

**AN ANALYSIS OF CODE-MIXING AND CODE-SWITCHING OF  
INDONESIAN ENTERTAINERS : A SOCIOLINGUISTIC APPROACH**



**A THESIS**

Submitted to the Faculty of Cultural Sciences Hasanuddin University In Partial  
Fulfillment of Requirements to Proposal Seminar In English Departement

**Elvina  
F041171312**

**English Department  
Faculty of Cultural Sciences  
Hasanuddin University  
MAKASSAR  
2023**

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**ENGLISH LITERATURE STUDY PROGRAM  
FACULTY OF CULTURAL SCIENCES  
HASANUDDIN UNIVERSITY**

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With reference to the letter of the Dean Faculty of Cultural Sciences Hasanuddin University No: 712/UN4.9.7/TD.06/2021 regarding supervision, we hereby confirm to approve the undergraduate thesis draft by Elvina (F041171312) to be examined at the English Literature Study Program Faculty of Cultural Sciences Hasanuddin University.

Makassar, 14<sup>th</sup> August 2023

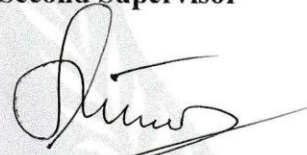
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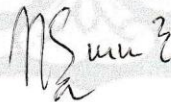
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**AN ANALYSIS OF CODE MIXING AND CODE SWITCHING OF  
INDONESIAN ENTERTAINERS : A SOCIOLINGUISTIC APPROACH**

**BY  
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It has been examined before the Board of the Thesis Examination on  
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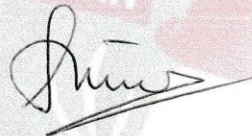
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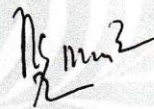
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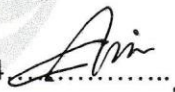


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**AGREEMENT**

Today, Friday 9<sup>th</sup> September 2023, the Board of Thesis Examination has kindly approved a thesis by ELVINA (F041171312) entitled, **AN ANALYSIS OF CODE MIXING AND CODE SWITCHING OF INDONESIAN ENTERTAINERS : A SOCIOLINGUISTIC APPROACH**, submitted in fulfillment of one of the requirements of undergraduate thesis examination to obtain Sarjana Sastra (S.S.) Degree at the English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

Makassar, 9<sup>th</sup> September 2023

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**DECLARATION**

The thesis by **ELVINA (F041171312)** entitled, **AN ANALYSIS OF CODE MIXING AND CODE SWITCHING OF INDONESIAN ENTERTAINERS : A SOCIOLINGUISTIC APPROACH**, has been revised as advised during the examination on Friday, 9<sup>th</sup> September 2023 and is approved by the Board of Undergraduate Thesis Examiners:

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## LETTER OF STATEMENT

The undersigned :  
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Hereby, the writer declares that this thesis is written by himself. This thesis does not contain any materials have been published by other people, and it does not cite other people's ideas except the quotations and references.

Makassar, 9<sup>th</sup> September 2023



  
Elvina

## **ACKNOWLEDGEMENT**

Praise the Lord, the researcher expresses her highest gratitude to Jesus Christ for His blessing, love, opportunity, health, and mercy to complete this undergraduate thesis. This undergraduate thesis entitled “An Analysis of Code-Mixing and Code-Switching of Indonesian Entertainers : a Sociolinguistic Approach” is submitted as the final requirement in accomplishing undergraduate degree at English Department, Faculty of Cultural Sciences, Hasanuddin University.

In arranging this thesis, a lot of people have provided motivation, advice, and support for the researcher. In this valuable chance, the researcher intended to express her gratitude and appreciation to all of them. First, the researcher’s deepest appreciation goes to her beloved parents, her mother Mimiyaniti for remind me to keep going and never giving up.

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## ABSTRACT

**ELVINA.** 2023. *An Analysis of Code Mixing and Code Switching of Indonesian Entertainers: a Sociolinguistic Approach* (supervised by Abidin Pammu and Simon Sitoto)

This research aims at finding out the type of code switching among the Indonesian entertainers and identifying the factors that cause code mixing and code switching over Indonesian entertainers.

This research used qualitative research design. The research applied the theory proposed by Poplock in analyzing the types of code switching among Indonesian entertainers and uses Hudson theory in analyzing the factors that cause code mixing and code switching. The data that were analyzed in this research used the movie script from segmen of Pesbuker on Youtube.

The result of this research shows that there are five types of code switching found among the Indonesia entertainers dialogue which are intraphrasal, intraclausal, intralexical, interclausal and intersentential and there are six causes for use of code switching and code mixing, including talking about a particular topic, being emphatic about something, interjection, repetition used for clarification, intention of clarifying the speech content for interlocutor and expressing group identity.

Keyword : Code switching, Factor of code switching, Indonesian entertainers

## ABSTRAK

**ELVINA.** 2023. *Analisis Campur Kode dan Alih Kode Artis Indonesia: Pendekatan Sociolinguistik* (dibimbing oleh Abidin Pammu dan Simon Sitoto)

Penelitian ini bertujuan untuk mengetahui jenis-jenis alih kode yang terjadi pada entertainer Indonesia dan mengidentifikasi faktor-faktor yang menyebabkan terjadinya campur kode dan alih kode pada artis Indonesia.

Penelitian ini menggunakan desain penelitian kualitatif. Penelitian ini menerapkan teori yang dikemukakan Poplock dalam menganalisis jenis-jenis alih kode di kalangan artis Indonesia dan menggunakan teori Hudson dalam menganalisis faktor-faktor penyebab terjadinya campur kode dan alih kode. Data yang dianalisis dalam penelitian ini menggunakan naskah film dari segmen Pesbuker di Youtube.

Hasil penelitian menunjukkan bahwa ada lima jenis alih kode yang ditemukan dalam dialog penghibur Indonesia yaitu intraphrasal, intraclausal, intralexical, interclausal dan intersentential dan ada enam penyebab penggunaan alih kode dan campur kode, termasuk membicarakan suatu topik tertentu, menegaskan suatu hal, kata seru, pengulangan yang digunakan untuk klarifikasi, memperjelas isi pembicaraan bagi lawan bicara dan mengungkapkan identitas kelompok.

Kata Kunci : Alih kode, Faktor alih kode, penghibur Indonesia



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## **CHAPTER I**

### **INTRODUCTION**

#### **A. Background**

Language is a free system of vowel symbols used by members of the public to interact. Language allows to interact or communicate, learn from others, and understand each other. Through language, a person will be able to express something he wants to say, he will understand the meaning of the expression expressed by the interlocutor. Thus, humans can not be separated from language.

In social life, language is an important factor in determining whether communication is smooth or not. Therefore, the accuracy of the language is very necessary for the smooth communication. The accuracy of the language is not the accuracy of choosing words to compose the sentence but also the accuracy of seeing the situation. That is, a language user must always know how to use good or appropriate sentences, must see in what situations he/she is talking, when, where, with whom, for what purpose and so on.

With the development of the times the demand for mastering foreign languages is greater. Many parents who demand their children master a foreign language in order to compete in the global world. This happens due to the assumption that, by mastering a foreign language will give more judgment to someone in the eyes of others. Even in the world of work, someone who has foreign language skills will be very calculated in his acceptance.

With the increasing number of Indonesian people learning foreign languages, the culture of foreign nations began to be in demand by Indonesian people. The culture that is currently very loved especially by Indonesian youth is popular culture. Various types of popular culture that



entered Indonesia, including popular culture from western countries, Japan and Korea.

All living things interact with each other including humans. Where, humans can use both oral and written language. Language is a conventional arbitrary sign system. Language also has an important role because with human language can speak and interact. Language is also used as a means of conveying knowledge and creating beauty through literature. Language is the main communication tool, language must be able to express the thoughts of ideas or feelings of the speaker. Language also functions as a tool to talk about objects or events that exist around speakers or that exist in culture in general.

The host is a person who has an important role in the success of an event that is guided. An emcee must be able to control an event from beginning to end. Therefore, an event host is demanded to have high skills and creativity to build a comfortable atmosphere. Without the skills and creativity of the program host an event will run normally so that the audience or guests will be bored and bored. This is because skills and creativity have become a requirement that must be possessed by someone who is the host of the event, both as a host of events at official or informal events. Skills and creativity that must be possessed such as how to speak, how to build an atmosphere, how to communicate with the audience and others.

One of the skills that must be possessed by the host is communication skills. This is because an emcee is the first person who talks to open and the last person to close the event. So, it can be said that an event host becomes the one who talks the most in an activity carried out. The ability to build an atmosphere by using language to communicate has a big role. The host of the program not only knows the composition of the program, but also guides the event to know special things such as the background of why an event is arranged in a certain order, cleverly set the

time accurately, the information knows the name or rank or position precisely.

Entertainment activities on television have a variety of shows such as infotainment, reality shows, talk shows, etc. All of these entertainment activities must have a program guide who is able to act as an entertainer. An emcee who is also an entertainer must be able to carry out his duties while providing refreshing entertainment for the audience. Communication skills possessed by an entertainer are important requirements to maintain the continuity of the activities of the guide.

In a serious situation the host must deliver it in the right language. It aims to bring the audience of the event involved in this part of the event. In this situation an event host must be able to bring the event with a relaxed atmosphere with fun and excitement. Therefore, the language used is non-formal language but it must remain in a polite corridor so that the event continues to run well even though it uses non-formal language. That is why the music programs that air on television have the main goal of providing good entertainment and viewing for the public

Code switching and code mixing arise as a result of the use of language in communication. Only happens in a multilingual society, that is, people who use two or more languages. Code switching and code mixing can also occur if a speaker slips another language when using a specific language in his speaker. Elements taken from other languages are often in the form of words, phrases, repetitions of words, idioms, or clauses. Transition of code switching and code mixing can be seen in the use of language both verbally and in writing. In this research, the form of code switching and code mixing that the writer studied was mixed code in the form of speech or oral, because the object of this study was the speech of an Indonesian entertainer on TV.

Based on the description above, the writer chooses the code switching form and mixes the code in the entertainer rules on television.

Thus, this research is entitled “**An Analysis of Code Mixing and Code Switching of Indonesian Entertainers: a Sociolinguistic Approach**”.

