

**CODE-SWITCHING USED BY SACHA STEVENSON IN TONIGHT SHOW
AND SARAH SECHAN ON NET TV.**

THESIS

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ENGLISH LANGUAGE AND LETTERS DEPARTMENT

FACULTY OF HUMANITIES

**MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY OF
MALANG**

2016

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SHOW AND SARAH SECHAN ON NET TV.**

THESIS

Presented to
Maulana Malik Ibrahim State Islamic University, Malang
in Partial Fulfillment of the Requirements
for the Degree of Sarjana Sastra

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APPROVAL SHEET

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STATEMENT OF AUTHORSHIP

I Certify that the thesis I wrote to fulfill the requirement for Sarjana entitled *Code-Switching Used by Sacha Stevenson in Tonight Show and Sarah Sechan on NET TV* is truly my original work. It does not incorporate any materials previously written or published by another person, except those indicated in quotations and bibliography. Due to this fact, I am the only person who is responsible for the thesis if there are any objections or claims from other.

Malang, June 20th, 2016

Researcher,


Ahmad Faiz

MOTTO

لَا حَوْلَ وَلَا قُوَّةَ إِلَّا بِاللَّهِ

**I have no power to do anything except with the
God's will**



DEDICATION

This thesis dedicated to:

My beloved parents, my beloved older brother and My beloved friends
who support and accompany me to finish my study.



ACKNOWLEDGMENT



A great thank and pray are given unto Allah SWT who has been giving his loves and blessings. Shalawat and Salam always be presented to the prophet Muhammad SAW, who has shown the brightest path to the truth.

I would like to thank to many people who has given their participation and support to finish this research. Firstly, my great thanks also given to Rector of Maulana Malik Ibrahim State Islamic University of Malang Prof. Dr. H, Mudjia Rahardjo, M.Si who gives me a chance to study in this university, my thesis advisor, H. Djoko Susanto, M.Ed.Ph.D who patiently guided me to finish this research. Dr. Hj. Meinarni Susilowati, M.Ed and Galuh Nur Rohmah, M.Pd., M.Ed. as my examiners who have also guided me to revise my research.

Finally, I hope this research is useful for anyone who likes to discuss about code-switching.

Malang, _____

Author,

Ahmad Faiz

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ABSTRACT

Faiz, Ahmad. 2016. Code-switching used by Sacha Stevenson in Tonight Show and Sarah Sechan on NET TV. English Letters and Language Department, Faculty of Humanities. The State Islamic University of Maulana Malik Ibrahim Malang. Advisor H. Djoko Susanto M, Ed.Ph.D.

Key words : code-switching, Sacha Stevenson, Tonight Show and Sarah Sechan on NET TV

This research investigates the use of types and functions of code-switching used by Sacha Stevenson as guest star in Tonight Show and Sarah Sechan on NETV. Tonight Show and Sarah Sechan are two popular talk shows in NET TV.

In order to find the type and the function of code-switching used by Sacha Stevenson in Tonight Show and Sarah Sechan on NET TV, the writer uses descriptive qualitative. The data is in the form of conversation. The data collection was done by collecting the data from videos based on the sequence and the context of the conversation.

The result shows that the types of code-switching found in both sources are intra-sentential code-switching, inter-sentential code-switching and establishing continuity toward previous speaker emblematic or tag-switching. The functions of code-switching found in both data sources are covering the difficulty in speaking Indonesian are reducing or avoiding face and increasing prestige to be viewed as an educated person and covering inability in speaking in Indonesian.

This research cannot do a direct interview to Sacha Stevenson. Therefore, It can give chance to other researchers to find the reason of using code-switching used by Sacha Stevenson which can be applied by observing and interviewing her immediately.

ABSTRAK

Faiz, Ahmad. 2016. Kode-switching yang digunakan oleh Sacha Stevenson di Tonight Show dan Sarah Sechan di NET TV. Sastra Inggris dan Jurusan Bahasa, Fakultas Ilmu Budaya. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor H. Djoko Susanto M, Ed.Ph.D. Kata kunci: kode-switching, Sacha Stevenson, Tonight Show dan Sarah Sechan di NET TV

Penelitian ini menyelidiki penggunaan jenis dan fungsi alih kode yang digunakan oleh Sacha Stevenson sebagai bintang tamu di Tonight Show dan Sarah Sechan di NETV. Tonight Show dan Sarah Sechan dua talk show populer di NET TV.

Dalam rangka untuk mencari jenis dan fungsi alih kode yang digunakan oleh Sacha Stevenson di Tonight Show dan Sarah Sechan di NET TV, penulis menggunakan deskriptif kualitatif. data dalam bentuk percakapan. Pengumpulan data dilakukan dengan mengumpulkan data dari video berdasarkan urutan dan konteks percakapan.

Hasilnya menunjukkan bahwa jenis alih kode yang ditemukan di kedua sumber yang intra-sentential alih kode, antar-sentential alih kode dan membangun kesinambungan ke speaker sebelumnya lambang atau tag-switching. Fungsi alih kode yang ditemukan di kedua sumber data meliputi kesulitan dalam berbicara bahasa Indonesia mengurangi atau menghindari wajah dan meningkatkan prestise untuk dilihat sebagai orang yang berpendidikan dan menutupi ketidakmampuan berbicara bahasa Indonesia.

Penelitian ini tidak dapat melakukan wawancara langsung dengan Sacha Stevenson. Oleh karena itu, Hal ini dapat memberikan kesempatan bagi peneliti lain untuk menemukan alasan menggunakan kode-switching yang digunakan oleh Sacha Stevenson yang dapat dengan diterapkan dengan mengamati dan mewawancarai dia segera.

مستخلص البحث

فايز، أحمد. 2016. رمز التبديل المستخدمة من قبل ساشا ستيفنسون في الليلة مشاهدة وسارة سيشان على نيت تف. قسم اللغة واللغة الإنجليزية، كلية العلوم دجوكو الإنسانية. جامعة الدولة الإسلامية في مولانا مالك إبراهيم مالانج. مستشار سوسانتوم، إد.

الكلمات المفتاحية: رمز التبديل، ساشا ستيفنسون، الليلة مشاهدة وسارة سيشان على نيت تف

هذا البحث يحقق في استخدام أنواع ووظائف تبديل الرموز المستخدمة من قبل ساشا ستيفنسون كنجمة ضيف في الليلة مشاهدة وسارة سيشان على نيت تف. عرض الليلة وسارة سيشان هما برنامج حوارية شعبية في نيت تف

من أجل العثور على نوع وظيفة التبديل رمز المستخدمة من قبل ساشا ستيفنسون في الليلة مشاهدة وسارة سيشان على نيت تف، والكاتب يستخدم النوعي وصفي. البيانات هي في شكل محادثة. وقد تم جمع البيانات من خلال جمع البيانات من أشرطة الفيديو على أساس تسلسل وسياق المحادثة

وتبين النتيجة أن أنواع تبديل الشفرات الموجودة في كلا المصدرين هي تبديل الرموز الاحتمالية داخل المحول، والتبديل بين الشفرة المتبادلة، وإرساء الاستمرارية تجاه المتكلم السابق الرمزية أو تبديل الوسم. وظائف تبديل رمز وجدت في كل من مصادر البيانات تغطي صعوبة في التحدث الإندونيسية وتقليل أو تجنب الوجه وزيادة هيبة ليتم النظر إليها على أنها شخص متعلم وتغطي عدم القدرة على التحدث باللغة الإندونيسية

هذا البحث لا يمكن إجراء مقابلة مباشرة مع ساشا ستيفنسون. لذلك، يمكن أن تعطي فرصة للباحثين الآخرين للعثور على سبب استخدام رمز التبديل المستخدمة من قبل ساشا ستيفنسون التي يمكن تطبيقها من قبل مراقبة ومقابلة لها على الفور

CHAPTER I

INTRODUCTION

1.1 Background of the Study

This research investigates code-switching used by Sacha Stevenson on two talk shows in Indonesian TV programs uploaded in Youtube, those are: Tonight Show on Net TV and Sarah Sechan on NET TV. The main purpose of this research is to identify the types and functions of code-switching on Sacha Stevenson's speech which is uttered on those talk shows. Romaine (1992:110) argued that code-switching is an important topic in the field of sociolinguistics. It is a phenomenon which is used to happen in daily conversation. The use of two languages is a phenomenon which is caused by the context and the culture making it possible to happen. It used to happen when a foreigner lived in certain country. Therefore, the foreigner has to adapt with the language used which can possible to use code-switching while having communication with native speaker.

This research uses Hoffman's theory to analyze the types of code-switching. According to Hoffman (1991:112), there are five types of code-switching: (1) intra-sentential code-switching which happens in the middle of a sentence. It is usually used by fluent multilingual person, (2) inter-sentential code-switching which occurs between sentences, (3) emblematic or tag-switching, which is a tag phrase or a word, (4) involving a change of pronunciation, which is a shift of pronunciation when there is a word from another language changed the

pronunciation into another language, and (5) Establishing continuity toward previous speaker, it is a kind of code-switching which is a repetition of a foreign language.

Hofmann's theory of types of code-switching is suited to analyze code-switching used by Sacha. In this theory, I can identify the types of code-switching which are not just categorized as intra-sentential code-switching and inter-sentential code-switching. By using this theory, I can investigate whether the code-switching categorized as emblematic or tag-switching, which is a tag phrase or a word, involving a change of pronunciation, which is a shift of pronunciation when there is a word from another language changed the pronunciation into another language, and Establishing continuity toward previous speaker.

This research uses Holmes theory to analyze the function of code-switching. According to Holmes (2001), Crystal (1987), Heller (1988) in Eldridge (1996), there are three functions of code-switching: (1) participant's solidarity and status, (2) topic switch, (3) affective functions which is divided into five, those are: increasing prestige to be viewed as an educated person, covering inability in speaking certain language, reducing or avoiding face, making amusing situations by using humor, expressing disapproval and anger.

Holmes theory of functions of code-switching can extend the researcher to analyze the data. By using it, I can analyze whether the data obtained is categorized as affective functions. Those functions are viewed from the emotional side of the data. It will make me able to know the emotional function of using code-switching in a conversation.

Sacha Stevenson is a famous person in Indonesia. She is from Canada who has been living in Indonesia for 11 years. Her videos uploaded in Youtube have attracted many people to watch which can attract more than a thousand viewers. This research analyzed her code-switching in two talk shows, those are Tonight Show and Sarah Sechan. Both Talk shows have the biggest viewers in Youtube interviewing Sacha Stevenson. The audiences of the two talk shows are Indonesian so she spoke by using Indonesian. In certain conversation, she used English which caused code-switching occurred.

Studies of code-switching have been conducted by several researchers. Ibrahim, Ismail and Najwa (2013) analyzed teacher's attitudes toward English as foreign language in International Islamic University of Malaysia. This research investigated the teacher's attitude toward code-switching and the functions of code-switching in the classroom. The researchers uses Gumperz theory.

Kumalasari (2008) analyzed code-switching conversations in Empat Mata talk show in Trans 7. It looks for the type and the reasons of code-switching used in Empat Mata. This research focuses on the type and the function of using code-switching as same as the present research. The researcher uses Holmes theory.

Some researchers at UIN Malang have also used the theory of code-switching. The first is Zulaiha (2012) who analyzed the types and the functions of code-switching used by the students of Zainul Hasanah in Islamic boarding school in Pajajaran-Probolinggo. She found that the types of code-switching produced are tag switching, intra-sentential code-switching and inter-sentential code-switching, and the functions of code-switching produced are serve a quotation, as

an interjection, to clarify or qualify a message to reiterate and to carry out a referential. The second is Zuhro (2012) who analyzed the types, the functions and the syntactic pattern of code-switching used Farah Quinn in Trans TV program “With Farah Quinn”.

Those all previous studies analyzed code-switching produced by an English non-native speaker. However, my study analyzes code-switching used an native English speaker, that is Sacha Stevenson. She is even also able to speak Indonesian fluently. The potential findings of this research is Sacha Stevenson would like to use code-switching as covering inability in speaking Indonesian. It might be different while an non-native English speaker, who might use code-switching to increase prestige.

1.2 Research Questions

Based on the background of the study above, this study is undertaken to answer the following questions:

1. What are the types of code-switching as used by Sacha Stevenson in Tonight Show and Sarah Sechan on NET TV?
2. What are the functions of code-switching used by Sacha Stevenson in Tonight Show and Sarah Sechan on NET TV?

1.3 The Objectives

1. To find out the types of code-switching used by Sacha Stevenson in Tonight Show and Sarah Sechan on NET TV.

2. To find out the functions of code-switching used by Sacha Stevenson in Tonight Show and Sarah Sechan on NET TV.

1.4 The Significance

This research analyzed code-switching on a native English speaker who can speak Indonesian fluently. It is very important because there are many people can misunderstand toward people using code-switching. Some may think the user of code-switching is such an arrogant person. The result of this research can make some people know more about the type and the function of code-switching and even if the user of code-switching is an English native speaker who can speak English fluently. Therefore, they will not misjudge and misunderstand on people using code-switching in a conversation.

1.5 The Scope of Study

This research investigates code-switching on Sacha Stevenson's speech in Tonight Show and Sarah Sechan on NET TV in order to know the type and the function of code-switching in her speech. The writer limits the research by focusing in the object of the study, that is Sacha Stevenson's speech. In analyzing the research questions, the writers uses the prediction (by using the theory) in analyzing the data in both TV programs, those are Tonight Show and Sarah Sechan.

1.6 Research Methodology

The research methodology consists of some sub chapters: research design, data sources, research instrument, data collection, and data analysis.

1.6.1 Research Design

This research uses descriptive qualitative research design. Descriptive is a method which the analysis process is in the form of words which is this research describes the type and the functions of code-switching used by Sacha Stevenson. The data analyzed is in the form of conversation produced in Tonight Show and Sarah Sechan while interviewing Sarah Sechan.

Creswell (1994:145) stated that qualitative research is a research methodology which its process, meaning, and understanding are known through words and pictures. It attempts to have a deep understanding in the context of the data. It focuses on the code-switching used by Sacha Stevenson on Tonight Show and Sarah Sechan on NET TV.

1.6.2 Data Sources

The data sources in this research were taken from Tonight Show and Sarah Sechan on NET TV. The talk shows chosen are the talk show interviewing Sacha Stevenson. The videos of the talk shows were downloaded from Youtube which have attracted a lot of viewers. The link of Tonight Show is <https://www.youtube.com/watch?v=JG4VarhpRGA> and Sarah Sechan is <https://www.youtube.com/watch?=izUniOmPfY0>.

