

**CODE SWITCHING AND CODE MIXING USED BY EXPERT  
IN THE CONCERTS OF RISING STAR INDONESIA ON RCTI**

**THESIS**



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## ABSTRACT

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In this globalization era is very common to speak by two or more languages. Realizing the important of English language in international world, Indonesian people try to use it in many occasions of their daily life. They use Indonesian and English language in the same time. But, many of them do not know much about that language. That is all condition that lead many people switch and mix the code or language.

The aims of this research are to describe the types and the functions of Code Switching and Code Mixing used by Millane Fernandez as an expert in Rising Star Indonesia on RCTI.

The researcher used descriptive qualitative method. The researcher applied documentation as the way to collect the data. Then, technique of data analysis that used was data reduction, data display, and drawing conclusion/ verification.

The finding showed that the types of code switching that was used by expert of Rising star Indonesia "Millane Fernandez" were 39 utterances of intra-sentential switching, 20 utterances of inter-sentential switching, and only an utterance of emblematic switching. Then, the types of code mixing used by her were 89 utterances of intra-sentential mixing and 33 utterances of intra lexical mixing. Meanwhile, the functions of code switching that used by Millane Fernandez were 19 utterances of expressing solidarity, 10 utterances of topic switch, 21 utterances of covering inability in speaking a certain language, 8 utterances of reducing and avoiding face, and an utterance of making amusing situation by using humor. Whereas the functions of code mixing that used by her were 49 utterances of lexical need, 59 utterances of incompetence, and 6 utterances of expressing self emotion.

In conclusion, there are 3 types of code switching and 2 types of code mixing used by Millane Fernandez. Meanwhile the functions of code switching that used by her are expressing solidarity, topic switch, covering inability in speaking a certain language, reducing and avoiding face, and making amusing situation by using humor. And the functions of code mixing are lexical need, incompetence, and expressing self emotion.

# CHAPTER 1

## INTRODUCTION

### A. Background of the Study

Nowdays, using two or more languages in communication is not something extraordinary, particularly in this globalization era. When many members of society can speak more than a code or a language, they do not always stick to the language that they know. They mostly use the language which is trend in their social life. This is called as sociolinguistics phenomenon that can be defined "A branch of linguistics which studies all aspects of language and society."<sup>1</sup> In a communication people use particular code or language to communicate with others based on the social situations. Without a code the member of society will not understand what each member means and needs.

Code known as a system that agreed by people to interact with other. The mean of a code can be defined as "a system used for communication between two or more parties used on any occasions."<sup>2</sup> Code is used to know and understand what other people mean and feel. It means code is language used by two or more people for communication and interaction.

In daily communication, there are many people in society used more than a language. This phenomena is directly showed when the people talk with

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<sup>1</sup> Douglas Biber and Edward Finegan, *Sociolinguistic Perspectives on Register* (New York: Oxford University Press, 1994), 3

<sup>2</sup> Ronald Wardhaugh, *An Introduction to Sociolinguistics* 5<sup>th</sup> Edition (USA: Blackwell Publishing, 2006), 101

others even in formal and informal situation. Using more than a language is called by bilingualism. Bloomfield considered bilingualism as “the native-like control of two languages”.<sup>3</sup> The concept of bilingualism has become broader and broader since the beginning of the twentieth century.<sup>4</sup> Substantively, it is rather unusual to come across a person who is completely monolingual especially Indonesian person. Most Indonesian people speak more than one language are Indonesian language and foreign language. The dominant foreign language here is English language.

Realizing the important of English language in international world, Indonesian people try to learn and use it in many occasion of their daily life. Indonesian people believe that bilingualism opens up the difference of thinking and expression, reduces misunderstanding, and looks like educated people. But, many of them try to speak English as fluently as they can even they do not know much about that language. That’s all condition that lead many persons switch and mix the codes or languages.

Code switching and code mixing occur when the speaker use both language together in conversation. Code switching also can be defined as the ability on the part of bilinguals to alternate effortlessly between their two languages.<sup>5</sup> Then code mixing defined as referring to speech in which the alteration between two languages used consists of shorter elements, often just

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<sup>3</sup> Wei Li, *The Bilingualism Reader* (London: Routledge, 2000), 22

<sup>4</sup> *Ibid.*

<sup>5</sup> Barbara E. Bullock and Almeida Jacqueline Toribio, *The Cambridge Handbook of Linguistic Code Switching* (Cambridge: Cambridge University Press, 2009), 1

a single word.<sup>6</sup> Code switching and code mixing have similarity as alteration of languages but code mixing is simpler often just a single word, and then code switching occurs in sentence, clause, or phrase. These phenomena can be seen in Indonesian TV programs. Many celebrities, hosts, actresses, actors, and juries switch and mix Indonesian and English language in their conversation. This is an interesting phenomenon which has received much attention from linguists to know what the reason is and what the function is. One of the TV programs that very often switch and mix the languages is Rising Star Indonesia 2014.

Rising Star Indonesia is an Indonesian reality singing competition on 2014 which began airing on RCTI.<sup>7</sup> It is started on 28 August 2014 until 19 December 2014. This program is adopted from USA's singer competition program "Rising Star".<sup>8</sup> In latest 2014, Rising Star Indonesia mostly became world trending topic in social media. It has high rating surpassed other reality program and got Panasonic Gobel Awards in 2015.<sup>9</sup> Let alone, RCTI had contract famous musicians and singers as constant experts like Ahmad Dhani, Beby Romeo, and Millane Fernandez. The mean of expert here is another name of jury or adjudicator who comments and votes the finalists in the concerts of Rising Star Indonesia. The expert that always switches and mixes

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57 <sup>6</sup> Katja F. Cantone, *Code Switching in Bilingual Children* (Netherlands: Springer, 2007),

<sup>7</sup> Rising Star Indonesia, Wikipedia, [http://id.wikipedia.org/wiki/Rising\\_Star\\_Indonesia](http://id.wikipedia.org/wiki/Rising_Star_Indonesia), accessed on 7 January 2015.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

the language during commenting the finalist is Millane Fernandez. She often used bilingual languages are Indonesian and English languages.

Millane Fernandez is an Indonesian actress and singer who contracted as expert or jury in Rising Star Indonesia. She was born in Jakarta 23 July 1986 and in 1988 she lived in Germany.<sup>10</sup> In Germany, she entered in music industry and released three single “*I Miss You*, *Boom Boom*, and *What a Good Man*”.<sup>11</sup> In 2006, she came back to Indonesia and acted in film “*Trowongan Casablanca*”.<sup>12</sup> She also released several singles under the label Aquarius Musikindo and in 2014 was elected as one expert in talent show Rising star Indonesia on RCTI. Based on her experience lived in Germany, she always use bilinguals language in communication especially Indonesian and English language.

Based on the statements or some reasons above the important phenomenon that observed in this research are code switching and code mixing that found in Millane Fernandez utterances as an expert of Rising Star Indonesia 2014. These utterances are taken during commenting the finalists’ performance. To analyze that phenomenon in depth by taking a research entitled “Code Switching and Code Mixing Used by Expert in the Concerts of Rising Star Indonesia on RCTI”.

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<sup>10</sup> Millane Fernandez, Wikipedia, [http://id.wikipedia.org/wiki/Millane\\_Fernandez](http://id.wikipedia.org/wiki/Millane_Fernandez), accessed on 7 January 2016

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.



## **B. Research Focus**

This research focused on the kinds of code switching and code mixing used by expert of Rising Star Indonesia “Millane Fernandez” and its function.

## **C. Statements of the Problem**

The phenomenon that discussed in this study are the use of code switching and code mixing that found in TV program “Rising Star Indonesia”. The following are the problem statement should be answered by the researcher:

1. What are the types of code switching and code mixing used by Rising Star Indonesia’s expert?
2. What are the functions of code switching and code mixing used by Rising Star Indonesia’s expert?

## **D. Objectives of the Study**

The primarily objective of this study are:

1. To find out the types of code switching and code mixing used by experts of Rising Star Indonesia especially Millane Fernandez.
2. To analyze the functions of code switching and mixing used by experts of Rising Star Indonesia especially Millane Fernandez.

## **E. Significances of the Study**

The object of this study is TV program “The Rising Star Indonesia” on RCTI as a famous pop singing competition in 2014 that has a unique thing to be observed or researched. Then the subject is Millane Fernandez as one of experts in this program. This research is within in the field of linguistics, and hoped will give the contribution to the field of linguistics. The result of this research is expected to be beneficial study to increase the discussion of code switching and code mixing. Also hopes that it can be valuable input for everyone who is interested in learning sociolinguistics. It will help the reader to know about the kinds or types of code switching and code mixing in daily conversation and its functions.

## **F. Research Methodology**

### **1. Research Design**

The research design of this study is qualitative approach since concerned with developing explanations of social phenomena.<sup>13</sup> The aim of qualitative approach is helping to understand the social world in which people live and why things are happen in that interaction. Furthermore qualitative research is a process of inquiry aimed at understanding human behavior by building complex, holistic pictures of the social and cultural setting in which such a behavior occurs.<sup>14</sup> It is a process of analyzing and

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<sup>13</sup> Beverley Hancock, et al., *An Introduction to Qualitative Research* (Nottingham: The NIHR RDS for the East Midlands, 2009), 7

<sup>14</sup> Mohammad Adnan Latief, *Research Methods on Language Learning: An Introduction* (Malang: UM PRESS, 2013), 75

reporting the detailed view of people or holistic picture that have been studied in social field. Qualitative research begins with assumptions, a worldview, the possible use of a theoretical lens, and the study of research problems inquiring into the meaning individuals or groups ascribe to a social or human problem.<sup>15</sup> It means qualitative research starts from opinions or theories that related with individual or social group problems that happen in societies. This technique is characterized by generate words, rather than numbers, as data for analysis.<sup>16</sup> It means the data concern on words form and it is not numerical data.

In qualitative approach, the research also applies descriptive method. Descriptive method also used in this research which obtain information concerning on the status of phenomenon.<sup>17</sup> It is describing the situations that exist in the fact environment. This approach called as descriptive qualitative method since it provides a systematic, factual, and accurate description of a situation of area.<sup>18</sup> Descriptive research is used to describe characteristics of a population or phenomenon being studied.<sup>19</sup> This method is based on the data which are got from real and factual social phenomena. It also concerns on the form of words or descriptive text and not about the number in displaying the data. The researcher used this

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<sup>15</sup> John W Creswell, *Qualitative Inquiry and Research Design Choosing among Five es Approach* 2<sup>nd</sup> Edition (California: SAGE Publication, 2007), 37

<sup>16</sup> Michael Quinn and Michael Cochran, *A Guide to Using Qualitative Research Methodology* (London: Medecins Sans Frontiers, 2007), 3

<sup>17</sup> John W. Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches* (California: SAGE Publication), 18

<sup>18</sup> Dias Astuti Cakrawarti, *Analysis of Code Switching and Code mixing in the Teenlit Canting Cantiq* by Dyan Nuranidya (Thesis, Diponegoro University, Semarang, 2011), 8

<sup>19</sup> [http://en.wikipedia.org/wiki/Descriptive\\_Research](http://en.wikipedia.org/wiki/Descriptive_Research), accessed on 13 January 2018, at

method because of considering the purpose of the research and the nature of the problem which focus on observing and finding the information as many as possible of the phenomena of code switching and code mixing found in Millane Fernandez utterances during commending the finalists' performances of the program Rising Star Indonesia 2014 on RCTI.

## 2. Data Sources

Qualitative research typically gathers multiple forms of data than rely on single data source. Source data is raw data that has not been processed for meaningful use to become information.<sup>20</sup> Data source is needed by researcher to get the specific and general information related with object being observed. Data sources that use in this study is included in documentation. Data are necessary to provide the solution of the problems. There are two kinds of data sources that used in this research are primary and secondary data sources.

### a. Primary data source

Primary sources are direct description of occurrence by individuals who actually observed or witnessed the occurrences.<sup>21</sup> Primary sources are the first hand evidence left behind by participants or observers at the time of events.<sup>22</sup> Primary sources provide first-hand or direct evidence concerning a topic under investigation. They are

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<sup>20</sup> [http://en.wikipedia.org/wiki/Source\\_Data](http://en.wikipedia.org/wiki/Source_Data), published on 16 July 2014, at 12:01

<sup>21</sup> Mohammad Adnan Latief, *Research Methods on language Learning: An Introduction*,

<sup>22</sup> <http://web.calstatela.edu/Library/Guides/Pswhat.Html>, accessed on 17 of July 2015, 16:25:34

created by witnesses or recorders conditions being documented. Often these sources are created at the time when the events or conditions are occurring. Primary sources are characterized by their content, whether they are available in original format, in digital format, or in published format. Primary data that used in this study is transcripts of the concerts of Rising Star Indonesia that consist of 2557 words, 703 phrases, 1047 sentences.

b. Secondary data source

Secondary source include any publication written by an author who was not a direct observer or participants in the event described.<sup>23</sup> Primary sources do not provide first-hand or direct evidence concerning a topic under investigation. It is collected by someone else for some other purpose. Then secondary data that used in this research are journals, thesis, e-books, dictionaries, websites, articles, and encyclopedias. The data are needed to substantiate the various arguments in research findings.

### 3. Technique of Data Collection

The data collection is the accumulation of specific evidence that will enable the researcher to properly analyze the results of all activities by his research design and procedures.<sup>24</sup> In terms of the way or data collection techniques, the data collection techniques can be done by observation,

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<sup>23</sup> Ibid.

<sup>24</sup> Yogesh Kumar Singh, *Fundamental of Research Methodology and Statistics* (New Dehli: New Age International (P) Limited Publisher, 2006), 212

interviews, questionnaires, documentation, and fourth combined. This technique is important because it is used to get the information and understand the phenomenon. As in this study, the researcher uses documentation as data collection methods.

Documentation is a wide range of written materials can produce qualitative information.<sup>25</sup> The kinds of documentation may films, videos, tape recorder, transcripts, photos, and also printed media such as books, magazines, document, notes, and agendas<sup>26</sup>. The documentation can be particularly useful in trying to understand the phenomena. This research used videos and transcripts of Rising Star Indonesia's concerts. This document helps the researcher to get the data about code switching and code mixing used by expert in the concerts of Rising Star Indonesia on RCTI.

#### **4. Technique of Data Analysis**

Data analysis is the process of systematically searching and arranging the interview transcripts, field notes and other materials that to enable you to present what you behave discovered to others.<sup>27</sup> The data analysis begins when the researcher observes the object of research. The data should be analyzed to make it more systematic and easier to be understood by researcher. Analysis of data means studying the tabulated

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<sup>25</sup> Beverley Hancock, et al., *An Introduction to Qualitative Research*, 19

<sup>26</sup> Yogesh Kumar Singh, *Fundamental of Research Methodology and Statistics*, 213

<sup>27</sup> *Ibid.*, 214

material in order to determine inherent facts or meanings.<sup>28</sup> The analyzing process involves breaking down the data into simpler parts and putting it in new arrangements for the purpose of interpretation and understanding the result<sup>29</sup>. It can be concluded that data analysis is a process of studying and arranging the data that have gotten from research by breaking it down into simpler parts or other forms in order to make it easier to be understood and presented.

The technique of data analysis that used in this research is content analysis. Content analysis defines as the process of summarizing and reporting written data – the main contents of data and their messages.<sup>30</sup> It is a method for summarizing any form of content by counting various aspects of the content. Then Holsti offers a broad definition of content analysis as, "any technique for making inferences by objectively and systematically identifying specified characteristics of messages".<sup>31</sup> This approach is suitable for analyzing documents e.g. newspaper texts, responses to open-ended questions. Furthermore, Flick and Mayring define it as a strict and systematic set of procedures for the rigorous analysis, examination and verification of the contents of written data.<sup>32</sup> Content analysis can be undertaken from any written material, from documents to

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<sup>28</sup> Ibid.

<sup>29</sup> Ibid., 215

<sup>30</sup> Louis Cohen, et al., *Research Method in Education* 6<sup>th</sup> Edition, (New York: Routledge, 2007), 476

<sup>31</sup> Ibid.

<sup>32</sup> Ibid., 475

interview transcriptions, from media products, and from personal interviews.

The researcher used the content analysis technique in this research because it is suitable for analyzing social communication. It is typically written documents or transcriptions of recorded verbal communication. Moreover the researcher used videos and transcripts of concerts of Rising Star Indonesia as primary data sources. Second, content analysis is unobtrusive, the researcher doesn't intrude on what being studied and thus doesn't affect the outcome of the research.<sup>33</sup> Third, content analysis is a relatively inexpensive.<sup>34</sup> It has effective cost which generally the materials for conducting content analysis are easily to be duplicated like videos of TV program and other printed matters. Fourth, it content analysis can be made of topic of current interest.<sup>35</sup> Rising Star Indonesia is chosen by researcher for being studied because it is a current issue that very famous singing competition in 2014.

