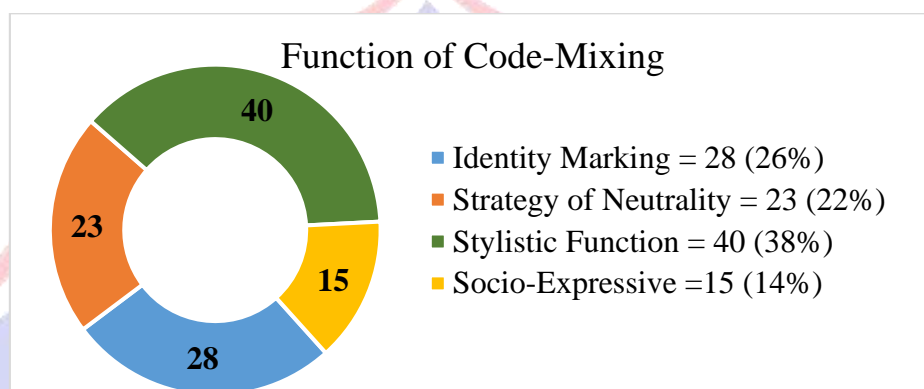


Diagram 4.1 Function of Code-Mixing

As a result, the researcher found 4 functions of code-mixing, which are 28 (26%) Identity Markings, 21 (22%) Strategy of Neutralities, 40 (38%) Stylistic functions, and 15 (14%) Socio-Expressives. However, in this study, researchers only found 65 out of 82 utterances, and there are some utterances that have more than one function.

4.2 Function 1

NO	UTTERANCE	IM	SN	SF	SE
14.	terus aku juga member of the National Honor Society aku melakukan banyak kegiatan sosial.	√			
15.	Tapi sekarang setelah dewasa aku sadar how sad is it.			√	
16.	You know mungkin yang bikin aku sakit hati itu karena kadang-kadang orang sengaja biar terlihat lucu kan.			√	

17.	karena you know , Daniel sendiri tahu you know me better now , aku orangnya aslinya sangat serius, you know .	√		√	√
20.	jadi itu that was my line and in one on my sinetrons .		√		
81.	apa ya sangat strategis sangat to the point punya visi ABC dan dari kecil aku sudah kayak gitu	√			

Note:

IM: Identity Marking, SN: Strategy of Neutrality

SF: Stylistic Function SE: Socio-Expressive

The results of the analysis on the function of code-mixing will be explained by the researcher. The following is the explanation:

Identity Marking

After analyzing the types of code-mixing in the table that occurs in Cinta Laura's Utterances, the following is the proof of the explanation that has been analyzed by the researcher:

4.2.1 Function 2

NO	UTTERANCE	IM	SN	SF	SE
14.	terus aku juga member of the National Honor Society aku melakukan banyak kegiatan sosial.	√			

Table above has been identified by the researcher that the function of code-mixing that occurs is identity marking. In the utterance "terus aku juga **member of the National Honor Society**, aku melakukan banyak kegiatan sosial." There is an English phrase 'member of the National Honor Society' which conveys

that Cinta Laura was once a member of the National Honor Society. This means that Cinta Laura shows her identity as a member of the community.

4.2.2 Function 3

NO	UTTERANCE	IM	SN	SF	SE
17.	karena you know , Daniel sendiri tahu you know me better now , aku orangnya aslinya sangat serius, you know .	√		√	√

From the table above, the researcher that the function of code-mixing that occurs is identity marking. In the utterance “karena **you know**, Daniel sendiri tahu **you know me better now**, aku orangnya aslinya sangat serius, **you know**.” There is an English phrase ‘**you know me better now**’ which conveys that Cinta Laura has the status of a friend with a close relationship with the interlocutor. This means that Cinta Laura shows her identity as a close friend of the interlocutor.

Strategy of Neutrality

After analyzing the types of code-mixing in the table that occurs in Cinta Laura’s Utterances, the following is the proof of the explanation that has been analyzed by the researcher:

4.2.3 Function 4

NO	UTTERANCE	IM	SN	SF	SE
81.	apa ya sangat strategis sangat to the point punya visi ABC dan dari kecil aku sudah kayak gitu		√		

The table shows that the function of code-mixing that occurs is strategy of neutrality. In the utterance “apa ya sangat strategis sangat **to the point** punya visi ABC dan dari kecil aku sudah kayak gitu.” There is a neutralizing determiner ‘**the**’ which used to not favor either language.

