



CODE SWITCHING AND CODE MIXING IN
GALA SHOW X-FACTOR INDONESIA 2015:
BETWEEN THE MENTORS

A THESIS

In Partial Fulfillment of the Requirements for
the Sarjana Degree Majoring Linguistics in English Department
Faculty of Humanities Diponegoro University

Submitted by:

NADYA ANGGRAENI

NIM: 13020113120003

FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG

2017

PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis by herself and without taking any result from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, August 2017

Nadya Anggraeni

MOTTO AND DEDICATION

“Not everything can be counted counts, and not everything that counts can be counted”

(Albert Einstein)

“You can never cross the ocean until you have the courage to lose the sight of the shore”

(Christopher Columbus)

“Do my best, so that I can't blame myself for anything”

(Magdalena Nauner)

*This paper is dedicated to
My beloved family and
to everyone who helped me accomplish this paper*

**CODE SWITCHING AND CODE MIXING IN GALA
SHOW X-FACTOR INDONESIA 2015: BETWEEN THE
MENTORS**

Written by:

Nadya Anggraeni

NIM: 13020113120003

is approved by the thesis advisor

on July 25th 2017

Thesis Advisor

Dra. Cut Aja Puan Ellysafny M.Ed

NIP. 19551003978122001

The Head of English Department

Dr. Agus Subiyanto, M.A.

NIP. 196408141990011001

VALIDATION

Approved by

Strata 1 Thesis Examination Committee

Faculty of Humanities Diponegoro University

On 4th August 2017

Chair Person

Dr. Agus Subiyanto, M.A.
NIP. 19640814 199001 1 001

Second Member

Dr. J. Herudjati Purwoko, M, Sc.
NIP. 19530327 198103 1 006

First Member

Drs. Catur Kepirianto, M.Hum
NIP. 19650922 199203 1 002

Fourth Member

Prihantoro, SS,MA.
NIP. 19830629 200604 1 002

ACKNOWLEDGEMENT

Praise to Allah SWT who has given His strength, blessing, and true spirit so this thesis on “Code Switching and Code Mixing in *Gala Show X-Factor Indonesia 2015: between the Mentors*” came to a completion. On this occasion, I would like to thank all those people who have contributed to the completion of this research report.

The deepest gratitude and appreciation are extended to Dra. Cut Aja Puan Ellysafny M.Ed., who has given her continuous guidance, helpful correction, moral support, advice, and suggestion, without which is doubtful that this thesis came into completion.

I would like to extend my deepest thank also goes to the following:

1. Dr. Redyanto Noor, M.Hum, as the Dean of Faculty of Humanities, Diponegoro University.
2. Dr. Agus Subiyanto, M.A, as the Head of English Department, Faculty of Humanities, Diponegoro University.
3. Drs. Mualimin, M.Hum, my academic supervisor.
4. Dra. Cut Aja Puan Ellysafny M.Ed, as my thesis advisor who has given her guidance, suggestion, and motivation in completing this thesis.
5. All lecturers of English Department who have taught, motivated, and supported me in many ways.
6. All academic staff in the Faculty of Humanities, Diponegoro University who gave the valuable contributions.

7. My beloved parents for their sincere motivation and support.
8. My precious brother, M. Iqbal Aslam, who never stop supporting and waiting for my return.
9. My best friend, Noviani M, and her family who always accompany and give me support in my hard time.
10. My friends from Linguistics Section, and all of her friend in the English Department 2013, Faculty of Humanities, Diponegoro University, for spending a pleasant time together.
11. D17 and all of the members of Korps Sukarela Palang Merah Indonesia (KSR PMI) Unit Universitas Diponegoro who has given colourful friendship and experiences in my life.
12. All those who give help, advice, and encouragement who cannot be mentioned one by one.

I realize that this thesis is still far from perfect. I, therefore will be glad to receive any constructive criticism and recommendation to make this thesis better.

Finally, I expect that this thesis will be useful to the reader who wishes to learn something about Code Switching and Code Mixing.

Semarang, August 2017

Nadya Anggraeni

TABLE OF CONTENTS

| | |
|-------------------------------------|-------------------------------------|
| TITLE..... | i |
| PRONOUNCEMENT | ii |
| MOTTO AND DEDICATION..... | iii |
| APPROVAL | Error! Bookmark not defined. |
| VALIDATION | v |
| ACKNOWLEDGEMENT..... | vi |
| TABLE OF CONTENTS | viii |
| LIST OF TABLES..... | xi |
| ABSTRAK..... | xii |
| CHAPTER I..... | 1 |
| INTRODUCTION | 1 |
| 1.1 Background of the Study | 1 |
| 1.2 Scope of the Study | 3 |
| 1.3 Research Questions..... | 3 |
| 1.4 Objectives of the Study..... | 3 |
| 1.5 Previous Research..... | 4 |
| 1.6 Organization of the Study | 6 |
| CHAPTER II | 7 |
| REVIEW OF THE LITERATURE | 7 |

| | |
|--|----|
| 2.1 Sociolinguistics..... | 7 |
| 2.2 Speech Communities | 7 |
| 2.3 Bilingualism..... | 9 |
| 2.4 Code..... | 10 |
| 2.5 Code Switching..... | 11 |
| 2.6 Types of Code Switching | 13 |
| 2.7 Code Mixing | 15 |
| 2.8 Types of Code Mixing..... | 16 |
| 2.9 Factors of Code Choosing | 17 |
| CHAPTER III..... | 21 |
| RESEARCH METHOD | 21 |
| 3.1 Type of Research | 21 |
| 3.2 Data, Population, Sample, and Sampling Technique | 21 |
| 3.3 Method of Collecting Data | 22 |
| 3.4 Method of Analysing Data | 23 |
| CHAPTER IV..... | 24 |
| DATA ANALYSIS | 24 |
| 4.1 The Speakers' Background..... | 24 |
| 4.2 Code Switching Analysis..... | 25 |
| 4.2.1 Situational Code Switching | 28 |

| | |
|---|----|
| 4.2.2 Metaphorical Code Switching | 30 |
| 4.3 Code Mixing Analysis | 32 |
| 4.3.1 Word Insertion | 34 |
| 4.3.2 Repetition Insertion | 36 |
| 4.3.3 Phrase Insertion | 37 |
| 4.3.4 Idiom Insertion | 39 |
| 4.3.5 Hybrid Insertion..... | 41 |
| 4.3.6 Clause Insertion | 43 |
| 4.4 Factors of Code Choosing | 44 |
| 4.4.1 Participants Factor | 45 |
| 4.4.2 Setting / Social Context | 46 |
| 4.4.3 Topic Factor..... | 47 |
| 4.4.4 Function Factor..... | 48 |
| CHAPTER V | 50 |
| CONCLUSION | 50 |
| REFERENCES | 52 |

LIST OF TABLES

| | |
|------------------------------|----|
| Table 1. Code Switching..... | 26 |
| Table 2. Code Mixing | 32 |

ABSTRAK

Gala Show X-Factor Indonesia 2015 adalah salah satu ajang pencarian bakat di Indonesia. Komunikasi yang dilakukan oleh para mentor dalam acara tersebut menjadi salah satu poin penting karena mampu mempengaruhi jalannya acara tersebut serta mempengaruhi jalannya voting untuk para kontestan pencarian bakat. Selama acara pencarian bakat berlangsung, para mentor sering menggunakan alih kode dan campur kode. Dengan menggunakan metode deskriptif kualitatif, fokus dari skripsi ini adalah untuk menganalisis tipe-tipe alih kode dan campur kode, dan untuk mendeskripsikan faktor-faktor yang mempengaruhi penggunaan alih kode dan campur kode. Penulis menggunakan teori Wardhaugh dalam menganalisis tipe-tipe alih kode, teori Suwito untuk menganalisis tipe-tipe pencampuran kode, dan teori Holmes untuk mendeskripsikan faktor-faktor penggunaan alih kode dan campur kode. Penulis menemukan ada 2 tipe alih kode, 6 tipe campur kode, dan 4 faktor yang mempengaruhi alih kode dan campur kode.

Kata kunci : Alih Kode, Campur Kode, X-Factor,

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Talent shows in Indonesia are an outstanding thing for a long time. There are many talent show programs held in Indonesia, but many of them are adopted from foreign talent show programs, such as: *AFI (Akademi Fantasi Indonesia)*, *Indonesia's Got Talent*, *The Voice Indonesia* and *X-Factor Indonesia*. There are also some talent show programs that are originally from Indonesia, such as *Idola Cilik*, *KDI (Kontes Dangdut TPI)*, *Star Dut*, and many more. Some of talent show programs are broadcasted on television channels in Indonesia, therefore the performances from the participants can be seen and can be judged by the society.

