

## CHAPTER IV

### FINDINGS AND DISCUSSIONS

This chapter presents the analysis of data and the discussion based on the findings.

#### 4.1 Findings

This section identifies and describes the types and reasons of code switching and code mixing produced by the five characters in the novel *Supernova*:

*Ksatria, Puteri, dan Bintang Jatuh* by Dewi Lestari. The theory for identifying the type and the reason of code switching and code mixing based on (Hoffman 1991:

112)

##### 4.1.1 Types and Reason Code Switching and Code Mixing

It can be seen as follows that there are five columns. First column consists of the serial number. Second column consist utterances from the data of the novel.

Third and four are the columns categorized between code switching and code mixing. Five is the column for the six types of code switching. Six is the column

for the ten reason code switching and code mixing. Each type and reason code switching is presented in Table 4.1:

**Table 4.1 Type and Reason of Code Switching and Code mixing Based on (Hoffman 1991: 112)**

No	Utterances	CS	CM	Type	Reason
1	<p>“Tapi kok ada orang-orang yang malah tidur? Aku tidak mengerti. Ini adalah momen yang tidak ada duanya. <u>A milestone!</u>” (page 5) Dhimas</p> <p>“Therefore, why do some people sleep? I do not understand. This is a remarkable moment. <i>A milestone!</i>”</p>	✓		IES	Being emphatic
2	<p>“Aku melihat kejernihan ...<u>clarity</u>... semua sekat dan kerangkeng pikiran terbuka...tidak ingin kemana-mana ...semuanya hadir disini...” (page 9) Ruben</p> <p>“I see the purity...<i>clarity</i>...all of the partition and open mindset...do not go anywhere...all of come here...”</p>		✓	IAS	Repetition
3	<p>“Tidak ada lagi pertanyaan soal waktu...kapan lulus kuliah ...<u>assignment</u>...kuis...” (page 9) Dhimas</p> <p>“There is no question anymore about time...graduate in college...<i>assignment</i>...quiz...”</p>		✓	IAS	Talking part. Topic
4	<p>“Ssst. Jangan bikin jadi <u>bad-trip</u>, dong.” (page 10) Ruben</p> <p>“Ssst. Please do not make <i>bad trip</i>”.</p>		✓	IAS	Soft and strength request
5	<p>“Kamu pernah belajar teori <u>chaos</u>?” (page 10) Ruben</p> <p>“Have you ever learnt <i>chaos</i> theory?”</p>		✓	IAS	Talking part. Topic
6	<p>A: “Kamu pernah belajar teori <u>chaos</u>(6a)? (page 10) Ruben B: “<u>Excuse me</u>(6b)? Teori <u>chaos</u>(6a)? Aku baru saja mengubah puisinya Attar, salah satu mistik Sufi...” (page 10) Dhimas</p> <p>A: “Have you ever learnt about <i>chaos</i> theory? B: “<i>Excuse me? Chaos</i> theory? I just change Attar’s poem, one of the mystic Sufi...”</p>	✓	✓	IAS(6a) & ECPS(6b)	Talking part. Topic

Table Continuation

No	Utterances	CS	CM	Type	Reason
7	<p>“Ah, ya! Sufisme, teori <u>chaos</u>, teori relativitas, fisika kuantum... kadang-kadang aku berpikir semua itu berasal dari satu kotak Pandora, hanya beda zaman, beda bahasa”. (page 10) Ruben</p> <p>“I see! Sufism, <i>chaos</i> theory, relativity theory, quantum physics... I think sometimes all of them have sources from one Pandora box, only the era and the language are different.”</p>		✓	IAS	Talking part. Topic
8	<p>“Jangan belagu. Mentang-mentang dapat <u>sponsorship</u>.” (page 11) Dhimas.</p> <p>“Do not be arrogant. Just because you get <i>sponsorship</i>.”</p>		✓	IAS	Lexical need
9	<p>“Berani taruhan, kamu pasti anak konglomerat, atau anak jenderal, atau anak orang konsultan; ambil <u>major marketing</u> atau <u>business administration</u>; setiap <u>summer</u> atau <u>winter</u> bisa pulang ke Indonesia; dan punya stok indomie berduberdu...” (page 11) Ruben</p> <p>“I am sure, you are from a rich family, or brigadier general son, or consultant son; take <i>marketing major</i> or <i>administration business</i>; every <i>summer</i> or <i>winter</i> can go back to Indonesia; and have many noodle stocks...”</p>		✓	IAS	Talking part. Topic
10	<p>“<u>English Literature</u>, dan tidak pernah pulang waktu <u>summer</u>, karena aku pasti ikut <u>summer class</u>, atau ambil <u>course</u>. Jangan asal pukul rata dong” (page 11) Ruben</p> <p>“<i>English Literature</i>,” and never go back when <i>summer</i> because join the <i>summer class</i>, or take a <i>course</i>. Do not directly judge me like that.”</p>		✓	IAS	Expressing group

Table Continuation

No	Utterances	CS	CM	Type	Reason
11	<p>“Bisa jadi kamu benar. Kepala kamu juga rasanya jernih. Aku kok jadi ingin jujur tentang sesuatu. Tentang diriku.” Aku sebenarnya...” “<u>Gay</u>” (page 12) Dhimas</p> <p>“You also can be true. My head is clarity. I just want to say honestly about something. About myself.” Actually I am... “<i>Gay</i>”</p>		✓	IAS	Soft and strength request
12	<p>“<u>It was so obvious!</u>” (12a) Dari teman-temanmu <u>hang-out</u> (12b) kamu, apartemen kamu yang katanya di Dupont Circle... dan kamu harus <u>fly</u> (12b) dulu untuk ngaku?! Ha-ha-ha!” (page 12) Ruben</p> <p>“<i>It was so obvious!</i>” from your <i>hang out</i>'s friend, your Dupont Circle apartment...and you should <i>fly</i> before you confess all of this?! Ha-ha-ha!”</p>	✓	✓	IES(12a) & IAS(12b)	Being emphatic
13	<p>“Sangat ‘laki’? Siapa bilang jadi <u>Gay</u> harus klemak-klemek atau ngomong pakai bahasa bencong! Gini-gini aku sudah <u>coming-out</u> dari setahun yang lalu”. (page 12) Ruben</p> <p>“Very ‘masculine’? Who says that to be a <i>Gay</i> should be supple or use transsexual language! I have already <i>coming-out</i> since a year ago.”</p>		✓	IAS	Expressing group
14	<p>“Sepuluh tahun dari sekarang, aku harus membuat satu karya. Satu <u>masterpiece</u>. Satu tulisan atau riset yang membantu menjembatani semua percabangan sains.” (page 12) Ruben</p> <p>“Ten years starting from now, I should make a creation. A <i>masterpiece</i>. A paper or research which is connected all parts of science.”</p>		✓	IAS	Repetition

Table Continuation

No	Utterances	CS	CM	Type	Reason
15	<p>“<b><i>Fine</i></b>. (15a) Sepuluh tahun buatmu, sepuluh tahun juga buatku. Satu <b><i>masterpiece</i></b>. (15a) Roman berdimensi luas yang mampu menggerakkan hati banyak orang.” “<b><i>So help us God</i></b> (15b).” (page 13) Dhimas</p> <p>“<i>Fine</i>. Ten years for you and also for me. <i>One masterpiece</i>. A broad roman dimension which touching many people’s heart.” “<i>So help us God</i>.”</p>	✓	✓	IAS(15a) & IES(15b)	Being emphatic
16	<p>“<b><i>So</i></b>. Kita sudah sepakat kalau <i>masterpiece</i> ini akan menjadi karya berdua. (page 15) Dhimas</p> <p>“<i>So</i>,” “We have dealt that this <i>masterpiece</i> will be our best invention.”</p>		✓	IAS	Being emphatic
17	<p>“Ruben, sudahlah. Ide kamu kemarin itu terlalu mahal, butuh riset lama dan maaf tidak akan menarik. Bisa jadi <b><i>hand-out</i></b> kuliah saja sudah bagus. (page 15) Dhimas</p> <p>“Ruben, come on. Your idea was so expensive, it needs a long time research, and I am sorry this will not be interesting. And I think <i>hand-out</i> lecturing is better than it.</p>		✓	IAS	Talking part. Topic
18	<p>“<b><i>Let me guest</i></b>, pasangan homoseksual?” (page 15) Ruben</p> <p>“<i>Let me guest</i>, a couple of homosexual?”</p>	✓		IES	Soft and strength request
19	<p>“Lalu bagaimana dengan kita? <b><i>Look who’s talking, dude</i></b>. Kita juga muda, orang-orang urban, besar di metropolitan, kuliah di luar negeri, di Amerika pula biangnya kapitalis.” (page 16) Dhimas</p> <p>“So, how about us? <i>Look who’s talking, dude</i>. We are young man, the urban, life in metropolitan, study in abroad, in America the power of capitalist.”</p>	✓		IES	Expressing group

