A STUDY ON CODE MIXING FOUND IN *PERAHU KERTAS* NOVEL

BY DEWI LESTARI

THESIS

Submitted as a Partial Requirement

for the degree of *Sarjana* in English Education Department

Written By:

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Assalamu'alaikum Wr. Wb.

After reading throughly and giving necessary advices, herewith, as the advisors, we state that the thesis of

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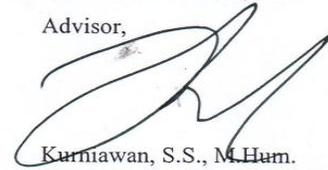Title : A Study on Code Mixing Found in *Perahu Kertas* Novel by Dewi Lestari

has already fulfilled the requirements to be presented before The Board of Examiners (*munaqosyah*) to gain Bachelor Degree in English Education Department.

Thank you for the attention.

Wassalamu'alaikum Wr. Wb.

Surakarta, 03 January 2017
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RATIFICATION

This is to certify the *Sarjana* thesis entitled "A Study on Code Mixing Found in *Perahu Kertas* Novel by Dewi Lestari" by Fitri Fuzi Astuti has been approved by the Board of Thesis Examiners as the requirement for the degree of *Sarjana* in English Education Department.
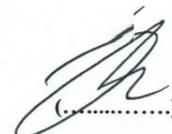
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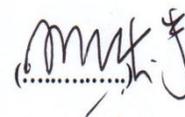
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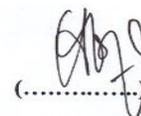
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DEDICATION

This thesis is dedicated to:

1. My beloved parents

2. My beloved brother

3. My beloved friends

4. My Beloved almamater

   IAIN Surakarta.

MOTTO

So, Verily, With Every Difficulty, There is Relief:

Verily, With Every Difficulty There is a Relief.

(Q.S. Al-Insyirah: 5-6)

There are no problems, only challenges

PRONOUNCEMENT

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I hereby sincerely state that the thesis titled "A study on Code Mixing Found in *Perahu Kertas* Novel by Dewi Lesatri" is my real masterpiece. The things out of my masterpiece in this thesis are signed by citation and referred in the bibliography.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, February 6th 2017

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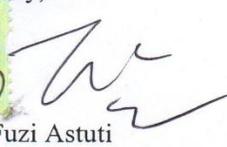
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The researcher realizes that this thesis is still far from being perfect. The researcher hopes that this thesis is useful for the researcher in particular and the reader in general.

Surakarta, January 2017

The researcher,

Fitri Fuzi Astuti

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Fitri Fuzi Astuti. 2017. *A Study on Code Mixing Found in Perahu Kertas Novel by Dewi Lestari*. Thesis. English Education Department, Islamic Education and Teacher Training Faculty.

Advisor   : Kurniawan, S.S., M.Hum

Key Words   : sociolinguistics, code mixing, novel.

This research is sociolinguistic study of code mixing in *Perahu Kertas Novel*. The research problem are (1) what are levels of code mixing found in *Perahu Kertas* novel, (2) what are factors of code mixing used in *Perahu Kertas* nove. The objective of this study are finding out the levels of code mixing used by the characters of *Perahu Kertas* Novel and to explain the factors of using code mixing in *Perahu Kertas* Novel.

The research uses descriptive qualitative research. The main research instrument is the researcher herself. Techniques of collecting data are (1) reading whole novel until the end, (2) collecting the data, the data are purposive data in the forms of word, phrase, clause, repetition of word, idiom, and baster. (3) classifying into seven levels of code mixings. (4) reducing the data which has been selected based on the levels in the theory, it involves the process of selecting and focusing the raw data into refined data. The researcher uses content analysis which focuses on analyzing levels and factors of code mixing in *Perahu Kertas*novel with Suwito and Suandi's Theories.

This research finds six levels of code mixing in *Perahu Kertas* novel. Those are word level, phrase level, clause level, baster level, reduplication level, idiom level.The dominant level of code mixing is word level. The research also finds factors of code mixing. Those are code usage limitation, popular term, speaker and speaker character, conversation partner, domicile and time of conversation, conversation modus, topic, function and aim, types and language speech level, third speaker, main topic, humor, and prestigious. The dominant factor is function and aim. The researcher also finds the relation between novel, character, characterization and code mixing usage. Code mixing happens because of the characters have some characterization influences code mixing. Those are humorist, prestigious, and acquire more than on language. The character who has prestigious, high level life style, modern characterization produce code mixing in a level of clause and phrase. Character who has simple and humorist characterization produce code mixing in word level.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Language is a tool of culture interaction, not only information exchange. Information exchange is the function of language (Bolinger in Giyoto, 2013:9). Walfarm in Giyoto (2013: 9) says that there is direct causal relation between different variation of language and social difference. Language and society influenced each other and determine in meaning that a certain language variation shows a certain social status and social status determines language variation (Giyoto, 2013: 9). A speaker also will inevitably give off signals concerning his or her social and personal background (Mesthrie et. al., 2004: 6). Language entwined with human existence, it is part of the definition of social group (Susan Gal in Mesthrie et. al., 2004: 6). It can be meant that language and societies are influenced each other.

The study between language and society called sociolinguistics. Sociolinguistics studies the relationship between language and society, speak differently in different social context, concerned with identifying the social functions of language and the way it is used to convey social meaning, examining the way people use language in different social contexts provides a wealth of information about the way language works, as well as about the social relationship in a community (Holmes, 1992: 1). According to Sumarsono and

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Partana (2004: 2) sociolinguistics is the study about language related to the condition of the society (learned by sociology), Pride and Holmes says that the study of language as part of culture and society. Fishman in Sumarsono and Partana (2004: 2) change the definition of sociolinguitics:

> "The sociology of language focuses upon the entire gamut of topics related to the social organization of language behavior, including not only language usage per se, but also language attitudes, overt behavior toward language and language users".

Penalosa (1981) says that sociolinguistics is the study of the distribution of specific features of linguist structure by identifiable social categories, while D.Hymes (in Giyoto, 2013) says sociolinguistics refers to the use of language and analyzed to the study of sociology and language or refers to the data of the society and analyzed to linguistics. It means that language for society and society for language. When people are doing a conversation, they use more than one language. In this kind of situation they sometimes speak by mixing languages or codes.

A code is a language, a variety of a style of language. A code is a class specific language variation, especially for different strategies of verbal planning. In conversation, a code is a rule of converting a piece of information (for example, a letter, word or phrase) into another form (Ajibola, 2011: 17). Code mixing is the use of two or more languages by inserting pieces of language to another while the pieces are inserted do not have their function, Rohmadi (2004: 60). Code mixing happens in bilingual or generally in

multilingual. It is found when the speakers mix two languages or more to achieve their purposes. Sometimes, the speaker uses two or more languages to state their though, instruction, message, or experience in order to the readers or the listeners can receive what the speakers said. It is caused by the situation that demands language mixing and by the habitual of the speakers become one of the backgrounds of code mixing usage. People sometimes switch or mix code within a domain or social situation, speaker may similarly switch or mix another language as a signal of group membership and shared ethnicity with addressee, even speakers who are not very proficient in a second language may use brief phrases and words for the purpose (Holmes, 1992: 41). It means that Code mixing and switching are not only a matter of mixing two particular languages, speakers also required to acquire sophisticated knowledge of both languages cross-cultural communication norms.

Wardaugh (1986: 103) states that code mixing is the use of two languages together by the conversant to the extent that they change from one language to the other in the course of a single utterance. Code mixing has become a worldwide phenomenon, which is very interesting to study and analyze. It is also deals with language change. In a language, changing takes place overtime. All living languages have changed and continue to change. In the other sides, code mixing caused by every people in a society has certain character in every situation where every character has certain norms (Bell in Giyoto, 2013: 65). Code Mixing usually happens because of special purposes

such as for an identity and solidarity (Olivera in Giyoto, 2013: 65). The changing to another within the same utterances or the same oral written texts, it is a common phenomenon in societies in which two or more languages are used (Woon Yen Hoo, 2007). Code mixing is the most important features and well-studied speech processes in multilingual communities (Shorgen, 2002: 22).

While Code Switching is one switch from one code to other while speaking, the situation dictates the use of language (Tarjana, 2009: 7). And it is a language switching because of situation changing (Appel in Chaer, 2010: 107) from formal situation to informal situation (Nababan, 1991: 31). Different from Hymes (in Chaer, 2010: 107) who says that code switching not only happen between languages, but also happened by the variations and styles in language. For example the use of code mixing in the statement *"nanti kita ada* ***meeting*** *tentang proyek baru.* And the use of code switching in the statement *"kamu mau kemana hari ini?"* then the hearer answer *"I **don't know exactly. I don't have any idea**.* So, code mixing is the inserting of other language, while code switching is the switch from one language to other.

People who can master more than one language named bilingual or multilingual society. Haugen (1957: 7) suggests that bilingualism happens when the speaker who masters more than one language can produce words completely, can produce meaningful utterance in the other languages. People determine their selves to choose the suitable code when they are speaking. Trudgill (1992: 16) states that code mixing is the process where speaker

indulges in code switching between language of such rapidity and sensitively even within sentence and phrases that are not possible to say of any given time which language they are speaking. Code mixing must reconcile what they hear and what they understand (Shorgen, 2002: 22).

In the other hand, Ohoiwutun (1997: 71) differentiates the reasons why people using code mixing in two motives. The first is need filling motive, it is kind of a motive when speakers cannot find the words that have similar meaning in their languages. The second is prestige filling motive, it is a kind of motive which is chosen by the speakers to appear the prestige. When the speaker speaks to other, they want to show that something, person, or events is in a higher class. People code because of preference of English (Shorgen, 2002: 29). The mixtures which also are used in written media have a purpose for attracting the readers (Suwito: 1985). English becomes the most popular language in people daily conversation especially teenagers and the result of the previous research says that by mixing code English into Indonesian Language into other languages, it is expected that the listeners can understand the message clearly. It is more complete when the future research will discuss about code mixing in another mass media communication.

This means understanding English is very important and interesting. It also can be seen many people prefer to speak English in their own languages and in some cases it makes them feel proud to acquire it. Besides, the phenomenon of code mixing can be found in novel, newspaper, magazine,

radio, and other media. This research takes novel as tool to know and to explain code mixings in it because novel by teenlit genre usually becomes best seller, sometimes people or teenagers who read it don't not realize that they are learning about code mixing when they are reading the content of it. Besides, actually *Perahu Kertas* is not only published in a kind of novel, but also it in a movie. But the researcher more interested to analyze the novel because of the ability of the author in using more than one language which showed as multilingual society and the original of the story from the author is still keeping well. The examples of using code mixing are written bellow. It takes from *Perahu Kertas* novel, the example is: "*No problem*, *seru kok ngobrol sama Ludge. Pintar dan banyak kejutan"* (Lestari, 2009: 233).

The sentence above is in chapter 26 with the tittle *Lembaran Baru.* The code mixing that is used by the writer in this sentence is the words *no problem* in people daily life it is familiar to use, even there many Indonesian use this words in their expressions. The word *no problem* is easily found in expressing apologizing. It is meant to show the feeling condition where the speakers give an apologizing. In Indonesian language, the word *no problem* can be translated as *tidak apa-apa* or *tidak masalah*, but the society refers to use *no problem* than translate to Indonesian language. It can be believed that most of the readers of this novel know the meaning of this phrase. In this research, the analysis focused on Indonesian-English code mixing of *Perahu Kertas* novel by Dewi Lestari. *Perahu Kertas* novel is one of novels that are written in Indonesian

language. It is written by Dewi Lestari. The characters in the novel often mix their Indonesian language with English and other local language.

The use of English by Indonesian is often found in the language by teenagers. This matter can be seen through the writing of the stories used teenlit genre, where the English is often particularly mixing the sentences or utterances used in the novel. The writer expresses her or his written work by using one of the language phenomenon as has been shown above, is code mixing. The examples of code mixing that are found in *Perahu Keras* novel are:

1. *Kamu baru **jogging**? Tumben rajin.* (Lestari, 2009: 26)

2. ***It's so simple**, Nan* (Lestari, 2009: 152)

3. *Bukannya itu nggak **matching**?* (Lestari, 2009: 37)

4. *Jangan jadikan adik kita kelinci percobaan **fashion-mu**, oke?* (Lestari, 2009: 249)

The examples above, there are some insertions of English into Indonesian sentences. It is found that there are some types of code mixings used as in those examples. The first is the use of word ***jogging*** included into the types of word expression level. The second is the use of ***it's so simple*** included into the types of code mixings of clause level. The third is the use of ***matching*** included the types of code mixings of word level. The fourth is the use of code mixing of ***fashion-mu*** included into the types of code mixings of baster level. In this study is limited to the code mixing on the novel written by Dewi Lestary under the tittle *Perahu Kertas*. The researcher conducts the study on code

mixing used by the characters of *Perahu Kertas* novel. It is interesting for the researcher to analyze this novel. The researcher concerns on the process of mixings the codes of English into Indonesian language used by the characters of the novel. The researcher is really motivated to conduct a research entitled **A STUDY ON CODE MIXING FOUND IN *PERAHU KERTAS* NOVEL BY DEWI LESTARI.**

B.   Limitation of the problem

This research focuses in analyzing Indonesian-English code mixing in *Perahu Kertas* novel by Dewi Lestari. Because of the writer's knowledge in English, this novel is written with code mixing inside it. Those code mixings can be found in *Perahu Kertas* novel are Indonesian-English code mixing and local code mixing. From those code mixings, the researcher takes Indonesian-English code mixing to be analyzed. Those Indonesian-English codes mixing are written in italic font by the researcher. It is important to focus on it since English is the first international language the researcher supposes that the most readers who read this novel certainly understand what the codes mean. The data are collected only from *Perahu Kertas* novel.

C. **Statements of The Problem**

The main problems of this research are to analyze Indonesian code mixing in *Perahu Kertas* novel. The problems of the study can be formulated as follows:

1. What are levels of code mixing used in *Perahu Kertas* novel?

2. What are factors of code mixing found in *Perahu Kertas* novel?

D. **Purpose of the Study**

1. To find out the levels of code mixing in *Perahu Kertas* novel.

2. To explain the factors of code mixing in *Perahu Kertas* novel?

E. **The Benefit of the Study**

The researcher expects that this research would give some benefits for the readers. The user of this research is not only for linguist's community, but also other people, especially Indonesian teenagers who use code mixing in their daily communication. The result of this study is expected to give two kinds of benefits. The benefits of this study are as follow:

1. Theoretical benefits.

The result of this study can be used as additional knowledge to improve the ability of code mixing. It will influence students to study linguistics, sociolinguistics, and especially about code mixing. Besides, this code can

be additional knowledge that code mixing also can be found in the novel and another media.

2. Practical benefit.

   The result of this study can be as a reference for students, and other researchers who are interested in analyzing and developing study about code mixing. It can be used as additional reference and information in using better utterances.

F. **Definition of Key Terms**

In this research, there are some keywords used in the research.

1. Sociolinguistics explores language in relation to society. This means that it is concerned with language as used for communication amongst different social groups of people in different social situations (Georgieva, 2014: 3)

2. Code mixing refers to embedding of various linguistic units such as affixes, words, phrases, and clauses that participants what is intended, must reconcile what they hear with what they understand (Shorgen, 2002: 21).

3. Bilingualism is pressed to the use of language in social context, not from getting language, the existence of language, or the attitude of the language and the using of it (Giyoto, 2013: 60).

4. *Perahu Kertas* is an Indonesian novel written by Dewi Lestari published in 2009.

CHAPTER II

THEORITICAL REVIEW

A. Sociolinguistics

People use language in form of speaking, listening, writing, or reading. Language implies attention to the way language is played out in societies in its full range of functions (Mesthrie, et. al., 2004: 6). Because of that, people action varieties are related to language becomes the study about sociology of language, the sociology of language emphasizes to the aspects of using language and the attitude of using language (Fishman in Padeta, 1987: 2). From the explanation, the terminology of sociology of language since 1960 becomes new terminology. It is sociolinguistics (Pateda, 1987:2). Sociolinguistics is inter-discipliner knowledge. It is formed by sociology and linguistics. In sociolinguistics, the word socio is the main aspect and the general characteristic of the study. Whereas, linguistics has social characteristics because of language has social characteristics also, those are language and its structure only can develop in a certain society. In this case the social aspect has special characteristic, for example specific social characteristic and sound of language related to phoneme, morpheme, word, compound word, and sentence (Suhardi and et. al., 1995: 2)

Bram and Dickey (in Ohoiwutun 2002: 9) say that this sociolinguistics study focuses on how language functioned in a society, they also say that

sociolinguistics explain human's ability in using language rules accurately in situation which has many variations. In the same definition, Nababan (1991: 2) says that sociolinguistics is a study related to language user as the member of society which studies and discusses about the aspects of language in a society, especially language variations related to social factors. Besides, sociolinguistics also related to an individual because of the element which usually emerges is involved to individual as the causing of individual function as social creature. This case is an linguistics opportunity which has social characteristic to involve to the society effect to language and the language effect to the function and the development of the society as the result of on both sides from the social elements in different aspects (Suhardi and et. al., 1995: 2) and (Coulmas, 1998) defines that sociolinguistics is the relationship of speech to social status, the correlation between language use and social structure.

1. **The Definition of Sociolinguistics**

An analysis on sociolinguistics approach is used by the researcher to carry out this research. The researcher starts from approach. Sociolinguistics is a branch of linguistics that studies something particularly significant between language and social community (Wardaugh: 1998). Richard (1985: 15) states that "approach is how languages are learned dealing with language variety and their user within a social framework. While Kliment (2014) says that sociolinguistics explores language in relation to society. Criper and Windowson in Giyoto (2013:8)

say that sociolinguistics study is a language in usage. The aim is to show the relation of language convention with other aspects from culture. This means that it is concerned with language which used for communication among different social groups of people in different social situation.

When sociolinguistics studies about the relation between language and society (Coulmas, 1998: 5), other terminology of sociolinguistics (H.curee in pateda, 1987: 2) differentiates between sociolinguistics and sociology of language. Sociolinguistics focuses on the use of language by individuals in social context. Meanwhile, the sociology of language focuses on the varieties of languages as the effect of social levels in the society. Other sides say that sociolinguistics should be defined as a study of the characteristics of language and the variations of language related to the users and the function in the society (Kridalaksana in Pateda, 1987: 2). In the same perspective, (Chaer and Agustina, 2014: 2) state that sociolinguistics is inter-discipliner between sociology and linguistics which have close relation. To know about sociolinguistics, it needs to know about the sociology and linguistics. Sociology explains how society is formed and linguistics explains about language. It means that sociolinguistics is a study of inter-discipline which explains about language and its relation to the using of language in society. And Nababan (in Padmadewi, Merlyna, and Saputra, 2014: 1) states that sociolinguistics studies and discusses about the aspects of language society, especially the variation related to

social factor. It inferred that sociolinguistics focuses the on the use of language by individuals in social context. Meanwhile, the sociology of language focuses the on the varieties of languages as the effect of social levels in the society.

Then, (Hickerson in Chaer, 2014: 4) states that sociolinguistics is a developing subfield of linguistics which takes speech variation as its focus, viewing variation or it social context. Sociolinguistics is concerned with the correlation between such social factors and linguistics variations. From the definitions, Chaer (2014: 4) inferred that sociolinguistics is a part of linguistics study which has inter-discipliner characteristic with sociology. The object of the study is focused on the relation between languages to social factors in society.   From the explanation above, it can be inferred that sociolinguistics is a study between language and society. It included to the use of language, the variation of language, the attitude of society to language, and the function of language in society.

2. **Scope of Sociolinguistics**

Sociolinguistics interested in explaining why people speak differently in different social context. Sociolinguists are classified into two types. Those are micro sociolinguistics and macro sociolinguistics written bellow:

a. Micro Sociolinguistics

Micro sociolinguistics is the study about the language relation structure and social in the levels of face to face interaction (Giyoto, 2013: 43). Sociolinguistics is the study with the components of face to face interaction which related or influenced by the formal language structure and element outside language. Those elements related to personal, situation, the function of interaction, topic, message, and channel. It is related to small group (Pateda, 1987: 5). Tripp in Giyoto (2013: 43) says that micro sociolinguistics related to the effort to relate the characteristics of language or the variation of language to the characteristics of communication or the situation of communication (Giyoto, 2013: 43). And how social structure influences the way people talk and how language varieties and patterns of use correlate with social attributes (Coulmas, 1998: 5).

Besides, Fishman (1974: 242) states that micro sociolinguistics concerns on the study the in specific communities with the scope of discussion such as the behavior towards; language, register, speech act, and speech style. Micro sociolinguistics analyses, in which the emphasis is on the individual in small informal intra-group interactions, it includes to speech act, register not dialect (Tarjana, 2009; 2). If the discussion is about little thing, even narrow it's called micro sociolinguistics Sumarsono and Partana (2004: 14).

b. The Macro of Sociolinguistics.

Fishman (1974: 242) says that macro sociolinguistics is the study of sociolinguistics on language history and development in the scope of society in general. To support the definition of macro sociolinguistics, it needs to know about the differences between language and sociology. According to Sumarsono and Partana (2004: 5) describe that sociology explains about social structure, social organization, the relationship between societies and societies actions. Language is a necessary of every human group (Penalosa, 1981: 2). From the explanation above it can be meant that language and society cannot be separated.

If the discussion is about large scale, it is called macro sociolinguistics (Sumarsono and Partana, 2014: 14). Other linguist says that macro sociolinguistics is a kind of sociolinguistics analyses in which the locus of investigation is interaction at the large inter-group level: to the extent of studying nations and states in contact, linguistics features fall together under dialect, most linguistics variables will be found under dialect in broad sense (Tarjana (2009: 2). And it also said by Pateda (1987: 5) which macro sociolinguistic is related to language attitude and social structure. And also what societies do with their language (Coulmas, 1998: 5).