#### **B. Identification of Problem**

Base on the background above, the writer formulates the problem of study as follows:

1. There are various dialects of a language;
2. There are a lot of types of code-switching and code mixing used on the show;

#### **C. Scope of Problem**

This research will focus on the utterance of the host and guest during the show. Writer also uses the sociolinguistics approach; in social to identify the social function and in linguistic to identify the types of code-switching and code-mixing.

#### **D. Research Question**

Based on the background described above, the problems in this study are as follows:

1. What are the forms of code mixing and code switching over Indonesian entertainers?
2. What are the factors that cause code mixing and code switching for Indonesian entertainers?

#### **E. Research Aim**

This study aims to determine :

1. To find out the forms of code mixing and code switching over Indonesian entertainers.
2. To find out the factors that cause code mixing and code switching of Indonesian entertainers.



## **F. Research Benefit**

The results of this study can provide the following theoretical and practical benefits:

### **1. Theoretical Benefit**

Theoretically the results of this study are expected to be useful theoretically, namely to enrich sociolinguistic studies, especially in the study of code mix and code switch.

### **2. Practical Benefit**

The results of this study have the following benefits:

- a. Provide information and images for readers about code mixing and code switching.
- b. Add references for further researchers.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Previous Study**

Studies on the phenomenon of code mixing and code switching from various languages, objects and research points of view have been widely studied. There are some previous studies that the authors take as a reference for writing a thesis, the first research is conducted by Dinda Tahta Alfina (2017) entitled “Transferring Japanese Language Codes on Indonesian Popular Songs”. In this research, analysis of usage and factors that influence the occurrence of code switching in Indonesian popular songs were obtained components that influence code switching occur in five components, namely setting and scene, participants, end, act, and norm. all the songs in the thesis have a setting and scene, participants, and end factors. The norm element influences the seven songs that switch Japanese codes. while the act element affects three songs that switch Japanese code.

The second research is conducted by Esa Ufi Susanti (2017) entitled “Code Transfer and Mix Code in Band Vamps Songs”. The study analyzed the form and causes of code switching and code mixing in Japanese songs sung by Band Vamps. In this study, refer to the SBLC method. Based on the results of the analysis in the lyrics of the Band Vamps song, found the form of code switching in the form of sentences while the form of mixed code in the form of words, phrases, and clauses. The cause of code switching is the factor of the singer and affirmation of the lyrics. While the causes in code mixing are informal situations, the absence of Japanese word equivalents, and the tuning of song rhythms.

The third previous study conducted by Amalia Rizqi Khoiriyah (2012) entitled “Campur Kode dan Alih Kode dalam Komik Nodame Cantabile Buku #19-24 Karya Tomoko Nomiya”. This study analyzes the phenomenon of code switching and code mixing in the comic book Nodame Cantabile # 19-24 with descriptive methods. This research

concludes the type of code switching that often appears in these comics is metaphorical and situational code switching. Factors that influence the occurrence of code switching in the study are the speaker, the opposite of the speaker, the presence of a third person, changes in the topic of conversation, a sign of solidarity, expressing sympathy, equalizing with the other person, the place where the speech event takes place. Furthermore, the form of code mixing that occurs in the research is the insertion of words, phrases and expressions. The number of mixed codes in the form of words is found to be more than phrases or expressions. In that research, code mixing often occurs in informal situations so as to create a familiar impression.

The studies above have differences and similarities in supporting this research. The difference lies in the object under study and the research results obtained. The object of research one and two examines song lyrics, while the third researcher examines comic books. This automatically gets different results from the results of this research. What they have in common is that they all research the types and factors of the occurrence of switching codes in literary works. Likewise with this study, which will discuss similar things but with different objects.

## **B. Theoretical Background**

### **1. Sociolinguistics**

Humans as social beings have a need to always interact with each other by using language. Sociolinguistics examines the language associated with the speaker community (Suwito., 1983). Sociolinguistics places the position of language in relation to its use in society. This means that sociolinguistics studies language first of all as a social system and a communication system, and is part of a particular society.

Sociolinguistics is the study of language that is associated with social conditions (Sumarsono & Paina, 2002). As an object in sociolinguistics, language is not seen or approached as language, as is done

by general linguistics, but rather seen or approached as a means of interaction or communication in society (Chaer, 2010). Furthermore, it can be concluded that sociolinguistics is a study that combines two fields of interdisciplinary science, and studies the use of language in the community of its speakers. On the other hand, Wardhaugh and Janet (2015) stated that:

“Sociolinguistics is the study of our everyday lives – how language works in our casual conversations and the media we are exposed to, and the presence of societal norms, policies, and laws that address language “. (Wardhaugh and Janet, 2015: 1)

Based on the theories, it can be concluded that the sociolinguistic study is used by writer refers to factor of code-switching in the specific culture which also includes the language used in everyday life. Therefore, the writer tries to present the explanation of factor that influence the occurrence of the code switching and code-mixing.

## **2. Bilingualism**

The term bilingualism (bilingualism) has a wide range of meanings, although it generally refers to the preference for one's own tongue over other languages (Rahardi, 2010). When speakers begin using language at the most basic level, like being able to pronounce and understand the word "thank you," or when they grasp both languages comparably well. So that bilingualism is defined as the use of two languages by a speaker in his interactions with other people in turn to be able to use two languages, one must be able to master both languages.

Bilingualism, according to Grant (2008), is the ability of people to communicate themselves perfectly in two languages. Bilingualism, on the other hand, can be described as the ability to communicate well in two or more languages, especially a foreign language and one's own tongue. According to Koktruk (2016), Bilingualism is the ability of members of a

community to communicate in languages other than their native tongue (L1).

Depending on the needs of the circumstance and the objective of the action, or even a program, bilingualism has varied meanings. The speaker's bilingual application is influenced by the interlocutor's varying skill levels. According to Clara (2009), multilingual ability is a person's ability that is characterized by proficiency, but multiple definitions exist. Bilingualism is defined as the ability to communicate in two languages under different social and personal circumstances. As a result, in order to define bilingual competence, it must have unambiguous normative elements.

Based on several theories, it can be concluded that bilingualism can be defined as a person's ability to use two languages with various capacities in different contexts, implying that bilinguals can learn and use two languages for diverse reasons in educational and social settings. Depending on the needs of the circumstance and the objective of the action, or even a program, bilingualism has varied meanings. The speaker's bilingual application is influenced by the interlocutor's varying skill levels.

### **3. Code Switching**

In generally, code switching refers to the movement from one language to another (Hymes, 1989). However, code switching encompasses not only the transition between languages, but also the differences between them. Moreover, code switching occurs not just because of inter-language differences, but also because of differences in a language's variations or styles.

When it comes to code switching, there are many various viewpoints on how to combine code switching with code mixing (Chaer, 2010). But it is apparent that every language or language variation that is employed still has the role of autonomy, if the code switching is done knowingly and purposefully with specified causes. In Addition,

(Kridalaksana, 2005) stated that code switching is the use of versions of other languages or other languages in a linguistic event as a tactic to conform to different roles or situations, or because of other participants, according to previous studies' perspectives.

Code switching is a move from one code to another based on some of these definitions. With the caveat that code switching uses two different grammar systems, the two languages continue to support independent functions based on context, and each language's functions are tailored to scenarios that are applicable to shifting contexts. Internal code switching takes place in one national language, while external code transfer takes place from one national language to another.

#### **4. Code Mixing**

Code mixing is mixing other languages in a sentence, inserting words, clauses, phrases, idioms, expressions and word repetitions. When people mix two (or more) languages or languages in speech acts and utterances, there is nothing in linguistic situations that requires mixing (Nababan., 1984). In addition, Maschler in Wibowo (2017) defines code mixing or hybrid code as the use of two languages, such as the emergence of a third new code, where elements of both languages are merged into structurally definable patterns. This means that the code-mixing hypothesis states that when two transcoded languages make up the appearance of a third code, it has structural features specific to that new code.

Silaban and Marpaung (2020) introduce modern Indonesian society's perception of code-mixing, that code-mixing is a language when speakers of different languages come into contact and demonstrate a high degree of bilingualism. Sometimes more than two languages may be involved. Code mixing is natural in communication because there is mutual need or interdependence between bilingual or multilingual. In this country, Indonesia is also bilingual or multilingual, and we often find people tend to mix one language into another, from Indonesian to his or her own national

language. If the speaker is an educated person, we can also see code-mixing used in their speech.

Based on these theories, it can be concluded that the code-mixing hypothesis states that when two code-switched languages constitute the emergence of a third code, it has structural features specific to that new code. Code-mixing is the transfer of linguistic elements from one language to another, in other words, the partial transfer of just mixing these elements together for communication purposes. Often speakers are seen as educated people, and we can also see them using code-mixing in their speeches.

## **5. The Types Code Switching**

Yassi (2003:34) describes code switching as the simultaneous or interchangeable usage of two languages. According to Yassi (2003:38), one criteria commonly used to distinguish code switching from code mixing is that the grammar of the clauses dictates the language utilized. According to this criterion, when one utilizes words or phrases from another language, he is deemed to have conducted code mixing rather than code switching. When a clause with grammatical structure is produced in the grammatical system of another language, this process is referred to as code switching.

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Code Switching is examined by Yassi (2003:47) as a discourse mode or communicative alternative open to a bilingual member of a speech community. moving between styles or dialects is an option for monolingual speakers on the same rationale that moving between styles or dialects serves



an expressive purpose and has pragmatic value. Code switching is defined by Yassi (2016) as the alternation of two languages or varieties inside the same discourse or discussion. Yassi (2016) defines code flipping as the interchange of portions of speech belonging to two separate grammatical systems or subsystems inside the same discourse.

According to Poplack (in Yassi 2016:35-36), code switching is classified into three types: Tag-Switching, Intra-Sentential, and Inter-Sentential:

**a. Inter-sentential Switching**

This switching occurs at a phrase or sentence border, where each clause or sentence is in a different language.

**b. Intra-sentential Switching**

The second form is intra-sentential switching, which happens within the phrase or sentence border. The five kinds are extensions of Poplack's theory, with Yassi subdividing intra-sentential into intra-clausal, intra-phrasal, and intra-lexical. These are the definitions of intra-sentential subdivisions:

- 1) Intra-clausal Switching, which happens inside a clause border.
- 2) Intra-phrasal Switching, switching inside a phrase boundary.
- 3) Intra-lexical Switching, when the switching takes place within a word boundary.
- 4) Inter-clausal Switching happens when clausa are switched.