Those videos were downloaded on 22nd March 2016 :

1.6.3 Research Instrument

This study uses human instrument because the writer himself is as the instrument to collect the data. As what Ghony (2012) said that human instrument is an instrument which is the writer itself has a role to explore the ways to obtain the data in the research.

1.6.4 Data Collection

Firstly, I downloaded the videos mentioned above as the data source through Youtube by using IDM. Secondly, I wrote the script from the data source. Finally, the next is grouping the datum based on the sequence and the context of the conversation. It means that the number of the data based on the sequence, for example datum 1 is at the above of datum 2 based on the sequence.

1.6.5 Data Analysis

After collecting the data, I answer the research question. The findings of the research are to find what is the type and the function of code-switching. Then, the findings in Tonight Show and Sarah Sechan on NET TV are discussed. The data analysis is categorized based on the answer of the research question analyzing the type following with the function in each data sources in order to eastern the process of giving explanation of the analysis. For the answer of the function of code-switching, it needs larger discussion rather than the answer of the type of code-switching, because the analysis must be explained contextually.

1.7 Definitions of Terms

1. Types of code-switching,

According to Hoffman(1991), the types of code-switching is divided into five:

- (1) Intra-sentential code-switching, is a code-switching occurs within a sentence.
- (2) inter-sentential code-switching, is a code-switching occurs between sentences.
- (3) emblematic or tag-switching, is a tag phrase or word from a language which is put into another language.
- (4) involving a changing of pronunciation, is a change of pronunciation from a language into another language.
- (5) establishing continuity toward previous speaker, it is a code-switching which occurs a repetition of code toward previous speaker to make the utterance understandable.

5. Functions of code-switching

Function refers to the speaker's purpose of code-switching. It deals with what other people think of what the speaker say without asking. According to Holmes(2001:34-40), function of using code-switching is divided into three, those are :

- (1) participant's solidarity and status, it means that the speaker uses code-switching to show the respect toward the participants.

(2) topic switch, the use of a topic within a discussion, which can only use a language to state the topic rather than another language.

(3) affective situation, which is divided into five, those are :

3.1 increasing prestige to be viewed as an educated person, is a function of code-switching which the speaker want to be viewed of having more insight and more knowledge

3.2 covering inability of using a certain language within conversation, is a function of code-switching when speaker does not know the vocabulary of certain language in a conversation.

3.3 reducing or avoiding face, is a function of code-switching when the speaker is feeling shy to say certain topic in front of listeners.

3.4 making amusing situations by making humor, is a function of code-switching when the speaker speak in certain language to make a humor situation.

3.5 expressing a disapproval anger, is a function of code-switching when the speaker use certain language while getting angry

CHAPTER II

LITERATURE REVIEW

Language is a tool used by human for having communication. It is the most important tool of human beings to express and have a good interaction with others. Living in this world really needs an ability to comprehend it because if we have been able to apply it in an appropriate way, we will be able to get the good impacts given by another interlocutor in this life. Therefore, comprehending language is profoundly a must for us to be a good person.

Language is always related with the culture of certain place. It causes the appear of variety of language. In fact, in a country have a variety of languages and each group or community can have different language. The variety of language involves the dialect, creole, pidgin and etc.

This condition will potentially cause the appear of using more than one language in a conversation. It will happen in multilingual and bilingual country. In multilingual country, using more than one language is something normal and really acceptable. In otherwise, in certain bilingual country, using more than one language is something unique and even for some participant will value it as a bad attitude because it will able to disappear the first language.

2.1 Sociolinguistics

Sociolinguistics is the combination of sociology and language. It deals with the use of language in society involving cultural norms, context and expectations. Its attempt is to get a better understanding on how to use language in society. Therefore, the language can be applied and received by society. Hudson

(1996:4) described that sociolinguistics is the study of language applied in society. It means the main focus of sociolinguistics is the language, and then the society is the object where the language is used. In another word, it discovers the way of using language in society concerning with the cultural norms, context and expectations. It can find the way how to communicate with others and to know the difference how to use language toward friends, parents, teachers and etc.

The role of culture can cause the appear of variety of language. Every society always have their own culture. Therefore, the role of culture has a great influence toward the use of language in society. As what Pride and Holmes (1972) defined that sociolinguistics as the study of language as part culture and society.

2.2 Code-Switching

Code can be defined as a system used by two or more people to have a communication. It also refers to a language. Its meaning can be known only by some of conversant within a conversation. As what Wardhaugh (1986:86-87) said that code occurs when people open the mouth and even produce a sound.

Code can be defined as a system that says that the use of the language element has its own characteristics toward speaker and situation. Code is a variant of language which is used by a community. Every community may have different code to make clearer communication with each community's members. As Rahardi (2001:22) said that code is a type of system used by two or more people to communicate.

Code-switching is the use of more than one languages in an utterance. Romaine (1992) stated that code-switching can be defined as the use of more than

one language, variety, or style by a speaker within an utterance or discourse, or between different interlocutors or situations. The use of two languages is a phenomenon which is caused by the context and the culture making it possible to happen. The two languages switched can be English with Indonesian and even can be from one language with another language such as in Indonesia, we can see that there are some people use Javanese with Madurese, Sundanese with Javanese and etc.

Code-switching will only occur in a conversation so it must be there more than one speaker. The one who speaks alone using code-switching cannot be claimed as the phenomenon of code-switching. It means that code-switching occurred when there are more than two speakers speaking. As what Milroy and Musyken (1995) stated that sometimes code-switching occurs between the turns of different speakers in the conversation, or sometimes between utterances within a single turn.

Code-switching occurs when the speaker speaks out of the dominant language used in a conversation. When the conversants are chatting by using Indonesian, then the use of language beyond Indonesian is categorized as code-switching phenomenon. Even if there is an English native speaker who can speak Indonesian, their way of using Indonesian in conversation which has participant from Indonesia is to show participant's solidarity. For example :

X : Dari mana *ente*?

Y : Alhamdulillah, *ana* dari Bandung.

It shows that Y showed respect while saying Arabic that is “ana” to replied X who used Arabic while saying “ente”.

2.3 Types of Code-Switching

The another types of code-switching based on the theory of Hudson (1980:56) and Holmes (2001:36), those are situational and metaphorical code-switching. Situational code-switching occurred when languages used changes according to the situation and metaphorical code-switching occurred according to the topic of conversation. I used the theory of Hoffman (1991:112) because it is wider rather than the theory of Hudson and Holmes. According to Hoffman (1991:112), there are five types of code-switching, those are :

1. Intra-sentential code-switching

Intra-sentential Code-Switching, is a code-switching happens within or in the middle of the sentence. The example is taken from Rahmadhani's thesis (2013:47) analyzing in the novel “Negeri 5 Menara”:

- 1 Ibu : “Tentang sekolah *waang*, lif...”
- 2 Alif : ”Iya mak, besok *ambo* mendaftar tes ke SMA. *Insya Allah*, dengan 3 doa *Amak* dan ayah, bisa lulus...”
- 4 Ibu :”Tapi bukan salah *ambo*, orang tua lain mengirim anak yang kurang *cadiak* masuk madrasah...”

Intra-sentential code-switching occurred while saying “*waang*” in line 1, “*Insya Allah*” in line 2, “*Amak*” in line 3, “*ambo*” in line 4 and “*cadiak*” in line 5. It shows that the speakers used the addressee terms while using code-switching which Minang language occurred within Indonesian.

2. Inter-sentential code-switching

Inter-sentential Code-Switching, is a code-switching happens between clause or sentence boundary. The example is taken from Rahmadhani's thesis (2013:51) analyzing in the novel "Negeri 5 Menara":

Pak etek muncak : "*Alah kanai lo baliak*. Kita kena lagi!"(10)

Code-switching found when Pak Etek Muncak said "*Alah kanai lo baliak*" which was switched into Indonesian "Kita kenal lagi". Therefore, it is categorized as inter-sentential code-switching.

3. Emblematic or Tag-Switching

Emblematic or tag-switching, is a kind of code-switching which there is a tag phrase or a word from a language into another language. It probably happens because the interlocutor tries to show respectness to others. The example is taken from this research which occurred in Sarah Sechan interviewing Sacha Stevenson as in datum 7 :

- | | |
|---------|---|
| 1 Sarah | : Udah makan nasi? Kalo enggak makan nasi nanti mati. |
| 2 Sacha | : <i>Oh my god</i> . kan udah lama di sini, sudah tahu. |
| 3 Sarah | : Oh iyaa yaa. |

Sacha used emblematic or tag switching in line 2 while saying "*oh my god*".

4. Involving a change of pronunciation

Involving a change of pronunciation, is a kind of code-switching which can be defined as a shift of pronunciation when there is a word from another language will be changed the pronunciation into another language. The example is taken from Kumalasari (2008:31) analyzing code-switching in Empat Mata :

For example:

Tukul : kembali dalam acara *empet* mata

Tukul used Acehnese by saying "*empet*". It shows that he involved a change of pronunciation

5. Establishing continuity toward previous speaker

Establishing continuity toward previous speaker is a kind of code-switching which happens a repetition of a foreign language. The another speakers will repeat the word spoken by the previous speaker. It is probably proposed to make the word understandable in a certain context. The example is taken from this research which was found in Tonight Show interviewing Sacha Stevenson , as the excerpt of datum 3 :

- 1 Vincent : Yah bagaimana orang Indonesia, bu.. bukan kritikan tapi lebih ke
 2 realita, reality?
 3 Sacha : iyah iyah, semuanya berdasarkan *reality*, semuanya yang pernah
 4 saya lihat tapi tidak semuanya kritikan. Misalnya ada video yang
 5 apa, misalnya saya lagi bermain, presenter saya di video bilang
 6 ”*ehm, Indonesians really like white*” and then aku anak kecil, aku
 7 pakai *pigtail* lagi main golf pakek batang.

Sacha established continuity toward previous speaker while saying “*reality*”.

She repeated wha Desta said before.

2.4 The Functions of Code-Switching

Function of code-switching is the reason or the purpose of using code-switching. Based on Malik (1994), functions of code-switching are lack of facility, lack of register, mood of the speaker, to emphasize a point, habitual experience, semantic significance, to show identity with a group, to address a different audience, pragmatic reasons and to attract attention. It shows that there are 10 functions of code-switching based on Malik (1994). It might be too many to classify the functions of code-switching. I prefer to use Holmes theory of functions of code-switching which are devided into three, those are participant’s solidarity, topic switch and affective functions.

According to Holmes(2001:34-40), there are three functions of code-switching, those are :

2.4.1 Participant's Solidarity and Status

Interlocuter used to show respect toward participant's solidarity and status based on their culture. As Holmes(2001:35-36) argued that participant's solidarity and status mainly influence the use of code-switching in an interaction. It means that the culture of the participants will give big impact in a conversation which can cause the appear of code-switching. It is because the aspect of culture will influence the identity of the participants showing language use. In short, we clearly need to know where the participants come from. Therefore, we can know when we can use code-switching.

From the view of participant's solidarity, code-switching is aimed to show our respect to the participants. While having language interaction, we need to show our respect in order to make participants want to accept and reply what we speak. participant's solidarity mostly appear in a group or community so we need to use code-switching in order to show solidarity. Showing our solidarity while having conversation is very important. In another side, while we show our solidarity to the participants, we need know the status of the participant. The status can be defined as the identity of the participants where they come from and what language they use. The status can be related with the culture where the status exists. By knowing the participant's status can make us easy to show our solidarity. The example is taken from this research which was found in Tonight Show, as shown in the excerpt of datum 3 :

1 Vincent : Yah bagaimana orang Indonesia, bu.. bukan kritikan tapi lebih ke

- 2 realita, reality?
 3Sacha : iyah iyah, semuanya berdasarkan *reality*, semuanya yang pernah
 4 saya lihat tapi tidak semuanya kritikan. Misalnya ada video yang
 5 apa, misalnya saya lagi bermain, presenter saya di video bilang
 6 ”*ehm, Indonesians really like white*” and then aku anak kecil, aku
 7 pakai *pigtail* lagi main golf pakek batang.

Sacha repeated what Vincent said before as in line 3 by saying “*reality*. It shows that she intends to show respect toward participant’s solidarity and status.

2.4.2 Topic Switch

According to Holmes (2001:37) argued that topic switch is the function of the topic which is under discussion. It means that topic switch is used to change the topic of conversation by using certain language. Its function is to stress what is said in the next. The example is taken from Empat Mata :

Nita Thali : Jadi begitulah ceritanya. Maaf jadi curhat.

Tukul : Oh gapapa, kita kan care. *Balik maning nang laptop*

Tukul spoke in Javanese “*Balik maning nang Laptop*” after saying Indonesian. It shows that he used Javanese to switch the topic which able to stress what is said in the next.

2.4.3 Affective Functions

Holmes(2001:38) argued that affective functions is a function involving an emotional side. Some people might use code-switching in order to show affective purposes, as follows :

1. Increasing prestige to be Viewed as an educated person

Increasing prestige to be viewed as educated person is when speaker uses code-switching to show that the speaker has more knowledge and insight. The role of some aspects like religion, technology and science

gives demand for some people to learn more than one language. It happens in a multilingual and bilingual country where the people are demanded to learn more than one language. In this era, all people around the world are demanded to learn english as the universal language. It happens because the development of technology and science which mostly use english. In another side, the religion aspect also can influence the people to learn more than one language. We can see from Indonesia which is mostly the people are Moslem. The language used in Islam is Arabic. Therefore, Indonesian Moslem people are demanded to learn Arabic. Therefore, the ability of using more than one language which may cause the appear of code-switching can show that the interlocutor is an educated person. Its most potential reason is when the speaker switched into another language which is rarely uttered in a certain place. As Correa – Zoli (1981) said that the people switch the language to represent their identity which can increase their prestige. It shows that speaker intends to be viewed as having an extensive insight. Another potential reason is when the speaker switched to another language while talking around education. The example is taken from this research which was found in Tonight Show, as shown in the excerpt of datum 5 :

- 1 Desta : Ini dia kawin sama orang Indonesia.
- 2 Sacha : Karena saya tinggal di sini. *It is a huge country, it it is a huge*
- 3 *huge potential, this place is like awesome, so awesome.* sayang harus ada
- 4 yang diberesin sedikit tapi *it is so so potential.*

Sacha said “*it is a huge country, it it a huge potential...*” to show the participants that she has more insight about Indonesia. Therefore, she

might use code-switching to increase prestige to be viewed as an educated person

2. Covering inability in speaking in certain language

Covering inability in speaking in certain language is the use of code-switching when speakers cannot express in a certain language, they will use another language to express. As what Crystal(1987) argued that when a speaker may not be able to express him/herself in one language, he/she switch to another language to compensate for the deficiency. The cause of using code-switching is when the interlocutor has inability to express in one language which is switched into another language. The example is taken from this research as found in Tonight Show, as shown in the excerpt of datum 2 :

- 1 Sacha : Eeee ada sih. Well, waktu pertama kali datang, apa yah?
- 2 Saya sangat terbuka. *Just like* ini negara pasti banyak perbedaan jadi
- 3 saya tidak terlalu nangis – nangis lihat orang makan *Grasshopper*.