The definition of micro sociolinguistics and macro sociolinguistics above, which is explained by Fishman (1974: 242) the

researcher emphasizes that micro sociolinguistics can be inferred that it deals with the use of language in certain society, it means that the analysis here included to micro sociolinguistics, because code mixing occurs within certain group of society in *Perahu* Kertas novel.

B. Bilingualism

Bilingualism like something usual for every people, people use more than one language when they are doing conversation with their addressee becomes habitual to use. Worlds' population is bilingual (Grosjean in Mesthrie et. al., 2004: 39), and one of the widespread and the most of all linguistic phenomena (Penalosa, 1891: 109). "The practice of alternatively using two languages will be called bilingualism, and the persons involved bilingual. Unless otherwise specified all remarks about bilingualism apply as well to multilingualism, the practice of using alternately three more languages" (Weinrich in Beardsmore, 1982: 2). While Tarjana (2009: 6) defines that bilingualism is a situation in which a community uses two languages in daily life. And bilingual is one who has a perfect control over more than one language (Francis in Tarjana, 2009: 6). Those who speak two languages called bilingual (Penalosa, 1981: 109).

1. The Definition of Bilingualism

Many people in the world who use more than two languages (Coulmas, 1998: 205), the terminology of bilingualism related to the use of two languages or two language codes (Chaer and Agustina, 2010: 84). It is also said by Ohoiwutun (2002: 66) the use of two languages or more called bilingualism, and those who speak two languages called bilingual (Penalosa, 1981: 109). Bilingualism will be used as general term for the use of two or more languages in a society (Mesthrie et. al., 2004: 39). In the same definition, other also says that bilingualism is related to the use of two languages or more. She also says that bilingualism is a form of language contact which has relative meaning and terminology. It is not only related to the use of two languages, but also included to the ability of speaker to use more than one language (Hartanti, 2014: 11). By sociolinguistics, it is meant that bilingualism is the use of two languages by user with the interaction.

The phenomenon of bilingualism stated by Suandi (2014: 12) is appeared from two groups of language user which has different languages and the interaction produces more than one language. While other says that bilingualism is not system of language phenomenon, but it is language use phenomenon, it means that the use of language by turns (Mackey in Suandi, 2014: 12). According to Haugan (in Padmadewi, Merlyna, and Saputra, 2014: 52) says that bilingualism is the ability to produce utterance, meaningful in other languages. Bloomfield (in Padmadewi, Merlyna, and

Saputra, 2014: 52) states that bilingualism is the situation when people masters two languages with the same value and also as people habitual when they are doing conversation with using more than one language (Nababan, 1991: 27). Padmadewi, Merlyna, and Saputra (2014: 57) define that bilingualism is a usual phenomenon caused by language contact which includes people to acquire more than one language, particularly in bilingual or multilingual society. It can be inferred that bilingualism is a phenomenon in social where the society use and master more than one language.

2. **Types of Bilingualism**

According to Suandi (2014: 19) there are four types of bilingualism:

a. Balanced Bilingualism, means that the ability to acquire balance language from one to other.

b. Dominant Bilingualism refers to the ability to acquire one language more dominant than other language.

c. Simultaneous Bilingualism refers to children who studied two languages at the same time, from childhood.

d. Successive Bilingualism means that society learns two languages in the same time when he or she learns first language.

Other linguists, (Padmadewi, Merlyna, and Saputra, 2014: 53) state that there are six types of bilingualism:

a. Bilingualism based on age

It means that if it happens in childhood (early bilingualism) and happens in adolescence (late bilingualism).

b. Bilingualism based on context means that because of the environment. If children speak without structure, it will be natural bilingualism or primary bilingualism (Houtson in Padmadewi, Merlyna, and Saputra, 2014: 53).

c. Bilingualism based on mark and meaning consideration

It means this bilingualism depends on how user relate between mark and meaning. There are some types of bilingualism related its types. Hoffman (in Padmadewi, Merlyna, and Saputra, 2014: 54) state those are subordinate bilingualism, coordinate bilingualism, and compound bilingualism.

d. Bilingualism based on steps and factors divided into four

Those are incipient bilingualism as the beginning of bilingualism to children when they learn mother tongue. Ascendant bilingualism is shows people ability to acquire more than one language. Recessive bilingualism if there is a decrease. Then additive bilingualism is other language additional besides using first language to add knowledge, cognitive and children linguistics. Substractive bilingualism when there is a mutation of children language.

e. Bilingualism based on speaker competence

This means speaker competence is brilliant and be able to use two languages perfectly. This is called perfect bilingualism, true bilingualism and ambilingualism.

f. Bilingualism based on the use and the function

This is seen by the use and the function in society. The use included to four language skills such as listening, reading, writing and speaking. From those aspects, it classified into productive bilingualism which refers to the ability of speaking and understanding two languages by reading and writing. And then receptive bilingualism caused by the ability to acquire more than one language by informal speaking.

C. Code

People do conversation actually they send codes to their addressee. This coding pass through the process which happened to the speaker and hearer, and it should be understood by both of them. If the speaker understands what the code is, then he or she will take a decision and act appropriate to what he or she should do. The actions can be making a decision to continue the conversation or repeat the statement (Pateda, 1987: 83). Code refers to a variety of language. It can be referred to any kind of system that two or more people employ for communication (Wardhaugh, 1986: 86). Code is a term for any variety of language, usually stressing the linguistic rules that underpin the variety (Mesthrie, 2000: 490 in Handita).

1. **The Definition of Code**

    Code is also phenomenon in multilingual society. Wardaugh (1986: 99) code is the particular dialect or language one chooses to use in any occasion, a system used for communication between two or more parties. Communication itself can make longer people life expectancy. It means that it is impossible to life without any communication. A good communication has a key which understood by speakers and addressee. Therefore, people are usually forced to select a particular code whenever they choose to speak, and they may decide to switch from one code to another or to mix codes. According to Rahardi (2010: 17) states that code is a speech system which its language elements applied has characteristics appropriate to the background, speaker, and speaker's relation with addressee in speech situation. Rahardi also says that code is language variation marked by the main elements of language related to phonology, morphology, syntax, and lexicon in discourse.

    From the definition above, it can be concluded that code is language variation which has certain characteristics related to background of speech, speaker, the relation between speaker and addressee in the situation of speech. Code also can be said as any kind of communication system. When the addressee understands speaker's code, they will make a decision to continue conversation and repeat the statement.

2. **The Definition of Code Switching**

Bilingual speakers made choices between different language, they use one language on certain purposes and another language on others (Mesthrie, et. al., 2004: 165)**.** Code Switching is one switches from one code to other while speaking, the situation dictates the use of language (Tarjana, 2009: 7). And it is a language switching because of situation changing (Appel in Chaer, 2010: 107) from formal situation to informal situation (Nababan, 1991: 31). Different from Hymes (in Chaer, 2010: 107) who says that code switching not only happen between languages, but also happened by the variations and styles in language. Wardaugh (in Padmadewi, Merlyna, and Saputra, 2014: 64) states that code switching as a changing from one code to other or mix a code in one brief utterance and from new utterance. And also used by who occupied high social status in the community (Ranamal and Bokmal in Mesthrie et. al., 2004: 165). Other says that code switching happens caused by language contact and dependence each other (Padmadewi, Merlyna, and Saputra, 2014: 64).

Other linguist says that code switching is the use of language variation to do adaptation with other situation, or because of other participants (Kridalaksana in Suandi, 2014: 133). Code switching also is a switching from one dialect of language to other dialect (Ohoiwutun, 2002:71(. Then it can be meant that code switching refers to the use of more than one language situation or more variation from one language in conversation (Suandi, 2014: 113). According to the definition above, it can

be meant that code switching is a changing of codes caused by language contact and dependence each other. Besides, code switching also is the variations of code which switches one language to other to make addressee from different background understand about the conversation. The discussion of code switching here is presented as a complementary theory and will not be discussed further in the next chapter since this research does not include switching in its analysis.

3. **The Definition of Code Mixing**

Talking about code switching it usually followed by code mixing, because it is a phenomenon which happened in bilingual or multilingual society. This phenomenon is formed by the use of elements from a certain language in other sentence. Means that code mixing is the use of more languages or codes in discourse which has no clear patterns (Ohoiwutun: 2002, 69). This kind of phenomenon is quite difficult to be differentiated, because it almost has similar characteristics (Chaer and Agustina, 2014: 114). Code mixing is a code which is used, has a function and its autonomy. Code mixing is like code switching that only the frequency is high and often involves words only (Tarjana, 2009: 7). While other codes which is influenced in conversation is only a pieces of insertion other language (Chaer and Agustina, 2014: 114). If someone uses a word or a phrase from one language, it means he or she is doing code mixing Fasold in Chaer and Agustina (2014: 115).

Wardhaugh (1986: 103) explains that "code mixing occurs when conversant uses both languages at the same time to show that they change from one language to the other in the course of a single utterance". And Nababan (1991: 32) says that it is a mixing of two or more language or language variation in speech act or discourse without something in using language situation which demands the speaker, it is only because of informal and speaker habitual. Suandi (2014: 139) also states that code mixing is language changing by multilingual society, and it is caused by situation changing. Other states that code mixing is process whereby speakers indulge in code switching between language of such rapidity and density, even within sentences and phrases, that it is not really possible to say at any given time which language they are speaking (Trudgill, 1992: 10). It seems from the explanation that language used in conversation is difficult to detect. The use of two languages or more does not deal with the change of situation, topic, and participant. It can be meant from the definition that code mixing is code variation which other language insertion in one utterance when speaking, use two languages, caused by informal situation, and habitual of multilingual society.

4. **Levels of Code Mixing**

According to Suwito (1988: 92-94) differentiates kinds of code mixing in the forms of word, phrase, baster, repetition word, idiom and clause.

No	Levels of Code Mixing	Definition of Code Mixing	Example of Code Mixing
1.	Word level	Word is the smallest unit of language consists of a morpheme or more than a morpheme	”*Tapi teks ini* **catchy** *banget, bos”.*
2.	Phrase Level	Phrase is grammatical analysis to refer to a single element of structure typically containing more than one words, and lacking the subject and predicate structure typical of clauses. Phrase insertion here a sequence of words which is semantically and often syntactically restricted, and functioning as a single unit	*“nah, yang satu lagi formatnya buku seni, bentuknya coffee table book”.*
3.	Clause Level	Clause is a unit of	*” kamu tahu*

		grammatical organization smaller than the sentence, but larger than the phrases, words or morphemes and clause having a subject and predicate. Some clauses are independent, so they can stand themselves as sentence or may appear within sentence as grammatically complete statements. Other clauses are dependent, they cannot stand themselves and therefore the meaning upon the reminder or the sentence in which they appear.	*kan kalo aku tuh sibuk, I just want to concern on my target.*
4.	Baster Level	Baster is a combination of two elements and creates one meaning, the form of baster basically forms of English	*" emang kadang mendingan nge-date pake*

		and there is an addition of Indonesian slang affixation or vice versa.	*sepeda kumbang daripada Fiat kuning itu*
5.	Repetition Word or Reduplication Word Level	Repetition word is a word formed because of words reduplication.	”*morning, morning guys*”.
6.	Idiom Level	Idiom is group of words with a meaning that is different from the meaning of the individual word. It means that idiom creates new meaning that is different from the real meaning of each word	"*ide kamu itu fresh banget, out of the box*"

Table 1. Levels of code mixing theory

5. Factors of Code Mixing

Code mixing will happen if there are some factors in it, according to (Suandi, 2014: 143) explains the factors that can cause code mixing:

No	Factors of Code Mixing	Definition

1.	Code Usage Limitation	Limitation factors happen if the speaker uses code mixing because of the speaker does not understand about word, phrase, and clause parable in basic language which used.
2.	Popular Term	This factor causes in social life, there are certain vocabularies which has most popular parable.
3.	Speaker and Speaker Character	Speaker uses code mixing to the hearer because she or he has certain purposes. There are some purposes in doing code mixing because of the speaker want to change conversation situation from formal to informal. Besides, the speaker uses code mixing because of habit and informal situation.
4.	Conversation Partner	Conversation can be individual addressee or group. In bilingual society, the speaker who usually uses one language can use code mixing if their addressee from same background but uses other language.

5.	Domicile and time of conversation	
6.	Conversation Modus	Conversation modus is a tool to communicate. It can be spoken modus (face to face, by phone or audio visual), and written modus (letter, newspaper and scientific book).
7.	Function and Aim	Language function is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, and announcing. Speaker uses language based on the function they expected in context and situation.
8.	Types and language speech level	Choosing types and language speech level based on partner consideration. The consideration shows based on the topic or relevance with certain situation.
10.	Third Speaker	The factor is caused by third speaker who has different background. It can be meant

		for appreciating the third speaker.
11.	Main Topic	Main topic is a dominant factor in causing code mixing, because it caused by formal and informal topic.
12.	Humor	Code mixing is usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences.
13.	Prestigious	Prestigious means that the speaker used code mixing because of situation factor, addressee, topic, and other socio-situational factors does not allow the speaker to use code mixing, or in other term the contextual function and relevance function are rising.

Table 2. factors of code mixing theory

6. *Perahu Kertas* **Novel**

      Perahu Kertas novel is an Indonesian novel written by Dewi Lestari using teenlit genre. This novel contains by English-Indonesian, and local code mixing as the effect of author's ability in bilingualism. The main reason why the researcher uses *Perahu Kertas* to find forms and level of

code mixing, also to explain the factors of it is to make readers understand, especially students and teenagers be easier to understand their daily conversation which usually contained by code mixing.

The characters of *Perahu Kertas* novel are written bellow:

a. Kugy is cute, tomboy, messy, and also as the main character.

Gini, Bayangkan tiba-tiba muncul **background** hitam, sunyi tanpa suara (Lestari, 2009: 256). The setting is in the office, in the afternoon.

b. Keenan is cool, artistic, full of surprise, and also the main character

Ngga apa-apa, **Thanks** Bim. (Lestari, 2009: 192). The setting of the story is in Keenan's boarding house, in the afternoon.

c. Nony is neat, active, and care.

Oke …**weekend** depan udah pasti, ya? Perlu dijemput? (Lestari, 2009: 78). The setting of the story is in the afternoon, Noni's boarding house.

d. Eko is care, friendly and responsible.

Kita berempat bisa jadi **double date**. (Lestari, 2009: 77). The setting of the story is in the afternoon, around campus.

e. Wanda is beautiful and rich

Noni, Eko, aku, dan Keenan akan jadi **Host-nya**. (Lestari, 2009: 168). The setting of the story is in the afternoon, in the supermarket.

f. Ojos is over protective and jealousy to Kugy.

Gue tunggu lo di **airport** hari Jum'at siang. (Lestari, 2009: 148). The setting of the story is in the night, in Ojos's car.

g. Remigius Aditya is care and responsible.

Kamu mau pulang? Saya antar sekalian yuk? Taksinya **di-cancel** aja. (Lestari, 2009: 264). The setting of the story is in the evening, in the office.

h. Kevin is active and sneaky.

EO-nya in-House aja ya. (Lestari, 2009: 423). The setting of the story is the morning, in Kugy's house.

i. Karin is fussy.

Denger-denger, ada yang mau ke **wedding exhibition**, ya. (, 2009: 423). The setting of the story is in the morning, in Kugy's house.

The Synopsys of *Perahu Kertas* are written bellow:

Perahu Kertas novel, the novel tells about the story of Keenan and Kugy. Kugy is cute, cheerful, tomboy and believes that she is a Neptune Agency. Kugy has unique ritual to write about her feeling on paper and make it to be boat then washed away. Although that girl has strange character and messy, but sometimes she has philosophy of life. From her mind comes beautiful fairytale and fresh inspiration. Keenan never met strange human like that. Keenan is a smart boy, artistic, and full of surprises can paint magic paintings. But his father demands him to continue his study in counting. With Noni and his boyfriend (Eko) who is Keenan's cousin becomes compact group. The time goes by, Keenan and

Kugy fall in love with many obstacles. Until their friendship with Noni be broken because of keeping Kugy's heart.

Keenan decides to go to Wayan's house in Bali to paint, because he gets big problem until he comes out from the university. He leaves his family and Kugy, and then meets Luhde, as cousin of Wayan. By the time, Luhde falls in love to Keenan because of her first sight of Keenan's Painting. She Motivates Keenan to be brave to face the fact and continue painting. Kugy who is leaved by Keenan feel so lonely, although she has a boyfriend (Ojos) and decides to break the relationship. Then she focuses on her study to pass it faster, she attempt to make a thesis harder and finally she gets bachelor sooner. After graduated from his study, he offered to work in Advertisement Company, owned by Remigus. She falls in love to Kugy because of smart and her unique character. Then they become a couple. But Kugy cannot hide her feeling that she still waiting for Keenan. His relationship is not for long, Remi decides to leave Kugy. Keenan back to Jakarta because his father is sick, he attempt to manage his father's company until his father gets better. After his father got better he comes back to Bali, but Luhde knows that Keenan still thinking about Kugy. Luhde lets Keenan to come back to Jakarta to find out his real life with Kugy. Until finally they meet each other in their destiny to life together ever after by exploring their interest in writing a fairy tale and painting (Perahu Kertas, 2009).

D. The Biography of the Author

Dewi Lestari, she is the author of *Perahu Kertas* novel a singer and songwriter. Her pen name is Dee, she was born in Bandung, West Java on January 20 in 1976. She graduated from Parahyangan Catholic University with a degree in international relation. In 2001, Dee released her first novel by the tittles *Kesatria, Putri dan Bintang Jatuh*, part of Supernova series. *Akar* as the second Supernova series, Petir as the third Supernova series. Then, in 2006 she releases *Filosopi Kopi* novel, two years later she also releases Rectoverso. Her loving to write continued format and serial drama comic has inspired her to write *Perahu Kertas* novel in 2009. Her existence in writing brings her to literature events in Indonesia, even abroad. Some latest achievements and awards are: Top 88 Most Influential Women in Indonesia (Globe Asia), The Most Outstanding Woman 2009 (*Kementrian Pemberdayaan Perempuan dan Kantor Berita Antara*). The name of Dee rose as the first rank in national polling "Penulis Perempuan Paling Dikenal di Indonesia" 2009 (Perahu Kertas, 2009: 443).

E. Intrinsic Elements of Novel

Abram in Asiyah (2013: 17) states that the term of novel is now applied to a great variety of writings that have in common only the attribute of being extended works of fiction written in prose. As extended narrative, the novel is

distinguished from the short story and from the work of middle length called the novelette. Its magnitude permits a greater variety of characters, greater complication of plot, ampler development of milieu, and more sustained exploration of character and motives than do the shorter, more concentrated modes (Asiyah, 2013: 17)

In novel, there are some intrinsic elements that should be understood, those are consists of plot, theme, character, setting, point of view:

1. **Plot**

   The plot in dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects (Asiyah, 2013: 23). Emphasizing this idea, Robert in Asiyah (2013: 23) states that plot is an actions or incidents that follow one another in chronological event. In same case, Holman in Asiyah (2013: 23) states that plot is a concept about which there has been much critical disagreement. Plot is the ordering event of story that has cause and effects. Plot can be classified into four categories based on the chronological time, the consideration of the number, and the consideration of solidly, the most popular categories based on the time namely progressive that shows the time progress flash back or regression and mixed (Asiyah, 2013: 23).

2. **Character**

Character is the main point of the story that is remembered by the readers. Character is a verbal representation of human being as presented by the authors through the depiction of the action, conversations, descriptions, reactions, inner thoughts and reflections, and also through the author's own interpretive commentary (Roberts in Asiyah, 2013: 29). In the definition, Abram in Asiyah (2013: 29) also states that characters are the person represented in a dramatic or narrative work, which are interpreted by the reader as being endowed with particular moral, intellectual and emotional qualities by inferences from what the persons say and their distinctive ways of saying it- the dialogue-and from what they do –the action. It means that character is a person in story.

Asiyah (2013: 53) makes a conclusion on her book that is person in the story, character presented to the readers through their actions, dialogue, other characters' reactions to them, and sometimes through the author's comment on them. Character classified into flat character and round character. Flat characters do not grow, they end where they begin and thus are static or dynamic. Then, round character is complex, dynamic and grows. It means that, characters as people who are written by the author in the story, they have different characterization.

3. **Setting**

Setting is an element in fiction. It can be a time when the story is told or the place where the story takes place. Setting mentions the historical

time when and where the events occurs. "The element of fiction that reveals the where and when the events are called setting. The term setting refers to the point and space at which of the events of plot occur" (Kenney, 1988:39).

4. **Point of View**

Point of View means the character or the voice used by the character, who the speaker telling the story is. (Roberts in Asiyah, 2103: 43) divides kinds of point of view becomes four, those are First Person Point of View means the narrator tells about events he or she has personally through, if the voice of the story sound "I" it means the narrator used First Person Point of View. Second Person Point of View means that the narrator is speaking to other people and it's called "You", "You" refers to not specific listener but rather to anyone at all. And Third Person Point of View means that speaker or narrator emphasizes the action and speeches of others. Those are used "He, She, It, and They". The last is Mingling Point of View it means that in the story, the narrator or speaker mingles points of view in order to imitate reality. For examples, "many first person narrators use various types of third person point of view to sustain interest, create suspense or put the burden of response entirely upon readers, such as "Young Goodman Brown" (Robert in Asiyah, 2013: 45).

