

CHAPTER IV

Findings and Analysis

Chapter IV discusses the analyses and the findings of this study. Through the analysis of the data, all the problems in this study will be answered based on the theory of code mixing .

4.1 Findings

In this part, the writer presents the findings of code mixing used in the episode of 'Keong Mas' of 'Ketoprak Humor'. She organizes the classification of kind of code mixing based on Suwito's theory.

- Table 1.1: Table kind of code mixing based on Suwito's theory
- Table 1.2: Table of Suwito's form occurrence in inner code mixing
- Table 1.3: Table of Suwito's form occurrence in outer code mixing

Table 1.1 Table kind of code mixing based on Suwito's theory

NO	EXTRACTS	Inner Code Mixing					Outer Code Mixing					
		I-Ja	I-Jk	Ja-jk	I-S	I-Ja-Jk	I-E	E-Ja	L-Ja	S-I-E	E-I-Ja	E-I-C
1	Diseneni kalau tidak dimarahi	1	-	-	-	-	-	-	-	-	-	-
2	Oh saya malu kok, yo isinku	1	-	-	-	-	-	-	-	-	-	-
3	Enak men tho, bahasa Indonesia membuat malu saya	1	-	-	-	-	-	-	-	-	-	-
4	Kamu itu dari rumah kan niatnya bekerja, niate nyambut gawe kok ning kene mung lungguh wae, orang dari kru saja sudah main sana, ini cuma duduk saja !	1	-	-	-	-	-	-	-	-	-	-
5	Nah sopo yang salah?	1	-	-	-	-	-	-	-	-	-	-
6	Duduk opo salah? yo opo emboh...	1	-	-	-	-	-	-	-	-	-	-
7	Kamu mbok ngomong sendiri!	1	-	-	-	-	-	-	-	-	-	-
8	Wong kita orang dua kok ngomong sendiri.	1	-	-	-	-	-	-	-	-	-	-
9	Jangan menirukan you toh, you and me. Lah ini kan masalah you and me itu kan lain - lain	-	-	-	-	-	1	-	-	-	-	-
10	You and me piye seh?	-	-	-	-	-	-	1	-	-	-	-
11	You and me tho.	1	-	-	-	-	-	-	-	-	-	-
12	Saya dan kamu itu you and me.	-	-	-	-	-	1	-	-	-	-	-
13	Lha iyo aku you kowe me tho?	-	-	-	-	-	-	1	-	-	-	-
14	You ne kowe	-	-	-	-	-	-	1	-	-	-	-
15	Lha kowe me, lha iyo you and me tho. Iki goblok iki, kamu goblok kamu. You and me itu berdua.	1	-	-	-	-	-	-	-	-	1	-
16	Lha youne sopo?	-	-	-	-	-	-	1	-	-	-	-
17	You iki kowe, lha iyo aku you kowe me.	-	-	-	-	-	-	1	-	-	-	-
18	Lah betul kan, you and me.	-	-	-	-	-	1	-	-	-	-	-
19	Lah iya kalau younya sudah saya, kamu me nya, ngono lho.	-	-	-	-	-	-	-	-	-	1	-
20	Ojo cedhak-cedhak, kecipratan me, ndak digawe bantal me, kowe rungokno. Orang lain itu mbok nuthuk gamelan itu ya irama, ini yang model baru.	1	-	-	-	-	-	1	-	-	-	-
21	No...belum ada gopek baru empat ratus loh.	-	-	-	-	-	-	-	-	-	-	1
22	Bak'no wong ibukota yo goblok itu.	1	-	-	-	-	-	-	-	-	-	-
23	Mbul, ini suruh nyanyi atau mau MC, ora jelas	1	-	-	-	-	-	-	-	-	-	-

NO	EXTRACTS	Inner Code Mixing					Outer Code Mixing					
		I-Ja	I-Jk	Ja-jk	I-S	I-Ja-Jk	I-E	E-Ja	L-Ja	S-I-E	E-I-Ja	E-I-C
24	Namamu siapa kok? Hari diprotes, Harimau, hari dipithes	1	-	-	-	-	-	-	-	-	-	-
25	Lagune sing disesuaikan.	1	-	-	-	-	-	-	-	-	-	-
26	Ini kok ada babi di sini, mosok babi sakmene gedene	1	-	-	-	-	-	-	-	-	-	-
27	Babi, kalau ini baby sitter.	-	-	-	-	-	1	-	-	-	-	-
28	Lagu ini pernah mendapat grammy award.	-	-	-	-	-	1	-	-	-	-	-
	Sebuah lagu berjudul 'when'.						1					
29	Kamu tahu grammy award? Makan dulu, iya grammy award.	-	-	-	-	-	1	-	-	-	-	-
30	Aku mung salembur, kuwi pirang-pirang kagub lho, hujan rejeki.	1	-	-	-	-	-	-	-	-	-	-
31	When silahkan ora ana dhuwite.	-	-	-	-	-	-	-	-	-	1	-
32	Kalau minum sendi, dipakake mbokmu.	1	-	-	-	-	-	-	-	-	-	-
33	Begini mbak ada dua orang ingin mendengarkan suara mbak.	1	-	-	-	-	-	-	-	-	-	-
34	Oh begicu.	-	1	-	-	-	-	-	-	-	-	-
35	Wong begitu aja begicu.					1						
36	Iya nyanyi, iye gimana sih ah?		1									
37	Iye-iye, ini begini lho, ini ada permintaan.	1										
40	Lha ini ada permintaan walang kekek atau tembang Jepang salah satu diantaranya, walang kekek boleh tembang Jepang boleh.	1	-	-	-	-	-	-	-	-	-	-
41	Saya sudah kenal, bapaknya namanya Krisbiantoro, ibunya namanya Christine hakim, mbahe keris Nogo Sosro	1	-	-	-	-	-	-	-	-	-	-
42	Oke, he aku kebagian ora ki mengko.	1	-	-	-	-	-	-	-	-	-	-
43	Kamu kan termasuk bintang tamu jadi ora entuk bagian	1	-	-	-	-	-	-	-	-	-	-
44	Nek aku wis arep wawancara nek wis nek wis anggota bae	1	-	-	-	-	-	-	-	-	-	-
45	Pakai action dulu toh!	-	-	-	-	-	1	-	-	-	-	-
46	Kamu nari jaipong piye-piye, mana-mana?	1	-	-	-	-	-	-	-	-	-	-
47	Rasanya kena saha eta gimana, saha eta gimana?	-	-	-	1	-	-	-	-	-	-	-

NO	EXTRACTS	Inner Code Mixing					Outer Code Mixing					
		I-Ja	I-Jk	Ja-jk	I-S	I-Ja-Jk	I-E	E-Ja	L-Ja	S-I-E	E-I-Ja	E-I-C
48	Saha eta kok disikut lho, oh I'm sorry.	-	-	-	-	-	-	-	-	1	-	-
49	I'm sorry kok siung njekiki, ngantuk ning stasiun njejegi kuli.	-	-	-	-	-	-	1	-	-	-	-
50	Ini begini kan tadi sambil menghibur supaya panjenengan semua ini tidak sedih begitu lho.	1	-	-	-	-	-	-	-	-	-	-
51	Ember....saya juga. Ayo bisa, bisa gimana?	-	1	-	-	-	-	-	-	-	-	-
52	Asa senang, lha kok iya lah....saru!	1	1	-	-	-	-	-	-	-	-	-
53	Nama saya Timbul bukan senior. Saya kan Timbul yo, aku dudu senior.	1	-	-	-	-	-	-	-	-	-	-
54	Ehm iya, supaya panjenengan semua itu terhibur juga.	1	-	-	-	-	-	-	-	-	-	-
55	Dari pada itu mah banyak.	-	-	-	1	-	-	-	-	-	-	-
56	Apa yang diperlukan lha panjenengan semua itu terhibur juga.	1	-	-	-	-	-	-	-	-	-	-
57	Panjenengan suruh aja.	1	-	-	-	-	-	-	-	-	-	-
58	Aku ini bendaramu tho.	1	-	-	-	-	-	-	-	-	-	-
59	Condro Kirono juga Sekartaji, lha ini Ragil Kuning, iki Ragil bosok	1	-	-	-	-	-	-	-	-	-	-
60	Ngga apa kok semua karena bendaramu ini belum lama menikah.	1	-	-	-	-	-	-	-	-	-	-
61	Kemanten baru, wedding night ini.	-	-	-	-	-	-	-	-	-	1	-
62	Kok wedding night, wedding night iku opo ?	-	-	-	-	-	-	1	-	-	-	-
63	Kalau lagunya sekarang yo ana. Kalau rumah kemanten baru jam tujuh sore mulai turu-turu bengi, mateni lampu wayahi grayahan ngeremet klambu.	2	-	-	-	-	-	-	-	-	-	-
64	Makanya para abdi jaga tempat ini, itu pertama, aku akan berembug sama sinuhun.	1	-	-	-	-	-	-	-	-	-	-
65	Oh gitu sekarang kalian masih kemanten baru harus dicoba dulu, apakah Panji Asmorobangun itu juga besar cintanya kepada Condro Kirana.	1	-	-	-	-	-	-	-	-	-	-
67	Tidak ada yang jahil Romo Gunungsari, dhawuh romo	1	-	-	-	-	-	-	-	-	-	-
68	Empat orang Romo.	1	-	-	-	-	-	-	-	-	-	-
69	Ndak cukup kanannya Romo.	1	-	-	-	-	-	-	-	-	-	-

