

ENGLISH-INDONESIAN CODE MIXING FOUND IN THE *SUMMER TRIANGLE* NOVEL BY HARA HOPE

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Abstract

Code mixing is a phenomenon that occurs everywhere. In Indonesia, it is found that the people often mix their language with other languages, one of which is English. The mixing of these two languages is found not only in spoken but also in written form. The aims of this research are to find out the types of code mixing, the reasons for code mixing, and the syntactic units of code mixing in the Summer Triangle novel by Hara Hope. The data studied are narrations and utterances of the characters which contain English-Indonesian code mixing. The researcher uses the qualitative method and documentation technique in this research. In examining the data, the researcher uses theories from Hoffman (1991), Savile-Troike (1986), and other experts. The result of the research shows that there are 216 data of code mixing in the Summer Triangle novel. The types of code mixing found are intra-sentential code mixing (87.04%), intra-lexical code mixing (6.02%), and involving a change of pronunciation (6.94%). The reasons for code mixing found are talking about a particular topic (48.61%), quoting somebody else (2.32%), being emphatic about something (7.87%), interjection (inserting sentence fillers or sentence connectors) (3.24%), repetition used for clarification (2.32%), intention of clarifying the speech content for interlocutor (6.94%), expressing group identity (2.78%), softening or strengthening request or command (1.85%), real lexical need (11.11%), and prestige (12.96%). The English syntactic units found are word (61.11%), phrase (31.94%), clause (2.78%), and abbreviation (4.17%).

Keywords: Code mixing, novel, syntactic unit

INTRODUCTION

Language is a tool that can be used by humans to be able to communicate, interact, and convey their thoughts. Language is said to be very important in human life because it can unite humans into a community. The study of language in relation to community is sociolinguistics. Appel (1976, as cited in Suwito, 1983) states that sociolinguistics is the study of language and the use of language in relation to society and culture. The use of language itself depends on the situation and social contexts. These factors influence the variation in language.

One of the reasons that language variants can occur is because of the interactions carried out by speakers from different cultures. Rangga (2018), in his study, found that a person must adapt to using another language that is more dominant to be able to interact with new people who come from different backgrounds. This dominant language then affects the use of language in everyday life. One of which is someone is no longer interested in using a language and chooses to shift to another. This condition is one of the reasons why people are able to use different languages and become bilingual.

Bilingualism is the use of two languages. It refers to a speaker or society who is able to speak two or more languages, in which case they speak almost like a native speaker (Fromkin, Rodman, & Hyams, 2010). In Indonesia, it is found that the ability to master more than one language is not only limited to the national and regional languages, but also foreign languages, especially English as an international language. The use of foreign language in Indonesia for certain reasons is a common thing, especially in this global era. The condition of people who are accustomed to using different languages will have an effect on their daily lives, that is, they will mix those languages at the same time. This is a phenomenon known as code mixing.

Code mixing is a term to describe the use of language in which a speaker inserts elements of another language into the dominant language he uses. It occurs when conversant uses both languages at the same time and that changes from one language to another in the course of one utterance (Wardhaugh, 1986). Hoffman (1991) divides the types of code mixing into three types, namely *intra-sentential code mixing*, *intra-lexical code mixing*, and *involving a change of pronunciation*.

Hoffman (1991) also mentions that there are several reasons why people mix their languages. Those reasons are *talking about a particular topic*, *quoting somebody else*, *being emphatic about something*, *interjection (inserting sentence fillers or*

sentence connectors), *repetition used for clarification*, *intention of clarifying the speech content for interlocutor*, and *expressing group identity*. Saville-Troike (1986, as cited in Zulyanputri, 2017) also mentions several reasons that cause someone to mix code. Those reasons are *softening or strengthening request or command*, *real lexical need*, and *for the sake of efficiency*. In addition to the reasons above, there are several other reasons found by Rodliah and Nafisah (2010) regarding why Indonesian youngsters insert English in their conversations, namely *spontaneity*, *inability to find Indonesian equivalence*, *practicality*, *prestige*, and *practice*.