F. **The Previous Study of the Research**

The researcher takes three graduated previous researches to enrich the data about code mixing. Those are "An Analysis of Indonesian-English Code Mixing Used by The Characters of *Dealova* Novel by Dian Nuranindya" which has been finished by Titik Nurhidayah from English Letters Department of IAIN Surakarta in 2014. She concerned on to get a description of the types of Indonesian-English ode mixing and the factors causing code mixing. She found about level of code mixing in *Dealova Novel*, they are code mixing in level of word, phrase, clause, baster, and reduplication in *Dealova* novel. The factors of code mixing are caused by bilingualism, speaker and partner speaking, situation, vocabulary and prestige. While this research focused on levels in the form of word, clause, Phrase, baster, reduplication, and idiom. Types in the form of inner code mixing, outer code mixing and hybrid code mixing and factors of code mixing found in *Perahu Kertas* novel.

The second previous research, the researcher takes from Rizki Hertanti, graduated student of Yogyakarta State University who described about "Alih Kode dan Campur Kode dalam Komunikasi Guru Kelas XI dan Kelas XII di SMAN 1 Prambanan Klaten dalam Mata Pelajaran Bahasa Prancis" in 2014. She described about code mixing used by teacher and students in the classes by word categories (*nominal, verbal, adjective, pronominal*, *numeral, adverbial, and preposition*) and phrase categories (*nominal*, *verbal*, *adjective*, *numeral*, *and preposition*). In researcher's research, there are word level and phrase level without specific categories.

The Third previous research is taken which completed by Muhammad Kuasa Hadi Tama, graduated student from English Education Department of IAIN Surakarta by the tittle "A Sociolinguistics Study on Code Mixing of English and Indonesian Found in Group Facebook *Tentacle* as A Mean of Studying English Used by English Students of IAIN Surakarta" in 2014-2015. He concerned on knowing the forms of code mixing, purpose of using code mixing, and factors influencing using code mixing in facebook used by tentacle members. He code mixing in the form of words, phrase, hybrid, repetition word, idioms and clauses. He explains the purposes and the factors of using code mixing in group facebook tentacle. While this research only focused on the levels, types and factors of code mixing found *Perahu Kertas* novel without describing purpose of using code mixing.

The fourth is an international journal written by Navaporn Sanprasert Snodin who writes about "English Naming and Code Mixing in Thai Mass Media". The paper examines the increasing role of English in the modern day mass media of Thailand, and the rapid increase in the use of English names and code mixing since the turn of century. It provides a description of the present day phenomena of English naming and code mixing in both broadcast and print media of Thailand. The paper also provide an assessment of the impact of English which explains the adoption of English names or English-Thai Hybrids, and the assimilation of western cultural dimensions by the indigenous population of Thailand who use English as a foreign language. The intended

audiences of the mass media in this paper are Thais. It is about the widespread of use of English among users in expanding circle, and about world Englishes and mixed codes that are used among people who share a common language. Other than English for in International communication. The similarity between the researcher studies is about the mixing in media, and the differences are the use of code mixing by Thais, it is not specified into code mixing in the level of word, phrase, caluse, baster, reduplication, idiom, inner code mixing, outer code mixing and hybrid code mixing.

The fifth previous study is from an international journal of "mixing and pragmatic parental strategies in early bilingual acquisition" written by Maria Juan-Garaw from the University of The Balearics Island and Carmen Perez-Vidal from The University of Pompreu Fabra, Barcelona. The research investigates the relationship between a child's degree of bilingualism and features of parental input. It seeks to demonstrate that parental discourse strategies have a direct bearing of mixing present in the child's utterance in his weaker language. While this research is only focused on sociolinguistics study which specified into code mixing, without any adding of pragmatics or socio-pragmatics.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

The research uses descriptive qualitative research. Because the researcher collects the data, makes an analysis, and make a conclusion in the end. According to Sugiyono (2014: 1) states that qualitative method is a research method which is used to observe natural object situation. In this method, the researcher as the main point of the research, the technique of collecting data is done by triangulation technique, the analysis of the data is inductive, and the result of the research are emphasized to the meaning and generalization.On the other hand, Moleong (2002: 2) states that a qualitative research is a research which does not included any calculation or numeration because the datum are produced in the form of word. It is associated with generating and developing an understanding. In this research, the researcher collects the data by selecting words and phrases representing code mixing in *Perahu Kertas* novel. The data are collected and analyzed based on their contexts.

B. Data and Source of the data

The researcher analyzes clauses that include in code mixing as the data. The researcher analyzes English words, phrases, and sentences by the

characters of *Perahu Kertas* novel written by Dewi Lestari. The data are in forms of word, phrase, clause, repetition of word, idiom, and baster. The source of the data refers to the subject from which the data are obtained (Arikunto, 2010: 172). The researcher employs a descriptive text as the data. There are two reasons for taking novels as the source of the data, the first is because the novel is written by Dewi Lestari who usually writes in bilingual. The second, the story is not only published by the form of novel, but also it is published in the form of film. There reason why the researcher does not take film as the source the data, because in novel the story written by the author is original and enrich the imagination of the readers. The data are collected from the novel in Indonesian language-English code mixings. Those are divided in the forms of word, phrase, clause, reduplication, idiom, and baster.

C. Research Instrument

In identifying the study, the researcher needs some instruments to support it. It is used for collecting the data. The instruments will make the researcher easier to finish the research. The instruments divided in to main instrument and supporting instrument. The first is the researcher herself who as the main point of the instrument, because the researcher uses qualitative research. According to (Meleong, 2004: 163) states that for a qualitative research characteristics "it uses the researcher or by helping the data analysis to other people as the research instrument", he also states that in a qualitative

research which the researcher as a planner, collector, and analyst of the data. Finally, the researcher has report the result of the analysis. Besides, there are some supporting instruments to collect the data which make the researcher easier to analyze and finish the data. The supporting instruments are, pen, papers, computer, and electronic dictionary. Those things used by the researcher in collecting and analyzing the data are supporting instruments.

D.   **Technique of Collecting Data**

The first technique of collecting data is reading a whole novel until the end. Then, the researcher collects the data from *Perahu Kertas* Novel. The data are purposive data which in the forms of word, phrase, clause, reduplication, idiom, and baster. Based on the forms of the data, the data are classified into six levels of code mixings. After classified the data, the researcher reduce the data based on the levels in the theory, it involves the process of selecting and focusing the raw data into refined data.

To make classification of data analysis, the researcher gives codes to each data. These are written bellow:

1.   The numeral 001, 002, 003… are used to show the order of the data number.

2.   The alphabetic capital letters are used to classify the level of code mixing. These are written bellow:

CMWL   : Code Mixing of Word Level

CMPL   : Code Mixing of Phrase Level

CMCL   : Code Mixing of Clause Level

CMBL   : Code Mixing of Baster Level

CMRL   : Code Mixing of Reduplication Level

CMIEL   : Code Mixing of Idiom Level

The numeral 9, 11, 28, 38… are used to show the pages of code mixings in the novel. To differentiate from the number of the data, the researcher gives capital letter P. it means that P is the number of the page, for examples: P.9, P.11, and P.38 and others.

Those are can be put together into sentences in the example bellow: 001.CMWL/P.9 means the first data is code mixing in the form of word level which is located in page 9. By giving a code to each data, the data becomes easier to be classified.

Example: 90/CMWL/P.235

*"... Koleksi **T-Shirt** panitia aja lu bilang prestasi"*

The statement that is spoken by Kugy is included to code mixing word level and it is located on page 253 of *Perahu Kertas* novel. The setting of the utterance is in Kugy's house in the morning when the members of the family are making joke about Kugy's wedding plan. Karel as Kugy's brother is an active person in school. He always contributes in school or campus event. Then, he wants to be an event organizer in order not to rent event organizer from other. Kugy responds it by as a kind of joking. Kugy puts **T-shirt** in her

Indonesian utterance. The word *T-shirt* comes from English. It is included into *noun*. *T-shirt* means "*kaos*" for Indonesian language. The word *T-shirt* usually used by people, they are more often use *T-shirt* as the substitution of "*kaos*". The use of code mixings in the form of word "*T-shirt*" makes listeners get no difficulty in catching the meaning. The factor of using code mixing above is humor factor. It is a factor usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences. From the sentence above, it can be seen that there is a humor indication which is uttered by Kugy to her brother.

E.   Technique of Data Analysis

The researcher does not only collecting the data, but also she analyses the data to obtain the research's results. In this research, the researcher uses content analysis. Gao (1989: 6) states that Content analysis is a set of procedure for collecting and organizing information in a standardized format that allows analysts to make inferences about the characteristics and meaning of written and other recorded material. Elo and Kungas (2007: 107) state that content analysis is a method that may be used with either qualitative or quantitative data and in an inductive or deductive ways. In addition, Wiliam (2007: 69) defines that content analysis review forms of human communication including books, newspaper, and films as well as other from the content in the human communication.

Based on three theories above, the researcher concludes that content analysis is a method used to analysis a qualitative or quantitative research. Content analysis has two forms to analysis, they are deductive and inductive. Deductive is used by researcher who will analyse qualitative research. In addition, inductive is used by researcher who will analyse quantitative research. In this research, researcher uses deductive because she will analysis qualitative content analysis. There are some stages to analysis the data, as follow:

1. Reading the words table or list which shows English-Indonesian code mixings. The researcher reads in *Perahu Kertas* novel.

2. Collecting the data from *Perahu Kertas* novel, the data are in the levels of word, phrase, clause, reduplication, idiom, and baster.

3. Classifying the data into six levels of code mixing, there are word, phrase, clause, reduplication, idiom, and baster.

4. Giving each data a code. The code is made with a purpose to make data identification and to be easier to analyze. The code represents the number of data, the number of page, and the number of edition.

5. Analyzing the data based on types of code mixing, they are word, phrase, clause, reduplication, idiom, and baster. In this step the researcher begins to analyze each data based on the theory of code mixing. The theory is taken from Suwito's theory. It is also supported by Cambridge and by dictionary to find the definition of code mixing word level

6. Drawing conclusion and suggestion based on the data analysis. After the researcher analyzed the data, the researcher draw a conclusion based on she has found from the analysis. Suggestions are also needed to make this research more complete.

F.   The Trustworthiness of the Data

Trustworthiness of data is needed to check the trust of data. In this research, the researcher asks proof reader such as her lecturer in order to support the trustworthiness of data. In this research, the researcher involves the prove reader of sociolinguistics in checking the data. After the researcher collects the data from *Perahu Kertas* novel, the data is delivered to the prove reader to gain the trust of the data. The researcher asks Dr. Giyoto, M.Hum, because he is a lecturer of sociolinguistics and he also makes a sociolinguistics book entitle "*Pengantar Sosiolinguistik*" published by FATABA Press in 2013. He suggests to analyze the data of code mixing by relating structure, definition of each data level, and culture of Indonesian societies.

CHAPTER IV

RESEARCH FINDING AND DISCUSSION

A. Research Finding

The researcher classifies the data in this research based on the level of code mixing. The data that are found is qualitative data. This qualitative data that are in the form of code mixing can be analyzed in content analysis. As mentioned in the Chapter II, this research uses sociolinguistics approach. It emphasizes the using of language in the social context and the situation of the speaker. In this research, the data are analyzed based on the data classification. The data of code mixings which are analyzed by the researcher are collected from *Perahu Kertas* novel. Those code mixings among Indonesia are written in italic font. In *Perahu Kertas* novel, the researcher found code mixings in its various levels. They are code mixing in the form of word, phrase, clause, baster, reduplication/repetition word, and idiom.

After the process of data reduction, the whole data of English-Indonesia code mixings that are found by the researcher in *Perahu Kertas* novel are 102. The classifications of code mixing word level are 59 data, code mixing of phrase lever are 24 data, code mixing clause level are 9, code mixing of baster level are 6 data, code mixing of reduplication/repetition word are 2, code mixing of idiom level are 2.

It can be inferred that the highest number of code mixing in *Perahu Kertas* novel is code mixing in form of word which attain 59 data, the fewest number of code mixing are in the form of reduplication/repetition word and idiom which has 2 data.

Table 3. Code Mixing Levels Data

No	Levels of Code Mixing	Numbers
1	Code Mixing of Word Level	59
2	Code Mixing of Phrase Level	24
3	Code Mixing of Clause Level	9
4	Code Mixing Baster Level	6
5	Code Mixing of reduplication Level	2
6	Code Mixing of Idiom Level	2
	Total	102

Table 3. levels of code mixing

1. Code Mixing of Word Level

Word is the smallest unit of language consists of a morpheme or more than a morpheme. One of code mixing comes into being by inserting English Words into Indonesian utterances. Sometimes it happens when Indonesian utterances contain different words from the other language especially English. Then, the insertion of word can be classified into eight groups; they are; the

insertion of noun, adjective, verb, adverb, conjunction, exclamation, and preposition.

001.CMWL/P.19

"Siap…satu, dua, tiga… ***Pose!"***

The sentence above is located in page 19 by the title *Pindah Ke Bandung*, the code mixing used by the writer is the word *pose*. It is uttered by Kugy. She is very cheerful. The word *pose* is usual word in daily life when people will take a picture, and someone who takes a picture will give the direction. This world is also familiar for teenager. In the photographer side, the word *"pose"* means the style or action when showed when the object is taken for a photo or painting. The word pose is included into *"verb"*.

In the novel, the sentence is uttered by Kugy as the main character and Noni as Kugy's best friend from she was a child who will be picked up by Eko, Eko is Noni's boyfriend. At that time Kugy wears old T-shirt, because Kugy doesn't like a fashion. When they want to take a picture together, Kugy doesn't care with her style. The factors of the use of code in this statement mixing are popular term using, because the word *"pose"* is familiar to use by Indonesian societies, and also *"humor"*. The context shows that Kugy is making joke to her friends.

002.CMWL/P.26

*"Kamu baru **jogging?** Tumben rajin"*

The sentence is from the page 26 by the title *mother alien*. The code mixing of word level is the word *jogging*. The word jogging here has a meaning *"lari pagi"* in Indonesian Language. In this sentence, it is included into *"verb"*. Indonesian usually uses the language in their daily life. This word is familiar and people will not be confused about the meaning of the word *jogging*. In the sport side it means that *jogging* is walking faster or running slower in order to get a fresh air makes heart beats faster. Jogging is usually done in the morning or in the afternoon before the sunsets.

The sentence above is uttered by Ojos, he is Kugy's boyfriend who has different character from Kugy. He is very care and kind to Kugy. When Kugy is at home, the phone bells ring, Ojos calls Kugy and listens to Kugy voice like something wrong. It sounds that kugy feels so tired. But actually Kugy is pushing Eko's car. The car is so old, and they called it "Fuad". The factor of the use of code mixing in this statement mixing is *popular term using*, because the word *"jogging"* is familiar to use by Indonesian societies, it because this factor caused in social life, there is certain vocabulary which has most popular parable.

003.CMWL/P.32

*"Hmmm, **lip-synch** lagu Meggy.Z, lengkap dengan joget"*

The sentence above is from page 32 by the title *"lingkaran suci"*. In this chapter, Kugy, Noni, Keenan and Eko are making quality time. They are making joke and telling their funny experience. The code mixing in the form of word is *"lip-synch"* uttered by Eko. Eko is a care and modern boy. The part of speech of word *lip-synch* in this sentence is *"verb"*. The word *lip-synch* is a familiar word in musical, and the meaning has been known by Indonesian. *Lip-synch* itself is done when people are in the stage. They are singing without producing any sounds, they just open their mouth and follow the lyrics. In this chapter, Eko tells to Kugy and Noni that Keenan lip-syncs Meggy Z' song while dancing.

The factor of the use of code in this statement mixing is popular term usage. It is because of the word *"lip-sync"* familiar to use by Indonesian societies. Indonesian prefers to use *lip-sync* than *"bernyanyi tanpa suara"*. Other factors are topic and humor. In this context, the characters are making joke and telling about their past funny experience and the topic is about sing a song.

004.CMWL/P.35

*"Kenapa? Kamarku rapi, ya? Ngga **matching** sama yang punya."*

The sentence above is from the page 35 by the tittle mother alien. The sentence in this chapter is uttered by Kugy. She is the main character of the novel. The code mixing of word level is word *"matching"*. It is included into

"adjective". In Indonesian language, the word *matching* means suitable. It is usually said for fashion style, character, thing and other. The word matching is a familiar word for Indonesian when they are comparing or reviewing something. The word matching refers to Kugy's character. Kugy has a messy character, and it's not match with her room. Because people stereotype that the room reflects the character.

In this chapter, Keenan comes to Kugy's house and seeing that Kugy's room is so tidy, and it's so different from Kugy who has messy character. Kugy feel so shy at that time. The factors of the use of code in this statement mixing are popular term using and conversation partner. It is because the characters are from the same background. Such as, live in a big city, educated, up-to-date, trendy, use more than language, students of the university.

005.CMWL/P.50

*"Mau **Popcorn**, Gy?"*

The sentence above is located on page 50 with the tittle *"Hunusan Pedang Es"* in chapter six. The code mixing of word level here is taken from word *Popcorn*. The word *popcorn* usually finds and use in culinary. Indonesian usually uses word *popcorn* for *"jagung letup"*. And this it is very familiar for Indonesian when they are talking about culinary. The word *popcorn* in *Perahu Kertas* novel is uttered by Keenan, he offers Kugy to buy Popcorn when they are going together to the cinema at midnight with Noni and Eko. In the cinema,

the snack which usually serves is popcorn. The factor is popular term usage, because of the word *"popcorn"* is more familiar than *"jagung letup"* especially in the cinema.

006.CMWL/P.75

*"Pokoknya kamu utang pemadam kelapanan, kalo cuma sampe bawain kaos barong atau sarung pantai atau miniature papan **surfing.**"*

The sentence above is located on page 75 in chapter *"proyek percomblangan"*. The code mixing of word level itself is from word *" papan surfing"*. The word *papan surfing* here means surfing board. Besides saying *papan surfing*, usually Indonesian says *"papan selancar"*. This kind of word usually finds in surfing packages or tools, and it is familiar for Indonesian when somebody says it. The sentence above is uttered by Kugy to Keenan who would like to go to Bali for painting, and Kugy wants Keenan to bring many handy crafts for her. She wants more than kaos barong, *sarung pantai* and *papan surfing*. He is an artistic boy. The factors are popular term usage and humor. It is because the word *papan surfing* is more used by people than *papan selancar,* and the context shows the humor.

007.CMWL/P.80

*"Oke, **weekend** depan udah pasti ya?"*

The sentence above is located on page 80 in chapter ten by the tittle *"Kurator Kuda".*in this chapter, the code mixing in form of word level is word

"weekend". It has a meaning as *"akhir pekan"* in Indonesian Language. This sentence is uttered by Ojos. He is a care and modern boy. This word is familiar in Indonesian people. They use the language without any doubt to catch the meaning, especially for teenager who masters more than one language. They mix their language in their daily speaking.

In this novel, the factors are popular term usage because of the word *"weekend"* is more familiar in the societies. The popular term itself is a factor caused in social life, there are certain vocabularies which has most popular parable. It is also caused by topic factor. It is because of code mixing can be caused by topic factor. Scientific topic delivered by formal and non-scientific delivered by non-formal. Most of the situation of the conversation is informal. The context is when Ojos asks Kugy to be ready for taking holiday next week, because lately they have no more time to spend their days together. He wants to spend their short holiday in Singapore, they can stay at Ojos' apartment in Orchard.

008.CMWL/P.83

*"Wanda ceritanya lagi **hunting** lukisan di Bandung."*

The sentence above is located on page 83 specifically in chapter ten by the tittle *"Kurator Muda"*. The form of code mixing word level is inserting word *"hunting"* in the middle of sentence which is uttered by Noni at Kugy's boarding house. It is used as *"verb"*. The mixing word level above has a

meaning *"mencari, melihat koleksi lukisan"*. In Indonesian language, the word

hunting is not only use for searching for painting or other things, but it usually

use for taking a picture outside, search for book in the library, book store or

bazaar, get some food in the forest and many more.

The word *"hunting"* is very familiar for people who live at urban,

especially modern people and teenager. The word *"hunting*" in *Perahu Kertas*

novel is uttered by Noni, she talks to Keenan and Eko that wanda is hunting

painting in Bandung, and she wants to introduce Wanda to Keenan. The factor

is main topic. It is because of main topic is a dominant factor in causing code

mixing.

009.CMWL/P.85

"Dan intinya kamu menggabungkan lukisan portrait dengan asbtrak dalam

satu frame."

The sentence above is located on page 85, specifically into chapter 10

by the tittle *"Kurator Muda"*. The code mixing of word level found on this

page is word *"frame"*. In Indonesian language, *"frame"* means *"bingkai"*. In

the sentence above, it has a meaning that the character paints by mixing more

than one color and styles. The word *"frame"* is very familiar for artist,

especially for painters. Frame itself can be defined as a border or case for

enclosing a picture, mirror, etc.

The sentence is uttered by Wanda. Wanda is a modern, stylish and prestigious girl. The factor of it is main topic factor. Wanda is a young curator (the head of museum). She has big painting gallery in Jakarta.Wanda comments Keenan's painting in order to catch Keenan to be her close friend. The factor of code mixing above main topic is function and aim factor. It is because of usually used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation.

010.CMWL/P.86

*"Kugy **Darling**, Wanda itu curator muda."*

The sentence is located on page 86 specifically in chapter 10 by the tittle *"Kurator Muda"*. The code mixing word level of this page is word *"Darling"* which is uttered by Noni in Kugy's boarding house. She is a care girl. The word darling has a meaning *"sayang"* in Indonesian language as a *noun*. It is aim to express love feeling to someone, it can be for family members, close friends, friends, girlfriends, or boyfriends. In this *"Perahu Kertas"* novel, the word *"Darling"* has a meaning to show best friend's love when they are calling their best friend, and it usually uttered by girl.

The word *"Darling"* is uttered by Noni when she explains to Kugy that Wanda is a young success girl. It is because of Noni wants Wanda will close to

Keenan. The factor is types and language speech level. It is because choosing types and language speech level based on partner consideration. The consideration shows based on the topic or relevance with certain situation. It can be seen from the context that Noni uses the word only for making sure to Kugy.