NO	EXTRACTS	Inner Code Mixing					Outer Code Mixing					
		I-Ja	I-Jk	Ja-jk	I-S	I-Ja-Jk	I-E	E-Ja	L-Ja	S-I-E	E-I-Ja	E-I-C
70	Saya ini raja kok dikira bakul daging.	1	-	-	-	-	-	-	-	-	-	-
71	Sinuhun ini kan suasana duka, jangan bercanda toh Sinuhun	1	-	-	-	-	-	-	-	-	-	-
72	tapi ternyata Oh my God meninggalkan saya	-	-	-	-	-	1	-	-	-	-	-
73	My God iku opo?	-	-	-	-	-	-	1	-	-	-	-
74	Ngger, panji Asmorobangun kamu harus tabah untuk sementara ini istri yang tercinta telah meninggal dunia. Tapi kamu jangan khawatir karena Romo ini akan mencarikan gantinya, percayalah kamu nanti akan cinta dengan istrimu	2	-	-	-	-	-	-	-	-	-	-
75	Apa yang terjadi Sinuhun?	1	-	-	-	-	-	-	-	-	-	-
76	Wah ini panji kintel.	1	-	-	-	-	-	-	-	-	-	-
77	Saya yakin Romo, istri saya tidak meninggal	1	-	-	-	-	-	-	-	-	-	-
78	Dasarnya apa Ngger?	1	-	-	-	-	-	-	-	-	-	-
79	Saya mohon restu Romo, saya mau mencari istri saya.	1	-	-	-	-	-	-	-	-	-	-
80	ikan nggak mau makan wong masih kenyang	1	-	-	-	-	-	-	-	-	-	-
81	ini hari gue yah, kagak ada yang belum makan.	-	2	-	-	-	-	-	-	-	-	-
82	Kalau kamu mancing di situ nanti dilemparin dhuwit deh.	-	-	-	-	1	-	-	-	-	-	-
83	Ngomong opo iki, sinden kok kayak sinden.	1	-	-	-	-	-	-	-	-	-	-
84	Ngomong-ngomong bapak sudah kemari belon?	-	1	-	-	-	-	-	-	-	-	-
85	Eh bapak nyariin kamu!	-	1	-	-	-	-	-	-	-	-	-
86	Eh bapak tadi nyariin kamu, tapi kita bilang belum dateng kamunya.	-	1	-	-	-	-	-	-	-	-	-
87	bapak nyariin kamu penting.....	1	-	-	-	-	-	-	-	-	-	-
88	Kok sinden piye, suruh nyari ikan dari pagi sampai sekarang sudah dapat belon.	-	-	-	-	1	-	-	-	-	-	-
89	He lagi mancing di sono.	-	1	-	-	-	-	-	-	-	-	-
90	Jangan masukan dhuwit di situ.	1	-	-	-	-	-	-	-	-	-	-
91	Ngerti nggak cara ini buat ngumpuln ikan?	-	1	-	-	-	-	-	-	-	-	-

NO	EXTRACTS	Inner Code Mixing					Outer Code Mixing					
		I-Ja	I-Jk	Ja-jk	I-S	I-Ja-Jk	I-E	E-Ja	L-Ja	S-I-E	E-I-Ja	E-I-C
92	Ini buat ngumpulin ikan, jadi ngga usah mancing pake ini.	-	1	-	-	-	-	-	-	-	-	-
93	Ambil Mas, ambil Mas.	1	-	-	-	-	-	-	-	-	-	-
94	Mangkanya tadi saya lewat sini tuh Taman Mininya macet	1	-	-	-	-	-	-	-	-	-	-
95	Itu ditinggal ini kosong ini ada isinya nggak, lha kae kaya nggawa	1	-	-	-	-	-	-	-	-	-	-
96	Sutra sindad, dibawa pulang aja.....sutra.	-	1	-	-	-	-	-	-	-	-	-
97	Sebetulnya saya mencari Panji Asmorobangun yang selama ini mencari kang mbok Galuh condro Kirono	1	-	-	-	-	-	-	-	-	-	-
98	Tetapi jangan sampai ada orang lain yang tahu ya, wong saya malu.	1	-	-	-	-	-	-	-	-	-	-
99	Iya kalau Ragil Kuning mau, kalau ngga saya kan fututewa	-	1	-	-	-	-	-	-	-	-	-
100	Apa itu fututewa?	-	1	-	-	-	-	-	-	-	-	-
101	Ah yang bener Mpok Dewi?	-	1	-	-	-	-	-	-	-	-	-
102	Saya jawab begini ngebet tuh.	-	1	-	-	-	-	-	-	-	-	-
103	Tidak jadi tikus, jadi lutung.	1	-	-	-	-	-	-	-	-	-	-
104	Gunungsari sekarang wujudmu berubah menjadi lutung untuk selanjutnya.	1	-	-	-	-	-	-	-	-	-	-
105	Iya supaya menyamar kita undercover.	-	-	-	-	-	1	-	-	-	-	-
106	Oh yes....yes....yes, ora apik.	-	-	-	-	-	-	1	-	-	-	-
107	Wong basah dari sana kok tadi.	1	-	-	-	-	-	-	-	-	-	-
108	Opo iku mentanaf?	-	-	1	-	-	-	-	-	-	-	-
109	Mensana in corpore sano, goblok banget tho kowe iki !	-	-		-	-	-	-	1	-	-	-
110	Siapa iki namanya?	1	-		-	-	-	-	-	-	-	-
111	Kenapa kakang Prana?	1	-		-	-	-	-	-	-	-	-
112	Hubungannya apa sih kakang?	1	-		-	-	-	-	-	-	-	-
113	Boleh dua duanya juga nggak Apa - apa kakang	1	-		-	-	-	-	-	-	-	-
114	Kakang bagaimana sih	1	-		-	-	-	-	-	-	-	-
115	Sampek keliru	1	-		-	-	-	-	-	-	-	-
116	Santai dong kakang Krono	1	-		-	-	-	-	-	-	-	-

