

**ANALYSIS OF HESITATION IN TRANSLANGUAGING
PRACTICE IN DANIEL MANANTA'S YOUTUBE VIDEOS :
A PSYCHOLINGUISTIC STUDY**

THESIS

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UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2024**

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THESIS

Presented to:

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In Partial Fulfillment of the Requirements for the degree of Sarjana Sastra (S.S)

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MALANG

2024

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Malang, 7 December 2024

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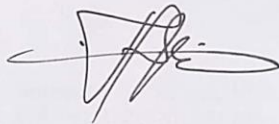
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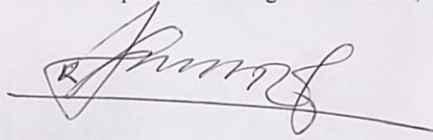
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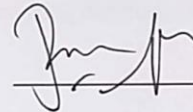
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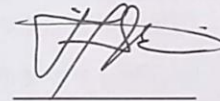
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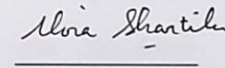
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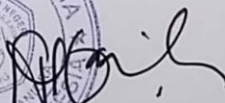


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MOTTO

يَا أَيُّهَا الَّذِينَ آمَنُوا اصْبِرُوا وَصَابِرُوا وَرَابِطُوا وَاتَّقُوا اللَّهَ لَعَلَّكُمْ تُفْلِحُونَ (٣:٢٠٠)

Wahai orang-orang yang beriman! Bersabarlah kamu dan kuatkanlah kesabaranmu dan tetaplah bersiap-siaga (di perbatasan negerimu) dan bertakwalah kepada Allah agar kamu beruntung.

(QS. Ali Imran : 200)

真正的强大不是对抗，而是允许和接受。接受挫折，接受无常，接受情绪，接受不同，允许一切发生。

The real powerfulness is not confrontation, but allowing and accepting. Accepting setbacks, accepting changeableness, accepting emotions, accepting differences, allowing everything to happen.

自分が何者か知りたければ、本当の自分を見つめ真し認めることはおのれじしんを見とめることできないあつはしんぱいするかつてもおれのより。

If you want to know who you are, you have to look back into your true self and admit it. Those who cannot understand themselves will fail

- Uchiha Itachi

Apa wae sing kedadeyan, banjur kelakon. Tetep urip golek ridho Allah, elingo akhirat iku luwih penting tinimbang kabeh kanikmatan ing donya.

- Xreika

DEDICATION

I dedicate this thesis to Allah SWT, who has given me as a human being the opportunity to seek knowledge and valuable experience. I also dedicate this thesis to my beloved parents Ummi Anik Sukapti, S. Sy and Abi Haryanto, who always fully support my decisions and activities, through their hard work and prayers at all times. Finally, I dedicate it to my enemy aka my annoying brother, Adik Dika who encourages me through subtle insinuations. Allah has given me His blessing and all His mercy. Also my family who have given me love, endless prayers, advice, motivation, evaluation, spiritual inspiration, as well as mental and financial support.

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Alhamdulillahirabbil'alamin, in the name of Allah SWT, the Most Gracious and Most Merciful Lord of the universe. All praise and gratitude I offer to Allah SWT for the grace, guidance, and health that He has given me, so that I can complete this thesis entitled "Analysis of Hesitation in Translanguaging Practice in Daniel Mananta's Youtube Videos : A Psycholinguistic Study" as one of the requirements to obtain a Bachelor of Literature (S.S) degree.

Shalawat and greetings are always poured out on our lord, Prophet Muhammad SAW, who is a role model and bearer of the message of truth, whose intercession we look forward to in Yaumul Qiyamah. With great humility, I realize that the completion of this thesis cannot be separated from the help, support, and guidance of various parties who have provided inspiration and motivation throughout the writing process. There are several people I should express my highest gratitude appreciation. The following are these who are important.

I express my deepest gratitude to Dr. M. Faisol, M.Ag., Dean of the Faculty of Humanities, State Islamic University of Maulana Malik Ibrahim Malang. I also thanks to Mr. Ribut Wahyudi, M.E.d., Ph.D., Head of the English Literature Department, for his leadership and insight that has helped my growth as a student.

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Never forget the spice of fun during college, thanks to my friends; Elya, Amy, Kusnah, Anisya and Faradilla. The four of them are roommates who are like my children as well as healing friends. My dorm friends; Ila, Intan, Balqis, Echa, Aisy. Also names that are quite close approaching the completion of this college; Riska, Nadia, Ummi, Bunga, Moli, Novita. There is another special guest star during my college, which makes me happy to know them; my senior Teman Belajar, my first friends in college, senior cameramen, and he who was there during online lectures. Thank you to my Infopub internship friends and also all Eterious residents.

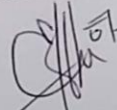
I almost forgot my best friend, Ainul Firdausi. We were friends since junior high school, and were once students at the same campus. However, in the next semester she left me to go abroad to pursue her dream. She always pretends to be cute, but that's her characteristic. She always advises me when my faith is down, gives me support with her gentle style, and prays for the best for our journey.

Lastly, to someone persistent and special, thanks for myself. Rei, you need to know that you are 완전 멋진네 amazing. You can complete this journey with all that you have done so far. Thank you for always being strong, patient, steadfast, and enjoy. Thank you for your cooperation and hard work. Let's do better, be enthusiastic, conquer the journey that will come. Remember this one important thing, your process may be different from others but that's what makes us excited. Don't race to the finish line determined by other people's statements. Live your life and make every episode enjoyable. May our feet always tread the path of goodness and can provide blessings to those around us.

I realize that my thesis is still far from perfect. However, I hope that this thesis can provide benefits and useful information for readers, especially for researchers in the same field.

Malang, 7 December 2024

The researcher,



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ABSTRACT

Febrian, Erika Annasstasya (2024) *Analysis of Hesitation in Translanguaging Practice in Daniel Mananta's Youtube Videos: A Psycholinguistic Study*. Undergraduate Thesis. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Mazroatul Ishlahiyah, M.Pd.

Key word: *Hesitation, translanguaging, youtube video*

Hesitation in translanguaging occurred as speakers navigate multiple languages, often due to uncertainty in linguistic choices, or the need to adapt to diverse audiences. This phenomenon reflected the cognitive process of managing linguistic resources and highlights the complexities of multilingual communication. The researcher applied descriptive qualitative design to this research, because the data to be analyzed is descriptive to explain in more detail the types and reasons for the occurrence of reasons based on the theories of Rose (2013) and Carroll (2008). The data in this study were taken from 2 Youtube videos of Daniel Mananta in the form of transcribed utterance. The researcher managed to find 5 types of hesitation; repeats, restart, repairs, lengthening, and pause. The pause type is being the most dominant and the false start type is not found in this study. Meanwhile, in the analysis of the causes of hesitation, the researcher found 2 reasons for hesitation, including linguistic planning and pragmatic factors. Findings on hesitation in translanguaging can reveal how speakers strategically manage pauses to organize their thoughts and select appropriate linguistic elements across languages. It highlighted the factors influencing language use in multilingual communication. Suggestions for further researcher are expected to be able to expand the phenomenon of doubt through other, broader platforms to obtain current issues.