By mixing languages, something can be more understandable, natural, expressive, and it can also be a way to introduce a culture (Putri, Djohan, & Purwaningsih, 2016). In code mixing, the use of foreign language elements can appear in various forms. It can be in the form of a word, phrase, clause, or other units. These constituents may also be called syntactic units.

Code mixing is not only seen in the oral form, but it can also take place in the written form. Several previous types of research have been done by researchers in the past regarding code mixing in written forms. Aprilia (2018), in her research entitled *The Analysis of Code Mixing in The Novel A Week to Forever by Stephanie Zen*, discusses the forms and the reasons for code mixing. Rahmanyaty's (2017) research entitled *Study*

of Code Mixing Used in “Dirty Little Secret” Novel by Alia Azalea aims to find out the types of code mixing and the kinds of syntactic units of code mixing found. Santyka's (2017) research entitled *Code Mixing and English Word Class Change Found in Gadis Magazine of August 2016 Edition* examines the types of code mixing, the reasons for code mixing, and the adaptation of English words used. Meigasuri and Soethama's (2020) research entitled *Indonesian–English Code-Mixing in Novel Touché by Windhy Puspitadewi* discusses the types of code mixing, the word class categories of the words being mixed, and the factors of using code mixing. Akinyi's (2017) research entitled *The Patterns of Language-Mixing in Print Adverts of Commercial Banks and Mobile Telecommunications Firms in Kenya* aims to determine the patterns of code mixing.

This phenomenon of code mixing that does not only appear orally but also in writing, makes the researcher is interested in carrying out research on this matter as well. In this research, the written form being researched is a novel, considering that it is a type of literary work that is closely related to society. Although there are several researches that use novels, the researcher here uses a different novel. The novel entitled *Summer Triangle* by Hara Hope is one of the Indonesian teenlit novels that show the phenomenon of code mixing. In this novel, there is a use of Indonesian mixed with

English, both in its narration and utterance. The English elements used are also found in various forms, whether it is a word, phrase, or other forms. Because of this, the researcher is interested in examining this mixing of English and Indonesian languages into three objectives: (1) To find out the types of code mixing found in the *Summer Triangle* novel; (2) To find out the reasons for using code mixing in the *Summer Triangle* novel; and (3) To find out the syntactic units used in the code mixing found.

To conduct the research, the researcher uses theory from Hoffman in analyzing the types of code mixing; theories from Hoffman, Savile-Troike, also two additional reasons (*prestige* and *practice*) found by Rodliah and Nafisah, in analyzing the reasons for code mixing; and theories from various experts (Bloomfield, 1926; Eggenschwiler & Biggs, 2001; Katamba, 1994) in analyzing the syntactic units. The differences that distinguish this research from previous researches are that apart from examining a different object, some of the theories applied are also different.

This research is expected to provide benefits for readers, that is, enriching the knowledge and a better understanding of code mixing. In addition, the researcher also hopes that the discussion and knowledge contained in this research can be useful and applied in language learning, especially in terms of learning the phenomenon of language mixing as found in a written form.

METHODS

This research uses a qualitative method in analyzing the code mixing in the novel. Qualitative research intended to understand the phenomenon of what is experienced by research subject, such as behaviour, perception, motivation, actions, and others., holistically and by way of descriptions in the form of words and languages in a special context that is natural and by utilizing various natural methods (Moleong, 2007, p. 6).

The qualitative method is used because the data in this research is not in numerical form or obtained through measurement but in the form of words. The research report is also presented descriptively.

The source of data in this research is the *Summer Triangle* novel written by Hara Hope. It was published in Jakarta, April 2005, by Gramedia Pustaka Utama. Data to be analyzed are the narration and utterance of the characters in the novel which contain English-Indonesian code mixing.

In finding and collecting the data, the researcher uses a documentation technique. The first step is reading the *Summer Triangle* novel to understand the storyline. After that, finding the data in accordance with the research problem, namely English-Indonesian code mixing. The researcher collects the data by highlighting the writing in the novel and then note-taking it along with its page. Lastly, the researcher puts all the collected data into a table.