NO	EXTRACTS	Inner Code Mixing					Outer Code Mixing					
		I-Ja	I-Jk	Ja-jk	I-S	I-Ja-Jk	I-E	E-Ja	L-Ja	S-I-E	E-I-Ja	E-I-C
117	Enak aja lu bilang !	-	1		-	-	-	-	-	-	-	-
118	Lho kakang kan suaranya merdu !	1	-		-	-	-	-	-	-	-	-
119	Baiklah kakang	1	-		-	-		-	-	-	-	-
120	Aku sangat mencintaimu walaupun dunia kiamat aku tetap mencintaimu sampai akhir jamanpun aku tetap sayang padamu, you know Condro Kirono.	-	-	-	-	-	1	-	-	-	-	-
121	Kalau begitu aku dikerjain oleh orang orang Jenggolo	-	1	-	-	-	-	-	-	-	-	-
122	Sang Prabu memanggil hamba timbalan sang prabu	-	-	-	-	-	-	-	-	-	-	-
123	Mungkin mendelep	1	-	-	-	-	-	-	-	-	-	-
124	Hampir 90 episode baru pake beginian.	-	1	-	-	-	-	-	-	-	-	-
125	Ngrasain yah kamu kalau begini yah.	-	1	-	-	-	-	-	-	-	-	-
126	Rajanya itu saya, kamu patih cuakil - cuakil	1	-	-	-	-	-	-	-	-	-	-
127	Aku punya prameswari , prameswariku	1	-	-	-	-	-	-	-	-	-	-
128	Iya mosok kaya sambil ngosek gitu.	1	-	-	-	-	-	-	-	-	-	-
129	Kan boleh kaya ABG.	-	1	-	-	-	-	-	-	-	-	-
130	Oh ya, tambah edan kuwi kok	1	-	-	-	-	-	-	-	-	-	-
131	Eh ada telepati	-	1	-	-	-	-	-	-	-	-	-
132	Apa telepati	-	1	-	-	-	-	-	-	-	-	-
133	Ada telepon, hallo apa ? Gue lagi syuting ketoprak humor bok, nanti ketemu	-	-	-	-	-	-	-	-	-	-	-
134	Kamu ngomong karo sopo ?	1	-	-	-	-	-	-	-	-	-	-
135	Strong apa strong ?		-	-	-	-	1	-	-	-	-	-
136	Lho kok malah koyo manuk Pak	1	-	-	-	-	-	-	-	-	-	-
137	Iyo bener tho Pak, bapak ini malu-maluin saja	-	-	-	-	1	-	-	-	-	-	-
138	Budheg ini budheg	1	-	-	-	-	-	-	-	-	-	-
139	Gitu aku yang budheg	1	-	-	-	-	-	-	-	-	-	-
140	Lha ini, ini yang budheg	1	-	-	-	-	-	-	-	-	-	-
141	He, gue getok pakai keong lagi.	-	1	-	-	-	-	-	-	-	-	-
142	Langse ini lho sing biasa ngerti	1	-	-	-	-	-	-	-	-	-	-
143	Langse kan keong, dikasih makan sama keong	1	-	-	-	-	-	-	-	-	-	-
144	Kita sembunyi, kita melek, kita lihat keong ini kalau memang keong ini yang memberi rejeki.	1	-	-	-	-	-	-	-	-	-	-

NO	EXTRACTS	Inner Code Mixing					Outer Code Mixing					
		I-Ja	I-Jk	Ja-jk	I-S	I-Ja-Jk	I-E	E-Ja	L-Ja	S-I-E	E-I-Ja	E-I-C
145	Kita sudah sempat fitness deh	-	-	-	-	-	1	-	-	-	-	-
146	Iya tadi body language yah	-	-	-	-	-	1	-	-	-	-	-
147	Gue aja rada jengah dari tadi		1			-			-	-	-	-
148	Yah aku kangen, sama mbak Sri sama kangmas ya	1	-	-	-	-	-	-	-	-	-	-
149	Iya mpok Dewi suka saya ya.....	1	-	-	-	-	-	-	-	-	-	-
150	Iya tapi kan maksudnya mpok Dewi itu baik.	1	-	-	-	-	-	-	-	-	-	-
151	Hah ada wanita, wong orang cakep begini loh, cakep kamu.	1	-	-	-	-	-	-	-	-	-	-
152	Oh Allah begini Bopo,	1	-	-	-	-	-	-	-	-	-	-
153	Makanan opo wong ora ono opo-opone. sini-sini mpok!	-	-	-	-	1	-	-	-	-	-	-
154	Keterlaluan sih masak putrinya ganjen amat sih, ini kan papiku	-	1	-	-	-	-	-	-	-	-	-
155	Iya biasa lha ini, sawanan cangkem!	1	-	-	-	-	-	-	-	-	-	-
156	Kalau seperti itu bukan kalem, tapi dasarnya budheg	1	-	-	-	-	-	-	-	-	-	-
157	Kok gitu sih mas.	1	-	-	-	-	-	-	-	-	-	-
158	Kita sudah tahu yang dipakai mbak ini pemberian dari kita	1	-	-	-	-	-	-	-	-	-	-
159	Mas marah, siapa mas?	1	-	-	-	-	-	-	-	-	-	-
160	Kami mengucapkan terima kasih, karena dari pinggir kali ini kami sudah dibawa ke rumah.	1	-	-	-	-	-	-	-	-	-	-
161	Aku ngerti kalau kalian berdua di ketoprak humor ini mesti thekor, marga keluarga anda nonton kan kadang-kadang habisnya satu juta.	1	-	-	-	-	-	-	-	-	-	-
162	Kono dah gawe geger kabeh, ayo sini-sini aku kasih tahu ya, supaya dapat tambahan banyak	1	-	-	-	-	-	-	-	-	-	-
163	Sama ini mak elek	1	-	-	-	-	-	-	-	-	-	-
164	Oh iya silahkan, ini Bang ngamen	-	1	-	-	-	-	-	-	-	-	-
165	Ayo-ayo kowe minum, eh tolong putri ambilkan minum.	1	-	-	-	-	-	-	-	-	-	-
166	Kalau melihat postur tubuhnya cewek ini dulu ibunya ngidham jerapah.	1	-	-	-	-	-	-	-	-	-	-
167	Ini mantuku loh!	1	-	-	-	-	-	-	-	-	-	-

NO	EXTRACTS	Inner Code Mixing					Outer Code Mixing					
		I-Ja	I-Jk	Ja-jk	I-S	I-Ja-Jk	I-E	E-Ja	L-Ja	S-I-E	E-I-Ja	E-I-C
168	Jangan sembarangan ngomong ngidham jerapah	1	-	-	-	-	-	-	-	-	-	-
169	Kulit mulus, cah manis, nada siapa sih?	1	-	-	-	-	-	-	-	-	-	-
170	Masalah artis-artis Jakarta, iku lho edan.	1	-	-	-	-	-	-	-	-	-	-
171	Ini mringis-mringis.	1	-	-	-	-	-	-	-	-	-	-
172	Jangan bikin malu kamu, aduh pateni wae yo.	1	-	-	-	-	-	-	-	-	-	-
173	Meskipun kangmas berubah wujud seperti ini, saya nggak lupa kangmas, kangmas panji Asmorobangun.	1	-	-	-	-	-	-	-	-	-	-
174	Iya kami berdua ini dijadikan keong ya sama mpok Dewi Resi.	-	1	-	-	-	-	-	-	-	-	-
175	Apa kangmas lupa?	1	-	-	-	-	-	-	-	-	-	-
176	Itu kang mbok Galuh Condro Kirono	1	-	-	-	-	-	-	-	-	-	-
177	Kakang sini dong!	-	-	-	-	1	-	-	-	-	-	-
178	Sambil menunggu kakang-kakang ini, gitu.	1	-	-	-	-	-	-	-	-	-	-
179	Supaya saya bisa menemukan kangmas panji Asmorobangun.	1	-	-	-	-	-	-	-	-	-	-
181	Lha ini nanti kita sowan ke Jenggolo.	1	-	-	-	-	-	-	-	-	-	-
182	Oh ndoro patih, lho itu siapa, halo yang sana?	1	-	-	-	-	-	-	-	-	-	-
183	Keperluannya gusti, oh mungkin mau ketemu.	1	-	-	-	-	-	-	-	-	-	-
184	Iya ada hubungannya dengan ndoro putri.	1	-	-	-	-	-	-	-	-	-	-
185	Sing menghina iki sopo?	1	-	-	-	-	-	-	-	-	-	-
186	Saya sengaja menemui pangeran panji Asmoro bangun, sing iki.	1	-	-	-	-	-	-	-	-	-	-
187	Nggak tahu diri yah kowe panji Asmorobangun.	1	-	-	-	-	-	-	-	-	-	-
188	Kowe yang akan mati.	1	-	-	-	-	-	-	-	-	-	-
TOTAL		122	33	1	2	8	13	11	1	1	5	1