ABSTRAK

Febrian, Erika Annasstasya (2024) *Analysis of Hesitation in Translanguaging Practice in Daniel Mananta's Youtube Videos : A Psycholinguistic Study*. Undergraduate Thesis. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Mazroatul Ishlahiyah, M.Pd.

Key word: *Keragu-raguan, transbahasa, video youtube*

Keragu-raguan dalam melakukan penerjemahan bahasa terjadi ketika penutur menguasai berbagai bahasa, sering kali disebabkan oleh ketidakpastian dalam pilihan linguistik, atau kebutuhan untuk beradaptasi dengan beragam audiens. Fenomena ini mencerminkan proses kognitif dalam mengelola sumber daya linguistik dan menyoroti kompleksitas komunikasi multibahasa. Peneliti menerapkan desain deskriptif kualitatif untuk penelitian ini, karena data yang akan dianalisis bersifat deskriptif untuk menjelaskan lebih lanjut mengenai jenis dan sebab terjadinya sebab berdasarkan teori Rose (2013) dan Carroll (2008). Data dalam penelitian ini diambil dari 2 video Youtube nya Daniel Mananta berupa ujaran yang telah ditranskrip. Peneliti berhasil menemukan 5 tipe keraguan; pengulangan, pengawalan, perbaikan, pemanjangan dan jeda dengan tipe jeda paling dominan dan tipe awal yang salah tidak ditemukan pada penelitian ini. Sedangkan pada analisis penyebab keraguan, peneliti menemukan 2 alasan terjadinya keraguan, diantaranya perencanaan linguistik dan faktor pragmatik. Temuan mengenai keragu-raguan dalam melakukan penerjemahan bahasa dapat mengungkap bagaimana penutur secara strategis mengelola jeda untuk mengatur pemikiran mereka dan memilih elemen linguistik yang sesuai dalam berbagai bahasa. Temuan tersebut menyoroti faktor yang mempengaruhi penggunaan bahasa dalam komunikasi multibahasa. Saran untuk peneliti selanjutnya, diharapkan dapat memperluas fenomena keraguan melalui media lain yang lebih luas untuk mendapatkan isu terkini.

خلاصة

فيريان، إريكا أناستاسيا (2024) تحليل التردد في ممارسة النقل اللغوي في مقاطع فيديو يوتيوب لدانيال مانانتا: دراسة لغوية نفسية. أطروحة البكالوريوس. أطروحة البكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المستشار مزروعة الإصلاحية ماجستير في التربية

الكلمات المفتاحية: التردد، النقل اللغوي، فيديو يوتيوب

يحدث التردد في نقل اللغات عندما يتنقل المتحدثون بلغات متعددة، وغالبًا ما يكون ذلك بسبب عدم اليقين في الاختيارات اللغوية، أو الحاجة إلى التكيف مع جماهير متنوعة. تعكس هذه الظاهرة العملية المعرفية لإدارة الموارد اللغوية وتسلط الضوء على تعقيدات التواصل متعدد اللغات. وقد طبق الباحث التصميم النوعي الوصفي على هذا البحث، لأن البيانات المراد تحليلها وصفية تم أخذ البيانات لتوضيح أنواع وأسباب حدوث الأسباب بمزيد من التفصيل بناءً على نظريتي روز (2013) وكارول (2008). في هذه الدراسة من مقطعي فيديو على اليوتيوب لدانيال مانانتا في شكل كلام مكتوب. تمكن الباحث من إيجاد 5 أنواع من التردد؛ التكرار وإعادة التشغيل والإصلاحات والإطالة والإيقاف المؤقت. مع كون نوع الوقفة هو الأكثر شيوعًا ولم يتم العثور على نوع البداية الخاطئة في هذه الدراسة. وفي الوقت نفسه، في تحليل أسباب التردد، وجد الباحثون سببين للتردد، بما في ذلك التخطيط اللغوي والعوامل العملية. يمكن أن تكشف النتائج المتعلقة بالتردد في النقل اللغوي كيف يدير المتحدثون بشكل استراتيجي فترات التوقف المؤقت لتنظيم أفكارهم واختيار العناصر اللغوية المناسبة عبر اللغات. وبسلط الضوء على العوامل المؤثرة في استخدام اللغة في التواصل متعدد اللغات. ومن المتوقع أن تكون الاقتراحات لمزيد من البحث قادرة على توسيع ظاهرة الشك من خلال منصات أخرى أوسع للحصول على القضايا الحالية.

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CHAPTER I

INTRODUCTION

This chapter provided the reasons for conducting the research by investigate into some subheadings: background of the study, research question, significance of the study, scope and limitation, and definition of key terms.

A. Background of The Study

Translanguaging is an interesting linguistic phenomenon that refers to the practice of using different languages simultaneously in communication. Translanguaging practices that involve the shifting between languages in online communication have become a natural phenomenon among multilingual (Ng & Lee, 2019). This phenomenon transcended traditional boundaries between different languages and recognizes that individuals often combine language elements from multiple sources to convey richer and more complex meanings. Therefore, translanguaging showed high linguistic flexibility, where the speaker or writer can shifted between the languages they master fluently.

The practice of translanguaging is not limited to bilingual individuals but also occurs in multilingual speakers who master 3 or more languages in daily communication. This practice allowed multilingual to shifted languages to communicate (Ng & Lee, 2019). This allowed speakers to use several languages in one sentence or even in conversation when communicating. For example, today's youth used Indonesian and English in

daily communication to develop their bi/multilingual skills. Permadi et al., (2023), in his research, conveyed content from young creators who used translanguaging on his YouTube channel. Apart from that, Shalihah (2024) also highlighted the phenomenon of youth using translanguaging through video content.

While, translanguaging practices do not only occur in formal environments such as classes or educational institutions, but are also very common in everyday life, especially in the current digital era. Users of social networking sites can hold conversations, share information, and produce web content (Dumrukic, 2020). One of the popular social media platforms is YouTube. YouTube is a video-sharing service that allows users to watch, share, and publish videos (Permadi et al., 2023). In addition, the use of translanguaging in online contexts on social media is increasingly widespread and showed complex language dynamics in interactions between individuals and between groups.

An example of translanguaging that occurs in a YouTube video from a case study of Puri Viera's YouTube channel (Shalihah, 2024). It discussed the phenomenon of translanguaging in it. Like the example sentence below:

Which one? Oh, pumpkin pie slice. Okay. Helga mau nyobain pumpkin pie guys. Jadi berapaan itu tadi? (5 dollar with tax it 5.39). Oke lima dollar, segini guys, pakai whip cream.

The above utterance occurred while Puri was talking to her friend. She asked her friend how much the pumpkin slice was, and her friend answered in

English. To make sure her audience understood their conversation, Puri repeated her friend's answer in Indonesia.