Table Continuation

No	Utterances	CS	CM	Type	Reason
20	<p>“<b>Multinational corporation</b>, apa lagi?”  “Sesukses apa dia?” (page 17) Ruben</p> <p>“<i>Multinational Corporation</i>, what else?  “What does it success like?”</p>	✓		IES	Talking part. Topic
21	<p>“Sukses dengan ‘S’ kapital! <b><i>Cream of the crop</i></b>. Kasih dia jabatan tertinggi. Tekananya lebih besar lagi, kan?” (page 18) Ruben</p> <p>“Success with capital ‘S’! <i>Cream of the crop</i>. Give him the highest position. The bigger pressing, right?”</p>	✓		IES	Talking part. topic
22	<p>“Lalu, adakah tempat buat pasangan seperti kita di negeri dongeng, <b><i>my love?</i></b>” (page 19) Ruben</p> <p>“Then, are there any places for us in this fairy tale, <i>my love?</i>”</p>		✓	IAS	Expressing group
KEPING 2					
23	<p>“Mungkin tidak menantang buat Anda sama sekali, rubriknya berjudul ‘Impian Siang Hari’. Terjemahan harfiah dari <b><i>daydreaming</i></b>”. (page 29) Rana</p> <p>“I think it is not really challenging for you, the title heading is ‘dream at the day’. Literal translation from <i>daydreaming</i>.”</p>		✓	IAS	Repetition
24	<p>“Bukannya gitu?” “Dengan pekerjaan yang rawan stress, masa kamu tidak ingin punya seseorang yang bisa bikin kamu nyaman? Seseorang yang bisa memasakkan kamu makan malam, diajak ke bioskop, jalan-jalan, <b><i>shopping</i></b>...” (page 38) Rana</p> <p>“It is right?” “With your stressing job, do not you want to have someone who made you comfortable? Someone who prepare your dinner, accompany to go to the theater, hang-out, <i>shopping</i>...”</p>		✓	IAS	Being emphatic

Table Continuation

No	Utterances	CS	CM	Type	Reason
25	<p>“Sebentar, sebentar.” “satu-satu dulu: pertama, saya tidak suka <b>shopping</b> (25a), saya punya pembantu dirumah yang jago masak, <b>well</b> (25a), saya tidak sering makan diluar.” “Itukah alasan kamu menikah, Rana? Karena menemukan paket. <b>All in one?</b> (25b)” (page 38) Ferre</p> <p>“Wait, wait,” “One by one: first, I do not like <i>shopping</i>, I have servant who can cook well, <i>well</i>, I seldom dinner outside.” “Is that your reason for marriage, Rana? Because you get package <i>all in one?</i>”</p>	✓	✓	IAS(25a) & IES(25b)	Being emphatic
26	<p>“Lalu idiot mana yang menulis: <b>love shall set your free?</b>!” (page 39) Ferre</p> <p>“So which the idiot that write: <i>love shall set your free?</i>!”</p>	✓		IES	Talking part.topic
	KEPING 3				
27	<p>“<b>My love</b>, andaikan kamu bisa membayangkan betapa kompleksnya system pemikiran manusia,” “dalam sistem sekompleks itu, cermin siap berbalik kapan saja. <b>Order...chaos...</b>semudah membalikkan tangan”. (page 42) Ruben</p> <p>“<i>My love</i>, can you imagine how complicated the human thinking system,” “in that case, the mirror change the reverse side. <i>Order...chaos...</i>as simple as return your hand”.</p>		✓	IAS	Soft and strength request
	KEPING 5				
28	<p>“Efek arus balik atau <b>feedback</b> terjadi karena system berputar kepada dirinya sendiri, putaran itu bernama <b>loop</b>.” (page 51) Ruben</p> <p>“The effect of reverse current or <i>feedback</i> happen because the system rotation in their axis, the rotation called <i>loop</i>.”</p>		✓	IAS	Repetition

Table Continuation

No	Utterances	CS	CM	Type	Reason
29	<p>“<u>Thanks</u>, (29a) Aku juga suka waktu si ksatria teringat dongeng masa kecilnya- deskripsi apik dari proses yang serupa.”  “tapi aku tak habis pikir, bagaimana kamu terpikir mengaitkan dua hal itu: jiwa pujangga terkubur dalam sosok eksekutif muda? <u>What a bizarre concept.</u>” (29b) (page 52) Dhimas</p> <p>“Thanks, I also interest when the knight remember about his fairytale when he was child, good description from the same process.” “But I cannot imagine combining two this term: knight’s soul which closed in young businessman? <u>What a bizarre concept.</u>”</p>	✓	✓	IAS(29a) & IES(29b)	Being emphatic
30	<p>“Kedua momen itu-momen yang sudah kamu gambarkan dengan luar biasa itu adalah saat mereka akhirnya mengidentifikasi <u>the strange attractor!</u>” (page 53) Ruben</p> <p>“Both of this moments, the moment which you have already describe well, is the time that they finally identify <u>the strange attractor!</u>”</p>	✓		IES	Talking part.topic
31	<p>“Mohon diperjelas, <u>strange one</u>,” “atraktor adalah kode yang tinggal di sebuah ruang abstrak bernama <u>phase space...</u>” (page 53) Dhimas</p> <p>“Make it clear, strange one,” “Attractor is a code which lives in the abstract room named phase space!..”</p>		✓	IAS	Being emphatic
32	<p>“Oke, <u>phase space</u> adalah peta imajiner pergerakan satu benda, biasanya diukur berdasarkan posisi atau bisa juga <u>velocity</u>.” (page 53) Ruben</p> <p>“OK, <u>phase space</u> is an imajiner map which do movement in an object, usually can be measured based on the position or <u>velocity.</u>”</p>		✓	IAS	Being emphatic

Table Continuation

No	Utterances	CS	CM	Type	Reason
33	<p>“Kembali ke <u>strange attractor</u>, atau atraktor asing?” (page 53) Dhimas</p> <p>“Back to the <i>strange attractor</i> or different attractor?”</p> <p>KEPING 6</p>		✓	IAS	Repetition
34	<p>“Aku sengaja menyebutnya Bintang Jatuh supaya sama dengan dongeng itu. <u>Ring a bell?</u>” (page 58) Ruben</p> <p>“I directly called it the falling star, similar with the fairytale. <i>Ring a bell?</i>”</p>	✓		IES	Talking part. topic
35	<p>“Aku tidak bisa membayangkan...”</p> <p>“<u>Reversed order mechanism</u>”. (page 61) Ruben</p> <p>“I cannot imagine...” “<i>Reversed order mechanism</i>”.</p> <p>KEPING 7</p>	✓		IES	Talking part. topic
36	<p>“<u>show</u>-nya? Sukses. Saya cantik? Ya, sudah tahu. (page 65) Diva</p> <p>“The <i>show</i>? Success. I am beautiful? Yes, I know it.</p>		✓	IL	Lexical need
37	<p>“Dan jangan lupa <u>magic spell</u>-nya: dari konsumen, oleh konsumen, untuk konsumen.” (page 67) Diva</p> <p>“And don’t forget about the <i>magic spell</i>: from consumer, by consumer, for consumer”.</p>		✓	IL	Expressing group
38	<p>“Kalau Siemens bangkrut dan lenyap dari muka bumi, apakah Dahlan si pemberi teknologi tadi masih ada?” “<u>Knock, knock! Hello?</u>” (page 68) Diva</p> <p>“If Siemens bankrupt and lost from the earth, is there Dahlan who gave the technology still exist?” “<i>Knock, knock! Hello?</i>”</p>	✓		IES	Being emphatic