One of the popular talent shows is *X-Factor Indonesia* which is a talent show adopted from *The X-Factor* and sponsored by *FremantleMedia*. In Indonesia, *The X-Factor* held for the first time on 2013 aired in *RCTI* channel and the second season of the *X-Factor Indonesia* held on 2015.

Similar to another talent show programs, the host and the mentors become two of the important positions in the program because they have direct interaction to the audience. The audience gives more attention to how the host leads the show, and what the host and the mentors say in the show. The host talks in introducing the mentors and having conversation with the participants and mentors. Otherwise, the mentors converse by giving comments and introducing

the participants before they start the performance. The talking techniques used by the host and the mentors have big influences to the show because how they talk have its own interest to the audience.

Sometimes, the host and the mentors use more than one language when talking in the show. No matter is commenting; explaining; or introducing, the host and the mentors often use the second language to support his or her talk, especially English language. Having more than one language makes people often switch or mix the languages whether it changes to foreign language, national language, or local language. The switching and the mixing from one language to another are called Code Switching and Code Mixing.

For bilingual people who are often using code switching and code mixing, they unconsciously use the code for certain words especially for the words from the first language. The effect of the code used by the bilingual people is decreasing of the use of words that is caused by the frequent of the code in the conversation. As the sample in the conversation nowadays, people tend to say “Sorry” or “Thanks / Thank You” to show their grateful and apology to another rather than “*Maaf*” and “*Makasih / Terima Kasih*”.

The phenomenon of code switching and code mixing in *X-Factor Indonesia 2015* become interesting to be studied because from 23 episodes of *X-Factor Indonesia 2015* there are code switching and code mixing cases in each episode. Many of the cases had been done by the mentors, host, and participants of *X-Factor Indonesia 2015* with different social backgrounds.

1.2 Scope of the Study

In this research, the writer only focuses on the analysis of code switching and code mixing in *Gala Show X-Factor Indonesia 2015* uttered by the mentors from Indonesia to English.

1.3 Research Questions

This research is dealing with code switching and code mixing between Indonesian and English which were uttered by the mentors in *Gala Show X-Factor Indonesia 2015* program. The concerns of this research are on:

- What are the types of code switching and code mixing done by the mentors *Gala Show X-Factor Indonesia 2015*?
- What are the factors of the using of code switching and code mixing?

1.4 Objectives of the Study

The general purposes of this research are to acknowledge the phenomena of code switching and code mixing in term of two points:

- The research is to analyse the types of Indonesian-English code switching and code mixing used by the mentors,
- The research is to describe the factors of the using of code switching and code mixing.

1.5 Previous Research

The first previous study is a research written by Sutrismi, a student from School of Teacher Training and Education in Muhammadiyah University of Surakarta in 2014 titled “The Use of Indonesian English Code-Mixing in Social Media Networking (Facebook) by Indonesian Youngsters”. The purposes in the research were to describe the types of code mixing and to describe the reasons of using code mixing in social media by using descriptive qualitative method. After collecting the data by using observation and documentations method, the data was analysed by using a theory from Suwito to analyse the linguistic forms and a theory from Hockett’s to analyse the reasons of it. The findings were the writer found six types of code mixing and three major reasons of using code mixing.

The second research was written by Mónica Stella Cárdenas-Claros from University of Melbourne and Neny Isharyanti from Satya Wacana Christian University in 2009 titled “Code Switching and Code Mixing in Internet Chatting: between ‘Yes’, ‘Ya’, and ‘Si’, a case study”. The aims of this research were to identify the frequency of code switching and code mixing for both cultures, to identify the topics caused code-switching and code mixing, and to identify the topics that is much occur and the topic that is less occur in both cultures. The subjects were advanced speakers of English from Indonesia and Latin America. The finding was technology terms caused more code switching and code mixing without assuming about the linguistic background. The result showed that Indonesian subjects are often changed the code, and tend to ask more questions.

The third research was written by Ayeomoni from Obafemi Awolowo University in Nigeria titled “Code Switching and Code Mixing: Style of Language Use in Childhood in Yoruba Speech Community”. The aim was to investigate the types of languages and the subjects of the research were the members of an education elite speech community. To collect the data, the researcher used questionnaire to fifty subjects. After analysing the data, the writer found that 90% of the subjects used Yoruba language as their first language.

The next research was written by Ardina Adlis from Andalas University Padang in 2011 titled “Code Switching Found in A Malaysian Serial Movie ‘Cuti-Cuti Cinta’”. The purposes were to analyse the types of code switching by using Gumperz’s theory, to find out the social factors causing the code switching phenomena by refer to Grosjean and Coulman, and to find out the social functions of code switching by using Halliday’s theory. The writer found that there were a code switching by the conversational code-switching, code switching without influenced by anything, and code-switching that was caused by the situation. Social factors which influence code-switching were the education, the choice of words, the identity, the social relation, and the community norms and value. Social functions of code switching were (1) personal, to show feelings, opinions, and identity; (2) emphasis, to emphasize the fact and information; (3) affective function, to get affective message; (4) heuristic, to investigate the environment; (5) termed as regulator, to direct or instruct someone; and (6) interactional, to make contact with others and form relationships.

1.6 Organization of the Study

In order to have a systematic study, the writer organizes the study by following these structures.

- **CHAPTER I INTRODUCTION**

Chapter I consists of Background of the Study, Scope of the Study, Research Questions, Objective of the Study, Previous Research, and Organization of the Study.

- **CHAPTER II REVIEW OF THE LITERATURE**

Chapter II consists of Sociolinguistics, Speech Communities, Bilingualism, Code, Code Switching, Types of Code Switching, Code Mixing, Types of Code Mixing, and Factors of Code Choosing.

- **CHAPTER III RESEARCH METHOD**

Chapter III consists of Type of Research, Data, Population, Sample, and Sampling Technique, Method of Collecting Data, and Method of Analysing Data.

- **CHAPTER IV DATA ANALYSIS**

Chapter IV consists of The Speakers' Background, Code Switching Analysis, Code Mixing Analysis, and Factors of Code Choosing.

- **CHAPTER V CONCLUSION**

Chapter V consists of the summary of the study

CHAPTER II

REVIEW OF THE LITERATURE

2.1 Sociolinguistics

Code switching and code mixing are part of Sociolinguistics subject. Sociolinguistics concerns with people and languages (Holmes, 1992) and the use of language (Wardhaugh, 2006). Sociolinguistics discuss all about the language in the society such as the people who are using the language, the reason of using language, the method of using the language, the location and the time when the language is used, and the problems related to language.

2.2 Speech Communities

Society is a certain people who lived together in an area and use language as a tool to have a conversation with other members in the society (Wardhaugh, 2006). The forms of communications in a society are different in each situation. People tend to choose certain form of communication when they are communicating.

Members of the speech communities have the same code to communicate and have an agreement in using the code. After having an agreement, the communities should have some components such as social cohesiveness, grammatical rules, social construction, and language use (Wardhaugh, 2006:116)

Bernstein in Wardhaugh (2006:316) states that there are two kinds of language form in society, (1) elaborated code (originally formal code). In this code, grammatical rules and syntactical structure become important point because grammatical rules and syntactical structure can organized some points that the speaker purposes to say. Complex and complete sentences are the feature of the code; (2) restricted code (originally public code). Restricted code has a contrast point from elaborated code. Grammatical rules do not become a concern in this code and the sentences are simple and incomplete.

Wardhaugh (2006:10-11) defines four relations that are possible between people and language:

- Social systems affect linguistic structures, which is about how people use the language to show who they are. Language used by someone tells how he really is, just like children who speak like children and the children's speech structure is different from adults'. Language also shows where the speakers come from, which social background he is in, and what the speaker's gender is.
- Linguistic structures affect social systems. This possibility is contrast to the first possibility. Basil Bernstein is a sociologist from British who is interested to social processing, especially in the relation between language and culture. Bernstein assumes that language and culture affect each other, which mean the language can affect the culture and the culture can affect the language. The other assumption from Bernstein is that there is a relation between social structure and the

using of language. A certain social structure produces certain linguistic structure and after time to time, the social structures become a social system. Whorfian hypothesis (Wardhaugh, 2006:212) claims that language structure tells how the speakers see the world.

- People and language affect each other. Language and social process have a regular interaction.
- Social systems and linguistic structures are independent and have nothing in common.

It can be said that each possibilities contrast from one to another. Some stated that social systems and linguistic structures affect each other which mean social systems determine linguistic structures used by certain people, and linguistics structures of a society will be a social system after time to time. Otherwise, there is also a possibility that social systems and linguistic structure have nothing in common.