In this study, the researcher chose podcast as a source of research objects because it is different from other vlog content. The content usually invites some figures, influencers, businessman, entrepreneur or content creator to discuss certain topics. The meaning of podcast is an audio recording that can be listened to over the internet. Podcasts can be accessed via various streaming platforms, such as Spotify and YouTube. Podcasts can be original audio shows consisting of individual episodes on various topics (Voffice, 2023). In addition, podcast is also more formal, talked face to face and intense. Therefore, podcast is usually only 1-3 videos, but with a very long duration. One of the channels that provided podcast content is Daniel Mananta. Thus, Daniel did a podcast with Agnez Monica with a total duration more than two hours and he divided it into 2 videos.

Additionally, in this research the researcher used Daniel Mananta's YouTube channel as the research object that highlights several aspect. He, as Chinese descent, has 2.2 million subscribers whose content is in the form of podcasts with figures, artists and well-known influencers in Indonesia (www.youtube.com/@DanielManantaNetwork). Daniel has the ability to use Indonesian and English, as well as experience living in a multicultural country which then translanguaging occurs. Thus translanguaging has a role in YouTube as a digital platform and social media. So this can improve

communication skills and also the effective use of translanguaging to diverse speaker and audiences (Dumrukcić, 2020).

Therefore, translanguaging has a role in bridging communication to local and international audiences. By translanguaging, the speakers can convey messages or nuances that may be difficult to express in one language. This channel also highlighted its entertaining and educational content. In his contents, he often invited many well-known figures with interesting topics. So, the channel's diverse audience allowed for the exploration of translanguaging practices in complex cultural contexts (Dumrukcić, 2020). It also highlighted the importance of using diverse languages in promoting bilingual or multilingual communities.

One of the podcasts is with Agnez Monica. Thus, researcher chose Agnez Monica as the object of this research for several reasons. She is a public figure in the entertainment sector, who is of mixed Chinese, Japanese and German descent (agnezmo.com). In this case, she can speak 2 or more languages, so she represented multilingualism in the world of entertainment. Agnez Monica, known as a multitalented singer, model and artist, often interacts and communicates with the international world. Thus provided an opportunity to learn about Agnez Monica managing the use of two languages in global and local interactions. Therefore, she carried the influence of public figures on language and also linguistic identity. Agnez Monica, who is an Indonesian citizen, has had an impact in shaping the

audience's perspective on the use of translanguaging in Indonesian and English.

Therefore, Daniel dan Agnez Monica often change English language into Indonesian language or vice versa to make explanations easy to understand for their followers. Therefore, the researcher is interested in investigating this YouTube channel by revealing their ability to speak English. In emergent situations, they may shift their languages, between English and Indonesian to make their utterances easier to convey.

However, the use of several languages in translanguaging practice is sometimes accompanied by moments of hesitation, reflecting the intricate cognitive processes involved in navigating linguistic repertoires. Bilingual and multilingual speakers may experience brief moments of hesitation when selecting words or expressions from their linguistic repertoire, especially in situations where lexical gaps or structural differences between languages require careful consideration (Karina, 2023).

Hesitation happens when a speaker speaks spontaneously and has to impart a lot of information to the audience. As the speaker organizes their thoughts, they use hesitation to control the conversation (Abbas et al., 2018). Speakers need to automatically think about the information they want to get over to the audience. In this case, the speakers pause regularly to make sure they understand what they need to say.

Hesitation is described as pauses of different lengths that occur when speakers struggle to find the right words during speech. During

conversations, the process of constructing complete sentences often results in non-fluent speech, as speakers grapple with the production process. This phenomenon is an essential aspect of speech, especially in unscripted and spontaneous speech, characterized by silent pauses, filled pauses, false starts, repetition or restarts, lengthening, and parenthetical remarks (Rose, 2013). Hesitations highlight speakers awareness of language norms and their efforts to maintain coherence and precision in their communication, demonstrating the complexity of translanguaging strategies.

Hesitation in translanguaging arises as a response to the complexity of using several languages simultaneously, which involves cognitive, social and emotional aspects of the speaker. García and Wei (2014) explain that translanguaging is a dynamic practice in which individuals utilize their entire linguistic repertoire to create meaning. However, in practice, doubts often occur when speakers face uncertainty in choosing language or linguistic structures that are appropriate to a particular context (Rose, 2013). The factors such as lack of self-confidence, social pressure, or uneven levels of language mastery can influence the fluency and effectiveness of communication (MacWhinney, 2005).

There are several previous studies regarding hesitation in social media. Sari (2020) and Yaumi (2019) used YouTube as a source platform, and used Rose's (1998) theory. Sari (2020) also applied the theory by Clark and Fox Tree (2002) to analyze the intended meaning of hesitation. The results for the research were five types of hesitation: pauses, repeats, false

start, lengthening, and restart. While Yaumi (2019) found three types of hesitation : repetition, lengthening, and parenthetical remark. Setyaningrum (2022), use of hesitation analysis in translanguaging speaking by students. By using Rose's (2013) theory, Setyaningrum only focused on examining pause errors and the results of this research are that there are two types of pause errors such as silent and filled pauses.

Meanwhile, here are some previous studies regarding hesitation in student's speaking. Ajani (2021), focused on analyzing the causes of hesitation. Using Carroll's (2008) theory, Ajani showed the results of 5 causes of hesitation: breathing, pragmatic reason, cognitive process, linguistic planning, and nervousness. Karina (2022) focused on analyzing hesitation types using the theory of Clark and Tree (2002). Her research results contained unlexicalized fillers such as *uhh*, *err*, *ee*, *aah*, *umm*, and *ehmm*. The least hesitation that occurs is false start retraced. She also found a new type of hesitation which is temporize.

Siswoyo, et al., (2022), focused on researching forms of hesitation, factors influencing hesitation, and implications of having hesitation in using English language. By using theory Clark & Tree (2002) and Boonsuk et al., (2019) in analyzing. For the results of their research are used un-lexicalized filler, repetition, and no sound before finding the intended words from the mental lexicon.

Dewi (2020), used Rose's (2012) theory to analyze the types of hesitation and the reasons for their occurrence. The study produces 6 types of hesitation, and the reason for hesitation is because of being unable to express the language and poor communication skills. The focus of the researches in the previous studies above was hesitation occurred in student's speaking and YouTube live interviews. Even though it uses the same theory from Rose (2012), Clark and Tree (2002) and Carroll (2008), the gap for this research is hesitation in translanguaging practices with Rose's (2013) theory.

In addition, there are several previous studies have studied about translanguaging. For Permadi, et al. (2023), and Shalihah (2024) chose Youtube as social media as their objects. Permadi, et al. (2023) found six reason and five function used translanguaging. The result of Shalihah (2024) was there are some component (such as translation, code switching, etc) and reason for doing translanguaging (Offering a new topic, clarification, showing empathy etc).

Meanwhile, Paulsrud and Straszer (2018), they directly investigated the use of translanguaging in the subjects daily lives. The study offers a unique view of how one child exercises agency, makes use of her linguistic repertoire, articulates metalinguistic awareness, and respects or resists the family language policy set forth by her parents, thus creating her own everyday translanguaging practices.