011.CMWLPP.91

*"Yang ini adalah karya pelukis muda, menurut saya dia sangat **gifted.**"*

The sentence above is on page 91 specifically in the chapter 11 by the tittle *"Sakola Alit"*. The code mixing word level found in this chapter is word *"gifted"* as an *adjective*. This word is uttered by Wanda to her father and Warsita Gallery members when she is presenting the new collection of painting in Bandung. Wanda is a modern, stylish and prestigious. The word *"gifted"* is not too familiar for Indonesian because of the factors are main topic and prestigious. It can be used by modern and urban people who master more than one language, especially Indonesian language and English.

The word *"gifted"* has a meaning as giving good creature or presenting good creature. In this story, the word "*gifted"* written by the author means that Keenan (Main Character) paints good painting in Wanda's point of view. Wanda tries to explain to the audiences that Keenan is talented painter. She explains this in her presentation. The factor of code mixing above is function and aim factor. It is a language function which is used in communication based

on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. From the situation above, it can be seen that Wanda is giving information to her father.

012.CMWL/P.97

*"Omku baru beli **apartment** di daerah Orchard."*

The sentence above is located on page 97 in the chapter 12 by the tittle *"Jenderal Pilik dan Pasukan Alit"*. The sentence is uttered by Ojos (Kugy's boyfriend). She is a care and modern boy. The code mixing word level in this page is word *"apartment"* as a *noun.* In Indonesian language, *apartment* means *"rumah susun"* which is located in a big city. In Indonesia, the *"apartment"* usually lived by rich people with the luxury service and good facility. There is a set of rooms fitted especially with house keepin facilities and usually leased as a dwelling. It is different from *"rumah susun"* which is usually lived by ordinary societies.

In the novel of chapter 12, the apartment refers to the residence in the big city in Singapore. The factor is main topic because of Ojos asks Kugy to go to holiday together to Singapore. He offers Kugy to stay at his uncle's new apartment in Orchard. Main topic itself is a dominant factor in causing code mixing.

013.CMWL/P.106

*"Ini namaya **support** sayang."*

The sentence above is located on page 105 in the chapter 13 by the tittle *"Rencana Besar Wanda"*. The code mixing word level on this page is word *"support"* as a *noun*. The word *"support"* is a familiar word in Indonesian. It is usually use for giving motivation to other to be successful in reaching something or give encouragement to someone. The sentence above is uttered by Noni (Kugy's best friend). She cares to Wanda. It is caused by *"main topic"* factor. In this context, Noni says to Kugy that they should support Wanda to be close to Keenan, although Kugy feel so upset to Noni that Noni tries to make Keenan close to Wanda.

014.CMWL/P.113

*"Iya, dia punya perusahaan **trading** ekspor-impor"*

The sentence above is located on page 113 in chapter *"Rencana Besar Wanda"*. The code mixing word level is word *"trading"* as a *noun*. It is happened by main topic factor. The word *trading* is not familiar word for Indonesian people, except economist. The word *trading* in economy side means that a company which concerns on facilitating the importer and exporter in processing to get channel, shipping goods, giving client information about relevant marketing, etc. In this chapter, the sentence is uttered by Keenan who says to Wanda that his father has a business in trading. Keenan takes a deep

breath and he thinks that his father will shock after he heard that Keenan's painting is received by Warsita Gallery.

015.CMWL/P.123

*"Sebagai upah kamu ngilang, hari ini saya mau **booking** kamu."*

The sentence above is located on page123 in the chapter 14 by the tittle *"Buku Harta Karun"*. The code mixing word level written by the author is word *"Booking"* as *noun.* It is caused by humor factor. The word Booking is familiar to use in Indonesian language. By the culture perspective it means that people already order something (booking ticket, hotel and other). Basically, the word *"booking"* means *"pembukuan".* If it is described by word, it is mean that making a sure order and giving name on the order book. While, in *Perahu Kertas* novel on page 123 the word booking means taking someone for accompanying go to somewhere. The sentence is uttered by Keenan who doesn't meet Kugy for long time, because Kugy focuses on her thesis and to hide her feeling from Noni and Eko. It is because of Kugy doesn't want Keenan be close to Wanda.

016.CMWL/P.128

*"Yang jelas, kalo ternyata lu gak punya **feeling** sama dia jangan juga ngegantungin."*

The sentence above is located on page 128 in the chapter 15 by the tittle *"Mencari Ketulusan"*. The code mixing word level written by the author is word *"feeling"* as a *noun.* It is caused by main topic and popular term usage. The sentence above is uttered by Eko. The word "*feeling*" on this page is very familiar for Indonesian, especially for teenager and it has a meaning of heart situation. There is no doubt for Indonesian to catch the meaning of it because of most of people usually use it. In this *Perahu Kertas* novel, the word feeling means *"perasaan"* which is belonged by Keenan. Eko suggests Keenan to be consistence, if Keenan has no feeling to Wanda, it has better if he leaves and gives no more hope.

017.CMWL.128

*"Ini gak **fair** buat Wanda."*

The sentence above is located on page 128 in the chapter by the tittle *"mencari ketulusan"*. The code mixing word level written by the author is word *"fair"* as an *adjective.* It is caused by conversation partner factor, because of the characters can use more than one language. In Indonesian language, the word *"fair"* means *"adil"*. It shows the equality and similarity each other. In this page, the code mixing word level is uttered by Eko who says to Keenan deeper about Wanda's feeling to Keenan. She cares to Wanda. During her meeting with Keenan, Wanda wants Keenan understands about what she feels,

but Keenan looks for Kugy. Eko feels that it's unfair for Wanda who gives Keenan everything he needs.

018.CMWL/P.134

*"Liburan aku mau nabung buat beli **laptop**."*

The sentence above is located on page 134 in the chapter 15 by the tittle *"Mencari Ketulusan"*. The code mixing word level written by the author is word *"laptop"* as *a noun.* It is caused by main topic and conversation factor. The word laptop in Indonesian language is very familiar. It is because of most of people in Indonesia use laptop, especially for students, workers, companies, institutions, and other.

The word *"laptop"* which is uttered by Kugy. There, Kugy is flat. It means a portable computer usually battery powered, small enough to rest on the user's lap and having a screen that closes over the keyboard like a lid. In this page, the context is when Kugy asked by Ojos to go to Holiday, but Kugy says that she doesn't has much money. He wants buy a laptop for completing his thesis. But Ojos gives her surprise by showing two tickets. There is no reason for Kugy to reject anything.

019.CMWL/P.134

*"Pokoknya semua beres aku yang **arrange**."*

The sentence above is located on page 134 in the chapter 15 by the tittle *"Mencari Ketulusan"*. The code mixing word level written by the author is

word *"arrange"* as *a verb.* It is caused by *conversation partner factor* because of the characters can use more than one language and main topic factor by using informal situation. The word *"arrange"* in Indonesian language means make a structure of something. It can be for thing or schedule. On this page, the sentence is uttered by Ojos (Kugy's boyfriend). He has a plan to go to holiday next month. He will pick Kugy up to Bandung by car. Everything will be arranged by Ojos. Kugy just stay happy. But it looks a doubt in Kugy's face about having holiday to Singapore.

020.CMWL/P.135

*"Cuma ngingetin aja, lain kali kamu lebih baik pakai celana panjang, bawa jaket atau **sweater.**"*

The sentence above is located on page 135 in the chapter 15 by the tittle *"Mencari Ketulusan"*. The code mixing word level written by the author is word *"sweater"* as *a noun.* It is caused by conversation partner facto because the character can use more than one language and popular term by using word *sweater* than *"baju lengan panjang"*. It is familiar in the societies. *Sweater* in fashion side is also known as pullover, Jumper, Jersey is a part of clothes for covering body and hand. It usually uses heavy material and can pervade sweat. But, in this novel, the word "*sweater*" means a thick cloth used in a cold. Indonesian also says that is a thick cloth for warm up the body. The sentence is

uttered by Keenan. Keenan and Wanda go to Bandung, Keenan suggests Wanda to not to wear hot pant, it had better if Wanda wear jacket.

021.CMWL/P.138

"Congrats, *mak comblang millennium."*

The sentence above is located on page 138 in the chapter 16 by the tittle *"salah berharap."* The code mixing word level written by the author is word *"congrats"*. The word *"congrats"* basically is the abbreviation from word *"congratulation"* as *a noun.* In Indonesia, people especially teenager abbreviates to word *"congrats"*, and it has a meaning *"selamat".* This word usually used for expressing happy when someone gets success.

This code mixing word level is uttered by Kugy to Noni (Kugy's best friend). She appreciates Noni's effort. It is caused by function and aim which is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. She tries to hide her feeling in front of Noni when she says that Keenan expresses his love to Wanda in Bandung. Noni talks to Kugy at Kugy's boarding house.

022.CMWL/P.142

*"Kamu mau ngomong sesuatu atau **speechless?"***

The sentence above is located on page 142 in the chapter 16 by the tittle *"salah berharap"*. The code mixing word level written by the author is word *"speechless"* as *an adjective*. This sentence is uttered by Wanda. She is a care, modern and prestigious girl. The word *"speechless*" can be translated into Indonesian language as *"diam seribu bahasa"* or cannot say anything. This code mixing word level in a word *"speechless"* is familiar in Indonesian societies. The context of code mixing happens when Wanda asks Keenan about his feeling. It is caused by the main topic character which is a dominant factor in causing code mixing, because it caused by formal and informal topic. He is just keeping silent in front of his painting. It is because of Wanda helps him so much to make his painting be published and received by many galleries. Warsita Gallery is one of big painting gallery in Jakarta.

023.CMWL/P.148

*"Gue tunggu lu di **airport** hari jumat siang."*

The sentence above is located on page 148 in the chapter 17 by the tittle *"Tiga Kata Saja"*. The code mixing word level written by the author is word *"airport"*. It is uttered by Ojos (Kugy's boyfriend). The word airport is not too familiar for Indonesian societies, because they usually say *"Bandara"*. But, it is familiar for people who live in a big city with modern lifestyle. This is uttered when Kugy and Ojos are having date.

The code mixing above is caused by function and aim factor. Language function is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. In the car, Ojos looks at Kugy deeper. But both of them do not say anything, Ojos feels that there is something wrong with Kugy after she knew Keenan. Ojos demands Kugy to go to holiday, the ticket was bought by Ojos. If Kugy doesn't come, it means that their relationship will end.

024.CMWL/P.150

*"Nyebelin banget sih Eko, Sok ngerti **fashion.**"*

The sentence above is located on page 150 in the chapter 17 by the tittle *"Tiga Kata Saja"*. The code mixing word level written by the author is word *"fashion"* as *a noun,* and it is uttered by Wanda. She has prestigious character. The word *"fashion"* is from Latin, factio. It has a meaning as *"making* or *membuat"*. But, it gets meaning constriction becomes a thing which is worn by people, especially for clothes and its accessory.

The context of the sentence is when Wanda's face becomes red when Eko says that Wanda's style is like Kugy, it looks so untidy. Wanda's heart situation becomes break and messy. She tells her upset to Keenan after Eko and Noni went home. It is caused by conversation partner factor which conversation can be individual addressee or group. In bilingual society, the speaker who

usually uses one language can use code mixing if their addressee from same background but uses other language, and also the main topic, function and aim.

025.CMWL/P.155

*"**Whatever** Gy, terserah!"*

The sentence above is located on page 155 in the chapter 18 by the tittle *"Kepergian dan Kehilangan"*. The code mixing word level written by the author is word *"whatever"* as *an adjective* .It is uttered by Noni (Kugy's best friend). The word *"whatever"* on this page means giving freedom for people to do anything without any forbidden and it usually uttered when people have different point of view and thinking with other. They let other to do what they want to do. The context of the sentence is when Noni complains to Kugy when she says that Keenan, Eko, Ojos and Noni are not the same as before. They keep their distance. They have little frequency to talk, to meet and to gather. Noni responds what Kugy said while she goes from Kugy's room. It is caused by function and aim factor which used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation.

026.CMWL/P.162

*"Tapi gua boleh **request** sesuatu ga?"*

The sentence above is located on page 162 in the chapter 18 by the tittle *"Kepergian dan Kehilangan"*. The code mixing word level written by the author is word *"request"* as *a noun*. The word *"request"* is familiar in Indonesian language, even it's become a word which always used by the societies. In Indonesian language, it has a meaning when people asking for something. If it is translated into Indonesian language, it can be *"meminta"*. It can be found not only from this novel, but also in people daily communication. Such as used on the radio, television, and other media.

This sentence is uttered by Noni (Kugy's best friend) when she wants Kugy to come to her birthday party after she try to not to know more about Kugy and Ojos relationship that lately looks so strange. It is caused by function and aim factor which used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation.

027.CMWL/P.192

*"Gak apa-apa, **thanks** Bim."*

The sentence above is located on page 192 in the chapter 22 by the tittle *"Pulang ke Ubud"*. The code mixing word level written by the author is *"thanks"*. It is uttered by Keenan (The main character of the novel). The word *"thanks"* in Indonesian language usually followed by noun like the sentence

above. Other example of saying *thanks* is *"thanks ya, udah bantuin beres-beres".* It is familiar in Indonesian. If it is translated into Indonesia language, it can be *"terimakasih".*

The context of the sentence is in the first of November caused by function and aim factor which is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. In this novel, Bima comes to Keenan's boarding house to see Keenan condition, he extremely shocks that Keenan looks so thin and not fresh. Bima is Keenan friend in his university in Bandung.

028.CMWL/P.211

Kedua, menurut saya gaya melukismu itu **fresh**.

The sentence above is located on page 211 in the chapter 24 by the tittle *"Pembeli Pertama".* The code mixing word level written by the author is word *fresh* as *a noun.* It is uttered by Remigius (the owner of advertising company). She is a young modern boy. The word fresh is usually used for showing new thing, new idea, nature, body condition and other. If it is translated into Indonesian language, it can be *"segar",* and it's familiar in Indonesian societies. The context of the sentence is when Remigius comes to Bali to see the new painting from Poyan, suddenly he meets Keenan whose painting is

liked by him. Remigius says to Keenan that he loves Keenan's painting, and appreciates it. He goes to Bali when and see his collection when Keenan is not at home.

The factor is function and aim factor. It is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. In this novel, Remigius expresses his feeling amazed to Keenan.

029.CMWL/P.228

*"Gy, Gua gak mau Tanya lu macem-macem, karena gua mengahargai **privacy** lu."*

The sentence above is located on page 228 in the chapter 26 by the tittle *"Lembaran Baru"*. The code mixing word level written by the author is word *privacy* as *a noun.* The sentence on page 228 is uttered by Eko (Noni's boyfriend). The word *privacy* means *"a hidden thing".* It can be a thing, feeling, word and other. In this chapter, the word *privacy* means *"hidden feeling"* of Kugy. The context of the sentence when Eko becomes serious in front of Kugy, he tries to make sure that Kugy will be ok. It is because of Kugy make a distance from Noni, Eko and Keenan lately. Eko wants to know about it deeper. It is caused by conversation partner and main topic factors. It is because

of they are understand about English words, and the main topic on the context is influenced the use of code mixing in it.

030.CMWL/P.234

*"Lu lihat dong, Gue kan gaul, penuh prestasi, Kugy kan **nerd**."*

The sentence above is located on page 234 in the chapter 27 by the tittle *"Janji adalah Janji"*. The code mixing word level written by the author is word *nerd* as *a noun* and it is uttered by Kevin (Kugy's brother). He is a humorist boy. The word *"nerd"* means people who like to reed many books. They usually spend their days by reading some books, even when the new book is launching they will get it sooner. The context of the sentence when Kevin and Karin are making a joke to Kugy, Kevin is Kugy's brother who always doesn't care to his study, because of concerns on his organization at his campus. Study is not priority, but organization is a priority. He likes to go out with his friends' organization to find new event and becomes a committee.

The code mixing above is caused by humor factor because of the context shows that Kevin is making joke with Kugy. Besides, code mixing is usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences. There is a humor indication on the sentence *"Lu lihat dong, Gue kan gaul, penuh prestasi, Kugy kan **nerd**".*

031.CMWL/P.235

*"Koleksi **T-shirt** panitia aja lu bilang prestasi! Kev…Kev…"*

The sentence above is located on page 235in the chapter 27 by the tittle *"Janji adalah Janji"*. The code mixing word level written by the author is word *"T-shirt"* as *a noun,* it is uttered by Kugy. Somethimes she makes joke to her brother. The word T-shirt is familiar in Indonesian, but it is not too familiar to use because of only a few people who say that, especially people who concern on fashion business. Most of Indonesian people usually say *"kaos".*

The context of the sentence above is caused by humor factor. Code mixing is usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences, in this novel it happens when "The K Family" are at home. They are spending their weekend with their family members at home, and making joke each other. Kugy blames Kevin's joke, because Kevin always think that organization and event in campus is a priority. It's different from Kugy who focuses on her study and thesis. She has a target that she should graduate sooner.

032.CMWL/P.235

*"Kevin si panitia sejuta **event.**"*

The sentence above is located on page 235 in the chapter 27 by the tittle *"Janji adalah Janji"*. The code mixing word level written by the author is word *"event"* as *a noun.* It is uttered by Karin (Kugy's and Kevil's sister). The sentence is caused by humor factor usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences and popular

term using which caused in social life, there are certain vocabularies which has most popular parable.

The word *event* is familiar word in Indonesian for changing word *"acara"* in Indonesian language. The event organizer in a big city usually uses word *"event"* than *"acara"*. In Indonesia, the word *"event"* is also specified into celebrating something. It can be a concert, celebrating a company anniversary and other. The context of the sentence above is when Karin responds Kugy and Kevin joke, makes sure that Kevin doesn't care to his study and he always make contribution to many events inside and outside campus.

033.CMWL/.236

*"Ada temenku yang set-up perusahaan **advertising**."*

The sentence above is located on page 236 in the chapter 27 by the tittle *"Janji adalah Janji"*. The code mixing word level written by the author is word *"advertising",* it is uttered by Karin (Kugy's and Kevin's sister). The word *"advertising"* on this sentence means a company concerns on advertisement. Advertising company will create an interesting idea for publishing the product. Because of this advertising company, the products will have a value. Advertising company serves advertisement concept, printing and placing the products advertisement.

The context of the sentence above when Karin offers Kugy to join his friend's company after Kugy graduated from his university. The company

concerns on advertising. The factor of using code mixing is function and factor. Language function is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. It can be seen from the sentence above that there is an informing indication which is uttered by Karin

034.CMWL/P.239

*"Tadi ada **emergency** Non, Sori…"*

The sentence above is located on page 239 in the chapter 27 by the tittle *"Janji adalah Janji"*. The code mixing word level written by the author is word *"emergency"*, it is uttered by Eko (Noni's girlfriend). The word *"emergency" as noun* on this page means Eko helps Kugy to repair her laptop. But, actually the word *"emergency"* in English to Indonesian has a meaning as *"keadaan darurat"* or *"dalam keadaan darurat"*. Indonesian also says emergency in medical sides, it is used when the patient should get the first medical helping.

The context of the sentence above is caused by function and aim which is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. It is uttered when Noni feels upset to Eko because he

comes late to her boarding house. Because Noni has been waiting for him for ten minutes, she should go for teaching once a week, because she is a private teacher from 6 month ago.

035.CMWL/P.239

*"Komputernya Kugy sempat ke **crashed,** sementara kan dia mau sidang dua minggu lagi."*

The sentence above is located on page 239 in the chapter 27 by the tittle *"Janji adalah Janji"*. The code mixing word level written by the author is word *"crashed"* as *a compliment,* and it is uttered by Eko (Noni's boyfriend). The word *"crashed"* on this page has a meaning in technological side. It means that the computer is getting problem. The problem can be caused by virus, software, printer, hard disk drive, hardware conflict, RAM, BIOS, VXD, power supply and others. It makes the computers cannot give the respond when users click the subject.

The context of the sentence above is caused function and aim. It is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. It is uttered when Eko tries to explain to Noni that he comes late because he helps Kugy to service her laptop. Two weeks later Kugy will present her thesis. And it will be emergence if the data crashed.

036.CMWL/P.249

*"Karel, ini namanya **STYLE**. Oke?"*

The sentence above is located on page 249 in the chapter 28 by the tittle *"advocado"*. The code mixing word level written by the author is word *"style"* as *a noun*. It is uttered by Karin (Kugy's and Kevin's sister). She is young stylish girl. The word style in Indonesia language is not only used for fashion, but also it can be used for other activities. Such as, it can be dancing style, singing style, learning style and many more. But in the sentence above, the word style refers to the fashion which has a meaning the way people wearing their clothes.

The context of the sentence above is caused by humor factor. It is usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences. In this novel, it is uttered when Kugy takes a mirror and sees her style. She thinks her style is not good to look. Because usually she wear casual clothes, and this time Karin changes Kugy to be elegant. Karel comments Kugy's style, and Karin tries do deny.

037.CMWL/P.254

*"Udah banyak iklan produk sejenis yang pakai **angle** yang sama."*

The sentence above is located on page 254 in the chapter 29 by the tittle *"Bumi Pun Berputar"*. The code mixing word level written by the author is word *"angle"* as *a noun.* It is uttered by Remigius Aditya (The owner of

advertising company). The word *"angle"* has a meaning in photography side as the way to take a good picture. The photographer should choose the right side when they are taking the picture.

The context is caused by the function and aim factor which is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. The sentence above uttered at noon when the advertising employees make a meeting with his Boss to discuss about their project. They have many considerations about the angle will be taken on screen.