**c. Tag Switching**

Tag Switching is the last type. Tag switching is a form of sentence filler or interjection; when speakers utilize this type of code switching, tag switching has no effect on the meaning of the user's speech. Tag switching entails inserting a tag in one language. This flipping occurs at a clause or sentence border, where each phrase or sentence is in one of two languages. The

discourse markers such as “you know, mean, by the way, hi, alright, etc” are examples of tag switching.

## **6. The Causes of the Occurrence of Code Mixing and Code Switching**

People use code switching and code mixing in their communication for a variety of reasons. One of the reasons is that nowadays, most people, particularly teenagers, can speak two or more languages. Bilingualism is the term for this phenomenon. The writer concluded from the above description that people seldom use a single language in their daily conversations; instead, people often mix and switch languages. For example, people interact with others from various backgrounds, cultures, and languages and as a result, when people master multiple languages, they have a tendency to mix and match their communication tools. Writer categorized the factors or reasons that prompted people to use code mixing and code switching in their speech. Three factors influence whether or not someone uses code mixing and switching. Hudson (1980) say as that there are the social, cultural, and individual factors (Hudson, 1980).

### **a) Social factor**

In the social factor, there are five factor which have an impact on someone mix and switch their language, they are: participants, topic, situation, place, and the final is setting. From the 5 aspects, the writer discovered simply three aspects. The first is the participants, it is mostly took place between soucer and other people. Participant is as member of society, it is characterized through dimension of reputation and solidarity. These days, most of the society can speak a variety of languages. Having the ability of bilingualism can sometimes be a value added to the speakers. Based on this, speakers can intentionally switch from one language to another, that is one of the goals of code switching. In addition, there are other objectives, namely the speaker wants to get a good response from the interlocutor (Chaer, 2010).

The example is “Teman teman By the way, are you free this evening I need you to come to my place” (Friend, by the way, you free this evening I need you to come to my house). From the example above, the writer knew that the L1 is Indonesia language as the fundamental language that used by the source and English as (L2). The participant of conversation happens between source and her friend in a canteen. It means that this conversation takes place out the class because both of them in informal situation.

#### b) Cultural factor

Sometimes, the aspect is additionally occurred when people use code mixing or code switching to the addressee who is not the equal region and language. It occurs because of showing the speaker's heritage and ethnic identity. In the data, the writer discovered the examples of code switching and code mixing associated to cultural factor.

One of the examples is when Korean people with javanese people speak: “Selamat siang, apa kabar hari ini? tomorrow we have meeting on 2 pm”. Here is the analysis that she modified the code from Indonesia language as the first language (L1) to English language as the second language (L2) as the switching sentence. English will no longer be a unusual language anymore for her, so that is why she continually switches and mixes her utterances when she speaks to the other people. Besides, her education additionally influences her to use code switching and code mixing in her every day conversation.

#### c) Individual factor

Individual aspect is influenced by two aspects; they are lack or limited vocabulary, and showing up the ability or knowledge. Sometimes, people alternate the code in their utterance due to the fact they do no longer discover the appropriate phrase to convey or they prefer to be judged by people automatically as educated people. Moreover, English language is

very popular nowadays. So, it is no longer odd when young adults in modern times use foreign language in their communication.

In this data, the writer discovered example such as word “marketing”. marketing means pemasaran or the work of advertising and offering goods or services for sale. The word “marketing” sound is better to be heard than the word pemasaran, due to the fact “marketing” is a familiar enough in our ear. Everybody will recognize this meaning, specifically for those who are still teenagers. When people used this word in the utterance, it means that she/he would like to show up her capability and skill in mastering many languages.

According to Hoffman (1991:116), there are a number of reasons for bilingual or multilingual person to switch or mix their language. Those reasons are:

1) Talking bilingual particular topic

People sometimes prefer to talk about a particular topic in one language rather than in another. Sometimes, a speaker feels free and more comfortable to express his/her emotional feelings in a language that is not his/her everyday language.

2) Quoting somebody else

A speaker switches code to quote a famous expression, proverb, or saying of some well-known figures the switch involves just the word that the speaker is claiming the quoted person said. The switch like a set of quotation marks. In Indonesian, those well known figures are mostly from some English-speaking countries. Then, because many of the Indonesian people nowadays are good in English, those famous expression or sayings can be quoted intact in their original language.

3) Being emphatic about something (express solidarity)

As usual, when someone who is talking using a language that is not his native language suddenly wants to be emphatic about something,

he either intentionally or unintentionally, will switch from his second language to his first language. On the other hand, he switches from his second language because he feels more convenient to be emphatic in his second language rather than in his first language.

#### 4) Interjection (inserting sentence fillers or sentence connectors)

Interjection is word or expressions, which are inserted into a sentence to convey surprise, strong emotion, or to gain attention. Interjection is a short exclamation like : Darn!, Hey!, Well!, Look!, etc. They have no grammatical value, but speaker uses them quite often, usually more in speaking than in writing. Language switching and language mixing among bilingual or multilingual people can sometimes mark an interjection or sentence connector. It may happen unintentionally.

#### 5) Repetition used for clarification

When person wants to clarify his speech so that it will be understood better by listener, they can sometimes use both of the language that they master to say in the same message. Frequently, a message in one code is repeated in the other code literally. The repetition is not only served to clarify what is said but also to amplify or emphasize a message.

#### 6) Intention of clarifying the speech content for the interlocutor

When bilingual or multilingual person talk to another bilingual or multilingual, there will be loss of code mixing or code switching occurs. It means to make content of his speech runs smoothly and the code repeated in the other code in somewhat modified form.

#### 7) Expressing group identity

Code Switching and Code Mixing can also be used to express group identity. The way of communication of academic people in their disciplinary grouping are different with the other groups who are not the community members.

8) To soften or strengthen request or command

For Indonesian people, mixing and switching Indonesian into English can also 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 can use a language that everybody can not.

9) Because of real lexical need

The most common reason for bilingual/multilingual person to switch or mix their languages is due to the lack of equivalent lexicon in the languages. When an EnglishIndonesian bilingual has a word that is lacking in English, he will find it easier to say it in Indonesian. And vice versa, when he has a word that is lacking in Indonesian, he will use the English term. If it put into Indonesian, the meaning will be hazy / vague, and sometime it would not be used. For example, in Indonesia, the technical topics are firmly associated with English and the topic itself can trigger a switch or mix to/with English.

10) To exclude other people when a comment is intended for only a limited audience

Sometimes people want to communicate only to certain people or community they belong to. To avoid the other community or interference objected to their communication by people, they may try to exclude those people by using the language that no everybody knows.

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **A. Research Design**

Research on code switching and code mixing on Indonesian homeland entertainers is a study of sociolinguistic research. In this study, writer used a qualitative descriptive approach with a case study method. Writer using a qualitative descriptive approach aimed to explore and understand the meaning by a number of individuals or groups of people ascribed to social or humanitarian problems (Creswell, 2010).

Likewise, the writer conducted in this study aimed to explore and understand the symptoms of code switching and code mixing on Indonesian entertainers. In this qualitative descriptive approach, writer used the case study method. The case study method is an empirical study that examines contemporary phenomena in real life contexts using several sources (Yin, 2011). Therefore, writer used the case study method to examine the factor and type of code switching and code mixing on Indonesian entertainers.

#### **B. Library Research**

This research used library research because the researcher studies about the movie tape “Pesbuker on Youtube”. Zeid (2004) stated that library research is a research used library sources to get the data. On the other side, the library research uses the library sources to collect and analyse the data. The writer also drew and integrated the ideas to make the conclusion synthesize. In this research, the writer used some sources and books as references. It also was limited on the library research because the data did not come from field and the data of research were collected from various references.

The data of library research is not limited by time and space. Another benefit is the great breadth of the available comparative material, in term of time, space and other properties. From the statement, the writer reached the data easily without any limited space and time. However this



research described about figurative language by understanding the code switching and code mixing used in Video's tape Youtube Pesbuker. The purpose of this research had focused on the analysis of types of the code switching and code mixing used in Video's tape Youtube Pesbuker.

### **C. Source of Data**

The data of this research were obtained from Youtube Pesbuker. The writer got the data by downloading the segmen of Pesbuker on Youtube.

### **D. Method of Collecting Data**

The data collection technique in this research, the researcher used was carried out with the documentation study technique with refer to the method and data recording technique. These methods and techniques were used to transcribe data from videotapes of the pesbuker program. Document data used as research data consisted of seven videos titled "Ayu gombalin Shaheer", "Shaheer curi hati Ayu!", "Shaheer Sheikh Datang ke Pesbukers!", "Ayu Ting Ting ajak Shaheer ke KUA", "Shaheer salah tingkah ditanya soal Ayu!", "Ayu Ting Ting CLBK dengan Shaheer Sheikh!" and "Ayu Shaheer saling cemburu!" containing utterances containing code switching phenomena and code mixing at the event. This step was used to identify code switching and code mixing by the master of ceremonies.

1. Watching the videotapes of the Sahurnya pesbuker program.
2. Reading the videotapes of the Sahurnya pesbuker program movie script.
3. Searching the data in the videotapes of the Sahurnya pesbuker program
4. Marking the using code switching and mixing that occur in the videotapes of the Sahurnya pesbuker program
5. After the data is collected, the data is analyzed.

### **E. Method of Data Analysis**

Data analysis is an ongoing process that involves data collection, interpretation and reporting of the results of the analysis. In this study, data analysis was carried out after the data collection process,

1. Obtaining speech data that contained the phenomenon of code switching and code mixing from transcription of video recordings that had been classified
2. Classifying data in the form of data transcripts based on the type and language function of code switching and code mixing used in Pesbukers.
3. Analyzing based on related theories, that is, types of code switching and code mixing are analyzed based on Poplock's theory and language functions based on Hudson's theory.
4. Drawing conclusions from the analysis that has been done.