Therefore, From the previous studies above, the gap in this research is examining hesitation in the phenomenon of translanguaging. Previous researchers focused more on speaking phenomena such as debates, speeches and interviews. Meanwhile, this research examined hesitation in translanguaging practice, and through social media such as YouTube. Social media highlighted the role of translanguaging practices. The content chosen is also a video podcast, which is still rarely researched. Previous researchers focused on daily vlogs. Apart from that, researchers focused on investigating all types of hesitation using Rose's (2013) theory which is the most recent and investigating the causes as well by Carroll's theory (2008).

B. Research Question

This study contains 2 research questions :

1. What are the types of hesitation found in the translanguaging practices in Daniel Mananta's YouTube videos?
2. How does the type of hesitation contribute to the causes of hesitation?

C. Significance of The Study

This study has important practical implications. In practical terms, the results of this study should be able to offer information about research on hesitation in translanguaging practice. This knowledge can then be applied to the learning process to help learners better understand hesitation, particularly in translanguaging practice.

Additionally, this research provided benefits to readers by providing in-depth insight into the complexity of translanguaging practices in the context of YouTube content. For readers can gain a better understanding of how hesitation in the use of different languages can impact communication and interpretation in multilingual digital environments. Moreover, this research is valuable for future scholars interested in exploring hesitation across various contexts and delving deeper into this area of study.

D. Scope and Limitations

This study is psycholinguistics which focused on identifying different types of hesitation observed in translanguaging speaking practices on video. Additionally, the researcher applied Rose's (2013) theory to analyze the hesitations exhibited by Daniel Mananta and Agnez Monica. Carroll's theory (2008) utilized to explore the underlying causes of hesitation. The research was limited to only taking two videos from the Daniel Mananta channel. Podcast is different from other content because it focus more on in-depth conversations or discussions, so just one or two long videos are enough to explore a topic comprehensively without the need for complex visuals. Additionally, Daniel Mananta's translanguaging practice is only the study's source, the researcher will not go into depth on why translanguaging occurred.

E. Definition of Key Terms

To prevent misconceptions regarding the importance of some of the points raised in this research, this study defined several points and terms so that the reader and researcher have an interpretation and understanding.

Hesitation, refers to the ways in which Daniel as host and Agnez as guest used silence to prepare for speaking, prepare to talk again, indicate when they were done speaking, and take turns speaking.

Translanguaging, translanguaging as the ability of bilingual or multilingual speakers (Daniel and Agnez in the podcast) to shuttle between languages, treating the diverse languages that form their repertoire as an integrated system

Daniel Mananta, is an Indonesian presenter, broadcaster, producer, video host and actor of Chinese descent.

Agnes Monica Muljoto, known professionally as Agnez Mo, is an Indonesian singer, music producer, actress, dancer, model, entrepreneur and television personality.

CHAPTER II

REVIEW OF RELATED LITERATURE

This section provided a literature review that is relevant to the topic of this research such as discussions about psycholinguistics, translanguaging theory, translanguaging on social media, hesitation, types of hesitation and causes of hesitation.

A. Psycholinguistics

Psycholinguistics is an integration of two disciplines; psychology and linguistics. Linguistics is the study of language; psychology is the study of the mind and behavior. Thus, it might be described as the study of language and the mind. Examining the brain mechanisms involved in language production and perception, it focuses on the connection between the human mind and language (Purba, 2018).

Psycholinguistics focused on the relationship between language and mental processes, covers how the brain processes, understands, and produces language in various contexts (Field, 2003). In the practice of translanguaging, psycholinguistic concepts such as cognitive processing and language control become relevant, especially when dealing with phenomena such as hesitation.

The connection with hesitation is the speakers stop the utterances in the middle of speaking and conversation. The speakers cannot continue the

communication when expressing their willingness from their mind. This hesitation happened when they produce a particular language. According to Crystal (2008), hesitation is psycholinguistics phenomena studies in the relation to language processing used by linguists. This indicated that language and human cognition issues are inextricably linked to psychological and neurological elements that facilitate language acquisition, usage, learning, and comprehension. Psycholinguistics viewed language as an interaction that includes understanding, creating, and language learning (Eliza, 2023).

In translanguaging, hesitation often arised as a result of the dynamics of cognitive processes that occur when individuals switch between languages (Canagarajah, 2011). This hesitation usually occurs when the brain processes linguistic decisions, such as selecting words, syntactic structures, or appropriate pragmatic contexts from two or more linguistic systems. This process involved activating working memory, executive functions such as inhibition to suppress interference from irrelevant languages, and switching to switch efficiently between languages.

According to Abutalebi and Green (2016), this process required high cognitive regulation because the nervous system must manage competition between languages while maintaining fluid communication. Hesitation may also reflect the additional processing time required to align semantic and phonological aspects under certain social or situational pressures (De Bot, 2004). This phenomenon showed the cognitive complexity in

translanguaging, while illustrating the extraordinary flexibility of the multilingual brain.

Psycholinguistics, with its focus on the cognitive and mental processes of understanding and producing language, provided a strong basis for understanding the phenomenon of translanguaging. Translanguaging, as the practice of using various languages dynamically by individuals to communicate and construct meaning, involved many aspects studied in psycholinguistics, such as language perception, comprehension, and production. In translanguaging, the underlying mental processes, such as switching between different linguistic systems and the activation of semantic memory, demonstrate how the human brain manages and integrates multiple linguistic resources to create effective communication. Thus, translanguaging can be seen as a concrete example of how psycholinguistic mechanisms work in multilingual contexts.

B. Translanguaging

The term "translanguaging" was initially coined as "trawsieithu" and later translated into English by Cen Williams in 1940 during his study of bilingual classes in Welsh (García, 2014). This term was used as an alternative pedagogical approach to support students's language learning, such as having students read in Welsh and write in English, and vice versa (Baker, 2011). Furthermore, García & Lin (2017) argued that translanguaging goes beyond mere language shifting like code-switching,

encompassing students' discursive practices to acquire knowledge and enhance learning abilities by utilizing their entire linguistic repertoire.

As the landscape of bi/multilingualism evolves into a more dynamic process (García, 2009), translanguaging has been embraced to describe the intricate language practices of bi/multilingual speakers. Originating from planned pedagogical strategies in Welsh bilingual education (Jones, 2017), translanguaging extends beyond classroom language usage to everyday bi/multilingual practices (García & Li, 2014). García (2009) defined translanguaging as multiple discursive practices employed by bilinguals to navigate their bilingual worlds.

Canagarajah viewed translanguaging as the capacity of multilingual speakers to transition between languages, treating their diverse linguistic repertoire as an integrated system (2011). Despite acknowledging language boundaries to some extent (García & Li, 2014), this definition considers language resources as an integrated repertoire possessed by multilingual speakers. A translanguaging perspective emphasizes the full linguistic repertoire of bi/multilingual speakers, strategically selecting features for effective communication (García & Li, 2014).

On the other hand, translanguaging theory posits that bilinguals or multilinguals have a complex integrated system encompassing competencies in all languages in their repertoire (Canagarajah, 2011). Wei (2018) argues that translanguaging utilizes various linguistic, cognitive, and

semiotic resources to construct meaning, highlighting an epistemological distinction between code-switching and translanguaging.