Table Continuation

No	Utterances	CS	CM	Type	Reason
39	<p>“Gleiche arbeit, verschiedener lohn; <u>same work, different pay</u>. Itu baru prinsip saya.” (page 70) Diva</p> <p>“Gleiche arbeit, verschiedener lohn; <i>same work, different pay</i>. That’s my principle”.</p>	✓		IES	Being emphatic
40	<p>“Kamu ternyata memang pemboros. <u>Fee</u> saya yang masih kurang mahal atau kamu yang mulai nagih?” (page 77) Diva</p> <p>“You are really extravagant. My <i>fee</i> is cheap or you are addicting to me?”</p>		✓	IAS	Soft and strength request
41	<p>“Kamu beruntung, jadwal saya kosong. Jemput saya jam delapan? <u>Bye honey</u>.” (page 78) Diva</p> <p>“You are lucky, I am free. Pick me up at eight o’clock? <i>Bye</i>”.</p>	✓		IES	Expressing group
42	<p>“Saya hanya sebal dengan orang-orang yang menjadikannya <u>excuse...</u>” (page 79) Diva</p> <p>“I just angry with anyone who made it <i>excuse...</i>”</p>		✓	IAS	Soft and strength request
43	<p>“Dan bukan cuma itu saja, juga <u>spill-down</u> pemikirannya Marx; Gramsci sampai ke neo-Habermas.” (page 84) Diva</p> <p>“And not only that one, also <i>spill-down</i> by Marx’s thought; the Gramsci until neo-Habermas”.</p>		✓	IAS	Talking part. topic
44	<p>“Nggak usah dipaksakan, pak.” “Saya bisa pergi dari sini. <u>Full refund</u>.” (page 85) Diva</p> <p>“Do not really force it, Sir.” “I can go from here. <i>Full refund</i>.”</p>	✓		IAS	Soft and strength request
	KEPING 8				
45	<p>“<u>Oh, please</u>, jangan bilang kamu cemburu sama tokoh karanganmu sendiri.” (page 87) Dhimas</p> <p>“<i>Oh, please</i>, Do not say that you are jealous with your character”</p>		✓	IAS	Being emphatic

Table Continuation

No	Utterances	CS	CM	Type	Reason
46	<p>“<b>Lighten up</b>, Ruben. Aku kan masih ingin tahu dunia.” (page 88) Dhimas</p> <p>“<i>Lighten up</i>, Ruben. I still want to know more about this world.”</p>		✓	IAS	Being emphatic
47	<p>“Apalagi dia, yang dari <b>junior high</b> sudah di Amerika, mana lagi merasa dirinya mahasiswa pendatang.” (page 89) Ruben</p> <p>“Not only that, from <i>junior high</i> he lives in America and feels be a new comer”.</p>		✓	IAS	Talking part. topic
48	<p>“<b>Such a small world, eh?</b>(48a) Rafael itu pernah numpang di <b>flat</b>-ku(48b) waktu dia baru datang ke Baltimore.” (page 89) Ruben</p> <p>“<i>Such a small world, eh?</i> Rafael has ever live in my <i>flat</i>, when he comes to Baltimore”.</p>	✓	✓	IES(48a) & IL(48b)	Soft and strength request
49	<p>“Wah” “Umur 29, <b>single</b> sudah jadi MD... ha! Perusahaan asing! Sempurna!” (page 89) Ruben</p> <p>“Whoa” “29 years old, <i>single</i>, being MD... yeah! Foreign company! Perfect!”</p>		✓	IAS	Soft and strength request
	KEPING 9				
50	<p>“Le, kita bukan <b>freshmen</b>(50a) lagi, umurku berkepala tiga dalam beberapa bulan lagi. Aku tahu banyak sekali bandot nggak pernah gede di usianya yang ke-50 sekian. <b>But sorry, not me.</b>(50b)” (page 96) Ferre</p> <p>“Le, we are not <i>freshmen</i> anymore, I am thirty years old. I know there are many goats never grow up in their fifty years. <i>But sorry, not me.</i>”</p>	✓	✓	IAS(50a) & IES(50b)	Soft and strength request
	KEPING 10				
51	<p>“Itu pertanyaan retorik, <b>you silly</b>.” (page 107) Ruben</p> <p>“There is rhetoric question, <i>you silly</i>”.</p>		✓	IAS	Soft and strength request

Table Continuation

No	Utterances	CS	CM	Type	Reason
52	<p>“Lalu hubungannya dengan <b><i>back roller</i></b> ini?” (page 107) Dhimas</p> <p>“So, what is the connection with this <i>back roller</i>?”</p>		✓	IAS	Lexical need
53	<p>“Dengan kata lain, <b><i>cortex</i></b> mengorganisasi <b><i>chaos</i></b>. Sementara jalur kedua, <b><i>input</i></b> ditampung oleh semacam generator acak”. (page 108) Ruben</p> <p>“In other words, <i>cortex</i> is organizing <i>chaos</i>. While in second track, <i>input</i> is accommodated by random generator”.</p>		✓	IAS	Talking part.topic
KEPING 11					
54	<p>“Ada apa? Komputernya mati? Belum di-<b><i>save</i></b>?” (page 117) Ruben</p> <p>“What happen? The computer is off? Or the data <i>unsaved</i>?”</p>		✓	IL	Soft and strength request
55	<p>“Ternyata dia tidak melulu pahit. Dia masih punya emosi, <b><i>passion</i></b>, blablabla”. (page 117) Ruben</p> <p>“Actually he never beefed. He still has emotion, <i>passion</i>, and so on”.</p>		✓	IAS	Soft and strength request
KEPING 12					
56	<p>“Saya ingin sekali bertualang, naik gunung, <b><i>rafting</i></b>...” (page 121) Diva</p> <p>“Actually I really want to adventure, hiking, <i>rafting</i>...”</p>		✓	IAS	Lexical need
57	<p>“Dengan kurs sekarang? 1500, <b><i>at least</i></b>,”</p> <p>“Kamu pikir dari mana saya bisa punya rumah di <b><i>real estate</i></b> situ? <b><i>New Eyes</i></b>, lengkap dengan sopir?” (page 124) Diva</p> <p>“With a rate of exchange right now? 1500, <i>at least</i>,” “How come I get a house in the <i>real estate</i>? <i>New Eyes</i>, complete with the driver?”</p>		✓	IAS	Soft and strength request

Table Continuation

No	Utterances	CS	CM	Type	Reason
	KEPING 13				
58	<p>“Saya usahakan. Ini tidak adil, kalau saja ia boleh <b>complain</b>”. (page 127) Rana</p> <p>“Yes, I will. It’s not fair, if he can <b>complain</b>”.</p>		✓	IAS	Soft and strength request
59	<p>“Ya sih. Tapi saya benar-benar harus muncul di <b>dinner meeting</b> satu ini.” (page 128) Ferre</p> <p>“That’s right. But I should present in this <b>dinner meeting</b>”.</p>		✓	IAS	Lexical need
60	<p>“Masih terdengar jelas, Putri. Dan kenapa aku ditempatkan di hotel dengan kamar <b>back to nature</b> sehingga tidak ada televisi di sini?” (page 129) Ferre</p> <p>“The sound is still clear, Princess. Why should I on site in the hotel which has bedroom “<b>back to nature</b>” so there is no television here?”</p>		✓	IAS	Lexical need
61	<p>“<b>Oh, no</b>, halo, ya, saya baru mau pergi cari makan, ya, rame-rame, kamu belum dirumah Mas...?” (page 130) Rana</p> <p>“<b>Oh, no.</b>” “Hello, yeah I just want to go dinner, yes, together, You are already at home, Man...?”</p>		✓	IAS	Interjection
62	<p>“Aku selalu merasa cinta itu dipromosikan dengan salah. Satu <b>item</b> dengan setumpuk katalog yang berbeda”. (page 131) Ruben</p> <p>“I always feel that love is promoted by miss conception. One <b>item</b> with many different catalogs.”</p>		✓	IAS	Talking part. topic