The steps of data analyses applied in this research are present in the following:

a. Data reduction

Data reduction refers to the process of selecting, focusing, simplifying, abstracting, and transforming the data that appear in

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<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid.



written up field notes or transcripts.<sup>36</sup> It is also a stage of summarizing, classifying, and focusing on essential data. Data reduction is not something separate from analysis. Through the data reduction, the researcher may focus on the data that will be analyzed. This focus is needed to separate the accurate data from inaccurate ones. It's a form of analysis that sharpens, sorts, focuses, discards, and organizes data in such a way that final conclusion can be drawn and verified.<sup>37</sup> While in this research, the researcher transcribing the videos by writing down all the the utterances that Millane Fernandez used in commenting the finalists' performances. Then, selecting the data that included into code switching and code mixing. Further, focusing, simplifying, and abstracting the selected data into the types and the functions of code switching and code mixing.

b. Data display

Data display is an organized, compressed assembly of information that permits conclusion drawing and action.<sup>38</sup> It is also called a stage of organizing the data into patterns of relationship. Data display makes the collected data easier to be read and understood. It is suggested display the data using graphic, metric, or chart. The researcher displays the reduced data or the data of the types and the

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<sup>36</sup> Matthew B. Miles and A. Michael Huberman, *An Expanded Sourcebook Qualitative Data Analysis 2<sup>nd</sup> Edition* (California: SAGE Publication, 2006), 10

<sup>37</sup> *Ibid.*, 11

<sup>38</sup> *Ibid.*

functions of code switching and code mixing on the table. It is used to make the reader easier in understanding the data finding.

c. Drawing Conclusion/verification

It is a stage of making a conclusion. The conclusion can be a form of description. The conclusion is the answer of the research problem that has been formulated.

### **G. Organization of the Thesis**

In organization of the thesis, it has purposes to ease understanding the thesis. The thesis is divided into five chapters as follows:

CHAPTER I : Introduction which contains of background of the study, research focus, statements of the problem, objectives of study, significances of the study, research methodology, and organization of the thesis.

CHAPTER II : Theoretical background or literature study that covers the theory of code switching, code-mixing, kinds of code switching and code mixing, the function of code switching and code mixing, previous research finding.

CHAPTER III : Data description of code switching and code mixing used by experts in the concerts of Rising Star Indonesia on RCTI.

CHAPTER IV : Data analysis of code switching and code mixing used by experts in the concerts of Rising Star Indonesia on RCTI and its functions.

CHAPTER V : Closing which consists of conclusion and suggestion.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### A. Code

Code refers to a variety of language. According to Wardaugh code is the particular dialect or language one chooses to use on any occasion, a system used for communication between two or more parties.<sup>39</sup> It refers to any kind of system that two or more people employ for communication in community. A code also defined as a method used to transform a message into obscured form, preventing secret form what is actually transmitted.<sup>40</sup> It means code is an instrument for communication which agreed by people to interact one with another. Communication itself can make longer expectancy life of the people. It is impossible for human to live without any communication. A good communication has a key that is easily to be understood. Therefore, people are usually forced to select a particular code whenever they speak, and they may decide to be bilinguals or even multilingual.

When bilingual or multilingual person talks to another bilingual/multilingual, there will be lots of code switching and code mixing phenomena occurs. While bilingualism may be a very ancient phenomenon, its study is still relatively young.<sup>41</sup> A message in one code is repeated in the other code in somewhat modified form. People switch and mix the code in order to make

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<sup>39</sup> Ping Liu, *Code Switching and Code Mixing* (Germany: GRIND Verlag, 2006), 3

<sup>40</sup> Ibid.

<sup>41</sup> Jean-Marc Dawaele, et al., *Bilingualism: Beyond Basic Principle Festschrift in honour of Hugo Baetens Beardsmore* (UK: Multilingual Matters Ltd), 3

the content of their speech runs smoothly and can be understood by the listeners.

## **B. Code Switching**

### **1. Definition of Code Switching**

Generally, code switching is known as an alteration to switch one code to another in a speech event. Hymes defined code switching as a common term for alternative use of two or more languages, varieties of language, or even speech style.<sup>42</sup> In bilingual society, people sometimes switch codes because they cannot keep language. While Bokamba defines code-switching is the mixing of words, phrases and sentences from two distinct grammatical (sub) systems across sentence boundaries within the same speech event.<sup>43</sup> It can be said that code switching has creative potential aspect of bilingual speech. The general description of code switching is the alternate use of two languages or linguistic varieties within the same utterance or during the same conversation.

A speaker can be called doing a code switching if he could not say a certain word in the target language then change it into another language he knows. Mostly people will switch the code in informal situation rather than formal one. Thus, Zentella noted that adults tend to code-switch more in familiar informal settings where the conversation partners share the

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<sup>42</sup> Ping Liu, Code Switching and Code Mixing, 3

<sup>43</sup> Ibid., 4

same languages.<sup>44</sup> Then in formal setting, however, adults tend to code-switch less, particularly where one language or the other is being used by the majority of participants. The switch here might be a word, phrase, clause, within a single sentence or utterance in communication.

Code switching is new language paradigm that mostly accepted by most people in the world. Code switching in broadly definition according to Meisel is a specific skill of the bilingual's pragmatic competence, that is, the ability to select the language according to the interlocutor, the situational context, the topic of conversation, and so forth, and to change languages within an interactional sequence in accordance with sociolinguistic rules and without violating specific grammatical constraints.<sup>45</sup> It means code switching occurs because of the situational context and the topic what being spoken without thinking the grammatical rules.

The change from one language or variety to another within a stretch of spoken discourse has been very much in the centre of linguistic research in the last few decades.<sup>46</sup> A speaker may usually switch one language to another language as a signal of group membership and shared ethnicity with an addressee. Speakers mostly use simple phrase and may clauses during switching the language because actually the switchers are not very proficient in a second language. These phenomena are motivated

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<sup>44</sup> Barbara E Bullock and Almedia Jacqueline Toribio, *The Cambridge Handbook of Linguistic Code Switching*, 243

<sup>45</sup> *Ibid.*, 242.

<sup>46</sup> Jean-Marc Dawaele, et al., *Bilingualism: Beyond Basic Principle Festschrift in honour of Hugo Baetens Beardsmore*, 4

by the identity and relationship between participants to express the solidarity or social dimension. Gumperz stated code switching is typical of the communicative conventions of closed network situation.<sup>47</sup> Bilingual code-switch's speakers have a variety of ways and for different reasons. A switch may also reflect a change in the other dimension, such as the status relations between people or the formality of their interaction.<sup>48</sup> Thus, the transfer of the code was done consciously and with reason. It is done with intent or as a matter of choice on the part of the speaker.

Moreover, code switching indicates imperfect knowledge of the grammatical system. It is true that code switching was motivated by the speakers' inability to find word to express what she/he wanted to say. In addition, code switching seems to have a function to support thinking in communication no matter how the outward information may appear. When speaker uses code switching, it does not mean the message obscure but it is an effort to make the message understandable. With respect to all definition above, it can be concluded that code switching is generally the use of at least two languages or varieties of language utterance in conversation during a speech in bilingual or multilingual society.

## **2. Types of Code Switching**

Although there are many linguists classified the code switching into some types, Bloom and Gumperz paradigm are used in this research.

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<sup>47</sup> Josiane F. Hamers and Michel H. A. Blanc, *Bilinguality and Bilingualism* (Cambridge: Cambridge University press, 2004), 266

<sup>48</sup> Janet Holmes, *An Introduction to Sociolinguistics* (New York: Longman, 2013), 35

Bloom and Gumperz classify code switching into two classifications. The first classification is code switching based on the distinction which applies to the style shifting, namely situational and metaphorical code switching:<sup>49</sup>

a. Situational code switching

Situational code switching occurs when the languages used change according to the situation in which the conversant find them.<sup>50</sup>

It is supported by external factor and motivation of the speakers. Carol Myers said situational code switching is motivated by changes in factors external to the participant own motivation (E.g. makeup of participants, setting, topic).<sup>51</sup> Furthermore, situation is one thing that influences the language switching that happen in bilingual conversation. Speakers speak one language in one situation and another in different one. The changing of language may be used immediately based on its situation. It is not involved by topic changing.

b. Metaphorical code switching

Metaphorical code switching is involves only a change in topical emphasis.<sup>52</sup> This is often used to enrich the communication. Then, according to Hudson and Holmes, people often produce a different variety based on matter, which is under discussion.<sup>53</sup> The

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<sup>49</sup> Ibid.

<sup>50</sup> Ibid.

<sup>51</sup> Carol Myers- Scotton, *Social Motivation for Code Switching: Evidence from Africa* (New York: Oxford University Press, 1995), 52

<sup>52</sup> Ibid., 53

<sup>53</sup> Ibid.



change of code occurs according to the topic in conversation. However it concerns on the various communicative effects that the speaker intends to convey. Bilinguals that code switch metaphorically perhaps try to change the participants' feeling towards the situation.

The second classification is based on the scope of switching or the nature of the juncture which language takes place: Intra-sentential switching, inter-sentential switching, and emblematic switching.<sup>54</sup>

a. Intra-sentential switching

Intra sentential defined as code switching in which switches occur within a clause or sentence.<sup>55</sup> Or it is the term for switches within a sentence.<sup>56</sup> In this case, the speaker may switch parts of clauses, lexical items, or even morphemes. It occurs in the middle of a sentence or sentence boundaries. It can be used to give additional force to the part of utterance. An example: “**You have to find a kalo pedi (good guy) and marry him.** (English - Greek).<sup>57</sup>

b. Inter-sentential code switching

Inter sentential switching is code switching occurs between sentence.<sup>58</sup> In this case, an entire clause or sentence is in one language, but the speaker switches to another language for a subsequent clause or sentence. Code switching or inter-sentential code-alternation occurs

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<sup>54</sup> Janet Holmes, *An Introduction to Sociolinguistics*, 35

<sup>55</sup> Suzanne Romaine, *Language in Society: An Introduction to Sociolinguistics* 2<sup>nd</sup> Edition (New York: Oxford University Press, 2000 ), 57

<sup>56</sup> Anastasia Schmidt, *Between the Languages: Code Switching in Bilingual Communication* (Hamburg: Anchor Academic Publishing, 2014), 24

<sup>57</sup> Ibid.

<sup>58</sup> Ibid.

when a bilingual speaker uses more than one language in a single utterance above the clause level to appropriately convey his/her intents.<sup>59</sup> Indirectly, this switching is concerned with the situation and the atmosphere of the conversation.<sup>60</sup> Different from the previous type, this switching is not limited to the insertion of one or two words. In addition, this switching should take place between at least two clauses, which also can be mean two sentences. The purpose of it is to hide the meaning. Speaker often uses it, when he doesn't wish the hearer understand about the language.

Example: "... **Last week aku shopping** dengan **sisterku. *That's why*** *aku nggak di rumah*".<sup>61</sup>

c. Emblematic switching<sup>62</sup>

Emblematic switching or tag switching is an interjection, a tag, or sentence filler in the other language which serves as an ethnic identity marker.<sup>63</sup> Tag switching is code switching with sentence tags that precede or follow a sentence. Woolford stated this tag switching involves the insertion of a tag in one language into an utterance which is otherwise entirely in the other language.<sup>64</sup> Tag switching can be an

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<sup>59</sup> Monica Cardenas Claros and Neny Isharyanti, Code Switching and Code Mixing in Interner Chatting between: 'yes, ya' and si' a case study, Journal, Vol. 5. 2009. pg. 68. [http://journal.jaltcall.org/articlrs/5\\_3\\_Cardenas](http://journal.jaltcall.org/articlrs/5_3_Cardenas), accessed on 2009.

<sup>60</sup> Janet Holmes, An Introduction to Sociolinguistics 4<sup>th</sup> Edition, 38

<sup>61</sup> [Http://id.wikipedia.org/wiki/ Intersentential\\_Code\\_Switching](http://id.wikipedia.org/wiki/Intersentential_Code_Switching), accessed on 19 January 2018 at 05.30

<sup>62</sup> Anastasia Schmidt, Between the Languages: Code Switching in Bilingual Communication, 24-25

<sup>63</sup> Janet Holmes, An Introduction to Sociolinguistics 4<sup>th</sup> Edition, 35

<sup>64</sup> Anastasia Schmidt, Between the Languages: Code Switching in Bilingual Communication, 24

exclamation or a tag form which is embedded in an utterance. Examples of common tags in English include *'you know'*, *'I mean'*, and *'right'*.

Example: "I'm a good friend, *neh?*" (Japanese-English), where the Japanese particle, *'neh'* ('no? or isn't that right?') is added to give a teasing tone to the sentence.<sup>65</sup>

X: "Engari [so] now we turn to more important matters." (Switch between Maori and English).<sup>66</sup>

Ming: "Confiscated by Customs, *dà gài* [probably]" (switch between English and Cantonese Chinese).<sup>67</sup>

From the two classifications above the researcher only used the second classification. This classification is based on the scope of switching or the nature of the juncture which language takes place to identify the utterances. Then, the types those used in this research are intra-sentential, inter-sentential, and emblematic code switching.

### 3. Functions of Code Switching

#### a. Participant solidarity and status

People are easy to switch another language to show their solidarity, even they are not proficient in the second language. Holmes stated participants, solidarity, and status mainly the use of code

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<sup>65</sup> Myers Scotton, *Social Motivations for Code Switching* (New York: Oxford University Press), 96

<sup>66</sup> *Ibid.*, 98

<sup>67</sup> *Ibid.*

switching in an interaction.<sup>68</sup> Usual, when someone who talks using a language that is not his native language means he suddenly wants to be emphatic about something. He also will switch from his second language to his first language. Code switching can be used as a signal of group membership and shared ethnicity with an addressee. As or, on the other hand, he switches from his second language to his first language because he feels more convenient to be emphatic in his second language rather than in his first language.

b. Topic switch

Topic switch often happens in bilingual conversation in certain kinds, which are more approximately expressed in one language than other language. Holmes said this switching is based on the topic under the discussion.<sup>69</sup> People sometimes prefer to talk about a particular topic in some languages rather than one language. This topic will be an appropriate communication strategy that people use to get the better understanding. Sometimes, a speaker feels free and more comfortable to express his/her emotional feelings in a language that is not his/her everyday language.

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<sup>68</sup> Carol Myers- Scotton, Social Motivations for Code Switching: Evidence from Africa,

<sup>69</sup> Ibid., 99

#### 4. Affective function<sup>70</sup>

##### a. Increasing prestige to be viewed as an educated person

Correa-Zoli said people switch the languages because they want to represent their identity in the sense of heritage and using foreign language can increase their prestige.<sup>71</sup> Now there is apparently a trend within educated people switch some parts of their language to English language. So there are many people try to switch their language every chance to be viewed as educated people.

##### b. Covering inability in speaking a certain language

Some experts stated when a speaker might not be able to express him/herself in one language; he/she switch to another language to compensate or cover his/her language inability. Someone who is less fluent in a language, he prefers switch the language into another language to cover his inability in using a certain language. This is often happening in immigrant.

##### c. Reducing and avoiding face

Many people switch the language to avoid from the conflict by creating an ambiguity language. It is used to keep the relationship between the speaker and hearer to stay good and avoid the potential dispute<sup>72</sup>.

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<sup>70</sup> Ibid., 100

<sup>71</sup> Ibid.

<sup>72</sup> Ibid.

d. Making amusing situation by using humor

Switching the language is an easy manner to make a humor effect. It indicates the comment or the utterance is to be taken unserious.

e. Expressing disapproval and anger<sup>73</sup>

Code switching presents an expression of emotions. Language switched to the opposite direction from low to the high variety is used to express disapproval or anger feeling.

## C. Code Mixing

### 1. Definition of Code Mixing

Code Mixing happens when a speaker mixes two languages or more to achieve a particular purpose. McCormick defines “*code mixing*” as referring to speech in which the alteration between the two languages used consists of shorter elements, often just one single word.<sup>74</sup> Code-mixing can occur in the phonological, lexical, morph-syntactic, or pragmatic domains of language production.<sup>75</sup> It can also occur at any linguistic level: from syllable to words, phrases, clauses, or pragmatic patterns. In adults, mixing is supposed to be a conscious action that happens only when the addressee is also bilingual, or at least capable of understanding the two languages.

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<sup>73</sup> Ibid., 99-101

<sup>74</sup> Bernard Spolsky and Francis M. Hult, 2008. *The Handbook of Educational Linguistics* (USA: Blackwell Publishing, 2008), 49

<sup>75</sup> Katja F. Cantone, *Code Switching in Bilingual Children*, 57

Muysken explains that code mixing refers to all cases where lexical items and grammatical features from two languages appear in one sentence.<sup>76</sup> It is more likely occur in less-proficient speakers, such as children who are just learning language. Code mixing can of course express a lack of competence in the base language.<sup>77</sup> While code switching is involved the alternation of languages at the word, phrase, clause, or sentence level, whereas code mixing may occur more often because of a lack of proficiency in one of the languages. Code switching and code-mixing were considered assigns of incompetence. Code mixing can occur quite frequently in an informal conversation among people who are familiar rather than in a formal.

The terms code-mixing or language alternation are used to describe more stable situations in which multiple languages are used without such pragmatic effects.<sup>78</sup> It is different from code-switching, which is understood as the socially and grammatically appropriate use of multiple varieties. Code mixing occurs when a speaker uses both languages together or changes from one language to the other in the course of single utterance. According to Hammers and Blanc, code mixing is a strategy of communication used by speakers of a language who transfer elements or rules from other language to their own language. These transferred elements are mostly in the form of function words, articles, prepositions,

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<sup>76</sup> Ibid.,56

<sup>77</sup> Josiane F. Hamers and Michel H.A .Blanc, *Bilinguality and Bilingualism*, , 258

<sup>78</sup> Pieter Muysken, *Bilingual Speech: A Typology of Code-Mixing* (Cambridge: Cambridge University Press, 2000), 156

conjunctions, and adverbs.<sup>79</sup> McLaughlin, as quoted by Hoffman, emphasizes the difference between code switching and code mixing in the sense that “code mixing takes place within sentences and usually involves single lexical item while code switching is a language change occurring across phrase or sentence boundaries”.<sup>80</sup> In short, the code which involves in code mixing is on the form of pieces linguistic units. Bokamba stated code mixing is the embedding of various linguistic units such as affixes, words, phrases, and clause from a cooperative activity where the participant, in order to infer what is intended.<sup>81</sup> The code does not have automatic function of one language. From the state above, the researcher points out code mixing is conscious done by conversant, but in his sentence or utterance, he inserts a word or a phrase of another language.