2.3 Bilingualism

Definition of bilingual person is a person who has ability to use second language (Spolsky, 1998:45). The ability to use two or more languages is more important than having one language to speak. People who only speak one language, monolingual person, cannot be free to communicate to speaker who speaks other language because they have limitation in the language skill.

Mostly, people speak more than one language in their daily life especially Indonesian people who have regional language and national language. When

people have particular situation, they use particular language. There is a possibility that when someone is in his home, he uses mother language; when he is in his neighborhood, he uses regional language; and when he is in a formal event, he uses national language. Children in bilingual society basically learn their ethnic language as their first language.

People who speak more than one language can change one language to another language easily and unconsciously. Unfortunately, become a bilingual person is not easy because the language that is chosen in certain situation has an important role in the relationship between the participants and also the speakers will be judge by the others.

2.4 Code

Code is a particular language used in communication (Wardhaugh, 2006:99). The communication system when people are having a discussion is called code (Holmes, 1992:1). The choice of language code is based on the rules from the speaker's life experience because the rules are based on the knowledge that the speaker has (Hudson, 1996:52). Code choice of a bilingual person is according to the situation rather than the opposites (Hudson, 1996:52) and reflects how the speaker wants to be seen by others (Wardhaugh, 2006:108). Having an understandable tool for every member in a society is the base rule in using code as a system. Mostly, the tool that people use in the communication is language.

2.5 Code Switching

Code switching is caused by bilingual and multilingual people (Hudson, 1996:51) and is connected to the participants (Holmes, 1992:41). It is caused by social distance relationship between the participants. It can be found within the utterances or between the utterances (Spolsky, 1998:49).

The process of code switching is if two or more speakers are choosing a code to speak then change the code to another code by a short utterance. Code switching will appear between different languages and dialects (Brown and Attardo, 2000).

The switching in a conversation represents the solidarity between the speakers, and shows the change of social dimensions whether it is social distance; status; formality; or functional (Holmes, 1992:42). Holmes (1992:41-52) in Sucian (2013:7-9) specifies two factors of code switching. (a) Solidarity marker. It can be identified from the speakers' relationship in the conversation. (b) Happiness and jokes marker. They are used to make the situation more enjoyable, therefore the speaker could switch the language into the more humorous language style.

Chaer and Leonie (1995:143) in Sucian (2013:7-9) also determine some factors of code switching,

- The third person appearances

The appearing of the third person who does not understand the language in the conversation makes the participants switch the

language to another one that everyone knows. For instance, two people from the same region use their local language in a conversation then the language switches to another language when the third person who is from different region comes in order to make everyone in conversation knows the discussion in the conversation.

- The participants

To get some advantages which are building the understanding of speaker's speech, the speaker switches the language to the language that is more understandable to the listeners. For example, people tend to use an idiom to emphasize something, and sometimes the suit idiom to explain the speakers thought is from foreign language. In order to express that someone amazes on a person who is not predicted to do such a great thing, people use the idiom "underdog" which is from English language.

- The listener

The limitation of language ability that the listener has can be the reason of the switching that the speaker does. As the sample, a presenter in a presentation gives some points on his explanation, but to make sure that the listeners understand what the points are, the presenter switches the language into Indonesian in explaining the points.

- The topic changing

When a topic is changing in conversation, the speakers may think that other languages are more suitable to the topic thus the speaker switching the language. For example, when the topic of the conversation changes into introduction topic, certain speakers use foreign language to describe the person who will be introduced, then switches the language to the first language after describing part.

- The situation changing from formal to informal

Standard language and non-standard language are determined by the situation in the conversation. Standard language is used in formal situation and non-standard language is used in informal situation. As the sample, people in the meeting will use standard language because the situation in the meeting is formal situation, but when the meeting is closed, non-standard language will be used even though the participants in the meeting are still in the room.

2.6 Types of Code Switching

There are two types of code switching based on Wardhaugh (2006:102) situational code switching and metaphorical code switching.

- Situational code switching happens when the language in a conversation changes in terms of the change of situation. People use certain language in a particular situation and other language in another situation without changing the topic. The changing of one language to

another one may be instantaneous. The speakers may not realize that they switch their language.

For example:

Afgan : *Seperti saya bilang tadi, minggu lalu kamu ada **comfort zone** nya kamu tuh kayak tadi. Biasanya **great thing** doesn't come from **comfort zone**. Gitu ya.*

In his comment, Afgan switches “*biasanyakan*” an Indonesian word to “great thing doesn’t come from comfort zone.” an English parable to the contestant. The switching is not changing the topic of what is Afgan trying to say because the topic is still on the comment of the Aldy’s performance therefore the utterances from Afgan is categorized as situational code switching.

- Metaphorical code switching happens when the language in a conversation changes for rhetorical reasons (Holmes, 1992:42). Jendra (2010:77) in Sucian (2013:14) stated metaphorical code-switching happens when the speaker change the perception, purpose, or topic. It showed the complex meaning in symbolic skill. Blom and Gumperz (1971) in Hudson (1996) stated that metaphorical switching’s focused in on the ambiguous.

For example:

Robi : “*Semua, sudah siap bertarung dipanggung Gala Live Show?* ((asking to the audience)) *Langsung saja, Afgan.*”

Afgan : “*Oke. Don’t judge the book by its cover. Jadi pas banget kayaknya buat cewek yang satu ini yang akan tampil. Kekuatan suaranya selalu membuat kita semua terpukau. Dan malam ini saya yakin dia akan menjadi salah satu penampilan terbaik di X-Factor. Kita sambut, Clarissa*”

The utterances from Afgan are categorized as metaphorical code switching because Afgan switches his utterance “Don’t judge the book by its cover” which is English into “*Jadi pas banget kayaknya buat cewek yang satu ini yang akan tampil*” which is Indonesian. Afgan spontaneously changes the language into English when the topic is changing to introductory topic and is using the English quote to describe the next girl who will show her performance.

2.7 Code Mixing

Code-mixing happens when the speakers use two or more languages in a same utterance without changing the topic (Wardhaugh, 2006:103-104). Holmes (1992:50) stated that incompetence can be the reason of code-mixing. Code mixing is used to minimize the ambiguous of certain words if by chance the other language can give clearer explanation (Hudson, 1996:53).

Code-mixing usually happens in bilingual society. Bilingual society mixes the language unconsciously. Code-mixing speaker need to have more knowledge and aware to the norms in the society (Wardhaugh, 2006:104). Nababan (1984:32) in Sucian (2013:6) specifies the factors of code switching – speaker’s choice, situation, behavior, and appropriate words.

2.8 Types of Code Mixing

Suwito (1985:78) in Saputro (2013:21-4) divides type of code mixing,

- Word insertion.

It happens when the speaker inserts a morpheme in a sentence.

For example:

Afgan : “Berarti Sule tadi kurang **deserve** ciumannya mas

- Repetition insertion.

It happens when repeated words are inserted words in the sentence.

For example:

Dhani : “Gila. **Good job good job**, itu aja yang saya salut dari kamu.”

- Phrase insertion

It happens when a phrase is inserted in the sentence.

For example:

Afgan : “Sama belajar **vocal coaching** aja lagi nanti. Minggu depan ya.”

- Idiom insertion

It happens when a speaker inserts a meaningful words construction in the sentence.

For example:

Afgan : “*Ini menurut saya tadinya **underdog** loh.*”

- Hybrid insertion

It happens when a meaningful word created from two elements of different languages is inserted in the sentence.

For example:

Afgan : “*Ehm, jebe nya nih, kayaknya agak, mungkin saya sangat **termesmerized** dengan penampilan kamu minggu lalu ya.*”

- Clause insertion

It happens when speaker inserts a clause in a sentence.

For example:

Afgan : “*Harus lebih difikirkan lagi, kayak, apa, baju itu berpengaruh, gitu. Jadi, **if you feel good, you will sing better. That’s for sure.***”

2.9 Factors of Code Choosing

There are several factors stated by Holmes (1992:22-30) which become the reasons of the participants in the conversation to choose the code while discussing some topics.

- The participants

Participant factor related to people especially the relations between the speakers.

For example:

Rossa : *“Oke. Mmh, karena saya sadar banget mereka masih pada muda dan tidak memiliki **background music** sebelumnya, jadi mereka cuma nyanyi-nyanyi sesuka hati aja. Jadi saya ya memang latih mereka untuk koreo nya juga. Saya latih **dance**, seminggu kemaren 2x, dan ada **vocal coach** nya juga, **director** nya juga.”*

Rossa is a musician since 90s, and has been in musical area around 26 years and makes her has lots of terms about music and entertain. Rossa keeps update all about music and entertain from around the world. The factor of her utterances is participant factor because Rossa is a musician and entertainer, and she is talking to the host who is also an entertainer.