Total summary of Inner Code Mixing used is: 166

Total summary of Outer Code Mixing used is: 32

1.2.1 Indonesian - Javanese

NO	EXTRACTS	I - Ja					
		W	Phr	HC	WR	I	C
1	<i>Diseneni</i> kalau tidak dimarahi	1					
2	Oh saya malu kok, <i>yo isinku</i>		1				
3	Enak <i>men tho</i> , bahasa Indonesia membuat malu saya	1					
	<i>Goblok</i> kamu itu, sekarang ayam petelor sama ayam lokal itu mahal lokalnya, lel dumbo itu sama lokal mahal lokalnya, <i>guoblok</i> !	2					
4	Kamu itu dari rumah kan niatnya bekerja, <i>niate nyambut gawe kok ning kene mung lungguh wae</i> , orang dari kru saja sudah main sana, ini cuma duduk saja!						1
5	Nah <i>sopo</i> yang salah?	1					
6	Duduk <i>opo</i> salah? <i>yo opo emboh</i> ...	1	1				
7	Kamu <i>mbok</i> ngomong sendiri!	1					
8	<i>Wong</i> kita orang dua kok ngomong sendiri.	1					
10	Orang lain itu <i>mbok nuthuk</i> gamelan itu ya irama, ini yang model baru.		1				
12	Namamu siapa kok? Hari diprotes, Harimau, hari <i>dipithes</i>	1					
13	<i>Lagune sing</i> disesuaikan.	1					
14	Ini kok ada babi di sini, <i>mosok</i> babi <i>sakmene gedene</i>	1	1				
15	Aku <i>mung salembur</i> , <i>kuwi pirang-pirang kagub</i> lho, hujan rejeki.		1		1		
16	Kalau minum sendi, <i>dipakake mbokmu</i> .		1				
17	Begini <i>mbak</i> ada dua orang ingin mendengarkan suara <i>mbak</i> .	2					
18	Lha <i>iki aku nang kene</i> , singgapur, semoga sukses selalu						1
19	Kakaknya Krisdayanti kok <i>koyo ngono tho</i>		1				
20	Lha ini ada permintaan <i>walang kekek</i> atau <i>tembang Jepang</i> salah satu diantaranya, <i>walang kekek</i> boleh <i>tembang Jepang</i> boleh.	2	2				
21	Saya sudah kenal, bapaknya namanya Krisbiantoro, ibunya namanya Christine hakim, <i>mbahe</i> keris Nogo Sosro	1					
22	Oke, he aku kebagian <i>ora ki mengko</i> .		1				
23	Kamu kan termasuk bintang tamu jadi <i>ora entuk bagian</i>	1					
24	<i>Nek aku wis arep</i> wawancara <i>nek wis anggota bae</i>	1	2				
25	Kamu nari jaipong <i>piye-piye</i> , mana-mana?				1		
26	Ini begini kan tadi sambil menghibur supaya <i>panjenengan</i> semua ini tidak sedih begitu lho.	1					
28	Nama saya Timbul bukan senior. Saya kan Timbul		1				

NO	EXTRACTS	I - Ja					
		W	Phr	HC	WR	I	C
	<i>yo, aku dudu senior.</i>						
29	Ehm iya, supaya <i>panjenengan</i> semua itu terhibur juga.	1					
30	Apa yang diperlukan lha <i>panjenengan</i> semua itu terhibur juga.	1					
31	<i>Panjenengan</i> suruh aja.	1					
32	Aku ini <i>bendaramu tho</i> .		1				
33	Condro Kirono juga Sekartaji, lha ini Ragil Kuning, <i>iki Ragil bosok</i>	2					
34	Ngga apa kok semua karena <i>bendaramu</i> ini belum lama menikah.	1					
35	Kalau lagunya sekarang <i>yo ana</i> . Kalau rumah <i>kemanten</i> baru jam tujuh sore mulai <i>туру-туру bengi, mateni lampu wayahi grayahan ngeremet klambu.</i>	1	1		1		1
36	Makanya para abdi jaga tempat ini, itu pertama, aku akan <i>berembug</i> sama <i>sinuhun</i> .	2					
37	Oh gitu sekarang kalian masih <i>kemanten</i> baru harus dicoba dulu, apakah Panji Asmorobangun itu juga besar cintanya kepada Condro Kirana.	1					
38	Ah Gusti, baru <i>kemanten</i> baru, panji Asmorobangun, <i>Ngger.....</i>	2					
39	Tidak ada yang jahil <i>Romo</i> Gunungsari, <i>dhawuh romo</i>	1	1				
40	Empat orang <i>Romo</i> .	1					
41	Ndak cukup kanannya <i>Romo</i> .	1					
42	Saya ini raja kok dikira <i>bakul</i> daging.	1					
43	<i>Sinuhun</i> ini kan suasana duka, jangan bercanda toh <i>Sinuhun</i>						
44	<i>Ngger</i> , panji Asmorobangun kamu harus tabah untuk sementara ini istri yang tercinta telah meninggal dunia. Tapi kamu jangan khawatir karena <i>Romo</i> ini akan mencarikan gantinya, percayalah kamu nanti akan cinta dengan istrimu	2					
45	Saya tahu cinta itu <i>Romo</i> .	1					
46	Apa yang terjadi <i>Sinuhun</i> ?	1					
47	Wah ini panji <i>kintel</i> .	1					
48	Saya yakin <i>Romo</i> , istri saya tidak meninggal	1					
49	Dasarnya apa <i>Ngger</i> ?	1					
50	Saya mohon restu <i>Romo</i> , saya mau mencari istri saya.	1					
50	ikan nggak mau makan <i>wong</i> masih kenyang	1					
53	Ngomong <i>opo iki</i> , sinden kok kayak sinden.		1				
54	Jangan masukan <i>dhuwit</i> di situ.	1					
55	Ambil <i>Mas</i> , ambil <i>Mas</i> .	2					
56	<i>Mangkanya</i> tadi saya lewat sini tuh Taman Mininya	1					

NO	EXTRACTS	I - Ja					
		W	Phr	HC	WR	I	C
	macet	1					
57	Itu ditinggal ini kosong ini ada isinya nggak, <i>lha kae kaya nggawa</i>						1
58	Sebetulnya saya mencari Panji Asmorobangun yang selama ini mencari <i>kang mbok</i> Galuh condro Kirono		1				
59	Tetapi jangan sampai ada orang lain yang tahu ya, <i>wong</i> saya malu.	1					
60	Tidak jadi tikus, jadi <i>lutung</i> .	1					
61	Gunungsari sekarang wujudmu berubah menjadi <i>lutung</i> untuk selanjutnya.	1					
62	<i>Wong</i> basah dari sana kok tadi.	1					
63	Siapa <i>iki</i> namanya?	1					
64	Kenapa <i>kakang</i> Prana?	1					
65	Hubungannya apa sih <i>kakang</i> ?	1					
66	Boleh dua duanya juga nggak Apa - apa <i>kakang</i>	1					
67	<i>Kakang</i> bagaimana sih	1					
68	<i>Sampek</i> keliru	1					
69	Santai dong <i>kakang</i> Krono	1					
70	Lho <i>kakang</i> kan suaranya merdu !	1					
71	Baiklah <i>kakang</i>	1					
72	Sang Prabu memanggil hamba <i>timbangan</i> sang prabu	1					
73	Mungkin <i>mendelep</i>	1					
74	Rajanya itu saya, kamu patih <i>cuakil - cuakil</i>				1		
75	Aku punya <i>prameswari</i> , <i>prameswariku</i>	2					
76	Iya <i>mosok</i> kaya sambil <i>ngosek</i> gitu.	2					
77	Oh ya, tambah <i>edan kuwi</i> kok		1				
78	Kamu ngomong <i>karo sopo</i> ?		1				
80	<i>Budheg</i> ini <i>budheg</i>	2					
81	Gitu aku yang <i>budheg</i>	1					
82	Lha ini, ini yang <i>budheg</i>	1					
83	<i>Langse</i> ini lho sing biasa ngerti	1					
84	<i>Langse</i> kan keong, dikasih makan sama keong	1					
85	Kita sembunyi, kita <i>melek</i> , kita lihat keong ini kalau memang keong ini yang memberi rejeki.	1					
86	Yah aku kangen, sama <i>mbak</i> Sri sama <i>kangmas</i> ya	2					
87	Hah ada wanita, <i>wong</i> orang cakep begini loh, cakep kamu.	1					
88	Oh Allah begini <i>Bopo</i> ,	1	1				
90	Iya biasa lha ini, <i>sawanan cangkem</i> !		1				
91	Kalau seperti itu bukan kalem, tapi dasarnya <i>budheg</i>	1					
92	Kok gitu sih <i>mas</i> .	1					
93	Kita sudah tahu yang dipakai <i>mbak</i> ini pemberian	1					