## **2. Types of Code Mixing**

According to Wardhough, there are two types of code mixing: Intra-sentential and Intra-lexical code mixing.<sup>82</sup>

### **a. Intra-sentential code mixing**

This kind of code mixing occurs within a phrase, a clause or a sentence boundary.<sup>83</sup> It also occurs when speakers use two or more

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<sup>79</sup> Charlotte Hoffmann, *An Introduction to Bilingualism* (New York: Pearson Education Limited, 1991), 10

<sup>80</sup> *Ibid.*, 111

<sup>81</sup> Ping Liu, *Code Switching and Code Mixing*, 4

<sup>82</sup> *Ibid.*

<sup>83</sup> *Ibid.*, 5



languages below clause level within one social situation.<sup>84</sup> This is used to make the interlocutor understand what the speaker means because of not proficient speaker in using a language or a base language.

Example: Estaba **training** para pelar “He was training to fight”.<sup>85</sup>

b. Intra-lexical code mixing

This kind of code mixing that occurs within a word boundary<sup>86</sup>. such as in shoppā (English shop with the Panjabi plural ending).

Example: she goes with her husband **kuenjoy** (to enjoy) the party.<sup>87</sup>

### 3. Function of Code Mixing

a. Expressing solidarity and intimacy

Code mixing allow a speaker to assert power, declare solidarity; maintain certain neutrality when both codes are used express identity and soon.<sup>88</sup> It is a good way to get closer with the addressee to whom the speaker can also sign his ethnicity.

b. Asserting status, pride and power

This purpose is mixing another code, which is considered more prestigious. It is to make superiority expression, which will increase the speakers’ status and power. It is done to increase the speaker status or power for getting the superiority expression.<sup>89</sup> The mixing word is

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<sup>84</sup> Katja F. Cantone, Code Switching in Bilingual Children, 68

<sup>85</sup> Ibid.

<sup>86</sup> Ibid., 70

<sup>87</sup> Ping Liu, Code Switching and Code Mixing, 4

<sup>88</sup> Ibid., 10

<sup>89</sup> Ibid.

not related to the specific topic and there is always a word to substitute it in the first language. In this matter pride and confidence may also trigger the mixing codes.

#### 4. Lexical needs

This function occurs when there is no proper word or expression in the language being used. Holmes states people may also borrow words from another language to express a concept or describe in the language they are using.<sup>90</sup> This borrowing word may be the familiar utterance that is mostly easy to be understood.

#### 5. Incompetence

This function occurs since there is a lack of vocabulary knowledge in the language being used. Holmes states clearly that code mixing suggests a speaker to mix up codes indiscriminately perhaps because of the incompetence.<sup>91</sup> It means when people try to mix the language is caused by their incompetence in certain language.

#### 6. Expressing self emotion

This purpose occurs when a code mixing is concluded to express a speaker's self-emotion, such as sadness, happiness. Sometimes, a speaker can even switch in the opposite direction. The high variety is often expressed as disapproval, so a person may switch language because they are angry and vice versa.

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<sup>90</sup> Ibid., 11

<sup>91</sup> Ibid.

#### 7. Making jokes

This function occurs when a code mixing is conducted to set a humorous effect. This is also indicate the formality of conversation. Any means the more often occurrence of jokes, the less formal the conversation.

#### 8. Being more informative<sup>92</sup>

This is occurs when a code mixing is conducted since the speaker is oriented on message. In this case, the speaker wishes to be accurate are important. Sometimes, one code mixed may show more than one purpose but there will be only one which is more dominant. Then, by switching or mixing two or more codes, a speaker can convey affective meaning as well as information.

### **D. Rising Star Indonesia**

Rising Star Indonesia is an Indonesian reality singing competition which began airing on RCTI on 28 August 2014. This program is adopted from singing competition “Rising Star” produced by ABC of USA.<sup>93</sup> The program format lets viewers vote for contestants via mobile apps. There are fourteen finalists and three constant Expert are Ahmad Dhany, Beby Romeo, and Millane Fernandez. The mean of expert here is another name of jury or person who comments the finalists in the concerts of Rising Star Indonesia particularly. In latest 2014, Rising Star Indonesia mostly became world

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<sup>92</sup> Ibid., 10-12

<sup>93</sup> Rising Star Indonesia, Wikipedia, [Http://id.wikipedia.org/wiki/ Rising\\_Star\\_Indonesia](http://id.wikipedia.org/wiki/Rising_Star_Indonesia), accessed on 7 January 2015.

trending topic in social media. It has high rating surpassed other reality program and got Panasonic Gobel Awards in 2015.<sup>94</sup> The expert that always switches and mixes the language during commenting the finalist is Millane Fernandez. She often used bilingual languages are Indonesian and English languages. Thus, the thing that observed in this study is code switching and code mixing of Millane Fernandez's utterances during commenting the finalists of Rising Star Indonesia.

#### **E. Previous Research Finding**

To do this research, the researcher has found the previous research finding that given inspiration to observe code switching and code mixing used by expert in Rising Star Indonesia 2014. There are two studies that chosen as previous research finding which had contribution in researching this study.

The first study is conducted by Jenitra Jeffreyawan with entitle "Code Switching Used by Indonesian Idol 2012 Commentator in Spectacular Concert of Indonesian Idol 2012 on RCTI". This studied on types of code switching and factors that influence the use of code switching by commentator in spectacular concerts of Indonesian Idol 2012 on RCTI. She concluded there were two kinds of code switching used by Agnes (internal and external code switching). The mostly used type of code switching by Agnes was external code switching<sup>95</sup>. Then the differences between Jenitra's study and this study

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<sup>94</sup> Ibid.

<sup>95</sup> Jenitra Jeffreyawan, Code Switching Used by Indonesian Idol 2012 Commentator in Spectacular Concerts of Indonesian Idol 2012 on RCTI (Article, UNIVERSITAS BRAWIJAYA, Malang, 2013), 14. <http://jimbrastrafid.studentsjournal.ub.ac.id/>, accessed on 2013

are Jenitra only discussed about code switching in Indonesian Idol 2012 and also its factors. It was focused on types of code switching and factors that influence the use of code switching. Then this study focused on types of code switching and code mixing and also the function of using code switching and code mixing in Rising Star Indonesia Program. It means this study gave more focus and up dated data.

The second study is conducted by Debby Mediyanthi with the title “A Descriptive Study of Code Mixing in Social Networking (FACEBOOK)”. Debby’s study focused on three discussions were forms of code mixing, purpose of code mixing, and factor that influence the use of code mixing used by facebooker. She concluded that the forms of code mixing that used by facebook user were words, phrases, hybrids, idioms, clauses, and word reduplication. She also found some words were often used by facebook users, such as “like” (word), “something different” (phrase), “sorry banget” (hybrid), “by the way” (idiom), It’s okay” (clause), “misscalled-misscalled” (word reduplication). The purpose of that code mixing use were (1) expressing solidarity and intimacy, (2) asserting status, pride and power, (3) lexical needs, (4) incompetence, (5) expressing self-emotion, (6) making jokes, and (7) being more informative. The relevant factors influencing the use of code mixing; they were (1) speakers and personal speakers, (2) partner speech, (3) Presence of three speakers, (4) Time and place the conversation lasts, (5) The purpose

of conversation, (6) Topic being spoken.<sup>96</sup> Debby's study had some differences with this study. Debby's study discussed about forms, purposes, and factors that influence the face book user to use the code mixing. While, this study discussed about kinds and functions of code switching and code mixing that used by Millane Fernandez as an expert in Rising Star Indonesia 2014.



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<sup>96</sup> Debby Mediyanthi, A Descriptive Study of Code Mixing in Social Networking (FACEBOOK) (Thesis, STAIN Salatiga, 2012), 73, [http://www.academia.edu/12475721/A\\_Descriptive\\_Study](http://www.academia.edu/12475721/A_Descriptive_Study), accessed on 2013

## CHAPTER III

### DATA DESCRIPTION

#### A. General Data Description

Rising Star Indonesia was an Indonesian reality singing competition which began airing on RCTI on 28 August 2014.<sup>97</sup> This program was adopted from singing competition “Rising Star” produced by ABC of USA.<sup>98</sup> Fourteen finalists that chosen in spectacular session were Dimas Anindita, Talita Arysta, Reyna Qotrunnada, Mega-Mauro, Sonny Saragih, eRKA Band, Indah Nevertari, CND, Loura Haumahu, Ghaitsa Kenang, Hanin Dhiya, Bluesmates, Rendy Aprilio, and Evony Arty.<sup>99</sup> Besides, there were three constant experts like Ahmad Dhany, Beby Romeo, and Millane Fernandez. The mean of expert here is another name of adjudicator or juri who comments the finalists in the concerts of Rising Star Indonesia particularly. The program format was different from others Indonesian singing competition. It lets viewers vote for contestants via mobile apps that can be downloaded from internet. The rule was who got the high percentage he/she had entered to the next session. Then the lower one had been eliminated.

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<sup>97</sup>Rising Star Indonesia, Wikipedia, [http://id.wikipedia.org/wiki/Rising\\_Star\\_Indonesia](http://id.wikipedia.org/wiki/Rising_Star_Indonesia), accessed on 7 January 2015.

<sup>98</sup>Ibid.

<sup>99</sup>Rising Star Indonesia by Herry Rosadi, <http://www.indopos.co.id/2014/10/rising-star-indonesia-ini-14-finalis-yang-lolos-ke-babak-utama.html#sthash.iHSIk1DL.dpuf>, accessed on Wednesday 15 Oktober 2014 - 14:35

In latest 2014, Rising Star Indonesia mostly became world trending topic in social media.<sup>100</sup> It has high rating surpassed other reality program and got Panasonic Gobel Awards in 2015.<sup>101</sup> In 9<sup>th</sup> December 2014 Rising Star Indonesia ended which raised Indah Nevertari as a winner and Hanin Dhiya as a runner up of Rising Star Indonesia session 1.<sup>102</sup>

In rising Star Indonesia competition can be found most of the experts switched and mixed the language during commenting the finalists. Millane Fernandez was an expert that was very often did that. She often used bilingual languages; the languages are Indonesian and English. She was very fluent in English because she lived in Germany for many years since 1988.<sup>103</sup> As long as in Germany, she entered in music industry and released three singles “I Miss You, Boom Boom, and *What a Good Man*”.<sup>104</sup> In 2006, she came back to her birthplace Indonesia and acted in film “*Trowongan Casablanca*”.<sup>105</sup> Besides, she also released several singles under the label Aquarius Musikindo such as “You Broke My Heart, Just You and I” and also an international song featuring with David Correy “*the World is Ours*”.<sup>106</sup> After those all consideration, she was elected as an expert or adjudicator in Rising Star Indonesia talent show 2014 on RCTI. Based on her experience above, she

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<sup>100</sup> Ibid.

<sup>101</sup> Ibid.

<sup>102</sup> <http://www.kiosmedia.com/2014/12/finalis-rising-star-indonesia.html>, accessed on August 2014.

<sup>103</sup> <http://risingstar-indonesia.blogspot.com/2014/10/profil-millane-fernandez-juri-rising-star.html>, accessed on October 2014.

<sup>104</sup> Millane Fernandez, Wikipedia, [http://id.wikipedia.org/wiki/Millane\\_Fernandez](http://id.wikipedia.org/wiki/Millane_Fernandez), accessed on 7 January 2016

<sup>105</sup> Ibid.

<sup>106</sup> Ibid.



always used bilinguals language in communication especially Indonesian and English language. Therefore, she was often switched and mixed both of them during commenting the finalists.

## **B. Specific Data Description**

### **1. Code Switching**

Code switching has defined by Hymes as a common term for alternative use of two or more languages, varieties of language, or even speech style.<sup>107</sup> While Bokamba defined it as the mixing of words, phrases and sentences from two distinct grammatical (sub) system across sentence boundaries within the same speech event.<sup>108</sup> It can be generalized as the alternate use of two languages within the same utterance or during the same conversation. Mostly speakers will switch the languages in informal situation rather than formal. Moreover, code switching also indicates imperfect knowledge of grammatical system. It means code switching was motivated by the speakers' inability to find word to express what he wants to say. In the following data, the writer classifies the utterances by the second classification which based on the scope of switching or the nature of the juncture of language takes place: Intra-sentential, inter-sentential, and emblematic code switching.

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<sup>107</sup> Ping Liu, Code Switching and Code Mixing, 3

<sup>108</sup> Ibid., 4

### a. Intra-sentential Code Switching

Intra-sentential code switching is the term for switches within a clause or sentence.<sup>109</sup> The meaning of “within” is same with in the middle of a sentence or sentence boundaries. There are some functions of code switching such as: a) participant solidarity and status, b) topic switch, c) affective function (increasing prestige to be viewed as educated person, inability in certain language, reducing and avoiding face, making amusing situation, expressing disapproval and anger). The researcher finds 36 utterances of intra-sentential code switching as following:

**Table 3.1 Data Description of Intra-sentential Code switching**

No	Utterances	Functions
1.	Hanin, 13 tahun <i>you're already like a little diva</i>	express solidarity
2.	Kamu 13 tahun <b>and you rock it</b>	Express solidarity
3.	Salamin Hanin dong <i>she's my favorite</i>	Express solidarity
4.	Apa sih namanya <b>angle chocolate side</b>	Topic switch
5.	Kamu dikasih talenta itu <i>that's already a plats point</i>	Express solidarity
6.	Lebih <b>on the ground</b> gitu	Covering inability in speaking a certain language
7.	Ini versi kamu <b>and you nailed that</b>	Express solidarity
8.	Dari turun ke <b>falsestto is very good</b>	Express solidarity
9.	Kita kan punya nama buat mereka <b>Cherry and the spirits</b>	Making amusing situation by using humor
10.	Gak usah banyak omong lagi <b>all is good</b>	Express solidarity
11.	Semua peserta malam ini <b>gave their</b>	Covering inability in

<sup>109</sup> Suzanne Romaine, Language in Society: An Introduction to Sociolinguistics 2<sup>nd</sup> Edition,

	<b>best</b>	speaking a certain language
12.	Mereka mau jadi <b>the Rising Star</b>	Topic switch
13.	Emm... <b>I gonna say</b> bertiga kayaknya	Reducing and avoiding face
14.	Gak ada falset-falsetnya <b>that is awesome</b>	Express solidarity
15.	<b>You did it good</b> karena pakek hati	Covering inability in speaking a certain language
16.	<b>You brought us</b> kayak ke timur tengah	Covering inability in speaking a certain language
17.	Ada <b>so many things</b> gitu	Covering inability in speaking a certain language
18.	Aku gak pernah kritik karena memang <b>this is very you</b>	Covering inability in speaking a certain language
19.	Itu cocok banget <b>may be next time</b>	Reducing and avoiding face
20.	Dari semuanya kamu <b>always on point</b>	Covering inability in speaking a certain language
21.	Tapi <b>all around it was awesome good</b> banget	Covering inability in speaking a certain language
22.	Langsung aja ke yang nyanyi lagu ini <b>but overall good job</b>	Express solidarity
23.	Aku gak tau <b>I really felt it</b>	Reducing and avoiding face
24.	<b>You always have to blow us</b> selalu yang baru	Covering inability in speaking a certain language
25.	<b>It need hard to sing that</b> susah banget	Covering inability in speaking a certain language
26.	<b>You hit every note</b> langsung kena gitu	Covering inability in speaking a certain language
27.	Indonesia bener-bener gak salah pilih karena <b>you're amazing</b>	Express solidarity
28.	Aku harus bilang <b>you're so sweet honey</b>	Express solidarity
29.	<b>It was awesome</b> sebenarnya Messy	Express solidarity

	Grate harus telfon kamu	
30.	Semuanya ada satu paket <b>and tonight you look so beautiful</b>	Express solidarity
31.	Udah <b>give everything</b> apa belum?	Covering inability in speaking a certain language
32.	Dan <b>pronunciation once again</b> itu penting banget	Topic switch
33.	Kamu itu <b>man to be ballet singer</b> ya	Topic switch
34.	<b>So if you work hard</b> pasti kamu bisa lebih jago lagi	Covering inability in speaking a certain language
35.	Harus punya perasaan <b>nothing to lose</b>	Reducing and avoiding face
36.	Kalian menginginkan menjadi <b>the winner of Rising Star</b>	Topic switch

#### b. Inter-sentential Code Switching

Inter-sentential code switching occurs between sentences.<sup>110</sup> It means an entire clause or sentence is in one language, but the speaker switches a subsequent clause or sentence to another language. This switching should take place between at least two clauses or two sentences. There are some functions of code switching such as: a) participant solidarity and status, b) topic switch, c) affective function (increasing prestige to be viewed as educated person, inability in certain language, reducing and avoiding face, making amusing situation, expressing disapproval and anger). The researcher found 20 utterances of inter-sentential code mixing as in the table below:

<sup>110</sup> Anastasia Schmidt, *Between the Languages: Code switching in Bilingual Communication*, 24