Sacha said “*Grasshopper*” in line 3 because she did not know the vocabulary in Indonesian. Therefore, she said it to cover inability in speaking in Indonesian.

It is different with “*Just like*” found in line 2, she might say it because she felt difficult in speaking Indonesian because it is commonly uttered by a fluent Indonesian speaker like her.

3. Reducing or Avoiding Face

Heller (1998) argued that the avoiding a potential conflict is one of the causes of using code-switching. Some people use code-switching

because it can avoid the conflict which is expressed in another language. The another reason is when the speaker also says something weird and maybe dirty which can make the speaker embarrassed to say. Therefore, code-switching is applied to avoid those all.

The example is taken from this research which was found in *Tonight Show*, as shown in the excerpt of datum 2 :

- 1 Desta : belalang?
 2 Sacha : Belalang yang kecil – kecil digoreng. *That's so weird stuff for me, I don't like.* Apakah saya mau mencoba? Tidak terlalu, tapi silahkan!

Sacha said “*That's so weird stuff...*” in line 3 because she felt disgusted with Belalang. Therefore, she used code-switching as reducing or avoiding face.

4. Making Amusing Situations by Using Humor

Holmes(2001:39) mentions that humor is one of functions of using code-switching. Some people use code-switching in order to make a humor. They can use one of the types of code-switching, that is by changing the pronunciation. The example is taken from *Empat Mata* :

Pepi : Emang bang Tukul tahu apa itu BBM?

Tukul : Ya tau dong. *Katrok! Katrok!*

Tukul spoke in Javanese “*Katrok! katrok!*” to make a joke. Therefore, he used code-switching to make an amusing situation by using humor.

5. Expressing Disapproval and Anger

Holmes(2001:39) says that code-switching serves as an expression of emotion. Code-switching may appear when the interlocutor show disapproval and anger. The example is taken from Ibrahim, Ismail and Najwa's thesis (2013) who analyzed teacher's attitudes toward English as foreign language in International Islamic University of Malaysia :

Teacher : Kalian semua ramai. *Shut up!*

The teacher said "*Shut up*" after saying that the students were crowded. Then, she said it because she was getting angry.

The another example showing disapproval found Kumalasari (2008:40) analyzing code-switching in Empat Mata, when Tukul said to audiences :

Tukul : Iya kalau kayak kalian yang katrok, *stupid* dan ndeso

It shows that Tukul used code-switching by saying "*stupid*" to show disapproval to audiences.

2.5 Previous Studies

This part discusses about the the gap of previous studies and present study related to the topic, types and functions of code-switching.

Studies of code-switching have been conducted by several researchers. Ibrahim, Ismail and Najwa (2013) analyzed teacher's attitudes toward English as foreign language in International Islamic University of

Malaysia. This research investigated the teacher's attitude toward code-switching and the functions of code-switching in the classroom. The researchers uses Gumperz theory. The result of the study found that the teachers used an insertion *lah*, *kan*, *tuh* as the particles of Malaysian in speaking English to indicate emotive and affective attitudes and changed an Islamic expression "*Insyah Allah*" into English "*if god wills it*". It shows that the use of code-switching is a habitual expression in the classroom.

Kumalasari (2008) analyzed code-switching conversations in Empat Mata talk show in Trans 7. It looks for the type and the reasons of code-switching used in Empat Mata. This research focuses on the type and the function of using code-switching as same as the present research. The researcher uses Holmes theory. The result of this research found that the participants in Empat Mata used English to use intra-sentential code-switching to make an amusing situation and cover inability in speaking in English which means that they do not have a good proficiency in speaking English.

Some researchers at UIN Malang have also used the theory of code-switching. The first is Zulaiha (2012) who analyzed the types and the functions of code-switching used by the students of Zainul Hasanah in Islamic boarding school in Pajarakan-Probolinggo. She found that the types of code-switching produced are tag switching, intra-sentential code-switching and inter-sentential code-switching, and the functions of code-switching produced are serve a quotation, as an interjection, to clarify or qualify a message to reiterate and to carry out a referential. The second is

Zuhro (2012) who analyzed the types, the functions and the syntactic pattern of code-switching used Farah Quinn in Trans TV program “With Farah Quinn”. The result showed that the types of code-switching found are tag switching, intra-sentential code-switching and inter-sentential code-switching. The functions of code-switching found are as an interjection, to qualify or clarify a message, to specify an address, to reiterate and to carry out referential. And, the syntactic patterns found are adverb, clause, conjunction, modal and pronoun.

Those all previous studies analyzed code-switching produced by an English non-native speaker. However, my study analyzes code-switching used an native English speaker, that is Sacha Stevenson. She is even also able to speak Indonesian fluently. The potential findings of this research is Sacha Stevenson would like to use code-switching as covering inability in speaking Indonesian. It might be different while an non-native English speaker, who might use code-switching to increase prestige.

CHAPTER III

FINDINGS AND DISCUSSION

3.1 Findings

This chapter identifies and discusses the findings on the type and the function of code-switching used by Sacha Stevenson in Tonight Show and Sarah Sechan on NET TV. The type of code-switching is based on Hoffman (1991:112) and the function of code-switching is based on Holmes(2001:34-40).

The findings are taken from two TV talk shows, those are Tonight Show and Sarah Sechan. The data obtained was the talk show spoken by Sacha Stevenson and the hosts in those TV programs. The data analyzed is from what was uttered by Sacha Stevenson switching two languages, those are Indonesian and English.

3.1.1 Findings in Tonight Show

Tonight Show is a TV talk show which the hosts are Desta and Vincent whom are from Indonesia and the audiences are also from Indonesia. Therefore, the conversation in Tonight Show dominantly spoke in Indonesian. The analysis will focus on the use of English as code-switching made by Sacha Stevenson.

In this subchapter, I analyze the datums found in Tonight Show to answer the research questions. There are 6 datums found , those are :

Datum I

Datum I occurred in the first talk show interviewing Sacha Stevenson in Tonight Show. Desta tried to talk with her by using English. However, she replied the answer by using Indonesian. And then, Desta and Vincent asked her experience in Indonesia by using Indonesian. Then, she answered that she firstly came in Indonesia in 2001 to teach English.

- 1 Desta : Okeh, let's continue, okeh?
- 2 : Alright, okeh okeh, where the first time you come to Indonesia?
- 3 Sacha : dua ribu satu.
- 4 Desta : Nah kalo begitu kita pakek Indonesian Indonesia!
- 5 Vincent : Ndak ndak ndak, biarin biarin!
- 6 Desta : Yang bule pakek Indonesian Indonesia, yang lokal malah pakek Indonesian
- 7 Inggris.
- 8 Vincent : Iya kan cultur shock, kita lagi bahas culture shock. Continue!
- 9 Desta : two thousand and one?
- 10 Sacha : Iyak dua ribu satu *came here* untuk mengajar Indonesian Inggris.

In datum 1, The conversation was started while Desta asked Sacha “where the first time you come to Indonesia?”. Then, she answered “dua ribu satu” in line 3 which was strengthened in line 10 the italic words showing that there is a switch from Indonesian to English by saying “Iyak dua ribu satu *came here* untuk mengajar Indonesian Inggris. She switched from Indonesian by saying “Iyak dua ribu satu” into into English by saying “came here” and then switched into Indonesian again by saying “untuk mengajar Indonesian Inggris. It occurred within a sentence which is categorized as Intra-sentential code-switching. She said “*came here*” in the middle of the sentence. In another case, Sacha is as a bilingual person and she can speak Indonesian fluently. She might have known the meaning of “*came here*” in Indonesian is “datang ke sini” because it is usually uttered by many people who can speak Indonesian fluently. However, she could not say it in

Indonesian spontaneously while having conversation. Therefore, she used code-switching to cover the difficulty in speaking in Indonesian.

In datum I, one code-switching used by Sacha Stevenson was found. She used code-switching within a sentence which is categorized as Intra-sentential code-switching. She used code-switching because she say in Indonesian spontaneously while having conversation.

Datum 2

In datum 2, the host strengthened the questions on the culture shock which might be experienced by her in Indonesia, especially about the foods.

- 1 Desta : Sekali setahun dia kembali ke Kanada. Di Jakarta mengalami
- 2 culture shock nggak? Eee traffic jam or apalah?
- 3 Vincent : Food? Makanan?
- 4 Desta : Kaki? Gua kira kaki? E food? Food?
- 5 Sacha : Eeee ada sih. *Well*, waktu pertama kali datang, apa yah? Saya sangat
- 6 terbuka. *Just like* ini negara pasti banyak perbedaan jadi saya tidak
- 7 terlalu nangis – nangis lihat orang makan *Grashopper*.
- 8 Desta : Grashopper? Oo makan Belalang? Capung?
- 9 Sacha : Capung mungkin?
- 10 Desta : Cepang?
- 11 Vincent : Cencoran?
- 12 Sacha : siapa itu? *You know look at grass sort of thing?*
- 13 Desta : belalang?
- 14 Sacha : Belalang yang kecil – kecil digoreng. *That's so weird stuff for me, I*
- 15 *don't like*. Apakah saya mau mencoba? Tidak terlalu, tapi silahkan!
- 16 Vincent : Tapi sangat enak loh!
- 17 Desta : Kalo capung itu Dragonfly. Saya baru inget.

In datum 2, Code-switchings were written in Italic word. In line 5, she said “*Well*” which was switched into Indonesian by saying “waktu pertama kali datang.” in a sentence which is categorized as intra-sentential code-switching. She used “*well*” while thinking what would she say in the next. For the function, she looked like using code-switching because she could not find the vocabulary in

Indonesian spontaneously. She must have known the meaning of “*well*” is “Baik” because it is commonly uttered by a fluent Indonesian speaker in daily conversation. It is impossible that she has not known how to say both in Indonesian. It shows that she uttered “*well*” to cover the difficulty in speaking in Indonesian.

In line 6, she said “*Just like*” in the middle of speaking Indonesian “Saya sangat terbuka, *just like* ini negara pasti...” which is categorized as intra-sentential code-switching. She looked like using code-switching because she could not find the vocabulary in Indonesian spontaneously. She must have known the meaning of “*just like*” is “hanya seperti” because it is commonly uttered by a fluent Indonesian speaker in daily conversation. Therefore, she said “*just like*” to cover the difficulty in speaking in Indonesian. In line 7, she said “*Grasshopper*” after she said in Indonesian by saying “... ini Negara pasti banyak...” occurring in a sentence. It is also categorized as intra-sentential code-switching. It might have different function with line 5 and 6 because she switched “*Belalang*” into “*Grasshopper*” to cover inability in speaking Indonesian. In the next lines, she was told by Desta that “*Grasshopper*” means “*Belalang*” in Indonesian.

Code-switchings were also found in line 12 and 14 to 15. In line 12, Sascha switched from Indonesian in the first sentence by saying “siapa itu?” into English in the next sentence by saying “*you know look at grass sort of thing?*”. It shows that she used code-switching between sentences in line 12 which is categorized as inter-sentential code-switching. For the function, she might use code-switching to cover the difficulty in speaking in Indonesian. It is because she is a fluent Indonesian speaker might have known what to say “*you know look at*

grass sort of thing ?” in Indonesian which is commonly uttered in a daily conversation. In line 14 to 15, she also used code-switching by saying “*That’s so weird stuff for me, I don’t like*” in English after saying “Belalang yang kecil – kecil digoreng” in the previous sentence. It shows that the type of code-switching used by her is inter-sentential code-switching because it happened between sentences. Code-switching used by her in line 14 to 15 might have the same function with line 12. Because she might have known what to say “*That’s so weird stuff for me, I don’t like*” in Indonesian but she could not say it in Indonesian spontaneously. Therefore, she used code-switching in line 14 to 15 to cover the difficulty in speaking in Indonesian.

Therefore, there are two types code-switching used by Sacha Stevenson in datum 2, those are intra-sentential code-switching and inter-sentential code-switching. Intra-sentential code-switching found in line 5 and 6. Inter-sentential code-switching found in line 12 and 14 to 15. However, line 5, 12 and 14 to 15 have the same function which is to cover the difficulty in speaking in Indonesia. And, another function found in line 4 which is to cover inability in speaking in Indonesian.

Datum 3

In datum 3, Vincent asked about the contain of Sacha’s videos talking about Indonesian uploaded in Youtube. Vincent asked if her videos about critics for Indonesia. Then, she answered that her videos are talking about reality. She also gave example from one of her videos in line 12. She added that the value of her videos is based on the viewer’s opinion which can be good or bad.

1 Vincent :Lihat! Dia benerin sendiri, hehe terserah lo lah.

- 2 Yang menarik adalah, ketika mendengar tamunya Sacha
 3 Stevenson, saya pernah ndenger nama ini tentang Youtube,
 4 pokoknya berhubungan sama Youtube. Aku buka Youtubanya
 5 Sacha Stevenson dan itu banyak sekali video yang kamu buat soal
 6 Indonesia
 7 Sacha :Yah.
 8 Vincent :Dan banyak, a lot of kritikan.
 9 Sacha :Ada beberapa kritikan, seperti?
 10 Vincent :Yah bagaimana orang Indonesia, bu.. bukan kritikan tapi lebih ke
 11 realita, reality?
 12 Sacha : iyah iyah, semuanya berdasarkan *reality*, semuanya yang pernah
 13 saya lihat tapi tidak semuanya kritikan. Misalnya ada video yang
 14 apa, misalnya saya lagi bermain, presenter saya di video bilang
 15 "*ehm, Indonesians really like white*" and then aku anak kecil, aku
 16 pakai *pigtail* lagi main golf pakek batang.
 17 Desta : Iyah pakek batang? Pakek kayu?
 18 Sacha : Itu bukan kritik.
 19 Desta : Reality?
 20 Sacha : Yah, itu *reality* tapi kadang – kadang aku kritik juga yah soal buang
 21 sampah.
 22 Desta : Itu harus dikritik, it's a must!
 23 Sacha : *Yeah, but I don't know it's good or bad.* Eh,, penonton nilai sendiri
 24 kalo nonton.