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSIONS

#### A. Research Finding

##### 1. *The Forms of Code Switching Over Indonesian Entertainers*

According to Sugiantari (2018: 107) states that Linguists have increasingly been interested in studies on code-switching events as a method for communication among bilingual and multilingual people. The researcher will display the data in order from the beginning to the end of the whole object which is divided into several segments which are the titles in one *Pesbukers* video footage show on *YouTube* in which there are some dialogues in one or more sentences in order to achieve the goal of finding out the forms of code switching and the factors that cause code switching of Indonesian entertainers.

##### 1) *Ayu Gombalin Shaheer!*

###### **Datum 1**

Parto: *Cameraman*, bisa *dicrop* gak bagian sini?  
(*Cameraman*, can you *crop* this part?)

The data above shows the spoken by Parto in his quote. The term cameraman itself refers to the profession of a person who works in the camera department, Parto's code switching occurs within a single phrase and it is happen within clause boundery and classified as intra-phrasal. while Parto's taking of the word “crop” showed that he wants to convey his messages efficiently with talking particular topic which is a command to the cameraman. Parto then employs the intra-lexical because Parto added suffix di- before the English word ‘crop’ or in Indonesia ‘sunting’.

###### **Datum 2**

Shaheer: *Excuse me*, saya warga baru disini. (*Excuse me*, I'm new here.)  
Parto: Iya saya tau, sampean mau cari kost disini.

In datum 2 there is one use of by Shaheer to Parto. In the quote he says, the term "excuse me" as phrase. The quote occurs when Shahher acts to introduce himself to Parto. The term "excuses me" itself when translated into Indonesian means "permisi".

Inter-clausal codes switching is the switch involving movement from one language to other between sentences. This situation may also include a switch from a whole sentence or more than one sentence produced entirely in one language.

### **Datum 3**

Vega: Pak minta fotoin, dari pada bapak gak ada kerjaan.  
(Sir, can you take a picture of us since you have nothing to do.)

Parto: ini ada foto **LCD** nya luntur (this is a photo, the LCD is faded)

Vega: wah jangan diomongin. (oh, don't talk about it.)  
(Parto lempar handphonenya) (Parto throws the cellphone)

Vega: waah untung bukan ini, ini **handphone** beneran.  
(wow, luckily it's not this one, this one is a real cellphone.)

The data above shows Vega and Parto was joking on stage. There is an example of two different code switching being use, intra-lexical and intra-clausal, which is found in the words "LCD" and "handphone".

In the dialog above, Vega and Parto both use code-switching at the same time, intra-lexical can be found in the dialogue of Parto LCD-nya, he added suffix -nya in the end of the word and for the intra-phrasal is in Vega dialogue the term 'handphone' is within the clause boundry.

### **Datum 4**

Shaheer: Tempat makan **restaurant** kemana? (restaurant, where is the *restaurant*?)

Ruben: Kamu mau **restaurant** jangan kemana-mana, pesen geprek aja shay. (If you want a restaurant, don't go anywhere, just order geprek shay.)

Datum 4 shows that Shaheer and Ruben using intra-phrasal code switching because both speakers use code switching occurs within a single phrase. In data above, Shaheer mentioned the word 'restaurant' within Indonesian utterance in beginning of the sentence. Shaheer said "*tempat makan*" after that followed by English words "restaurant" and ended with a word '*kemana?*' within the sentence/utterance. Therefore, Datum 4 is intra-clausal switching because the switch within a clause or sentence boundary or mixing within word boundary.

#### **Datum 5**

Ayu: Suara siapa itu? Kayak kenal. (Whose voice is that? I recognise this voice)

Ruben: eeeem, Penonton **love.. love..** Warga baru yu. (eeeem, Viewer love... love.. Newbie yu)

Ayu: Cakep gak sih?

Datum 5 can be categorized as intra-phrasal switching, because concerns language alternation (Indonesian and English) that occurs within a sentence or a clause boundary. Ruben said "*Ehmm.. penonton*", after that followed by English words "love... love..." It was happened within a sentence.

#### **Datum 6**

Ayu: ini siapa lagi? (who is it?)

Sanket: Ayu ada **Job**. Kerja. (Ayu there is a job. Job.)

Ayu: jangan asal bawa-bawa kerja ah ngeri. (Don't say it like that "there is job", it's eery)

In datum 6, only 1 different word appears, namely the word "job" is a word taken from English which causes Sanket to use switching. This data uttered by Sanket, it using intra-phrasal switching because the English word "job" appeared in the end of Indonesian sentence "Ayu ada." and being repeat with Indonesia word " *Kerja*", Sanket switched Indonesian to English, after that Indonesian again, because she wanted to explain about particular topic about Ayu's condition.

### Datum 7

Ayu: ini kerjanya sama dia, gak sama yang baju abu-abu.  
(I'm working with him, not with the one that wear gray clothes.)

Ruben: Kalo yang abu-abu dia jago banget **ngedance**.  
(The one wearing gray clothes, he's really good at dancing.)

Sanket: **can you dance?**

Shaheer: Dance?

In datum 7 there are two uses of code switching, the first is the use of one word in a foreign language, namely "dance" verb word which was mentioned by Ruben. In his quote, Ruben only includes one English word, which also indicates that the word "dance" and included prefix nge- in the beginning of words make it intra-lexical switching. Second, there is a quote that was said by Sanket to Ruben, he said the sentence "can you dance?" , Sanket's code switching occurs in one full sentence in one utterance, so it is classified as inter-clausal code switching.

### Datum 8

Ayu: Iya coba kamu **dance battle** sama dia. (Yeah, try dancing battle with him.)

Shaheer: **battle? Dance? Now?**

Ayu: iye sekarang masa besok. (yes now, not tomorrow.)

Datum 8 shows dialogue spoken by Ayu and Shaheer. The first is it can be seen in the the phrase, “dance battle’ appears within an Indonesian utterance starting with an utterance, “*Iya coba kamu*” and then ending with “*sama dia*”, point the use of intra-clausal switching.

Second, it can be seen in the dialogue quotes spoken by Shaheer. He pronounces three terms in English in a row but does not form a complete sentence. In the quote he only mentions "battle", "dance" and "now" without a subject, this indicates inter-clausal switching, the other party use Indonesian word and he reply in English.

## 2) *Shaheer Curi Hati Ayu!*

### Datum 9

Raffi: Perempuan aja bawanya yang item-item, masa lu bawanya warna *pink*? (Even women carry black, why do you bring pink?)

Ruben: Karna apa pun yang kita bawa harus membawa keceriaan pak. (Because whatever we bring must bring joy, sir.)

The data above contains intra-phrasal switching. This can be seen in the quote spoken by Raffi to Ruben. In his quote, Raffi explains about the color that should be used by men, he comments on Ruben about the "pink" color he wears. The word ‘pink’ is inserted in Indonesian utterance at the end of a sentence.

### Datum 10

Raffi: Saya telpon dulu ibu tadi. Hallo (I'll make a phonecall first, okay?. Hello)

Shaheer: wah *facetime* yah? (wah facetime?)

Raffi: iya. (yes)

In responding to the data above, the researcher gets an understanding that Shaheer uses intra-phrasal code switching where



there is one word in one utterance that uses code switching language. Furthermore, facetime here is a word that means an application developed by the Apple Inc company where it is known that Apple brand users in Indonesia are not as many as in America. The use of intra-phrasal happens when Shaheer uses the word “facetime” in the end of Indonesian question.

### 3) *Shaheer Sheikh Datang ke Pesbukers!*

#### **Datum 11**

Wendy: Pesbukers *lovers*, kita kembali lagi di *segment* pesbukers yang memacu lidah anda untuk berkata jujur, dalam julid, jujur itu sulit. (Pesbukers lovers, we are back again in the pesbukers segment which stimulates your tongue to tell the truth, in julid, being honest is difficult.)

Datum 11 shows the use code-switching in the dialogue quotes spoken by Wendy to the audience. This can be seen in the use of the term “lovers” as intra-phrasal code-switching because of the word switch inside the phrase boundry, and the word "segment" as intra-clausal code-switching of the use of the switch happens inside clausal border and the words appear in the middle of Indonesian utterance and it is still in one utterance.

#### **Datum 12**

Elly Sugigi: *Fan* aku banyakan ? hheem *fan* aku banyak. Aku kenalin, ini yang lebih *macho*, lebih mahal harganya. (I have a lot of fan, right? hey, I have a lot of fans. Let me introduce you, this one is more macho, more ‘high-priced’.)

Datum 12 above also shows Elly Sugigi who is talking to audiences who are watching at the Pesbukers studio using the words

"fan" which are code switching using intra-clausal switching processes because they do not leave the main language, namely Indonesian, only slip the code over the language into the main language expression spoken by the speaker. The other term "macho" in the sentence using intra-phrasal code-switching because of the word switch inside the phrase boundry.

### **Datum 13**

Wendy: Oke penonton, kita akan tanyakan *Miss* julid ada berita apa tentang Elly Sugigi. (OK viewers, we will ask Miss Julid what news there is about Elly Sugigi.)

Datum 13 above also shows Wendy talking to the audience who are watching at the Pesbukers studio using the word "miss" . The switching is intra-clausal because it does not leave the main language, namely Indonesia, only slips the code of language transfer into the expression of the main language spoken by the speaker. Afterwards, Wendy uses the word "Miss" which is an English word in the middle of Indonesian utterance that started with, "*Oke penonton, kita akan tanyakan*", and ended with. "*Julid ada berita apa tentang Elly Sugigi.*"

### **Datum 14**

Aming: Gak semua cowok suka yang seksi, gak semua cowok suka cewek yang gimana-gimana. Ada juga kok cowok yang suka *custom*. (Not all guys like sexy, not all guys like girls that are kind. There are also guys who like it 'custom'.)

Based on the data which is a monologue from Aming when telling stories to the audience. By expressing his opinion, Aming used the word "custom" so that not all viewers knew what the word

meant. So, Aming uses the intra-sentential code switching because it only uses one language code switch in one utterance or even sentence. Aming uses the word “custom” which is an English word in the end of Indonesian utterance that started with, “*Ada juga kok cowok yang suka*”.

#### **Datum 15**

Shaheer: *Excuse me*, permisi, ada *parcel* buat Gotik.

(Excuse me, excuse me, there's a parcel for Gotik.)