After all data have been collected, the researcher classifies the data into types, reasons, and syntactic units. To find out the total of the data found, the researcher calculates the percentage of the classified data.

Then, the researcher analyzes the types, reasons, and syntactic units of code mixing found by giving explanations for the data using expert theories. Lastly, the researcher concludes the result of code mixing research in the *Summer Triangle* novel.

RESULTS AND DISCUSSION

The result of the research shows that there are 216 data of code mixing in the *Summer Triangle* novel. Three types of code mixing can be found in this novel. For the reasons of code mixing, there are ten reasons found out of twelve reasons. For the syntactic units of the English code mixing, there are four units found.

The types of code mixing found in the *Summer Triangle* novel are *intra-sentential code mixing*, *intra-lexical code mixing*, and *involving a change in pronunciation*. The frequencies for each type are listed in the table one.

The table one shows that of all types of code mixing, *intra-sentential code mixing* is the most commonly found type in the *Summer Triangle* novel, with the number of occurrences of 188 times (87.04%). It is followed by *involving a change of pronunciation* which

occurs 15 times (6.94%). Meanwhile, the type of code mixing that is found the least is *intra-*

lexical code mixing, with the occurrence of 13 times (6.02%).

Types of Code Mixing

Table 1. The Frequency of Code Mixing Types found in Summer Triangle

No	Types of Code Mixing	Frequency	Percentage
1	Intra-Sentential Code Mixing	188 data	87.04%
2	Involving a Change of Pronunciation	15 data	6.94%
3	Intra-Lexical Code Mixing	13 data	6.02%
Total		216 data	100%

Below are some analyses of the data found

Intra-Sentential Code Mixing

Hoffman (1991, as cited in Hutabarat & Khalisa, 2020) states that intra-sentential code mixing is a type of code mixing that occurs within the boundary of a phrase, clause, or sentence.

The data uses an English constituent, which is *dangerous*. This constituent is found inserted at the end of the sentence which predominantly uses Indonesian. This mixing of two languages by inserting a single constituent from one language into another language within the sentence boundary is called intra-sentential code mixing.

Di mana-mana yang namanya cewek dan cowok berdua di tempat sepi memang dangerous! (Hope, p. 63)

(Wherever it is, if a girl and a boy are alone in a place where no one is around, it's dangerous!)

Intra-Lexical Code Mixing

Hoffman (1991, as cited in Hutabarat & Khalisa, 2020) states that intra-lexical code

mixing is a type of code mixing that occurs within a word boundary.

The data shows that there are elements from two languages mixed in one word. The word is *ber-setting*, which consists of a combination of a word and an affix. *Ber-* is an Indonesian prefix to form a verb and it is added to the word *setting* which comes from English. Thus, *ber-setting* is categorized as intra-lexical code mixing because this mixing of codes occurs within a word boundary.

Adegan itu ber-setting di Puncak tempo hari. (Hope, p. 129)

(The scene was set at Puncak the other day.

Involving a Change of Pronunciation

Hoffman (1991, as cited in Hutabarat & Khalisa, 2020) states that involving a change of pronunciation is a type of code mixing that occurs at the phonological level.

Kalau begini caranya, mungkin Pak Tagor harus membentuk imej baru, atau setidaknya membuat manuver penting demi mengembalikan ke-horor-annya. (Hope, p. 22)

(If this is the way, maybe Mr. Tagor should form a new image, or at least make important maneuver to bring back his horror.)

In the Indonesian sentence above, there is a word that comes from English but has changed its form in Indonesian, namely the word *imej* which is actually an English

word *image*. *Image* has the pronunciation /'ɪmɪdʒ/, but in the sentence above the word *imej* is used with /e/. Its phonetic changed because Indonesian modified it into their pronunciation form. This change of an English word into Indonesian phonological structure is referred to as involving a change of pronunciation.