1.2.4 Function 5

NO	UTTERANCE	IM	SN	SF	SE
20.	jadi itu that was my line and in one on my sinetrons.		√		

The table above has been identified by the researcher that the function of code-mixing that occurs is strategy of neutrality. In the utterance “jadi itu **that was my line and in one on my sinetrons.**” There is a neutralizing determiner ‘**that**’ which used to not favor either language.

Stylistic Function

After analyzing the function of code-mixing in the table that occurs in Cinta Laura’s Utterances, the following is the proof of the explanation that has been analyzed by the researcher:

1.2.5 Function 6

NO	UTTERANCE	IM	SN	SF	SE
15.	Tapi sekarang setelah dewasa aku sadar how sad is it.			√	

It is identified from the table above by the researcher that the function of code-mixing that occurs is stylistic function. In the utterance “Tapi sekarang setelah dewasa aku sadar **how sad is it.**” There is a English phrase ‘**how sad is it**’ in which conveys a sense of disappointment in the situation that happened to Cinta Laura.

1.2.6 Function 7

NO	UTTERANCE	IM	SN	SF	SE
16.	You know mungkin yang bikin aku sakit hati itu karena kadang-kadang orang sengaja biar terlihat lucu kan.			√	

The table above has been identified by the researcher that the function of code-mixing that occurs is the stylistic function. In the utterance “**You know** mungkin yang bikin aku sakit hati itu karena kadang-kadang orang sengaja biar terlihat lucu kan.” There is an English phrase ‘**you know**’ in which Cinta Laura conveys her feelings so that the interlocutor is more attentive to what she says.

Socio-Expressive

After analyzing the function of code-mixing in the table that occurs in Cinta Laura’s Utterances, the following is the proof of the explanation that has been analyzed by the researcher:

1.2.7 Function 8

NO	UTTERANCE	IM	SN	SF	SE
17.	karena you know , Daniel sendiri tahu you know me better now , aku orangnya aslinya sangat serius, you know .	√		√	√

From the table above, the researcher identified that the function of code-mixing that occurs is socio-expressive. In the utterance “karena **you know**, Daniel sendiri tahu **you know me better now**, aku orangnya aslinya sangat serius, **you know**.” There is an English phrase ‘**you know me better now**’ in which Cinta Laura shows social bonding with her interlocutor. That means Cinta Laura is telling her interlocutor that they have relation.

1.2.8 Function 9

NO	UTTERANCE	IM	SN	SF	SE
17.	tapi dulu saat remaja aku merasa bahwa I felt used	√		√	√

The table shows that the function of code-mixing that occurs is socio-expressive. In the utterance “tapi dulu saat remaja aku merasa bahwa **I felt used.**” There is an English phrase ‘**I felt used**’ which Cinta Laura shows felt. That means Cinta Laura is telling her interlocutor that she has been taken advantage of and is being unfair.

4.2 Discussions

In this discussion, the researcher described the findings about the answer to the statement of problem. The first statement of problem targeted what types of code-mixing that produced by Cinta Laura in Daniel Mananta’s YouTube channel. The researcher discovered three types of code-mixing in Cinta Laura’s Utterance. There were 50 Insertion, 15 Alternation, and 17 Congruent Lexicalization. The findings of the research was use theory of Muysken to find out the types of code Mixing. According to cited (Muysken, 2000) code-mixing is divided into three types there are (4.2.1) Insertion, (4.2.2) Alternation, and (4.2.3) Congruent Lexicalization.

4.2.1 Insertion

Insertion is the incorporation of material (lexical items or entire constituents) from one language into a structure from other languages (Muysken, 2000). For the sample in Cinta Laura’s utterance number 1, the researcher found the type of code-mixing is insertion. “Hai hai hai **finally** diundang juga ya

padahal sering ketemu.” that utterance in Indonesian but she mix it with English word “**finally**”.