038.CMWL/P.256

*"Bayangkan tiba-tiba muncul **background** hitam sunyi tanpa suara."*

The sentence above is located on page 256 in the chapter 29 by the tittle *"Bumi Pun Berputar"*. The code mixing word level written by the author is word *"background"*. It is uttered by Kugy. She is nerd and smart girl. The word background is familiar in Indonesia language, and it has a meaning as the back screen or view for taking good picture. The context of the sentence above is caused by main topic. It is a dominant factor in causing code mixing, because of it is caused by formal and informal topic.

Besides, it is also is uttered by function and aim factor used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. It is

uttered when Kugy with her flat face tries to comments the concept of advertisement. Kugy explains the appropriate concepts to her friends in the meeting by using simple language, and makes sure other about her concept.

039.CMWL/P.257

*"Klien kita suka banget sama konsep kamu. Mereka mau **launch** kampanye besar-besaran."*

The sentence above is located on page 257 in the chapter 29 by the tittle *"Bumi Pun Berputar"*. The code mixing word level written by the author is word *"launch"* as *a verb*. It is uttered by Remigius Aditya (the owner of advertising company). She is a young success boy. The word *"launch"* in advertising side has a meaning as publishing the new products. The context is caused by function and aim factor. Language function is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. The sentence is uttered when Kugy comes to the office, Kugy asked to meet Remi. Remi informs that their client likes Kugy's Tammies Bar concept.

040.CMWL/P.257

*"Kalo kita **meeting** lagi, kamu punya kerjaan lain selain nahan ngantuk."*

The sentence above is located on page 257 in the chapter 29 by the tittle *"Bumi Pun Berputar"*. The code mixing word level written by the author is word *"meeting"* as *a noun*. It is uttered by Remi. He is calm, but sometimes he

makes joke.People in Indonesia say meeting when they would like to discuss about an event, project, matter and other. It is usually used by people who work in the office or company. The word meeting in Indonesian language means *"pertemuan"* to discuss about something. The context of the sentence above is caused by humor factor usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences. In this novel, it is uttered in the office when Remi makes a joke to Kugy after they discussed about the next meeting and project.

041.CMWL/P.264

*"Tadinya ada **appointment**, tapi dibatalkan."*

The sentence above is located on page 264 in the chapter 30 by the tittle *"Agen Non-Aquarius"*. The code mixing word level written by the author is word *"appointment"* as *a noun*. The word *appointment* can be translated into Indonesian language becomes *"janji pertemuan"*. It usually used by the businessman to meet the client. The context of sentence is caused by function and aim related to certain purpose, like asking, offering, expressing and announcing. It is uttered when Remi offers Kugy to accompany her to go home. Kugy has been waiting for taxi for an hour.

042.CMWL/P.265

*"Saya **stuck** di musik 80. Gak bisa denger yang lain."*

The sentence above is located on page 265 in the chapter 30 by the tittle *"Agen Non-Aquarius"*. The code mixing word level written by the author is word *"stuck"* as *a noun.* The word *"stuck"* means there is no way to go. But, in this context it means that the character (Kugy) cannot find her interesting to listen to the latest music. She likes to listen to music 80s. This conversation happens when Remi and Kugy on their way go home and talk about their hobby and experience. It is uttered because of humor factor. It is because of code mixing isusually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences. In this novel, the character are making joke by telling their hobbies and experiences.

043.CMWL/P.267

*"Kita **dinner** di restoran seafood."*

The sentence above is located on page 267 in the chapter 30 by the tittle *"Agen Non-Aquarius"*. The code mixing word level written by the author is word "*dinner"* as *a noun,* and it is uttered by Remigius Aditya. She is a modern boy. In culinary, the word dinner means getting meal in the evening. In Indonesian culture, the word *dinner* is usually used when people go out to the restaurant for getting some food in the evening. The context of the sentence is happened by popular term usage and topic meant that the word is popular to use for people who will have a date. It is uttered when Remi offers Kugy to have a dinner in *Radio dalam* after they made a joke about guessing their zodiac.

044.CMWL/P.273

*Ko sendirian, Gy? ngga **mingle**?*

      The sentence above is located on page 273 in the chapter 31 by the tittle *"Arisan Toilet"*. The code mixing word level written by the author is word *"mingle"* as *a verb*. The word *"mingle"* in Indonesian language means joining other. It means that mingle is people way to join the conversation, event, discussion, go out together with friends. If it translated it Indonesian language, it can be *"membaur"*.

      The context of the sentence above because of function and aim which is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. It is uttered when Remi approaches Kugy who are bullying by Remi's friend in the toilet. Remi tries to take Kugy away from the girls who are upset to Kugy, because the heard that lately Remi close to Kugy.

045.CMWL/P.287

*"Saya malah dapet **award** ditahun itu."*

      The sentence above is located on page 287 in the chapter 32 by the tittle *"Ninja Asmara"*. The code mixing word level written by the author is word *"award"* as *a noun.* It is uttered by Remigius Aditya. The word *"award"* means the appreciation for someone who gets an achievement. This word is very familiar in Indonesian societies. There is no doubt for catching the meaning of

it. The context of the sentence above is happened when Kugy and Remi are in the street vendor restaurant. They talk their experiences, Remi tells his experience during get the position as the leader in advertising company.

The code mixing above is caused by function and aim usually used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. And it also uttered by topic factor which is a dominant factor in causing code mixing, because it caused by formal and informal topic.

045.CMWL/P.288

*"Tapi ini pekerjaan yang selalu kamu inginkan, atau ada **passion** lainkah?"*

The sentence above is located on page 288 in the chapter 32 by the tittle *"Ninja Asmara"*. The code mixing word level written by the author is word *"passion"* as *a noun.* The word *passion* in Indonesian language usually used for telling the hope and ability. It is very familiar in the societies, especially people who live in the city, students who want to continue their study, etc. The code mixing word level above is uttered by Kugy to Remigius Aditya in the street vendor restaurant while spending their nights after join the event.

The factor is caused by popular tem factor because of factor in social life, there are certain vocabularies which has most popular parable. The word passion is more popular to use than *"keinginan besar"* when people talk about the idea or occupation. Besides, it also caused by function and aim factor

because there is an asking indication. Language function is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. In *"Perahu Kertas"* novel, Kugy asks Remi about his other passion, because Remi looks like so serious with his advertising company. Remi says there is no other passion. It can be seen from the sentence that there is an asking indication

046.CMWL/P.307

*"Mudah-mudahan tahun depan bisa **upgrade** jadi sanur."*

The sentence above is located on page 307 in the chapter 34 by the tittle *"Malam Terakhir di Ujung Tahun"*. The code mixing word level written by the author is word *"upgrade"* as *a noun.* It is uttered by Kugy to Remigius Aditya. The word *"upgrade"* in technological side has a meaning as the process of updating something by adding the new facilities. The things which can be updated are software and hardware. But, in this context of the passage, the word *"upgrade"* means *"change".* It means that Kugy wants to change the holiday from Ancol to Bali. She wants to go to Bali for the next holiday. The situation happens when Kugy and Remi are in Ancol beach spending their New Year eve. Kugy makes joke that she wish next year she can spend her New Year eve in Bali.

The factor of using code mixing above is conversation partner. The partner can be individual addressee or group. In bilingual society, the speaker who usually uses one language can use code mixing if their addressee from same background but uses other language. In this context, the characters usually mix their language. It means that the characters are using more than one language.

047.CMWL/P.320

*"Rekan **alien** lu, tuh, Kugy udah lulus tahun lalu."*

The sentence above is located on page 320in the chapter 35 by the tittle *"Pangeran Sejati"*. The code mixing word level written by the author is word *"alien"* as *a noun.* It is uttered by Eko to Keenan. The word *"alien"* in astronomy side is a kind of another planet living thing. The form of the alien is like a human, but it looks not normal form. The *"alien"* is still being something mysterious. But, in this novel, the word *"alien"* which is uttered by Eko has the different thing. It refers to Kugy's strange character like an alien. This situation happens when Keenan and Eko are making joke, all day long they spend their time together and tell each other about their business during they don't meet and he tells that Kugi graduates sooner. It is caused by humor factor, because there in a humor indication which showed by saying word *"alien"*. Humor

usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences.

048.CMWL/P.321

*"Lha elu… siapa yang bakal nyangka seorang Keenan bisa jadi **businessman** di Ibu kota."*

The sentence above is located on page 321 in the chapter 35 by the tittle *"Pangeran Sejati"*. The code mixing word level written by the author is word *"businessman"* as *a noun*. It is uttered by Eko to Keenan. The word *"businessmen"* in economic side has a meaning as people who have a business. If it is translated into Indonesian language, it can be meant as *"pengusaha"*. The word *"businessmen"* usually used in a city with success people in business.

The situation of the sentence above is caused by main topic factor. It is a dominant factor in causing code mixing. It is because of formal and informal topic. The sentence is uttered when Keenan tells that he tries to make a fairy tale, and wants to publish it. But Eko doesn't believe that Fairy tale will change Keenan's life. Fairy tale has no beneficial for Keenan.

049.CMWL/P.326

*"Gy, sori barusan banget **agency** dari vector point telepon."*

The sentence above is located on page 326 in the chapter 35 by the tittle *"Pangeran Sejati"*. The code mixing word level written by the author is word *"agency"* as *a noun*. It is uttered by Remigius to Kugy. The word *"agency"*

means the company concerns on distributing channel. The function is for marketing products from one company to other. The situation of the code mixing word level above is happened when Remi and Kugy will come to Noni and Eko's engagement. Suddenly, Remi gets phone from his client and make a final presentation about his project.

The code mixing above is caused by function and aim which used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. In the sentence above, there is an announcing indication, because Remi tells to Kugy that he got a phone from agency.

050.CMWL/P.330

*"Dari monyet berantakan sampai jadi manusia cantik bergaun **velvet"**.*

The sentence above is located on page 330 in the chapter 36 by the tittle *"Reuni Kelompencapir"*. The code mixing word level written by the author is word *"velvet"* as *a noun.* It is uttered by Eko to Noni and Keenan. The word *"velvet"* in the fashion side means red shiny color. The situation of the sentence above is caused by humor factor. It is usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences. In this novel, there is a humor indication when Kugy comes to Eko and Noni's engagement, they shocks when they see that Kugy is so beautiful with her

gown. It's because, Kugy usually doesn't care with her style. Then, Eko says that Kugy is getting perfect metamorphose.

051.CMWL/P.351

*"Sekarang **dessert**, terus apalagi sesudah ini?"*

The sentence above is located on page 351 in the chapter 38 by the tittle *"Penculikan Paling Indah"*. The code mixing word level written by the author is word *"dessert"* as *a noun.* It is uttered by Kugy to Keenan. In culinary side, the word *"dessert"* has a meaning as a dish usually served in the end of dinner. It can be a dish which has great taste like cheese. If it is translated into Indonesian language, it can be meant as *"hidangan penutup"*.

In this novel, the situation is happened when Kugy and Keenan don't meet for long time, Keenan brings Kugy far away from the city to spend their time. He takes Kugy the nature. The factor is popular term, it means that this factor caused in social life, there are certain vocabularies which has most popular parable. In the sentence above, the word "dessert" is familiar, used by Indonesian societies to change the word *"makanan penutup"*.

052.CMWL/P.352

*"Tugas kamu disini adalah memenuhi target dan **deadline** kamu."*

The sentence above is located on page 352 in the chapter 38 by the tittle *"Penculikan Paling Indah"*. The code mixing word level written by the author is word *"deadline"* as *a noun.* It is uttered by Remigius Aditya. The word

deadline is a familiar word in Indonesian societies. It has a meaning as time limitation in doing or submitting the project, the time by which something must be done or completed.

In *Perahu Kertas* novel, the context of the sentence above happens when Remi takes a deep breath. He feels that Kugy has no spirit about completing their project. Kugy cannot get the target and she is late for doing task about storyboard. The code mixing above is caused by popular term which this factor caused in social life, there are certain vocabularies which has most popular parable. The word deadline is familiar for people to want to reach the target.

053.CMWL/P.362

"Kamu mau resign, Gy?"

The sentence above is located on page 362 in the chapter 39 by the tittle *"Karya Bersama"*. The code mixing word level written by the author is word *"resign"* as *a verb*. It is uttered by Remigius Aditya to Kugy in the office. The word *"resign"* in work side has a meaning as to give up a job for position or one's job and office by telling the employer, especially by formal notification. In this novel, the word resign has a context with the same definition above.

The sentence is uttered in the office. It is caused by conversation partner factor. In bilingual society, the speaker who usually uses one language can use code mixing if their addressee is from the same background but uses other

language. Kugy is an employee who works in the same office with Remi. Remi is seeing Kugy's work lately Remi feels there are something wrong and strength on Kugy. Remi offers Kugy to resign from his company. Because actually Remi has known what happened to Kugy.

054.CMWL/P.363

*"Kamu akan saya tahan sampai nanti **outing** ke Bali."*

The sentence above is located on page 363 in the chapter 39 by the tittle *"Karya Bersama"*. The code mixing word level written by the author is word *outing* as *a verb*. It is uttered by Remigius Aditya to Kugy. The word *"outing"* is familiar in Indonesian societies, especially for education. They do an outing class for senior students. But for this this context, the word "*outing"* refers to a pleasure tip, excursion, picnic, or the like an annual outing for the employees. This can be short journey made by a group of people.

In Perahu Kertas novel, the sentence above has context is caused by main topic factor. It is a dominant factor in causing code mixing. The factor is caused by formal and informal topic and humor. It is usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences. In this context Remi demands Kugy to join holiday to Bali with other employees while joking. Remi realize that about Kugy's decision to resign from his company. This is the first time for Remi to love Kugy with no pressure. He lets Kugy to do everything she wants.

055.CMWL/P.371

*"Sehabis ini, acara kita adalah **shopping** di Kuta."*

The sentence above is located on page 371 in the chapter 40 by the tittle *"Menemukan Oasis"* The code mixing word level written by the author is word *"shopping"* as *a verb.* It is uttered by Remigius Aditya to Kugy. The word *"shopping"* in the sentence above means to visit shops and stores for purchasing or examining goods. To seek or examining goods, property. But, Indonesian perspective, the word shopping usually refers to buying some clothes, especially for woman.

In the sentence above, the word shopping means buying clothes and handy crafts. This sentence is caused by popular term usage. In social life, there are certain vocabularies which has most popular parable. The word is familiar in Indonesian societies. In *Perahu Kertas* novel, Remi, Kugy and other employees get holiday to Bali, in sanur Kugy and Remi spend their time in Sanur.

056.CMWL/P.371

*"Udah berat-berat pinjem kamera dari karel, tapi dari tadi belum sempet **hunting** foto."*

The sentence above is located on page 371 in the chapter 40 by the tittle *"Menemukan Oasis"*. The code mixing word level written by the author is word *"hunting"* as *a verb.* It is uttered by Kugy to Remigius Aditya. The word

"hunting" is the way to get an animal in the forest, but word hunting also has an extension meaning. In photography, the word *hunting* is someone activity by going to somewhere (near or far) for taking good pictures.

The context of the sentence above is happened in Sanur. Kugy spends her day at the beach. Under the light of the sun, he plays parasailing, banana boat, Jet Ski and other. She does not have a time for taking some pictures. The code mixing above is caused by popular term. This factor caused in social life, there are certain vocabularies which has most popular parable. The word hunting for photography is popular which has a meaning as taking picture.

057.CMWL/P.371

*"Gampang, kita cari **transport** pinggir jalan."*

The sentence above is located on page 371 in the chapter 40 by the tittle *"Menemukan Oasis"*. The code mixing word level written by the author is word *"transport"* as *a noun.* The word transport is the abbreviation from word *"transportation".* It is very familiar in Indonesian language. Indonesian societies usually say transport, because it is included into *"Bahasa serapan".* It means that, the Indonesian takes other language by changing some letters and pronunciation. The word *transport* in this novel means getting transportation to go to somewhere. It is uttered by Remigius Aditya to Kugy, they will go to Jimbaran meet their friends and employees. The code mixing above is caused

by main topic. It is a dominant factor in causing code mixing, because of formal and informal topic. Their topic is getting next trip to Jimbaran.

058.CMWL/P.400

*"Gy, sori saya ngga bermaksud bikin kamu **shock**."*

The sentence above is located on page 400 in the chapter 43 by the tittle *"Cincin dalam Kotak Perak"*. The code mixing word level written by the author is word *"shock"* as *a noun*. It is uttered by Remigius Aditya to Kugy. The word shock is very familiar for Indonesian societies. Even most of the teenagers say *"shock"* for showing unpredictable feeling. The word *"shock"* can be translated into Indonesian language becomes *"kaget or terkejut"*. It is usually uttered by people who live in the city.

The situation is caused by function and aim. It is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. It is uttered when when Remigius Aditya comes to Kugy's house while bringing a ring in silver box for a surprise. Remi knows that Kugy looks so strange to face Remis's arrival. This is not what Kugy's expects. Remi said to Kugy that it did not mean to make Kugy shocks.

059.CMWL/P.400

*"**Look**, kamu gak perlu jawab apa-apa sekarang."*

The sentence above is located on page 400 in the chapter 43 by the tittle *"Cincin dalam Kotak Perak"*. The code mixing word level written by the author is word *"look"* as *a verb*. It is uttered by Remigius Aditya to Kugy. The word *"look"* is not too familiar in Indonesian societies, only a few people with certain background. Such as people who master more than one language, especially English and Indonesian language. The sentence above is uttered when Remi gives Kugy a time to answer his serious engagement. After Remi went out, directly Kugy goes to her room, locks the room and just stay there.

The sentence above is caused by function and aim factor. It is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. There is an asking indication when Remi says *"look"*.

2. Code Mixing Phrase Level

Phrase is grammatical analysis to refer to a single element of structure typically containing more than one words, and lacking the subject and predicate structure typical of clauses. Phrase insertion here a sequence of words which is semantically and often syntactically restricted, and functioning as a single unit.

001.CMPL/P.30

*"Kita jalan kaki aja cari yang dekat-dekat, atau **delivery service.**"*

The sentence above is located on page 30 in the chapter 3 by the tittle *"Mother Alien"*. The code mixing phrase level written by the author is *"Delivery service"*. It is included into adverbial phrase. The formula is *adverb* as modifier and *noun* as head. *Delivery service* is familiar in Indonesian societies is. It usually serves by the company, store, food court and other. *Delivery service* is a managerial process which concerns on customers. It is related to customers needed. In Indonesia, delivery service usually used for sending the food that has ordered. The customers only call the call centers for order the food.

On this page, the sentence is caused by humor factor usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences and popular term usage. There are certain vocabularies which has most popular parable showed by using phrase *"delivery service"* than *"pesan antar"*. It is uttered when Eko's old car is getting trouble. The machine performance is too old. Noni and Kugy will have a meeting with Keenan and Eko. They will take walk to find some food, because Eko cannot pick them up.

002.CMPL/P.34

*"Yah, gua kan cuma menganalisa dari statistic penegmbalian buku lu, Ko. Dan judul-judul apa yang lu Pinjam, **no hard feeling** dong."*

The sentence above is located on page 34 in the chapter 4 by the tittle *"Lingkaran Suci"*. The code mixing phrase level written by the author is *"no*

hard feeling". It is included into noun phrase and can be formulated into *Adjective* as *modifier* and *noun* as *head*. *No hard feeling* means *"don't take it personally"*. It is uttered by Kugy to Eko In the living room, there is a box of Pizza, a television, there are four people who are talking each other, make joke and tell their experience.

Eko is Kugy's best friend who is always late to return the book to Kugy, Kugy has a small library in her house for children around the regency. The sentence is caused by humor factor humor. It is a factor usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences. There in a joke indication in the sentence which uttered by Kugy to Eko as her best friend.

003.CMPL/.34

*"Masa prospek gua dihancurkan gara-gra **track record** kartu anggota taman bacaan?"*

The sentence above is located on page 34 in the chapter 4 by the tittle *"Lingkaran Suci"*. The code mixing phrase level written by the author is *"track record"*. It is included into noun phrase. *"track record"* is the notes of someone from the past until the recent. In Indonesian language, *track record* means *"rekam jejak or catatan silam"*. This code mixing phrase level is caused by humor factor. It is a factor which is usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences. The sentence

is uttered when Kugy and Eko make joke each other in front of Keenan and Noni. It's because Eko always be late in returning the book to Kugy. Because of that, Kugy's library has no more books to be borrowed.

004.CMPL/P.37

*"Asal kamu tahu, di Negara ini Cuma segelintir penulis yang bisacari makan dari nulis tok. Kebanyakan dari mereka punya pekerjaan lain, jadi wartawan kek, dosen kek, **copy writer** di biro iklan kek."*

The sentence above is located on page 37 in the chapter 4 by the tittle *"Lingkaran Suci"*. The code mixing phrase level written by the author is *"copy writer"*. It is included into noun phrase. It can be formulated into *verb* as *modifier* and *noun* as *head.* Copy writer usually found in printing office, publisher and Advertising Company. Copywriter is a profession in commercial advertising company which writes a text of the advertisement. It can be for print advertisement, radio or TV commercial.

The sentence above is caused by main topic factor. It is a dominant factor in causing code mixing, because of formal and informal topic. The context is when Keenan comes to Kugy's boarding house. They meet only for

having simple chat. Keenan comments Kugy's idea to be fairy tale writer. Kugy's idea does not guarantee for better life in the future.

005.CMPL/P.45

*"Gila, itu sih **mission impossible** namanya."*

The sentence above is located on page 45 in the chapter 5 by the tittle *"Sebatang Pisang Susu"*. The code mixing phrase level written by the author is *"Mission Impossible"*. It is included into adjective phrase. The phrase can be formulated into adjective as *modifier* and *noun* as *head. Mission impossible* in English is basically from word *"mission"* (*misi*), and *impossible* (*tidak mungkin*). It can be meant as getting the impossible thing or doing something impossible.