Gotik: Buat saya? Kamu siapa? Buka dong *parcel*nya. (For me? Who are you? Please open the parcel.)

In datum 15 the use of the clause, "excuse me" in Shaheer's speech is evidence that he uses the inter-clausal code-switching because Shaheer repeat it again in Indonesia pairing it with the word "parcel" which uses intra-clausal code-switching because the word "parcel" is in the middle of Indonesian utterance that started with, “*ada*” and “*buat Gotik*”. The third word another word “parcel” in the utterance of Gotik “*Buka dong parcel nya.*” using intra-lexical code-switching by adding Indonesia suffix -nya.

#### **4) Ayu Ting Ting Ajak Shaheer Ke KUA**

##### **Datum 16**

Raffi: Pesbukers *lovers*, makin asik ngabuburit kita hari ini, masih banyak artis-artis india. Nantikan keseruanya. (Pesbukers lovers, it's getting more fun for us today, there are still lots of Indian artists. Look forward to the excitement.)

Datum 16 shows Raffi uses a type of code switching in the form of intra-phrasal. Afterwards, Raffi uses the word “lovers” which is an English word within phrase boundry.

### Datum 17

Ruben: Mati lampu- mati lampu (There is blackout)

Ayu: lu gak liat aku lagi pake *lipstick* ( Don't you see me wearing lipstick)

In datum 17, it is shown that Ayu only utters 1 English word in Indonesian speech so that it is a language code switching, namely intra-phrasal code switching. It happens because, Ayu uses the word “lipstick” which is an English word in the end of Indonesian within the phrase boundary utterance that started with an utterance, “*lu gak liat aku lagi pake*”.

### Datum 18

Ruben: lu kalo pake listrik inget-inget, segala lu pake *rice cooker, hairdryer* semua lu nyalain. (Don't turn everything on at once like rice cooker, hairdryer, remember the electricity bill)

Parto: Ya udah, saya *meeting* dulu ya. (Fine, I have a meeting, ok?)

Datum 18 shows that both Ruben and Parto use process with intra-clausal code-switching type. It happens because, Ruben uses the phrases “rice cooker” and “hair dryer” which are English phrases in the middle of Indonesian utterance that starts with an utterance, “*lu kalo pake listrik inget-inget, segala lu pake*” and ends with an utterance, “*semua lu nyalain*”. In addition, Parto also answers Ruben with the code switching intra-clausal type, “meeting” in the middle of Indonesian utterance that starts with, “*Ya udah, saya*” and ends with, “*dulu ya*”.

### Datum 19

Ayu: Pak RT (Sir)

Parto: *meeting* ke tempat pak lurah. (I have meeting at the village head's place.)

Ayu: mau *meeting* ketempat pa lurah? Ini mau *meeting* apa *camping*? Tasnya gede bener. (do you have meeting at the village head's place? Is it a meeting or a camping? Your bag is huge.)

Datum 19 shows both Parto and Ayu use intra-sentential code switching. Parto answers Ayu with the code switching intra-clausal type, “meeting” in the middle of Indonesian utterance that starts with, “*saya mau*” and ends with, “*ke tempat pak lurah*”. Afterwards, Ayu also does the same with more words between an Indonesian utterance, “*mau meeting ketempat pa lurah? Ini mau meeting apa camping? Tasnya gede bener.*”.

#### **Datum 20**

Ayu: ini pak Rt, ayu punya yang special, Pocky *biscuit* stik enak dan gak berantakan, ada dalam bentuk *sachet* juga pak RT. (Ayu has something special, Pocky biscuit sticks are delicious and not messy, they come in sachets too.)

In datum 20 Ayu mentioned two terms in English such as “biscuit” and “sachet”, Ayu uses the intra-clausal code switching. Ayu uses the code switching intra-sentential type words, “biscuit” and “sachet” in the middle of Indonesian utterance that starts with, “*ini pak Rt, ayu punya yang special, Pocky*” and “*stik enak dan gak berantakan, ada dalam bentuk*”. Then, the utterance ends with, “*juga pak RT.*”

#### **5) Shaheer Salah Tingkah Ditanya Soal Ayu!**

#### **Datum 21**

Shaheer: Mana Anarkani? (Where is Anarkani?)

Ruben: hah? Emang kamu titip ke aku? Emang aku *locker*? (hah? Did you told me to take care of him? Am I a locker?)

From the data above, Ruben uses intra-phrasal code switching, “locker” in the end of Indonesian utterance that starts with, “*hah? Emang kamu titip ke aku? Emang aku.*”

6) *Ayu Ting Ting CLBK dengan Shaheer Sheikh!*

**Datum 22**

Ruben: oke justru ini kemaren sempat *viral*, semua dunia membahasnya, para *fansnya* Bersatu jadi Aysha. (ok, this actually went viral yesterday, the whole world was discussing it, the fans united to become Aysha.)

In datum 22, Ruben has used intra-lexical code-switching type because he adding the Indonesian suffix *-nya* after the word “fans”.

**Datum 23**

Shaheer: **its been long time, we're having, I know we both together, I just wanna say one thing**, saya hanya mau mengatakan satu, **I really wanna to say sorry**, saya minta maaf,**if I made you angry, I didn't want hurt you**, saya minta maaf. **And say itu to your family.** (its been a long time, we're having, I know we both together, I just want to say one thing, I really want to say one thing, I really want to say sorry, I'm sorry, if I made you angry, I didn't want to hurt you, I'm sorry. And say that to your family.)

In datum 23, Shaheer uses two languages simultaneously, namely Indonesian and English included in the code switching because in the quote Shaheer uses English in its entirety to form a complete sentence consisting of S + P + O. Based on this analysis, datum 23 is the

data that uses inter-sentential code-switching type because it uses code switching by using two different language structures in several separate sentences.

#### **Data 24**

Eko: Permisi, bu Gotik, saya mau pesen makanan, mau ngerayain *anniversary* sama istri saya. Menu apa aja ada ya, ayam ada? (Excuse me, Mrs Gotik, I want to order food, I want to celebrate my anniversary with my wife. What do you have, is there chicken?)

Gotik: kita memang spesialis ayam pak.

In understanding datum 24, the researcher gets the findings of code switching is intra-clausal code-switching type because there is only 1 word in 1 sentence that uses language code switching. Eko uses the English word, “anniversary” in the middle of Indonesian utterance that starts with, “*Permisi, bu Gotik, saya mau pesen makanan, mau ngerayain*”. Then, the utterance ends with an Indonesian utterance, “*sama istri saya. Menu apa aja ada ya, ayam ada? Gotik: kita memang spesialis ayam pak.*”.

#### **7) Ayu Shaheer saling cemburu!**

##### **Data 25**

Gotik: ini aku pake *mic*, emang suara ku gak keluar? (I'm using a mic, can you hear me?)

(disautin creative) (answered by the creative team)

Gotik: oh iya deh. (Oh ok)

The use of the term "mic" in the quote above indicates that in datum 25 the speaker, employs intra-phrasal code-switching. Gotik uses the English word, “mic” in the boundary phrase of Indonesian utterance that starts with, “*ini aku pake*”. Then, the next Indonesian utterance, “*emang suara ku gak keluar?*”.



## **2. *The Factors That Cause and Code Switching for Indonesian Entertainers***

People use code conversion and code mixing in their speeches for various reasons. For various reasons, people are inspired to use code mixing and code switching in their communication. One of the reasons is that nowadays, most people, especially teenagers, can speak two or more languages. Bilingualism is the term for this phenomenon. For example, they interact with people from different backgrounds, cultures and languages. Therefore, when people master multiple languages, they tend to mix and match them. Therefore, when people master multiple languages, they tend to mix and match their communication tools. Researchers categorized the factors or reasons that motivate people to use code mixing and code conversion in their speeches. Three factors influence whether someone uses code mixing and switching. Hudson (1980) said that they have social, cultural and personal factors (Hudson, 1980).

### **a. Social Factors**

#### **Datum 1**

Parto: *Cameraman*, bisa dicrop gak bagian sini?

In the first data, it is found that the use of code mixing is influenced by social factors in the context category. This can be seen from the dialogue excerpt above, in which Parto uses the English term "cameramen". Included in the context category, because the term "cameramen" is a standard term in the world of cinema so that the term is not found in Indonesian. According to the data, Parto is uttering a term with a pronunciation or dialect that is nearly identical to that of native speakers. At the same time, the terms "cameramen" and "crop" are well-known to the audience that are Indonesians themselves. The speaker, Parto, employs the technique and kind of Intra-sentential code switching for a variety of purposes, including emphasizing the words used so that hearers may instantly comprehend the meaning used. Furthermore,

Parto is communicating a language code that the hearers are familiar with. Thus, the reason of the speaker switches the language because the speaker wants to be more informative when he explains his messages to the hearer. Therefore, speakers usually switch the familiar words (Girsang, 2015).

## **Datum 2**

Vega: Pak minta fotoin, dari pada bapak gak ada kerjaan.

Parto: ini ada foto *LCD* nya luntur:

Vega: wah jangan diomongin.

(Parto lempar *handphonenya*)

Vega: waah untung bukan ini, ini *handphone* beneran.

In the second data, again found the use of code mixing which is influenced by social factors with context category. The dialogue excerpt above shows the ongoing conversation between Parto and Vega. In the quote Parto uses the term "LCD", where LCD (Liquid Crystal Display) refers to a main component used in several electronic devices such as cellphones and computers that are useful for projecting images, videos, etc. to the main screen. The term LCD is a standard term that is not found in any language dictionaries. In addition, Vega also uses the English term "handphone". As we know, the term *handphone* is a mixture of languages from English which is commonly used by the public to describe a tool used to communicate between long distances.

Both speakers and hearers have the same work background so it is easy to use words that have similarities in writing and pronunciation even though regional dialects also affect pronunciation slightly, such as the words "LCD" and "mobile phone" which is a process in the form of code used. However, not everyone speaks the same language or dialect (Silaban & Marpaung. 2020: 1).

### **Datum 3**

Raffi: Perempuan aja bawanya yang item-item, masa lu bawanya warna *pink*?

Ruben: Karna apa pun yang kita bawa harus membawa keceriaan pak.