Table Continuation

No	Utterances	CS	CM	Type	Reason
63	<p>“Atraktor asing. <b>Feedback</b> merupakan hasil arus balik dari atraktor asing yang berputar kepada diri sendiri”. (page 132) Dhimas</p> <p>“Strange attractor. <i>Feedback</i> is the result of reverse current from the strange attractor which turning in their axis.</p>		✓	IAS	Repetition
	KEPING 14				
64	<p>“Aku bukannya <b>paranoid</b>.” (page 134) Rana</p> <p>“I am not a <i>paranoid</i>”.</p>		✓	IAS	Lexical need
65	<p>“<b>Well</b>, selayaknya semua peristiwa hanyalah semata-mata peristiwa”. (page 138) Dhimas</p> <p>“<i>Well</i>, actually all the event just an event”.</p>		✓	IAS	Interjection
66	<p>“<b>How’s it going, dear?</b> Kamu senang-senang dong, bisa ketemu banyak artis”. (page 139) Ferre</p> <p>“<i>How’s it going, dear?</i> You are happy, right? Can meet with many artists”.</p>	✓		IES	Expressing group
67	<p>A: “Jangan mengejek, aku paling malas meliput acara seperti ini”. (page 139) Rana B: “Oh, ya? Berhasil bertemu dengan seseorang yang menarik? <b>Among a bunch of airheads?</b>” (page 139) Ferre</p> <p>A: “Don’t mock me, I don’t like an event like this”. B: “Oh, yeah? Success meets with interesting person? <i>Among a bunch of airheads?</i>”</p>	✓		ECPS	Soft and strength request
	KEPING 15				
68	<p>“Hei, <b>no pity!</b>” (page 149) Ferre</p> <p>“Hi, <i>no pity!</i>”</p>		✓	IAS	Soft and strength request
	KEPING 17				
69	<p>“<b>Get a life.</b>” “nggak ada kerjaan amat sih.” (page 167) Dhimas</p> <p>“<i>Get a life.</i>” “You are jobless, aren’t you?”</p>	✓		IES	Soft and strength request
	KEPING 18				

Table Continuation

No	Utterances	CS	CM	Type	Reason
70	<p>“Dia adalah <u>Cyber Avatar</u>.” (page 172) Ruben</p> <p>“He is a <i>Cyber Avatar</i>.”</p>		✓	IAS	Talking part. topic
71	<p>“Avatar kita akan mempraktekkan apa yang dijuluki <u>Aquarian Conspiracy</u>, sistem kerja berdasarkan jaringan.” (page 175) Dhimas</p> <p>“Our avatar will practice what we called <i>Aquarian Conspiracy</i>, job system based on the network.”</p>		✓	IAS	Lexical need
72	<p>“Lewat proses <u>feedback</u>, molekul ini memandu serat-serat tersebut mendekat dan membentuk pasangan kolom saraf yang saling berhubungan satu sama lain”. (page 176) Ruben</p> <p>“Through <i>feedback</i> process, this molecule guide the fibers come closer and form a pair of the nerve column which connected each other.”</p>		✓	IAS	Lexical need
73	<p>“Menyukai <u>chaos</u> adalah kunci untuk manajemen masa depan”. (page 176) Ruben</p> <p>“Loving <i>chaos</i> is the key for future management”.</p>		✓	IAS	Talking part. topic
74	<p>“<u>Amnesty International</u> dan <u>Greenpeace</u>, dua contoh jaringan kerja global yang sangat efektif, terbukti tidak terikat pada batasan negara atau hierarki sosial.” (page 176) Ruben</p> <p>“<i>Amnesty International</i> and <i>Greenpeace</i>, two kinds of the most global network effective.”</p>		✓	IAS	Talking part. topic
	KEPING 19				
75	<p>“Halo, ya, bisa telepon lagi nanti? Saya sedang <u>meeting</u>.” (page 182) Ferre</p> <p>“Hello, can you call me later? I am <i>meeting</i> right now.”</p>		✓	IAS	Lexical need

Table Continuation

No	Utterances	CS	CM	Type	Reason
76	A: "Oke.. bukan orangnya tapi kondisinya" (page 185) Ale B: " <u>Hell with it.</u> " "Kondisi...kondisi. Lagi-lagi si keparat satu itu." (page 185) Ferre A: "OK, not the person but the condition". B: " <u>Hell with it.</u> " "How about the condition? The desperados come back again." KEPING 20	✓		ECPS	Quoting somebody
77	"Eh... nuansa berada di celah pikiran, sebuah ruang fraktual yang tidak tersentuh <u>cortex.</u> " (page 191) Ruben "The nuance appear in space of our mind, a fractural room which untouchable <u>cortex.</u> "		✓	IAS	Talking part. topic
78	"Atau...atau justru karena nuansa adalah <u>affair</u> yang sangat pribadi antara kita dan domain lain, banyak orang sulit sekali mengungkapkannya. Termasuk aku." (page 191) Ruben "Or because the nuance is an <u>affair</u> which is really privacy between we and the other domain, many people difficult to express it, including me." KEPING 21		✓	IAS	Soft and strength request
79	" <u>Strategic Business Development Plan</u> yang seharusnya menjadi rencana terbesar hidupku akan kuganti dengan menungguimu semalam suntuk." (page 193) Ferre " <u>The strategic Business Development Plan</u> that should be my biggest plan in my life would be change by waiting you all over the night."	✓		IES	Talking part. topic
80	"Semua berhenti di tahap ' <u>wishful thinking</u> ' belaka. Tak ada yang terealisasi." (page 194) Ferre "All of this stop in ' <u>wishful thinking</u> ' step. None of realization."		✓	IAS	Being emphatic

Table Continuation

No	Utterances	CS	CM	Type	Reason
81	<p>“Ini semua permintaanmu” “aku begini karena kamu bilang begitu”... <i>this is a major bullshit!</i> Kesiapan kita menghadapi kenyataan ternyata nol besar.” (page 196) Ferre</p> <p>“These are your request” “I do because of you”... <i>this is a major bullshit!</i> Our prepare to face the reality is nothing”</p>	✓		IES	Soft and strength request
82	<p>“Pergilah. <i>Please.</i> Nanti doakan aku. Jangan lupa.” (page 198) Ferre</p> <p>“Be gone! <i>Please.</i> Don’t forget I am prayed.”</p>		✓	IAS	Soft and strength request
83	<p>“<i>Look, honey,</i> sekarang ini kita sedang menentukan hidup mati tokoh kita sendiri.” (page 213) Dhimas</p> <p>“<i>Look, honey,</i> now we are deciding our character to life or die.”</p>		✓	IAS	Being emphatic
84	<p>“Ia tidak menggunakan <i>Geiger counter</i> melainkan kucing sebagai detektor.” “peluangnya <i>fifty-fifty</i>”. (page 213) Ruben</p> <p>“He doesn’t use <i>Geiger counter</i> except a cat as a detector.”</p>		✓	IAS	Lexical need
85	<p>“Oke, kucing <i>zombie</i>, singkatnya. Mati enggak, hidup enggak”. (page 214) Dhimas</p> <p>“OK, in a short, being a <i>zombie</i> cat. Not alive and dead”.</p>		✓	IAS	Lexical need
86	<p>“Katakanlah, peluangnya <i>fifty-fifty</i> dia keluar dari rumahnya itu dalam keadaan hidup atau mati.” (page 214) Ruben</p> <p>“Say it, <i>fifty-fifty</i>, he come out from the house still alive or not.”</p>		✓	IAS	Lexical need