Canagarajah (2011) discusses the implications of consciously employing translanguaging as a didactic method in the classroom, suggesting that translanguaging may occur naturally rather than as a result of pedagogical strategies. He asserts that translanguaging occurs even in classrooms where language mixing is discouraged, proposing that schools should provide platforms for students to engage in a multicultural environment rather than explicitly teaching translanguaging as a method.

In conclusion, translanguaging does not only refer to shifting between languages as code-switching, but also includes the use of diverse discursive practices to acquire knowledge and improve students's learning abilities by utilizing all their linguistic repertoires. Translanguaging also highlights the linguistic richness that bi/multilingual speakers possess, where they strategically select language features for better communication.

Thus, the concept of translanguaging expands our understanding of how bi/multilingual speakers use their languages dynamically and flexibly in various contexts. The importance of recognizing and appreciating the richness of language in an increasingly multicultural society. As well as providing new views on how this language practice can be integrated in educational environments and through social media platforms. Social media has become a forum for multicultural language use, making it possible to use translanguaging practices.

C. Translanguaging on Social Media

Social networking platforms serve as spaces for individuals to express themselves and share their thoughts with online communities. The interactive nature of these platforms, where users can comment on posts by others, creates an engaging experience conducive to digital discursive practices, leading to the emergence of translanguaging patterns (Dumrukcić, 2020). This suggests that most individuals who post content on social media are conscious of their virtual audience and aim to communicate effectively with them.

The digital use of translanguaging can also enhance second language learning. Exposure to translanguaging expressions on social media, often blending English with other languages, can motivate language learners to explore and incorporate new words or phrases from different languages (Dumrukcić, 2020). García emphasizes that translanguaging goes beyond scaffolding instruction or facilitating understanding; it is an integral part of the metadiscursive framework that modern students must engage with (2011).

Social media encompasses a range of web-based services facilitating social interaction and networking, including platforms for content creation, sharing, discussion, and collaboration. Popular social networking services like Facebook, Instagram, Twitter, and YouTube enable users to express themselves, share their thoughts, and connect with others within their online communities (Dumrukcić, 2020).

In conclusion, with the use of digital translanguaging, second language learning can also be more successful. Constant exposure to translanguaging speech on social media channels, many of which incorporate English into other languages, may encourage language learners to seek out and use words or phrases from other languages.

In addition, translanguaging in social media can be influenced by hesitation in language usage. When people engage in online discussions or upload their content, sometimes they may experience hesitations in choosing the right words or phrases. Especially if they use more than one language in their communication. In this context, translanguaging is not just about smoothly shifting between languages, but also includes how hesitation can affect.

D. Hesitation

Crystal (2008) claims that linguists employ hesitation as a psycholinguistic phenomenon to study how language is processed. Furthermore, in order to manage the appropriate discourse, the speaker uses hesitations to formulate what they want to say (Clark and Tree, 2002). Thus, the presence of hesitations in any language suggests a characteristic of spontaneous speech that arises when speakers are unable to articulate a certain notion while speaking.

Hesitation happens when a speaker pauses during a conversation. It is a mistake that could occur when the speaker produces the sound, leading to a disfluent utterance. According to Rose (2013), people's hesitancy is a major reason why they occasionally postpone sending communications. Furthermore, a pause that happens while speech is known as hesitancy. (Setyaningrum, 2022). This pause can be vacant or filled with a string of words or repeats to restore the disfluency in speech.

Accordingly, Carroll (1985 as cited in Roza & Rosa, 2013) maintained that hesitation is a silent interval that takes place in between linguistic units of utterance. In formal settings, everyday discussions, or movie scenes, it is common knowledge that many speakers falter. Additionally, some people believe that native English speakers are fluent and never hesitate when speaking the language. When we actually listened to native speakers, they did not communicate in a fluid manner. It's the same as when non-native speakers spoke, they still took a moment to consider the next sentence they wanted to say. As a result, both native and non-native speakers hesitate occasionally when speaking.

In sum, hesitation can be defined as pause of varying length. It occurs because of several factors, such as the speakers need time for thinking, arranging the sentences or choosing suitable vocabularies. Further, hesitations also can be occurred when the speakers are doubt about what ideas they want to deliver next or it happens because the speakers need time

for breathing. Due to those factors, hesitation is a natural phenomena because no one can speak fluently.

E. Types of Hesitation

According to Rose (2013), there are six common types of hesitations that often occur in spontaneous speech, as outlined below:

1. False starts

This type of hesitation occurs when a speaker begins delivering an utterance but abruptly stops in the middle of the sentence. After a pause, the speaker corrects themselves and continues with the utterance. In this process, the speaker does not repeat the previous word that was incorrect or does not fit with the intended message. False starts are frequently observed in fast-paced conversations with multiple speakers or when the speaker is interrupted.

*For example: This is not... Whaa, this is a wonderful place.
(Roza & Rosa, 2013)*

Based on the example provided, it is evident that the speaker initially does not complete the utterance, pauses briefly, and then rephrases it into a different statement. In these revised utterances, the speaker initially perceives the place as uninteresting compared to their expectations, but ultimately finds it more intriguing than anticipated (Setyaningrum, 2022).

2. Repeats

Repetition occurs when a speaker repeats one or more words within a sentence. This typically happens when the speaker is trying to recall the next part of their message, leading them to repeat words until they find the right ones to convey their meaning effectively. Additionally, repetition can occur when the speaker makes a pronunciation error and inadvertently repeats or corrects the word to ensure clarity for the listener (Rose, 2013).

For instance, consider the example: "Now, we are from the third group would like to present (prezənt), present (pri'zent) our paper about hesitation phenomena" (Roza & Rosa, 2013).

In this case, the speaker repeats the word "present" twice within the same utterance. Although both words have the same spelling but different pronunciation and meaning, the second word or the repetition clarifies the correct pronunciation and meaning to avoid any potential misunderstanding of the intended message.

3. Restart

Clark & Fox Tree (2002) described a phenomenon called a restart, which happens when a speaker inadvertently forgets the next word they intended to say. In such instances, the speaker may begin uttering a few words and then revert back to the beginning of the sentence, repeating the same words.

For instance, consider the example: "Do you have this story book ... Do you have a story book about Cinderella?" (Anugrahini, 2019).

In this case, the speaker initially starts conveying some words but then goes back to the beginning of the sentence, repeating the same words. This repetition occurs because the speaker is still trying to recall the next words after saying "do you have this...", leading to the repetition of the initial words once the correct words are found.

4. Repairs

As per Rose (2013), repair refers to a situation where a speaker substitutes a sequence of one or more words to replace an immediately preceding sequence of words. This substitution occurs when the speaker recognizes an error in the words they have just spoken.

For example: "Look at the blue the red one over there" (Rose, 2013).

In this instance, the speaker replaces "the blue" with "the red" to correct a mistake in mentioning the color, demonstrating a repair in speech.

5. Lengthening

Lengthening happens when a speaker extends the pronunciation of words longer than their typical duration. According to Rose

(2013), lengthening involves elongating one or more syllables of a word, resulting in a prolonged duration within its context, often occurring with vowels. This elongation occurs as the speaker pauses to think and recall the message they intend to convey.