**Table 3.2 Data Description of Inter-sentential Code Switching**

No.	Utterances	Functions
1.	You blues it, waw dengan arrangement yang aku kaget dari awal	Topic switch
2.	Hari ini cuman wrong song choice, tapi beside that ya I love you	Reducing and avoiding face
3.	Just Hold Down When Going Home pastinya sangat challenging banget. And that song sangat sulit very challenging	Topic switch
4.	Ya overall dari semua I would say tonight you're a beautiful swan. Oh bukan. . . a beautiful black swan	Expressing solidarity
5.	Udah bingung banget, because you guys gave your best especially yang paling kanan	Covering inability in speaking a certain language
6.	Buat hari ini I love the performance. I can't say anything sama kalian	Express solidarity
7.	Mega- Mauro first I have to say respect untuk coba bikin arrangement yang baru. That was good	Express solidarity
8.	She's singer and song writer. Even buat Rihanna yang lagu Diamond juga dia yang bikin.	Topic switch
9.	Kita bukan kayak menyaksikan just you sing and play that piano. It's like theater and it's like a musical	Covering inability in speaking a certain language
10.	Less is more, tapi yang pasti lessnya harus dipikirin konsepnya	Covering inability in speaking a certain language
11.	It's something amazing, hari ini sih aku gak ada masukan yang negatif, everything is good. I love you	Express solidarity
12.	So, keep up the good work. Dan semoga next week lebih keren lagi	Covering inability in speaking a certain language
13.	Aku merinding terus gak ilang-ilang, jadi I wish that song last in ten minutes. I really enjoy it so much	Express solidarity
14.	Aku tadi nyari sisi-sisi yang salahnya. Tapi dengan feeling kamu you nailed everything. I love it	Express solidarity
15.	So overall not your best performance, tapi aku percaya sama	Reducing and avoiding face

	kamu give me again this angelic feeling. I need that	
16.	She is my favorite singer, tapi sayangnya dia sudah pulang. Dia akan dikenang karena she is the legend	Topic switch
17.	Hari ini outfitnya lebih. How do you feel?	Covering inability in speaking a certain language
18.	Amazing deh aku speechless. I love it so much	Express solidarity
19.	This is the last chance nih. Kalian harus give everything	Covering inability in speaking a certain language
20.	Kamu gak begitu comfortable, but you nailed that it was good	Reducing and avoiding face

### c. Emblematic Code switching

Emblematic switching is an interjection, a tag, or sentence filler in the other language which serves as an ethnic identity marker.<sup>111</sup> Emblematic switching also called as tag switching. Woolford said tag switching involves the insertion of a tag in one language into an utterance which is otherwise entirely in the other language.<sup>112</sup> Therefore, a tag form which is embedded in an utterance is called as tag switching or emblematic switching. The researcher only finds one utterance of emblematic code switching as follow:

**Table 3.3 Data description of Emblematic Code Switching**

No.	Utterance	Function
1.	This is you're big night, betul?	Covering inability in speaking a certain language

<sup>111</sup> Janet Holmes, An Introduction to Sociolinguistics 4<sup>th</sup> Edition, 35

<sup>112</sup> Anastasia Schmidt, Between the Languages: Code Switching in Bilingual Communication, 24

## 2. Code Mixing

McCormick defined code mixing as referring to speech in which the alteration between two languages used consists of shorter elements, often just one single word.<sup>113</sup> Code mixing happens when a speaker mixes two languages or more to achieve a particular purpose. Then Muysken stated that code mixing refers to all cases where lexical items and grammatical features from two languages appear in one sentence.<sup>114</sup> Code mixing occurs quite frequently in an informal conversation rather than in a formal. The kinds of code mixing those discuss below are intra-sentential and intra-lexical code mixing.

### a. Intra-sentential Code Mixing

Intra-sentential mixing is the mix occurs within a phrase, a clause, or a sentence boundary.<sup>115</sup> This mixing is used to make the interlocutor understands what the speaker means because of not proficient in using a language. This mixing has some function such as a) expressing solidarity and intimacy, b) asserting status, pride, and power, c) lexical need, d) incompetence, e) expressing self emotion, f) making jokes, and g) being more informative. The researcher has found 89 utterances those included in intra-sentential code mixing as following table:

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<sup>113</sup>Bernard Spolsky and Francis M. Hult, *The Handbook of Educational Linguistics*, 49

<sup>114</sup> Katja F. Cantone, *Code Switching in Bilingual Children*, 56

<sup>115</sup> Ping Liu, *Code Switching and Code Mixing*, 5

**Table 4.1 Data Description of Intra-sentential Code Mixing**

No.	Utterances	Functions
1.	Dia menulis lagu itu buat bapaknya yang selalu menyiksa dia <b>abuse</b> dia	Incompetence
2.	Lagunya sangat dalam <b>soulful</b> banget	Incompetence
4.	Seperti halilintar ya <b>roller coaster</b> dari rendah ke naik gitu	Lexical need
4.	Aku pengen denger lagu yang <b>upbeat</b>	Lexical need
5.	Aku sudah tau cara nyanyi kamu <b>ballet</b> itu	Lexical need
6.	Kamu <b>next time</b> bisa lebih baik lagi	Incompetence
7.	<b>Especialy</b> malam ini aku rasa kamu sangat dewasa	Incompetence
8.	Kamu punya banyak <b>fans-fans</b> di luar	Lexical need
9.	Dan <b>honestly</b> gak ada satu <b>note</b> yang fales	Incompetence
10.	Kamu wah <b>amazing</b> banget	Expressing self emotion
11.	Itu <b>feeling</b> kerasa di situ	Lexical need
12.	Buat kita susah buat <b>judge</b> di rumah juga susah	Incompetence
13.	Kamu menyanyi lagu ini dengan santai, <b>simple, groovy</b> gitu	Lexical need
14.	Kamu lebih <b>settle</b> minggu lalu	Incompetence
15.	Khas kamu itu dari gerakan <b>shoulders</b> kamu	Incompetence
16.	<b>Even</b> kamu nyanyinya nada tinggi	Incompetence
17.	Aku pikir hati ini nyanyi lagu yang agak <b>upbeat</b>	Lexical need
18.	Itu kayak <b>accent</b> itu dari mana?	Incompetence
19.	Ini kritingnya <b>balance</b>	Incompetence
20.	Kalian malam ini membuat sesuatu yang <b>outstanding</b>	Expressing self emotion
21.	Lagu terkenalnya cuman <b>reggae</b>	Lexical need
22.	Lagunya <b>happy</b> tapi aku rasa kalian marah	Incompetence
23.	Suara kamu lebih ke <b>alto</b> lebih <b>deep</b>	Lexical need+incompetence
24.	Udah kayak <b>concert</b> aja	Incompetence
25.	Tadi dari awal sampai akhir bener-bener <b>enjoy</b> banget	Expressing self emotion
26.	Kalau pakek <b>drum</b> gak spesial	Lexical need
27.	<b>Control</b> kamu luar biasa banget	Incompetence
28.	Kalian sangat <b>cool cool</b> banget	Expressing self emotion
29.	Kamu pinter banget sih <b>very good</b>	Incompetence
30.	Kalau dia lebih ada <b>attitude</b>	Lexical need
31.	<b>Performance</b> kamu	Incompetence



32.	<b>Timbre</b> kamu sangat berkarakter	Lexical need
33.	Menurut aku suara kamu bukan empuk aja tapi <b>crispy</b>	Incompetence
34.	Menurut aku sangat <b>flat</b>	Incompetence
35.	Dan terakhirnya <b>really good</b>	Incompetence
36.	Buat <b>next</b> kalau lolos semangatnya harus dikasih dari awal	Incompetence
37.	Di <b>pronunciation</b> harus hati-hati <b>especially</b> yang kanan	Incompetence
38.	Harus pas di <b>timing</b> masuknya	Incompetence
39.	Kamu jangan ke arah <b>R n B</b> atau <b>black music</b>	Lexical need
40.	Ya... aku <b>speechless</b>	Expressing self emotion
41.	Kalau gak ada kamu grup ini gak akan <b>alive</b>	Incompetence
42.	Kalian jauh lebih kompak dari <b>last time</b>	Incompetence
43.	Kalau pas <b>live audition</b> aku buat CND	Incompetence
44.	Mega-Mauro, <b>one again</b> tepuk tangan dong	Incompetence
45.	Bukan kayak nonton <b>show</b> musik biasa	Lexical need
46.	Aku serasa melihat <b>theater</b>	Lexical need
47.	Mega ngambil nada yang tinggi banget dan <b>aloud</b> banget	Incompetence
48.	Menurut aku <b>packaging</b> itu gak seratus persen	Lexical need
49.	Karakternya sangat <b>you</b> gitu	Incompetence
50.	Jadinya <b>effortless</b> biasa gitu	Incompetence
51.	Mereka suka yang <b>low-low</b> aja gak pernah naik	Incompetence
52.	Harus menggali lagi caranya dengan <b>taste</b> dan <b>character</b>	Incompetence
53.	<b>Sorry</b> , siapa itu namanya?	Incompetence
54.	Indah aku kasih nama <b>princess groovy</b>	Lexical need
55.	aku bilanginya <b>miss attitude</b> karena kamu membawa suatu lagu pakek <b>attitude</b>	Lexical need
56.	Mau itu lagu <b>ballet</b> atau <b>upbeat</b> kamu selalu kasih <b>attitude</b>	Lexical need
57.	Sangat sedih ya dua persen aja waw <b>close</b> banget	Incompetence
58.	Jadi itu keuntungan kamu sangat unik ini gimana aku gak tau nih <b>speechless</b>	Lexical need
59.	Waw kamu membawa aku ke awan melayang-layang <b>dancing</b> sama malaikat	Incompetence
60.	<b>Timbre</b> kamu pas nyanyi tinggi sangat <b>special</b>	Lexical need
61.	Kalau menyanyi itu tidak harus sempurna,	Lexical need

	yang selalu aku bilang yang penting <b>feeling</b>	
62.	Kalau ke tenggorokan terlalu <b>over exposure</b> maksudnya terlalu ditekan maka akan ilang	Incompetence
63.	<b>Even</b> dari belakang punggung itu juga harus bisa nafas	Incompetence
64.	Kita bisa simpen istilahnya <b>camel</b> kan bisa <b>save</b> air beberapa hari gitu	Incompetence
65.	<b>Honestly</b> aku salut sama kamu	Incompetence
66.	Kamu melakukan itu dengan <b>dance-dance move</b> koreografi	Incompetence
67.	Suara kamu <b>very very good</b>	Incompetence
68.	Gimana rasanya lebih lega lebih <b>fresh</b> ?	Incompetence
69.	<b>Vibra</b> kamu sangat spesial banget	Lexical need
70.	Hari ini sangat <b>girly</b> ya	Lexical need
71.	Kenapa hari ini lebih <b>nervous</b> ?	Incompetence
72.	Kamu nyanyinya lebih <b>layback</b>	Lexical need
73.	Dinamika kamu dari awal sampai akhir kayak main <b>roller coaster</b>	Lexical need
74.	Dan itu waduh <b>fifty percent</b>	Incompetence
75.	<b>Pronunciation</b> kamu sangat <b>detail</b> dan bagus	Incompetence
76.	Hari ini tidak ada <b>percentage</b> yang kecil	Incompetence
77.	Tadi kayaknya banyak banget <b>minor</b>	Lexical need
78.	Tadi aku apa sih namanya <b>ghost bums</b> ?	Incompetence
79.	Dari awal banyak yang <b>quite deep</b> normal aja	Incompetence
80.	Aku ada beberapa <b>points</b>	Incompetence
81.	Dari cara bernyanyi aja udah <b>confident</b> gitu	Incompetence
82.	Kalau next menang ini sebagai <b>underdog</b>	lexical need
83.	Dari <b>stage present</b> tadi udah ada koreo dikit	Incompetence
84.	Itu dapat menambahkan satu <b>plus</b>	Lexical need
85.	Dan <b>on stage</b> aku ngrasa kalian bersaudara banget	Incompetence
86.	Ada <b>note</b> yang agak fales	Incompetence
87.	Aku <b>appreciate</b> dengan apa yang kalian rubah	Incompetence
88.	Aku cukup <b>happy</b> dengan penampilan kalian malam ini	Expressing self emotion
89.	Kalian lebih baik dari minggu lalu bener-bener <b>improve</b> belajar	Incompetence

## b. Intra-lexical Code Mixing

This kind of mixing occurs within a word boundary.<sup>116</sup> It means it is very different from intra-sentential which occurs within a phrase, a clause, or sentence boundary. This mixing is simplest because the mix only happens by embedding another language into a word. This mixing has some function such as a) expressing solidarity and intimacy, b) asserting status, pride, and power, c) lexical need, d) incompetence, e) expressing self emotion, f) making jokes, and g) being more informative. These are 33 utterances which indicated as intra-lexical code mixing:

**Table 4.2 Data Description of Intra-lexical Code Mixing**

No.	Utterances	Functions
1.	Aku tau untuk <b>nextnya</b> kamu bisa jauh lebih baik	Incompetence
2.	Kamu <b>ngegroove</b> banget	Lexical need
3.	Temen-temen aku <b>ngefans</b> sama kamu	Lexical need
4.	Kami sampai lupa <b>ngevote</b>	Lexical need
5.	Langsung <b>ngevote</b> gitu	Lexical need
6.	Aku <b>ngevotanya</b> yes lagi	Lexical need
7.	<b>Timbrenya</b> menurut aku seksi sekali	Lexical need
8.	<b>Falsettonya</b> kurang	Lexical need
9.	Pantesan aja <b>packagenya</b> keren banget	Lexical need
10.	Iya cantik gitu ada <b>gold-goldnya</b>	Incompetence
11.	Dari <b>groovenya</b> deh kayaknya	Lexical need
12.	Mencoba untuk ngerap cuman di <b>pronunciationnya</b> aja yang dipoles lagi	incompetence

<sup>116</sup> Katja F. Cantone, Code Switching in Bilingual Children, 70

13.	Kamu versi <b>smoothnya</b>	Incompetence
14.	Aku <b>ngevote yes</b> karena kamu pasti bisa nyanyi	Lexical need
15.	Mereka kurang <b>ngevote</b> empat persen	Lexical need
16.	Aku gak begitu suka <b>music arrangementnya</b> dengan adanya <b>british disconya</b> dikit	Lexical need
17.	<b>No oldishnya</b> itu dari lagunya	Lexical need
18.	Itu sengaja <b>didelay</b> nyanyinya atau <b>dilayback</b> nadanya?	lexical need
19.	Ada masukan dari <b>pronunciationnya</b>	Incompetence
20.	Suara pas <b>keynya</b> rendah banget	Incompetence
21.	Suara kamu ada <b>rocknya</b> juga	Lexical need
22.	Lagu ini kalau BPMnya dikurangi akan lebih <b>Ngeflow</b>	Lexical need
23.	Kalau lagu yang cepet itu yang penting <b>timingnya</b>	Incompetence
24.	<b>Rapnya</b> gak begitu <b>ngeflow</b>	Lexical need
25.	pas kamu awal nyanyi ada rasa <b>nervousnya</b> dikit ya	Incompetence
26.	Temponya kamu gak ngikutin <b>originalnya</b>	Lexical need
27.	Suara kamu kadang ada <b>soulfulnya</b> kadang ada <b>countrynya</b>	Lexical need
28.	Padahal aku Tanya pak de <b>chorusnya</b> dimana sih	Lexical need
29.	Ada nih <b>vocal coachnya</b> nih kabur nih	Incompetence
30.	Kamu bisa aja <b>ngebalance</b> dari yang rendah	Incompetence
31.	Kamu sudah <b>mendeliver feeling</b> itu	Lexical need
32.	Ada warna baru dari <b>backing vocalnya</b>	lexical need
33.	Aku respek banget kamu udah ada <b>valuenya</b> ya	Lexical need

## PONOROGO

According to the data that found during the research, the researcher concludes that Millane Fernandez used very often bilingual languages (Indonesian and English languages) in commenting the finalist of Rising Star Indonesia on RCTI. That condition can be called as switching and mixing the codes or languages. From the table above, it can be concluded that an expert

Millane Fernandez used many code switching are 39 utterances of intra-sentential code switching, 20 utterances of inter-sentential code switching, and 1 utterance of emblematic code switching. Then, found 89 intra-sentential utterances of codes mixing and 33 intra-lexical utterances codes mixing.



## **CHAPTER IV**

### **DATA ANALYSIS**

This chapter represents the analysis result of two problem statements that had been formulated before. The first is the analysis of the types of code switching and code mixing used by expert Millane Fernandez. The second is the functions of code switching and code mixing used by expert Millane Fernandez on commenting the finalists of Rising Star Indonesia on RCTI. As mentioned in chapter II, code switching is basically divided into three types; intra-sentential, inter-sentential, and emblematic code switching. While, code mixing are divided into two types; intra-sentential and intra-lexical code mixing.

#### **A. The Types of Code Switching and Code Mixing Used by Expert Millane Fernandez in the Concert of Rising Star Indonesia.**

##### **1. Code Switching**

As having mentioned in chapter II, Bloom and Gumperz classified code switching into two classifications. The classification that used in this research was the second classification those were the types based on the scope or the nature of juncture which language take place; inter-sentential, intra-sentential, and emblematic code switching.

##### **a. Intra-Sentential Code Switching**

In this study, the researcher found out many intra-sentential code switching. Intra-sentential code switching was switches occur

within a clause or sentence.<sup>117</sup> The mean of “within”, the switches could be occurred inside of a sentence or sentence boundary. The researcher found 36 utterances that included in intra-sentential code switching. The following were several of them:

- Hanin, 13 tahun *you're already like a little diva*.

The utterance above had changed from Indonesian language “Hanin, 13 tahun” into English language “*you're already like a little diva*”. The switch of code was occurred in the sentence boundary or the last of the sentence. Then, it was included in intra-sentential code switching.

- **So if you work hard** pasti kamu bisa lebih jago lagi.

That utterance also switched from English language “**So if you work hard**” into Indonesian language “pasti kamu bisa lebih jago lagi”. But this switch was in the preceding sentence. As long as the switch was occurred within the sentence it should be called intra-sentential code switching.

- Lebih **on the ground** gitu.