The sentence above is uttered by Kugy to Keenan. It is caused by humor factor. The context is when Kugy looks at Keenan's painting. The painting looks so abstract. Keenan asks Kugy to the the meaning of his painting, but Kugy cannot guess what the meaning of the painting is. There is a humor indication when Kugy says *"mission impossible"* in the sentence above.

006.CMPL/P.50

*"Gara-gara keseringan nonton midnight bareng, kita berempat nanti bisa **double date** beneran."*

The sentence above is located on page 50 in the chapter 6 by the tittle *"Hunusan Pedang Es"*. The code mixing phrase level written by the author is

"double date". It is included into noun phrase and can be formulated into *adjective* as *modifier* and *noun* as *head*. In Indonesian, *double date* phrase is familiar, especially for teenager. Double date itself means as a couple who are going outside. It is usually for having dinner, watching movie in the cinema and other.

The sentence above is caused by conversation partner and popular term usage factors. It is uttered by Eko at Kugy's boarding house when Eko and Noni meet Kugy. Three of them sit on the usual chair while bringing their dishes. They talk about their plan, and Eko has a plan to make triple date. Kugy with Ojos, Noni with Eko, and they still confuse for Keenan's couple.

007.CMPL/P.114

*"Pasha ini gue Wanda.Gue minta tolong ya? Gue Cuma butuh data lo doang buat **customer list** gue."*

The sentence above is located on page 114 in the chapter 13 by the tittle *"Rencana Besar Wanda"*. The code mixing phrase level written by the author is *"customer list"*. The phrase is included into noun phrase. It can be formulated into *noun* as *modifier* and *noun* as *head*. Customer list in this novel means a segment of users based on a set of criteria, the list of users instead of a group collector (painting). The sentence above is uttered by Wanda to his friend.

The factor of using code mixing above is conversation partner factor. The conversation partner can be individual addressee or group. In bilingual society, the speaker who is usually uses one language can use code mixing if their addressee from same background but uses other language. Wanda and her friend know the meaning of customer list phrase. Because of both of them are from the same background as a painting collector. In the context, Wanda reads her customer list and looks for the appropriate painting collector for Keenan's painting. Because, Wanda is sure that Keenan painting is not her father qualification. So, Wanda asks her friend to be Keenan's customer and Wanda herself who will pay the painting.

008.CMPL/P.133

*"Gy, aku ngerasa banget kita kurang **quality time** berdua."*

The sentence above is located on page 34 in the chapter 15 by the tittle *"Mencari Ketulusan"*. The code mixing phrase level written by the author is *"quality time"*. It is included into noun phrase and can be formulated into *noun* as *modifier* and *noun* as *head. Quality time* is an informal reference to time spent with close family, partners or friends that is someway important, special, productive or profitable. It is time that is set aside for paying full and undivided attention to person or matter at hand. It may also refer to time spent performing some favorite activity.

The sentence above is uttered by Ojos in The light of the candle lights. He is care and calm boy. It is caused by popular term usage, because quality time is usually used by people who know the meaning of the term and people who understand more than one language. Kugy and Ojos have no quality time lately, because Ojos studies in different city. Ojos wants to date with Kugy all day long.

009.CMPL/P.163

*"Yup, Gua bikin **garden-party**, minjem halaman rumahnya Wanda yang segede setan."*

The sentence above is located on page 163 in the chapter 18 by the tittle *"Kepergian dan Kehilangan"*. The code mixing phrase level written by the author is *"Garden party"*. It is included into noun phrase. *Garden party* means a formal party happens outside in the afternoon, often in large private garden. The sentence above is uttered by Noni to Kugy. She is a modern and neat girl. She will celebrate her birthday. She will make a garden party by using Wanda's house yard.

The sentence above is caused by popular term usage. It is because of usually people in the city say garden party to change the phrase *"pesta kebun"*. It is also caused by function and aim. The factor which is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker

uses language based on the function they expected in context and situation. In the sentence above, there is and announcing indication when nony utters *"Yup, Gua bikin **garden-party**, minjem halaman rumahnya Wanda yang segede setan."*

0010.CMPL/P.251

*"Kita banyak banget proyek **media campaign**, pokoknya kenyang deh."*

The sentence above is located on page 251 in the chapter 28 by the tittle *"advocado."* The code mixing phrase level written by the author is *"media campaign"*. It is included into noun phrase and can be formulated into noun as *modifier* and *noun* as *head. Media campaign* is from phrase *"campaign media"* in English. But the Indonesian societies usually say *media campaign* especially in advertising company. It can be meant as typically broadcast through several media channels. It may focus on a common theme and the one of few brands or products, or be directed at a particular segment of the population.

The sentence above is caused by main topic factor. It is because of the characters are discussing their project. It is uttered by Remigius Aditya in the office. He says that his company gets many projects about media campaign. For sure, it will make Kugy and other employees are busier. The sentence above is also caused by function and aim factor. It is used in communication based on the aim of communication. Language function related to certain purpose, like

asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation.

0011.CMPL/P.252

*"Gy, gambar yang udah ditandaian, tolong diguntingin. Kita mau buat **dummy story board**."*

The sentence above is located on page 252 in the chapter 28 by the tittle *"advocado."* The code mixing phrase level written by the author is *"dummy story board"*. It is included into noun phrase and can be formulated into *adjective* as *modifier* and *noun* as *head.* The phrase is not too familiar in Indonesian societies, expect the advertising company. Dummy story board means a panel or panels on which a sequence of sketches depicts the significant changes of action and scene in a planned film, as for a movie, television show or advertisement. In this novel, the dummy storyboard concerns on advertisement.

The sentence is uttered by Remi to Kugy, he says that Kugy is busier than before. Remi gives Kugy many magazines and scissor. She has a duty to cut the picture has marked. Remi is a businessman who has good responsible. The factor of code mixing on this page is main topic. It is a dominant factor in causing code mixing. It is because of formal and informal topic. The sentence above is also caused by language and aim factor. It is used in communication based on the aim of communication. Language function related to certain

purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. There is an asking indication which is uttered by Remi to Kugy.

0012.CMPL/P.257

*"Muncullah selapis wafer, lalu mengalirlah **hazelnut crème."***

The sentence above is located on page 257 in the chapter 28 by the tittle *"advocado*." The code mixing phrase level written by the author is *"hazelnut-crème"*. The phrase is included into noun phrase. It can be formulated into adjective as *modifier* and *noun* as *head. Hazelnut crème* is usually found in a cup of coffee, wafer, cakes and other food. It is a crème made by hazelnut. It can be used for topping. In this novel*, hazelnut-crème* uses on the wafer. The sentence above is uttered by Kugy, and it is caused by function and aim.

The factor is usually used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. In this novel, the context is when Kugy explains her ideas in front of Remi and other employees in the meeting of wafer advertising concepts.

0013.CMPL/P.257

*"Khusus untuk pitching ini, saya mau Kugy jadi **project leader."***

The sentence above is located on page 257 in the chapter 28 by the tittle *"advocado."* The code mixing phrase level written by the author is *"Project leader".* The phrase is included into noun phrase. It can be formulated into noun as *modifier* and *noun* as *head.* The phrase *"project leader"* is a familiar phrase in Indonesia people, especially in the company, events and organization. In this novel, the phrase *"project leader"* means a person who is tasked with planning, executing and closing the project. But only a project leader inspires and motivates a team. Project leader takes the time to get knows the team, keeps the employees in the loop and acts as a mentor.

In the sentence above, the phrase is uttered when Remi doesn't think too much anymore about the project. It is because he has no more brilliant idea for the wafer concept of the advertisement. He wants Kugy to be a leader of the project. The sentence above is caused by conversation partner. It means that the partner can be individual addressee or group. In bilingual society, the speaker who usually uses one language can use code mixing if their addressee is from same background but uses other language. The context of the sentence above is when Remi is talking to his employees who understand about *"project leader".* The sentence above is also caused by function and aim. It is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation because the sentence above has and asking indication uttered by Remi.

0014.CMPL/P.287

*"Kalau saya jadi tukang bubur, saya bakal jadikan kamu **brand ambassador**."*

The sentence above is located on page 287 in the chapter 32 by the tittle *"Ninja Asmara."* The code mixing phrase level written by the author is *"brand ambassador"*. The phrase is included into noun phrase. It can be formulated into *noun* as *modifier* and *noun* as *head*. The sentence above is uttered by Remigius Aditya to Kugy. He is cool, but sometimes he is humorist. The phrase of *"brand ambassador"* itself is very familiar in Indonesian societies especially in advertising. It has a meaning as is a person who hired by an organization or company to represent a brand in a positive light and by doing do help to increase brand awareness and sales.

In the sentence above, the phrase is uttered when Kugy and Remi are having date after they worked at the office. They go the street vendor restaurant. They are making joke that Remi will take Kugy as *"Bubur Brand Ambassador"*. It is caused by humor factor which is usually used by speaker to show a humor in serious meeting, and it is used by comedian to entertain the audiences. In the sentence above, there is humor indication which is uttered by Remi to Kugy when he says *"brand ambassador"*.

0015.CMPL/P.287

*"Dari lulus kuliah, saya mulai magang seperti kamu, jadi **junior art director.**"*

The sentence above is located on page 287 in the chapter 32 by the tittle *"advocado."* The code mixing phrase level written by the author is *"junior art director"*. The phrase is included into noun phrase. It can be formulated into *noun* as *modifier* and *noun* as *head.* The phrase *junior art director* is not too familiar in Indonesian societies, except people who work in a company of advertising, television and other. The *junior art director* itself has meaning as a person who responsible for creating visual concepts in response to clients' briefs and relaying them to the art director.

The phrase above is uttered by Remi to Kugy. It is caused by function and aim factor. It is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. In the sentence above, Remi tells that after he graduated from university, he ever practiced as junior art director in advertising company. From the context, it can be seen that there is an informing or announcing indication.

0017.CMPL/P.350

*"Room service-nya indomie rebus sama the tawar, luas kamar seluas-luasnya, tempat tidur refleksi, dan **live music** nonstop suara ombak."*

The sentence above is located on page 350 in the chapter 38 by the tittle *"Penculikan Paling Indah"* The code mixing phrase level written by the author

is *"live music"*. The phrase is included into noun phrase. It can be formulated into *adjective* as *modifier* and *noun* as *head.* The phrase of *"live music"* is very familiar for Indonesian societies. In the musical side, it has a meaning as a performance given by one or more singers or instrumentalists or both. In this novel, the phrase is uttered by Keenan to Kugy at the beach. It is caused by domicile and time of conversation factor because of they enjoy the sky which is getting dark with their romantic atmosphere. Kugy and Keenan take down from the hill heading to the beach.

0018.CMPL/P.351

*"Oke, rekan agenku. **Main course** udah, sekarang dessert, terus apalagi sesudah ini"*

The sentence above is located on page 351 in the chapter 38 by the tittle *"Penculikan Paling Indah."* The code mixing phrase level written by the author is *"Main course"*. The phrase is included into noun phrase. It can be formulated into *adjective* as *modifier* and *noun* as *head.* The phrase is uttered by Kugy (the main character) to Keenan. The phrase of *"main course"* it self means the featured or primary dish in a meal consisting of several courses. It usually follows the entry course. The main course usually the heaviest, heartiest and most complex or substantial dish on a menu. It can be fish, meat or another protein source.

In *Perahu Kertas* novel on page 351, the phrase is caused by domicile and time of conversation. It also caused by functions and aim factor. The phrase is uttered when Kugy Asked Keenan to go to the next plan after they got meal, they are having holiday and spending their time in the beach. Keenan takes Kugy so far away from Jakarta to Pangandaran Beach.

0019.CMPL/P.383

"Nah, yang satu ini formatnya buku seni, bentuknya **coffee table book***, yang isinya adalah cerita kamu plus lukisan saya dari awal sampai yang terbaru."*

The sentence above is located on page 383 in the chapter 41 by the tittle *"Buku dan Pameran."* The code mixing phrase level written by the author is *"coffee table book"*. The phrase is included into noun phrase. It can be formulated into *noun* as *modifier* and *noun as head.* The sentence is uttered by Keenan to Kugy. The phrase of *"coffee table book"* itself is an oversized, usually hard-cover book whose purpose is for display on a table intended for use in an area in which one entertains guests and form which it can serve to inspire conversation.

In the sentence above, the phrase of *coffee table book* refers to the fairy tale book will be launched sooner. In Jakarta, Keenan will launch his fairy tale book. The book will be dedicated to the children group discussion in Bandung. The group had made for several times. The sentence above is caused by conversation partner. It can be individual addressee or group. In bilingual

society, the speaker usually uses one language can use code mixing if their addressee from same background but uses other language, because Kugy of and Keenan are from the same background who can speak English and Indonesian language.

0020.CMPL/P.386

*"Saya sedang bantu ayah saya, Mas. Beliau lagi sakit. Dan sekarang saya menjalankan peruahaannya, **trading company**."*

The sentence above is located on page 386 in the chapter 45 by the tittle *"Kastil yang Masih Berdiri Tegak*.". The code mixing phrase level written by the author is *"trading company"*. The phrase is included into noun phrase. It can be formulated into *adjective* as *modifier* and *noun* as *head*. The sentence above is uttered by Keenan to Remigius Aditya. The phrase *"trading company"* is business working with different kinds of products which are sold for customers, business or government purposes. Trading company buys a specialized range of products, maintain a stock or a shop and deliver products to customers.

In the sentence above, the phrase is caused by conversation partner factor. It also caused by function and aim factor. The sentence is uttered when Remi accidentally meets Keenan in Jakarta. Suddenly Remi hugs Keenan and they having chat. They are making a conversation about their business.

0021.CMPL/P.387

*"Saya ada meeting di **coffee shop**. Kamu?"*

The sentence above is located on page 387 in the chapter 45 by the tittle *"Kastil yang Masih Berdiri Tegak.".* The code mixing phrase level written by the author is *"coffee shop"*. The phrase is included into noun phrase. It can be formulated into *noun* as *modifier* and *noun* as *head.* It is caused by function and aim factor. The factor is used in communication based on the aim of communication. Function and aim is related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. In the sentence above, there is a reporting indication when Remi tells to Keenan that he will have a meeting at coffee shop. Keenan doesn't believe that he will meet Remi in the coffee shop accidentally. Keenan and Remi realize that the meeting should be there. And it cannot be avoided.

0022.CMPL/P.408

*"Pantesan dari tadi lu cuma **missed call** doang."*

The sentence above is located on page 408 in the chapter 44 by the tittle *"missed call"*. The code mixing phrase level above is included into noun phrase. It can be formulated *adjective* as *modifier* and *noun* as *head.* The phrase above is uttered by Keenan to Noni. The phrase of *"missed call"* is familiar phrase in Indonesian societies. It is familiar to utter, and actually the phrase

"missed call" is a call to a cellular phone that was not answered, where the caller leaves no message. The called is expected to return the phone call.

In the sentence above, the phrase is caused by popular term usage factor. It is because Indonesian usually says *missed call* than *"panggilan tak terjawab"*. It is uttered when Noni and Keenan have a meeting in the Kemang restaurant. Noni only gives Keenan a missed call in order to can call her back. There, Keenan tells his suspicion about Remi and Kugy.

0024.CMPL/P.423

*"Denger-denger ada yang mau ke **wedding exhibition** ya?"*

The sentence above is located on page 423 in the chapter 46 by the tittle *"Hati Tak Perlu Memilih"*. The code mixing phrase level written by the author is *"wedding exhibition"*. The phrase is included into noun phrase. It is no too familiar in Indonesian societies, especially for people who live in the city, people who have a business in wedding organizer and a couple who will get married. The phrase of *"wedding exhibition"* itself is the synonym of *wedding fair,* it's the event which shows the wedding plane, concept, decoration, bridal, and other.

In the novel, the phrase is uttered by Kevin to Kugy. He is a humorist boy. It is caused by humor factor. The factor is usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences. In this novel, it is uttered when all family members have strange action from this

morning. Kugy realizes about that situation and lazy to respond when her sister makes a joke about Kugy's engagement plan. Actually kugy did not go to the exhibition, Kevin just made a joke.

3. **Code Mixing in the Form of Clause**

Clause is a unit of grammatical organization smaller than the sentence, but larger than the phrases, words or morphemes and clause having a subject and predicate. Some clauses are dependent, so they cannot stand themselves as sentence .Other clauses are independent, they stand themselves.

001.CMCL/P.14

*"Nus, saya pindah ke Bandung. **I'll find my stream.** Sampai ketemu."*

The sentence above is located on page 14 in the chapter 2 by the tittle *"Pindah Ke Bnadung"*. The code mixing clause level written by the author is *"I'll find my stream".* It is uttered by Kugy to her imagination. He is a smart girl with full of imagination. The clause *"I'll find my stream"* is included into *"Independent clause"*. Because it can stand without any clauses by the structure *Subject, predicate, object*. The clause is caused by function and aim factor. It is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in

context and situation, it is uttered Kugy in *"Perahu Kertas"* novel is in the morning, Kugy stands in front of the river, she makes a *perahu kertas* which has a message to Neptunus in it. She believes that Neptunus is a real friend who accompanies her in the imagination.

002.CMCL/P.83

*"Sorry guys. **I just dropped my contact,** untung ketemu lagi."*

The sentence above is located on page 83 in the chapter 10 by the tittle *"Kurator Muda"*. The code mixing clause level written by the author is "*I just dropped my contact"*. It is an independent clause which does not need any other clauses. The structure is *subject, predicate,* and *object.* The clause above is caused by function and aim factor. It is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. In *Perahu Kertas* novel, the context is when Eko and Noni come to Kugy's house to introduce Wanda to Keenan. Wanda comes late because she just dropped her contact.

003.CMCL/P.95

*"**It's okay**, Nan. Kapan-kapan aja."*

The sentence above is located on page 95 in the chapter 11 by the tittle *"Sakola Alit"*. The code mixing clause level written by the author is *"it's okay"*. It is uttered by Kugy to Keenan. He is a cool and artistic boy. The clause *"it's okay"* is included into *"independent clause"* by the structure *"subject* and *predicate"*. The clause can stand without any other clauses. The sentence above is caused by speaker and speaker character. It means that the speaker uses code mixing to the hearer because she or he has certain purposes. There are some purposes in doing code mixing because of the speaker want to change conversation situation from formal to informal.

Besides, the speaker uses code mixing because of habit and informal situation. It is also caused by conversation partner. It is can be individual addressee or group. In bilingual society, the speaker who usually uses one language can use code mixing if their addressee from same background but uses other language. In *"Perahu Kertas"* novel, Keenan and Kugy can use more than one language, and the context of sentence is in the campus, Keenan waits for Kugy. She wants give her birthday gift. But, Kugy wants to make a distance with Keenan, because she knows that Noni wants Keenan to be close to Wanda.

004.CMCL/P.100

"I'm okay. *Kenapa Jos?"*

The sentence above is located on page 100 in the chapter 12 by the tittle *"Jendral Pilik dan Pasukan lit"*. The code mixing clause level written by the author *is "I'm okay".* It is uttered by Kugy to Ojos. The clause *"I'm okay"* is included into *independent*. It can stand without any other clauses. The structure is *subject, predicate* and *compliment*. The clause above is a familiar clause in Indonesian societies for showing feeling condition. But sometimes that clause is aimed to hide the heart or feeling condition in order to make the situation be alright.

In this *Perahu Kertas* novel, the context is caused by function and aim which factor. It is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. In *"Perahu Kertas"* novel, the context happens when Ojos meets Kugy in her boarding house. He feels that there is something different with Kugy's sight when she is reading then J.R.R Tolkien book. But Kugy says that she is okay.

005.CMCL/P.127

*"Nan, udah saatnya lu jujur sama gua. **Are you straight?"***

The sentence above is located on page 127 in the chapter 15 by the tittle *"Mencari Ketulusan"*. The code mixing clause level written by the author is *"are you straight?"*. It is uttered by Eko to Keenan. The clause *"are you*

straight?" is included into independent clause. It has *subject and predicate* by using *interrogative*. The sentence above is uttered by function and aim factor. It is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. In *Perahu Kertas* novel, it is uttered when Eko asks Keenan about his feeling to Wanda. It looks that there is no something special for Keenan about Wanda. From the context above, there is an asking indication on the sentence spoken by Eko to Keenan showed as function and aim factor.

006.CMCL/P.151

*"Nan, mungkin aku kolokan, **but I'm not stupid**, I'm not blind. Aku lihat gimnan cara kamu melihat dia."*

The sentence above is located on page 151 in the chapter 17 by the tittle *"Tiga Kata Saja"*. The code mixing clause level written by the author is *"but I'm not stupid"*. It is uttered by Wanda to Keenan. She is a prestigious girl. The clause *"but I'm not stupid"* is included into independent clause. The structure is *"subject, predicate* and *compliment"*. If it is translated into Indonesian language, it can be *"saya tidak bodoh or aku nggak bodoh"*. The clause above is familiar clause in Indonesian societies.

In *Perahu Kertas* novel, the clause is caused by function and aim factor. It is used in communication based on the aim of communication. Language

function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. The clause above is also caused by main topic factor. It is a dominant factor in causing code mixing because of formal and informal topic. The context of the sentence above is when Wanda feels upset to Keenan, because of she knows that Keenan likes Kugy. Keenan asks Wanda to wear clothes like Kugy, and she doesn't like if she should be like Kugy. There is an expression indication when Wanda expresses her feeling upset to Keenan in their conversation topic.