Table Continuation

No	Utterances	CS	CM	Type	Reason
87	<p>“Jadi... maksudmu, ksatria kita sedang berada dalam setengah hidup dan setengah mati? Memangnya dia <u>zombie</u>?” (page 214) Dhimas</p> <p>“So, you mean that our knight is being half of live and die?” “Is he <i>zombie</i>?”</p>		✓	IAS	Repetition
88	<p>“<u>Well</u>, faktanya memang observasi dari kondisi dikotomis akan memaksa semesta untuk bercabang menjadi dua dimensi paralel.” (page 216) Ruben</p> <p>“<i>Well</i>, the fact that observation of dichotomy condition will force universe to branch become two parallel dimensions.”</p>		✓	IAS	Interjection
89	<p>“Tentu saja, <u>science fiction</u> selalu tergilagila dengan ide interaksi antardimensi, kalau tidak mana seru? Tapi, memangnya kamu niat bikin <u>science fiction</u>? Plus bumbu-bumbu fantasi ilmiahnya? Bukan, kan?” (page 216) Ruben</p> <p>“Of course, <i>science fiction</i> is always nuts about interaction idea inter dimension, if not it will be bad? But, Do you really want to make <i>science fiction</i>? With all of the science fantasy? Don't you?”</p>		✓	IAS	Talking part. topic
90	<p>“Di sinilah pentingnya pemilahan antara <u>Consciousness</u> dan <u>Awareness</u>”. (page 218) Ruben</p> <p>“This is the important thing to choose between <i>Consciousness</i> and <i>Awareness</i>”.</p>		✓	IAS	Talking part. topic
91	<p>“Baiklah tuan skeptis, ada satu eksperimen yang beken dikenal dengan <u>Faraday's Cage</u>, atau kandang ... aarrgh, aku benci terjemahan, <u>Faraday's Cage</u> sama sekali bukan kandang.” (page 219) Ruben</p> <p>“Okay, Mr. Skeptical, there is an experiment known as <i>Faraday's Cage</i>, or cage...aarrgh, I hates translation, <i>Faraday's Cage</i> is not a cage.”</p>		✓	IAS	Repetition

Table Continuation

No	Utterances	CS	CM	Type	Reason
	KEPING 26				
92	<p>“Keterjagaan atau <i>awareness</i> termasuk didalam aspek ini.” (page 232) Ruben</p> <p>“Consciousness or <i>awareness</i> includes in this aspect.”</p>		✓	IAS	Repetition
93	<p>“...yakni landasan dasar segala macam proses <i>feedback</i>, yang telah eksis dan tetap eksis sekalipun tidak ada <i>feedback</i> itu sendiri.” (page 232) Ruben</p> <p>“...that is based on the whole aspect in <i>feedback</i> process, which is still exist even there is no <i>feedback</i> itself.”</p>		✓	IAS	Talking part. topic
	KEPING 27				
94	<p>“<i>Smells like one, too</i>,” “sebaliknya kamu menyuruh teman kamu mandi dulu”. (page 236) Diva</p> <p>“<i>Smells like one, too</i>,” “In the contrary, ask to your friend to take a bath first.”</p>	✓		IES	Being emphatic
95	<p>“Douglas Hofstadter akan menyebut kondisi tadi <i>tangled hierarchy</i>, atau hierarki berbelit, arrgh...aku benci terjemahan”. (page 239) Ruben</p> <p>“Douglas Hofstadter will called it <i>tangled hierarchy</i> or complicated hierarchy, aarrgh... I hates translation.”</p>		✓	IAS	Repetition
96	<p>“Rencana itu sendiri berada di level yang tidak terganggu gugat. <i>The inviolate level</i>”. (page 239) Ruben</p> <p>“The plan itself has in the crucial level. <i>The inviolate level</i>”.</p>	✓		IES	Intention clarity
	KEPING 28				
97	<p>“...mereka akhirnya menjadi instrumen transportasi jaringan siklus <i>feedback</i> paling cepat di planet bumi: otak manusia.” (page 250) Ruben</p> <p>“...finally, they have been the fastest transportation instrument net cycle <i>feedback</i> in the earth: human brain.”</p>		✓	IAS	Talking part. topic

Table Continuation

No	Utterances	CS	CM	Type	Reason
98	<p>“Lihat saja, dari sekian banyak sistem ekonomi, uang telah menyeleksi kapitalisme sebagai sistem yang sanggup bertahan, beradaptasi dengan zaman. <i>Survival of the fittest</i>.” (page 252) Diva</p> <p>“Look at this, there are many economy systems, money has been selecting capitalism as a system that can be survive in adapting the era. <i>Survival of the fittest</i>.”</p>	✓		IES	Repetition
	KEPING 29				
99	<p>“Aku tidak tahu, dan tidak mau tahu. Yang jelas dia sudah berhenti dari <i>catwalk</i>.” (page 255) Ferre</p> <p>“I don’t know and I don’t want to know. Certainly, she stops from the <i>catwalk</i>.”</p>		✓	IAS	Lexical need
	KEPING 30				
100	<p>“Disaat seperti ini, tidakkah kamu jadi berpikir tentang konsep <i>free-will</i> kemerdekaan memilih yang konon dihadiahkan Tuhan buat manusia...” (page 264) Ruben</p> <p>“For this time, don’t you think about <i>free-will</i> concept, freedom to elect something which is presented God to human in the past...”</p>		✓	IAS	Repetition
101	<p>“Hei, hei...<i>take it easy</i>. Kenapa kamu mendadak jadi skeptis dan pesimis begitu?”(page 265) Dhimas</p> <p>“Hi, hi... <i>take it easy</i>. Why you directly be skeptis and pessimistic like that?”</p>		✓	IAS	Being emphatic

Table Continuation

No	Utterances	CS	CM	Type	Reason
102	<p>“Sekarang, di mana kamu mau tempatkan <u>free-will</u> kalau ternyata semua sensasi menghasilkan respons seragam? Apa serunya lagi? Kayaknya <u>free-will</u> itu konsep omong kosong!” (page 265) Ruben</p> <p>“Now, where are you placing <i>free-will</i> if all of the sensation producing the same response? Is that interesting anymore? I think <i>free-will</i> is the bullshit concept!”</p>		✓	IAS	Talking part.topic
103	<p>“Menurutku, <u>free-will</u> adalah kebebasan manusia untuk mengubah perspektif.”</p> <p>“<u>Free-will</u> adalah kemampuan manusia mengubah konteks.” (page 265) Dhimas</p> <p>“I think, <i>free-will</i> is a human freedom to change perspective.” “<i>Free-will</i> is a human ability to change context.”</p>		✓	IAS	Intention clarity
104	<p>“Semua yang di rumah ini akan kujual habis kecuali <u>notebook</u>.” (page 268) Diva</p> <p>“I will sell all of the stuff in my house, except <i>notebook</i>.”</p>		✓	IAS	Lexical need
	KEPING 32				
105	<p>“Apalah arti sebuah nama, <u>my dear</u>.” (page 279) Ferre</p> <p>“What does the meaning of a name, <i>my dear</i>?”</p>		✓	IAS	Being emphatic
106	<p>“Ya, aku tahu! Tapi ... <u>it's too good to be true!</u>” (page 280) Dhimas</p> <p>“Yes, I know! But... <i>it's too good to be true!</i>”</p>	✓		IES	Being emphatic
107	<p>“<u>Oops, sorry</u>. Baiklah, ala mini seperti spektrum, berawal dari sistem sederhana sampai sistem yang sangat kompleks.” (page 280) Ruben</p> <p>“<i>Oops, sorry</i>. All right, minimize like spectrum, starting from the simple system until the complex one.”</p>	✓		IES	Interjection

Table Continuation

No	Utterances	CS	CM	Type	Reason
108	<p>“Hidup jadi <i>gay</i> sudah cukup susah, jangan persulit keadaanku lagi...” (page 282) Dhimas</p> <p>“Live being a <i>gay</i> is difficult enough; don't make it difficult anymore...”</p>		✓	IAS	Soft and strength request

CS : Code Switching

CM : Code Mixing

IAS : Intra-sentential

IES : Intersentential

IL : Intra-lexical

ECPS : Establishing continuity with the previous speaker

#### 4.1.2 Data Analysis

The detail analysis of the finding in the Table 4.1 which involves the types and reasons of code switching and code mixing are displayed as follows:

#### 4.1.2.1 Analysis on the Types of Code Switching and Code Mixing in the Novel *Supernova: Ksatria, Puteri, dan Bintang Jatuh* by Dewi Lestari

Based on Hoffman theory there are six types of code switching and code mixing. However, the writer only find four type code switching and code mixing in the novel *Supernova: Ksatria, Puteri, dan Bintang Jatuh*. There are intrasentential, establishing continuity with the previous speaker, intersentential and intra-lexical code mixing.