The data above shows the conversation between Raffi and Ruben. In the excerpt of the dialogue, Raffi applies the use of code mixing, he says one of the English terms, namely "pink". As we know "pink" when translated into Indonesian becomes "merah muda", but still most people use the term "pink" more often than merah muda which is due to habit. Through this description, it can be concluded that datum 3 applies code mixing which is influenced by social factors in the context category.

The use of the word "pink" is a form of process This happens because "pink" is already known by all Indonesians and even the world to replace the color pink. The globalization of the word "pink" makes the speaker use. Raffi employs the code switch in the data above because he wants to act and sound calm to the listener.

### **Datum 4**

Wendy: Pesbukers *lovers*, kita kembali lagi di *segment* pesbukers yang memacu lidah anda untuk berkata jujur, dalam julid, jujur itu sulit.

The data above shows the application of code mixing which is influenced by social factors with topic and context categories. The first is "lovers", the term indicates that it belongs to the topic category because it is used to refer to an object, namely the audience of pesbukers themselves. Second, there is the term "segment". The word shows that it is included in the context category because it is a standard term commonly used in the world of cinema. "Segment" when translated into Indonesian becomes a bagian, which is a piece of a

scene that is commonly used in filmmaking. Based on an in-depth study, the words "lovers" and "segment" are words that are often spoken by Pesbukers performers in the show because Pesbukers lovers refer to the fans of the Pesbukers show who faithfully watch and support the show. In the data above, the reason Wendy uses the code switch is because she wants to emphasize more to the listener about her question to the hearer

#### **Datum 5**

Elly Sugigi: *Fan* aku banyakan ? hheem fan aku banyak. Aku kenalin, ini yang lebih *macho*, lebih mahal harganya.

In the fifth data, again found the use of code mixing which is influenced by social factors with context category. In the quote Elly uses the term "fan", where fan is a designation that means penggemar. The term fan is a standard term because it is commonly used by the public in referring to fans. In addition, Elly also uses the English term "macho". The word "macho" in the quote is intended for men who have a stocky body and cool style which is also one of the standard words from English which is also drawn into an Indonesian term. In the data above, the reason Elly uses code switching is because she wants to be more relatable to the viewer or audience.

#### **Datum 6**

Wendy: Oke penonton, kita akan tanyakan *Miss* julid ada berita apa tentang Elly Sugigi.

The use of the term "miss" in Wendy's dialogue quotes is one proof that the application of code mixing is influenced by social factors through the context category. The word "miss" in the dialogue above refers to the term nona in Indonesian, which is also often used by most

people in Indonesia. So, it can be said that datum 6 contains examples of context categories. Wendy utilizes code swapping in the data above because he wants to be more personable to the viewer or audience.

#### **Datum 7**

Aming: Gak semua cowok suka yang seksi, gak semua cowok suka cewek yang gimana-gimana. Ada juga kok cowok yang suka *custom*.

Datum 7 again shows the use of code mixing which is influenced by social factors with topic categories in the dialogue text spoken by Aming. In the quote, Aming utters a sentence in Indonesian which is then mixed with a foreign term (English). He mentions "custom" which when interpreted in Indonesian refers to an adjustment to the character, desire, or need as expected by the person. This indicates that the sentence uttered by Aming contains code mixing with the topic category because the custom term is intended for individuals who have a good adjustment attitude. In the data above, the reason Aming uses the code switching is because he wants to emphasize more to the listener about himself who has more understanding of foreign language mastery.

#### **Datum 8**

Raffi: Pesbukers *lovers*, makin asik ngabuburit kita hari ini, masih banyak artis-artis india. Nantikan keseruanya.

The data above shows the application of code mixing which is influenced by social factors with topic and context categories. This can be seen through the use of the term "lovers" spoken by Raffi, the term shows that he is included in the topic category because it is used to refer to an object, namely the audience of Pesbukers themselves. Based on datum 8, the word "lovers" is also used by Raffi which means fans

of the Pesbukers show. In the data above, the reason Raffi uses code switching is because he wants to build closeness and warmth with the viewer or audience.

#### **Datum 9**

Ruben: Mati lampu- mati lampu

Ayu: lu gak liat aku lagi pake *lipstick*

In datum 9, it is shown that there is one use of code mixing. In the dialogue quote, Ayu mentions a term from English. He mentions "lipstick" which are two words taken from the words "lip" and "stick" or what we often know as a tool that is usually used by women to give color to their lips so they don't look dull and dry. Through this description, it can be stated that the data is influenced by social factors in the context category because the term "lipstick" is one of the standard terms commonly used in the world of beauty and is a term that is often used to refer to these objects.

From datum 9, the word "lipstick" is spoken by Ayu as an Indonesian woman who is very familiar with the word. Regardless of the origin of "lipstick" is English, the word has long been spoken by women to refer to the domestic tool. So, in this case, the general knowledge of the sound of lipstick is pronounced almost the same as the pronunciation of native speakers. In the data above, the reason Ayu uses code switching is because she wants to be more relatable to the viewer or audience.

#### **Datum 10**

Ruben : lu kalo pake listrik inget-inget, segala lu pake *rice cooker*, *hairdryer* semua lu nyalain.

Datum 10 shows the use of code mixing which is influenced by Social Factors in the context category. In the dialogue text snippet above, there are 2 examples that indicate the existence of code mixing,

namely the words "rice cooker" and hairdryer". Rice cooker which refers to a tool that is usually used to cook rice, and hairdryer which when translated into Indonesian is a 'alat pengering rambut'. The two terms are standard English terms that are commonly used by the Indonesian people to describe the two tools in question. In understanding datum 10, the researcher found that the speakers in the dialog used code-switching which was spoken in a dialect that was different from the dialect of native English speakers even though it sounded only slightly different. Like Indonesian speakers who do not give a plosive when pronouncing /k/ in the word "cooker" or /t/ in the word "meeting, and the pronunciation of /r/ which is usually pronounced by native English speakers. The reason Ruben employed code switching in the data above was to demonstrate to the listeners that he had a better comprehension of foreign language competence.

### **Datum 11**

Parto: Ya udah, saya *meeting* dulu ya.

In datum 11, there is one English term spoken by Parto in the dialogue snippet above. The word "meeting" is an English term which means "meeting". In the quote, Parto uses the word to be able to talk about the topic he is referring to. Through this description, it can be concluded that the dialogue quotes spoken by Parto in datum 11 are included in the use of code mixing which is influenced by social factors in the topic category.

In understanding datum 18, the researcher found that the speakers in the dialog used code-switching which was spoken in a dialect that was different from the dialect of native English speakers even though it sounded only slightly different. Like Indonesian speakers who do not give a plosive when pronouncing /k/ in the word "cooker" or /t/ in the word "meeting, and the pronunciation of /r/ which is usually pronounced by native English speakers. The factor behind

the use of this code switching because he wants to be acknowledge of his English language mastery.

### **Datum 12**

Ayu: Pak Rt

Parto: saya mau *meeting* ke tempat pak lurah.

Ayu: mau *meeting* ketempat pa lurah? Ini mau *meeting* apa *camping*? Tasnya gede bener.

The data above again shows the use of code mixing which is influenced by social factors with topic categories. The same as in the previous data, there is the word "meeting" which is used to convey the context that he conveys. In addition, there is the word "camping" which is the same as the code mixing earlier, where camping in the dialogue piece also functions so that it can convey context that is in accordance with the topic being discussed. In the data above, the reason Parto and Ayu use code switching is because they want to be more relatable to the viewer or audience where Parto is the speaker and Ayu is the speech partner.

### **Datum 13**

Ayu: ini pak Rt, ayu punya yang *special*, Pocky *biscuit* stik enak dan gak berantakan, ada dalam bentuk *sachet* juga pak RT.

Datum 13 shows the use of code mixing which is influenced by social factors with topic categories. In the dialogue pieces there are several uses of English terms such as "special", "biscuit" and "sachet". These three terms are used to refer to the topic being discussed, which at that time Ayu was promoting an advertisement that had sponsored their event. Hence, these terms relate to food products where the term is used to describe the product. Ayu in data 13 above uses some code-switching language in the form of words such as, "biscuit" and



"sachet". Although the word comes from English, Ayu as a native Indonesian speaker is used to pronouncing the word with a different dialect from native English speakers. According to the information presented above, Ayu employs code switching in order to make herself more relevant to the spectator or audience.

#### **Datum 14**

Shaheer: Mana Anarkani?

Ruben: hah? Emang kamu titip ke aku? Emang aku *locker*?

The use of the term "locker" in the quote above indicates that datum 14 contains code mixing which is influenced by social factors that are included in the context category. The word "locker" (or in Indonesian "loker") refers to a small cupboard that has a locking system that is usually used to store any items. This term is a standard English term which when absorbed into Indonesian becomes a locker, where the two terms have almost the same pronunciation.

From datum 14, Ruben is seen using the word "locker" which can also be interpreted as the word "locker" in Indonesian which is an application of English from a long time ago. In the data above, the reason Ruben uses code switching is because he wants to build the social bonding with Shaheer.

#### **Datum 15**

Ruben: oke justru ini kemaren sempat *viral*, semua dunia membahasnya, para *fansnya* Bersatu jadi Aysha.

In datum 15 there is the use of code mixing which is influenced by social factors and is included in the context category. Seen in the dialogue, Ruben uses two English terms such as "viral" and "fans". The word "viral" refers to a term in cyberspace to describe the rapid spread of news or information. Meanwhile, "fans" when translated into

Indonesian means "penggemar". These two words are terms that we are familiar with in everyday life, because Indonesian people use these terms more often than using Indonesian terms. Ruben also uses language code switching by expressing two words that are often heard, namely "viral" and "fans", both of which are English words. With the frequent use of this word by Indonesians, the pronunciation of the word "viral" has switched from /vairəl/ to /virʌl/ with clear /r/ and /l/ sounds like the pronunciation of Indonesians in general. In the data above, the reason Ruben uses code switching is because he wants to be more relatable to the viewer or audience.

#### **Datum 16**

Eko: Permissi, bu Gotik, saya mau pesen makanan, mau ngerayain *anniversary* sama istri saya. Menu apa aja ada ya, ayam ada?

Gotik: kita memang spesialis ayam pak.