Reasons for Code Mixing

Table 2. The Frequency of Code Mixing Reasons found in Summer Triangle

No	Reasons for Code Mixing	Frequency	Percentage
1	Talking about a particular topic	105 data	48.61%
2	Prestige	28 data	12.96%
3	Real lexical need	24 data	11.11%
4	Being emphatic about something	17 data	7.87%
5	Intention of clarifying the speech content for interlocutor	15 data	6.94%
6	Interjection (Inserting sentence fillers or sentence connectors)	7 data	3.24%
7	Expressing group identity	6 data	2.78%
8	Quoting somebody else	5 data	2.32%
9	Repetition used for clarification	5 data	2.32%
10	Softening or strengthening request or command	4 data	1.85%
11	For the sake of efficiency	0	0
12	Practice	0	0
Total		216 data	100%

The reasons for using code mixing found in the *Summer Triangle* novel are *talking about a particular topic, quoting somebody else, being emphatic about something, interjection (inserting sentence fillers or sentence connectors), repetition used for clarification, intention of clarifying the speech content for interlocutor, expressing group identity, softening or strengthening request or command, real lexical need, and prestige*. The frequencies for each of those

reasons are listed in the table two.

From the table two, it can be seen that the reasons *for the sake of efficiency and practice* are not found at all in the *Summer Triangle* novel. Meanwhile, the reason with the highest frequency is *talking about a particular topic* with 105 data (48.61%). The second is *prestige* with 28 data (12.96%). Next, is *really lexical need* that has 24 data (11.11%), *being emphatic about something* that has 17 data (7.87%), *intention of*

clarifying the speech content for interlocutor with 15 data (6.94%), *interjection (inserting sentence fillers or sentence connectors)* with 7 data (3.24%), *expressing group identity* with 6 data (2.78%). For *quoting somebody else* and *repetition used for clarification* have the same amount of data, that is 5 data (2.32%). Lastly, the lowest frequency for the reason found is *softening or strengthening request or command* with 4 data (1.85%).

Below are some analyses of the data found

Talking about a particular topic

Hoffman (1991, as cited in Harya, 2018) states that code mixing can be done because someone prefers to use another language when he is talking about a particular topic. That person feels free and comfortable expressing something, such as his emotional feelings, in a language that is not his first language.

Hebatnya, ia tidak takut maju ke depan, tidak takut disemprot the Killer Monster ... (Hope, p. 10)

(Amazingly, she is not afraid to come forward, nor is she afraid of being scolded by the Killer Monster...)

The English phrase *the killer monster* in the sentence above is used to refer to a teacher, not the real monster. The word *monster* is used because, in the story, it is described that a teacher named Mr. Tagor is very scary and strict. He makes his students

afraid of him. Whereas for the word *killer* itself is also often used by Indonesian to refer to a fierce teacher. This data is included in talking about a particular topic because the author prefers to use the English *the killer monster* instead of Indonesian when he mentions the identity of Mr. Tagor who is fierce and scary.

Quoting somebody else

Hoffman (1991, as cited in Harya, 2018) states that code mixing can be done because someone is quoting an expression or speech of another person, who is usually a famous figure from an English-speaking country.

“Summer” yang mengalahkan “Autumn”? *Apa pula itu?* (Hope, p. 173)

(“Summer” that beat “Autumn”? What's that?)

Summer and *Autumn*, which are English, are used in the data above because the character is quoting someone's words. In the story, the words *summer* and *autumn* were previously said by Rio, that is *“Elo bahkan mampu menjadi ‘summer’ buat gue, dan mengalahkan ‘Autumn Leaves’ yang selama ini menutupi hati gue”* (“You can even be the ‘summer’ for me, and beat the ‘Autumn Leaves’ that had been covering my heart for so long.”).

After hearing that, Vega then rethinks Rio's words by saying *“Summer” yang mengalahkan “Autumn”?* *Apa pula itu?*

(“Summer” that beat “Autumn”? What's that?). It can be seen that Vega repeats the English *summer* and *autumn* that Rio said earlier, even though she does not quote it in the exact same form.

Being emphatic about something

Hoffman (1991, as cited in Harya, 2018) states that code mixing can be done because someone is being emphatic or wants to emphasize something. This mix of languages can occur intentionally or unintentionally.