The utterance above was a clause. Intra-sentential sentence was not only happened in the sentence but also in the clause like what had been written above. That intra-sentential code switching was switches

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<sup>117</sup> Suzanne Romaine, Language in Society: An Introduction to Sociolinguistics 2<sup>nd</sup> Edition, 57

occur within a clause or sentence.<sup>118</sup> The switch was occurred in the middle of the clause. Which was switched from Indonesian language “*lebih*” into English language “*on the ground*”, then switched again into Indonesian language “*gitu*”. So, that utterance still named as intra-sentential code switching.

- Uдах **give everything** apa belum?

The utterance above was included in intra-sentential code switching. The speaker switched from Indonesian language “*udah*” into English language “*give everything*” then switched again into Indonesian language “*apa belum?*”. The switch was occurred within or middle of an interrogative sentence. Therefore it was included in intra-sentential code switching.

- Indonesia benar-bener gak salah pilih kamu karena ***you’re amazing***.

That utterance was having similarity with the first utterance. Which was switched the Indonesian language “*Indonesia benar-bener gak salah pilih kamu karena*” into English language “***You’re amazing***”. The switch was occurred in the end of sentence or in the sentence boundary. Then, it could be called as intra-sentential code switching.

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<sup>118</sup> Ibid.



## b. Inter-Sentential Code Switching

Inter-sentential code switching is code switching occurs between sentences.<sup>119</sup> This switching should take place between at least two clauses or two sentences. The researcher found 20 utterances of inter-sentential code switching. The following were several of them:

- **You blues it.** Waw dengan **arrangement** yang aku kaget dari awal.

That utterance was switched from English language “**You blues it**” into dominant Indonesian language “*Waw dengan arrangement yang aku kaget dari awal*”. The switch occurred between two sentences. The speaker spoke English in an entire first sentence. Then spoke Indonesian in the second sentence. That should be called as inter-sentential code switching.

- Hari ini cuma **wrong song choice** aja, tapi **beside that** ya **I love you**

The switch occurred within sentences. Which the speaker said in Indonesian clause first “hari ini cuma” then she said in English sentence for continue “**wrong song choice**”. And then said “tapi **beside that** ya **I love you**”. For that reason, it was named as inter-sentential code switching.

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<sup>119</sup> Anastasia Schmidt, *Between the Languages: Code Switching in Bilingual Communication*, 24

- ***It's something amazing.*** Hari ini sih aku gak ada masukan yang negatif. **Everything is good. I love you.**

The speaker used English sentence for the first “***It's something amazing***”. After that she switched the utterance into Indonesian sentence “*Hari ini sih aku gak ada masukan yang negatif*”. And for the third she switched it again into English sentences “***Everything is good. I love you***”. That switch was occurred between three sentences. So, it was named as inter-sentential code switching.

- Hari ini outfit lebih. **How do you feel?**

The switch was occurred between two sentences. But the speaker changed the language into English in the second sentence. The switch that took place between at least to sentences was called as inter-sentential code switching.

- Udah bingung banget, **because you guys gave your best especially** yang paling kanan.

The speaker switched from Indonesian language ‘Udah bingung banget’ into English language “**because you guys gave your best especially**” then switched it again into Indonesian “yang paling kanan”. The switch that happened between two clause was called as inter-sentential code switching.

### c. Emblematic Code Switching

Emblematic code switching is an interjection, a tag, or sentence filler in other language which serves as an ethnic identity.<sup>120</sup> The researcher had difficulty in finding out this emblematic or tag switching of Millane Fernandez utterances because she was very rarely used this kind of switching. It is code switching with sentence tag, exclamation, or other emblematic that related with ethnic identity. An utterance that included in emblematic code switching is:

➤ *This is you're big night, betul?*

In this research, the researcher only found an utterance that included in emblematic code switching. That sentence consisted of two languages and embedded by word “betul”. In Indonesia, this word was named as common tag that is making convinced asking to the listener. That was the reason why it said as tag switching or emblematic switching. Thus, there one sentence was included into emblematic switching.

## 2. Code Mixing

Code switching was defined as referring to speech in which the alteration between two languages used consists of shorter elements, often just one single word.<sup>121</sup> It also could occur at any linguistic level: from syllable to words, phrases, and clauses. Based on Wardough paradigm,

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<sup>120</sup> Ibid., 24-25

<sup>121</sup> Bernard Spolsky and Francis M. Hult, *The Handbook of Educational Linguistics*, 49

there were two types of code switching: intra-sentential code mixing and intra-lexical code mixing.

#### a. Intra-Sentential Code Mixing

Intra-sentential code mixing was defined as code mixing occurs within a phrase, a clause, or a sentence boundary.<sup>122</sup> It means the mix can be found inside, middle of phrase, clause, and sentence or in the sentence boundary. It was usually used to make interlocutor understand what the speaker means. The researcher found 89 utterances of intra-sentential code mixing. These were several utterances of them:

- Dia menulis lagu itu buat bapaknya yang selalu menyiksa dia **abuse** dia.

The speaker mixed the two languages was Indonesian and English language. The bold character “**abuse**” was indicated the English language. The mix was placing a word “**abuse**” in the middle of Indonesian sentence. Therefore it was called as intra-sentential code mixing.

- Seperti halilintar ya **roller coaster** dari rendah ke naik gitu.

The speaker still used Indonesian and English language which used an English compound noun “**roller coaster**” in the middle of the clause. It was named as intra-sentential code mixing because the mix took place within the clause.

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<sup>122</sup> Ping Liu, Code Switching and Code Mixing, 5

- **Timbre** kamu sangat berkarakter.

This mix was occurring in the preceding of the sentence. The speaker used English word “**Timbre**” in the first sentence then continued it by Indonesian language in the end.

- Kalau dia lebih ada **attitude**.

The speaker used an English word “**attitude**” after the Indonesian clause. The mix was occurring in the end of the clause.

- Kenapa hari ini lebih **nervous**?

This mix was also occurring in the end of an interrogative sentence. The speaker mixed the Indonesian language with a word “**nervous**” before an ask sign in the sentence boundary.

- Udah kayak **concert** aja.

The mix found within a phrase. The speaker mixed a word “**concert**” in the middle of the phrase. From the five utterances above, it could be concluded that the code that mixed within, preceding, and the boundary of a phrase, a clause, or a sentence called as intra-sentential code mixing.

#### **b. Intra-lexical Code Mixing**

The mean of intra-lexical code mixing is the mixing that occurs within a word boundary.<sup>123</sup> This mixing happens by embedding another language in preceding or ending the word. The writer has

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<sup>123</sup> Katja F. Cantone, Code Switching in Bilingual Children, 70

found many utterances that included in intra-lexical code mixing some of them are:

- Aku tahu untuk **nextnya** kamu bisa jauh lebih baik.

The mix occurred in the middle of the sentence. The speaker embedded the suffix “-nya” in the end of the English word “**next**”. This suffix was known as an Indonesian dialect that very often used by people to express the possessive meaning and to indicate special thing.

- Aku **ngevote yes** karena kamu pasti bisa nyanyi.

The speaker embedded prefix “-nge” in the preceding word “**vote**”. That prefix was a kind of Indonesian dialect. It was used to indicate positive verb to do something.

- Itu sengaja **didelay** nyanyinya atau **dilayback** nadanya?

In this interrogative sentence also found an Indonesian prefix formed “di-“. This mix occurred in the preceding of the words “**delay**” and “**layback**”. The mean of this prefix was functioned as passive verb or passive voice.

- Kamu sudah **mendeliver feeling** itu.

The mix occurred by embedded Indonesian prefix “men-” in the preceding English word “**deliver**”. It was functioned to indicate a positive verb to do something.

- Aku **ngevotanya yes** lagi.

In this mixing, the speaker embedded two Indonesian dialect words in an English word “**vote**”. The first was the prefix “Nge-”

which placed in the preceding a word “**vote**”. It had a meaning to indicate a positive verb to do something. The second was suffix “**-nya**” which placed in the end of a word “**vote**”. It had meaning to express the possessive meaning and to indicate special thing.

From the several utterances above could be concluded that the code mixing that occurred within a word boundary was called intra-lexical code mixing. Even in the mixing was occurred in the preceding or in the end of a word. The researcher found 33 utterances that included in intra-lexical code mixing.

## **B. The Function of Code Switching and Code Mixing that Used by Expert Millane Fernandez in the Concert of Rising Star Indonesia**

After analyzing the types of code switching and code mixing, the researcher identified it based on its function as follows:

### **1. Function of Code Switching**

#### **a. Express Solidarity**

People are easy to switch one language to another language to show their solidarity with other. Holmes stated participant, solidarity, and status mainly the use of code switching in an interaction.<sup>124</sup> Someone change their language because of emphatic feeling with other. In other hand, they switch the language because they feel more

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<sup>124</sup> Carol Myers-Scotton, Social Motivations for Code Switching: Evidence from Africa,

convenient in using the second language in conversation. The utterances that have functions as expressing solidarity are:

- Salamin Hanin dong *she's my favorite*.

The speaker switched her Indonesian language into English language “**she's my favorite**” because of her solidarity and sympathy to Hanin. Hanin was 13 years old girl who had very clear and excellent voice. She also had proficiency in English. Then the speaker used an English sentence to show her proud feeling (favorive) to Hanin who had stole the speaker's heart.

- Gak usah banyak omong lagi **all is good**.

This switching was happened because the speaker would appreciate the finalist's performance. The performance was good and the expert (speaker) was very speechless. And switch the language into English language “**all is good**” was more precious to express her sympathy and solidarity.

- Ya **overall** dari semua *I would say tonight you're a beautiful swan. Oh bukan... a beautiful black swan.*

The bold character above indicates expressing solidarity. The speaker wanted to show the emphatic feeling of proud. She was very proud of the CND vocalist's performance on the stage. The vocalist was used beautiful black dress. She looked very feminine and beautiful like a swan. Then the speaker switched her language to praise the beautiful finalist's performance.



- Ini versi kamu **you nailed that**

This speaker switched the language because of her amusement to the Indah Nevertari performance. Indah always change the genre and the arrangement of songs into her own reggae. Nevertheless she always nailed that. She always performs well in every concert.

- Kamu dikasih talenta itu *that's already plats point.*

This switching occurred when the speaker felt solidarity on the finalist talent. That talent was already good point that God had already give to the individualist. To appreciate that, she switched the Indonesian language into English language. The researcher found 19 utterances that included in expressing solidarity function.

#### **b. Topic switch**

Holmes stated this switching is based on the topic under the discussion.<sup>125</sup> People preferred talk about particular topic in more language than one language. This topic switch is appropriate to help person for getting the better understanding. The following are several utterances that have functions as topic switch:

- Apa sih namanya **angle chocolate side.**

The speaker switched the language to an English language because she said about specific angle photo shoot topic. And there were not existing word term in Indonesian language to express “**angle**

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<sup>125</sup> Ibid., 99

**chocolate side**". It should be more understood by finalist when she said by English language.

- Kalian menginginkan menjadi **the winner of Rising Star**.

This switching occurred to express the term of special topic. The term "**Winner**" was particular term that given to the finalist who always performs well till the end of competition and had the best performance in final concert. It was also more famous term than used an Indonesian language. Then, the term "Rising Star" was the name of competition that adopted from English language.

- **Just Hold down When Going Home** pastinya sangat challenging banget. **And that song** sangat sulit **very challenging**.

The speaker used English language "**Just Hold down When Going Home**" because this was the title of song. And she used the term "**song**" and "**very challenging**" because these two terms were more familiar than used Indonesian language.

- *She's singer and song writer*. **Even** buat Rihanna yang lagu **Diamond** juga yang bikin.

The speaker was better to used an English language "**She's singer and song writer**" because that phrase was refer to Rihanna as holly wood singer that used English in her daily conversation. Then the word "**even**" was very popular in Indonesia. And the term "**Diamond**" was Rihanna's song title that could not be said in another language.

- Kamu itu **man to be ballet singer** ya

The speaker switched the language into English language because it was a particular topic discussion. The clause “**man to be ballet singer**” was helping the finalist to get the easiest understanding about what her spoken mean. The researcher found 10 utterances included into topic switch.

### c. **Covering Inability in Speaking a Certain Language**

Some expert said a speaker may switch his language to another language in communication because he may not be able to express his thought in one language. This function may adopted by immigrant or people who had lived in outside country for many years. The following are the utterances that show inability in speaking a certain language:

- Semua peserta malam ini **gave their best**.

The speaker switched the language because she did not know how to speak it in the first language. She did not know to express “**gave their best**” in Indonesian language even it was easy.

- Aku gak pernah kritik karena memang **this is very you**.

The speaker used an English language because she felt easier to speak in English than in Indonesian language. She did not get the best utterance to express her thought.

- Udah **give everything** apa belum?

This switching had an inability function in speaking a certain language because she has difficulty in expressing the thought. She was well in speaking English than in Indonesian language.

- **This is the last chance** nih. Kalian harus **give everything**.

In this switching the speaker used English more than an Indonesian language. It was caused she had been live in Germany for many years. Then, she was more fluent in English than in Indonesian language.

- **You brought us** kayak ke Timur Tengah

The speaker switched from English language “**You brought us**” into Indonesian language “kayak ke Timur Tengah”. It can be said that the speaker had not proficient in using a certain language. She was preferred to compensate her inability in speaking Indonesian by using English in the first. The researcher found 21 utterances that included into inability speaking a certain language.

#### d. Reducing and Avoiding Face

Switching the code used by many people to avoid from the conflict. That switching will create the language ambiguity. It is used to keep the relationship between the speaker and hearer to stay good and avoid the potential dispute<sup>126</sup>. Even the message will not received correctly as possible but it is suitable manner to keep relationship

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<sup>126</sup> Ibid., 100

between speaker and listener. Here are the utterances that reducing and avoiding face:

- Kamu gak begitu **comfortable. But you nailed that, it was good.**

The speaker used this utterance “**comfortable. But you nailed that, it was good**” because to keep the finalist to stay calm and good. It was functioned to avoid the conflict between the expert and finalist

- Hari ini cuman **wrong song choice**, tapi **beside that ya I love you**

The used of “**wrong song choice tapi beside that ya I love you**” utterance was to inspire the finalist without using the dispute utterance. It seemed better acceptable by the finalist than used Indonesian. It also used to make the finalist felt well and worth on his performance. .

- **So overall is not your best performance**, tapi aku percaya sama kamu. **Give me again this angelic felling. I need that**

The bold utterances above used to make softer critical for finalist. That utterance was spoken by hesitated feeling. She wanted to make good or respectful utterances to support them to be better in the next performance. The finalists would stay good in understanding the message. Thus, they would not directly felt down on the stage. Ini tidak cocok banget **maybe next time**

The speaker switched the language to an Indonesian because she wanted to say that right performance was not suitable to the finalist character. The finalist was not having good performance. Nevertheless, the speaker/ expert said “**maybe next time**” to make the finalist understand and receive the true message that he should have a better performance for next time.

➤ *Emm....I gonna say* Bertiga kayaknya.

The utterance “**I gonna say**” was spoken by the speaker when she was compelled by the host to choose one of group that did their best performance at that night. She felt hesitated to choose one of them. Therefore, she spoke in English to avoid the potential dispute between the expert, finalists, and audiences. And there are found 8 utterances that included into reducing and avoiding face function.

#### e. **Making Amusing Situation by Using Humor**

Switching the language also create a humor effect. It is caused by unserious or informal utterances. That is why some people will laugh if hearing a speaker uses more than one language in conversation. The writer only found one utterance of this function:

➤ Kita kan punya nama buat kalian **Cherry and the spirits**.

The utterance **Cherry and the spirits** were used to make amusing situation on the stage of Rising Star Indonesia. It was happened when Millane Fernandez wanted to tempt personals of CND group. The mean of Cherry and the spirit was Cherry as the name of

beautiful woman singer and spirits were the name of two silent boys that support Cherry performance. There are only found an utterance included into making amusing situation function.

## 2. Function of Code Mixing

### a. Lexical Need

This function occurs when there is no proper or specific word in the language being used. Holmes stated people may also borrow words from another language to express a concept or describe in the language they are using.<sup>127</sup> Usually, the borrowing word is the most familiar word that mostly easy to be understood by interlocutor. The following are the utterances that adopted lexical need:

- Itu **feeling** kerasa di situ.

The word “**feeling**” was chosen because it was very familiar in musicologist to express about heart taste. That word mostly easy to be understood by the finalist than using Indonesian language “rasa”.

- **Vibrato** kamu sangat spesial banget.

The speaker spoke “**Vibrato**” because there was no proper word to express it in Indonesian language. So, that the speaker borrowed it from English word.

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<sup>127</sup> Ping Liu, Code Switching and Code Mixing, 11

- Kamu jangan kea rah **R n B** atau **Black Music**

The word **R n B** and **Black Music** was the name of the music genre. It cannot be changed into another language. If it was changed the meaning would be vague.

- Dinamika kamu dari awal nyanyi sampai akhir kayak main **Roller Coaster**.

The word “**Roller Coaster**” was used by the speaker to show that the finalist sung full of dynamic. That word was parable that would be more understood by the listener.

- Tadi kayaknya banyak banget **minor**.

The word “**minor**” was the name of music tone that place in the sixth of mayor tone. The speaker used it because there was not proper word in Indonesian language to indicate that. There are 49 utterances that included in lexical need function.

#### **b. Incompetence**

The lack of vocabulary in certain language caused incompetence. This incompetence led the speaker to use more than a language. Holmes stated that code mixing suggests a speaker to mix up codes indiscriminately perhaps because of the incompetence.<sup>128</sup>

These are some of utterances that included in incompetence function:

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<sup>128</sup> Ibid.