- The setting or social context

Setting factor related to social interaction especially about where and when the conversation is held.

For example:

Afgan : *Kata mas Bebi kamu harus belajar lebih nge **blues** gitu nyanyinya.*

Bebi : ***Blues** nya mungkin yang dikuatin. **Blues** nya aja. Bukan **blouse baju loh, blues.***

These utterances are when Afgan and Bebi Romeo comment Ismi's performance. Afgan is replaying Bebi Romeo suggested him before. Bebi thinks that Ismi is better when she sing blues song that is why he suggests that Afgan should teach her more about blues. The factor is setting factor because the conversation held at a music talent show therefore Bebi uses the term of music which is blues in his comment.

- The topic

Topic factor related to the theme in the conversation. Certain codes are needed in particular topic to make the discussion easier (Holmes, 1992:29).

For example:

Rossa : *Terus **body language** kamu juga enak banget. Aku suka pas kamu nunjuk gitu. Nunjuk nya ga cuman asal yang kayak ga ada tenaga nya, tapi yang nunjuk banget gitu*

These utterances are when Rossa gives her comment about Ismi Riza's performance. In the comment, Rossa thinks that the song is suitable to her voice and she sang it beautifully. Rossa emphasizes that she likes the way she was pointing the audience.

The factor of the utterances is topic factor because the term 'body language' is more suitable in the topic. She talks about the gesture in the performance. She prefers to use 'body language' in English term rather than '*bahasa tubuh*' in Indonesian term

- The function

Function factor related to the aim of the conversation. For example:

Dhani : **You and I?**

Rossa : **You and I.** *Karena yang dua ini waktu itu cuman nontonin doang. Kurang ajar.*

The utterances happen when Rossa answers Dhani's question with the same phrase from the question. The factor of these utterances is function factor because the purpose of English term used by Rossa is to answer the question addressed to her.

CHAPTER III

RESEARCH METHOD

In the research method chapter conduct some methods used to analyse code switching and code mixing in *Gala Show X-Factor Indonesia 2015* by the mentors. There are some sub-chapters which are Type of the Research; Data, Population, Data Source, Sample and Sampling Technique; Method of Collecting Data; and Method of Analysing Data.

3.1 Type of Research

Descriptive method with qualitative approach is used in this research. The descriptive method focuses on the management of the explanation, so the writer can give a describable result of the types and the factors of using code switching and code mixing in *Gala Show X-Factor Indonesia 2015* by the mentors.

Descriptive qualitative method is using everyday language in the data collection and result presentation to make the finding more understood (Jacobson et al, 2008). The research is a qualitative research because all of the data is in words, not numeric, and also is used to increase the understanding of the cases that are studied (Hancock et al, 2009:4).

3.2 Data, Population, Sample, and Sampling Technique

In the research, there are two kinds of data source based on Margaret C. Harrell and Melissa A. Bradley. Primary data is when the researchers have a direct

interaction to gain the data whether interview or survey in order to get more information, and secondary data is when the researchers have an indirect interaction to the participants to gain the data because the data is already exist in books, articles, journals, or movies (Harrell & Melissa, 2009:7-10).

The data in this research is the utterances of the mentors when they were using code switching and code mixing while giving any comments or having conversations in the show. As the population, there are 23 episodes of *X-Factor Indonesia 2015*, the episodes are from the Auditions, Home Judging, Six Chairs, Showcase and Wildcard, Gala Show, Road to Grand Final, Grand Final, and Result and Reunion.

The sample is taken by using Purposive Sampling Technique in which the researchers choose the part that suit to the objectives of the research. For the sample, the writer only focuses to the Gala Show in which there are 10 episodes of them from total 23 episodes in *X-Factor Indonesia 2015*. The data is from Gala Show 1 in episode 11 until Gala Show 10 in episode 20. The Gala Show is chosen as the data are because there are many data in the Gala Show, and what the mentors say in the Gala became more crucial because it can influence the voting for the participants. The data can be found easily in youtube, because they were posted in the *X Factor Indonesia* official youtube channel since June 2015.

3.3 Method of Collecting Data

Method of collecting data used in this research is *Simak Bebas Libat Cakap* from Sudaryanto (1993:134). The method is a non-participant observation method

because the writer does not have direct interaction to the participants. The writer observes the mentors utterances by watching the videos uploaded in youtube.

After watching the videos, *catat* technique is used because the writer needs written data of the required utterances to simplify the observation therefore the writer transcribes the videos to get the written data. The data for the research are when the code switching and code mixing phenomena are stated by the mentors.

3.4 Method of Analysing Data

The following step after collecting the data is analysing the data. To analyse the data, the writer uses the method from Sudaryanto (1993:13) which is *padan* method to understand the types and the factors of code switching and code mixing. *Padan* method is used to examine the identity of lingual unit using the tools that exclude from the part of the language.

Some steps that the writer uses to analyse the data are

- Watching the videos to choose which videos that can be used in the research,
- Taking note of the utterances that are categorized as the code switching and code mixing,
- Classifying the data to find the types and the factors of code switching and code mixing.
- Analysing the data by using the theories defined previously.
- Describing the conclusion.

CHAPTER IV

DATA ANALYSIS

4.1 The Speakers' Background

The speakers in the research are the mentors of the show, such as Afgan, Bebi, Dhani, and Rossa. The mentors have the same backgrounds as musician and singer. The differences between the mentors are on the experiences which the mentors have because the mentors were entering the entertaining areas with different processes.

Afgan Syahreza was born in Jakarta, 27 May 1989, and is Monash University Malaysia alumnus in 2013. Afgan is a singer under WannaB Music Production labels in 2008-2011 and Trinity Optima Production since 2011-now. Afgan released his debut album *Confession No. 1* on January 2008, and released his second album *The One* in 2010. Since 2009, he won many awards, released several soundtrack songs.

Viridy Megananda, the real name of Bebi Romeo, was born in Jakarta, 6 September 1974. He was a vocalist in Romeo group with hits *Bunga Terakhir*. In Romeo, he released several albums *Romeo* (1999), *Wanita* (2002), and *Lelaki Untukmu* (2006). Bebi also released his solo album in 2005 titled *Lagu Tentang Cinta*. As a composer, Bebi created many songs sung by many singers like Krisdayanti, Ari Lasso, Chrisye, Afgan, and many more.

Dhani Ahmad Prasetyo or Ahmad Dhani was born in Surabaya, 26 May 1972. Dhani and his friends formed a music group named *Dewa* in 1986 and released his album *Dewa 19* in 1992 under Team Records labels. Since *Dewa 19* album, Dhani released many albums later, *Format Masa Depan* (1994), *Terbaik Terbaik* (1995), *Pandawa Lima* (1997), and many more. He is also a composer who creates many songs. His works are sung by some Indonesian singers, such as Ratu, Andra and the Backbone, Dewi Dewi, The Virgin, Agnes Monica, Reza Artamevia, Mulan Jameela, TRIAD, and many more.

Sri Rossa Roslaina Handayani, known as Rossa, was born in Sumedang, 9 October 1978. She released her adult album in 1996 titled *Nada Nada Cinta*, and continued releasing her albums *Tegar* (1999), *Kini* (2002), *Kembali* (2004), *Rossa* (2008), and *Harmoni Jalinan Nada dan Cerita* (2014). Since 2000, she won many awards and performed in many music festivals around the Asia. She was also participated in soundtrack songs, such as *Ayat Ayat Cinta*, *Soekarno*, *Hijrah Cinta*, *London Love Story 2*, and many more.

4.2 Code Switching Analysis

Code switching found in *Gala Show X Factor Indonesia 2015* is divided into two types, Situational Code Switching and Metaphorical Code Switching. In the Gala Show, the codes switching are often used when the mentors introduce the contestants, or give comments to the contestants.