NO	EXTRACTS	I - Ja					
		W	Phr	HC	WR	I	C
	dari kita	1					
94	<i>Mas</i> marah, siapa <i>mas</i> ?	2					
95	Kami mengucapkan terima kasih, karena dari pinggir <i>kali</i> ini kami sudah dibawa ke rumah.	1					
96	Aku ngerti kalau kalian berdua di ketoprak humor ini mesti <i>thekor</i> , <i>marga</i> keluarga anda nonton kan kadang-kadang habisnya satu juta.	2					
97	<i>Kono dah gawe geger kabeh</i> , ayo sini-sini aku kasih tahu ya, supaya dapat tambahan banyak						1
98	Sama ini <i>mak elek</i>		1				
99	Ayo-ayo kowe minum, eh tolong putri ambilkan minum.	1					
100	Kalau melihat postur tubuhnya cewek ini dulu ibunya <i>ngidham</i> jerapah.	1					
101	Ini <i>mantuku</i> loh!	1					
102	Jangan sembarangan ngomong <i>ngidham</i> jerapah	1					
103	<i>Iki</i> bekisar, nah ini bekicot.	1					
104	Ini kalau <i>dikepruke ke bathuk</i> gimana.		1				
105	Ini untuk ngamen <i>Mas</i> , untuk ngamen.	1					
106	Kulit mulus, <i>cah</i> manis, nada siapa sih?	1					
107	Masalah artis-artis Jakarta, <i>iku lho edan</i> .						1
108	Ini <i>mringis-mringis</i> .				1		
109	Jangan bikin malu kamu, aduh <i>pateni wae yo</i> .						1
110	Meskipun <i>kangmas</i> berubah wujud seperti ini, saya nggak lupa <i>kangmas</i> , <i>kangmas</i> panji Asmorobangun.		3				
111	Apa <i>kangmas</i> lupa?	1					
112	Itu <i>kang mbok</i> Galuh Condro Kirono		1				
113	Sambil menunggu <i>kakang-kakang</i> ini, gitu.				1		
114	Supaya saya bisa menemukan <i>kangmas</i> panji Asmorobangun.	2					
115	Lha ini nanti kita <i>sowan</i> ke Jenggolo.	1					
116	Oh <i>ndoro</i> patih, lho itu siapa, halo yang sana?	1					
117	Keperluannya <i>gusti</i> , oh mungkin mau ketemu.	1					
118	Iya ada hubungannya dengan <i>ndoro putri</i> .		1				
119	<i>Sing</i> menghina <i>iki sopo</i> ?	1	1				
120	Saya sengaja menemui pangeran panji Asmoro bangun, <i>sing iki</i> .		1				
121	Nggak tahu diri yah kowe panji Asmorobangun.	1					
122	Kowe yang akan mati.	1					
TOTAL		102	31	0	6	0	7

Note: - Indonesian
- Javanese

Table 1.2.2 Indonesian - Jakartanese

NO	EXTRACTS	I - Jk					
		W	Phr	HC	WR	I	C
1	Oh <u>begicu</u> .	1	-	-	-	-	-
2	Iya nyanyi, iye <u>gimana</u> sih ah?	1	-	-	-	-	1
3	Iye-iye, ini <u>begini</u> lho, ini ada permintaan.	-	-	-	1	-	-
4	<u>Ember</u> ...saya juga. Ayo bisa, bisa <u>gimana</u> ?	1	-	-	-	-	-
6	ini hari <u>gue</u> yah, <u>kagak</u> ada yang belum makan.	2	-	-	-	-	-
7	Ngomong-ngomong bapak sudah kemari <u>belon</u> ?	1	-	-	-	-	-
8	Eh bapak <u>nyariin</u> kamu!	1	-	-	-	-	-
9	Eh bapak tadi <u>nyariin</u> kamu, tapi kita bilang belum datang kamunya.	-	-	-	-	-	-
10	...bapak <u>nyariin</u> kamu penting.....	1	-	-	-	-	-
11	He lagi mancing di <u>sono</u> .	1	-	-	-	-	-
12	Ngerti nggak cara ini buat <u>ngumpulin</u> ikan?	1	-	-	-	-	-
13	Ini buat <u>ngumpulin</u> ikan, jadi ngga usah mancing pake ini.	1	-	-	-	-	-
14	Iya kalau Ragil Kuning mau, kalau ngga saya kan <u>fututewa</u>	1	-	-	-	-	-
15	Apa itu <u>fututewa</u> ?	1	-	-	-	-	-
16	Ah yang bener <u>Mpok Dewi</u> ?	1	-	-	-	-	-
17	Saya jawab <u>begini</u> <u>ngebet</u> tuh.	1	-	-	-	-	-
18	Enak aja <u>lu</u> bilang !	1	-	-	-	-	-
19	Kalau begitu aku <u>dikerjain</u> oleh orang orang Jenggolo	1	-	-	-	-	-
20	Hampir 90 episode baru <u>pake</u> <u>beginian</u> .	-	1	-	-	-	-
21	<u>Ngrasain</u> yah kamu kalau <u>begini</u> yah.	1	-	-	-	-	-
22	Kan boleh kaya <u>ABG</u> .	1	-	-	-	-	-
23	Eh ada <u>telepati</u>	1	-	-	-	-	-
24	Apa <u>telepati</u>	1	-	-	-	-	-
25	Ada telepon, hallo apa ? <u>Gue</u> lagi syuting ketoprak humor <u>bok</u> , nanti ketemu	2	-	-	-	-	-
26	He, <u>gue</u> <u>getok</u> pakai keong lagi.	-	1	-	-	-	-
27	<u>Gue</u> aja rada jengah dari tadi	1	-	-	-	-	-
28	Iya <u>mpok Dewi</u> suka saya ya.....	1	-	-	-	-	-
29	Iya tapi kan maksudnya <u>mpok Dewi</u> itu baik.	1	-	-	-	-	-
30	Keterlaluan sih masak putrinya <u>ganjen</u> amat sih, ini kan papiku	1	-	-	-	-	-
31	Oh iya silahkan, ini <u>Bang</u> ngamen	1	-	-	-	-	-
32	Kamu kok ngga bisa <u>bedain</u> sih wajahnya ini sama saya?	1	-	-	-	-	-
33	Iya kami berdua ini dijadikan keong ya sama <u>mpok Dewi Resi</u> .	1	-	-	-	-	-
TOTAL		30	2	0	1	0	1

Note: - Indonesian
- Sundanese

Table 1.2.3 Javanese - Jakartanese

NO	EXTRACTS	Ja - Jk					
		W	Phr	HC	WR	I	C
1	Opo iku mentanaf?	1	1	-	-	-	-
	TOTAL	1	1	0	0	0	0

Note: - Javanese
- Sundanese

Table 1.2.4 Indonesian - Sundanese

NO	EXTRACTS	I - S					
		W	Phr	HC	WR	I	C
1	Rasanya kena <u>saha eta</u> gimana, <u>saha eta</u> gimana?	-	2	-	-	-	-
2	Dari pada itu <u>mah</u> banyak.	1	-	-	-	-	-
	TOTAL	1	2	0	0	0	0

Note: - Indonesian
- Sundanese

Table 1.2.5 Indonesian - Javanese - Jakartanese

NO	EXTRACTS	I - Ja - Jk					
		W	Phr	HC	WR	I	C
1	<i>Wong</i> begitu aja <u>begicu</u> .	2	-	-	-	-	-
2	Kok sinden <i>piye</i> , suruh <u>nyari</u> ikan dari pagi sampai sekarang sudah dapat <u>belon</u> .	3	-	-	-	-	-
3	<i>Iyo bener tho</i> Pak, bapak ini <u>malu-maluin</u> saja	-	1	-	1	-	-
52	Kalau kamu mancing di situ nanti <u>dilemparin</u> <i>dhuwit</i> deh.	3					
4	Makanan <i>opo wong ora ono opo-opone</i> , sini-sini <u>mpok!</u>	1	-	-	-	-	1
27	<u>Asa</u> senang, lha kok iya lah..... <i>saru!</i>						
5	<i>Kakang</i> sini <u>dong!</u>	2	-	-	-	-	-
6	Ya ini syarat dari <u>mpok</u> Dewi. Supaya saya bisa menemukan <i>kangmas</i> panji Asmorobangun.	2	-	-	-	-	-
	TOTAL	13	1	0	1	0	1