- Lagunya sangat dalam **soulful** banget.

The speaker mixed the Indonesian language with an English word “**soulful**” because she could not express her feeling in Indonesian language. She was not proficient in speaking Indonesian.

- Kalau pas **live audition** aku buat CND

The used of “**live audition**” utterance was indicated incompetence of the speaker in using Indonesian language. It was caused that utterance was not famous in Indonesian.

- Kamu versi **smoothnya**.

The speaker used the word “**smooth**” because she did not know what the Indonesian language of it was. Even, it was simple word and in Indonesian than in English.

- Harus pas di **timing** masuknya

The use of word “**timing**” was indicating the incompetence of the speaker. It was caused that the Indonesian word was more understanding by people than used English.

- Sangat sedih ya dua persen aja waw **close** banget

The word “**close**” was more difficult to be understood by the Indonesian people. But, the speaker preferred to speak in English because she had lack of vocabulary in Indonesian language. so, that indicate her incompetence. There are found 59 utterances that included into incompetence function.

### 3. Expressing Self Emotion

This function occurs when a mixing used to express a speaker's self emotion, such as happiness and sadness. The following are utterances adopted expressing self emotion:

- Tadi dari awal sampai akhir bener-bener **enjoy** banget.

The speaker used the word "**enjoy**" in the middle of sentence to express her emotion. The performance was amusing. She was very enjoyed it.

- Kamu wah **amazing** banget.

The bold word "**amazing**" used to express the speaker feeling about the finalist's performance. She thought the performance was amazing. And she felt amazed on it.

- Aku cukup **happy** dengan performance kalian malam ini.

The speaker used an English word "**happy**" to express her happiness. She felt happy with the finalists' performance at that night.

- *Ya... aku speechless*

The speaker thought that the performance was very nice and amazing. She could not comment on it. She could not speak anything.

- Kalian malam ini membuat sesuatu yang **outstanding**

The speaker used English "**outstanding**" to express her feeling on the finalist performance. She felt that the performance was very well and outstanding. There are found 6 utterances that included into expressing self emotion function.

## CHAPTER V

### CLOSING

This chapter shows the conclusion of the data analysis that had been collected. Beside that the researcher also gives the suggestion after the conclusion.

#### A. Conclusion

Based on the analysis of the data, the researcher draws the conclusion of the study concerning on code switching and code mixing used by expert Millane Fernandez in the concert of Rising Star Indonesia and its functions. From the analysis above, the researcher finds:

1. The types of code switching that used by Millane Fernandez during commenting the finalists were 39 utterances of intra-sentential switching, 20 utterances of inter-sentential switching, and only an utterance of emblematic switching. And the most switching that used by Millane Fernandez was Intra-sentential code switching. Then, the types of code mixing used by her were 89 utterances of intra-sentential mixing and 33 utterances of intra lexical mixing. And the most mixing that used was intra-sentential code mixing.
2. The functions of code switching that used by Millane Fernandez were 19 utterances of expressing solidarity, 10 utterances of topic switch, 21 utterances of covering inability in speaking a certain language, 8 utterances of reducing and avoiding face, and an utterance of making amusing situation by using humor. The function that very often used by

Millane was covering inability in speaking a certain language. Whereas the functions of code mixing that used by her were 49 utterances of lexical need, 59 utterances of incompetence, and 6 utterances of expressing self emotion. It means the function of code mixing that often used by Millane Fernandes was incompetence function.

## **B. Suggestion**

After knowing the results of the study, the researcher also gave some suggestions for:

### **1. The Lecturer**

The result of this study can be used as additional information for sociolinguistics subject. The material can be used as consideration in preparing, selecting and constructing for sociolinguistics classes. Furthermore, considering to the important function of language in society, English lecturers are recommended to get some inspirations to sociolinguistics subject.

### **2. The Students**

Learning code mixing is very useful for students to improve knowledge of sociolinguistic. For English students especially Sociolinguistics subject, it is hoped that by knowing the results of this study, they will know types of code switching and code mixing and its functions. In addition, the researcher hoped that this study can be used as a guidance to study linguistics.

3. Finally, the researcher hoped to other researcher to conduct such a kind of research to enrich sociolinguistics studies.



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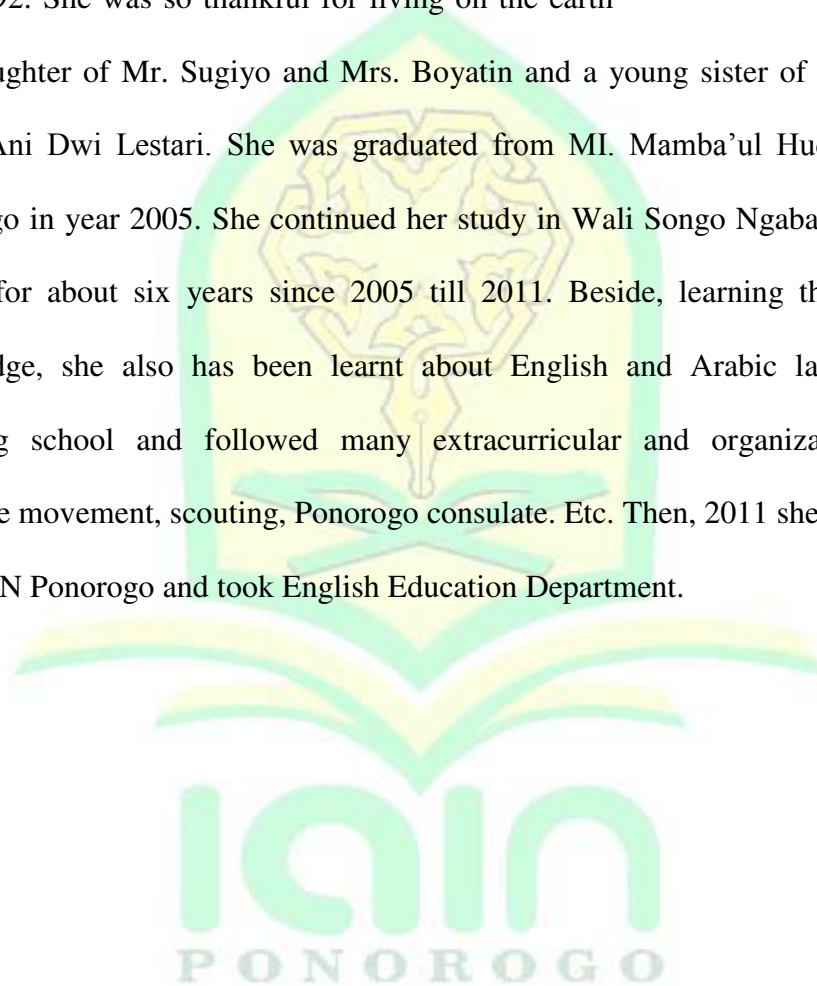




## CURRICULUM VITAE



Ratna Puji Astutik was born in Ponorogo, 5<sup>th</sup> July 1992. She was so thankful for living on the earth as a daughter of Mr. Sugiyo and Mrs. Boyatin and a young sister of a kind big sister, Ani Dwi Lestari. She was graduated from MI. Mamba'ul Huda Ngabar Ponorogo in year 2005. She continued her study in Wali Songo Ngabar boarding school for about six years since 2005 till 2011. Beside, learning the religion knowledge, she also has been learnt about English and Arabic language in boarding school and followed many extracurricular and organizations like language movement, scouting, Ponorogo consulate. Etc. Then, 2011 she continued to STAIN Ponorogo and took English Education Department.



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Dengan ini menyatakan dengan sebenarnya bahwa yang saya tulis ini adalah benar-benar merupakan hasil karya saya sendiri, bukan merupakan pengambil alihan tulisan atau pikiran orang lain yang saya akui sebagai hasil tulisan atau pikiran saya sendiri.

Apabila di kemudian hari terbukti atau dapat dibuktikan skripsi ini hasil jiplakan, maka saya bersedia menerima sanksi atas perbuatan tersebut.

Ponorogo, 29 Januari 2018

Pembuat pernyataan



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## Appendix 1

### THE DATA OF THE TYPES OF CODE SWITCHING AND CODE MIXING

No.	Utterances	Code Switching			Code Mixing	
		intra	inter	Tag	Intra-sent	Intra-lex
1.	Hanin, 13 tahun <i>you're already like a little diva</i>	V				
2.	Kamu 13 tahun <i>and you rock it</i>	V				
3.	This is you're big night, <i>betul?</i>			V		
4.	<i>You blues it,</i> waw dengan <i>arrangement</i> yang aku kaget dari awal		V			
5.	Hari ini cuman <i>wrong song choice,</i> tapi <i>beside that</i> ya <i>I love you</i>		V			
6.	<i>Just Hold Down When Going Home</i> pastinya sangat <i>challenging</i> banget. <i>And that song</i> sangat sulit <i>very challenging</i>		V			
7.	Ya <i>overall</i> dari semua <i>I would say tonight you're a beautiful swan.</i> Oh bukan. . . <i>a beautiful black swan</i>		V			
8.	Udah bingung banget, <i>because you guys gave your best especially</i> yang paling kanan		V			
9.	Waw kamu membawa aku ke awan melayang-layang <i>dancing</i> sama malaikat				V	
10.	<i>Timbre</i> kamu pas nyanyi tinggi sangat <i>special</i>				V	
11.	Kalau menyanyi itu tidak harus sempurna, yang selalu aku bilang yang penting <i>feeling</i>				V	
12.	Kalau ke tenggorokan terlalu <i>over exposure</i> maksudnya terlalu ditekan maka akan hilang				V	
13.	Salamin Hanin dong <i>she's my favorite</i>	V				
14.	Apa sih namanya <i>angle chocolate side</i>	V				
15.	Kamu dikasih talenta itu <i>that's already a plats point</i>	V				

16.	Lebih <b>on the ground</b> gitu	V	
17.	Ini versi kamu <b>and you nailed that</b>	V	
18.	Dari turun ke <b>falsetto is very good</b>	V	
19.	Kita kan punya nama buat mereka <b>Cherry and the spirits</b>	V	
20.	Gak usah banyak omong lagi <b>all is good</b>	V	
21.	Semua peserta malam ini <b>gave their best</b>	V	
22.	Mereka mau jadi <b>the Rising Star</b>	V	
23.	Emm... <b>I gonna say</b> bertiga kayaknya	V	
24.	Gak ada falset-falsetnya <b>that is awesome</b>	V	
25.	<b>You did it good</b> karena pakek hati	V	
26.	<b>You brought us</b> kayak ke timur tengah	V	
27.	Ada <b>so many things</b> gitu	V	
28.	Aku gak pernah kritik karena memang <b>this is very you</b>	V	
29.	Dia menulis lagu itu buat bapaknya yang selalu menyiksa dia <b>abuse</b> dia		V
30.	Lagunya sangat dalam <b>soulful</b> banget		V
31.	Seperti halilintar ya <b>roller coaster</b> dari rendah ke naik gitu		V
32.	Aku pengen denger lagu yang <b>upbeat</b>		V
33.	Aku sudah tau cara nyanyi kamu <b>ballet</b> itu		V
34.	Kamu <b>next time</b> bisa lebih baik lagi		V
35.	Aku tau untuk <b>nextnya</b> kamu bisa jauh lebih baik		V
36.	Kamu <b>ngegroove</b> banget		V
37.	Temen-temen aku <b>ngefans</b> sama kamu		V
38.	Kami sampai lupa <b>ngevote</b>		V
39.	Langsung <b>ngevote</b> gitu		V
40.	Aku <b>ngevotanya yes</b> lagi		V
41.	<b>Timbrenya</b> menurut aku seksi sekali		V
42.	<b>Falsettonya</b> kurang		V
43.	Pantesan aja <b>packagenya</b> keren banget		V
44.	Itu cocok banget <b>may be next time</b>	V	
45.	Dari semuanya kamu <b>always on point</b>	V	
46.	Tapi <b>all around it was awesome good</b> banget	V	
47.	Buat hari ini <b>I love the performance. I can't say anything</b> sama kalian	V	
48.	Mega- Mauro <b>first I have to say respect</b> untuk coba bikin <b>arrangement</b>	V	

	yang baru. <b>That was good</b>		
49.	<i>She's singer and song writer. Even</i> buat Rihanna yang lagu <b>Diamond</b> juga dia yang bikin.	V	
50.	Iya cantik gitu ada <b>gold-goldnya</b>		V
51.	Dari <b>groovenya</b> deh kayaknya		V
52.	Mencoba untuk ngerap cuman di <b>pronunciationnya</b> aja yang dipoles lagi		V
53.	Kamu versi <b>smoothnya</b>		V
54.	Aku <b>ngevote yes</b> karena kamu pasti bisa nyanyi		V
55.	<b>Especially</b> malam ini aku rasa kamu sangat dewasa		V
56.	Kamu punya banyak <b>fans-fans</b> di luar		V
57.	Dan <b>honestly</b> gak ada satu <b>note</b> yang fales		V
58.	Kamu wah <b>amazing</b> banget		V
59.	Itu <b>feeling</b> kerasa di situ		V
60.	Buat kita susah buat <b>judge</b> di rumah juga susah		V
61.	Kamu menyanyi lagu ini dengan santai, <b>simple, groovy</b> gitu		V
62.	Kamu lebih <b>settle</b> minggu lalu		V
63.	Khas kamu itu dari gerakan <b>shoulders</b> kamu		V
64.	<b>Even</b> kamu nyanyinya nada tinggi		V
65.	Aku pikir hati ini nyanyi lagu yang agak <b>upbeat</b>		V
66.	Kita bukan kayak menyaksikan <b>just you sing and play that piano. It's like theater and it's like a musical</b>	V	
67.	<b>Less is more</b> , tapi yang pasti <b>lessnya</b> harus dipikirin konsepnya	V	
68.	<i>It's something amazing</i> , hari ini sih aku gak ada masukan yang negatif, <b>everything is good. I love you</b>	V	
69.	<b>So, keep up the good work.</b> Dan semoga <b>next week</b> lebih keren lagi	V	
70.	Aku merinding terus gak ilang-ilang, jadi <b>I wish that song last in ten minutes. I really enjoy it so much</b>	V	
71.	Aku tadi nyari sisi-sisi yang salahnya. Tapi dengan <b>feeling</b> kamu <b>you nailed everything. I love it</b>	V	
72.	<b>So overall not your best performance,</b>	V	

	tapi aku percaya sama kamu <b>give me again this angelic feeling. I need that</b>		
73.	Mereka kurang <b>ngevote</b> empat persen		V
74.	Aku gak begitu suka <b>music arrangementnya</b> dengan adanya <b>british disconya</b> dikit		V
75.	Itu kayak <b>accent</b> itu dari mana?		
76.	Ini kritingnya <b>balance</b>		V
77.	Kalian malam ini membuat sesuatu yang <b>outstanding</b>		V
78.	Lagu terkenalnya cuman <b>reggae</b>		V
79.	Langsung aja ke yang nyanyi lagu ini <b>but overall good job</b>	V	
80.	Aku gak tau <b>I really felt it</b>	V	
81.	<b>You always have to blow us</b> selalu yang baru	V	
82.	<b>It need hard to sing that</b> susah banget	V	
83.	<b>You hit every note</b> langsung kena gitu	V	
84.	Indonesia bener-bener gak salah pilih karena <b>you're amazing</b>	V	
85.	Aku harus bilang <b>you're so sweet honey</b>	V	
86.	<b>It was awesome</b> sebenarnya Messy Grate harus telfon kamu	V	
87.	Semuanya ada satu paket <b>and tonight you look so beautiful</b>	V	
88.	Lagunya <b>happy</b> tapi aku rasa kalian marah		V
89.	Suara kamu lebih ke <b>alto</b> lebih <b>deep</b>		V
90.	Udah kayak <b>concert</b> aja		V
91.	Tadi dari awal sampai akhir bener-bener <b>enjoy</b> banget		V
92.	Kalau pakek <b>drum</b> gak spesial		V
93.	<b>Control</b> kamu luar biasa banget		V
94.	Kalian sangat <b>cool cool</b> banget		V
95.	<b>No oldishnya</b> itu dari lagunya		V
96.	Itu sengaja <b>didelay</b> nyanyinya atau <b>dilayback</b> nadanya?		V
97.	Ada masukan dari <b>pronunciationnya</b>		V
98.	Suara pas <b>keynya</b> rendah banget		V
99.	Suara kamu ada <b>rocknya</b> juga		V
100.	Lagu ini kalau BPMnya dikurangi akan lebih <b>Ngeflow</b>		V
101.	Kalau lagu yang cepet itu yang penting <b>timingnya</b>		V