In datum 16 there is the use of code mixing which is influenced by social factors in the set team category. This can be seen in the dialogue snippet above that was spoken by Eko, where in the quote he uttered one of the English terms, namely "anniversary". "anniversary" refers to a day that is commemorated because it is considered special, or usually the word also refers to an anniversary to celebrate someone's birthday or wedding. Through this description, it is concluded that datum 16 is included in the context category because it only functions as an English interlude, which is a term that is often used by Indonesian people. The reason Eko employs code switching in the data above is to stress to the listeners that he has greater understanding of foreign language competence.

#### **Datum 17**

Gotik: ini aku pake *mic*, emang suara ku gak keluar?

(disautin creative)

Gotik: oh iya deh.

The use of the term "locker" in the quote above indicates that datum 17 contains code mixing which is influenced by social factors that are included in the context category. "Mic" is a transducer (a device that converts energy from one form to another) where it is able to convert acoustic energy (sound waves) into electrical energy. This term is an abbreviation of the word "microphone" or in Indonesian, namely "mikrofon" whose pronunciation is not much different so it can be stated that it belongs to the context category.

The use of the code switching word "mic" in datum 17 is evidence of the process in the form of because the word is pronounced with a different dialect from the original language, which is English "mic" or "microphone" with the pronunciation of the letter "i" being /ai/, so it should be pronounced with the utterance /maik/ to /mik/ according to the female actress, Gotik, who is not a native English speaker. Gotik employs code switching in the data above because he wants to be more relevant to the viewer or audience.

#### **b. Personal Factors**

The personal aspect is influenced by two aspects; they lack or have a limited vocabulary and show ability or knowledge. Sometimes people use codes interchangeably in their discourse because they no longer find suitable phrases to convey, or they prefer to be automatically judged as educated. Besides, English is very popular now. Therefore, it is no longer strange for modern young people to use foreign languages in communicating. Based on this, the researchers found two categories of individual factors, namely talking bilingual and intention. The results of the study can be seen as follows.

### **Datum 18**

Shaheer: *Excuse me*, saya warga baru disini.

Parto: Iya saya tau, sampean mau cari kost disini.

Datum 18 shows the use of code mixing which is influenced by individual factors. Evidence of code mixing can be found in the sentence “excuse me” that Shaheer said to Parto. "Excuse me" is a term that means "excuse me" where the speaker himself is a bilingual person, so he mixes the two languages in pronouncing his dialogue. After further analysis, Shaheer who is a foreign national automatically uses more than two languages. Bilingualism is when a person uses another dialect so that they can use their language sooner or later or in a certain topic (Aditiawarman & Hayat, 2021: 2).

### **Datum 19**

Shaheer: Tempat makan *restaurant* kemana?

Ruben: Kamu mau *restaurant* jangan kemana-mana, pesen geprek aja shay.

The use of the term *restaurant* in the dialogue excerpt above indicates that data 19 contains the use of code mixing. In his quote, Shaheer uses a mixed term, namely "restaurant" where the word is a term derived from English which is defined as a fast food place provided to the public. Through this, it is clear that data 19 contains code mixing which is influenced by social factors in the context category because this term is a term that is often used to refer to the meaning of a place to eat.

In the dialog above, Shaheer and Ruben both use code-switching. At the same time, the term "restaurant" is commonly used by Indonesian people but with some different dialects according to the speakers' origin. People make for a variety of reasons (Yuliana et al., 2015: 48). The reason why speakers and hearers use the same code is because they want to clarify the sentences heard by hearers. In addition to clarifying, hearers who repeat the words conveyed by the speaker can be

interpreted as an art tool to get closer to the speaker to be more familiar. “There are three functions of code-switching: respecting the addressee, providing information, and clarifying the speech” (Ningsih & Setiawan, 2021: 18).

#### **Datum 20**

Ayu: Suara siapa itu? Kayak kenal.

Ruben: eeeem, Penonton *love.. love..* Warga baru yu.

Ayu: Cakep gak sih?

Datum 20 shows the use of code mixing which is influenced by individual factors. Through the dialogue excerpt above, Ruben uses the term in order to clarify the feelings that are being felt by Ayu. The interaction can be done by understanding their language, people are able to share and convey their thought and feeling to the others. Using language in social life is studied in sociolinguistics (Slamet et al., 2020: 65-66).

#### **Datum 21**

Ayu: ini siapa lagi?

Sanket: Ayu ada *Job*. Kerja.

Ayu: jangan asal bawa-bawa kerja ah ngeri.

Ayu applies the use of code mixing/mixing languages to the dialogue quotes contained in datum 21. She says one of the English terms, namely “job” which she does because Ayu is a person who is able to speak two languages. Through this brief explanation, it is clear that the use of code mixing above is influenced by individual factors and belongs to the talking bilingual category because it only functions as a distraction.

Datum 21, Sanket uses the language code “work” which is often spoken in everyday life. In the data above, the reason Sanket uses the

code switching is because he wants to emphasize more to the listener about his question to the hearer.

#### **Datum 22**

Ayu: ini kerjanya sama dia, gak sama yang baju abu-abu.

Ruben: Kalo yang abu-abu dia jago banget nge *dance*.

Sanket: *can you dance?*

Shaheer: *Dance?*

There is the use of code mixing which is influenced by individual factors with the category of intention. This can be seen in the dialogue excerpt above which shows the ongoing conversation between Ruben, Sanket and Shaheer. The three people use the term "dance" successively. In addition, Sanket in his quote uses English sentences in order to clarify/understand what he means to Shaheer. Included in the category of intention because in the data above there is a language clarification carried out to clarify the direction of the conversation he is referring to.

According to the data, Ruben pronounces a term with almost the same pronunciation or dialect as native speakers. Other than that, Shaheer and Sanket chose to use his language which is the second language after Hindi that they usually use. This is because both of them are from India. At the same time, the word "dance" is a word that has been used all over the world. In the data above, the reason Sanket used the code switching was because he wanted to emphasize more to the listener about his question to the hearer.

#### **Datum 23**

Ayu: Iya coba kamu dance *battle* sama dia.

Shaheer: *battle? Dance? Now?*

Ayu: iye sekarang masa besok.

There is the use of code mixing which is influenced by individual factors with the category of intention. This can be seen in the dialogue excerpt above which shows the ongoing conversation between Ruben and Ayu. In the dialogue excerpt above, Shaheer is seen using English terms successively, “battle?dance?now?”. He did this to clarify what Ayu said to him. Included in the category of intention because in the data above there is a clarification made to clarify the direction of the conversation in question.

After further analysis, Shaheer responded to Ayu's sentence by using words in English and in the data above, the reason Ayu and Shaheer use the code switching is because they want to emphasize more to the listener about her question to the hearer and build social closeness where in the discourse setting, both of them are having a close friendship relationship.

#### **Datum 24**

Shaheer: *Excuse me*, permissi, ada *parcel* buat Gotik.

Gotik: Buat saya? Kamu siapa? Buka dong *parcel* nya.

Gotik: Teman-teman.

Datum 24 shows the use of code mixing which is influenced by individual factors. Evidence of code mixing can be found in the sentence “excuse me” that Shaheer uttered to Gotik. "Excuse me" is a term that means "excuse me" where the speaker himself is a bilingual person, so he mixes the two languages in pronouncing his dialogue. In addition, other evidence can also be seen in the term "parcel" spoken by Gothic which is also classified into the bilingual category because he is able to pronounce his sentence with one English word interspersed with it. This utterance is done by Shaheer and Gotik to connect and make a social bonding.

#### **Datum 25**

Shaheer: its been long time, we're having, I know we both together, I just wanna say one thing, saya hanya mau mengatakan satu, I really wanna to say sorry, saya minta maaf, if I made you angry, I didn't want hurt you, saya minta maaf. And say itu to your family.

Ayu: saya juga minta maaf kalo saya punya salah.

Shaheer: do you forgive me?

Ayu: Yes.

In the last data, it can be found the use of code mixing which is influenced by individual factors. The dialogue data excerpt above shows Shaheer speaking in two languages, but unlike the previous ones, this time he uses English more than Indonesian. This indicates that data 25 is included in the talking bilingual category, because Shaheer speaks in two languages. In the data above, the reason Shaheer uses code switching is because he wants to emphasize towards the hearer.

## B. Data Description

Sample	Utterances		Type of Code Switching
Datum 1	Parto: <i>Cameraman</i> , bisa dicrop gak bagian sini?	<i>Cameraman</i>	Intra-phrasal
		<i>dicrop</i>	Intra-lexical
Datum 2	Shaheer: <i>Excuse me</i> , saya warga baru disin. Parto: Iya saya tau, sampean mau cari kost disini.	<i>Excuse me</i>	Inter-clausal
Datum 3	Vega: Pak minta fotoin, dari pada bapak gak ada kerjaan. Parto: ini ada foto <i>LCD</i> -nya luntur: Vega: wah jangan diomongin. (Parto lempar handphonenya)	<i>LCD</i> -nya	Intra-lexical
		<i>handphone</i>	Intra-clausal



	Vega: waah untung bukan ini, ini <i>handphone</i> beneran.		
Datum 4	Shaheer: Tempat makan <i>restaurant</i> kemana?	<i>restaurant</i>	Intra-clausal
	Ruben: Kamu mau <i>restaurant</i> jangan kemana-mana, pesen geprek aja shay.	<i>restaurant</i>	
Datum 5	Ayu: Suara siapa itu? Kayak kenal. Ruben: eeeem, Penonton <i>love.. love..</i> Warga baru yu. Ayu: Cakep gak sih?	<i>love.. love..</i>	Intra-clausal
Datum 6	Ayu: ini siapa lagi? Sanket: Ayu ada <i>Job</i> . Kerja. Ayu: jangan asal bawa-bawa kerja ah ngeri.	<i>Job</i>	Intra-phrasal
Datum 7	Ayu: ini kerjanya sama dia, gak sama yang baju abu-abu.	nge <i>dance</i>	Intra-lexical
	Ruben: Kalo yang abu-abu dia jago banget nge <i>dance</i> . Sanket: <i>can you dance?</i> Shaheer: Dance?	<i>can you dance?</i>	Inter-clausal
Datum 8	Ayu: Iya coba kamu <i>dance battle</i> sama dia.	<i>dance battle</i>	Intra-clausal
	Shaheer: <i>battle? Dance? Now?</i> Ayu: iye sekarang masa besok.	<i>battle? Dance? Now?</i>	Inter-clausal
Datum 9	Raffi: Perempuan aja bawanya yang item-item, masa lu bawanya warna <i>pink?</i> Ruben: Karna apa pun yang kita bawa harus membawa keceriaan pak.	<i>pink?</i>	Intra-phrasal
Datum 10	Raffi: Saya nelpon dulu ibu tadi. Hallo Shaheer: wah <i>facetime</i> yah? Raffi: iya.	<i>facetime</i>	Intra-phrasal
Datum 11	Wendy: Pesbukers <i>lovers</i> , kita kembali lagi di <i>segment</i> pesbukers yang memacu lidah anda untuk berkata jujur, dalam julid, jujur itu sulit.	<i>lovers</i>	Intra-phrasal
		<i>segment</i>	Intra-clausal