007.CMCL/P.168

"It's going to be fun.*Noni, Eko, aku dan Keenan akan jadi host-nya."*

The sentence above is located on page 168 in the chapter 19 by the tittle *"Tragedi Pesta Noni"*. The code mixing clause level written by the author is "It's going to be fun". It is uttered by Wanda to Kugy. She is a prestigious, modern and stylish girl. The clause above is included into independent clause, because it can stand without any other clause by the structure *"subject, predicate and compliment"*. The clause *"it's going to be fun"* in *Perahu Kertas* means they (Noni, Eko, Keenan and Kugy) will be having fun in Noni's birthday party. The clause *"it's going to be fun"* is familiar to say in Indonesian societies.

The sentence on page 168 above which inserted by clause is uttered by Wand. It is caused by prestigious factor. It means that the speaker used code mixing because of situation factor, addressee, topic, and other socio-situational factors. It does not allow the speaker to use code mixing, or in other term the contextual function and relevance function are rising. The sentence above is uttered when she meets Kugy in the supermarket. Kugy tries to avoid Wanda, but she can't. Wanda asks Kugy about Noni's birthday party just for making Kugy be dejected.

008.CMCL/P.177

*"Nan….**I'm sorry**…aku tahu itu salah."*

The sentence above is located on page 177 in the chapter 20 by the tittle *"Kebohongan Gigantis"*. The code mixing clause level written by the author is *"I'm sorry"*. It is uttered by Wanda to Keenan in Noni's birthday party when she drinks too much champagne. The clause *"I'm sorry"* is included into independent clause because of it can stand without any other clauses. The structure is *subject, predicate and compliment*. In Indonesian language, the clause *"I'm sorr*y" is familiar to use, but sometimes they only say *"sorry* or *sorry ya,* or *sorry banget ya"*.

The clause above is caused by function and aim factor. It is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker

uses language based on the function they expected in context and situation. The sentence above is uttered when Keenan avoids Wanda, because of Wanda drinks too much alcohol in Noni's birthday party. Wanda does an apology to Keenan after she told that she has a lying about painting to Keenan. Wanda pays Keenan's painting by using her friend name. From the context above, it can be seen that there is and asking forgiveness expression spoken by Wanda to Keenan.

009.CMCL/P.241

*"Gua serisu, gila. Kalo ada apapun yang bisa gua bantu buat lu, please let me know, ya. **I owe you one"***

The sentence above is located on page 241 in the chapter 27 by the tittle *"Janji adalah Janji"*. The code mixing clause level written by the author is *"I owe you one"*. It is uttered by Kugy to Eko. The clause *I owe you one* is included into independent clause. It is because the clause can stand without any other clauses, the structure is *"subject, predicate, object and compliment"*. If it is translated into Indonesian language, it can be *"saya punya hutang kepada kamu or aku punya utang sama kamu"*.

The sentence is caused by humor factor. It is usually used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences. In *Perahu Kertas* novel, the context and situation is not serious when Eko asks Kugy about Noni. Kugy wants to help Eko anything she can

while joking with funny words, because Eko helps Kugy for completing her thesis.

4. Code Mixing of Baster Level.

Baster is a combination of two elements and creates one meaning, the form of baster basically forms of English and there is an addition of Indonesian slang affixation or vice versa. Baster of affixation is formed from two component, they are Indonesian affixes and English word. This kind of *Baster* must contain English and Indonesian elements in order to form transformational word.

001.CMBL/P.7

*"Emang! Kadang-kadang mendingan **nge-date** pake pake sepeda kumbang dari pada Fiat kuning itu".*

The sentence above is located on page 7 in the chapter 1 by the tittle *"Jalan yang Berputar."* The code mixing baster level written by the author is *"nge-date".* It is included into baster of affixation specifically to baster affixation Indonesian prefix. The structure is "*nge* as *prefix* and *date* as *word"* becomes baster *(nge-date).* In Indonesian language, *Nge-date* is similar to go out together with partner. The sentence above is uttered by Kugy to Noni. Kugy is nerd, but sometimes she makes joke. It is caused by humor factor. The code

mixing is used by speaker to show a humor in serious meeting, and used by comedian to entertain the audiences.

In *Perahu Kertas* novel, it is uttered when Noni asks Kugy to prepare all the packages will be round to Bandung by Fiat. Fiat is Eko's old car that always gets trouble on the road. There is a humor indication when Kugy says that Eko's car is too old to use, world will be run slower with that car. Besides humor factor, it is also caused by conversation modus. Conversation modus is a tool to communicate. It can be spoken modus (face to face, by phone or audio visual), and written modus (letter, newspaper and scientific book). It is showed in *Perahu Kertas* novel that the characters are talking by phone.

002.CMBL/P.168

*"Noni, aku dan Keenan yang jadi **Host-nya**."*

The sentence above is located on page 168 in the chapter 19 by the tittle *"Tragedi Pesta Noni."* The code mixing baster level written by the author is *"Host nya"* . It is included into *Baster affixation English word with Indonesian suffix.* The structure is *Host* as *word* and *nya* as *suffix"* becomes baster *Host-nya*. The sentence above is caused by prestigious factor. It means that the speaker uses code mixing because of situation factor, addressee, topic, and other socio-situational factors. It does not allow the speaker to use code mixing, or in other term the contextual function and relevance function are rising.

In *Perahu Kertas* novel page 168, the sentence is uttered by Wanda. She meets Kugy in the market and asks Kugy to come to Noni's birthday. Noni is going to celebrate her birthday party in Wanda's house yard. The situation above looks too strange because both of them have hidden hate feeling.

003.CMBL/P.264

*"Saya antarkan sekalian, yuk/ taksinya **di-cancel** aja".*

The sentence above is located on page 264 in the chapter 30 by the tittle *"Agen Non Aquarious."* The code mixing baster level written by the author is *"di-cancel"*. It is included into *baster affixation Indonesian prefix*. The structure is "*di* as *prefix* and *cancel* as *word"* becomes baster *di-cancel.* The sentence above is uttered by Remigius Aditya. It caused by conversation partner factor. The conversation partner can be individual addressee or group. In bilingual society, the speaker who usually uses one language can use code mixing if their addressee from same background but uses other language.

The sentence above is also caused by function and aim factor. Language function is used in communication based on the aim of communication. Language function related to certain purpose, like asking, offering, expressing and announcing. Speaker uses language based on the function they expected in context and situation. In *Perahu Kertas* novel page 264, the sentence is uttered in the office after Kugy finished worked. She is going to back home by booking

the taxi. But, suddenly Remi comes offer to accompany Kugy back to home. From the context above, it can be seen that there is and offering indication refers to asks Kugy to go home with him.

004.CMBL/P.350

*"Jelas, lewatlah. Ini namanya hotel bintang, room **service-nya** Indomie rebus sama the tawar."*

The sentence above is located on page 350 in the chapter 38 by the tittle *"Penculikan Paling Indah."* The code mixing baster level written by the author is *"service-nya"*. It is included *into baster affixation English word with Indonesian suffix*. The structure is "*service* as *word* and *nya* as *suffix"* becomes baster *service-nya*. It is uttered by Keenan to Kugy when they are having fun in the beach, sharing their longing. They spend their whole day in Pangandaran beach. The code mixing is caused by domicile and time of conversation. It can be seen from the place where Keenan and Kugy make conversation. The sentence is spoken at the beach when they are having holiday.

005.CMBL/P.392

*"Nah, yang ini **masterpiece-nya**. "*

The sentence above is located on page 392 in the chapter 42 by the tittle *"Kastil yang Masih Berdiri Tegak."* The code mixing baster level written by the author is *"Masterpiece-nya"*. It is included into *Baster affixation English word with Indonesian suffix.* The structure is "*masterpiece* as *word* and *nya* as *suffix"* becomes baster *masterpiece-nya.* It is caused by main topic factor. The main topic factor is a dominant factor in causing code mixing by looking the context and situation. It is uttered by Kugy to Remi. They spend their Saturday night as usual. They talk, laugh and share happiness. But, this Saturday night is different, because of Remi feels there is something strange with Kugy when she is seeing the photo collection in Bali.

006.CMBL/P.423

*"Gy, **EO-nya** in-House aja. Gue sanggup, kok."*

The sentence above is located on page 423 in the chapter 46 by the tittle *"Hati Tak Perlu Memilih."* The code mixing baster level written by the author is *"EO-nya"*. It is included into baster *affixation English word with Indonesian suffix.* The structure is *"EO* or *Event Organizer* as *word* and *nya* as *suffix"* becomes baster *EO-nya.* It is uttered by Kevin when *The K family* is gathering at home. He is a humorist boy. They spend their Sunday with family and share their love. Suddenly, Kevin who has funny character says about Kugy's wedding plan. He wants to be home event organizer. The code mixing in the

sentence is caused by humor factor. It can be seen from the context and situation of utterance when Kevin while joking to Kugy.

5. **Code Mixing of Reduplication or Repetition Word**

Repetition word is a word formed because of words reduplication. Further, the words being reduplicated that are found in the data are noun-noun, adjective-adjective, and verb-verb. Than the words will be still the same before and after being reduplicated. In other words, this process (word reduplication) does not change the class of words.

001.CMRL/P.139

*"Gua duluan masuk, ya. Capek banget. **Nite, nite. "***

The sentence above is located on page 139 in the chapter 16by the tittle *"Salah Berharap"* The code mixing reduplication level written by the author is *"nite nite"*.It is included into reduplication of *noun-noun* because of there are two words *"nite"*. In the foreign country, especially country uses English as native language there is repetition word *"nit*e". But, in Indonesian culture, the societies utter *"nite-nite"* which has a meaning *"malem-malem"*. It is uttered for saying good bye in the night.

In *Perahu Kertas* novel, the sentence is uttered by Kugy. She is a simple and nerd girl.She feels so fed up to Noni who always talks about Keenan and

Wanda. She decides to leave Noni. The code mixing above is caused by popular term usage. The repetition word is happened because of the culture and habit. Indonesian usually repeats certain words especially for expressing something. The other example can be *"dia kerjaannya happy-happy terus", or "itu sih fine-fine aja selagi niat kamu emang baik".*

002.CMRL/P.249

"Fine, fine.Udah jelas masalahnya adalah kesenjangan selera"

The sentence above is located on page 249 in the chapter 28 by the tittle *"Advocado."* The code mixing reduplication level written by the author is *"fine, fine".* It is included into *"adjective-adjective"* because there are two words *"fine".* In foreign country, especially a country uses English as a native language, there is no repetition word of "fine" but they only say once *"fine".* In Indonesian, the word is repeated for showing that everything is going to be alright.

In *Perahu Kertas* novel, the sentence above is uttered by Karin when the K family is spending their leisure time at home. The K family is making joke each other. Karel comments Kugy's unusual style and Karin tries to stop the joke. The sentence above is caused by popular term usage. It is because Indonesian usually utters the word twice.

6. **Code Mixing of Idiom Level**

Idiom is group of words with a meaning that is different from the meaning of the individual word. It means that idiom creates new meaning that is different from the real meaning of each word.

001.CMIL/P.53

*"Kalo Ojos sih pasti **candle light dinner."***

The sentence above is located on page 53 in the chapter 6 by the tittle *"Hunusan Pedang Es."* The code mixing idiom level written by the author is *"candle light dinner".* It is uttered by Noni. She is a serious girl, but sometimes she make joke. *Candle light dinner* itself typically means dining by the light of candles placed on the table, candles give a warm, soft light, which makes everything look more pleasant. It is particularly dinner with the partner. In *Perahu Kertas* novel, the sentence is uttered by Noni. It caused by popular term usage for having date term with partner. Noni tells that Kugy has a boyfriend. He is Ojos. Ojos always make a special date with Kugy when they are meeting up.

002.CMIL/P.263

*"Karena saya pikir kamu punya syarat itu semua. Ide kamu fresh**, out of the box."***

The sentence above is located on page 263 in the chapter 30 by the tittle *"Agen Non Aquarius."* The code mixing idiom level written by the author is *"out of the box".* It is uttered by Remigius Aditya to Kugy. She is modern and cool boy. The idiom *"out of the box"* typically means can be used easily

without further effort, try to use creative thinking with something unit and it doesn't need a harder thinking or effort. In *Perahu Kertas* novel, the idiom is uttered because of function and aim factor. It can be seen when Remi decides Kugy to be project leader. He demands Kugy to be harder in finishing the new advertising project. Because he koew that Kugy has many creative ideas. There is asking indication from Remi to Kugy.

B. Discussion

Finally, the researcher discusses this study based on research findings above. In *Perahu Kertas* novel, all the levels of code mixing are used by the author. The levels of code mixing used by the author of the novel are code mixing of word level, code mixing of phrase level, code mixing of clause level, code mixing of baster level, code mixing of reduplication level, and code mixing idiom level.

The first dominant level is word level. It is found from the insertion of the word in a sentence. The writer inserts the appropriate word based on the culture, context, and situation. The second dominant level is phrase level, where there are some phrases which is inserted by the author in a sentence. It can be noun phrase, adverbial phrase, and adjective phrase. But, the most dominant phrase used by the author is noun phrase. The third dominant level is clause level. Those are found in nine sentences with dependent and independent clauses. Where, the clauses show that there are some Indonesian and English Mixing which are completed by subject, predicate and object. The fourth is baster level.

It shows that Indonesian mix their language by inserting affixation. The insertion is in the form of Indonesian affix and English word. The ninth is reduplication level. It is used by the author because of way to prounounce and the culture of Indonesian when they are repeating the English language. The sixth level is idiom level. The insertion of idiom shows that there are some sentence should be followed by the appropriate idiom.

Factors of code mixing stated by suwito are described on the research findings. Levels of code mixing are influenced by factors. The dominant factors of code mixing are function and aim. The author mix Indonesian with English because of the function of English insertion Indonesian sentences. It is also caused by the aim where every sentence has an aim based on the context and situation. The level, factor and characterization have a relation in causing code mixing. Based on the analysis above, it is found that a character who has prestigious, high level life style, and modern characterization produces code mixing in a clause level more. Then, the humorist and simple character procude code mixing in word level.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

In *Perahu Kertas* novel found some code mixings, the data are classified into six levels according to Suwito's theory. They are code mixing in form of word, code mixing in the form phrase, code mixing in the form clause, code mixing in the form of baster, code mixing in the form reduplication or repetition word, and code mixing in the of idiom. The whole data found in *Perahu Kertas* Novel are 102. It can be classified into code mixing word level are 59 data, code mixing of phrase lever are 24 data, code mixing clause level are 9, code mixing of baster level are 6 data, code mixing of reduplication/repetition word are 2, code mixing of idiom level are 2. From the research, the researcher conclude the highest number of code mixing in *Perahu Kertas* novel is code mixing in form of word which attain 59 data, the fewest number of code mixing are in the form of reduplication/repetition word and idiom which has 2 data.

The thirteen factors in causing code mixing are very influence to this novel. The utterances influence by the factors, they are speaker and speaker character, third person, domicile, topic, prestigious, humor, main topic, types and language speech level, conversation level, conversation modus and other.

The most dominant factors are function and aim, topic, and popular term usage written by the author of *Perahu Kertas* novel.

B. Suggestion

According to the result of the research as has been described, the researcher would like to give some suggestions. Some suggestions are pointed to:

1. The next researcher

    The result of the research can be used as a reference in studying linguistics, especially about sociolinguistics and more specific into code mixing which is employed by the author of the novel. It had better if the next researcher also takes a discussion in other media. The researcher who can also develop this research is not only limited by the levels and factors of code mixing, but also it can be added by code mixing usage purposes, analyze with the structure and culture more detail.

2. The reader

    The result of this research may helpful for the reader to know that English can also be learned by media (novel), especially teenlit genre. The code mixing itself not only can be found orally from daily conversation, but also it can be found in the novel. By reading this research, the researcher hopes that the readers can develop the language by using more than one language to face the modern life style.

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APPENDICES

The Data Validity of Code Mixing Levels in *Perahu Kertas* Novel by Dewi Lestari

1. **Code Mixing Word Level.**

Number of the Data	Data	Context	Assessment
001.CMWL/P.19	Siap…satu, dua, tiga… **Pose!**	Kugy and Noni will be picked up by Eko, but at that time Kugy wears old clothes, because Kugy doesn't like a fashion, when they want to take a picture together, Kugy doesn't care with her style.	
002.CMWL/P.26	Kamu baru **jogging?** Tumben rajin	The phone bells ring, Ojos calls Kugy and listens to Kugy voice like something wrong. It sounds that kugy feels so tired because kugy is jogging. But actually Kugy is pushing Eko's car.	
003.CMWL/P.32	Hmmm, **lipsync** lagu Meggy.Z, lengkap dengan joget.	Kugy, Eko, Noni and Keenan are chatting, telling the past funny experience.	
004.CMWL/P.35	Kenapa? Kamarku rapi, ya? Ngga **matching** sama yang punya.	Keenan comes to Kugy's house and seeing that Kugy's room is so tidy, and it'sso different from Kugy who has messy character. Kugy feel so shy at that time.	
005.CMWL/P.50	Mau **Popcorn**, Gy?	Keenan offers Kugy	

		to buy Popcorn when they are going together to the cinema at midnight with Noni and Eko.	
006.CMWL/P.75	Pokoknya kamu utang pemadam kelapanan, kalo Cuma sampe bawain kaos barong atau sarung pantai atau miniature papan **surfing**	Keenan would like to go to Bali for painting, and Kugy wants Keenan to bring many handycrafts for her. she wants more than kaos barong, sarung pantai and papan surfing.	
007.CMWL/P.80	Oke, **weekend** depan udah pasti ya?	Ojos asks Kugy to be ready for taking holiday next week, because lately they have no more time to spend their days together.	
008.CMWL/P.83	Wanda ceritanya lagi **hunting** lukisan di Bandung.	Noni talks to Keenan and Eko that wanda is hunting painting in Bandung, and she wants to introduce Wanda to Keenan.	
009.CMWL/P.85	Dan intinya kamu menggabungkan lukisan portrait dengan asbtrak dalam satu **frame**.	Wanda comments Keenan's painting in order to catch Keenan to be her close friend.	
010.CMWL/P.86	Kugy **Darling**, Wanda itu curator muda.	Noni explains Kugy that Wanda is young success girl, because Noni wants that Wanda will close to Keenan.	
011.CMWLPP.91	Yang ini adalah karya pelukis muda, menurut saya dia sangat **gifted.**	Wanda tries to explain to the audiences that	

		Keenan is talented painter. She explains this in her presentation.	
012.CMWL/P.97	Omku baru beli **apartment** di daerah Orchard.	Ojos asks Kugy to go to holiday together in Singapore, he offers Kugy to stay at his uncle's new apartment.	
013.CMWL/P.106	Ini namaya **support** sayang.	Noni says to Kugy that they should support Wanda to be close to Keenan, although Kugy feel so upset to Noni that Noni tries to make Keenan close to Wanda.	
014.CMWL/P.113	Iya, dia punya perusahaan **trading** ekspor-impor	Keenan says to Wanda that his father has a business in trading. Keenan takes a deep breath and he thinks that his father will shock after he heard that Keenan's painting is received by Warsita Galery.	
015.CMWL/P.123	Sebagai upah kamu ngilang, hari ini saya mau **booking** kamu.	Keenan doesn't meet Kugy for long time, because Kugy focuses on her thesis and to hide her feeling from Noni and Eko that catually Kugy doesn't want Keenan be close to Wanda.	
016.CMWL/P.128	Yang jelas, kalo ternyata	Eko suggests	

	lu gak punya **feeling** sama dia jangn juga ngegantungin.	Keenan to be consistence, if Keenan has no feeling to Wanda, it has better if he leaves and gives no more hope.	
017.CMWL.128	Ini gak **fair** buat Wanda	Eko says deeper about Wanda's feeling to Keenan, during her meeting with Keenan, Wanda wants Keenan understands about what she feels, but Keenan looks for Kugy. Eko feels that its unfair for wanda who gives Keenan everything he needs.	
018.CMWL/P.134	Liburan aku mau nabung buat beli **laptop.**	Kugy asked by Ojos to go to Holiday, but Kugy says that she doesn't has much money. He wants buy a laptop for completing his thesis. But Ojos gives her surprise by showing two tickets. There is no reason for Kugy to reject anything.	
019.CMWL/P.134	Pokoknya semua beres aku yang **arrange**.	Ojos has a plan to go to holiday next month. He will pick Kugy up to Bandung by car. Everything will be arranged by Ojos. Kugy just stay happy.	
020.CMWL/P.	Cuma ngingetin aja,	Keenan and Wanda	

135	lainkali kamu lebih baik pakai celana panjang, bawa jaket atau **sweater.**	go to Bandung, Keenan suggests Wanda to not to wear hot pant, it had better if Wanda wear jacket.	
021.CMWL/P.138	**Congrats**, mak comblang millennium.	Kugy tries to hide her feeling in front of Noni when she says that Keenan expresses his love to Wanda in Bandung. Noni talks to Kugy at Kugy's boarding house.	
022.CMWL/P.142	Kamu mau ngomong sesuatu atau **speechless?**	Wanda asks Keenan, because he just silent in front of his painting. WaMWLnda helps Keenan so much to make his painting be published and received by many galleries.	
023.CMWL/P.148	Gue tunggu lu di **airport** hari jumat siang.	In the car, Ojos looks at Kugy deeper. But both of them do not say anything, Ojos feels that there is something wrong with Kugy after she knew Keenan. Ojos demands Kugy to go to holiday, the ticket was bought by Ojos. if Kugy doesn't come , it means that their relationship will end.	
024.CMWL/P.150	Nyebelin banget sih Eko,	Wanda's face	