4.2.2 Alternation

Alternation is a type of code-mixing that involves a switch from one language to the other, involving both grammar and lexicon (Muysken, 2000). For instance in Cinta Laura’s utterance number 11, the researcher found the type of code-mixing is Alternation. “dan mungkin makanya aku sebagai manusia sangat keras orangnya karena **I feel like I’ve been disappoint to many times.**” that utterance in Indonesian but she mix it with English clause “**I feel like I’ve been disappoint to many times.**”

4.2.3 Congruent Lexicalization

Congruent lexicalization is the combination of items from different lexical inventories into a shared grammatical structure (Muysken, 2000). For example Cinta Laura’s utterance number 5, the researcher found the type of code-mixing is Congruent Lexicalization “belum **aware** tentang apa yang **appropriate** dan enggak **appropriate** yang dilakukan terhadap anak di bawah umur.” that utterance in Indonesian but she mix it with English words “**aware**” and “**appropriate**”.

The Second problem is targeted at what functions of code-mixing are used by Cinta Laura in Daniel Mananta Network’s YouTube channel. The researcher found four functions. Which are 28 Identity Markings, 23 Strategy of Neutralities, 40 Stylistic functions, and 15 Socio-Expressives. On these findings, the research used the theory of Muysken to discover the functions of code Mixing. Based on cited (Muysken, 2000) code-mixing is divided into four

functions there are (4.2.4) Identity Marking, (4.2.5) Strategy of Neutrality, (4.2.6) Stylistic Function, and (4.2.7) Socio-Expressive.

4.2.4 Identity Marking

Identity marking is a way in which individuals or groups use language to construct and express their identities (Muysken, 2000). For the sample in Cinta Laura's utterance number 14, the researcher found the function of code mixing is identity marking. "terus aku juga **member of the National Honor Society**, aku melakukan banyak kegiatan sosial." that utterance in Indonesian but she mixes it with an English phrase "**member of the National Honor Society**" which mean she shows her identity as a member of the community.

4.2.5 Strategy of Neutrality

Strategy of neutrality refers to the use of code-mixing to avoid taking sides or to remain neutral in a conversation and can be through various strategies, such as using a neutralizing element like a determiner. For instance in Cinta Laura's utterance number 81, the researcher found the function of code-mixing is strategy of neutrality. "apa ya sangat strategis sangat **to the point** punya visi ABC dan dari kecil aku sudah kayak gitu." that utterance in Indonesian but she added English neutralizing determiner "**the**" that used to not favoring either language.

4.2.6 Stylistic Function

Stylistic function refers to the use of code-mixing for aesthetic or artistic purposes, such as in poetry or song lyrics, and for rhetorical purposes, to convey emotions, or to create a particular tone or register in discourse. For example in Cinta Laura's utterance number 15, the researcher found the function of code

mixing is stylistic function. “Tapi sekarang setelah dewasa aku sadar **how sad is it.**” that utterance in Indonesian but she mix it with English phrase ”**how sad is it**” which mean she convey her sense of disappointment of situation that happened.

4.2.7 Socio-Expressive

Socio-expressive function refers to the use of code-mixing to express emotions, attitudes, or social relationships between speakers. For the sample in Cinta Laura’s utterance number 17, the researcher found the function of code mixing is socio-expressive. “karena **you know**, Daniel sendiri tahu **you know me better now**, aku orangnya aslinya sangat serius, **you know.**” that utterance in Indonesia but she mix it with English phrases “**you know**”, and “**you know me better now**” which mean she shows her social bonding with her interlocutor.

From the first statement of problem, the types of code-mixing that uses the most is the Insertion, because Cinta Laura often inserts English words and phrases in her daily life. The second statement of problem, the function of code-mixing that uses the most is Statistics Function. The reason was in that YouTube channel Cinta Laura and Daniel Mananta were talking about what happened to her so far.

After explaining the dominance of each type and function of code-mixing, this research also has advantages compared to previous study in chapter two. The theory used in this previous study is different from the theory used in this research. The use of Muysken’s theory in this research is still relevant to use because the data indicated in each type and function of code-mixing. In addition, this research uses utterances from a figure who is synonymous with a unique

language style, that is Cinta Laura to be researched. This research also showed different result from previous studies, namely the identity of types and the definition of function of code-mixing by Cinta Laura in Daniel Mananta's YouTube channel. This research has important implications, being able to determine the use of language by bilingual speakers used by Cinta Laura.