102.	<b>Rapnya</b> gak begitu ngeflow		V
103.	<b>She is my favorite singer</b> , tapi sayangnya dia sudah pulang. Dia akan dikenang karena <b>she is the legend</b>	V	
104.	Udah <b>give everything</b> apa belum?	V	
105.	Hari ini <b>outfitnya</b> lebih. <b>How do you feel?</b>	V	
106.	<b>Amazing</b> deh aku <b>speechless. I love it so much</b>	V	
107.	<b>This is the last chance</b> nih. Kalian harus <b>give everything</b>	V	
108.	Kamu pinter banget sih <b>very good</b>		V
109.	Kalau dia lebih ada <b>attitude</b>		V
110.	<b>Performance</b> kamu		V
111.	<b>Timbre</b> kamu sangat berkarakter		V
112.	Menurut aku suara kamu bukan empuk aja tapi <b>crispy</b>		V
113.	Menurut aku sangat <b>flat</b>		V
114.	Dan terakhirnya <b>really good</b>		V
115.	Buat <b>next</b> kalau lolos semangatnya harus dikasih dari awal		V
116.	Di <b>pronunciation</b> harus hati-hati <b>especially</b> yang kanan		V
117.	Harus pas di <b>timing</b> masuknya		V
118.	Kamu jangan ke arah <b>R n B</b> atau <b>black music</b>		V
119.	Ya... aku <b>speechless</b>		V
120.	pas kamu awal nyanyi ada rasa <b>nervousnya</b> dikit ya		V
121.	Temponya kamu gak ngikutin <b>originalnya</b>		V
122.	Suara kamu kadang ada <b>soulfulnya</b> kadang ada <b>countrynya</b>		V
123.	Kamu gak begitu <b>comfortable, but you nailed that it was good</b>	V	
124.	Kalau gak ada kamu grup ini gak akan <b>alive</b>		V
125.	Kalian jauh lebih kompak dari <b>last time</b>		V
126.	Kalau pas <b>live audition</b> aku buat CND		V
127.	Mega-Mauro, <b>one again</b> tepuk tangan dong		V
128.	Bukan kayak nonton <b>show</b> musik biasa		V
129.	Aku serasa melihat <b>theater</b>		V
130.	Mega ngambil nada yang tinggi banget dan <b>aloud</b> banget		V

131.	Menurut aku <b>packaging</b> itu gak seratus persen	V
132.	Padahal aku Tanya pak de <b>chorusnya</b> dimana sih	V
133.	Ada nih <b>vocal coachnya</b> nih kabur nih	V
134.	Kamu bisa aja <b>ngebalance</b> dari yang rendah	V
135.	Kamu sudah <b>mendeliver feeling</b> itu	V
136.	Ada warna baru dari <b>backing vocalnya</b>	V
137.	Aku respek banget kamu udah ada <b>valuenya</b> ya	V
138.	Karakternya sangat <b>you</b> gitu	V
139.	Jadinya <b>effortless</b> biasa gitu	V
140.	Mereka suka yang <b>low-low</b> aja gak pernah naik	V
141.	Harus menggali lagi caranya dengan <b>taste</b> dan <b>character</b>	V
142.	<b>Sorry</b> , siapa itu namanya?	V
143.	Indah aku kasih nama <b>princess groovy</b>	V
144.	aku bilang <b>miss attitude</b> karena kamu membawa suatu lagu pakek <b>attitude</b>	V
145.	Mau itu lagu <b>ballet</b> atau <b>upbeat</b> kamu selalu kasih <b>attitude</b>	V
146.	Sangat sedih ya dua persen aja waw <b>close</b> banget	V
147.	Jadi itu keuntungan kamu sangat unik ini gimana aku gak tau nih <b>speechless</b>	V
148.	Dan <b>pronunciation once again</b> itu penting banget	V
149.	Kamu itu <b>man to be ballet singer</b> ya	V
150.	<b>So if you work hard</b> pasti kamu bisa lebih jago lagi	V
151.	Harus punya perasaan <b>nothing to lose</b>	V
152.	Kalian menginginkan menjadi <b>the winner of Rising Star</b>	V
153.	Kita bisa simpen istilahnya <b>camel</b> kan bisa <b>save</b> air beberapa hari gitu	V
154.	<b>Honestly</b> aku salut sama kamu	V
155.	Kamu melakukan itu dengan <b>dance-dance move</b> koreografi	V
156.	Suara kamu <b>very very good</b>	V
157.	Gimana rasanya lebih lega lebih <b>fresh</b> ?	V
158.	<b>Vibra</b> kamu sangat spesial banget	V
159.	Hari ini sangat <b>girly</b> ya	V



160.	Kenapa hari ini lebih <b>nervous</b> ?	V
161.	Kamu nyanyinya lebih <b>layback</b>	V
162.	Dinamika kamu dari awal sampai akhir kayak main <b>roller coaster</b>	V
163.	Dan itu waduh <b>fifty percent</b>	V
164.	<b>Pronunciation</b> kamu sangat <b>detail</b> dan bagus	V
165.	Hari ini tidak ada <b>percentage</b> yang kecil	V
166.	Tadi kayaknya banyak banget <b>minor</b>	V
167.	Tadi aku apa sih namanya <b>ghost bums</b> ?	V
168.	Dari awal banyak yang <b>quite deep</b> normal aja	V
169.	Aku ada beberapa <b>points</b>	V
170.	Dari cara bernyanyi aja udah <b>confident</b> gitu	V
171.	Kalau <b>next</b> menang ini sebagai <b>underdog</b>	V
172.	Dari <b>stage present</b> tadi udah ada koreo dikit	V
173.	Itu dapat menambahkan satu <b>plus</b>	V
174.	Dan <b>on stage</b> aku ngrasa kalian bersaudara banget	V
175.	Ada <b>note</b> yang agak fales	V
176.	Aku <b>appreciate</b> dengan apa yang kalian rubah	V
177.	Aku cukup <b>happy</b> dengan penampilan kalaian malam ini	V
178.	Kalian lebih baik dari minggu lalu bener-bener <b>improve</b> belajar	V
179.	Aku merinding terus gak ilang-ilang, jadi <b>I wish that song last in ten minutes. I really enjoy it so much</b>	V

Appendix 2

THE DATA OF THE FUNCTIONS OF CODE SWITCHING AND CODE MIXING

CODE SWITCHING	CODE MIXING
ES : Express solidarity	LN : Lexical need
TS : Topic switch	I : Incompetence
IS : Inability in speaking a certain language	ESE : Expressing self emotion
RA : Reducing and avoiding face	
AS : Amusing situation	

No.	Utterances	Code Switching					Code Mixing		
		ES	TS	IS	RA	AS	LN	I	ESE
180.	Hanin, 13 tahun <i>you're already like a little diva</i>	V							
181.	Kamu 13 tahun <b>and you rock it</b>	V							
182.	This is you're big night, <b>betul?</b>			V					
183.	<b>You blues it</b> , waw dengan <b>arrangement</b> yang aku kaget dari awal		V						
184.	Hari ini cuman <b>wrong song choice</b> , tapi <b>beside that ya I love you</b>				V				
185.	<b>Just Hold Down When Going Home</b> pastinya sangat <b>challenging</b> banget. <b>And that song</b> sangat sulit <b>very challenging</b>		V						

No.	Utterances	Code Switching				Code Mixing			
		ES	TS	IS	RA	AS	LN	I	ESE
186.	Udah bingung banget, <b>because you guys gave your best especially</b> yang paling kanan			V					
187.	Waw kamu membawa aku ke awan melayang-layang <b>dancing</b> sama malaikat				V				
188.	<b>Timbre</b> kamu pas nyanyi tinggi sangat <b>special</b>				V				
189.	Kalau menyanyi itu tidak harus sempurna, yang selalu aku bilang yang penting <b>feeling</b>				V				
190.	Kalau ke tenggorokan terlalu <b>over exposure</b> maksudnya terlalu ditekan maka akan ilang				V				
191.	Salamin Hanin dong <b>she's my favorite</b>	V							
192.	Apa sih namanya <b>angle chocolate side</b>		V						
193.	Kamu dikasih talenta itu <b>that's already a plats point</b>	V							
194.	Lebih <b>on the ground</b> gitu			V					
195.	Ini versi kamu <b>and you nailed that</b>	V							
196.	Dari turun ke <b>falsetto is very good</b>	V							
197.	Kita kan punya nama buat mereka <b>Cherry and the spirits</b>					V			
198.	Gak usah banyak omong lagi <b>all is good</b>	V							
199.	Semua peserta malam ini <b>gave their best</b>	V							
200.	Mereka mau jadi <b>the Rising Star</b>	V	V						
201.	Emm... <b>I gonna say</b> bertiga kayaknya				V				
202.	Gak ada falset-falsetnya <b>that is awesome</b>	V							
203.	<b>You did it good</b> karena pakek hati			V					
204.	<b>You brought us</b> kayak ke timur tengah			V					

No.	Utterances	Code Switching					Code Mixing		
		ES	TS	IS	RA	AS	LN	I	ESE
205.	Aku gak pernah kritik karena memang <b>this is very you</b>			V					
206.	Dia menulis lagu itu buat bapaknya yang selalu menyiksa dia <b>abuse</b> dia							V	
207.	Lagunya sangat dalam <b>soulful</b> banget							V	
208.	Seperti halilintar ya <b>roller coaster</b> dari rendah ke naik gitu						V		
209.	Aku pengen denger lagu yang <b>upbeat</b>						V		
210.	Aku sudah tau cara nyanyi kamu <b>ballet</b> itu						V		
211.	Kamu <b>next time</b> bisa lebih baik lagi							V	
212.	Aku tau untuk <b>nextnya</b> kamu bisa jauh lebih baik							V	
213.	Kamu <b>ngegroove</b> banget						V		
214.	Temen-temen aku <b>ngefans</b> sama kamu						V		
215.	Kami sampai lupa <b>ngevote</b>						V		
216.	Langsung <b>ngevote</b> gitu						V		
217.	Aku <b>ngevotanya yes</b> lagi						V		
218.	<b>Timbrenya</b> menurut aku seksi sekali						V		
219.	<b>Falsettonya</b> kurang						V		
220.	Pantesan aja <b>packagenya</b> keren banget						V		
221.	Itu cocok banget <b>may be next time</b>					V			
222.	Dari semuanya kamu <b>always on point</b>			V					

No.	Utterances	Code Switching					Code Mixing		
		ES	TS	IS	RA	AS	LN	I	ESE
223.	Buat hari ini <b>I love the performance. I can't say anything</b> sama kalian	V							
224.	Mega- Mauro <b>first I have to say respect</b> untuk coba bikin <b>arrangement</b> yang baru. <b>That was good</b>	V							
225.	<b>She's singer and song writer. Even</b> buat Rihanna yang lagu <b>Diamond</b> juga dia yang bikin.		V						
226.	Iya cantik gitu ada <b>gold-goldnya</b>							V	
227.	Dari <b>groovenya</b> deh kayaknya						V		
228.	Mencoba untuk ngerap cuman di <b>pronunciationnya</b> aja yang dipoles lagi							V	
229.	Kamu versi <b>smoothnya</b>							V	
230.	Aku <b>ngevote yes</b> karena kamu pasti bisa nyanyi						V		
231.	<b>Especially</b> malam ini aku rasa kamu sangat dewasa							V	
232.	Kamu punya banyak <b>fans-fans</b> di luar						V		
233.	Dan <b>honestly</b> gak ada satu <b>note</b> yang fales							V	
234.	Kamu wah <b>amazing</b> banget								V
235.	Itu <b>feeling</b> kerasa di situ						V		
236.	Buat kita susah buat <b>judge</b> di rumah juga susah							V	
237.	Kamu menyanyi lagu ini dengan santai, <b>simple, groovy</b> gitu						V		
238.	Kamu lebih <b>settle</b> minggu lalu							V	
239.	Khas kamu itu dari gerakan <b>shoulders</b> kamu							V	
240.	<b>Even</b> kamu nyanyinya nada tinggi							V	
241.	Aku pikir hati ini nyanyi lagu yang agak <b>upbeat</b>						V		

No.	Utterances	Code Switching					Code Mixing		
		ES	TS	IS	RA	AS	LN	I	ESE
242.	Less is more, tapi yang pasti lessnya harus dipikirin konsepnya			V					
243.	<i>It's something amazing</i> , hari ini sih aku gak ada masukan yang negatif, <b>everything is good. I love you</b>	V							
244.	<b>So, keep up the good work.</b> Dan semoga next week lebih keren lagi			V					
245.	Aku merinding terus gak ilang-ilang, jadi <b>I wish that song last in ten minutes. I really enjoy it so much</b>	V							
246.	Aku tadi nyari sisi-sisi yang salahnya. Tapi dengan <b>feeling</b> kamu <b>you nailed everything. I love it</b>	V							
247.	<b>So overall not your best performance</b> , tapi aku percaya sama kamu <b>give me again this angelic feeling. I need that</b>				V				
248.	Mereka kurang <b>ngevote</b> empat persen						V		
249.	Aku gak begitu suka <b>music arrangementnya</b> dengan adanya <b>british disconya</b> dikit						V		
250.	Itu kayak <b>accent</b> itu dari mana?							V	
251.	Ini kritingnya <b>balance</b>							V	
252.	Kalian malam ini membuat sesuatu yang <b>outstanding</b>								V
253.	Lagu terkenalnya cuman <b>reggae</b>						V		
254.	Langsung aja ke yang nyanyi lagu ini <b>but overall good job</b>	V							
255.	Aku gak tau <b>I really felt it</b>				V				

No.	Utterances	Code Switching					Code Mixing		
		ES	TS	IS	RA	AS	LN	I	ESE
256.	<b>It need hard to sing that</b> susah banget			V					
257.	<b>You hit every note</b> langsung kena gitu			V					
258.	Indonesia bener-bener gak salah pilih karena <b>you're amazing</b>	V							
259.	Aku harus bilang <b>you're so sweet honey</b>	V							
260.	<b>It was awesome</b> sebenarnya Messy Grate harus telfon kamu	V							
261.	Semuanya ada satu paket <b>and tonight you look so beautiful</b>	V							
262.	Lagunya <b>happy</b> tapi aku rasa kalian marah								V
263.	Suara kamu lebih ke <b>alto</b> lebih <b>deep</b>						V		
264.	Udah kayak <b>concert</b> aja							V	
265.	Tadi dari awal sampai akhir bener-bener <b>enjoy</b> banget								V
266.	Kalau pakek <b>drum</b> gak spesial						V		
267.	<b>Control</b> kamu luar biasa banget							V	
268.	Kalian sangat <b>cool cool</b> banget								V
269.	<b>No oldishnya</b> itu dari lagunya						V		
270.	Itu sengaja <b>didelay</b> nyanyinya atau <b>dilayback</b> nadanya?						V		
271.	Ada masukan dari <b>pronunciationnya</b>							V	
272.	Suara pas <b>keynya</b> rendah banget							V	
273.	Suara kamu ada <b>rocknya</b> juga						V		
274.	Lagu ini kalau <b>BPMnya</b> dikurangi akan lebih <b>Ngeflow</b>						V		

No.	Utterances	Code Switching					Code Mixing		
		ES	TS	IS	RA	AS	LN	I	ESE
275.	<b>Rapnya</b> gak begitu <b>ngeflow</b>						V		
276.	<b>She is my favorite singer</b> , tapi sayangnya dia sudah pulang. Dia akan dikenang karena <b>she is the legend</b>		V						
277.	Udah <b>give everything</b> apa belum?			V					
278.	Hari ini <b>outfitnya</b> lebih. <b>How do you feel?</b>			V					
279.	<b>Amazing</b> deh aku <b>speechless</b> . <b>I love it so much</b>	V							
280.	<b>This is the last chance</b> nih. Kalian harus <b>give everything</b>			V					
281.	Kamu pinter banget sih <b>very good</b>							V	
282.	Kalau dia lebih ada <b>attitude</b>						V		
283.	<b>Performance</b> kamu							V	
284.	<b>Timbre</b> kamu sangat berkarakter						V		
285.	Menurut aku suara kamu bukan empuk aja tapi <b>crispy</b>							V	
286.	Menurut aku sangat <b>flat</b>							V	
287.	Dan terakhirnya <b>really good</b>							V	
288.	Buat <b>next</b> kalau lolos semangatnya harus dikasih dari awal							V	
289.	Di <b>pronunciation</b> harus hati-hati <b>especially</b> yang kanan							V	
290.	Harus pas di <b>timing</b> masuknya							V	
291.	Kamu jangan ke arah <b>R n B</b> atau <b>black music</b>						V		
292.	Ya... aku <b>speechless</b>								V
293.	pas kamu awal nyanyi ada rasa <b>nervousnya</b> dikit ya							V	
294.	Temponya kamu gak ngikutin <b>originalnya</b>						V		



No.	Utterances	Code Switching					Code Mixing		
		ES	TS	IS	RA	AS	LN	I	ESE
295.	Kamu gak begitu <b>comfortable</b> , <b>but you nailed that it was good</b>				V				
296.	Kalau gak ada kamu grup ini gak akan <b>alive</b>							V	
297.	Kalian jauh lebih kompak dari <b>last time</b>							V	
298.	Kalau pas <b>live audition</b> aku buat CND							V	
299.	Mega-Mauro, <b>one again</b> tepuk tangan dong							V	
300.	Bukan kayak nonton <b>show</b> musik biasa						V		
301.	Aku serasa melihat <b>theater</b>						V		
302.	Mega ngambil nada yang tinggi banget dan <b>aloud</b> banget							V	
303.	Menurut aku <b>packaging</b> itu gak seratus persen						V		
304.	Padahal aku Tanya pak de <b>chorusnya</b> dimana sih						V		
305.	Ada nih <b>vocal coachnya</b> nih kabur nih							V	
306.	Kamu bisa aja <b>ngebalance</b> dari yang rendah							V	
307.	Kamu sudah <b>mendeliver feeling</b> itu						V		
308.	Ada warna baru dari <b>backing vocalnya</b>						V		
309.	Aku respek banget kamu udah ada <b>valuenya</b> ya						V		
310.	Karakternya sangat <b>you</b> gitu							V	
311.	Jadinya <b>effortless</b> biasa gitu							V	
312.	Mereka suka yang <b>low-low</b> aja gak pernah naik							V	
313.	Harus menggali lagi caranya dengan <b>taste</b> dan <b>character</b>							V	
314.	<b>Sorry</b> , siapa itu namanya?							V	
315.	Indah aku kasih nama <b>princess groovy</b>						V		