“... *Dia waktu itu ngajak ke puncak cuma buat ngomongin bintang. Nggak lebih. Suer! Kami nggak ngapa-ngapain kok.*” (Hope, p. 94)

(“... At that time, he asked me to Puncak just to talk about stars. Nothing more. I swear! We didn't do anything.”)

In the data above, *suer* is actually an English word, namely *swear*. This *suer* or *swear* is used by the character because she wants to give emphasis on what she says. The situation in the story is that the character, Vega, explains to Nina that she and Rio did not do anything when they were alone together.

To make Nina believe her, she then says *suer* or *swear* which has the meaning of seriousness. This shows that with the word *swear*, Vega wants to emphasize that she means what she says and she does not lie.

Because the data above shows the character who uses English instead of Indonesian when she emphasizes what she is saying, it is categorized as being emphatic about something.

Interjection (inserting sentence fillers or sentence connectors)

Hoffman (1991, as cited in Harya, 2018) states that code mixing that occurs is sometimes an interjection or a sentence connector.

Yess. Berhasil! Vega bersorak. Akhirnya ia bisa juga memenuhi tantangan ayahnya. (Hope, p. 31)

(Yess. It works! Vega cheers. Finally, she is able to complete her father's challenge.)

Yess or *yes* in the data above is a form of expression of the character's happiness. In the story, it is described that the character has been waiting for a shooting star for a long time. When she manages to take a picture of it, she spontaneously says *Yess*. This shows that the word *Yes* is used by the character as a way of showing her feeling, which is a strong feeling of pleasure. Therefore, it can be said that the reason for the insertion of the English word *yes* is interjection because it is only a short word to express feeling spontaneously.

Repetition used for clarification

Hoffman (1991, as cited in Harya, 2018) states that code mixing can be done because

someone wants to clarify what he is saying so that it can be understood more clearly by the listener. It is done by using both languages to say the same thing (the word or utterance is repeated in different languages).

Di atas, langit tampak kian indah. Jalan susu alias milky way tampak kentara meliuk. (Hope, p. 31)

(Above, the sky looks more beautiful. Jalan susu aka the milky way, looks clearly curved.)

In the data above, there is a use of two languages to say the same thing, namely the name for the galaxy. It can be seen that to refer to the galaxy, the author uses the Indonesian language, namely *jalan susu*, then he mentions it again in English *milky way*.

This is known as repetition used for clarification because even though the two words have the exact same meaning, they are still used repeatedly so that the reader can better understand what is being said.

Intention of clarifying the speech content for interlocutor

Hoffman (1991, as cited in Harya, 2018) states that code mixing is done to make the content of the speech can be understood by the interlocutor. It also makes the communication runs smoothly.

“Untuk menghindari bocor sebelum waktunya. Ini top secret!” (Hope, p. 19)

(“To avoid it being spread early. This is top secret!”)

Top secret is used in the above utterance because the character, Vega, wants to explain to her interlocutor that what she is going to talk about is an important thing. The *top secret* itself is English and the purpose of using it is to make her interlocutor not confused about *bocor sebelum waktunya* (being spread early). By saying *top secret*, the interlocutor understands that the contents of the speech must not be known by others because it is a secret. Since the data above shows the character who wants her interlocutor to be more understood about what she says by explaining it using English in a modified form (*top secret* does not have the same meaning as *bocor sebelum waktunya*), then it is categorized as the intention of clarifying the speech content for interlocutor.

Expressing group identity

Hoffman (1991, as cited in Harya, 2018) states that code mixing can be used to express the identity of a group. The way of communicating between people in a group or community will be different from those outside the community.

“Masuk! Basket Mania, akhirnya SMU 39 berhasil menyamakan kedudukan, 14-14, setelah melakukan three point shot dua kali berturut-turut!” (Hope, p. 81)

(“Goal! Basket Mania, finally 39 High School managed to equalize the points, 14-14,

after taking three points shot twice in a row!”)

The data above shows the use of English, namely *basket mania* and *three-point shot*, to show the identity of a group. This is known because when the character, a basketball match reporter, reports the atmosphere of the match, he says *basket mania* to refer to his listeners who are basketball lovers.