For instance: "I'll take the blue a:nd the red ones" (Rose, 2013).

In this example, the speaker elongates the word "and" more than usual. Normally, "and" should be pronounced shortly, but in this utterance, it is pronounced longer than expected. This elongation reflects the speaker's cognitive process of pausing to think and prepare to say the next word.

6. Pauses

Pausing during speech is a common occurrence that can be observed in various settings, including school environments. Rose (2013) classifies pauses into two main types: silent pause and filled pause.

a. Silent pause

Silent pause occurs when the speaker momentarily stops speaking to take a breath. During a silent pause, the speaker remains silent without producing any sounds, allowing for a brief period of silence between words. According to Rose (2013), silent pauses are characterized by their length, being longer pauses that are non-articulatory. A silent pause is

considered a hesitation when the duration of silence exceeds three seconds. Additionally, silent pauses can occur at the end of a conversation, serving as a signal for other speakers to take their turn. Silent pauses can be further categorized into three types: short silent pauses, silent pauses of normal duration, and silent pauses of unusual length.

For instance: "I want a cup of coffee (0.5) a serving of fried rice (0.4) and the chocolate ice cream, please!" (Roza & Rosa, 2013).

In this example, the speaker appears to be in a restaurant placing an order. He pauses twice, first remaining silent for 5 seconds after saying "coffee" and then pausing for 4 seconds after mentioning "rice." These pauses indicate that the speaker might be uncertain or still deciding on the food items he wishes to order.

b. Filled pause

A filled pause refers to a pause taken by the speaker that is accompanied by a sound, such as "err," "um," "uh," and so on. These sounds are typically produced at the beginning or in the middle of the speaker's utterances. Filled pauses can indicate the speaker's uncertainty about their words or serve as a way for the speaker to control the conversation while they think about what

to say next. They also signal to the listener that the speaker has not finished speaking yet.

According to Rose (2013), filled pauses involve the articulation of sounds during the pause, and they serve the purpose of reducing listener boredom during conversations. Filled pauses are categorized into two types: unlexicalized and lexicalized filled pauses. Unlexicalized filled pauses include sounds like "uhm," "uh," "err," and "um," while lexicalized filled pauses consist of phrases such as "well...," "I mean...," "You know...," and so on.

For example: "I will choose one of you to be the chairman {u:m} I choose you!" (Roza & Rosa, 2013).

In this instance, the speaker uses the unlexicalized filled pause "um" after mentioning the word "chairman." This pause occurs as the speaker takes time to make a decision about who would be the best choice for the chairman position.

F. Causes of Hesitation

There are various reasons why speakers tend to pause during speech, including being unprepared to start speaking, forgetting the words they intend to convey, and searching for the appropriate words for their next utterance. Carroll (2008) outlined three main causes for speakers to pause.

1. Pausing for breathing:

During speech, individuals exhale air from their lungs and then pause momentarily to inhale before continuing with their utterances. This pause for breathing is common in both silent pauses and filled pauses and is a natural occurrence during speech (Carroll, 2008).

For example: "I went there. yesterday"

In the example above, the speaker pauses to take a breath, marked by [·], between the words "there" and "yesterday." This silent pause allows the speaker to inhale before proceeding to utter the next word "yesterday."

2. Pragmatic cause

The purpose of speech is to convey information or engage in communication with the listeners. When a speaker becomes suddenly confused or distracted, they often fall silent, requiring the listener to wait before the speaker resumes their utterances. In such instances, the speaker may fill the pause to regain the listener's attention. This can occur during a silent pause when the speaker opts to repeat after pausing, aiming to achieve a specific communicative effect on the listener.

For example: "yeah, I have got the answer."

In the given example, the speaker pauses for pragmatic reasons, filling the pause with the word "yeah" to achieve a specific

communicative effect from the listeners. This can also signify that the speaker has additional ideas to convey.

3. Linguistic planning

Pauses are occasionally necessary to allow the speaker time to plan what they are going to say and how they are going to say it. Typically, the speaker has already formulated the sentence in advance before conveying it.

For example: "So now we analyze word into u:m it's original word."

The speaker paused for linguistic planning purposes. Initially, they encountered difficulty in deciding what to say next because they were in the process of preparing and formulating the upcoming sentence to be uttered next (Setyaningrum, 2022).

CHAPTER III

RESEARCH METHOD

This section described the research methodology that is employ in the current investigation. This chapter included research design, data and data source, data collection, and data analysis.

A. Research Design

This research used a qualitative descriptive method, because the focus of this research is to gain an understanding of the types and reasons for hesitation rather than numerical data analysis. According to Creswell (2014) a qualitative study is a process of comprehending a social or human issue that is focused on developing a comprehensive, holistic picture using words, relaying specific viewpoints of informants, and taking place in a natural setting.

While according to Bogdan & Biklen (2007) descriptive is used to explain or describe something to others using words, or pictures rather than numbers. The researcher applied descriptive qualitative design to this research, because the data to be analyzed is descriptive to explain in more detail the types and reasons for the occurrence of reasons based on the theories of Rose (2013) and Carroll (2008).

B. Research Instrument

In this research, the researcher is the main instrument for obtaining the necessary data using a qualitative approach. Researcher acted as planners, data collectors, analyzers and reporters of research results. The aim of this research is to identify and classify types of hesitation and also the reasons for hesitation, which was carried out by Daniel Mananta and Agnez Monica in a YouTube video referring to the theory of Rose (2013) and Carroll (2008). This research relies on data from videos available on the YouTube platform via the official Daniel channel. In addition, the researcher also used speech transcription scripts as a secondary instrument for further analysis and then answered research questions with the results of the analysis.

C. Data and Data Source

The data for this research taken by the transcription from the videos on the Daniel channel, where the videos contain podcast content. This research data is in the form of utterances that contain translanguaging in Indonesian and English. The Daniel channel boasts 2,2 million subscribers and a total of 2.145 videos. The researcher selected 2 videos based on specific criteria, such as the frequent use of Indonesian and English languages, indicating translanguaging practices in these videos. These videos are vlogs depicting podcast and are not scripted content. These videos are selected based on a minimum number of 500 thousand viewers, and a vlog duration of more

than 1 hour. Apart from that, this podcast has become popular again recently after the celebrity scandal in America. Agnez Monica in the podcast highlighted her views as an Indonesian who has lived and has experience in international entertainment. Additionally, Daniel Mananta and Agnez Monica's translanguaging practice is only the study's source, the researcher will not go into depth on why translanguaging occurred.

Here the data source taken by the transcription from the videos on the Daniel's YouTube channel with the following titles :

- a. *Go International, Agnez Mo Selalu Bangga Mewakili Indonesia*. Published on January 9, 2021. <https://youtu.be/uRUBKtVjHjg?si=yt1B1JObkFEMLifx>
- b. *Pelajaran Hidup Yang Didapatkan Agnez Mo*. Published February 13, 2021. <https://youtu.be/k2i-nxPTOqE?si=76UcL9KbxmTUgIAU>

D. Data Collection

The researcher concentrated on analyzing two videos in Daniel channel, particularly the video that contains hesitation in translanguaging practice. The focus in analyzing is to get an answer to the research question about the types of hesitation and also the possible causes of hesitation during translanguaging practice by Agnez Monica in YouTube channel video.