Note: - Indonesian
- Jakartanese
- Javanese

Table 1.3.1 Indonesian - English

NO	EXTRACTS	I - E					
		W	Phr	HC	WR	I	C
1	Jangan menirukan you toh, you and me . Lah ini kan masalah you and me itu kan lain - lain	1	2	-	-	-	-
2	Saya dan kamu itu you and me .	-	1	-	-	-	-
3	Lah betul kan, you and me . You and me itu berdua.	-	1	-	-	-	-
4	Babi, kalau ini baby sitter .	-	-	1	-	-	-
5	Lagu ini pernah mendapat grammy award . Sebuah lagu berjudul ' When '.	-	-	1	-	-	-
6	Kamu tahu grammy award ? Makan dulu, iya grammy award .	1	-	-	-	-	-
7	Pakai action dulu toh!	-	-	2	-	-	-
8	tapi ternyata Oh my God meninggalkan saya	1	-	-	-	-	-
9	Iya supaya menyamar kita undercover .	-	-	-	-	-	1
10	Aku sangat mencintaimu walaupun dunia kiamat aku tetap mencintaimu sampai akhir jamanpun aku tetap sayang padamu, you know Condro Kirono.	-	-	-	-	-	-
11	Strong apa strong ?	2	-	-	-	-	-
12	Kita sudah sempat fitness deh	1	-	-	-	-	-
13	Iya tadi body language yah	-	-	1	-	-	-
TOTAL		7	5	5	0	0	1

Note - English

- Indonesian

Table 1.3.2 English - Javanese

NO	EXTRACTS	E - Ja					
		W	Phr	HC	WR	I	C
1	You and me <i>tho</i> .	1	-	-	-	-	-
2	You and me <i>piye seh</i> ?	-	1	-	-	-	-
3	<i>Lha iyo aku</i> you kowe me <i>tho</i> ?	2	-	-	-	-	-
4	Youne kowe	1	-	-	-	-	-
5	<i>Lha youne</i> <i>sopo</i> ?	1	-	-	-	-	-
6	You iki kowe , <i>lha iyo aku</i> you kowe me .	3	-	-	-	-	-
7	Ojo cedhak-cedhak, kecipratan me, ndak digawe bantal me, kowe rungokno. Orang lain itu mbok nuthuk gamelan itu ya irama, ini yang model baru.	2	1	-	-	-	-
8	<i>I'm sorry</i> kok siung njekiki, ngantuk ning stasiun njejegi kuli.	-	-	-	-	-	1
9	Kok wedding night , wedding night <i>iku opo</i> ?	-	-	-	-	-	-
10	My God <i>iku opo</i> ?	-	1	-	-	-	1
11	Oh yes...yes....yes , <i>ora apik</i> .	-	-	-	1	-	-
TOTAL		10	3	0	1	0	2

Note - English

- Javanese

Table 1.3.3 Latin - Javanese

41

NO	EXTRACTS	L - Ja					
		W	Phr	HC	WR	I	C
1	<i>Mensana in corpore sano, goblok banget tho kowe iki !</i>	-	1	-	-	1	-
	TOTAL	0	1	0	0	1	0

Note - **Latin**
- *Javanese*

Table 1.3.4 Sundanese - Indonesian - English

NO	EXTRACTS	S - I - E					
		W	Phr	HC	WR	I	C
1	<i>Saha eta kok disikut lho, oh I'm sorry.</i>	-	1	-	-	-	1
	TOTAL	0	1	0	0	0	1

Note - **English**
- *Sundanese*

Table 1.3.5 English - Indonesian - Javanese

NO	EXTRACTS	E - I - Ja					
		W	Phr	HC	WR	I	C
1	<i>Lha kowe me, lha iyo you and me tho. Iki goblok iki, kamu goblok kamu.</i>	2	3	-	-	-	-
2	<i>Lah iya kalau younya sudah saya, kamu me nya, ngono lho.</i>	1	1	-	-	-	-
3	<i>Mbul, ini suruh nyanyi atau mau MC, ora jelas</i>						
4	<i>When silahkan ora ana dhuwite.</i>	1	-	-	-	-	1
5	<i>Kemanten baru, wedding night ini.</i>	1	-	1	-	-	-
	TOTAL	5	4	1	0	0	1

Note - **English**
- *Javanese*
- Indonesian

Table 1.3.6

NO	EXTRACTS	E - I - C					
		W	Phr	HC	WR	I	C
1	<i>No....belum ada gopek baru empat ratus loh.</i>	1	-	-	-	-	-
	TOTAL	1	0	0	0	0	0

Note - **English**
- *Chinese*
- Indonesian

4.2 Analysis

The table is about the use of code mixing among the actors and actresses in the episode of 'Keong Mas' in 'Ketoprak Humor'. The writer found out that there are several types of languages used in the episode of 'Keong Mas' of 'Ketoprak Humor'. They are Indonesian - Javanese (I-Ja), Indonesian - English (I-E), Indonesian - Jakartanese (I-Jk), Javanese - Jakartanese (Ja-Jk), Indonesian - Sundanese (I-S), English - Javanese (E-Ja), Latin - Javanese (L-Ja), Sundanese - Indonesian - English (S-I-E), Indonesian - Javanese - Jakartanese (I-Ja-Jk), English - Indonesian - Javanese (E-I-Ja), and English - Indonesian - Chinese (E-I-C).

Suwito said that there are two kinds of code mixing which are inner code mixing and outer code mixing. From table 1.1, we can see that there are five types of inner code mixing which are Indonesian - Javanese (I-Ja), Indonesian - Jakartanese (I-Jk), Indonesian - Sundanese (I-S), Javanese - Jakartanese (Ja-Jk) and Indonesian - Javanese - Jakartanese (I-Ja-Jk). Also she finds out that there are six types of outer code mixing which are Indonesian - English (I-E), English - Javanese (E-Ja), Sundanese - Indonesian - English (S-I-E), English - Indonesian - Javanese (E-I-Ja), English - Javanese - Chinese (E-Ja-C), and Indonesian - Javanese - Latin (I-Ja-L). Also from this table, we can see that inner code mixing has the highest occurrence. The writer also organizes the data based on the Suwito's form for each kind of code mixing, moreover she also puts them in a table. First, she discusses the inner code mixing and then the outer code mixing.

4.2.1 Inner code mixing

A. Indonesian – Javanese code mixing (See table 1.2.1)

Indonesian – Javanese code mixing has the highest occurrence in the whole transcription of ‘Keong Mas’ episode. From table 1, the writer also finds out that in Indonesian -Javanese code mixing, there are many form of words and phrases occurred in a great number. The writer observes that code mixing in the form of ‘word’ occurs 102 times in the data, for instance:

- Saya ini raja kok dikira *bakul daging*. (I am a king, but you think that I’m a butcher)
- Tikus jadi tikus, jadi *luthung*. (A mouse becomes a mouse, be a monkey)
- Lha ini, ini yang *budheg*. (Well this one, he is the deaf one)

Code mixing in the form of ‘phrase’ is the second large number that occurs in Indonesian – Javanese code mixing. Some examples of ‘phrase’ form are:

- Oh ya, tambah *edan kuwi* kok. (Yeah, he is getting crazy)
- Kamu ngomong *karo sopo*? (Whom are you talking with?)
- Kakaknya Krisdayanti *koyo ngono tho*. (Oh...that is Krisdayanti’s sister)

In the data, the writer cannot find the occurrence of hybrid clause used in the form of Indonesian Javanese code mixing. However there are small numbers of ‘word reduplication’ form that is used, It occurs only six times. For example:

- Aku *mung selemba*r, *kuwi pirang-pirang* *kagub* lho hujan rejeki. (I just get one piece, but you get many, it is a windfall)
- Rajanya itu saya, kamu patih *cuakil-cuakil*. (I am the king, you are prognathous governor)
- Sambil menunggu *kakang-kakang* ini, gitu. (While waiting for these brothers)

'Idiom' form cannot be found in the Indonesian - Javanese code mixing, while 'clause' form occurs seven times, e.g:

- *Kono dah gawe geger kabeh*, ayo sini-sini aku kasih tahu supaya dapat banyak. (Everybody is arguing one to another. Come here, I will tell you about it so that you will understand some more)
- Itu ditinggal ini kosong, ini ada isinya nggak, *lha kae kaya nggawa*. (You left that one, this one is empty. Is there anything inside? It looks like bringing something)

In this case the code mixing in the form of 'word' has the greatest number of occurrence for Indonesian – Javanese code mixing. The use of Javanese language occurred only in a simple form such as:

- *Kakang bagaimana sih?* (What's going on honey?)
- *Dasarnya apa ngger?* (What's the basic point, son?)
- *Mas marah, siapa mas?* (Are you angry with somebody)

Also we can find code mixing of Indonesian-Javanese that is formed in the question words, for example:

- Nah *sopo* yang salah? (Who is wrong?)
- Duduk *opo* salah? (Is it wrong to sit?)
- Kamu nari jaipong *piye-piye*, mana-mana? (How are you doing 'Jaipong' dance, show me how!)