Then, he also says a basketball term, namely *three-point shot*, in which the meaning is not necessarily understood by people outside the basketball lover's community. Since the character represents the identity of a group when he communicates, it can be said that this data is expressing group identity.

Softening or strengthening request or command

Saville-Troike (1986, as cited in Zulyanputri, 2017) states that code mixing can be done to soften or strengthen the speaker's request or command to the interlocutor, so that the meaning or purpose can be clearly conveyed.

“*Oh iya. Kita belum kenalan. Namaku Vega Hafni Karami. Just call me Vega atau Ve.*” (Hope, p. 28)

(“Oh yeah. We haven't introduced ourselves yet. My name is Vega Hafni Karami. Just call me, Vega or Ve.”)

In the data above, the English *just call me* is used because the character wants to strengthen what she asks. “*Just call me Vega atau Ve*” means the character wants someone

to just call her by the name Vega or Ve. Since the character uses English *just call me* to make a request regarding how to call her name, the reason for mixing above is softening or strengthening request or command.

Real lexical need

Saville-Troike (1986, as cited in Zulyanputri, 2017) states that code mixing is used due to the lack of an equivalent lexicon. This means that the reason someone uses a word from another language is that it is simpler and easier to understand than using the first language which will be more difficult or longer to interpret if translated.

Nonton TV, main scrabble, dengerin abangnya cuap-cuap di radio, atau bantuin Mama nyobain resep masakan baru. (Hope, p. 58)

(Watch TV, play scrabble, listen to her brother on the radio, or help her mother try new recipes.)

The use of the English word *scrabble* in the data above is due to the lack of the word in Indonesian. *Scrabble* itself is the name of a game of arranging letters on the board to form a word.

The author uses the English word *scrabble* because there is no exact equivalent in Indonesian to refer to it. Indonesians will find it more difficult to understand what game is meant if the word *scrabble* is translated. The reason for this kind of code mixing is called real lexical need.

Prestige

Rodliah and Nafisah (2010) found that English can be used by Indonesian because the people think that English is seen as more prestigious, so someone who uses it will be more appreciated and look educated.

“Yah, mau gimana lagi? Habis *deadline-nya* tinggal lima hari lagi sih,” jawab Vega. (Hope, p. 16)

(“Well, what else can I do? The deadline is only five days away,” Vega replied.)

This data can be categorized into prestige because the English word *deadline* actually has an equivalent in Indonesian, namely *batas waktu*.

However, the data above shows that the character prefers to use English instead. The word *deadline* itself is often used in Indonesia, especially by academics and certain professions. Thus, by using this English word, people are likely to see the character as someone who has a high social position.

Syntactic Unit

Table 3. The Frequency of Code Mixing Syntactic Units found in Summer Triangle

No	Syntactic Unit	Frequency	Percentage
1	Word	132 data	61.11%
2	Phrase	69 data	31.94%
3	Abbreviation	9 data	4.17%
4	Clause	6 data	2.78%
	Total	216 data	100%

The syntactic unit used in the English code mixing found are *word*, *phrase*, *clause*, and *abbreviation*. The frequencies for each syntactic unit are listed in the table three.

The table three shows that of the four kinds of syntactic units, *word* is the most often used form in the *Summer Triangle* novel. It occurs 132 times (61.11%). The second highest form is *phrase* that occurs 69 times (31.94%). Then, it is followed by *abbreviation* that occurs 9 times (4.17%) and *clause* that occurs only 6 times (2.78%). Below are some analyses of the data found.

Word

Bloomfield (1926, as cited in Katamba, 1994) states that a word is the smallest linguistic unit that can stand alone and can convey meaning.

“Nah, ketauan ya. Elo *care* banget sama si Rio,” godanya. (Hope, p. 119)

(“Well, you got caught, huh. You really care for Rio,” she teased. 119)

The syntactic unit for the English element *care* is a word. This is because, in the sentence above, *care* is a small unit that can

stand alone and has meaning. According to the Oxford Dictionary (2015), *care* means *to like or love somebody and worry about what happens to them*. The word class for *care* itself is a verb.