In line 12, Sacha repeated the word mentioned by Vincent "*Reality*" which is categorized as establishing continuity toward previous speaker. It shows that she said "*reality*" to repeat what was said by Vincent as the previous speaker. Repeating what was said in answering a question can show our respect toward previous speaker. Therefore, she might use "*reality*" to show participant's solidarity and status. Inter-sentential code-switching found in line 15 when she said "*ehm, Indonesians really like white*" and then.." in the second sentence after speaking in Indonesian "presenter saya di video bilang". For the function, she might use code-switching in line 15 to cover difficulty in speaking in Indonesian. It is because a fluent Indonesian speaker, she might have known how to say "*ehm, Indonesians really like white*" and then.." in Indonesian. In line 16, she said "*pig tail*" in the middle of a sentence spoken in Indonesian. Its type is intra-sentential

code-switching. She might say it because she really did not know the meaning of “*pigtail*” is “*kuncir*” in Indonesian. It is because “*kuncir*” might be uncommonly uttered by Indonesian people like her. Therefore, she said “*pigtail*” to cover inability in speaking in Indonesian. In line 20, Sacha repeated again the word mentioned by Vincent “*Reality*” which is categorized as establishing continuity toward previous speaker. Therefore, she might use “*reality*” to show participant’s solidarity and status. In line 23, She said “*yeah, but I don’t know it’s good or bad*” which was switched in the next sentence by speaking in Indonesian “*Eh,, penonton nilai...*”. It occurred between sentences which is categorized as inter-sentential code-switching. She might used code-switching in line 23 to cover difficulty in speaking in Indonesian because the sentence uttered by her must have been known by her as a fluent Indonesian speaker.

Therefore, there are three types of code-switching, those are establishing continuity toward previous speaker in line 12 and 20, intra-sentential code-switching in line 16 and inter-sentential code-switching in line 15 and 23. There are two functions of code-switching, those are participants solidarity and status in line 12 and 20, covering inability in speaking in Indonesian in line 16 and covering difficulty in speaking in Indonesian in line 15 and 23.

Datum 4

In datum 4, Desta asked Sacha why does she really care with Indonesia. She said that it is because she has got bored with her home in Canada which has been perfect. She felt like Indonesia needs more development. Therefore, she felt that she is needed in Indonesia.

- 1 Desta : Sebetulnya apa sih yang membuatmu peduli sama Indonesia?
 2 Sacha : You know what? I got really bored in Canada.
 3 Desta : Bosen di Kanada?
 4 Sacha : *Because there is nothing to do, it's nothing to do.* Masalahnya itu
 5 udah bagus udah berkembang eeh.
 6 Desta : Udah jadi?
 7 Sacha : Udah jadi dan aku seperti iri sama ibu saya, yang hidup *you know*
 8 lahir, *you know* jauh sebelum aku di sana masih ada banyak
 9 halangan untuk wanita, *but I mean* Indonesia masih banyak
 10 tantangan. Oke, ini masih orang buang sampah sembarangan, di
 11 sana sudah bersih.
 12 Desta : Harus diperbaiki karena Indonesia karena kamu peduli jadi banyak
 13 yang harus diperbaiki.

In line 4, She used english by saying “*Because there is nothing to do...*” and then switched into Indonesian by saying “Masalahnya itu...”. One inter-sentential code-switching found above. She was asked by Desta about her reason of caring Indonesia. In line 4, She told him that she was bored to live in Canada and she told the reason by saying “*because there is nothing to do, it's nothing to do*” . She might have known how to say those words in Indonesian which means “karena tidak ada yang dilakukan, tidak ada yang dilakukan”. It is because those words are commonly uttered by Indonesian people in daily conversation. Therefore, she covered the difficulty in speaking Indonesian because she could not find it spontaneously.

Intra-sentential code-switchings were also found when she said “*you know*” “which means “kamu tahu” and “*but I mean*” which means “tetapi saya tidak tahu” as in line 7 until 9 It shows that in Indonesian term, those words are commonly uttered by a fluent Indonesian speaker in a daily conversation. Therefore, she also used code-switching to cover difficulty in speaking in Indonesian.

Therefore, it shows that there are two types found in datum 4, those are intra-sentential code-switching in line 4 and inter-sentential code-switching in line 7 until 9. The function of all code-switchings found in datum 4 are to cover difficulty in speaking in Indonesian.

Datum 5

Datum 5 is talking the same topic with datum 4. It talked about Sacha's concern with Indonesia. Vincent asked a funny question why must be Indonesia and not India, China and others. Then, she answered that she chose Indonesia because she has married Indonesian. And, she strengthened in the last line of datum 5 that she chose Indonesia because she felt that Indonesia is a huge, awesome and potential country.

- 1 Vincent :Kenapa harus Indonesia? Kan ada India, ada China...
- 2 Sacha :Kan tinggal di sini.
- 3 Desta :Kan kawin sama orang Indonesia.
- 4 Desta : Ini dia kawin sama orang Indonesia.
- 5 Sacha : Karena saya tinggal di sini. *It is a huge country, it it is a huge huge*
- 6 *potential, this place is like awesome, so awesome.* sayang harus ada
- 7 yang diberesin sedikit tapi *it is so so potential.*

In line 5 until 6, "*It is a huge country, it it is a huge huge potential, this place is like awesome, so awesome.*" after saying "Karena saya tinggal di sini" in the previous sentence. It shows that code-switching occurred between sentences which called inter-sentential code-switching. The conversation occurred while Sacha was asked by Vincent about her choice of living in Indonesia. Then she answered in line 6. She said "*It is a huge country, it it is a huge huge potential, this place is like awesome, so awesome*" which means that she might intend to say that the beauty of Indonesia cannot be expressed in words . She might utter that

sentence to increase prestige to be viewed as an educated person because she might want to tell the participants that she has more insights about Indonesia. In line 7, intra-sentential code-switching found when she said “*it is so so potential*” after saying “... sedikit tapi” in a sentence. It also has the same function with line 5 and 6 that is increase prestige to be viewed as an educated person.

Therefore, there are two types of code-switching found in datum 5, those are inter-sentential code-switching in line 5 to 6 and intra-sentential code-switching in line 7. The function of code-switchings found in datum 5 is increasing prestige to be viewed as an educated person.

Datum 6

Datum 6 talked about Sacha’s videos entitled How to Act Indonesia. Desta asked her about where did she get inspirations to make How to Act Indonesia. She answered got inspiration when she watched many Indonesian people’s daily activities. And the, she tried to make videos which can be recorded even in the boarding house.

- | | | |
|---|-------|--|
| 1 | Desta | : Okey, dapat darimana inspirasi How to Act Indonesia? |
| 2 | Sacha | : Okey, aku dari dulu ingin bikin Youtube <i>series</i> . Mau hidup di dunia |
| 3 | | Youtube dunia maya gitu, <i>and</i> eee aku bikin abc kurang gimana <i>and</i> |
| 4 | | terlalu banyak kerja, saya dulu terlalu banyak kerja dan untuk bikin |
| 5 | | itu mungkin satu video baru jadi. Apa yang bisa saya lakukan yang |
| 6 | | satu hari jadi dan bisa dilakukan di kosan saya dan tidak harus butuh |
| 7 | | orang lain <i>and</i> aku mikir aku tahu banyak tentang kelakuan orang |
| 8 | | Indonesia sehari – hari, aku niru aja mereka. |

In line 2, Code-switching occurred when Sacha uttered in English “*series*” after speaking in Indonesian by saying “aku dari dulu ingin bikin Youtube” in a sentence. It occurred in a sentence which is categorized as intra-sentential code-switching. It shows that she used code-switching to cover the difficulty in

speaking in Indonesian because she must have known the meaning of “*series*” is “*seri*” because “*seri*” is commonly uttered by a fluent Indonesian speaker. And then, she said “*and*” In line 3 and 7. In line 3, she said “*and*” switched into Indonesian by saying “*eee aku bikin abc kurang gimana*” and switched again into English by saying “*and*” in a sentence. It means that she used code-switching in a sentence which is categorized as intra-sentential code-switching. It shows that she said “*and*” to cover difficulty in speaking in Indonesian. She might clearly have known the meaning of “*and*” in Indonesian but she could not express it spontaneously. In line 7, she also said “*and*” after speaking in Indonesian by saying “*tidak harus butuh orang lain*” in a sentence. It means that it also occurred in sentence which is categorized as intra-sentential code-switching. Code-switching in line 7 has the same function found in line 3. It is because she could not say “*and*” spontaneously in a conversation.

Therefore, the type of code-switchings found in datum 6 is intra-sentential code-switching occurred in a sentence. And, the function found in datum 6 is covering difficulty in speaking in Indonesian. It shows that she could not express “*series*” and “*and*” in Indonesian spontaneously while having conversation.

3.2 Findings in Sarah Sechan on NET TV

Sarah Sechan is a TV talk show on NET TV. The host is Sarah Sechan whom is from Indonesia and the audiences are also from Indonesia. Therefore, the conversation in Sarah Sechan dominantly spoke in Indonesian. The analysis will focus on the use of English as code-switching made by Sacha Stevenson. There are 8 code-switchings in Sarah Sechan :

Datum 7

In datum 7, Sarah intended to ask Sacha about her habitual in Indonesia. She wanted to ensure that she has been influenced by Indonesian culture about eating rice or not.

- 1 Sarah : Udah makan nasi? Kalo enggak makan nasi nanti mati.
- 2 Sacha : *Oh my god*. kan udah lama di sini, sudah tahu.
- 3 Sarah : Oh iyaa yaa.

In line 2, Sacha uttered “Oh my god” in the first sentence and then switched into Indonesian in the next sentence by saying “kan udah lama”. It is a kind of emblematic or tag switching which is an English expression. As we know that She might use code-switching because she could not say “*Oh my god*” in Indonesian because it is an English expression. Therefore, she used code-switching to cover inability in speaking Indonesian.

It shows that one code-switching found in datum 7 categorized as emblematic or tag switching. She might use code-switching to cover inability in speaking Indonesian.

Datum 8

Datum 8 talked about Sacha’s videos entitled How to Act Indonesia. Sacha told Sarah about the reason of making How to Act Indonesia. Sacha made How to Act Indonesia because she has more Indonesian friends than Bule’s friends. Their Bule’s friends even said “you kind alike not like us anymore”. Therefore, she has more Indonesian friends which made her knows more about Indonesia and then it motivated her to make videos entitled How to Act Indonesia.

- 1 Sarah : So far, ada 7 episode, how to act like Indonesian yeah? Gimana
- 2 caranya supaya kita berperilaku seperti orang Indonesia, nah itu

- 3 sebetulnya lucu banget, saya terus terang kalau saya melihatnya
 4 ya Chika?
 5 Chika : Ehm, iya?
 6 Sarah : eeeee,, banyak banget yang memang bener banget gitu, itu
 7 kebudayaan kita seperti itu. Eh Sacha, kenapa kamu bikin video
 8 seperti ini? Sebetulnya maksudnya apa awalnya?
 9 Sacha : *Well*, aku lama nongkrong sama orang Indonesia. Semua teman
 10 orang Indonesia mungkin 10 tahun, eeh, teman bule Cuma sedikit
 11 saja,
 12 Sarah : ehe
 13 Sacha : Terus habis itu, aku ingin masuk lagi ke dunia bule,yang di
 14 Kemang, nongkrong di Kemang apa lah yaa.Kayak nongkrong
 15 sama teman bule,mereka seperti “*you kind alike not like us*
 16 *anymore like* kamu kurang *fit*, gayanya kamu terlalu Indonesia,
 17 kamu harus lebih bule”.
 18 Sarah : ehmm,oow, mereka bilang gitu?
 19 Sacha : Iyah.
 20 Sarah : kamu sudah kelamaan main sama orang Indonesia jadi gak
 21 seperti bule lagi gitu ya?
 22 Sacha : “ya, gak seperti kita lagi kamu harus lebih banyak bule” *I am*
 23 *like*, “hemm kamu yang harus lebih Indonesia, Aku bikin kursus
 24 yah? *I am just like, I am joking yaa*”. Cuma buat lucuan, aku gak
 25 sangka oo yang nonton orang Indonesia kebanyakan.

In line 9, code-switching occurred when Sacha said “*Well*” before speaking in Indonesian “aku lama nongkrong...”in a sentence. Then, it occurred in a sentence which is categorized as intra-sentential code-switching. She said “*well*” in this line when she was asked by Sarah about her actual reason of making videos about Indonesian culture. As same as in datum 2, she said “*well*” while thinking what would she say in the next. She might say “*well*” because she could not say “*well*” in Indonesian which means “baik”. “*well*” is a common word uttered by a fluent Indonesian speaker. In line 15 to 16, Sacha used code-switching while saying “*you kind alike not like us anymore like*” switched into Indonesian by saying “kamu kurang” and then switched again into English by saying “*fit*” in a sentence. In these lines, she talked about her friends mocking her by saying “*you kind alike not like us anymore like*”. It occurred in a sentence which is categorized as intra-sentential code-switching. Sacha might use the same

function as in line 9. She looked difficult to speak in Indonesian because as a fluent Indonesian speaker might have known what to say “*you kind alike not like us anymore like*” and “*fit*”.

In line 22, code-switching also occurred when she said “*I am like*” in line 22 which was uttered after saying “..... harus lebih banyak bule” in the previous sentence and when she said “*I am just like, I am joking yaa*” in line 24 after saying “aku bikin kursus yah?” in its previous sentence. It shows that code-switchings occurred in line 22 and 24 occurred between sentences are inter-sentential code-switching. In In these lines, she talked about her friends who also mocked her. She might use code-switching because she also could not say “*I am like*” and “*I am just like, I am joking yaa*” into Indonesian spontaneously.

Therefore, code-switchings found in datum 8 are intra-sentential code-switching in line 9 and 15 to 16 and inter-sentential code-switching in line 22 to 24. The function of code-switching found in datum 8 is covering difficulty in speaking in Indonesian because she could not speak in Indonesian spontaneously in a conversation.

Datum 9

Datum 9 still talked about Sacha’s videos as same as datum 8. Sarah wanted to investigate her reason of making videos. Then, she wanted to clarify that her videos do not mock Indonesian culture.