Some words on the above example such as 'sopo', 'opo', and 'piye', can be categorized as question words. 'Sopo' means who, 'opo' means what, and 'piye' means how. Those words are simple question words that are used in a daily conversation. The writer observes that the 'word' form occurs more often than the

others for it is the simplest form of the sentence structure. The form ‘phrase’ and ‘clause’ are more complex. That’s why the actor and actresses rarely use them in their dialogue.

B. Indonesian – Jakartanese code mixing (See table 1.2.2)

From the table, there are only four forms occur in the Indonesian – Jakartanese code mixing. These three forms are ‘word’, ‘phrases’, ‘word reduplication’ and ‘clause’. In fact, the others forms which are hybrid clause, and idiom cannot be found. Some examples of the ‘word’ form are:

- Saya jawab begini ngebet tuh. (My answering this way makes him more curious)
- Keterlaluan sih, masak putrinya ganjen amat sih, ini kan papiku. (You’re out of your mind, your daughter is flirtatious, He is my husband, you know?)

The ‘word’ form also occurs only in a very simple form such as ‘iye’ (yes), ‘mpok’ (mam or mrs). For example:

- Iya Mpok Dewi kan suka saya yah. (Yup, Mrs. Dewi likes me, doesn’t she ?)
- Iya tapi maksudnya Mpok Dewi itu kan baik. (Yup, but what Mrs. Dewi meant is good)

Those words above are some words that Jakartanese people always use in their daily life conversation. Thus, those words occur several times in the dialogue.

The writer analyses that in the ‘word’ form, the actor and actresses used Jakartanese code by simply using prefix /-in/, such as:

- Kalau begitu aku dikerjain orang-orang Jengolo. (People from Jengolo are making fun of me)

- Eh bapak nyariin kamu! (Father is looking for you)
- Ngerti nggak cara ini buat ngumpulin ikan. (Don't you know that this is the way to get a fish?)

As we know that adding preffix /-in/ is identified as Jakartanese dialect.

The writer also finds another type of 'word' form which can be categorized as 'bahasa gaul'. This 'bahasa gaul' or we may know as slang is very popular especially in Jakarta. Slang varies from region to region. Kridalaksana (1982:56) says that slang is an informal language variety which is used by special groups of society to communicate internally as an attempt to make other people fail to understand; it includes new words which always change. 'Bahasa gaul' is created by Debby Sahertian which is one of the actresses who plays in this episode. She collects some words that are often used in the daily life among the celebrities. Then she publishes a book which is called 'Kamus Bahasa Gaul' on 1999. So that this 'bahasa gaul' becomes popular in our society.

The example of these 'bahasa gaul' forms are:

1. Sutra sindad, dibawa pulang aja, sutra. (I-Jk)
 - Sudah sana, dibawa pulang saja, sudah. (Indonesian translation))
 - It's okay, just bring it home. (English translation)
2. Ember, saya juga. Ayo bisa, bisa gimana? (I-Jk)
 - Emang, saya juga. Ayo bisa, bisa gimana? (Indonesian translation)
 - Yup, me too. Come on you can do it, but how? (English translation)

This 'bahasa gaul' is being used by the actor and actresses in order to show intimacy. The writer finds that only some speakers used this 'bahasa gaul' and they are some guest stars who are celebrities.

There is another form that occurred, namely a 'word reduplication' form.

However this form only occurs once:

- Iye-iye ini begini lho ada permintaan. (Yeah...yeah, here....there is a request)

The writer assumes that even in the 'word reduplication' form, only simple words are used. The 'clause' form also occurs once:

- Iya nyanyi, iye gimana sih ah? (Yeah you sing, what's wrong?)

As the writer mentioned before, it is almost the same with Indonesian – Javanese code mixing. The 'word' form occurs in a large number because it is the simplest form.

C. Javanese - Jakartanese code mixing (See table 1.2.3)

The third types of inner code mixing that can be found is Javanese - Jakartanese code mixing. In this kind of code mixing, the writer only finds one single sentence. It is a mixing between 'phrase' form and 'word' form:

- *Opo iku mentanaf*? (What is 'mentanaf'?)

The 'word' form is a Jakartanese. It is a slang or as the writer mentioned before, it is also called 'bahasa gaul'. There are several formation of slang, the existence and development of slang is an interesting phenomenon because of its special sociolinguistic background. (Rahardja and Lambert-Loir 1990:6). In this case 'mentanaf' or 'mencari tambahan nafkah' (Looking for additional funds) is an abbreviation form.

D. Indonesian – Sundanese code mixing (See table 1.2.4)

The third types of inner code mixing that can be found is Indonesian Sundanese code mixing. In this kind of code mixing, there are two types of Suwito's form, they are 'word' form and 'phrase' form'.

There is one example of the 'word form:

- Daripada itu *mah* banyak. (Instead of that, we get plenty....)

In the 'phrase' form the writer also finds out that only one kind of 'phrase' form occurs two times, namely:

- Rasanya kena *saha eta gimana, saha eta gimana?* (I think, it's....who is it?)

The writer notices that Indonesian – Sundanese code mixing occurs only in a small number, thus she only finds two types of Suwito's form. Moreover, there are no variations of words or phrases, only one simple phrase occurs twice.

E. Indonesian – Javanese – Jakartanese code mixing (See table 1.2.5)

It is a mixing between Indonesian language and two regional languages which are Javanese and Jakartanese. Still 'word' form has the highest occurrence compared to the others. It occurs seven times. For example:

- *Wong* begitu aja *begicu* (You know that....)
- *Kakang* sini *dong!* (Honey, come here please)

Only one 'phrase' and one 'word reduplication' occur:

- Iyo bener *tho*, bapak ini *malu-maluin* saja. (Yeah that's right, father, you are embarrassing me)

Besides one single 'clause' occurs:

- Makanan *opo wong ora ono opo-opone*, sini-sini mpok! (What kind of food? There's nothing here. Come here mam!)

4.2.2 Outer code mixing

A. Indonesian – English code mixing (See table 1.3.1)

In Indonesian – English code mixing the occurrence of 'word' form and 'phrase' forms are the same. They occur seven times, however some phrases occur several times such as 'you and me'. Some examples of 'word' form are:

- Pakai **action** dulu toh! (In action first!)
- Kita sudah sempet **fitness** deh (We have had time for fitness)
- **Strong** apa **strong**? (Strong or strong.....)

While the examples of 'phrase' form are:

- Jangan menirukan **you toh** , **you and me**. Lha ini kan masalah **you and me** itu kan lain-lain. (Don't imitate you, you and me. This is a problem between you and me, it is different)
- Lha betul kan, **you and me**. (It's true, isn't it? you and me)

The writer assumes that both 'word' and 'phrase' form that occur are simple 'word' and 'phrase' that we used in our daily conversation. Those words and phrases are very popular among Indonesian.

Another form that occurs is 'hybrid clause' form. For example:

- Babi kalau ini **baby sitter**. (Baby, but this one is baby sitter)
- Lagu ini pernah mendapat **grammy award**. (This song has got grammy award)

This kind of ‘hybrid clause’ is also very popular among Indonesian people, and most people have already known this ‘hybrid clause’ form. There is still another form occurs namely ‘clause’ form:

-tapi ternyata **oh my God** meninggalkan saya. (...but, in reality, oh my God she left me)

The ‘oh my God’ expression is commonly used in our society, thus it is familiar among Indonesian people.

B. English – Javanese code mixing (See table 1.3.2)

In English - Javanese code mixing still ‘word’ form occurs more often than the others. The writer finds the ‘word’ form of English because the actor and actresses tend to use Javanese language rather than English. Some examples of ‘word’ form are:

1. You ne kowe. (E-Ja)

- ‘You’nya itu kamu. (Indonesian translation)
- You is you. (English translation)

2. Lha kowe me, lha iyo you and me tho. (E-Ja)

- Nah kamu ‘me’, iya kan you and me. (Indonesian translation)
- You is me, yeah you and me. (English translation)

In the second example, it can also be seen the use of ‘phrase’ form of English Javanese code mixing. The phrase ‘you and me’ occurs several times in the dialogue. Another example is:

1. You and me piye seh? (E-Ja)

- ‘You and me’ bagaimana sih? (Indonesian translation)

- You and me, what do you think? (English translation)

Although the occurrence of 'phrase' form is three times, but the kind of phrase is the same that is 'you and me'. It seems that they only used some simple phrases which they have already known. The writer suspects that by using English in mixing with Javanese language, the conversation begins more interesting since it creates a misunderstanding between the speakers and also has a humorous effect. The writer finds that 'hybrid clause' form also occurs too:

1. *Kok wedding night, wedding night iku opo?* (E-Ja)

- Kenapa 'wedding night', 'wedding night' itu apa? (Indonesian translation)
- Why....wedding night! What is wedding night? (English translation)

However, the occurrence is only once and 'hybrid clause' form that occurs is the same that is 'wedding night'. It is a common and familiar for Indonesian to be used in a daily conversation.