	Sok ngerti **fashion**	becomes red when Eko says that Wanda's style is like Kugy, it looks so untidy. Wanda's heart situation becomes break and messy. She tells her upset to Keenan after Eko and Noni went home.	
025.CMWL/P.155	**Whatever** Gy, terserah!	Noni complains when Kugy says that Keenan, Eko, Ojos and Noni are not the same as before. They keep their distance. The have rare frequency to talk, to meet and to gather. Noni continues what Kugy said while she goes from Kugy's room.	
026.CMWL/P.162	Tapi gua boleh **request** sesuaty ga?	Noni wants Kugy to come to her birthday party after she try to not to know more about Kugy and Ojos relationship that lately looks so strength.	
027.CMWL/P.192	Gak apa-apa**, thanks** Bim.	In the first of November, Bimas comes to Keenan's boarding house to see Keenan condition, he extremely shocks that Keenan looks so thin and not fresh	
028.CMWL/P.211	Kedua, menurut saya	Remigius comes to	

	gaya. melukismu itu **fresh**	Bali to collect the new painting from Poyan, suddenly he meets Keenan whose his painting is liked by Remigius. Remigius says to Keenan that he loves Keenan's painting, and appreciates it.	
029.CMWL/P.228	Gy, Gua gak mau Tanya lu macem-macem, karena gua mengahargai **privacy** lu.	Eko becomes serious in front of Kugy, he tries to make sure that Kugy will be ok. Because lately Kugy make a distance from Noni, Eko and Keenan. Eko wants to know about it deeper.	
030.CMWL/P.234	Lu lihat dong, Gue kan gaul, penuh prestasi, Kugy kan **nerd**.	Kevin and Karin are making a joke to Kugy, Kevin is Kugy's brother who always make doesn't care to his study, because he always busy about his organization in his campus. Study is not priority, but organization is a priority.	
31.CMWL/P.235	Koleksi **T-shirt** panitia aja lu bilang prestasi! Kev…Kev…	Kugy blames Kevin's joke, because Kevin always think that organization and event in campus is a priority. Different from Kugy who focuses on her study	

		and thesis. she has a target that she should graduate sooner.	
032.CMWL/P.235	Kevin si panitia sejuta **event.**	Karin responds Kugy and Kevin joke, makes sure that Kevin doesn't care to his study, he always make contribution to many events inside and outside campus.	
033.CMWL/.236	Ada temenku yang **set-up** perusahaan **advertising.**	Karin offers Kugy to join his friend's company after Kugy graduated from his university. The company concerns on advertising.	
034.CMWL/P.239	Tadi ada emergency Non, Sori…	Noni feels upset to Eko because he comes late to her boarding house. Besides Noni shoulg go ten minutes ago, she has been teaching junior high school for six months. Once a week she comes to her student's house for teaching. Because she is a private teacher.	
035.CMWL/P.239	Komputernya Kigy sempat ke **crashed,** sementara kan dia mau siding dua minggu lagi.	Eko tries to explain to Noni that he comes late because he helps Kugy to service her laptop. Two weeks later Kugy will present her thesis. And it	

		will be emergence if the data crashed.	
036.CMWL/P.	Karel, ini namanya **STYLE**. Oke?	Kugy takes a mirror and sees her style. She thinks her style is not good to look. Because usually she wear casual clothes, and this time Karin changes Kugy to be elegant. Karel comments Kugy's style, and Karin tries do deny.	
037.CMWL/P.254	Udah banyak iklan produk sejenis yang pakai **angle** yang sama.	At noon, the advertising employee makes a meeting with his Boss "Remigius Aditya" to discuss about their project. They have many consideration about the angle will be taken on screen.	
038.CMWL/P.256	Bayangkan tiba-tiba muncul **background** hitam sunyi tanpa suara.	Suddenly a girl with flat face tries to comments the concept of advertisement. Kugy explains the appropriate concepts to her friends in the meeting by using simple language. And makes sure other about her concept.	
039.CMWL/P.	Klien kita suka banget sama konsep kamu. Mereka mau **launch** kampanye besar-besaran.	When Kugy comes to the office, Kugy asked to meet Remi. Remi says that their	

		client likes Kugy's Tammies Bar concept.	
040.CMWL/P.236	Kalo kita **meeting** lagi, kamu punya kerjaan lain selain nahan ngantuk.	Remi makes a joke to Kugy after they discussed about the next meeting and project.	
041.CMWL/P.264	Tadinya ada **appointment,** tapi dibatalkan.	Remi offers Kugy to accompany her to go home. Kugy has been waiting for taxi for an hour.	
042.CMWL/P.265	Saya **stuck** di musik 80. Gak bisa denger yang lain.	Remi and Kugy make a conversation in their way go home about their hobby and experience.	
043.CMWL/P.267	Kita **dinner** di restoran **seafood.**	Remi offers Kugy to have a Dinner in Radio dalam after they made a joke about guessing their zodiac.	
044.CMWL/P.273	Ko sendirian, Gy? ngga **mingle**?	Remi comes to Kugy who are bullying by Remi's friend in the toilet. Remi tries to take Kugy away from the girls who are upset to Kugy, because the heard that lately Remi close to Kugy.	
045.CMWL/P.287	Saya malah dapet **award** ditahun itu.	Kugy and Remi are in the street vendor restaurant. They talk their experiences, Remi tells their experience during get the position as the leader in	

		advertising company.	
045.CMWL/P.288	Tapi ini pekerjaan yang selalu kamu inginkan, atau ada **passion** lainkah?	Kugy asks Remi about his other passion, because Remi looks like so serious with his advertising company. Remi says there is no other passion.	
046.CMWL/P.307	Mudah-mudahan tahun depan bisa **upgrade** jadi sanur.	Kugy and Remi are in Ancol beach spending their new year eve. Kugy makes joke that she wish next year she can spend her new year eve in Bali.	
047.CMWL/P.320	Rekan **alien** lu, tuh, Kugy udah lulus tahun lalu.	After Keenan and Eko made joke, all day long they spend their time together and tell each other about their business during they don't meet. And he tells that Kugi graduated sooner.	
048.CMWL/P.321	Lha elu… siapa yang bakal nyangka seorang Keenan nisa jadi **businessman** di Ibu kota.	Keenan tells that he tries to make a fairy tale, and wants to publish it. But Eko doesn't believe that Fairy tale will change Keenan's life. Fairy tale has no beneficial for Keenan.	
49.CMWL/P.326	Gy, sori barusan banget **agency** dari vector point telepon.	Remi and Kugy will come to Noni and Eko's engagement.	

		Suddenly, Remi gets phone from his client and make a final presentation about his project.	
50.CMWL/P.330	Dari monyet berantakan sampai jadi manusia cantk bergaun **velvet.**	Kugy comes to Eko and Noni's engagement, they shocks when they see that Kugy is so beautiful with her gown. Because usually Kugy doesn't care with her style.	
51.CMWL/P.351	Sekarang **dessert**, terus apalagi sesudah ini?	After Kugy and Keenan don't meet for long time, Keenan brings Kugy far away from the city to spend their time.	
52.CMWL/P.352	Tugas kamu disini adalah memenuhi target dan **deadline** kamu.	Suddenly Remi takes a deep breath. He feels that Kugy has no spirit about completing their project. Kugy cannot get the targeta and she is late for doing task about storyboard.	
53.CMWL/P.362	Kamu mau **resign**, Gy?	In the office, Kugy and Remi meet. Seeing Kugy's work lately Remi feels there are something wrong and strength on Kugy. Remi offers Kugy to resign from his company. Because actually	

		Remi has kne what happened to Kugy.	
53.CMWL/P.363	Kamu akan saya tahan sampai nanti **outing** ke Bali.	Remi demands Kugy to join holiday to Bali with other employees. Remi realize that about Kugy's decision to resign from his company. This is the first time for Remi to love Kugy with no pressure. He lets Kugy to do everything she wants.	
54.CMWL/P.371	Sehabis ini, acara kita adalah **shopping** di Kuta.	Remi, Kugy and other employees get holiday to Bali, in sanur Kugy and Remi spend their time in Sanur.	
55.CMWL/P.371	Udah berat-berat pinjem kamera dari karel, tapi dari tadi belum sempet **hunting** foto.	In sanur, Kugy just spend her day in beach. Under the light of the sun, he plays parasailing, banana boat, jet ski and other.	
56.CMWL/P.371	Gampang, kita cari **transport** pinggir jalan.	They want to go to Jimbaran meet their friends and employees.	
57.CMWL/P.400	Gy, sori saya ngga bermaksud bikin kamu **shock.**	Remi comes to Kugy's house while bringing a ring in silver box. Remi knows Kugy looks so strength to face this because Kugy cannot say anything.	
58.CMWL/P.400	**Look**, kamu gak perlu	Remi gives Kugy a	

	jawab apa-apa sekarang.	time to answer his serious engagement. After Remi went out, directly Kugy goes to her room, locks the room and and just stay there.	
Comment			

2. Code Mixing Phrase Level

59.CMPL/P.30	Kita jalan kaki aja cari yang dekat-dekat, atau **delivery service.**	Fuad is Eko's old car. The machine performance is too old. Noni and Kugy will have a meeting with Keenan and Eko. They will take walk to find some food, because Eko cannot pick them up.	
57.CMPL/P.34	Yah, gua kan Cuma menganalisa dari statistic penegmbalian buku lu, Ko. Dan judul-judul apa yang lu Pinjam, **no hard feeling** dong.	In the living room, there is box of Pizza, a television, there are four people who are talking each other, make joke and tell their experience. Eko's is Kugy's best friend who always be late to return the book to Kugy, Kugy has a	

		small library in her house for children around the regency.	
58.CMPL/.34	Masa prospek gua dihancurkan gara-gra **track record** kartu anggota taman bacaan?	Kugy and Eko make joke each other in fron of Keena and Noni. Because Eko always be late in returning the book to Kugy. Because of that, Kugy's library has no more books to be borrowed.	
59.CMPL/P.37	Asal kamu tahu, di Negara ini Cuma segelintir penulis yang bisacari makan dari nulis tok. Kebanyakan dari mereka punya pekerjaan lain, jadi wartawan kek, dosen kek, **copy writer** di biro iklan kek.	Keenan comes to Kugy's boarding house, they meet only for having simple chat. Keenan comments Kugy's idea to be fairy tale writer. Because it doesn't guaranteed for better life in the future.	
60.CMPL/P.45	Gila, itu sih **mission impossible** namanya.	Kugy looks at Keenan's painting. The painting looks so abstract. Keenan asks Kugy to the the meaning of his painting, but Kugy cannot guess what the meaning of the painting is.	
61.CMPL/P.50	Gara-gara keseringan nonton midnight bareng, kita berempat nanti bisa **double date** beneran.	Kugy, Keenan, Noni, Ojos have a great intensity to go to the midnight cinema together. Because of that, people assume that	

		they are two couples.	
62.CMPL/P.77	Bayangkan, nanti kita bisa **triple date.**	Bandung, in Kugy's boarding house Ojos and Noni meet Kugy. Three of them seat in the usual chair while bringing their dishes. They talk about their plan, and Eko has a plan to make triple date. Kugy with Ojos, Noni with Eko, and they still confuse for Keenan's couple.	
63.CMPL/P.114	Pasha ini gue Wanda.Gue minta tolong ya? Gue Cuma butuh data lo doang buat **customer list** gue.	Wanda analyses her customer list and looks for the appropriate painting collector for Keenan's painting. Because, Wanda is sure that Keenan painting is not her father qualification. So, Wanda asks her friend to be Keenan's customer and Wanda herself who will pay the painting.	
64.CMPL/P.133	Gy, aku ngerasa banget kita kurang **quality time** berdua.	The light of the candle lights Kugy's face. Kugy and Ojos have no quality time lately, because Ojos studies in different city. Ojos wants to	

		date with Kugy all day long.	
65.CMPL/P.163	Yup, Gua bikin **garden-party**, minjem halaman rumahnya Wanda yang segede setan.	Noni will celebrate her birthday. And she wants make a garden party by using Wanda's yard.	
66.CMPL/P.249	Kamu gak salah info, kan Gy? kamu bakal jadi **co-py-wri-ter…**	In Kugy's house in Jakarta, Kugy, Karel, and Karin are in the house. Karin who distributes Kugy to be copy writer in Remigius's advertising company. Karel make a joke when he looks at Kugy style, and makes sure that Kugy's style is different from before.	
67.CMPL/P.251	Kita banyak banget proyek **media campaign**, pokoknya kenyang deh.	In the office, Remi says that his company gets many projects about media campaign. For sure, it will make Kugy and other employees be busier.	
68.CMPL/P.252	Gy, gambar yang udah ditandaian, tolong diguntingin. Kita mau buat **dummy story board**.	Remi is rigt, Kugy is bussier than before. Remi give Kugy many magazines and scissor. She has a duty to cut the picture has marked.	
69.CMPL/P.257	Muncullah selapis wafer,	Kugy explains her	

	lalu mengalirlah **hazelnut crème.**	ideas in front of Remi and other employees in the meeting of wafer advertising concepts.	
70.CMPL/P.257	Khusus untuk pitching ini, saya mau Kugy jadi **project leader.**	Remi doesn't think too much anymore. Because he has no more brilliant idea for the wafer concept. He wants Kugy to be project leader.	
71.CMPL/P.287	Kalau saya jadi tukang bubur, saya bakal jadikan kamu **brand ambassador**.	Kugy and Remi are having date after they worked at the office. They go the street vendor restaurant.	
72.CMPL/P.287	Dari lulus kuliah, saya mulai magang seperti kamu, jadi **junior art director.**	Remi tells that after he graduated from university, he ever practiced as junior art director in advertising company.	
73.CMPL/P.350	Room service-nya indomie rebus sama the tawar, luas kamar seluas-luasnya, tempat tidur refleksi, dan **live music** nonstop suara ombak.	The sky is getting dark. Kugy and Keenan take down from the hill heading to the beach.	
74.CMPL/P.351	Oke, rekan agenku. Main course udah**, sekarang dessert**, terus apalagi sesudah ini?	Asked Kugy to Keenan when they are having holiday, spending their time in the beach. Keenan takes Kugy so far away from Jakarta. That is in Pangandaran.	

76.CMPL/P.383	Nah, yang satu ini formatnya buku seni, bentuknya coffee table book, yang isinya adalah cerita kamu plus lukisan saya dari awal sampai yang terbaru.	Jakarta, Keenan will launch his fairy tale book, the book will be dedicated to the group discussion in Bandung. The group had made for several times.	
77.CMPL/P.386	Saya sednag bantu ayah saya, Mas. Beliau lagi sakit. Dan sekarang saya menjalankan peruahaannya, **trading company.**	Accidentally Remi meets Keenan in Jakarta. Suddenly Remi hugs Keenan and they having chat.	
78.CMPL/P.387	Saya ada meeting di **coffee shop**. Kamu?	Keenan who doesn't believe will meet Remi in the coffee shop accidentally. Keenan and Remi realize that the meeting should be there. And it cannot be avoided.	
79.CMPL/P.408	Pantesan dari tadi lu cuma **missed call** doang.	Noni and Keenan have a meeting in the restaurant in Kemang. Keenan tells his suspicion about Remi.	
80.CMPL/P.423	Denger-denger ada yang mau ke **wedding exhibition** ya?	All family members have strength action from this morning. Kugy realize about that situation and lazy to respond when her sister makes a joke about Kugy's engagement plan.	
comment			

3. **Code Mixing Clause Level**

81.CMCL/P.14	Nus, saya pindah ke Bandung. **I'll find my stream.** Sampai ketemu.	In the morning, Kugy stands in front of the river, she makes a "perahu kertas" which has a message to Neptunus in it. She believes that Neptunus is a real friend who accompanies her in the imagination.	
82.CMCL/P.52	**My man. Right on time**, pintu bioskopnya udah dibuka, tapi filmnya belum dimulai, kok.	Bandung, Keenan, Kugy, Noni and Eko have a quality time to watch the film in the cinema.	
83.CMCL/P.83	Sorry guys. **I just dropped my contact,** untung ketemu lagi.	Eko and Noni come to Kugy's house to introduce Wanda to Keenan. Wanda comes late because she just dropped her contact.	
84.CMCL/P.95	**It's okay**, Nan. Kapan-kapan aja.	In the campus, Keenan waits for Kugy. She wants give her birthday gift. But, Kugy wants to make a distance with Keenan, because she knows that Noni wants Keenan to be close to Wanda.	
86.CMCL/P.100	**I'm okay**. Kenapa Jos?	Ojos meets Kugy in her boarding house, he feels that there is something different with Kugy's sight	

		when she is reading then J.R.R Tolkien book.	
86.C,CL/P.107	Hi, guys. **Thanks ya** udah mampir.	Fuad is Eko's old car. It brings Kugy to Warsita Gallery. What to be done, Kugy should meet with Wanda accidentally.	
87.CMCL/P.127	Nan, udah saatnya lu jujur sama gua. **Are you straight?**	Eko asks Keenan about his feeling to Wanda. It looks that there is no something special for Keenan to love Wanda.	
88.CMCL/P.151	Nan, mungkin aku kolokan, **but I'm not stupid**, I'm not blind. Aku lihat gimanan cara kamu melihat dia.	Wanda feels upset to Keenan, because she knows that Keenan likes Kugy. Keenan asks Wanda to wear clothes like Kugy, and she doesn't like if she should be like Kugy.	
89.CMCL/P.152	Lihat ke mataku, and **say that you love me.**	Keenan shocks when she is hearing that Wanda asks him to look her eyes deeper and say that he loves her. Because, Keenan close to Wanda is demanded by his career in painting.	
90.CMCL/P.155	**Thanks for your concern**, Non. Tapi gua baik-baik aja kok.	Noni comes to Kugy's house in hurry after she knew that Kugy breaks the relationship with	

		Ojos. And Kugy explains that she breaks the relationship because they have different characters.	
91.CMCL/P.168	**It's going to be fun**.Noni, Eko, aku dan Keenan akan jadi host-nya.	Unpredictably, Kugy meets Wanda in the supermarket. She tries to avoid, but she can't. Because Wanda greets Kugy.	
92.CMCL/P.75	Karena kamu lagi **sober, that's why.**	Keenan avoids Wanda, because Wanda drinks too much alcohol in Noni's birthday party.	
93.CMCL/P.177	Nan, **I'm sorry**…aku tau itu salah.	Wanda does an apology to Keenan after she told that she has a lying about painting to Keenan, Wanda pays Keenan's painting by using her friend name.	
94.CMCL/P.214	Nih. Bener kan? Huuuuh! So much sensitivity! Diet aja dulu biar pantatnya kecilan.	Kugy looks for her phone, and she makes joke that Kevin body is too big.	
95.CMCL/P.233	**No problem**, seru kok ngobrol sama Luhde. Pintar, dan banyak kejutan.	Keenan spend his new year eve in Sanur with Luhde. After keenan decides to leave Bandung, Keenan comes and stays in Bali with Pak wayan.	

96.CMCL/P.244	**Thank you, ya**. Ko. Kalo bukan karena lu, gua gak akan mungkin bisa berhasil hari ini.	Thesis examination is coming. All preparations are helped by Eko. Kugy says so much happiness to Eko because without him, the examination will not be successful.	
97.CMCL/P.321	Apapun yang bisa gua bantu, **let me know**, oke?	Eko supports Keenan when Keenan gets some problem with his family, study, and career. He says that he will always help Keenan.	
98.CMCL/P.387	**No problem**, kartu nama saya juga habis, ini nomor saya, ya.	It's an unpredictable day. Keenan and Remi meet in the coffee shop. Keenan cannot avoid the meeting, he feels like something strength because she has knew about Kugy and Remi's relationship.	
Comment			

4. Code Mixing Baster Level

99.CMBL/P.7	Emang! Kadang-kadang mending **nge-date** pake sepeda kumbang dari pada Fia kuning itu.	Noni, she is Kugy's best friend. She asks Kugy to prepare all the packages will be round to Bandung by Fiat. Fiat is Eko's old car that always gets trouble on the road.	

100.CMBL/P.168	Noni, aku dan Keenan yang jadi **Host-nya.**	Wanda meets Kugy in the market and asks Kugy to come to Noni's birthday. Noni is going to celebrate her birthday party in Wanda's house yard.	
101.CMBL/P.264	Saya antarkan sekalian, yuk/ taksinya **di-cancel** aja.	After Kugy finished work, she is going to back home by booking the taxi. But, suddenly Remi comes offer to accompany Kugy back to home.	
102.CMBL/P.350	Jelas, lewatlah. Ini namanya hotel bintang**, room service-nya** Indomie rebus sama the tawar.	Kugy and Keenan are having fun in the beach, sharing their longing. They spend their whole day in Pangandaran beach.	
103.CMBL/P.392	Nah, yang **ini masterpiece-nya.**	As usual, Kugy and Remi spending their Saturday night. They talk, laugh and share happiness. But, this Saturday night is different, because Remi feels there is something strange. Kugy is seeing the photo collection in Bali, and she pointed to the best one photo.	
104.CMBL/P.422	Gy, **EO-nya** in-House aja. Gue sanggup, kok.	The K family is gathering at home. They spend their Sunday with family	

		and share their love. Suddenly, Karel who has funny character says about Kugy's wedding plan. He is ready to be home event organizer.	
Comment			

5. Code Mixing Repetition Word/Reduplication Level

105.CMRL/P.139	Gua duluan masuk, ya. Capek banget. **Nite, nite.**	Kugy feels so fed up to Noni who always talks about Keenan and Wanda. She decides to go to room early.	
106.CMRL/P.249	**Fine, fine**. Udah jelas masalahnya adalah kesenjangan selera.	By spending their leisure time at home, The K family are making joke each other. Karel comments Kugy's unusual style and Karin tries to stop the joke.	
Comment			

6. **Code Mixing Idiom Level**

107.CMIL/P.53	Kalo Ojos sih pasti **candle light dinner.**	Noni tells that Kugy has a boyfriend. He is Ojos. Ojos always make a special date with Kugy when they meet up.
108.CMIL/P.263	Karena saya pikir kamu punya syarat itu semua. Ide kamu **fresh, out of the box.**	Remi decides Kugy to be project leader. He demands Kugy to be harder in finishing the new advertising project.
Comment		