- 1 Sarah : Tapi sebetulnya itu ditujukan untuk orang – orang asing,
- 2 sebetulnya saya ngerti sih, maksudnya bukan maksudnya meledek
- 3 atau apa, tapi itu melihat banyak hal yang terjadi di Indonesia. Itu
- 4 misalnya kayak satu,yang kelihatan misalnya yang kita kan orang
- 5 Indonesia siang nyapu - nyapu, malam sore nyapu – nyapu, dipel
- 6 semua lantai, tapi di saat bener – bener buang sampah, apakah

- 7 orang Indonesia buang sampah pada tempatnya, gitu yah?
 8 Sacha : iyah.
 9 Sarah : Gitu yah? Kalo aku sih ngeledak gitu, itu bisa jadi cerminan orang
 10 Indonesia ya?
 11 Sacha : Ada sebagian hal, ya itu bukan tentang jelek atau bagus, makan
 12 pakek tangan apa jeleknya.
 13 Sarah : Emang gitu.
 14 Sacha : Ya makan aja pakek tangan, aku juga. Tapi ya kalo buang sampah
 15 sembarangan ya contoh tidak bagus. Kalo mau lihat videonya,
 16 emang ada beberapa hal yang *negative* itu termasuk apa *sorry*, itu
 17 tergantung kita menilainya.

In datum 9, Code-switching used by her was found only in line 16 when she said “*Negative*” which was switched into Indonesian by saying “itu termasuk apa” and then switched again into English by saying “*sorry*”. Therefore, the code-switching found is intra-sentential code-switching.

The conversation in datum 9 is talking about the viewer’s opinion toward her videos dealing with Indonesian culture. Some of them though that the videos are mocking Indonesian culture. However, she denied as she said in line 14 until 17 that the meaning of the videos depend on the viewer’s itself. She used code-switching in line 16 while saying “*negative*” and “*sorry*”. She used both words because she intended to avoid the participant’s misunderstanding. She was afraid if those words were spoken in Indonesian will provoke complains from participants. She said “*Negative*” because she wanted to say that there are some videos talking bad behavior of Indonesian people. And, she said “*sorry*” because she looked like wanting to blame the participants who have wrong opinions toward her videos. By saying “*sorry*”, she intended to strengthen that the values of her videos based on each audience opinion. It shows that she used code – switching in this datum by saying “*Negative*” and “*sorry*” when she wanted to strengthen her statement blaming the audience’s opinion. Therefore, she used

code-switching in datum 9 to show reducing or avoiding face which means that using code-switching to reduce the tension and misunderstanding.

Datum 10

In datum 10, Sarah asked Sacha about her first experience in Indonesia. Sacha answered that her first experience in Indonesia was becoming an English teacher.

- 1 Sarah : Hahahah, tapi kamu pertama datang ke Indonesia sebagai ee guru
- 2 ya waktu itu mengajar?
- 3 Sacha : Eee iya, aku ngajar dan yaa eeeh aku enggak terlalu suka ngajar.
- 4 Yaa ngajar *you know* cari uang.
- 5 Sarah : Iyaa cari uang.
- 6 Sacha : Iya cari uang, cari pengalaman dan segala macam tapi emm yaa *I*
- 7 *started English for 7 years maybe* ya tujuh tahun, aku suka sekali
- 8 tinggal di sini.

In datum 10, there are two code-switchings found in line 4 and 6 to 7. In line 3, she said “Yaa ngajar *you know* cari uang” in line 4. She said “*you know*” in the middle of a sentence spoken in Indonesian. It shows that code-switching occurred in a sentence which is categorized as intra-sentential code-switching. She “*you know*” when she wanted to strengthen her statement that she taught in Indonesia only for money. As a fluent Indonesian speaker, she might have known the meaning of “As a fluent Indonesian speaker, she might have known the meaning of “*you know*” in Indonesian but she could not express it spontaneously in a conversation. It shows that she used code-switching to cover the difficulty in speaking in Indonesian. In line 6 to 7, code-switching was also found when she said “... segala macam tapi emm” which was switched into English by saying “*I started English for 7 years maybe*” and then switched again into Indonesian by saying “tujuh tahun” in a sentence. It shows that code-switching occurred in

sentence which is categorized as intra-sentential code-switching. In this data, she said “*maybe*” which shows that she might forget about when she started teaching English. She might say “*I started English for 7 years maybe*” because she could not say it in Indonesian spontaneously in a conversation. It means that she used code-switching to cover the difficulty in speaking in Indonesian.

Therefore, in datum 10, the type of code-switching found in line 4 and line 6 to 7 is intra-sentential code-switching. And, the function found is covering the difficulty in speaking Indonesian.

Datum 11

In datum 11, Sarah asked Sacha about her reason of loving Indonesia. Sacha told Sarah that she really loved with Indonesian culture which eastern the Indonesian people to look for money. She said that people can look for money whenever and wherever in Indonesia for example people can sell food freely and ojek can be called in anytime in Indonesia.

- 1 Sarah : kenapa sih kamu kok suka tinggal di Indonesia?
- 2 Sacha : *I am like, well, I don't know*. Sebenarnya di Indonesia banyak
- 3 yang gampang. *Like* kalo kita mau mau makan jam 12 malam,
- 4 kita Cuma pikir aja tuk.. tuk.. “Sate Sate” gitu ada. *You know*
- 5 *like* kalo kita mau kemana gitu selalu ada aja ojek jam berapapun.
- 6 Sebenarnya hidup di Indonesia itu banyak.

In datum 11, the first code-switching was found in line 2 when she said “*I am like, well, I don't know*” which was switched into Indonesian in the next sentence. It shows that One inter-sentential code-switching found. In line 2, she might use code-switching because she could not say said “*I am like, well, I don't know*” in Indonesian spontaneously in a conversation because She is a fluent

Indonesian speaker who might have known how to say that sentence in Indonesian. It shows that she used code-switching to cover difficulty in speaking Indonesian.

in line 3, she said “like” which was switched into Indonesian by saying “kalo kita makan...” in a sentence. It shows that intra-sentential code-switching was found. In this case, she said “like” while she was thinking what to say in the next sentence. She used code-switching by saying “like” because she might not be able to say “*like*” in Indonesian spontaneously in a conversation. It is because the word “*like*” was commonly uttered by a fluent Indonesian speaker like her. It shows that she used code-switching to cover difficulty in speaking Indonesian.

In line 5, she said “*You know like*” which was switched into Indonesian by saying “kalo kita mau...” in a sentence in line 5. It shows that intra-sentential code-switching found. She might use code-switching because she could not say “*You know like*” in Indonesian. As a fluent Indonesian speaker, she might have known how to say “*You know like*” in Indonesian which is commonly uttered by Indonesian people. It shows that she also used code-switching to cover difficulty in speaking Indonesian.

Therefore, inter-sentential code-switching found in line 2 and intra-sentential code-switchings found in line 3 and 5. The function of code-switching found in those lines in datum 11 is covering difficulty in speaking Indonesian.

Datum 12

In datum 12, Sacha told her her admiration of Indonesia. She said that in her hometown in Canada, there is no people passing her house by selling some

food like in Indonesia and cannot find “ojek payung”. She even told that her house in Canada is like empty, and not as crowded as in Indonesia.

- 1 Sarah : Di luar Negeri gak ada dong ojek payung, harus bawa payung
 2 sampai payung ketiup – tiup ke atas – atas. Di Indonesia aman kan?
 3 Mau makan? Ada yang lewat depan rumah. Di Kanada, ada orang
 4 sate lewat depan rumah?
 5 Chika : Ada?
 6 Sacha : Tidak ada tidak ada. Di rumahku gak ada orangpun. *I mean it's like*
 7 *empty, it's like sepi, it's like...*
 8 Chika : Kok gak ada sih?
 9 Sarah : Kok?
 10 Sacha : Maksudnya sepi.
 11 Sarah : Iya di sini rame.
 12 Sacha : iyah *lonely* di sana.

In line 6, she said “*I mean it's like empty, it's like*” which was switched into Indonesian by saying “sepi” and switched again into English by saying “*it's like*”. It shows that intra-sentential code-switching was found. She repeated “*it's like*” to strengthen that she is really lonely. She might have known “*I mean it's like empty, it's like*” and “*like*” in Indonesian but she could not speak in English spontaneously. It shows that she used code-switching to cover difficulty in speaking Indonesian.

In line 12, she said “*lonely*” occurred in the middle of a sentence spoken in Indonesian. It shows that intra-sentential code-switching was found. She might have known that the meaning of “*lonely*” is “sendiri”. However, she looked like not able to say it in Indonesian spontaneously in a conversation. It shows that she used code-switching to cover difficulty in speaking Indonesian.

Therefore, two intra-sentential code-switchings found in line 6 and 12. Function of code-switching found in the data is covering difficulty in speaking Indonesian.

Datum 13

In datum 13, Sarah asked Sacha if there were some Indonesian people asked some pictures while seeing her. Sacha answered that some Indonesian people asked her pictures some years ago but it is not to many for today. Sarah told her that her friend had ever experienced it.

- 1 Sarah : gapapa, duduk situ aja. Jadi ada e ada salah satu di video kamu itu
- 2 dari pengalaman pribadi bukan sih? Jadi ada orang kalo misalnya
- 3 ketemu bule selalu minta foto minta foto? Orang kalo ketemu kamu
- 4 suka minta foto minta foto gitu nggak?
- 5 Sacha : emm enggak terlalu banyak, udah enggak terlalu banyak sih.
- 6 Sarah : Dulu iya?
- 7 Sacha : Waktu masih mudah maksudnya. *No*, tapi aku pernah punya teman,
- 8 datang ke sini, dia gak bisa Indonesian Indonesia, jadi cuman ya
- 9 datang ajah. Terus jalan kaki gitu, *I don't know* ada apa gitu ada
- 10 orang lagi *outbound or whatever*, ratusan anak anak sekolah gitu
- 11 terus mereka pada minta foto gitu ya sekitar 200 foto dimintak.

Sacha used code-switching in the last turn of this conversation. She said “*No*” in line 7 which was switched into Indonesian by saying “tapi aku pernah...” in the same sentence. It shows that intra-sentential code-switching found. She might use code-switching because she could not say “*No*” in Indonesian. As a fluent Indonesian speaker, she might have known how to say “*No*” in Indonesian which is commonly uttered by Indonesian people. It shows that she also used code-switching to cover difficulty in speaking Indonesian.

The another code-switchings are when she said “*I don't know*” in line 9 which was switched into Indonesian by saying “ada apa gitu ada orang lagi” and switched again into English “*outbound or whatever*” in line 10. It means that those code-switchings occurred within a sentence which are called as intra-sentential code-switching. In line 9 and “*outbound or whatever*” in line 10 at the last turn of the conversation. As a fluent Indonesian speaker, she must have known the meaning of “*I don't know*” is “saya tidak tahu”. It shows that she used

code-switching to cover the difficulty in speaking in Indonesian. She used code-switching because she could not say those words in Indonesian spontaneously in a conversation whereas the meaning of those words in Indonesian are commonly uttered by a fluent Indonesian speaker like Sacha. However, it is different case when she said “*outbound or whatever*”. She said “*outbound*” because it is an English expression. Therefore, she said “*outbound*” to cover inability in speaking in Indonesian. And, for “*or whatever*” is to cover the difficulty in speaking Indonesian because she must have known that it means “atau apapun” in Indonesian as a fluent Indonesian speaker.

Therefore, intra-sentential code-switching found in line 7, 9 and 10. The function of code-switching, covering difficulty in speaking Indonesian found in line 7, 9 and 10. The another function of code-switching, covering inability in speaking Indonesian found in line 9 when she said “*outbound*”.

Datum 14

In datum 14, Sarah made a joke by asking Sacha to wear the shirt from her in Sacha’s next videos. Sacha even also replied that she would wear it and imitate her style.

- 1 Sarah : How to act Indonesian. Okeh aku kasih kamu kaos Sacha terima
- 2 kasih. Eh, nanti kalo kamu syuting pakai kaos aku dong?
- 3 Sacha : *You know?* Aku nantik bikin episode buat niru kamu yah?

Sacha used code-switching in line 3 when she said “*You know*” which was switched into Indonesian in the next sentence by saying “Aku nantik bikin episode...”. It shows that she used code-switching between the sentences that is categorized as inter-sentential code-switching. In this conversation, Sarah asked Sacha to wear her shirt in her next videos. And, Sacha answered that she will do it

later and imitate Sarah's style. Sacha used code-switching while saying "*You know*" in line 3. She said "*You know*" when she wanted to make the listeners guess what she would say. It also shows that she used code-switching to cover the difficulty in speaking in Indonesian. It is because the meaning of "*You know*" in Indonesian is "*kamu tahu*" is commonly uttered by a fluent Indonesian speaker like her in a daily conversation.

3.3 Discussion

This subchapter provides the explanation of the data analyzed in the findings. The explanation is based on the research questions. The first is explaining the types of code-switching and the second is explaining the functions of code-switching used by Sacha Stevenson as guest star in Tonight Show and Sarah Sechan on NET TV.

The first is explaining the types of code-switching used by Sacha Stevenson in Tonight Show and Sarah Sechan on NET TV. Based on the findings in Tonight Show, Sacha used 4 intra-sentential code-switchings and 5 inter-sentential code-switchings. In intra-sentential code-switching The another types of code-switching used by her is establishing continuity toward previous speaker as shown in datum 3. She said "*reality*" in repeating what was said by previous speaker. Based on the findings in Sarah Sechan, Sacha used 5 intra-sentential code-switchings and inter-sentential code-switchings. In Tonight Show and Sarah Sechan, the type of inter-sentential code-switching and intra-sentential code-switching show no different. The another type of code-switching found is emblematic or tag-switching.

It shows that the most type of code-switching used by Sacha Stevenson in Tonight Show and Sarah Sechan is same that is intra-sentential code-switching. It means that she get used to use code-switching within a sentence. She also dominantly used inter-sentential code-switching in the both data sources. However, the another type used by her in Tonight Show is establishing continuity toward previous speaker when she said “*reality*” after the previous speaker did. The another type found in Sarah Sechan is emblematic or tag-switching. It is a code-switching in expression some terms which can be expressed in certain language. She used it when she said “*Oh my god*” in datum I.

The next is analyzing the functions of code-switching used by Sacha Stevenson as guest star in Tonight Show and Sarah Sechan on NET TV. The function of code-switching mostly used by Sacha in Tonight Show is covering the difficulty in speaking Indonesian. The another functions used by her are covering inability in speaking in Indonesian, reducing or avoiding face, participant’s solidarity and status and increasing prestige to be viewed as an educated person. Based on the findings in Sarah Sechan, covering the difficulty in speaking Indonesian was also oftenly used by Sacha. The another functions found are reducing or avoiding face and increasing prestige to be viewed as an educated person.

Covering the difficulty in speaking Indonesia is one of functions of code-switching oftenly used by Sacha in Tonight Show and Sarah Sechan. It is a function of code-switching which was used when she could not speak Indonesian spontaneously in a conversation. Three data found are when she said “*came here*” in datum I, “*Well*” in datum 8 and “*ehm,, Indonesians really like white*” in datum

3. In Indonesian, “*came here*” is “*datang ke sini*”, “*well*” is “*baik*” and “*Ehm,, Indonesians really like white*” is “*Ehm,, orang Indonesia sangat menyukai putih*”. As a fluent Indonesian speaker, Sacha must have known how to say those words in Indonesian but she might felt difficult to say it in a conversation. Therefore, it made her use code-switching.