For the first is intrasentential code mixing, there are 75 utterances. It happens in the data number 2, 3, 4, 5, 7, 8, 9, 10, 11, 13, 14, 16, 17, 22, 23, 24, 25, 27, 28, 31, 32, 33, 40, 42, 43, 45, 46, 47, 49, 51, 52, 53, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 68, 70, 71, 72, 73, 74, 75, 77, 78, 80, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 95, 97, 99, 100, 101, 102, 103, 104, 105 and 108. Those utterances are categorized into intrasentential code mixing, because the first clause is written in one language and then the next clause mixed with another language. In the *Supernova* novel the utterance mixed from one language (*bahasa Indonesia*) into another language (English). This kind of code mixing is the most often used, because the main characters in this novel enjoy speaking in short clause by using English. The clauses or words that they used are often heard and commonly used in their daily life.

The second is intersentential code switching. There are 26 utterances. It happens in the data number 1, 12, 15, 18, 19, 20, 21, 25, 26, 29, 30, 34, 35, 38, 39,

41, 48, 50, 66, 69, 79, 81, 94, 96, 98, 106, and 107. As stated by Hoffman that intersentential is a kind of code mixing occurs within a clause or sentence boundary. This kind of code switching is often used in the novel because switching one language into another language needs some words to say, and it is reversed to intrasentential that needs a few words to say.

The third one is intra lexical code mixing. There are only four of 108 utterances in the novel. Those utterances appear in number 36, 37, 48, and 54 in Table 4.1. According to Hoffman this kind of code mixing occurs within a word boundary. The characters of the novel in this case use intra lexical code mixing because of the combination between a word and the prefix, one word in English and the prefix use *bahasa Indonesia*, such as *show-nya*, *magic spellnya*, *flat-ku* and *di-save*.

The last one is establishing continuity with the previous speaker. There are only three utterances which are categorized into that type, because according to the Hoffman theory when one Indonesian speaker speaks in English and then the other speaker tries to respond in English also. Yet, that speaker can also switch again to *bahasa Indonesia*. The data appear in number 6, 67 and 76. The main character such as Ruben and Dhimas seldom to talk to each other related with their study and also their project about the masterpiece so that is why there are only some utterances which continue in order to respond their conversation.

#### 4.1.2.2 Analysis on the Reason of Code Switching and Code-Mixing in the Novel *Supernova: Ksatria, Puteri, dan Bintang Jatuh* by Dewi Lestari

Based on the peer checker in order to answer research question number two, the table 4.1 shows that the reason of using code switching and code mixing has variation. First is talking about particular topic, there are 26 data for talking about particular topic. It appears in the utterances number 3, 5, 6, 7, 53 and 73.

The characters namely Ruben and Dhimas are still talking about particular topic that is chaos in those data. Both of them are giving their argument about chaos theory which is related to the human life. And also appear in the data utterances number 20 and 21. The utterances are still talking about the same topic that is job position for Ferre as a main character. The other data in number 77, 79, 89, 90, 93, 97, 98 which generally talk about the scientific aspect, that is why the code that the characters use is scientific code such as *cortex*, *feedback*, *Sufism*, etc. So, by switching some words in English the hearer can know that they are talking about the certain topic.

The second reason is soften and strengthen request or command. There are 22 utterances, appear in the number 11, 18, 22, 27, 40, 42, 44, 49, etc. The code switching that the character use is a code to make the speaker says to soften and strengthen the request or command, such as *my darling*, *my love*, *fee*, *full refund*, etc. As stated by Hoffman that "for Indonesian people, mixing and switching Indonesian into English can also has function as a request because English is not

their native tongue, so it does not sound as direct as Indonesian". By softening the code the hearer can catch the point what the speaker talks about.

For the third reasons is being emphatic about something (express solidarity). In this reason the frequency of the data is 19 utterances. There are data numbers 1, 12, 15, 16, 24, 25, 29, 31, 32, 38, 39, 45, 46, 80, 83, 94, 101, 105 and 106. The data find such as *a milestone, so, help us God!, what a bizarre concept, oh please,* and *wishful thinking*. All of them are the language used by Ruben, Dhimas, and other characters in order to emphasize about the topic that they are talking about. Because actually as stated by Hoffman that "he or she switches from his or her second language to his or her first language because he or she feels more convenient to be emphatic in his or her second language rather than in his or her first language".

Then fourth reason because of the real lexical need there are 15 utterances appear in the number 8, 36, 52, 56, 59, 60, 64, 71, 72, 75, 84, 85, 86, 99, and 104.

The example of the data such as: *sponsorship, rafting, input, fifty-fifty, zombie, catwalk* and *notebook*. Those words are commonly used by Indonesian people.

According to Hoffman "when he or she has a word that is lacking in Indonesian, he or she will use the English term. If it puts into Indonesian, the meaning will be hazy or vague, and sometimes it would not be used". So in order to understand the meaning of the language that the speaker said, they usually use English words which are common used by Indonesian people.

The fifth reason is repetition used for clarification the data find 12 utterances that include this reason. Appear in the data number 2, 14, 23, 28, 33, 63, 87, 91, 92, 95, 98, and 100. The words that show the repetition in the data are *clarity* repeat from *kejernihan*, *masterpiece* repeat from *sebuah karya besar*, *feedback* repeat from *umpan balik*, *awareness* repeat from *keterjagaan*, etc. All of them happen in the dialogue of the novel because it will be understood better by listener, he or she can sometimes uses both of the languages (codes) that he or she masters to say the same message.

The sixth reason is expressing group identity. In the table 4.1 there are seven utterances appear in the number 10, 13, 19, 22, 37, 41 and 66. The utterances are *Look who's talking*, *dude*, *How's it going*, *dear?*, and *coming out*. Those utterances show that between Ruben and Dhimas want to express their relationship. As stated Hoffman that "the way of communication of one community is different from the people who are out of the community".

For the seventh reason is interjection, there are only four utterances appear in the number 61, 65, 88 and 107. Those utterance include interjection categorize because it is words or expressions, which are inserted into a sentence to convey surprise, strong emotion, or to gain attention. The utterance find *Oh*, *no*, *Bye*, *Well*, and *Oops*, *sorry*. They have no grammatical values, but the speaker uses them quite often, usually more in speaking rather than in writing.

Eighth reason is Intention of clarifying the speech content for interlocutor.

The utterances only two data appear in the number 96, the data is "*Rencana itu*

*sendiri berada di level yang tidak terganggu gugat. The inviolate level*". (page 239) Ruben. That utterance shows Ruben wants to clarify his speech by switching into English. And also number 103, "Menurutku, *free-will* adalah kebebasan manusia untuk mengubah perspektif." "*Free-will* adalah kemampuan manusia mengubah konteks." (page 265) Dhimas. In this utterance the main characters of the novel mixing into English in order to clarify what they want to say to their opponent.

Ninth reason is quoting somebody else. In this reason there is only one utterance such as in the number 76. The words are *hell with it*, that phrase is common used by famous people so, most of the main characters in this novel often following that words. It seems like the Hoffman says that "a speaker switches code to quote a famous expression, proverb, or saying of some well-known figures. The switch involves just the words that the speaker is claiming the quoted person said. The switch like a set of quotation marks".