No.	Utterances	Code Switching					Code Mixing		
		ES	TS	IS	RA	AS	LN	I	ESE
335.	Hari ini tidak ada <b>percentage</b> yang kecil							V	
336.	Tadi kayaknya banyak banget <b>minor</b>						V		
337.	Tadi aku apa sih namanya <b>ghost bums?</b>							V	
338.	Dari awal banyak yang <b>quite deep</b> normal aja							V	
339.	Aku ada beberapa <b>points</b>							V	
340.	Dari cara bernyanyi aja udah <b>confident</b> gitu							V	
341.	Kalau next menang ini sebagai <b>underdog</b>						V		
342.	Dari <b>stage present</b> tadi udah ada koreo dikit							V	
343.	Itu dapat menambahkan satu <b>plus</b>						V		
344.	Dan <b>on stage</b> aku ngrasa kalian bersaudara banget							V	
165.	Ada <b>note</b> yang agak fales							V	
176.	Aku <b>appreciate</b> dengan apa yang kalian rubah							V	
177.	Aku cukup <b>happy</b> dengan penampilan kalaian malam ini								V
178.	Kalian lebih baik dari minggu lalu bener-bener <b>improve</b> belajar							V	
179.	Aku merinding terus gak ilang-ilang, jadi <b>I wish that song last in ten minutes. I really enjoy it so much</b>		V						

### Appendix 3

#### VIDEO TRANSCRIPT OF MILLANE FERNANDEZ' UTTERANCES DURING COMMENTING FINALISTS' PERFORMANCES IN THE CONCERTS RISING STAR INDONESIA

- **LIVE AUDITION 1 (28<sup>th</sup> August 2014)**

**Sorry**, siapa itu namanya? Tadi aku dengernya sampai apa ya?. Tadi aku kasih tunjuk lo ke om Anang. Bener-bener merinding. Ini kontestan pertama dari kemarin. *Hanin, 13 tahun you're already like a little diva.* Tapi mikirin kayak mama papa apa gimana gitu?. Menyenangkan hati mereka?. **Kamu 13 tahun and you rock it!**

Rasanya di situ ya?. **Itu feelingnya dapat.** Tapi kayaknya om Beby, ini akan susah banget ya buat Indonesia yak arena banyak banget kontestan yang suaranya bagus-bagus. Buat kita susah, buat yang dirumah juga susah banget. **Semua peserta gave their best. Gak usah banyak omong lagi all is good. Ada so many things gitu**

- **LIVE AUDITION 4 (5<sup>th</sup> September 2014)**

Di TV ketemunya ya?. Di mana ketemunya?. **kayak accent nanyi itu dari mana ya?**. Coba kamu kalau nyanyi lagu apa ya kira?. Jadi pengen lihat apakah sama kalau di lagu lain?. Gak perlu ya? Udah dicari ya? akhirnya ketemu. Berkarakter banget.

**Timbrenya menurut aku ya seksi.** Kata om bukan wajahnya aja yang seksi tapi suaranya juga seksi. *It's something amazing*, hari ini sih aku gak ada masukan yang negatif, **everything is good. I love you**

Indah dengan suara yang indah! Aku tadi nyari sisi-sisi yang salahnya. Tapi dengan **feeling** kamu **you nailed everything. I love it.**

- **LIVE AUDITION 8 (19<sup>th</sup> September 2014)**

Menurut aku sudah satu paket deh. **So, keep up the good work.** Dan semoga **next week** lebih keren lagi. Suaranya bagus, berkarakter, cantik. Geitsa menurut aku kamu Tylor Swiftnya Indonesia, bener gak? Dan ada perpaduan dari Tylor Swift dan ada Ellen juga dikit. **Ini versi kamu and you nailed that.** Penampilan kamu, cara nyanyiin kamu polos banget. Apa adanya dan asli. **Lebih on the ground gitu**

- **LIVE DUELS 1 (25<sup>th</sup> September 2014)**

**Kalian malam ini membuat sesuatu yang sangat ya outstanding gitu. Dari turun ke falsetto is very good.** Dengan lagu waw, gitu kan kita kan kenalnya gak cuman gitu aja. Tapi kalian bikin sesuatu yang oh ini pasti bluesmate. *Emm... I gonna say bertiga kayaknya.*

**Vibra** kamu sangat spesial banget. Untuk ke depannya jika kalian bisi bikin album kalian bikin sesuatu yang sangat baru banget yang gak ada di Indonesia. **Kita kan punya nama buat mereka Cherry and the spirits.**

- **LIVE DUELS 1 (25<sup>th</sup> September 2014)**

Selamat malm Evony? Semua satu kali lagi dong tepuk tangan untuk Evony. Kamu tidak membuat aku menangis pada malam hari ini. Tapi kamu, walaupun kamu nyanyi lagu bahasa Indonesia gak gampang. **Especially malam ini aku rasa kamu sangat dewasa. Aku gak pernah kritik karena memang this is very you.** Tapi suara kamu tetep soulful. Kamu bisa masukin, kamu bias nyanyiin bahasa Itali, bahasa Sunda, bahasa Jawa. **Kamu next time bisa lebih baik lagi.**

**Timbre kamu itu sangat berkarakter.** Dan menurut aku bukan empuk aja tapi enak menurut aku.enak kyak garing banget enak banget. **So overall not your best performance,** tapi aku percaya sama kamu **give me again this**

**angelic feeling. I need that.** Menurut aku sangat **flat. Dan terakhirnya really good. Buat next kalau lolos semangatnya harus dikasih dari awal.**

▪ **LIVE DUELS 2 (26<sup>th</sup> September 2014)**

Hanin...waw tepuk tangan sekali lagi buat hanin. **aku bilang miss attitude karena kamu membawa suatu lagu pakek attitude. Mau itu lagu ballet atau upbeat kamu selalu kasih attitude.** Hanin, itu Clarry Clarkson dan ceritanya sebenarnya sangat dalam. **Dia menulis lagu itu buat bapaknya yng menyiksa dia abuse dia. She is my favorite singer, tapi sayangnya dia sudah pulang. Dia akan dikenang karena she is the legend.** banget, seperti menangis gitu.dan menurut aku umur 13 waw fansnya. Dan karena kamu umur 13, kamu punya keuntungan karena suara kamu masih sangat apa adanya dan itu tu mur banget.

**Lagunya sangat dalam soulful. Hari ini outfitnya lebih, how do you feel?.** Aku gak ada kata-kata lain. Sebenarnya lebih merinding minggu lalu padahal lagunya ini lebih aman dari lagu yang kemarin. Wah ini...udah kaya halilintar. Yang pastinya ini tantyangan juga. Aku tau untuk nextnya kamu bisa jadi lebih baik lagi. **Itu cocok banget may be next time. Di pronounciation harus hati-hati especially yang kanan.**

▪ **LIVE DUELS 3 (2<sup>nd</sup> October 2014)**

Geitsa! **Just Hold Down When Going Home pastinya sangat challenging banget. And that song sangat sulit very challenging. Dari semuanya kamu always on point.**

**Lagunya happy tapi aku rasa kalian marah. Suara kamu lebih ke alto lebih deep. Aku ngevot yes karena kamu pasti bisa nyanyi. Mereka kurang ngevot empat persen. Aku gak begitu suka music arrangementnya dengan adanya british disconya dikit.**

- **LIVE DUELS 4 (3<sup>th</sup> October 2014)**

Dia melakukan semuanya dengan benar. **Dari stage present tadi udah ada koreo dikit. Itu dapat menambahkan satu plus. Dan on stage aku ngrasa kalian bersaudara banget.**

**Gak ada falset-falsetnya that is awesome.** Dan menggali apa yang kira-kira kontestan yang lain yang mereka belum nglakuin. Apa mereka belum punya gitu.

**You brought us kayak ke timur tengah. Dan kamu melakukan itu dengan dance-dance move koreografi dikit.** Dan nyanyi sambil nari itu susah banget. Yang bisa yang paling bisa Michael Jack sama Beyonce gitu. **Amazing deh aku speechless. I love it so much**

- **FINAL DUELS 2 (10<sup>th</sup> October 2014)**

Indah! Gitu dong! **Gimana rasanya lebih lega lebih fresh? Seperti halilintar ya roller coaster dari rendah ke naik gitu.** Minggu lalu lemes, hari ini Indah yang ku kenal udah balik. Aku ada beberapa hal ini. Dinamikanya kamu dapat. Dan menurut aku, kamu mendingan nyanyinya segini aja, karena ngluarin suara ini lebih berkarakter daripada kamu nyanyinya lebih tinggi kayak minggu lalu.

**Hari ini cuman wrong song choice, tapi beside that ya I love you.** Dan mmm...sebenarnya itu berkah dari Tuhan, kamu udah tau jurusan ka kemana. **Tapi all around it was awesome good banget.** Karena banyak yang nyanyinya bagus, suara bagus, semuanya bagus, tapi mereka gak tau nih jurusannya kemana. Kamu it udah jelas banget. **You did it good karena pakek hati.** Dan pastinya itu sesuatu yang sangat bagus dan keuntungan buat kamu.

- **BEST 14 (17<sup>th</sup> October 2014)**

Selamat malam hanin? Sampai sekarang sih kamu membawakan semua lagu bagus. *She's singer and song writer. Even buat Rihanna yang lagu Diamond juga dia yang bikin. Kamu versi smoothnya.* Suara kamupun untuk umur 13 tahun kamu luar biasa. Tapi ya bener masukan dari papa Beby. *Buat hari ini I love the performance. I can't say anything sama kalian. Udah kayak concert aja.*

**Mega-Mauro, one again tepuk tangan dong. Bukan kayak nonton show musik biasa. Aku serasa melihat theater.** Mega-Mauro menyanyikan lagu ini menurut aku SIA adalah penyanyi yang sangat luar biasa. Dan pas aku dengerin kalian, aku serasa lagi nonton sesuatu yang indah. Dari lagu top 40 kalian bisa menyanyikan lagu ini dan menjadikan ini karakter kalian. Itu udah luar biasa banget. Itu salut buat itu. **Kita bukan kayak menyaksikan just you sing and play that piano. It's like theater and it's like a musical**

Dan apa sih namanya?. Dan tingginya ya seperti kata Kevin, megamauro tinggi banget dan all out. Gak ada falset-falsetnya. **Kalau dia lebih ada attitude.** Kalian ada yang goyangnya dikit karena capek juga. Aku tau nyanyi lagu itu sangat capek. **Tapi you did it good pakai hati. Timbre kamu sangat berkarakter. Kalian jauh lebih kompak dari last time.**

- **BEST 12 (24<sup>th</sup> October 2014)**

*Ya... aku speechless.* Selamat malam Indah? Tepuk tangan sekali lagi dong untuk Indah! Indah aku ingin tanyakenapa kamu pilih lagu ini? Alasannya apa? Ini lagu baru kan? **Udah bingung banget, because you guys gave your best especially yang paling kanan.** Menurutku sangat cocok sih sama kamu. Kamu selalu membawakan jadi lebih baik dari pada minggu lalu pas kamu nyanyi Celine Dion. Jadi kamu benar-benar belajar hari ini dan itu bagus. **Kamu jangan ke arah R n B atau black music. Ya overall dari semua I would say tonight you're a beautiful swan. Oh bukan. . . a beautiful black**



swan. Hari ini sangat girly ya. Kalau gak ada kamu grup ini gak akan alive. Indah aku kasih nama princess groovy. Kamu ngegroove banget

- **TOP 11 (31<sup>st</sup> October 2014)**

Hay Geitsa? Akau tadi hatinya langsung deg jatuh wow. Ini nyanyiin lagunya Grafety. Ini salah satu lagu kesukaan aku. **Timbre kamu pas nyanyi tinggi sangat special. Even kamu nyanyinya nada tinggi.** Tapi kamu tadi bawaain nyanyinya gak kayak dia. Beda dia nyanyinya. Kamu liriknya dalem banget. Buat cowok nempel ke kita terus meski kita udah ngelepas tapi balik lagi gitu.

**Kamu bisa aja ngebalance dari yang rendah. Aku pikir hati ini nyanyi lagu yang agak upbeat. Lagu terkenalnya cuman reggae. Mencoba untuk ngerap cuman di pronounciationnya aja yang dipoles lagi.**

Menurut aku suara kamu bukan empuk aja tapi crispy.

- **TOP 10 (7<sup>th</sup> November 2014)**

Hanin... aku sangat terpukau. Aku dah gak ada kata-kata lagi. **Ada nih vocal coachnya nih kabur nih.** Mulutnya tu kebuka terus. 13 tahun, kamu bisa semuanya. jauh lebih dewasa daripada minggu-minggu lalu. Ya tapinya kamu masih 13. **Temen-temen aku ngefans sama kamu. Salamin Hanin dong *she's my favorite.***

Aku pikir kamu akan nyanyi lagu agak cepat gitu. Apakah benar? Gak juga ya? Kemarin soalnya sempat bilang pengen banget lihat kamu nyanyi lagu yang lain gitu. **Aku tau untuk nextnya kamu bisa jauh lebih baik.** aku pengen lihat sisi kamu yang lain yang baru. **Kami sampai lupa ngevot.** **Kamu gak begitu comfortable, but you nailed that it was good.**

- **TOP 6 (5<sup>th</sup> December 2014)**

Indah kita tau dari tadi awal kamu nyanyi itu udah saking konsen ke kamu kita sampai lupa. Bener kan?. **Langsung ngevote gitu. Langsung aja ke yang nyanyi lagu ini but overall good job.**

**Khas kamu itu dari gerakan shoulders kamu.** Terus kamu kalau nyanyi selalu dari pinggir gini ngeliatnya. Itu bener-bener kha kamu dan gak ada yang nyanyi begitu. **Apa sih namanya angle chocolate side. Iya cantik gitu ada gold-goldnya. Dari groovenya deh kayaknya. Buat kita susah buat judge di rumah juga susah. Kamu menyanyi lagu ini dengan santai, simple, groovy gitu. Ini kritingnya balance. Mereka suka yang low-low aja gak pernah naik.**

- **TOP 5 (12<sup>nd</sup> December 2014)**

**Kamu ngegroove banget. Kamu princess groovy. Mereka mau jadi the Rising Star.**

**Aku sudah tau cara nyanyi kamu ballet itu. Kamu wah amazing banget. Itu feeling kerasa di situ. Kamu lebih settle minggu lalu. Kalau pakek drum gak special. Suara pas keynya rendah banget. Lagu ini kalau BPMnya dikurangi akan lebih Ngeflow. Rapnya gak begitu ngeflow. pas kamu awal nyanyi ada rasa nervousnya dikit ya? Kalau next menang ini sebagai underdog.**

Halo mega-Mauro? Hari ini kalian pas banget. **Kamu sudah mendeliver feeling itu.** Dan aku bisa melihat stakatonya sangat berdrama. **Mega-Mauro first I have to say respect untuk coba bikin arrangement yang baru. That was good.** Aku agak khawatir yang pastinya juri di rumah segmen yang suka dengan tipe lagu kalian. **Aku gak tau I really felt it. Aku merinding terus gak ilang-ilang, jadi I wish that song last in ten minutes. I really enjoy it so much. Control kamu luar biasa banget. Kalian sangat**

cool cool banget. Jadi itu keuntungan kamu sangat unik ini gimana aku gak tau nih speechless.

*Kamu dikasih talenta itu that's already a plats point.* Itu sengaja didelay nyanyinya atau dilayback nadanya? Ada masukan dari pronunciationnya. Ada note yang agak fales. Aku appreciate dengan apa yang kalian rubah. Aku cukup happy dengan penampilan kalaian malam ini. Kalian lebih baik dari minggu lalu bener-bener improve belajar. Aku ngevote yes lagi. Timbrenya menurut aku seksi sekali. Falsettonya kurang.

- **FINAL (19<sup>th</sup> December 2014)**

This is the last chance nih. Kalian harus give everything. *This is you're big night*, betul? Honestly aku salut sama kamu. Aku pengen denger lagu yang upbeat. Kalau lagu yang cepet itu yang penting timingnya. Kamu punya banyak fans-fans di luar. Aku respek banget kamu udah ada valuenya ya. Ada warna baru dari backing vocalnya. Dan honestly gak ada satu note yang fales. Kalian malam ini membuat sesuatu yang outstanding. Waw kamu membawa aku ke awan melayang-layang dancing sama malaikat. Kamu melakukan itu dengan dance-dance move koreografi.

Tadi dari awal sampai akhir bener-bener enjoy banget. Suara kamu kadang ada soulfulness kadang ada countrynya. Temponya kamu gak ngikutin originalnya. No oldishnya itu dari lagunya. Kamu pinter banget sih very good. Hari ini tidak ada percentage yang kecil.

Kenapa hari ini lebih nervous?. Aku ada beberapa points. Mega ngambil nada yang tinggi banget dan aloud banget. Menurut aku packaging itu gak seratus persen. Jadinya effortless biasa gitu. Karakternya sangat you gitu. Harus menggali lagi caranya dengan taste dan character. Sangat sedih ya dua persen aja waw close banget.

Kalau menyanyi itu tidak harus sempurna, yang selalu aku bilang yang penting feeling. Kalau ke tenggorokan terlalu over exposure maksudnya terlalu ditekan maka akan hilang. Even dari belakang punggung itu juga harus bisa nafas. Kita bisa simpen istilahnya camel kan bisa save air beberapa hari gitu. Kamu nyanyinya lebih layback. Tadi kayaknya banyak banget minor. Dari awal banyak yang quite deep normal aja.

Dinamika kamu dari awal sampai akhir kayak main roller coaster. Dan itu waduh fifty percent . Pronunciation kamu sangat detail dan bagus. Tadi aku apa sih namanya ghost bums?. Dari cara bernyanyi aja udah confident gitu. Pantasan aja packagenya keren banget.