TABEL I. CODE SWITCHING

| No | Gala Show | Total | Situational CS | Metaphorical CS |
|----|-------------|-------|----------------|-----------------|
| 1 | Gala Show 1 | 7 | | |
| | - Afgan | | 1 | 3 |
| | - Bebi | | 0 | 0 |
| | - Dhani | | 1 | 0 |
| | - Rossa | | 2 | 0 |
| 2 | Gala Show 2 | 10 | | |
| | - Afgan | | 1 | 3 |
| | - Bebi | | 0 | 0 |
| | - Dhani | | 3 | 1 |
| | - Rossa | | 2 | 0 |
| 3 | Gala Show 3 | 5 | | |
| | - Afgan | | 0 | 0 |
| | - Bebi | | 0 | 0 |
| | - Dhani | | 0 | 0 |
| | - Rossa | | 1 | 4 |
| 4 | Gala Show 4 | 9 | | |
| | - Afgan | | 3 | 3 |
| | - Bebi | | 0 | 0 |
| | - Dhani | | 0 | 0 |
| | - Rossa | | 2 | 1 |
| 5 | Gala Show 5 | 6 | | |
| | - Afgan | | 1 | 1 |
| | - Bebi | | 0 | 0 |
| | - Dhani | | 0 | 0 |
| | - Rossa | | 2 | 2 |
| 6 | Gala Show 6 | 18 | | |
| | - Afgan | | 4 | 2 |
| | - Bebi | | 1 | 0 |

| | | | | |
|--------------|--------------|----|----|----|
| | - Dhani | | 2 | 2 |
| | - Rossa | | 5 | 2 |
| 7 | Gala Show 7 | 6 | | |
| | - Afgan | | 4 | 0 |
| | - Bebi | | 0 | 0 |
| | - Dhani | | 0 | 1 |
| | - Rossa | | 1 | 0 |
| 8 | Gala Show 8 | 1 | | |
| | - Afgan | | 1 | 0 |
| | - Bebi | | 0 | 0 |
| | - Dhani | | 0 | 0 |
| | - Rossa | | 0 | 0 |
| 9 | Gala Show 9 | 1 | | |
| | - Afgan | | 1 | 0 |
| | - Bebi | | 0 | 0 |
| | - Dhani | | 0 | 0 |
| | - Rossa | | 0 | 0 |
| 10 | Gala Show 10 | 10 | | |
| | - Afgan | | 2 | 0 |
| | - Bebi | | 0 | 0 |
| | - Dhani | | 1 | 0 |
| | - Rossa | | 7 | 0 |
| Total | | 72 | 47 | 25 |

According to the table, between those 2 types of code switching, the mentors more often use situational code switching because the mentors are still talking about the same topic but they switch the language to give emphasis, or to repeat what the other mentor said previously. These are the analysis of Code Switching:

4.2.1 Situational Code Switching

Situational Code Switching in the *Gala Show X Factor Indonesia 2015* is occurred 47 times. According to the data, all of the mentors do situational code switching in which Afgan does 17 times, Bebi does 1 time, Dhani does 7 times, and Rossa does 22 times.

The mentors do many situational codes switching when they are introducing the contestants, and are giving their comments after the contestant finished his performance. In order to introduce the contestants, to give compliments on contestants' performance, or to sing some parts of the song that was sung by the contestant, the mentors usually switch their language to English.

As sample, in the Gala Show 6 after the contestant sang Chicago's song 'Hard to Say I'm Sorry', Dhani tries to explain what is the song about, and he switches his language from Indonesian to English when he sing a part of the song to show which part he is talking about.

Dhani : *Sakit hatinya tuh si cowoknya selingkuh.*

Bebi : *Ah bener kan*

Dhani : **Everybody needs a little time away, iya kan?**

Rossa : **Even lovers**

Dhani : **Even lovers need a holiday**

Rossa : *Aku paling suka bagian itu*

To deliver their compliments, the mentors have lots of expressions. For instance, the mentors say ‘I Love You’ for several times to the contestants in the show. The point of ‘I Love You’ in the show is not for a special love feeling, but to express mentors’ praise on contestants’ performance.

Afgan : *Jadi selamat mbak Desy, malam ini saya suka penampilannya, awesome performance*

Rossa : **I love you Desy.**

Afgan : **I love you Desy.**

There are also several situational codes switching that the mentors do when they are introducing the contestant before represent his performance. Afgan switches his language into English when he introduces one of his Girls before they start their performance.

Afgan : *Malam ini, finalis yang satu ini siap meledakkan panggung X-Factor dengan lagu dari Katy Perry. Let’s give it up for Riska.*

In the introduction, Dhani introduces his contestant who will sing Major Lazer’s song ‘Lean on’. Dhani shows a mention from Major Lazer, and he switches his language when he reads the mention on the screen.

Dhani : *Iya, dia tadi mention di facebook. Facebook apa twitter ya?*

Dia ngasih, ngasih, apa, supaya penonton, nah itu dia tu,

“Hallo Indonesia, all we need is someone to lean on. Let’s show some supports to Desy...”

4.2.2 Metaphorical Code Switching

Metaphorical Code Switching in the *Gala Show X Factor Indonesia 2015* is occurred 25 times. The data shows that not every mentor does metaphorical code switching. There is one mentor who does not do metaphorical code switching, and the other three mentors do the switching. Based on the data, Afgan does 12 times switching, Dhani does 4 times switching, Rossa does 9 times switching, but Bebi does not switch his utterance even once.

The metaphorical code switching in the gala show is come up in several moments such as in introducing moment and in commenting moment. When the mentors give their comments, they often give compliments to the contestants and pick a short line of the song that the contestant sang in his performance.

In introduction moment, Afgan often uses a common pick up line to call out his contestant. 'Please give it up' is one of Afgan's pick-up lines in the Gala Show. For example, Afgan uses Indonesian when he is introducing Ajeng, and when he is looking for Ajeng's supporters, but suddenly he switches his language to English when he uses his pick up line to call out his contestant. There is a topic changing when Afgan switches his language. He uses Indonesian when he is looking for Ajeng's supporters, then he changes the topic to inviting Ajeng to start the performance by using his English pick up line.

Afgan : *Untuk memberikan kesempatan dia berdiri dimalam panggung gala, saya akan memberikan dia satu pilihan lagu yang sangat **soul full**. Dan pastinya memberikan warna yang baru untuk kontestan kita berikut ini. Mana pendukungnya nih, pendukungnya Ajeng. **Please give it up**. Mana pendukungnya nih Ajeng Ajeng. Mana mana, suaranya. **Please give it up for Ajeng***

Commenting become one of the moments that causes code switching. When the mentors are commenting contestant's performance, they often switch their languages whether to praise the contestant, sing a part of the song, or just speak to others mentors.

As a musician, the mentors know lots of songs and often try to explain the music and the lyric of the song to the contestants. Dhani is one the mentors who like to give information about the song to the contestant. Dhani is explaining the overtone at the end of the song, but he suddenly switched his language to English by sing a part of the song. The topic is changing when Dhani switches his language because he does not sing the part of the song that the he meant on his comment.

Dhani : *Jadi kenapa David Foster diterakhir itu **overtone**? Karena supaya Peter Cetera itu lebih teriak lagi. **And after all we've been through***

Dhani & Rossa : **I will make it up to you**

Rossa : *Jadi aku mau*

4.3 Code Mixing Analysis

Code mixing Indonesian-English found in *Gala Show X Factor Indonesia 2015* are divided into 6 types, Word Insertion (W), Repetition Insertion (R), Phrase Insertion (P), Idiom Insertion (I), Hybrid Insertion (H), and Clause Insertion (C).

| No | Gala Show | Total | W | R | P | I | H | C |
|----|-------------|-------|----|---|----|---|----|---|
| 1 | Gala Show 1 | 128 | | | | | | |
| | - Afgan | | 23 | 1 | 13 | 2 | 12 | 4 |
| | - Bebi | | 5 | 0 | 4 | 0 | 5 | 0 |
| | - Dhani | | 6 | 3 | 4 | 0 | 4 | 0 |
| | - Rossa | | 18 | 1 | 10 | 0 | 12 | 1 |
| 2 | Gala Show 2 | 144 | | | | | | |
| | - Afgan | | 30 | 1 | 21 | 0 | 7 | 8 |
| | - Bebi | | 15 | 0 | 7 | 0 | 5 | 0 |
| | - Dhani | | 4 | 0 | 8 | 0 | 3 | 0 |
| | - Rossa | | 13 | 1 | 16 | 0 | 5 | 0 |
| 3 | Gala Show 3 | 113 | | | | | | |
| | - Afgan | | 26 | 1 | 19 | 1 | 3 | 3 |
| | - Bebi | | 11 | 0 | 5 | 0 | 2 | 1 |
| | - Dhani | | 9 | 0 | 14 | 0 | 2 | 0 |
| | - Rossa | | 8 | 1 | 6 | 0 | 1 | 0 |
| 4 | Gala Show 4 | 121 | | | | | | |
| | - Afgan | | 25 | 1 | 16 | 0 | 13 | 1 |
| | - Bebi | | 12 | 0 | 1 | 0 | 2 | 0 |
| | - Dhani | | 12 | 1 | 5 | 0 | 4 | 0 |
| | - Rossa | | 7 | 0 | 10 | 1 | 7 | 3 |
| 5 | Gala Show 5 | 70 | | | | | | |
| | - Afgan | | 8 | 0 | 12 | 2 | 3 | 1 |