The another same functions of code-switching used by Sacha Stevenson in both data sources are reducing or avoiding face and increasing prestige to be viewed as an educated person. She used reducing or avoiding face while saying “*That’s so weird stuff for me, I don’t like*” in datum 2, “*negative*” and “*sorry*” in datum 9. She used this function to avoid the participants misunderstanding and reduce her shame. It is because the participants are from Indonesian so she might be afraid when she used Indonesian, it can provoke a misunderstanding on what she said. And, she used increasing prestige to be viewed as an educated person when she said “*it’s a huge country, it it is a huge potential...*” in datum 5 and “*I started English for 7 years maybe*” in datum 10. It shows that she said “*it’s a huge country, it it is a huge potential...*” to show that she has a great insight. And, she said “*I started English for 7 years maybe*” to show that she a great experience in education. Therefore, she used code-switching to increase prestige to be viewed as an educated person.

The another functions found in Tonight Show and Sarah Sechan are covering inability in speaking in Indonesian and participant’s solidarity and status. Covering inability in speaking in Indonesian is a new function found in the findings which was used by Sacha when she really did not know the vocabulary in Indonesian. In another word, it can be categorized as a lack of vocabulary. The

data of covering inability in speaking in Indonesian found in datum 2 when she said “*Grasshopper*”, datum 3 when she said “*pigtail*”, datum 7 when she said “*Oh my God*” and datum 13 when she said “*outbound*”. And, the another functions, participant’s solidarity and status was found when she said “*reality*” in datum 3. She said “*reality*” because she repeated what was said by previous speaker. It shows that she repeated to show respectness.



Chapter IV

CONCLUSION AND SUGGESTION

This chapter presents the conclusions of finding and discussion above. Besides that it also presents the suggestions for students who wants to do research by using code-switching on Sacha Stevenson's speech.

4.1 Conclusion

Sarah Sechan and Tonight are two popular TV talk shows. Both have hosts and audiences from Indonesia. It makes Sacha used Indonesian as dominantly language used because she wanted to respect on participant's solidarity and status. However, Sacha could not stop to use her native language within conversation. Therefore, she did code-switching within conversation.

Based on the findings and discussion, the types of code-switching found in both data sources are inter-sentential code-switching and intra-sentential code-switching. However, establishing continuity toward previous speaker was also found. And emblematic or tag-switching was only found in Sarah Sechan.

And, for the function of code-switching, covering the difficulty in speaking Indonesian and reducing or avoiding face and increasing prestige to be viewed as an educated person in Tonight Show and Sarah Sechan. However, covering inability in speaking in Indonesian and participant's solidarity and status were also only found in Tonight Show. It shows that covering inability in speaking in Indonesian is the only new functions in findings.

4.2 Suggestion

I analyze and discuss the type and the function of code-switching used by Sacha Stevenson in Tonight Show and Sarah Sechan on. The result says that intra-sentential code-switching is the most type found and covering inability in speaking in certain language as the most function found.

Based on the findings, the potential thing to analyze is the purpose of using code-switching. However, I could not interview Sacha directly. Therefore, I analyzed the function of code-switching on her speech. It can give the next researcher to analyze the reason of code-switching used by Sacha Stevenson which can be applied by interviewing her directly. By investigating the reason, the next researcher can analyze the real purpose of using code-switching applied by her.

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APPENDICES



Script of Tonight Show

Vincent :Balik lagi di Tonight Show dan masih membahas culture shock, seperti janji kita tadi akan mendatangkan seorang bule ke studio ini.

Desta :Dia peduli dengan Indonesia.

Vincent :Tinggalnya di Indonesia.

Desta :Tapi sebelumnya, Hesti kemana sih?

Vincent :He he! Hes!

Desta :Ti! Hes!

Vincetn :Tihes!

Hesti :Apa sih?

Vincent :Tidak sehat, tihes.

Desta :Katanya mau bacain info, info apaan Hesti?

Hesti :Emang ada yang kesurupan? Aku bacain deh?

Desta :Bacain info! Baca info!

Vincent :Ti, kau bacakan informasi -
informasi tentang bule - bule yang
cinta sama Indonesia!

Hesti :Oo.. Aku cinta.

Desta :Sama?

Vincent :Sama saya?

Hesti :Sama Indonesia.

Vincent :Oh iya, saya juga.

Hesti :Ini ada..

Vincent :Tapi kamu kan bukan bule?

Hesti :Emang nggak kelihatan aku bulenya?
Aku ada Prancisnya, ada juga
Belandanya.

Vincent :Ohhh?

Hesti :He'eh, jadi kebetulan..

Vincent :Blasteran berarti yaah?

Hesti :Iyah blasteran, jadi nenek aku itu
punya tetangga dan tetangganya..

Desta :Entar dulu entar dulu ini kan mau
ngomongin info kenapa jadi
ngomongin keluarga elu sih?

Hesti :Bentar bentar, ini penting, gua jelasin nih, nenek gue punya tetangga, tetangganya punya temen, nah temennya itu punya tetangga, dia itu Prancis sama Belanda, makanya gua dapet dari itu.

Desta :Jauh banget itu nggak ada urusan ama keluarga lu itu tetangganya.

Hesti :Yah, kalo yang ini asli dari negeri asing tapi cinta sama Indonesia, bahkan mereka itu punya sesuatu yang diberikan untuk Indonesia dan sangat luar biasa, yang pertama ada Bradley dan Debby Gardner, pasangan suami istri asli Inggris yang jatuh cinta pada pesona Bali, dari sekedar tempat tempat berlibur, pasangan suami istri ini membangun Yayasan Begawan ini berdiri pada tahun 1999 yang memfokuskan perhatian terhadap konservasi Jalak Bali yang ada di Indonesia khususnya di Bali yaitu Jalak Bali justru dilindungi sama WNA pasangan

suami istri ini. Berikutnya, ada putri Elizabeth Karen Sekar Arum, Elizabeth Karen Sekar Arum merupakan bule asal Amerika Serikat yang memiliki antusias besar terhadap seni tradisional Jawa, selain pandai berbahasa Jawa, dia juga memiliki kemampuan sebagai sinden. Nah, selanjutnya ada Gene Rene Conway.

Vincent :Jawa itu, Jawa namanya.

Desta :Kok Jawa?

Vincent :Jene Rene?

Desta :Rene rene ya? Mreneo kene lo!

Hesti :Aku kagak ngerti, heheh

Dia adalah pelatih Marching Band yang berasal dari Amerika Serikat ini sudah mengabdikan untuk masyarakat Bontang untuk 10 tahun, dia membesarkan tim Marching Band di kota itu bersama temannya Edu Joherty dan nama Marching Band itu

adalah Marching Band Bontang Pupuk
Kalimantan Timur.

Vincent :Iyak, terima kasih Hesti.

Iyak langsung saja kita
perkenalkan, ini Youtubers asal
Kanada yang sangat peduli dengan
Indonesia.

Desta :Eitt eitt, tunggu dulu!

Vincent :Ini orang mau..

Desta :Ini orang pada belum tau, ne orang
sosoknya seperti apa? Kegiatannya
seperti apa?

Vincent :Okeh.

Desta :Langsung saja kita lihat tayangan
berikut ini!

The Youtube Video is shown

Vincent & Desta :Ini dia! Sacha Stevenson!

Desta :Ehmm, we..

Vincent :asseessess..

Desta :Okeh, we speak in English or
Indonesian?

Sacha :Emm.. bahasa Inggris bisa, bahasa Indonesia bisa.

Desta :Sebaiknya bahasa Indonesia sih.

Vincent :Hahahaha, daripada nyusahin diri ya?

Desta :Tapi gapapa, kita mix saja, kalo ndak mengerti kita pakek bahasa inggris, alright?

Sacha :eeeeee ee..

Desta :Okeh, let's continue, okeh?
Alright, okeh okeh, where the first time you come to Indonesia?

Sacha :2001.

Desta :Nah kalo begitu kita pakek bahasa Indonesia!

Vincent :Ndak ndak ndak, biarin biarin!

Desta :Yang bule pakek bahasa Indonesia, yang lokal malah pakek bahasa Inggris.

Vincent :Iya kan culture shock, kita lagi bahas culture shock. Continue!

Desta :two thousand and one?

Sacha :Iyak dua ribu satu *came here* untuk mengajar bahasa Inggris.

Desta :Ow, dulu?

Sacha :Yeah, I was an English teacher, yeah like 13 years ago that's all I came here.

Desta :Jadi pertama datang sebagai guru bahasa Inggris? Setelah itu on off on off balik ke Kanada atau stay di Indonesia?

Sacha :Ehmmm, dulu ibu kerja di Mesir untuk 5 tahun, yeah pulang ke sana pulang ke sana, ada jangkau waktu 7 tahun kita pulang ke Kanada tapi kunjungi ibu di Mesir.

Desta :okehh.

Sacha :Tapi sekarang udah ke Kanada lagi dia ya jadi sekali setahun. Rata - rata sekali setahun.

Desta :Sekali setahun dia kembali ke Kanada. Di Jakarta mengalami cultur shock nggak? Eee traffic jam? Or apalah?

Vincent :Food? Makanan?

Desta :Kaki? Gua kira kaki? E food? Food?

Sacha :Eeee ada sih. *Well*, waktu pertama kali datang, apa yah? Saya sangat terbuka, *just like* ini negara pasti banyak perbedaan jadi saya tidak terlalu nangis - nangis lihat orang makan *Grasshopper*.

Desta :Grashopper? Oo makan Belalang? Capung?

Sacha :Capung mungkin?

Desta :Cepang?

Vincent :Cencoran?

Sacha :siapa itu? *You know look at grass sort of thing?*

Desta :belalang?

Sacha :Belalang yang kecil - kecil digoreng. *That's so weird stuff for me, I don't like*. Apakah saya mau mencoba? Tidak terlalu, tapi silahkan!

Vincent :Tapi sangat enak loh!

Desta :Kalo capung itu Dragonfly. Saya baru inget.

Vincent :Lihat! Dia benerin sendiri, hehe terserah lo lah.

Yang menarik adalah, ketika mendengar tamunya Sacha Stevenson, saya pernah ndenger nama ini tentang Youtube, pokoknya berhubungan sama Youtube. Aku buka Youtubanya Sacha Stevenson dan itu banyak sekali video yang kamu buat soal Indonesia

Sacha :Yah.

Vincent :Dan banyak, *a lot of* kritikan.

Sacha :Ada beberapa kritikan, seperti?

Vincent :Yah bagaimana orang Indonesia, bu.. bukan kritikan tapi lebih ke realita, reality?

Sacha :iyah iyah, semuanya berdasarkan reality, sesuatu yang pernah saya lihat tapi tidak semuanya kritikan. Misalnya ada video yang apa, misalnya saya lagi bermain,

presenter saya di video bilang
 "ehm, Indonesians really like
 white" and then aku anak kecil, aku
 pakai pig tail lagi main golf pakek
 batang.

Desta :Iyah pakek batang? Pakek kayu?

Sacha :Pakek kayu terus mama panggil "Hey
 Sacha jangan main golf" terus aku
 balik ke kamera oh ini putih bedak
 semua.

Desta & Vincent :Oh iya? Cemong cemong?

Sacha :Itu bukan kritik.

Desta :Reality?

Sacha :Yah, itu reality tapi kadang -
 kadang aku kritik juga yah soal
 buang sampah.

Desta :Itu harus dikritik, it's a must!

Sacha :Yeah, but I don't know it's good or
 bad. Eh,, penonton nilai sendiri
 kalo nonton.

Vincent :You describe Indonesia by what?

Sacha :that's why looks to me.

Desta :Sebetulnya apa sih yang membuatmu peduli sama Indonesia?

Sacha :You know what? I got really bored in Canada.

Desta :Bosen di Kanada?

Sacha :*Because there is nothing to do, it's nothing to do.* Masalahnya itu udah bagus udah berkembang eehh..

Desta :Udah jadi?

Sacha :Udah jadi dan aku seperti iri sama ibu saya, yang hidup *you know* lahir, *you know* jauh sebelum aku di sana masih ada banyak halangan untuk wanita, but *I mean* Indonesia masih banyak tantangan. Oke, ini masih orang buang sampah sembarangan, di sana sudah bersih.

Desta :Harus diperbaiki karena kamu peduli jadi harus diperbaiki

Vincent :Kenapa harus Indonesia? Kan ada India, ada China...

Sacha :Kan tinggal di sini.

Desta :Kan kawin sama orang Indonesia.

Sacha :Karena saya tinggal di sini. *It is a huge country, it it is a huge huge potential, this place is like awesome, so awesome, so and...*
Sayang harus ada yang diberesin sedikit tapi it is so so potential.

Desta :Jadi Sacha ini..

Vincent :Saya malu loo..

Desta :Malu kenapa?

Vincent :Ya malu, maksudnya kepedulian dia yang bukan orang Indonesia tapi dia memiliki kepedulian sangat tinggi tapi saya sendiri tidak melakukan apa - apa, gitu kan?

Desta :Orang - orang seperti kamu ini yang harus diperbaiki.

Vincent :Kalo anda?

Desta :Kalo saya sih yaa... sama.

Sekarang nih Sacha juga bikin How to Act Indonesia ala - ala Tonight Show.

Ini dia!

THE PERFORMANCE IS SHOWN,,,

Desta :Nah, orang Indonesia kebanyakan ya makan ya sebelum dimakan foto dulu.

Vincent :Mau ada di mana, lagi di sini, add ini, lagi ngapain update terus, very very update.

Sacha :Iya.

Desta :Dan dan how di, okey, dapat dari mana ee inspirasi How to Act Indonesia?

Sacha :Okey, aku dari dulu ingin bikin Youtube series. Mau hidup di dunia Youtube dunia maya gitu, and eee aku bikin abc kurang gimana and terlalu banyak kerja, saya dulu terlalu banyak kerja dan untuk bikin itu mungkin satu video baru jadi. *And I thought* Apa yang bisa saya lakukan yang satu hari jadi dan bisa dilakukan di kosan saya dan tidak harus butuh orang lain and itu aku pikir aku tahu banyak

tentang kelakuan orang Indonesia sehari - hari, aku niru aja mereka.

Desta :Okey, langsung kita panggil tamu kita berikutnya, ini juga seorang bule dia lama di Indonesia, pernah menikah juga dengan orang Indonesia.