Here, several steps in collecting data: First, the researcher watched the content in those videos one by one. Listened to the utterances that containing translanguaging to identify Daniel Mananta and Agnez Monica in doing hesitation in conversation. Then, the researcher took notes in order to

transcribe the utterances. Finally, the researcher arranged the data systematically according to the research question, in the form of utterances data.

E. Data Analysis

To answer the first research question, the researcher revealed the data by transcribing the utterance of the video in Daniel Mananta's YouTube channel and then organizes the data. The researcher divided the types of hesitation by Rose (2013) theory those are false starts, restarts, repeats, pauses, repairs and lengthening. Then, the data was analyzed using Carroll (2008) to determine the causes of hesitation in answering the second research question. Carroll divided the causes of hesitation into 3 parts, linguistic planning, pragmatic causes, and pausing for breathing. After analyzing the data, the researcher delivered information about the data organized intended to direct the study in the result. Last, the researcher presented the study's results and findings.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher presented data analysis based on the theoretical framework written in the previous chapter, and discussed it based on the analysis of data findings to explain the research concerned.

A. Findings

This section presented data findings on the type of hesitation carried out by Daniel Mananta and Agnez Monica which contains translanguaging practices in YouTube videos. Researcher found 84 data that showed the type of hesitation in it based on Rose's theory (2013). Then, the researcher immediately continued to analyze the causes of why speakers hesitate based on Carroll (2008). To understand in more detail, researcher analyzed the type of hesitation and continued the causes which are explained below one by one.

1. Types of Hesitation

According to Rose (2013), there are 5 types of hesitation; false starts, repeats, restarts, repairs, lengthening, and pause. Researcher found repeats 31 data, restart 3 data, repairs 4 data, lengthening 4 data, pause 42 data with silent pause 9 data, and filled pause 33 data. The following is the analysis.

a. Repeats

Repetition occurred when a speaker repeats one or more words within a sentence. Additionally, repetition can occur when the speaker makes a pronunciation error and inadvertently repeats or corrects the word to ensure clarity for the listener (Rose, 2013). The researcher marked datum repeats with the code "R" and followed by the amount of data.

R.1

Agnez : *emang 2003 lu udah punya ini belum?*

Daniel : *belum juga si*

Agnez : *perkataan iman itu*

Daniel : *yoi yoi* (1.1), *dan maksudnya* oh my goodness. You know, now that we are here and *I'mI'm....* (1.2) so gratefull. Eee.... you take your time out *untuk bisa datang kesini, karena gue tau lu sibuk banget. Andaaaaa... it's crazy.*

(Source : video 1, minute 2.25)

In the conversation, Daniel discussed his desire to invite Agnez since 2003. However, of course, in that year, Daniel didn't have a YouTube channel yet. It wasn't until 2021 that he managed to invite Agnez as a guest on his YouTube podcast, and he was thrilled with the opportunity. Daniel understands Agnez's busy schedule as an international singer, and her presence on the podcast has also been requested by subscribers.

In this datum, Daniel produced *repeats* which is characterized by the repetition of the word "*yoi yoi*" and "*I'm I'm*". This repeats occurred when Daniel expresses how much he appreciates Agnez's presence on his podcast. Repeats usually occur when the speaker wants to emphasize the emotion felt or to convey meaning effectively (Rose,

2013). So, first Daniel repeated the word "*yoi yoi*" (1.1) because of **pragmatic causes**.

Daniel's repetition of "*yoi yoi*" to Agnez's sentence reinforced the informal response, emphasizing agreement with a casual nuance. The use of "*yoi yoi*" is an informal expression typical of Indonesian that shows agreement or recognition, used to emphasize intimacy in conversation. In the context of translanguaging, this showed how Daniel utilized Indonesian to maintain local nuances and a relaxed atmosphere. It also indicated a communication strategy to show enthusiasm or agreement with the context of the previous conversation about the "*perkataan iman*". It also served as an informal marker of engagement in the conversation, maintaining a positive interpersonal relationship between Daniel and Agnez.

Meanwhile, the repetition of "*I'm I'm*" (1.2) showed the process of thinking and organizing the sentence to be delivered. It reflected the **linguistic planning** process in which Daniel is preparing or organizing an appropriate sentence structure to express gratitude. In casual conversations, this repetition is often used to avoid too long pauses so as to maintain the dynamics of the conversation. Even though it is spoken in English, this repetition reflected the characteristics of a bilingual speaking style.

R.2

Daniel : so, how are you?

Agnez : **I'm good. I'm good.** I think the best way to explain my state right now is happy and content.

(Source : video 1, minute 2.57)

The conversation between Daniel and Agnez took place in a relaxed and friendly atmosphere, with Daniel asking how Agnez was doing. Agnez answered in a positive tone, stating that she felt "*happy and content*". This statement reflects Agnez's emotional condition which is stable and full of gratitude, which is possibly related to the situation or achievement that made her feel that way.

The part "*I'm good. I'm good*" reflected the type of hesitation of *repeat*, a repetition that is often used in spontaneous conversations (Rose, 2013). The repetition of "*I'm good*" reinforced Agnez's positive expression, confirming that she really feels good. This provides certainty to Daniel as the interlocutor regarding her happy emotional condition.

According to Carroll (2008), this repetition has a **pragmatic** role in creating a familiar atmosphere. By repeating positive responses, Agnez showed friendliness and openness. This helped build trust and familiarity with Daniel. Apart from that, it is adapted to the informal conversation context. In casual conversation, this repetition is often used to keep the tone of the conversation light and friendly.

R.3

Daniel : you know, I just realize that, actually *tahun ini ehmm gua ulang tahun yang ke 21 ya*

Agnez : yeah yeah, I mean sure **the the** 21st birthday for the twenty one times.

Daniel : exactly!

Source : video 1, minute 4.16)

In the dialogue, Daniel said that he had just had his 21st birthday. However, of course Agnez did not believe this. She knew that their ages were not much different and could be said to be of mature age. So, she jokingly emphasized that her 21st birthday was 21 times. So the two of them here joke with each other about their ages.

Daniel *repeats* the word "**the the**". This repetition provided space for Agnez to compose her next response, especially when translanguaging between Indonesian and English (Rose, 2013). This repetition occurred because of *linguistic planning*, when she is still looking for the next word or ensuring the correct syntactic element. Daniel responded to Agnez's joke, he said the sentence in a laughing tone while looking at Agnez which showed that it was just a meaningless joke.

In this case, "**the the**" indicated that she may be planning or organizing the structure of the clause to be said, for example, "*the 21st birthday for the twenty-first times.*" When speaking spontaneously, speakers often monitor their sentences while speaking. This repetition may reflect an attempt to ensure the accuracy or fluency of the phrase before moving on to the next word (Carroll, 2008).

R.4

Agnez : man, that's like the worst ever.

Daniel : it was the worst ever, right? *Dan gue ngerasa kayak gue* I'm sitting there looking at **the.... the....** (4.1) father like crying and like you know **about.... about** (4.2) his son who passed away.