| | | | | | | | | |
|--------------|--------------|-----|-----|----|-----|---|-----|----|
| | - Bebi | | 10 | 2 | 1 | 0 | 4 | 0 |
| | - Dhani | | 3 | 0 | 4 | 0 | 1 | 0 |
| | - Rossa | | 11 | 0 | 0 | 1 | 6 | 1 |
| 6 | Gala Show 6 | 80 | | | | | | |
| | - Afgan | | 18 | 1 | 9 | 0 | 7 | 0 |
| | - Bebi | | 9 | 0 | 0 | 0 | 5 | 0 |
| | - Dhani | | 6 | 2 | 0 | 0 | 0 | 2 |
| | - Rossa | | 5 | 1 | 6 | 0 | 5 | 4 |
| 7 | Gala Show 7 | 92 | | | | | | |
| | - Afgan | | 21 | 2 | 14 | 0 | 9 | 1 |
| | - Bebi | | 7 | 2 | 5 | 1 | 1 | 0 |
| | - Dhani | | 2 | 1 | 3 | 0 | 0 | 0 |
| | - Rossa | | 14 | 0 | 4 | 0 | 3 | 2 |
| 8 | Gala Show 8 | 84 | | | | | | |
| | - Afgan | | 15 | 1 | 11 | 0 | 9 | 2 |
| | - Bebi | | 9 | 0 | 0 | 0 | 5 | 0 |
| | - Dhani | | 7 | 0 | 0 | 1 | 0 | 0 |
| | - Rossa | | 11 | 0 | 9 | 0 | 4 | 2 |
| 9 | Gala Show 9 | 48 | | | | | | |
| | - Afgan | | 18 | 3 | 9 | 0 | 4 | 0 |
| | - Bebi | | 3 | 0 | 1 | 0 | 0 | 0 |
| | - Dhani | | 5 | 1 | 0 | 0 | 4 | 0 |
| | - Rossa | | 0 | 0 | 0 | 0 | 0 | 0 |
| 10 | Gala Show 10 | 54 | | | | | | |
| | - Afgan | | 9 | 0 | 6 | 0 | 1 | 0 |
| | - Bebi | | 9 | 1 | 2 | 0 | 2 | 1 |
| | - Dhani | | 4 | 0 | 4 | 0 | 0 | 0 |
| | - Rossa | | 5 | 1 | 7 | 0 | 2 | 0 |
| Total | | 936 | 433 | 29 | 266 | 9 | 162 | 37 |

According to the table, the code mixing in the Gala consists of 936 data in which 46,2% of the data are word insertion, 28,4% of the data are phrase insertion, 17,3% of the data are hybrid insertion, 3,9% of the data are clause insertion, 3,1% of the data are repetition insertion, and 0,9% of the data are idiom insertion. The mentors are mostly inserted words insertion in the Gala Show because the mentors are often giving English terms when commenting the contestants' performance. These are the analysis of the Code Mixing found in the *Gala Show X Factor Indonesia 2015*.

4.3.1 Word Insertion

Word is a language unit which has meaning and can be used whether as spoken language or written language. There are total 433 data of word insertions, but total of the word inserted in the Gala Show are 200 words. More than 50% words in the data are only occurred once, and the rest of the words are occurred repeatedly. The words mixed in the show are varied whether it is a term in entertaining area or a compliment word to praise the contestant.

70 of 200 words in the data are term words which often used in entertaining area. The terms that are used in the show are musical terms. Many of the terms in the data are only occurred once, but the other terms are occurred more than once. The most repeated musical terms are 'performance', and 'pitchy' repeated 16 times.

Rossa : *Tapi kamu ga pinter mengisi bagian-bagian yang kosong, karena ini bukan cuma sebuah **performance** tapi ini adalah sebuah kompetisi*

‘Performance’ in the sentence is a musical term which means an activity that the contestants do to show their ability on the stage.

Afgan : *“Energinya seru, saya bisa ngerasain **vibe** dari lagu ini.”*

‘Vibe’ in the sentence is a musical term which means a mood or character of the music.

Dhani : *“Tapi tadi ga **gospel**, Gan”*

‘Gospel’ in the sentence means a type of a religious music.

Bebi : *Sampai saat ini papa Bebi masih penasaran untuk dia bisa bernyanyi untuk genre **blues** ya.*

‘Blues’ in the sentence means a type of slow sad music.

Beside of musical terms, the mentors often use the mixing to comment the contestant’s performance. There are many compliment words that are uttered by the mentors.

Afgan : *“Dan tadi **attitude** kamu juga masih sedikit belum rock & roll gitu.”*

The word ‘attitude’ in the sentence means confident which is the confident that the contestant has in while singing the song.

Bebi : *“Aldi semakin kesini, kalo papa Bebi sih semakin **progress**.”*

‘Progress’ in the sentence means an improvement of the contestant during the show

4.3.2 Repetition Insertion

Repetition is a process when a speaker delivers his thought repeatedly. There are 29 data of the repetition insertions in which 11 data are found in Afgan's utterances, 5 data are found in Bebi's utterances, 8 data are found in Dhani's utterances, and other 5 data are found in Rossa's utterances.

The mentors use the repetition to show emphasis, pluralism, and supporting words. The data of the repetition insertions show that 15 data are used to show emphasis, 7 data are used to show pluralism, 6 data are used to show supporting words, and the last 1 data are a part of song's lyric.

The repetition insertions in order to emphasize something in Gala Show occur several times, and many of the repetitions consist of one single word which is uttered frequently.

Rossa : *Terima kasih, kamu membuktikan bahwa **packaging** yang bagus itu bukan sekedar, apa ya? khayalan. Kalian punya kemampuan bernyanyi yang bagus, koreonya harus lebih ditingkatkan lagi. Saya mau **harder harder***

'Harder' is used repeatedly to emphasize that Rossa wants more and more of the hard work.

Afgan : **"I really really really really really like your performance."**

'Really' is used repeatedly to emphasize that Afgan likes the performance so much.

Indonesian people often use repeated words to show pluralism. The habit of using repeated words when refers to something plural is causing the mentors do the repetition in the show.

*Bebi : “Ada beberapa **part part** yang mestinya, ini bukan masukan yang jelek ya.”*

Bebi uses the word ‘part’ repeatedly to show that there are more than one part.

Supporting words in the talent show are sometimes needed to give more motivation to the contestants so they would give their best in the show. The supporting words that the supporters do in the show are varied. Many of the supporting words are simple and uttered repeatedly.

*Afgan : “Gimana tadi pendukungnya Ajeng yel yelnya. **Ajeng go go go, Ajeng go go go.**”*

‘Ajeng go go go’ is a supporting sentence from Ajeng’s fans to support Ajeng in the X Factor. Afgan is using the repetition insertion to support Ajeng, one of his girls.

4.3.3 Phrase Insertion

Phrase is a group of words which convey a meaningful idea. Data of phrase insertions in the Gala Show are 266 data with 130 data are from Afgan, 26 data are from Bebi, 42 data are from Dhani, and 68 data are from Rossa. The phrase insertions often occur when the conversation is related to certain terms, or certain familiar phrases.

There are many English terms used nowadays considering that English is an international language, and many of English words are borrowed by many people around the world. As an entertainer and a singer, the mentors have lots of terms which related to entertaining area.

Dhani : *“Sebenarnya Ramli ini baru ditemukan formulanya, jadi dia oke kalo nyanyiin lagu **cross gender**.”*

‘Cross gender’ in the sentence means that the male contestant is better singing a female song rather than a male song.

Afgan : *Kalian sangat memukau malam hari ini. Saya ga ada **complain** sama sekali tentang penampilan kalian. Cuma satu, dibagian musik, saya ngerasa lagu inikan **it’s uptown funk** gitu ya, lebih ke **motown**, saya akan lebih terpukau lagi kalo kalian tampil dengan **full band** di atas panggung dan dengan ada **brass section** semuanya. Itu kayaknya akan lebih cocok dengan lagu ini **instead of going electro** kayak tadi.*

In the sentence, there are several phrase insertions which are ‘full band’, ‘brass section’, and ‘instead of going electro’. Those terms are English terms which related to musical area. ‘Full band’ is a band which conveys all of the musical instruments, ‘brass section’ is people who play brass instrument in an orchestra, and ‘electro’ is a kind of music which use electronic instrument.

Beside terms in entertaining area, phrase insertion is also occurred when the mentors are going to say a phrase which is familiar in everyday life. As a sample, people nowadays prefer use 'thank you' to show his grateful to another instead of '*terima kasih*' which is an Indonesian phrase for gratefulness. The phrase 'thank you' is the most repeated term in the show which is said 15 times.