Okey, tamu berikutnya ini seorang bule, dia lama di Indonesia, pernah menikah juga dengan orang Indonesia.

Vincent :Iyaa..

Desta :Tema saya. Senk Lotta!!!

Script of Sarah Sechan

Sarah :Hai Sacha!

Sacha :Hai!

Sarah :Kamu gemukan ya?

Sacha :Yaaaahhhh...

Sarah :Kamu gemukan tapi kalo dari sini kurusan.

Sarah :Kamu udah makan belum?

Sacha :Mungkin ya?

Sarah :Kamu udah makan belum?

Sacha :Udah, udah makan nasi.

Sarah :Udah makan nasi? Kalo enggak makan nasi nanti mati.

Sacha :*Oh my god.* kan udah lama di sini, sudah tahu.

Sarah :Oh iyaa yaa.

Sacha :Kalo enggak, masuk angin

Sarah :Hehehe,, masuk angin?

Sacha :Hahah iya.

Sarah :Kalo masuk nasi, masuk nasi Iya,
kenapa kita undang Sacha ke sini?
Kita duduk di sini, duduk di sini!

Sacha!

Chika :Hai Sacha!

Sacha :Hai!

Sarah :Sacha, ini Chika Jessica dari
Korea.

Chika :De, annyeong haseo!

Sacha :Ok, that's cool.

Sarah :Aku seneng sekali, aaa.. aku..
datang tamu dari Korea lancar
bahasa Indonesia.

Chika :Iya.

Sarah :Dari Kanada juga lancar bahasa
Indonesia.

Sacha :Dulu, ya?

Sarah :Sacha, udah berapa lama di
Indonesia?

Sacha :Sejak 2001, berarti sudah 12 tahun.

Sarah :Dan apa yang sudah dilakukan Sacha di Indonesia? Kita lihat videonya ya?

Sacha :Oh my God!

Sarah :Ini diambil dari Youtube.

(Then, the video is shown)

Sarah :Ini sebetulnya kalo kita lihat Cuma sekilas, belum pernah lihat video secara utuhnya, keliatannya ini ini Sacha maksudnya apa sih membicarakan tentang kehidupan Indonesia, tapi sebetulnya kalo kamu liat ada 7 episode ya?

Sacha :Iya.

Sarah :So far, ada 7 episode, how to ack like Indonesian yeah? Gimana caranya supaya kita berperilaku seperti orang Indonesia, nah itu sebetulnya lucu banget, saya terus terang kalau saya melihatnya ya Chika?

Chika :Ehm, iya?

Sarah :eeeeee,, banyak banget yang memang
bener banget gitu, itu kebudayaan
kita seperti itu. Eh Sacha, kenapa
kamu bikin video seperti ini?
Sebetulnya maksudnya apa awalnya?

Sacha :Well, aku lama nongkrong sama orang
Indonesia. Semua teman orang
Indonesia mungkin 10 tahun, eeh,
teman bule Cuma sedikit saja,

Sarah :ehe

Sacha :Terus habis itu, aku ingin masuk
lagi ke dunia bule,yang di Kemang,
nongkrong di Kemang apa lah
yaa.Kayak nongkrong sama teman
bule,mereka seperti "*you kind alike
not like us anymore like* kamu
kurang *fit*, gayanya kamu terlalu
Indonesia, kamu harus lebih bule".

Sarah :ehmm,oow, mereka bilang gitu?

Sacha :Iyah.

Sarah :kamu sudah kelamaan main sama orang
Indonesia jadi gak seperti bule
lagi gitu ya?

Sacha : "ya, gak seperti kita lagi kamu harus lebih banyak bule" *I am like, "hemmm kamu yang harus lebih Indonesia, Aku bikin kursus yah? I am just like, I am joking yaa"*. Cuma buat lucuan, aku gak sangka oo yang nonton orang Indonesia kebanyakan.

Sarah : Oh iya, hahaha

Sacha : Mangkanya aku bikin bahasa Inggris, aku enggak mikir orang Indonesia mau nonton atau tidak? Ternyata orang Indonesia yang nonton semua.

Sarah : Iya, iya, yang nonton banyak orang Indonesia.

Sacha : iya.

Sarah : Tapi sebetulnya itu ditujukan untuk orang - orang asing, sebetulnya saya ngerti sih, maksudnya bukan maksudnya meledek atau apa, tapi itu melihat banyak hal yang terjadi di Indonesia. Itu misalnya kayak satu, yang kelihatan misalnya yang

kita kan orang Indonesia siang nyapu - nyapu, malam sore nyapu - nyapu, dipel semua lantai, tapi di saat bener - bener buang sampah, apakah orang Indonesia buang sampah pada tempatnya, gitu yah?

Sacha :iyah.

Sarah :Gitu yah? Kalo aku sih ngeledak gitu, itu bisa jadi cerminan orang Indonesia ya?

Sacha :Ada sebagian hal, ya itu bukan tentang jelek atau bagus, makan pakek tangan apa jeleknya.

Sarah :Emang gitu.

Sacha :Ya makan aja pakek tangan, aku juga. Tapi ya kalo buang sampah sembarangan ya contoh tidak bagus. Kalo mau lihat videonya, emang ada beberapa hal yang *negative* itu termasuk apa sorry, itu tergantung kita menilainya.

Sarah :Iyaah bener?

Sacha :Yah, tergantung kita menilainya
bagus apa tidak? Itu hak sendiri
kan?

Sacha :Iyah iyah.

Sarah :Tapi itu kamu bikinnya semuanya
sendirian kan? Karena ada beberapa
hal misalnya kamu main sinetron
gitu, terus kamu ngerjainnya kamu
dan kamu juga gitu jadi semuanya
kamu? Rajin banget dech?

Sacha :Kurang kerjaan saya, hahahaa

Sarah :Hahahah, tapi kamu pertama datang
ke Indonesia sebagai ee guru ya
waktu itu mengajar?

Sacha :Eee iya, aku ngajar dan yaa eeeh
aku enggak terlalu suka ngajar. yaa
ngajar *you know* cari uang.

Sarah :Iyaa cari uang.

Sacha :Iya cari uang, cari pengalaman dan
segala macam tapi emm yaa *I
started English for 7 years maybe*
ya tujuh tahun. Aku suka sekali
tinggal di sini.

Sarah :kenapa sih kamu kok suka tinggal di Indonesia?

Sacha :*I am like, well, I don't know.*
Sebenarnya di Indonesia banyak yang gampang. *Like*, kalo kita mau mau makan jam 12 malam, kita Cuma pikir aja tuk.. tuk.. "Sate Sate" gitu ada. *You know like*, kalo kita mau kemana gitu selalu ada aja ojek jam berapapun. Sebenarnya hidup di Indonesia itu banyak..

Sarah :Banyak mudahnya?

Sacha :Ada banyak orang yang cari duit jam berapapun, jadi gampang gitu mau pesan apa karena banyak yang jualan.

Chika :Hahahaha, ini hinaan apa pujian yaa?

Sarah :Hahahaha iya bener bener. Banyak orang cari duit, iya bener banget di Indonesia, ujan? ga perlu bawa payung, orang ada ojek payung.

Sacha :*Oh my god.*

Sarah :Iya kan?

Sacha :Yoi.

Sarah :Di luar Negeri gak ada dong ojek payung, harus bawa payung sampai payung ketiup - tiup ke atas - atas. Di Indonesia aman kan? Mau makan? Ada yang lewat depan rumah. Di Kanada, ada orang sate lewat depan rumah?

Chika :Ada?

Sacha :Tidak ada tidak ada. Di rumahku gak ada orangpun. *I mean it's like empty, it's like sepi, it's like...*

Chika :Kok gak ada sih?

Sarah :Kok?

Sacha :Maksudnya sepi.

Sarah :Iya di sini rame.

Sacha :iyah lonely di sana.

Sarah :Dan, orang Indonesia ganteng - ganteng yah?

Sacha :Iya iyah, so lumayan

Chika & Sarah :Ciyeeeeeee!!!

Sarah :Eh, kamu lihat videonya tadi
enggak? Kamu komentar kamu apa?

Chika :Dia update bnget yaa? Tau kalo mama
minta pulsa gitu?

Sacha :Iyaa, sering ketipu soalnya.

Chika :Aah, ketipu? Hahaha peak, masak
ketipu sih?

Sarah :Tapi pertama kamu denger apa? Baca
mama minta pulsa sempet, enggak
dong? Udah pernah denger lah yaa?

Sacha :Enggak dong, mama saya enggak bisa
bahasa Indonesia.

Sarah & Chika :hahahahahaha

Sacha :Ketahuan bohong, iya kan?

Sarah :Mama dari Kanada? Mama dari Kanada
minta pulsa

Sarah & Chika :hahahahaha

Sarah :Eh buat yang mama minta pulsa, cari
yang lain dong! Mama aku suka mama
aku pulsanya full terus kok aku

juga. Eh, aku pengen tau dong kalo misalnya kalian eeee ini yaa kalian memperagakan ee kamu jadi orang Korea yang mencari alamat (by choosing Chika) dan kamu orang Indonesia (by choosing Sacha) lagi nongkrong, gausah nongkrong beneran, yaa duduk - duduk di sini atau di situ dan kamu minta lagi cari alamat terus orang Indonesia kalo lagi cari alamat di mata kamu gimana!? Mereka ngapain? (by choosing Sacha)

Sacha :Oh gitu.

Sarah :boleh, kamu boleh berdiri di situ lah terus Chika lewat di sini! Kamu nongkrong di sini dan aku di sini!

Chika :Aku cari alamat yah?

Sarah :Okeh. Kamu lagi nongkrong sama aku yah, kita ceritanya main gaplek.

Sacha :ya ya ya. Gaplek itu apa?

Sarah :Gaplek!? Katanya 12 tahun di sini, gaplek enggak tau?

Chika :Gaplek! Gaplek! Duit gaplekan yang gambar monyet.

Sarah :bukan beda.

Chika :Oo gopek? Hahahaha

Sacha :Kayak judi catur gitu gak apalah?

Sarah :Iya, punya main kartu.

Chika :Hehe, aku orang Korea ya?

Sarah :iya iya.

Chika :Bisa bahasa Indonesia?

Sarah :Iya boleh dikit tapi dikasih aksen.

They are in action

Sarah :eh gile lo, nyokap gua minta minta pulsa.

Chika :Oh my god, oh ada orang?

Anneyong haseo! Eh permisi,
aneyoung haseo! I am from Korea.

Sarah :wah,, gua gak bisa bahasa Inggris,
loe aja yang ngomong!

Chika :twenty five my ages, I wanna asking
you?

Sacha :Cakep ya?

Sarah :He'e. Lumayan lumayan.

Chika :yah, jalan Maradinat Dinata mana yah?

Sacha :ini ini di mana nih?

Sarah :Eh, ini dari Korea?

Chika :Iyah, I am from Korea.

Sarah :Foto dong!? Foto! Foto! Ahh Foto!

Chika :Saya lagi nyarik alamat?

Sarah :Ahh, emang gua pikirin, foto yo foto! Foto dulu, elu fotoin gua dong! Fotoin gua fotoin gua!

Sacha :Heh? Ini gimana nih?

Sarah :Foto dulu ya miss?

Chika :Saya lagi carik alamat!?

Sacha :Kayaknya naik ojek aja dek biar jelas

Chika :ehmm mukanya gak keliatan!? Mau foto sama saya tapi muka saya ditutup.

Sacha :ini ini, gimana sih ini?

Sarah :hahaha, aduhh, neh udah neh.

Chika :hei! Hello! Alamat!? Tuh kan muka ketutup!

Sacha :eheheh bagus bagus.

Sarah :iya makasih yaa?

Chika :Iyah nantik kirimin yah?

Sarah :Iyah, ikutin angkot 12 ajah. Yuk maen gapleknya dilanjutin lagih.

Chika :Ohh, gitu yah?

Sarah :Terus? Emak gua bilang?

Then, audiences gives applause and the acting is over.

Sarah :gapapa, duduk situ aja. Jadi ada e ada salah satu di video kamu itu dari pengalaman pribadi bukan sih? Jadi ada orang kalo misalnya ketemu bule selalu minta foto minta foto? Orang kalo ketemu kamu suka minta foto minta foto gitu nggak?

Sacha :emm enggak terlalu banyak, udah enggak terlalu banyak sih.

Sarah :Dulu iya?

Sacha :Waktu masih mudah maksudnya. No, tapi aku pernah punya teman, datang ke sini, dia gak bisa bahasa Indonesia, jadi cuman ya *just* datang ajah. Terus jalan kaki gitu, *I don't know* ada apa gitu ada orang lagi *outbound or whatever*, ratusan anak anak sekolah gitu terus mereka pada minta foto gitu ya sekitar 200 foto dimintak.

Sarah :Oh iya?

Sacha :bukan siapa siapa.

Sarah :iyah, foto foto? Iya iya orang bule.

Tapi bener, kemaren waktu itu waktu gue lagi di Bali lagi di pantai.

Chika :difoto?

Sarah :Orang - orang Indonesia datang terus minta minta foto ke bule - bule. Aku nungguin gak ada yang minta foto. AKU!?!?

Chika & Audiences : Hahahahahaha

Sarah :Astagah.. Beneran aku langsung di,
pas oh turis - turis orang
Indonesia. Oh my God.. Mereka pasti
nonton acara aku. Foto! Mister!
Mister! Kok gaada yang foto gue?

Chika :Gak ada? Saya artis gitu!

Sarah :Iya udah.

Chika :Bule bule tenin gituh.

Sarah :Heheheh gak ada.

Okeh Sacha terima kasih banget udah
datang ke sini, video kamu lucu
banget, eh, kamu bikin lagi enggak?

Sacha :Aku pasti bikin lagi emang karya
terus pasti.

Sarah :Okeh, jadi How to act like gimana?

Sacha :*How to act Indonesian.*

Sarah :How to act Indonesian. Okeh aku
kasih kamu kaos Sacha terima kasih.
Eh, nani kalo kamu syuting pakai
kaos aku dong?

Sacha : *You know?* Aku nantik bikin episode
buat niru kamu yah?

Chika :Wouww ada parodinya gitu?

Sarah :Yang bagus yah? Yang keren!

Sacha :Iya bagus dan keren.

Sarah :Janji yah?

Sacha :Aku pake baju ini.

Chika :Asikk dapat baju ini.

Sarah :Kamsamida kamsamida, terima kasih
yah, sukses sukses untuk album kamu
yang baru.

Chika :Kamsamida, Ama girl band saya mau
konser di Pulau Jejuk, ada ada.