C. Latin – Javanese code mixing (See table 1.3.3)

This type of code mixing only occurs one time. But, the form that occurs in this type of code mixing is 'idiom' form:

- **Men sana in corpore sano**, *goblok banget tho kowe iki*. (In a strong body there is a healthy soul, why you're so stupid)

'Men sana in corpore sano' is a popular motto in our society. Most people have already known with the meaning. The writer assumes that the speakers used this motto because it seems that everybody understands what it is. Also the writer suspects that the speaker wants to show his ability in speaking foreign language by using it.

D. Sundanese – Indonesian – English (See table 1.3.4)

This is a mixing of Indonesian language and one regional language which is Sundanese and one foreign language which is English. The writer categorizes as an outer code mixing. There is only one Sundanese – Indonesian – English code mixing that show the used of ‘phrase’ form, namely:

- *Saha eta kok disikut lho, oh I’m sorry.* (Who is it?, why did you do it?...oh I’m sorry)

Both Sundanese and English code mixing are formed by ‘phrase’ form. The writer finds that not many Sundanese used it in the conversations. It seems that common people do not understand many Sundanese words. It is the same with the occurrence of English in English – Javanese code mixing, only simple ‘phrase’ form occurs. The phrase ‘I’m sorry’ occurs several times in this type of code mixing, but also occurs in the other type. People are familiar with the saying ‘I’m sorry’.

E. English – Indonesian - Javanese code mixing (See table 1.3.5)

The occurrence of this English – Indonesian – Javanese code mixing is only in a small number. However, the writer finds out that there are three forms that occur in this type of code mixing. They are ‘word’ form, ‘phrase’ form and ‘hybrid clause’ form.

The ‘word’ form, the ‘phrase’ form and also ‘hybrid clause’ form occur at the same time, e.g:

- *Kemanten* baru, **wedding night** ini. (New married couple, in this wedding night)
- **When** silahkan *ora ono dhuwite*. (When... please, there is no money)
- Lha iya kalau 'you'nya sudah saya, kamu 'me'nya, *ngono lho*. (If you is me, so me is you, that's it)

As we can see, the form of word, phrase, and hybrid clause that occur is simple and commonly used in our daily conversation.

F. English – Indonesian – Chinese code mixing (See table 1.3.6)

There is only one single sentence that shows this English – Indonesian – Chinese code mixing. The form that occurs is only 'word' form, e.g:

- No, belum ada *gopek* baru empat ratus loh. (No, I don't have five hundred just four hundred)

The writer suspects that this type of code mixing only occurs one time because Chinese language is not commonly used in our society. However, the word 'gopek' (five hundred) is often used among Indonesian people eventhough they are not Chinese.

4.3 Findings and analysis

From table 1.1 we can see that in the terms of kinds of code mixing, there are two types of code mixing which are inner code mixing and outer code mixing. The inner code mixing are Indonesian - Javanese (I-Ja), Indonesian – Jakartanese (I-Jk), Javanese – Jakartanese (Ja-Jk), Indonesian – Sundanese (I-S), Indonesian – Javanese - Jakartanese (I-Ja-Jk). While, the outer code mixing are Indonesian -

English (I-E), English – Javanese (E-Ja), Latin – Javanese (L-Ja), Sundanese – Indonesian – English (S-I-E), English – Indonesian – Javanese (E-I-Ja), and English – Indonesian – Chinese (E-Ja-C). This finding has already answered research question number one.

Furthermore, also from table 1.1, the writer finds out that Indonesian – Javanese which is categorized as inner code mixing has the highest occurrence. Most actors and actresses used Indonesian – Javanese code mixing. It dominates others code mixing because as we know that actually ‘ketoprak’ itself is a traditional play from East Java. Since it is performed in Jakarta and the audience is not all Javanese, the actors and actresses do not only speak Javanese, but they mixed it with Indonesian and other languages instead. However the use of Javanese language is still dominant. As Holmes said (1992:29-31, 41-43), the highest occurrence of Indonesian – Javanese might occur because the speakers want to show their ethnic identity and solidarity with the addressee. The writer assumed that the use of code mixing in greeting such as the above example is to signal solidarity with the addressee. As Hudson mentioned about solidarity, it concerns with the social distance between people, how much experience they have shared, how many social characteristics they share (religion, sex, age, region of origin, occupation, et cetera), how far they are prepared to share intimacy (1980:122). The writer analysed that some factors such as social distance between people and their origin have a great influence to the actors and actresses in using code mixing. It is as Suwito (1985, p.75-77) said that, the social factor, the place where language is used and the relationship of the speaker and to whom he speaks also influence code mixing.

Based on the analysis, the writer observes that in each type of code mixing, she finds out that the 'word' form occurs more often than the others form. She considers that the 'word' form is the simplest form of the sentence structure. It differs from the 'phrase' or 'clause' form or even 'hybrid clause', 'word reduplication', and 'idiom'. Inserting a 'phrase' form or a 'clause' form, the speaker must pay attention to the sentence structure, they need to put it in a certain place to make the sentences appropriate. The 'word' form occurs more often because the speaker in this case the actor and actresses are able to insert the word as many as they want without paying too much attention on their language. It does not matter where the speakers put the word and they also can do it spontaneously.

The writer also finds out that sometimes the actors or actresses do the code mixing because they cannot find the suitable expressions of the words or phrases, et cetera. They need to mix the code one to another because the speakers have commonly used those words, expressions, phrases, et cetera, in their daily life. Therefore, the audience knows the meaning of their dialogues. The writer finds out that using code mixing in the whole conversation gives some influences to the audience such as creating an intimate situation by showing solidarity, showing their ethnic identity, reflecting speaker's personal feeling and arousing humorous effect toward the audiences.

The second highest occurrence is Indonesian – Jakartanese code mixing, it also shows that some factors as the writer mentioned before has influenced the occurrence of code mixing used. Many guest stars who performed in the episode of 'Ketoprak Humor' come from Jakarta, and it is also performed in Jakarta. Therefore it is possible that most of the actors and actresses used Indonesian –

Jakartanese code mixing. As we know that when a speaker chooses a code, he or she looks at the domains of language use which involve typical interactions in speech communication and he or she adjusts the language with the addressee. Therefore the use of two or more languages influences him or her to use code mixing. As Suwito (1965,p.69) said in multilingual society, it is impossible if a speaker uses only one language absolutely without using other language or its variant.

There is a code mixing of Indonesian - English which belong to outer code mixing. It is a mixing of Indonesian and one foreign language (Suwito:1985). The writer assumes that in Indonesia, English is considered as a foreign language. That is the most popular one in our country. Because nowadays, English has been given since in the elementary school. Our society have learned to speak and understand English although they might only know several words.

By seeing the analysis of the data carefully, we learn about the type of code mixing that occurs in episode 'Keong Mas' of 'Ketoprak Humor' and also know which one has the highest occurrence.

Furthermore, her finding also explains that the Indonesian – Javanese has the highest occurrence in the episode of ‘Keong Mas’. It can also be seen that the ‘word’ form has the largest number in occurrence for the whole transcription. She observes from this study that the actors and the actresses use code mixing in their dialogue for some reasons such as to create an intimate situation by showing solidarity, to signal their ethnic identity, to reflect speaker’s personal feeling, to create humorous effect by creating a misunderstanding situation.

She concludes that although ‘Ketoprak Humor’ is a traditional performance from Javanese, it is enriched by various kinds of code mixing. Even she can also find the use of other foreign languages in the code mixing such as English, Chinese and Latin. Moreover, in mixing the languages the actors and actresses used several forms too. Her finding shows that code mixing has a significant role in a performance such as ‘Ketoprak Humor’. She assumes that the use of code mixing has made the performance more interesting and attractive to the audience. Finally, she hopes that through her research, the further researchers will make other interesting aspects on this matter