Datum 12	Elly Sugigi: <i>Fans</i> aku banyakan ? hheem <i>fans</i> aku banyak. Aku kenalin, ini yang lebih <i>macho</i> , lebih mahal harganya.	<i>Fans</i>	Intra-clausal
		<i>Fans</i>	
		<i>macho</i>	Intra-phrasal
Datum 13	Wendy: Oke penonton, kita akan tanyakan <i>Miss</i> julid ada berita apa tentang Elly Sugigi.	<i>Miss</i>	Intra-clausal
Datum 14	Aming: Gak semua cowok suka yang seksi, gak semua cowok suka cewek yang gimana-gimana. Ada juga kok cowok yang suka <i>custom</i> .	<i>custom</i>	Intra-phrasal
Datum 15	Shaheer: <i>Excuse me</i> , permisi, ada <i>parcel</i> buat Gotik. Gotik: Buat saya? Kamu siapa? Buka dong <i>parcel</i> nya.	<i>Excuse me</i>	Inter-clausal
		<i>parcel</i>	Intra-clausal
		<i>parcel</i> nya	Intra-lexical
Datum 16	Raffi: Pesbukers <i>lovers</i> , makin asik ngabuburit kita hari ini, masih banyak artis-artis india. Nantikan keseruanya.	<i>lovers</i>	Intra-phrasal
Datum 17	Ruben: Mati lampu- mati lampu Ayu: lu gak liat aku lagi pake <i>lipstick</i>	<i>lipstick</i>	Intra-phrasal
Datum 18	Ruben: lu kalo pake listrik inget-inget, segala lu pake <i>rice cooker, hairdryer</i> semua lu nyalain. Parto: Ya udah, saya <i>meeting</i> dulu ya.	<i>rice cooker,</i> <i>hairdryer</i>	Intra-clausal
		<i>meeting</i>	
Datum 19	Ayu: Pak Rt Parto: saya mau <i>meeting</i> ke tempat pak lurah. Ayu: mau <i>meeting</i> ketempat pa lurah? Ini mau <i>meeting</i> apa camping? Tasnya gede bener.	<i>meeting</i>	Intra-clausal
		<i>meeting</i>	
		<i>meeting</i>	
Datum 20	Ayu: ini pak RT, ayu punya yang special, Pocky <i>biscuit</i> stik enak dan gak berantakan, ada dalam bentuk <i>sachet</i> juga pak RT.	<i>biscuit</i>	Intra-clausal
		<i>sachet</i>	
Datum 21	Shaheer: Mana Anarkani?	<i>locker</i>	Intra-phrasal

	Ruben: hah? Emang kamu titip ke aku? Emang aku <i>locker</i> ?		
Datum 22	Ruben: oke justru ini kemaren sempat viral, semua dunia membahasnya, para <i>fansnya</i> Bersatu jadi Aysha	<i>fansnya</i>	<b>Intra-lexical</b>
Datum 23	Shaheer: <b>its been long time, we're having, I know we both together, I just wanna say one thing</b> , saya hanya mau mengatakan satu, <b>I really wanna to say sorry</b> , saya minta maaf, <b>if I made you angry, I didn't want hurt you</b> , saya minta maaf. <b>And say itu to your family.</b>		<b>Inter-sentential</b>
Datum 24	Eko: Permisi, bu Gotik, saya mau pesen makanan, mau ngerayain <i>anniversary</i> sama istri saya. Menu apa aja ada ya, ayam ada? Gotik: kita memang spesialis ayam pak.	<i>anniversary</i>	<b>Intra-clausal</b>
Datum 25	Gotik: ini aku pake <i>mic</i> , emang suara ku gak keluar? (disautin creative) Gotik: oh iya deh.	<i>mic</i>	<b>Intra-phrasal</b>

### C. Research Discussion

After completing the finding stage, the researcher then tries to connect the research results with the theories from experts and previous research to support or compare with the results of this study. At this stage, the researcher also divided the discussion into two based on research finding, namely the forms of and code switching over Indonesian entertainers and the factors that cause and code switching for Indonesian entertainers.

#### 1. The Forms of Code Switching Over Indonesian Entertainers

Based on the findings there were five types of code-switching used by Indonesian Entertainers. Those types are intra-phrasal switching, intra-clausal

switching, intra-lexical switching, inter-clausal switching and inter-sentential switching.

a. Intra-Phrasal Switching

There are eight case from 39 data inside 25 datum of intra-phrasal switching and this switching is the most common use switching on daily life where the speaker shifted in the middle of a sentence inside a phrase boundry such as in these examples found from the data: “*wah **facetime** yah?*”; “*Pesbokers **lovers**, kita kembali lagi di segment pesbokers yang memacu lidah anda untuk berkata jujur, dalam julid, jujur itu sulit.*”; etc.

b. Intra-Clausal Switching

There are twenty-two case from 39 data among 25 datum of intra-clausal switching, which happens inside a clause border and in some cases separated by conjunction, such as in these examples found from the data : “*waah untung bukan ini, ini **handphone** beneran*”; “*Tempat makan **restaurant** kemana?*”; “*eeeem, Penonton **love.. love..** Warga baru yu.*”; “*Oke penonton, kita akan tanyakan **Miss** julid ada berita apa tentang Elly Sugigi.*”; “*lu kalo pake listrik inget-inget, segala lu pake **rice cooker, hairdryer** semua lu nyalain.*”; “*saya mau **meeting** ke tempat pak lurah*”; “*Sebentar, elu telfon, orang pake **handphone** begini, elu pake sendal jepit.*” or separated without conjunction “*lu kalo pake listrik inget-inget, segala lu pake **rice cooker, hairdryer** semua lu nyalain.*”

c. Intra-Lexical Switching

There are five cases from 39 data among the 25 datum, intra-lexical is a phenomena of language interaction that is often characterized as the alternate use of two or more languages that is usually marked by a distinct gap between the languages with the addition of affixes both in

front of the word and behind the word. Parto said in datum1, "*Cameraman, bisa dicrop gak bagian sini?*". Ayu utters the English phrases "posting-an", according to the researcher it is a new slang word that turns into a combination of adapted English and Indonesian language. It also happens with the word "*dicrop*".

d. Inter-Clausal Switching

There are three cases from 39 data among the 25 datum, such as in these examples found from the data: "*can you dance?*"; "*Excuse me, permisi, ada parcel buat Gotik.*"; etc

e. Inter-Sentential Switching

The last form is referred to as inter-sentential switching. There is only 1 example of inter-sentential flipping from 31 data. The utterance that has been employed by Shaheer in datum 25, "It's been long time, we're having, I know we both together, I just wanna say one thing, *saya hanya mau mengatakan satu*, I really wanna to say sorry, *saya minta maaf*, if I made you angry, I didn't want hurt you, *saya minta maaf*. And say itu to your family". According to Jack and Richard (2002), codeswitching is the process by which a speaker switches from one language to another.

## 2. The Factors That Cause Code Switching for Indonesian Entertainers

Based on the findings there were two factors of code-switching being used by Indonesian Entertainers.

The Indonesian Entertainers applied code switching in the show for some functions they were as follow:

a. Social factor

The reason behind the social factor that is operated by the speakers are happened to be: 1) communicating a language code that the hearers are familiar with. 2) being more informative when he explains their messages to

the hearer. 3) Wanting to act and sounding calm to the listener. 4) Emphasizing more to the listener about their question to the hearer. 5) Being more relatable or personable to the viewer or audience. 6) Emphasizing more to the listener about his or her understanding of foreign language mastery. 7) Building closeness and warmth with the viewer or audience.

b. Individual factor

Individual aspect is influenced by two aspects; they are lack or limited vocabulary, and showing up the ability or knowledge. Sometimes, people alternate the code in their utterance due to the fact they do no longer discover the appropriate phrase to convey or they prefer to be judged by people automatically as educated people. Moreover, English language is very popular nowadays. So, it is no longer odd when people in modern times use foreign language in their communication.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

#### **A. Conclusion**

Based on an analysis above, the writer presents the conclusions of the study as follows:

1. The writer concluded that code-switching used by Indonesian Entertainer in Pesbuker on Youtube from English to Indonesia or Indonesian to English is a tool in communication. There are 39 data that contain code-switching. The result of the analysis found five types of code switching. They are, intraclausal, intraphrasal, intralexical, interclausal and intersentential. Therefore, the dominant type in this study is intraclausal switching. Code-switching occurs a lot when they talk to the foreigner actor and explain something by English words in the same clause. The writer also found that the Indonesian Entertainers often added Indonesian affixes such as “-nya and di-” into English words.

2. The study showed that there are many reasons why Indonesian Entertainers used code-switching in their utterances. The reasons that Indonesian Entertainers used code-switching are: social factor, cultural factor and individual factor. Depending on what purpose someone using code-switching, Indonesian Entertainer used it mostly to emphasize the utterance they speak to the foreigner actor.

#### **B. Suggestion**

The researcher's ability to cover a large amount of data for analysis is constrained in this study. Different outcomes may occur from variations in the quantity and type of data. The researcher then advised future researchers to collect additional data for analysis in order to obtain a wider range of outcomes. Additionally, other classifications of code switching kinds have been developed by some academics. The author advises upcoming researchers who are interested in code switching or code mixing to examine its occurrences in other research objects, such as code

switching in English classes or an English Club, or the interaction between a teacher and student in junior high school or in other school grades, or podcast that invites people with bilingual skills for example Cinta Laura podcats.



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