Bebi : *Yang pertama saya mau ngucapin **thank you** ya buat ko Fabian yang beberapa kali dari awal-awal gala ini mau memperjuangkan lagu ini buat kamu ya.*

After the phrase 'thank you', 'good job' is another phrase which is often said by the mentors in the show. The phrase 'good job' in the show is used to give a compliment to the contestant. The mentors are more often using to the phrase 'good job' rather than '*kerja bagus*' in Indonesian.

Rossa : *Dan saya harap malam hari ini kamu yang fans disini dan di rumah banyak nge-vote kamu biar ga di **bottom two** lagi. Karena menurut aku kamu tadi menyanyi dengan baik sekali. **Good job.***

4.3.4 Idiom Insertion

Idiom is an utterance which has its own meaning, and cannot be understood literally. There are 9 data of idiom insertion found in Gala Show, and 5 of the 9 data are found in Afgan's utterances. Idiom insertion is the least insertion which is occurred in the show compared to others insertions.

Idiom in one place is different from another place, even though there are certain idioms which have similar meaning to other idioms, but the sense when using an idiom from one place is different when using an idiom from another place.

Afgan : “*Wow, wow. Gila ini kalian. Ini menurut saya tadinya*
underdog loh.”

‘Underdog’ means people who have less power in the society and are not expected to be the winner.

Afgan : “*Jadi kamu harus asah itu, jangan, jangan, ehm, settle for*
mediocrity ya.”

‘Settle for mediocrity’ means a person who already satisfied for being an ordinary person who cannot be a better person.

Bebi : “*Masak sih? Ya like father like son lah.*”

‘Like father like son’ means a son that has an identical manner as his father. In this case, Bebi and his boys have a same style.

Dhani : “*Ga, yang dimaksud disko kan four on floor jadi empat kick*
dalam satu bar ya.”

‘Four on floor’ is a term in a musical area which means a rhythm design of music.

Rossa : “*Isi pesan dari Bad Blood itu adalah stop bullying, respect,*
dan saya harap itu menjadi pesan bagi semua”

‘Bad blood’ means a hate feeling among people.

4.3.5 Hybrid Insertion

Hybrid means a word that originally from different languages that is put together. Hybrids in the data are between Indonesian's affix and English's word. There are many affixes in the data whether it is prefix or suffix. According to the data, there are 162 data of hybrid insertion, but many of the data are used repeatedly. Total of the hybrid words which are uttered in the show are 93 hybrids in which 27 hybrids are uttered repeatedly, and the others hybrids are uttered once during the Gala Show.

Suffix '-nya' is the most uttered affix in the show which is repeated 60 times. All of the mentors in the Gala Show is using suffix '-nya' in their utterances. The mentors use suffix '-nya' as a singular third person pronoun, or as a suffix to form an adverb, noun, and emphasis.

Afgan : *Mungkin itu tadi, volumenya kurang kurang keras kayaknya, mic-nya* Jebe.

The use of suffix '-nya' in the sentence is as singular third person pronoun which uses as possessive pronoun.

Afgan : *Saya sih tadi terpukau cuman choir-nya kurang kedengerannya.*

Suffix '-nya' in the sentence is used to emphasize the choir in the show.

Rossa : *Kamu yang biasanya lebih confident, atau kontesntan lain, sama aja semuanya juga. Pasti ada nervous-nya ketika ada di sebuah panggung yang besar gitu.*

Suffix '-nya' in the sentence is used as an adverb.

Afgan : *Jadi mungkin **reff** pertama lebih diperhalus I let you go jangan di-**power** dulu, di-**reff** terakhir baru mba Desi boleh makan abis lagu, menurut saya sih tadi biar ada **flow**-nya gitu ya*

Suffix ‘-nya’ in the sentence is used as a noun.

Beside suffixes, prefixes are also often used during the show. Prefixes are less used compared to the use of suffixes in the mentors’ conversation. There are several prefixes used in the show, such as ‘ber-’, ‘di-’, ‘meng-’, ‘ter-’, and many more.

Dhani : *“Sekarang kita akan menyaksikan penyanyi yang ber-**skill** sangat tinggi.”*

The Indonesian prefix ‘ber’ in the sentence is a possessive mark to show that the person has skill to show in his performance.

Bebi : *Mungkin dorongan dari **chord**, itu apa namanya? Cara pembawaan yang sudah membudaya disini. Jadi kalo saya pikir, kalo untuk Jebe and Patty ini versinya bisa di-**cross** aja aransementnya.*

The prefix ‘di-’ in the sentence is used to make the word ‘cross’ become a passive word.

Rossa : *Kadang-kadang mentor cuma bisa mengarahkan, selebihnya memang harusnya kontestannya memang harus pintar juga buat buat meng-**explore** dirinya.*

The prefix ‘meng’ in the sentence is used as a mark that the subject is doing something.

Afgan : *“Mungkin saya sangat **ter-mesmerized** dengan penampilan kamu minggu lalu ya, jadi minggu ini saya ngelihat kamu sedikit lebih kalem dari pada minggu lalu.”*

The prefix ‘*ter-*’ in the sentence is used as a superlative mark.

4.3.6 Clause Insertion

Clause is a group of words which has minimally a subject and a verb. The data of clause insertion are 37 data in which Afgan has 20 data, Bebi has 2 data, Dhani has 2 data, and Rossa has 13 data. The mentors insert clauses from the other language in their conversation in every Gala Show.

The clause insertions are usually occurred when the mentors are giving their comments on contestants’ performances. The mentors often use the insertions as the main point or the conclusion of what the mentors are talking about in their comments whether it is a compliment or a criticism.

Rossa : *Lain kali misalnya, **if you get lucky tonight** jadi mudah mudahan jadikan ajang **X-Factor** ini bukan hanya popularitas, jadi saya ingin yang keluar dari sini memang berkualitas. Jadi kamu **you have to push yourself**.*

Rossa : *Karena aku masih inget ketika kamu datang sama aku terus bilang ‘teh aku lemah kalo falsetto, kalo **head voice** gitu. Dan malam hari ini saya rasa kamu udah ga sama sekali ga memiliki kelemahan itu. Dan tadi luar biasa malam hari ini **you look really stunning**.*

There are several clause insertions in the Gala Show which is a part of a song. The lyrics inserted in the Gala are the songs that are sung by the contestants, such as ‘I Put a Spell on You’, ‘Hard to Say I’m Sorry’, ‘Broken Vow’, ‘I’ll Make Love to You’ and ‘Uptown Funk’.

| | |
|-------|---|
| Rossa | : <i>I will make sure about that</i> |
| Afgan | : <i>We’ll see about that</i> |
| Robi | : <i>Teteh nih sure banget. Makanya ...</i> |
| Dhani | : <i>I’ll make love to you lah pokoknya.</i> |
| Robi | : <i>Beda itu.</i> |

| | |
|-------|--|
| Rossa | : <i>Tapi lebih banyak kamu harus lebih meyakinkan orang apalagi I put a spell on you</i> |
|-------|--|

The mentors also insert a clause by imitating others’. As a sample, Bebi is imitating Jebe’s answer when they are asked what if Jebe’s mentor was not Rossa but Dhani.

| | |
|------|---|
| Jebe | : <i>We don’t know, you’re not our mentor</i> |
| Bebi | : <i>Ya ya ya, you’re not a mentor katanya</i> |

4.4 Factors of Code Choosing

There are several factors which are causing the mentors use code switching and code mixing. The factors are social factors which are stated by Holmes, such as participant factor, social context factor, topic factor, and purpose factor. The

most factors causing code choice is participant factor because the mentors are often using English terms that are related to entertain area.

4.4.1 Participants Factor

Participants factor become the most factor causes the code choice, considering that the interactions in the Gala Show mostly are between the mentors, the host, and the contestants who are entertainer people that know lots of terms that are usually used in the musical area. There is also a code choice that the mentors do because there is a native speaker.

Bebi : *Menurut saya ada dua **typical vocal** gitu ya. Mungkin banyak jenisnya ya. Salah satunya ya vokal sebagai **lead singer** gitu ya. Ah mungkin malam ini dua yang mungkin saya jabarkan. Aldi nih masuk di **vocal musician**.*

Bebi is trying to explain Aldi's typical voice to the other mentors. In his explanation, Bebi inserts some mixing phrases which are 'typical vocal', 'lead singer' and 'vocal musician'. The phrases inserted in his explanation are English musical terms which he believes that the mentors understand what the terms are about.