Phrase

Eggenchwiler and Biggs (2001) state that a phrase is a group of words that does not have a subject-predicate and that combination functions as a single part of speech in a sentence.

Paling cuma say hi kalau ketemu di manaaa gitu. (Hope, p. 29)

(At most, they only say hi when they meet somewhere.)

The syntactic unit for English elements *say hi* is a phrase. This is because *say hi* is a combination of words that does not contain a subject-predicate and only acts as one part of speech in the sentence. The words contained in that phrase are *say* and *hi*.

According to the Oxford Dictionary (2015), the word *say* is a verb and means *to speak or tell somebody something, using words*. Meanwhile, the word *hi* which is used in the sentence above is not classified as an exclamation, but as a noun, because what is referred to is a form of greeting. Therefore, *say hi* means *say a greeting* and it acts as a verb in the sentence above. The type of the phrase itself is a verb phrase.

Clause

Eggenchwiler and Biggs (2001) state that a clause is a group of words that contains a subject and predicate in it.

Suer. And I promise nggak akan berbuat mesum!" (Hope, p. 163)

("Swear. And I promise not to be lewd!")

The syntactic unit for English code mixing *and I promise* is a clause. This is because *and I promise* is a combination of words that has elements of subject and predicate.

The subject in the clause is the pronoun *I* and the predicate is the verb *promise*.

Meanwhile, the word *and* which appears at the beginning of the clause is a conjunction, namely coordinating conjunction, to add what has been said before. This clause is classified as a declarative clause.

Abbreviation

Katamba (1994) states that an abbreviation is a shortened form of a word or phrase. What distinguishes it from an acronym is that it is pronounced letter by letter.

Rio masih tetap sebagai Daedalus yang patah sayap a.k.a Orfeus. (Hope, p. 158)

(Rio still remains as Daedalus with a broken wing, a.k.a Orpheus.)

The syntactic unit for English code mixing *a.k.a* is an abbreviation. This is because *a.k.a* is a shortened form of a group of words, which is *also known as*. The letter *A* is for *also*, letter *K* is for *known*, and the last letter *A* is for *as*. In the Oxford Dictionary (2015), it is mentioned that the pronunciation for *a.k.a* is /,eɪ keɪ 'eɪ/. This means that each letter that forms it is pronounced separately.

After presenting some of the data analysis above, the researcher would like to elaborate the result and its relation with the previous researches which examined the same problem. First, for the types of code mixing. All findings regarding code mixing in the *Summer Triangle* novel can be interpreted with the theory proposed by Hoffman.

In this novel, all types of code mixing from Hoffman can be found, which are *intra-sentential code mixing*, *intra-lexical code mixing*, and *involving a change of pronunciation*. In the previous research conducted by Santyka (2017), —which is about code mixing in a magazine—the result is only two types of code mixing found, namely *intra-sentential code mixing* and *intra-lexical code mixing*.

There is no *involving a change of pronunciation*. The type *involving a change of pronunciation* can be found in this present research because the researcher found that the writing of an English word that has changed from its actual writing can also change its pronunciation. For the similarity in terms of the types results, the researcher found that the

result of Santyka's research is similar to this research, namely that *intra-sentential code mixing* has the most data.

It can be an indication that although the objects are different, in Indonesian written form, English elements are inserted more often in a sentence boundary, compared to inserted into a word boundary.

Meanwhile, the results on types of code mixing from other previous researches (Meigasuri & Soethama, 2020; Akinyi, 2017; Rahmaniyyaty, 2017) differ from the results of this research due to the use of different theories. However, the researcher found that the type *intra-utterance language mixing* (mixing of languages within an utterance) found in Akinyi's (2017) research is similar to the *intra-sentential code mixing* (mixing of code within a sentence) in this research. This is because they both refer to the use of different languages within a single larger unit.

Second, the reasons for code mixing. In analyzing the reasons in the *Summer Triangle novel*, the researcher uses the theories proposed by Hoffman and Saville-Troike. The researcher also includes two reasons from Rodliah and Nafisah's findings. Those theories can be applied in the *Summer Triangle* novel.