For the reason 'to exclude other people when a comment is intended for only a limited audience' based on peer review and the writer's point of view, there is no data that includes in this reason. The reason is because there is no word, phrase or utterance that to exclude people by using the language that no everybody knows.

## 4.2 Discussion

After analyzing the data and classifying them based on the types and reasons of code switching and code mixing, the writer intends to discuss the findings that have been investigated in this section to answer the research question.

### 4.2.1 Frequency and Percentages Types Code Switching and Code Mixing Based on Hoffman Theory

It can be seen as follows that there are four columns. For the first column are consists the serial number. The second column consists types code switching and code mixing based on Hoffman theory. Third column consist frequency types code switching and code mixing from the data. And the last column consist percentages of the frequency. Each of them is presented in the table 4.2:

**Table 4.2 Frequency and Percentages Types of Code Switching and Code Mixing in the Novel *Supernova: Ksatri, Puteri, dan Bintang Jatuh* by: Dewi Lestari**

No.	Types	Frequency	Percentages
1.	Emblematic	-	0 %
2.	Intra-sentential	75	69,4%
3.	Intersentential	26	24%
4.	Intra-lexical code mixing	4	3,7%
5.	Establishing continuity with the previous speaker	3	2,7%
6.	Involving a change of pronunciation	-	0%
<b>TOTAL</b>		<b>108</b>	<b>100 %</b>

#### 4.2.2 Discussion Type of Code Switching and Code Mixing

After conducting the analysis, the writer concludes that this research shows that generally Dhimas, Ruben, Ferre, Rana, and Diva, as the main character in the novel *Supernova: Ksatria, Puteri dan Bintang Jatuh*, use code switching and code mixing frequently in their conversation. They express six types of code switching and code mixing based on Hoffman theory. From table 4.2 it is found out that among the six types of code switching and code mixing based on Hoffman theory, there are just four out of them that can be found in the data.

The highest frequency found in the novel was intra-sentential mixing, it's about 75 cases or 69,4%. As stated by Hoffman it may because occurs within a clause or sentence boundary. For example in page 10 Ruben said "Ssst. Jangan bikin jadi *bad-trip*, dong." ("Ssst. Please do not make *bad trip*"). There are some

English words that are familiar to the characters so that they can easily use them in their dialogues or within the sentence. It means that intra-sentential code mixing is the most popular type that is used by the author, Dewi Lestari. She likes to show code mixing utterances inside the clauses or sentences. Since the main characters here have a background as people who study abroad, so the language that they used is still give impact in their daily life conversation.

As seen in the tables, the next type for the writer was intersentential it's about 26 cases or 24%. A kind of code switching occurs at a clause or sentence boundary, where each clause or sentence is in one language or the other. As in page 193 Ferre said "*Strategic Business Development Plan yang seharusnya menjadi rencana terbesar hidupku akan kuganti dengan menungguimu semalam suntuk.*" ("*The strategic Business Development Plan that should be my biggest plan in my life would be change by waiting you all over the night*"). It is imply that after speaking in short clause in English, Ferre as a speaker try to emphasize his speech, then he switch in Indonesia to make it easy to understand.

The next frequent was Intra-lexical code mixing, appeared only four data or 3,7%. Code mixing which occurs within a word boundary or usually happen in prefix. It is seldom appear in the utterances. The example was in page 67 Diva said "Dan jangan lupa *magic spell*-nya: dari konsumen, oleh konsumen, untuk konsumen." ("*And don't forget about the magic spell: from consumer, by consumer, for consumer*").

And the lowest rank used type was establishing continuity with the previous speaker it is only three data or 2,7%. This kind of code switching occurs to continue the utterance of the previous speaker. For example in page 139 A:

“*Jangan mengejek, aku paling malas meliput acara seperti ini*”. Rana

B: “*Oh, ya? Berhasil bertemu dengan seseorang yang menarik? Among a bunch of airheads?*” Ferre

Here the author, Dewi Lestari also seldom use this type because most of the main characters in the novel switch or mix their language to give response from the interlocutor who used second language.

Not all the six types Hoffman theory appear in this novel, such as emblematic and involving a change of pronunciation was not appear in the novel.

It happened because Dewi Lestari uncommon used these kinds of code switching and code mixing. In addition, these types was seldom appear in bahasa Indonesia especially for type code mixing and code switching involving a change of pronunciation.

Comparing with the previous study done by Mubarak (2007) about external and internal code switching, for the main code is formal Indonesian use 42,69% of 178 codes switching in those three analyzed sermons belongs to internal code switching. Then for the external code switching he use of many axioms of the Hadits and The Holy Quran in Arabic, causes the number of

external code switching is higher than internal code switching. It is about 53,7% of 178 code switching in the sermons.

Then the second previous study has done by Anindita (2008) uses Myerhoff's theory of code switching and code mixing. She analyzes code mixing phenomena in smaller units such as the insertion of alphabet letter, short form, proper noun, lexical word, phrase, incomplete sentence, and the insertion of single full sentence and two sentence units.

Both of the previous study has similarities and differences. The similarity is that these three studies look at code switching but the theories used are different. M H. Mubarak used the theory proposed by Soewito and Hudson. W K. Anindita used the theory proposed by Holmes, Myerhoff and Leech, while this study uses the theory proposed by Hoffman.

The finding from both of the previous study cannot be related to the writer result because different theories also different point of view. Previous study and the writer only have the same research question but the finding is quite different.

For the type, the writer uses six types from Hoffman but the two previous study use external and internal type from Soewito, Hudson and Myerhoff.

The data of code switching and code mixing in Supernova's novel is not all appropriate with the theory proposed by Hoffman. It means that in this finding, not all of the data in one utterance include code switching or code mixing.

Otherwise, it is include both of them code switching and code mixing, such as in data number 6, 12, 15, 25, 29, 48, and 50. The writer decides to choose both of

them code switching and code mixing. Take a look in this data **“It was so obvious!”** *Dari teman-temanmu **hang-out** kamu, apartemen kamu yang katanya di Dupont Circle...dan kamu harus **fly** dulu untuk ngaku?! Ha-ha-ha!”* (page 12)

Ruben. *“It was so obvious!”* from your *hang out’s* friend, your Dupont Circle apartment...and you should *fly* before you confess all of this?! Ha-ha-ha!”. This data consist code switching and code mixing. The clause **“It was so obvious!”** shows code switching by using English and the words **hang-out** and **fly** show code mixing. Finally the write decides the data includes code switching and code mixing.

#### 4.2.3 Frequency and Percentages Reason Code Switching and Code Mixing

##### Based on Hoffman Theory

It can be seen as follows that there are four columns. The first column contains the serial numbers. The second one contains reason code switching and code mixing based on Hoffman theory. Third column contains frequency reasons code switching and code mixing from the data. And the last column contains percentages of the frequency. Each of them is presented in the Table 4.3:

**Table 4.3 Reasons for Code Switching and Code Mixing in the Novel *Supernova: Ksatria, Puteri dan Bintang Jatuh* by: Dewi Lestari**

No	Reasons	Frequency	Percentages
1.	Talking about a particular topic	26	24%
2.	Quoting somebody else	1	0,9%
3.	Being emphatic about something (express solidarity)	19	17,5%
4.	Interjection (Inserting sentence fillers or sentence connectors)	4	3,7%
5.	Repetition used for clarification	12	11,1%
6.	Intention of clarifying the speech content for interlocutor	2	1,85%
7.	Expressing group identity	7	6,5%
8.	To soften or strengthen request or command	22	20,3%
9.	Because of real lexical need	15	13,8%
10.	To exclude other people when a comment is intended for only a limited audience	-	0%
<b>TOTAL</b>		108	<b>100 %</b>

#### 4.2.4 Discussion of the Reason Code Switching and Code Mixing

This study confirms Hoffman theory, that there are ten reasons why main character in *Supernova: Ksatria, Puteri, dan Bintang Jatuh* switching and mixing their language. The frequency of the occurrence of the reasons of code switching and code-mixing in the novel was started from the highest one to the lowest one.