Robi : *You know, one of the contestant of the first season (Alex Rudianto), he sang your song, with the Pink, your voice (Nate Ruess's voice) sounds just like him.*

Rossa : *His voice, his voice (Alex's voice) sounds like him.*

Robi : *His voice, his voice sounds like his*

In this conversation, the host and the mentors are giving their opinion on Nate Ruess's voice right after Nate Ruess finishes his performance. Nate Ruess, an American singer, is a guest star in Gala Show 8 who does not understand Indonesian therefore the mentors use the code choice by switching their language to English.

4.4.2 Setting / Social Context

All of the conversations in the Gala Show are held in the same time and same place which are in the live show at RCTI studio. There are lot of code choices in the conversations that caused by the time and place of the conversations. The code choices are related to the show and theatre.

In *X Factor Indonesia 2015*, there are several terms that are used to define certain points in the show. The mentors often mix their utterances by inserted several terms that related to X Factor. The terms are bottom two, save me song, wildcard, girls, overage, groups, boys, gala show, grand final, and many more.

Afgan : *Bisa dibbilang dia adalahkuda hitam di **X Factor**, dia juga finalis yang memegang **wildcard**, dan yang pasti berhasil menjadi juara juga di hati pemirsa semua hingga saat ini, **please welcome**, Ajeng.*

'Wildcard' is a term in the show which means an opportunity for certain contestant to be the 13th contestant who can perform in Gala Show.

The mentors are also mixing their utterances by using certain theatre terms. The terms are break, firework, lighting, live band, reverb, sound system, speed, and many more.

Rossa : *Tapi satu hal lagi saya harap disini juga, aku agak kecewa, bukan sama kamu ya, maksud saya teknik, disini **sound** nya itu vokalnya kurang dikasih **reverb** jadinya suara kamu yang bening kurang kedengeran kalo disini. Mudah mudahan yang dirumah bisa denger lebih baik dan **reverb** nya bagus gitu.*

‘Reverb’ in the sentence are sound effect in the sound system. Rossa mixes words ‘sound’ and reverb’ in the sentence which refers to devices in the theatre.

4.4.3 Topic Factor

Topic factor become one of the factors that are causing many code switching and code mixing in *Gala Show X Factor Indonesia 2015*. The mentors often switch or mix their language on the topic that be the point that they are talking about. The topics that cause the choice are various.

Afgan : *Menurut saya tadi **flat**, ehm, mungkin juga karena aransemen musiknya kan aslinya awalnya kan gitar doang. Terus pas masuk **reff** terakhir baru **beat**-nya dan gitar semua masuk.*

The main point in the sentence is ‘flat’ which refer to a performance showed by the contestant. After stated that the performance is flat, Afgan give an explanation why is the performance flat. ‘Flat’ in the

sentence is English word which is used as the topic of the conversation.

Bebi : *Artinya ini suatu **value** yang bagus. Robi gapapa silahkan kesitu. Silahkan berdiri disitu gapapa. Karena ini **value** yang bagus karena tiba-tiba ada sebuah lagu **blues** di panggung semegah ini dan Aldi yang membawakan. Dan itu bukan main.*

Dhani : *Tapi kurang **blues***

Bebi : *Loh,kan tadi lo udah ngomong, tuh kan lu kampret sih lu, lu kan udah bilang ini **blues** gayanya Aldi.*

The keyword of Bebi's comment is 'value' which means a point that the contestant shows in his performance. By using the word 'value', Bebi states that Aldi has showed a good point in his performance which is trying to challenge himself by singing a blues song.

4.4.4 Function Factor

The followed factor that is often causing code choice is function factor. There are various purposes that the mentors want to get by switching or mixing their language in their utterances.

Afgan : *Oke. **Don't judge the book by it's cover.** Jadi pas banget kayaknya buat cewek yang satu ini yang akan tampil. Kekuatan suaranya selalu membuat kita semua terpukau. Dan malam ini saya yakin dia akan menjadi salah satu penampilan terbaik di **X-Factor.** Kita sambut, Clarissa Dewi*

These utterances are when Afgan is introducing one of his Girls, Clarissa. In his introductory, Afgan switch his language by uttering an English phrase. ‘Don’t judge the book by it’s cover’ is an English phrase that Afgan uses to describe who Clarissa is.

Robi : *Kalo Jebe and Patty, JP, juara pertama we’ll see about that ga nih?*

Rossa : **I’ll make sure about that**

Afgan : **We’ll see about that**

Rossa : **I will make sure about that**

Afgan : **We’ll see about that**

Robi : *Teteh nih sure banget. Makanya ...*

Dhani : **I’ll make love to you lah pokoknya.**

Robi : *Beda itu.*

In the conversation, Rossa and Afgan are saying ‘I’ll make sure about that’ and ‘we’ll see about that’ repeatedly. Beside to response Robi’s question, the mentors keep switch their language to give an emphasis on what they say.

CHAPTER V

CONCLUSION

This chapter consists of a brief conclusion of the research. The data that are used in the research are the code switching and code mixing that are uttered in the mentors' utterances in 10 episodes of *Gala Show X-Factor Indonesia 2015*. Based on the data that is analysed, there are lot of code switching and code mixing found in the mentors' utterances during the *Gala Show*.

There are 2 types of code switching used by the mentors, situational code switching and metaphorical code switching. The mentors often switch their language when they introduce the contestants, or give comments to the contestants. Between those 2 types of code switching, the mentors more often use situational code switching rather than metaphorical code switching in which the situational code switching occurs 47 times and metaphorical code switching occurs 25 times.

Code mixing in the data is divided into six types, word insertion; repetition insertion; phrase insertion; idiom insertion; hybrid insertion; and clause insertion. According to the table, the code mixing in the Gala consists of 936 data in which 433 word insertion data, 29 repetition insertion data, 266 phrase insertion data, 9 idiom insertion data, 162 hybrid insertion data, and 37 clause insertion data.

The mentors often use each type of the code mixing occurs in several conditions. Word insertions are often used to show musical terms. Repetition insertions are used to show emphasis, pluralism, and supporting words. Phrase

insertions are used to show certain terms, or certain familiar phrases. Idiom insertions are used to show some expressions. Hybrids insertions are between Indonesian's affix and English's word. Clause insertions are often used the main point or the conclusion.

There are 4 factors that cause code choice in the Gala Show X Factor Indonesia 2015, such as participant factor; setting / social context; topic factor; and function factor. Many of the code choice are related to entertaining area whether musical terms, theatre terms, or several terms that are related to the show. Therefore, the mentors unconsciously use code switching and code mixing when they are going to talk about those terms that they usually use in entertaining area.

REFERENCES

- Adlis, A. (2011). *Code Switching Found in A Malaysian Serial Movie "Cuti-Cuti Cinta" (A Sociolinguistic Study)*. Padang: Andalas University.
- Ayeomoni. (2006). Code-Switching and Code Mixing: Style of Language Use in Childhood in Yoruba Speech Community. *Nordic Journal of African Studies*, 90-99.
- Hancock, Beverley; Ockleford, Elizabeth; Windridge, Kate. (2009). *An Introduction to Qualitative Research*. Nottingham: The NIHR RDS EM/YH.
- Harrell, Margaret C; Melissa A. Bradley. (2009). *Data Collection Methods: Semi-Structured Interviews and Focus Groups*. Santa Monica: RAND National Defense Research Institute.
- Holmes, J. (1992). *An Introduction to Sociolinguistics*. New York: Longman Publishing.
- Hudson, R. A. (1996). *Sociolinguistics*. London: Press Syndicate of the University of Cambridge.
- Isharyanti, N. (2009). Code switching and code mixing in Internet chatting: between 'yes', 'ya', and 'si' a case study. *jaltcalljournal*, 67-78.
- Jacobson, Ann F; Rodney P. Myerscough; Kirsten DeLambo; Eileen Fleming; Amy M. Huddleston; Natalie Bright; and Joseph D. Varley. (2008).

- Patients' Perspectives on Total Knee Replacement*. United States:
American Journal of Nursing.
- Saputro, A. (2013). *The Analysis of Indonesian-English Codes Mixing Used in "Marmut Merah Jambu" Novel*. Salatiga: State Institute of Islamic Studies.
- Spolsky, B. (1998). *Sociolinguistics*. New York: Oxford University Press.
- Sucian, H. T. (2013). *Code Mixing and Code Switching at Kelurahan Tambakaji Semarang*. Semarang: Diponegoro University.
- Sutrismi. (2014). *The Use of Indonesia English Code Mixing in Social Media Networking (Facebook) by Indonesian Youngsters*. Surakarta: Muhammadiyah University of Surakarta.
- Wardhaugh, R. (2006). *An Introduction to Sociolinguistics fifth edition*. Oxford: Blackwell Ltd.