In this novel, it is found 10 reasons out of 12 reasons. The reasons *for the sake of efficiency* and *practice* cannot be found. The result of this research has similarity with the result of the previous research conducted by Aprilia (2018), although the novel used is

different. In the previous research, it is found that there are 9 reasons out of 10 reasons stated by Hoffman.

Those reasons are the same with this research, namely *talking about a particular topic, quoting somebody else, being emphatic about something, interjection (inserting sentence fillers or sentence connectors), repetition used for clarification, intention of clarifying the speech content for interlocutor, expressing group identity, softening or strengthening request or command, and real lexical need*. However, because this research also applies the reasons found by Rodliah and Nafisah, the total of the reasons found in this research are 10 reasons (one additional reason is *prestige*). In another previous research, which is conducted by Santyka (2017), the only reason found is *talking about a particular topic*.

This is because the object of Santyka's research is magazine articles that often mention certain terms. Meanwhile, in this research and Aprilia's research, the object is a novel. The researcher assumes that the reasons for code mixing can be found vary in a novel because —unlike a magazine—a novel contains stories like everyday life so that it is not only talking about a certain topic.

Third, the syntactic units for the English code mixing found. The researcher uses expert theories for each syntactic unit and it is found that the data can be interpreted with those theories used. For the syntactic

units in the *Summer Triangle* novel, there are *word, phrase, clause, and abbreviation*.

In the previous research conducted by Rahmانيyaty (2017) in a different novel, the syntactic units are in the form of *word, phrase, and clause*.

The similarity that can be seen is that both researches find that *word* is the unit that appears most often in the novel. Although previous research has further divided syntactic units into its types, it can be seen from the percentage given that the *word* has more data than other syntactic units. Another previous research on a different novel, Meigasuri and Soethama's (2020) research, also found *word, phrase, and clause* for the categories of code mixing found.

Based on what has been described above, the results of this research with the previous researches have resemblances and differences. The results can be different due to the use of different data sources and theories. However, the differences in results will further help understanding code mixing in written form.

CONCLUSION

Code mixing is a linguistic phenomenon that occurs all around us. People who are used to mix their languages when speaking are likely to apply it in the writing as well. Therefore, research on code mixing in various written forms is an interesting thing to do.

The researcher draws conclusions from the results of the research regarding English-Indonesian code mixing found in a written form, namely in a novel entitled *Summer Triangle* by Hara Hope. The conclusions are related to the problem formulations and the objectives of this research, namely regarding the types, reasons, and syntactic units of the code mixing. The types of code mixing found in this novel are *intra-sentential code mixing* (87.04%), *intra-lexical code mixing* (6.02%), and *involving a change of pronunciation* (6.94%). The type *intra-sentential code mixing* is found in the form of insertion of English constituent. The type *intra-lexical code mixing* found is in the form of an English word mixed with an Indonesian affix. For the type *involving a change of pronunciation* found, English word is modified into Indonesian phonological structure.

The reasons for code mixing found are *talking about a particular topic* (48.61%), *quoting somebody else* (2.32%), *being emphatic about something* (7.87%), *interjection (inserting sentence fillers or sentence connectors)* (3.24%), *repetition used for clarification* (2.32%), *intention of clarifying the speech content for interlocutor* (6.94%), *expressing group identity* (2.78%), *softening or strengthening request or command* (1.85%), *real lexical need* (11.11%), and *prestige* (12.96%). The reason *talking about a particular topic* is the most dominant reason found in this novel. This is

because, in this novel, the use of English is more often found than Indonesian when the author or character talks about a topic or expresses something.

As for the syntactic units used in the English code mixing found, there are *word* (61.11%), *phrase* (31.94%), *clause* (2.78%), and *abbreviation* (4.17%). The syntactic unit *word* in this novel is found in the form of word without affix, word that has been added with an affix, compound word, and also word that has changed into Indonesian form. *Phrase* is also found in this novel, that is, a group of words that does not have a subject-predicate. For the *clause* in this novel is a group of words that has a subject and predicate. For the *abbreviation*, it is found that the short form is pronounced letter by letter.

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