The highest rank among the reasons was talking about a particular topic. It is appear 26 data or 24%. For example in page 11 Ruben said “Berani taruhan, kamu pasti anak konglomerat, atau anak jenderal, atau anak orang konsultan; ambil *major marketing* atau *business administration*; setiap *summer* atau *winter* bisa pulang ke Indonesia; dan punya stok indomie berdu-berdu...” (“I am sure, you are from a rich family, or brigadier general son, or consultant son; take *marketing major* or *administration business*; every *summer* or *winter* can go back to Indonesia; and have many noodle stocks...”) Since the characters

in this novel were college students who graduated from abroad, they frequently do code switching and code mixing in their dialogues which is related with their background knowledge. They used the English words which are usually used by the foreigners to greet their friends, colleagues, or acquaintances. It becomes some kind of pride for them that they can greet their friends in the way the foreigners do.

The next frequent reason was to soften or strengthen request or command. The data found 22 data or 20,3%. Such as in page 78 Diva said “Kamu ternyata memang pemboros. *Fee* saya yang masih kurang mahal atau kamu yang mulai nagih?” (“You are really extravagant. My *fee* is cheap or you are addicting to me?”). It happened because usually for Indonesian people, mixing and switching Indonesian into English can also has function as a request because English is not their native tongue, so it does not sound as direct as Indonesian. However, code mixing and code switching can also strengthen a command since the speaker can feel more powerful than the listener because he or she can use a language that everybody cannot.

Another reason which frequent used was being emphatic about something (express solidarity). There was 19 data or 17,5% such as in page 194 Ferre said “Semua berhenti di tahap ‘*wishful thinking*’ belaka. Tak ada yang terealisasi.” (“All of this stop in ‘*wishful thinking*’ step. None of realization”). Here the character wanted to be emphatic about business that they want to make but it was none of realization. So he switches from first language to second language.

In addition for the reason 'because of real lexical need' also has the same frequencies that is 15 data or 13,8%. It happened in page 268 Diva said "Semua yang di rumah ini akan kujual habis kecuali *notebook*." ("I will sell all of the stuff in my house, except *notebook*."). When he or she has a word that is lacking in Indonesian, he or she will use the English term. If it put into Indonesian, the meaning will be hazy or vague, and sometime it would not be used.

The next reason was repetition use for clarification. In the data there was 12 data or 11,1% such as in page 53 Dhimas said "Kembali ke *strange attractor*, atau atraktor asing?" ("Back to the *strange attractor* or different attractor?") and in page 239 Ruben said "Douglas Hoftstadter akan menyebut kondisi tadi *tangled hierarchy*, atau hierarki berbelit, arrgh...aku benci terjemahan" ("Douglas Hoftstadter will called it *tangled hierarchy* or complicated hierarchy, arrgh..I hates translation"). It happened when a bilingual or multilingual person wants to clarify his speech, so that it will be understood better by listener, he or she can sometimes uses both of the languages (codes) that he or she masters to say the same message. Frequently, a message in one code is repeated in the other code literally. A repetition is not only served to clarify what is said, but also to amplify or emphasize a message.

There was also others reason that appear in this novel, that was 'expressing group identity'. It has seven data or 6,5%. The reason was usually happened in academic people in their disciplinary groupings and it was the way of communication in certain community. Such as in page 11 Ruben said "*English Literature*," "dan tidak pernah pulang waktu *summer*, karena aku pasti ikut

*summer class*, atau ambil *course*. Jangan asal pukul rata dong.” (“*English Literature*,” and never go back when *summer* because follow the *summer class*, or take a *course*. Do not directly judge me like that”). In other words, the way of communication of one community was different from the people who are out of the community.

Then, the next reason was ‘Interjection’ (Inserting sentence fillers or sentence connectors). The data were found four data or 3,7%. Interjection is a short exclamation like in page 216 Ruben said “*Well*, faktanya memang observasi dari kondisi dikotomis akan memaksa semesta untuk bercabang menjadi dua dimensi paralel.” They have no grammatical values, but the speaker uses them quite often, usually more in speaking rather than in writing because it may happen unintentionally.

Next reason in this novel have two data or 1,85% that was intention of clarifying the speech content for interlocutor. This situation means to make the content of his or her speech runs smoothly, and it can be understood by the listener, a message in one code is repeated in the other code in somewhat modified form. For example in page 239 Ruben said “Rencana itu sendiri berada di level yang tidak terganggu gugat. *The inviolate level*”. (“The plan itself has in the crucial level. *The inviolate level*”). Here the phrase *the inviolate level* was emphasized about condition which really urgent so Dhimas can be understood what Ruben said.

For the lowest rank frequent was ‘for quoting somebody else’. There was only one data or 0,9%. The example such as in page 185 Ferre said “*Hell with it*.”

“Kondisi...kondisi. Lagi-lagi si keparat satu itu.” (“*Hell with it.*” “How about the condition? The desperados come back again”). A speaker switches code to quote a famous expression. The switch involves just the words that the speaker is claiming the quoted person said. The switch like a set of quotation marks.

For the reason ‘to exclude other people when a comment is intended for only a limited audience’ the writer cannot found data. It because there is no word, phrase or utterance that to exclude people by using the language that no everybody knows. In other word, the main characters in this novel never use it in their conversation with their opponent.

Comparing with the previous study done by Mubarok (2007), the writer finds the difference of the study he found that there were three factors influencing code switching, i.e. participant, purpose, and place. He uses Holmes (2001, p.8) theory. In addition, the second previous study done by Anindita (2008) entitled code switching and code mixing in relation to politeness principle. She used Holmes theory and found factor code switching such as the solidarity, identity and the topic that the speaker uses.

While in this study the writer uses Hoffman theory for the ten reasons of code switching and code mixing. There are talking about a particular topic, quoting somebody else, being emphatic about something (express solidarity), interjection (inserting sentence fillers or sentence connectors), repetition used for clarification, intention of clarifying the speech content for interlocutor, expressing group identity, to soften or strengthen request or command, because of real lexical need and to exclude other people when a comment is intended for only a limited

audience. By using previous studies, the writer can enrich the understanding of code switching, and they can help the writer in dealing with certain phenomena.

We can see that, most of the data which has the reason talking about particular topic dominantly use intrasentential code mixing. It is imply that the author of this novel, Dewi Lestari, try to give emphasize in certain topic that the main character used. Means that in the conversation between main characters they usually talk about business by using English and also most of the business terminology using English. Such as in the data number nine the words "*marketing and business administration*" then, data number 20 the words "*multinational corporation*" also data number 70, 73 and 74 the words "*cyber avatar and chaos, amnesty international and Greenpeace*" imply talk about business.

In this study there are some related aspects between diglossia and code switching and code mixing. According to Ferguson, "diglossia exists in a society when it has two distinct codes which show clear functional separation; that is one employed in one set of circumstances ((H), i.e. has high prestige) and the other in an entirely different set ((L), i.e. has low prestige)". While code switching and code mixing are the phenomena of someone who can mix and switch the language. So, the main characters in this novel often mix or switch their language depend on the situation, condition and also their opponent. The example of it is the conversation between Ferre and Rana, Ferre as a boss while Rana as an employer. When they are in conversation Rana tries to speak by using formal language. Other example is conversation between Ruben and Dhimas because they are a couple of gay, they often speak by using informal language. In other

word, a phenomenon of diglossia has different level in language, that is why it is closely related to code switching and code mixing.

Most of the type proposed by Hoffman, the author Dewi Lestari often use type Intrasentential code mixing in the conversation among main characters Dhimas, Ruben, Ferre, Rana, and Diva. It is because the reflection of Indonesian people who know English as their foreign language. They often listen to English words from their surroundings so that they prefer to use code mixing rather than code switching. In addition, most of the reasons proposed by Hoffman, the author, Dewi Lestari, often use “talking about particular topic” as a reason to use code switching and code mixing in the main characters’ conversation.