Sarah : hehehe,

Chika :Beneran ada Jeju Island. Ada di
Korea jangan mikir jorok

Sarah :enggak enggak. Sukses filmnya
dengan Slank yah.

Chika :Slank, iyah doain yah!?

Sarah :Okeh masih ada tamu yang lain tetap
di sini yah. Kamu tetap di sini

yah? Janji okeh? Di Sarah Sechan (by asking audiences).



Findings in Tonight Show

Datum	Conversation	Types of Code-Switching	Functions of Code-Switching
1	<p>Desta : Okeh, let's continue, okeh? Alright, okeh okeh, where the first time you come to Indonesia?</p> <p>Sacha : dua ribu satu.</p> <p>Desta : Nah kalo begitu kita pakek bahasa Indonesia!</p> <p>Vincent : Ndak ndak ndak, biarin biarin!</p> <p>Desta : Yang bule pakek bahasa Indonesia, yang lokal malah pakek bahasa Inggris.</p> <p>Vincent : Iya kan culture shock, kita lagi bahas culture shock. Continue!</p> <p>Desta : two thousand and one?</p> <p>Sacha : Iyak dua ribu satu <i>came here</i> untuk mengajar bahasa Inggris.</p>	1. Intra-Sentential Code-Switching	1. Covering the Difficulty in Speaking Indonesian
2.	<p>Desta : Sekali setahun dia kembali ke Kanada. Di Jakarta mengalami culture shock nggak? Eee traffic jam or apalah?</p> <p>Vincent : Food? Makanan?</p> <p>Desta : Kaki? Gua kira kaki? E food? Food?</p> <p>Sacha : Eeee ada sih. <i>Well</i>, waktu pertama kali datang, apa yah? Saya sangat terbuka. <i>Just like</i> ini negara pasti banyak perbedaan jadi saya tidak terlalu nangis – nangis lihat orang makan <i>Grashopper</i>.</p> <p>Desta : Grashopper? Oo makan Belalang? Capung?</p> <p>Sacha : Capung mungkin?</p> <p>Desta : Cepang?</p> <p>Vincent : Cencoran?</p> <p>Sacha : siapa itu? <i>You know look at grass sort of thing?</i></p> <p>Desta : belalang?</p> <p>Sacha : Belalang yang kecil – kecil digoreng. <i>That's so weird</i></p>	<p>1. Intra-Sentential Code-Switching</p> <p>2. Inter-Sentential Code-Switching</p>	<p>1. Covering Inability in Speaking in Indonesian</p> <p>2. Covering the Difficulty in Speaking Indonesian</p> <p>3. Reducing or Avoiding Face</p>

	<p><i>stuff for me, I don't like.</i> Apakah saya mau mencoba? Tidak terlalu, tapi silahkan!</p> <p>Vincent : Tapi sangat enak loh!</p> <p>Desta : Kalo capung itu Dragonfly. Saya baru inget.</p>		
3.	<p>Vincent : Lihat! Dia benerin sendiri, hehe terserah lo lah. Yang menarik adalah, ketika mendengar tamunya Sacha Stevenson, saya pernah ndenger nama ini tentang Youtube, pokoknya berhubungan sama Youtube. Aku buka Youtubanya Sacha Stevenson dan itu banyak sekali video yang kamu buat soal Indonesia.</p> <p>Sacha : Yah.</p> <p>Vincent : Dan banyak, a lot of kritikan.</p> <p>Sacha : Ada beberapa kritikan, seperti?</p> <p>Vincent : Yah bagaimana orang Indonesia, bu.. bukan kritikan tapi lebih ke realita, reality?</p> <p>Sacha : iyah iyah, semuanya berdasarkan <i>reality</i>, semuanya yang pernah saya lihat tapi tidak semuanya kritikan. Misalnya ada video yang apa, misalnya saya lagi bermain, presenter saya di video bilang "<i>ehm, Indonesians really like white</i>" and then aku anak kecil, aku pakai <i>pigtail</i> lagi main golf pakek batang.</p> <p>Desta : Iyah pakek batang? Pakek kayu?</p> <p>Sacha : Itu bukan kritik.</p> <p>Desta : Reality?</p> <p>Sacha : Yah, itu <i>reality</i> tapi kadang – kadang aku kritik juga yah soal buang sampah.</p> <p>Desta : Itu harus dikritik, it's a must!</p>	<p>1. Inter-Sentential Code-Switching</p> <p>2. Establishing Continuity Toward Previous Speaker</p>	<p>1. Participant's Solidarity And Status</p> <p>2. Covering Inability in Speaking in Indonesian</p> <p>3. Covering the Difficulty In Speaking Indonesian</p>

	Sacha : <i>Yeah, but I don't know it's good or bad. Eh, penonton nilai sendiri kalo nonton.</i>		
4.	<p>Desta : Sebetulnya apa sih yang membuatmu peduli sama Indonesia?</p> <p>Sacha : You know what? I got really bored in Canada.</p> <p>Desta : Bosen di Kanada?</p> <p>Sacha : <i>Because there is nothing to do, it's nothing to do.</i> Masalahnya itu udah bagus udah berkembang eeh.</p> <p>Desta : Udah jadi?</p> <p>Sacha : Udah jadi dan aku seperti iri sama ibu saya, yang hidup <i>you know</i> lahir, <i>you know</i> jauh sebelum aku di sana masih ada banyak halangan untuk wanita, <i>but I mean</i> Indonesia masih banyak tantangan. Oke, ini masih orang buang sampah sembarangan, di sana sudah bersih.</p> <p>Desta : Harus diperbaiki karena Indonesia karena kamu peduli jadi banyak yang harus diperbaiki.</p>	<p>1. Inter-Sentential Code-Switching</p> <p>2. Inter-sentential Code-Switching</p>	<p>1. Covering the Difficulty in Speaking Indonesian</p>
5.	<p>Vincent : Kenapa harus Indonesia? Kan ada India, ada China...</p> <p>Sacha : Kan tinggal di sini.</p> <p>Desta : Kan kawin sama orang Indonesia.</p> <p>Desta : Ini dia kawin sama orang Indonesia.</p> <p>Sacha : Karena saya tinggal di sini. <i>It is a huge country, it is a huge huge potential, this place is like awesome, so awesome.</i> sayang harus ada yang diberesin sedikit tapi <i>it is so so potential.</i></p>	<p>1. Inter-sentential Code-Switching</p> <p>2. Intra-Sentential Code-Switching</p>	<p>1. Increasing prestige to be Viewed as an Educated Person</p>
6.	<p>Desta : Okey, dapat darimana inspirasi How to Act Indonesia?</p> <p>Sacha : Okey, aku dari dulu ingin bikin Youtube <i>series</i>. Mau hidup di dunia Youtube dunia maya gitu, <i>and</i> eee aku bikin abc kurang gimana <i>and</i> terlalu banyak</p>	<p>1. Intra-sentential Code-Switching</p>	<p>1. Covering the Difficulty in Speaking Indonesian</p>

	<p>kerja, saya dulu terlalu banyak kerja dan untuk bikin itu mungkin satu video baru jadi. Apa yang bisa saya lakukan yang satu hari jadi dan bisa dilakukan di kosan saya dan tidak harus butuh orang lain <i>and</i> aku mikir aku tahu banyak tentang kelakuan orang Indonesia sehari – hari, aku niru aja mereka.</p> <p>Desta : Okey, langsung kita panggil tamu kita berikutnya, ini juga seorang bule dia lama di Indonesia, pernah menikah juga dengan orang Indonesia.</p>		
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Findings in Sarah Sechan

Datum	Conversation	Type of Code-Switching	Function of Code-Switching
7.	<p>Sarah : Udah makan nasi? Kalo enggak makan nasi nanti mati.</p> <p>Sacha : <i>Oh my god.</i> kan udah lama di sini, sudah tahu.</p> <p>Sarah : Oh iyaa yaa.</p>	1. Emblematic or Tag-Switching	1. Covering the Difficulty in Speaking Indonesian
8.	<p>Sarah : So far, ada 7 episode, how to ack like Indonesian yeah? Gimana caranya supaya kita berperilaku seperti orang Indonesia, nah itu sebetulnya lucu banget, saya terus terang kalau saya melihatnya ya Chika?</p> <p>Chika : Ehm, iya?</p> <p>Sarah : eeeee,, banyak banget yang memang bener banget gitu, itu kebudayaan kita seperti itu. Eh Sacha, kenapa kamu bikin video seperti ini? Sebetulnya maksudnya apa awalnya?</p> <p>Sacha : <i>Well</i>, aku lama nongkrong</p>	<p>1. Intra-sentential Code-Switching</p> <p>2. Inter-sentential Code-Switching</p>	1. Covering the Difficulty in Speaking Indonesian

	<p>sama orang Indonesia. Semua teman orang Indonesia mungkin 10 tahun, eeh, teman bule Cuma sedikit saja,</p> <p>Sarah : ehe</p> <p>Sacha : Terus habis itu, aku ingin masuk lagi ke dunia bule, yang di Kemang, nongkrong di Kemang apa lah yaa. Kayak nongkrong sama teman bule, mereka seperti “<i>you kind alike not like us anymore</i>” like kamu kurang <i>fit</i>, gayanya kamu terlalu Indonesia, kamu harus lebih bule”.</p> <p>Sarah : ehmm, oow, mereka bilang gitu?</p> <p>Sacha : Iyah.</p> <p>Sarah : kamu sudah kelamaan main sama orang Indonesia jadi gak seperti bule lagi gitu ya?</p> <p>Sacha : “ya, gak seperti kita lagi kamu harus lebih banyak bule” <i>I am like</i>, “hemmm kamu yang harus lebih Indonesia, Aku bikin kursus yah? <i>I am just like, I am joking yaa</i>”. Cuma buat lucuan, aku gak sangka oo yang nonton orang Indonesia kebanyakan.</p>		
9.	<p>Sarah : Tapi sebetulnya itu ditujukan untuk orang – orang asing, sebetulnya saya ngerti sih, maksudnya bukan maksudnya meledek atau apa, tapi itu melihat banyak hal yang terjadi di Indonesia. Itu misalnya kayak satu, yang kelihatan misalnya yang kita kan orang Indonesia siang nyapu - nyapu, malam sore nyapu – nyapu, dipel semua lantai, tapi di saat bener – bener buang sampah, apakah orang Indonesia buang sampah</p>	1. Intra-sentential Code-Switching	1. Reducing or Avoiding Face

	<p>Sacha : pada tempatnya, gitu yah?</p> <p>Sarah : iyah.</p> <p>Sarah : Gitu yah? Kalo aku sih ngeledak gitu, itu bisa jadi cerminan orang Indonesia ya?</p> <p>Sacha : Ada sebagian hal, ya itu bukan tentang jelek atau bagus, makan pakek tangan apa jeleknya.</p> <p>Sarah : Emang gitu.</p> <p>Sacha : Ya makan aja pakek tangan, aku juga. Tapi ya kalo buang sampah sembarangan ya contoh tidak bagus. Kalo mau lihat videonya, emang ada beberapa hal yang <i>negative</i> itu termasuk apa <i>sorry</i>, itu tergantung kita menilainya.</p>		
10.	<p>Sarah : Hahahah, tapi kamu pertama datang ke Indonesia sebagai ee guru ya waktu itu mengajar?</p> <p>Sacha : Eee iya, aku ngajar dan yaa eeeh aku enggak terlalu suka ngajar. Yaa ngajar <i>you know</i> cari uang.</p> <p>Sarah : lyaa cari uang.</p> <p>Sacha : Iya cari uang, cari pengalaman dan segala macam tapi emm yaa <i>I started English for 7 years maybe</i> ya tujuh tahun, aku suka sekali tinggal di sini.</p>	1.Inter-sentential Code-Switching	<p>1.Covering the Difficulty in Speaking Indonesian</p> <p>2. Increasing prestige to be Viewed as an Educated Person</p>
11.	<p>Sarah : kenapa sih kamu kok suka tinggal di Indonesia?</p> <p>Sacha : <i>I am like, well, I don't know</i>. Sebenarnya di Indonesia banyak yang gampang. <i>Like</i>, kalo kita mau mau makan jam 12 malam, kita Cuma pikir aja tuk.. tuk.. “Sate Sate” gitu ada. <i>You know like</i>, kalo kita mau kemana gitu selalu ada aja ojek jam berapapun. Sebenarnya hidup di Indonesia itu banyak.</p>	<p>1.Inter-sentential Code-Switching</p> <p>2.Intra-sentential Code-Switching</p>	1. Covering the Difficulty in Speaking Indonesian

12.	<p>Sarah : Di luar Negeri gak ada dong ojek payung, harus bawa payung sampai payung ketiup – tiup ke atas – atas. Di Indonesia aman kan? Mau makan? Ada yang lewat depan rumah. Di Kanada, ada orang sate lewat depan rumah?</p> <p>Chika : Ada?</p> <p>Sacha : Tidak ada tidak ada. Di rumahku gak ada orangpun. <i>I mean it's like empty, it's like sepi, it's like...</i></p> <p>Chika : Kok gak ada sih?</p> <p>Sarah : Kok?</p> <p>Sacha : Maksudnya sepi.</p> <p>Sarah : Iya di sini rame.</p> <p>Sacha : iyah <i>lonely</i> di sana.</p>	1.Intra-sentential Code-Switching	1.Covering the Difficulty in Speaking Indonesian
13	<p>Sarah : gapapa, duduk situ aja. Jadi ada e ada salah satu di video kamu itu dari pengalaman pribadi bukan sih? Jadi ada orang kalo misalnya ketemu bule selalu minta foto minta foto? Orang kalo ketemu kamu suka minta foto minta foto gitu nggak?</p> <p>Sacha : emm enggak terlalu banyak, udah enggak terlalu banyak sih.</p> <p>Sarah : Dulu iya?</p> <p>Sacha : Waktu masih mudah maksudnya. <i>No</i>, tapi aku pernah punya teman, datang ke sini, dia gak bisa bahasa Indonesia, jadi cuman ya datang ajah. Terus jalan kaki gitu, <i>I don't know</i> ada apa gitu ada orang lagi <i>outbound or whatever</i>, ratusan anak anak sekolah gitu terus mereka pada minta foto gitu ya sekitar 200 foto</p>	1.Intra-sentential Code-Switching	1. Covering the Difficulty in Speaking Indonesian

	dimintak.		
14.	<p>Sarah : How to act Indonesian. Okeh aku kasih kamu kaos Sacha terima kasih. Eh, nani kalo kamu syuting pakai kaos aku dong?</p> <p>Sacha : <i>You know?</i> Aku nantik bikin episode buat niru kamu yah?</p>	1.Intra-sentential Code-Switching	2.Covering the Difficulty in Speaking Indonesian