(Source : video 1, minute 4.42)

The dialog presented the context of a conversation about Daniel telling the sad news of his friend. Where the son of his friend had died in a vehicle accident at a young age. Dying in an accident is a terrible tragedy and certainly tragic. While attending the funeral, Daniel sat down and saw the deep sadness of his friend for his son. Anyone would never imagine that someone they love would leave that quickly.

Analyzing the datum above, Daniel produced *repeats* two times with different words. The first word (4.1) **“the”** and the second (4.2) **“about”** are each spoken twice. This hesitation gave Daniel time to prepare and formulate the right word (Rose, 2013). He wanted to emphasize his uncertainty emotions in describing the atmosphere when he sees his friend grieving. So these repeats indicated his emotional involvement in the situation.

These two repetitions give Daniel time to process emotional or cognitive information before continuing his speech while recalling the incident, and with a serious facial expression without turning to Agnez. In this context, the emotional topic discussed (father crying over his son) might influence the fluency of speech production. Additionally, when speakers use two languages interchangeably (for example, Daniel

switched between Indonesian and English), there is an additional cognitive load that triggers repetition to maintain a smooth transition between languages. In addition, the repetition of "*the*" (4.1) occurred because Daniel is planning a description or confirming the idea of "father". Meanwhile, "*about about*" (4.2) reflected the search for the best way to articulate emotional information appropriately.

Thus, Daniel's repetitions occurred due to *linguistic planning* as explained by Carroll (2008). When speaking, Daniel tried to organize or plan sentence structures. "*The the*" (4.1) indicated that Daniel is arranging how to describe "father" before completing his descriptive clause. While the repetition of "*about about*" (4.2) reflected internal linguistic monitoring. Daniel may be trying to ensure that the uncertainty emotional elements of the story are conveyed correctly, causing a pause in repetition as he figures out how to proceed appropriately.

R.5

Agnez : *tapi gue minta pendeta untuk tumpang tangan bilangin can you pray for me and and* (5.1) yaa

Daniel : how old are you again?

Agnez : *kayak umur 7 8 tahun, if I'm not mistaken. Itu itu dan gue sejujurnya gue gue* (5.2) *agak blurry ya really like did I do that.*

(Source : video 1, minute 6.50)

The context of this conversation is related to Agnez's childhood experiences which involved spiritual or religious moments. Agnez said

that when she was around 7 or 8 years old, she once asked a priest to lay hands on her and pray for her, although her memory of the incident was rather vague or hazy. Daniel responded by asking Agnez's age when the incident occurred, which showed interest in understanding the story more deeply. This discussion may reflect Agnez's reflection on her childhood and the influence of religious experiences in her life, conveyed in a relaxed conversational atmosphere.

From this datum, Agnez produced *repeats* three times with "**and and**" (5.1), "**itu itu**" (5.2), and "**gue gue**" (5.3). This repetition indicated a pause in the speaking process caused by Agnez's need to plan sentences or remember relevant information. In this conversation, Agnez used Indonesian and English simultaneously. This increased cognitive load, which can lead to repetition to ensure a smooth transition between languages. This repetition gave Agnez more time to formulate what she wants to convey and confirm more specific details, for example reminiscing about childhood events. The repetition of "**and and**" may indicate a brief pause when Agnez is planning the continuation of a sentence or trying to convey feelings clearly. Meanwhile, "**that that**" and "**gue gue**" emphasized the need to confirm or recall details of past experiences.

In the context of *linguistic planning* (Carroll, 2008), this repetition functions as part of syntactic planning and spontaneous monitoring, giving Agnez time to formulate a more appropriate response in

expressing memorial personal experiences and feelings of doubt related to the past. when recalling childhood experiences, Agnez is not completely sure about the details of the time or event, so used repetition to give more clarity to the statement. Agnez thought about the best way to detail her experiences from childhood and used repetition to structure her response.

R.6

Agnez : *itu sebenarnya responsibility gue untuk potensi dan talenta hidup yang ditiptin sama tuhan.* That's how I see life.

Daniel : that's amazing. **You...you** see your singing skill even ...ee... your singing skill, your acting skill and your whole talent *itu sebagai diamond tadi.*

(Source : video 1, minute 9.52)

Agnez talks about how she views responsibility for everything that God has entrusted to her, including her potential and talents. For Agnez, these potentials and talents are a mandate that must be utilized properly. She realizes that, even though someone is given a great gift, if it is not taken care of and used properly, God's entrustment will not bring good. Agnez believes that God is never wrong in giving a mandate to His servants and there is always a reason behind every gift. Therefore, she feels the need to utilize and be accountable for her potential, whether in singing, acting, and other fields, to the best of her ability.

The datum above came out from Daniel that indicates he produced *repeats* which is marked by repeating the word “**you**” twice. It occurred when he wanted to show his surprise or admiration for Agnez's view.

The repetition of the word "**you**" here is probably used by Daniel to emphasize and give attention to Agnez, so that the statement is emphasized more and has a stronger emotional effect. By repeating "**you**", Daniel wanted to ensure that full attention is focused on Agnez and the qualities and potential she has. It can give Daniel more time to ensure a smooth transition and maintain the continuity of the conversation even if two languages are spoken simultaneously.

In the "**you you**" section, the phenomenon of hesitation or repeat in translanguaging reflected a pause or rethink in speaking, which can be caused by *linguistic planning* involving two languages (Indonesian and English), as an attempt to emphasize a point, or to express strong recognition of the subject in conversation. This repetition provided space for Daniel to ensure that the message he wants to convey is conveyed clearly. He was looking for a more appropriate way to express his admiration for Agnez's talent, which included singing skills, acting and other potential. It showed that Daniel was considering carefully how to express his praise or recognition with more appropriate language and expressions. By repeating the word "**you**", Daniel confirmed again that he really wanted to give full attention to Agnez and her talents.

R.7

Agnez : *gak mungkin Tuhan kasih gua love language word bukan karena itu itu ehm support my talent which is singing, song writer, ngomong di platform ini.*

(Source : video 1, minute 12.51)

The context of this conversation showed Agnez talking about her beliefs or views regarding God's gifts in her life. Agnez believed that God gave her a "love language" or the ability in the form of words that supports her talents, such as singing, writing songs and speaking on public platforms. This statement reflects Agnez's gratitude and belief that her talent is not just a coincidence, but is also a form of divine support that allows her to develop in the field she is pursuing.

The *repetition of "that's that"* can be seen as a strategy to maintain fluency in using two languages simultaneously, allowing Agnez to convey her thoughts in a more structured and expressive manner. Agnez shifted between two languages to express her thoughts more expressively. It gave Agnez more time to organize her words and make sure the message she conveys is clear (Rose, 2013). This transition indicated extra effort in speaking to combine ideas in two different languages. She also wanted to show that every aspect he talks about (such as gifts and talents) is truly connected to God's support.

The repetition of *"that's that"* can be seen as linguistic planning involving careful word choice (Carroll, 2008). Agnez probably wanted to make sure that the sentences she expressed sounded more firm and convincing, so that this repetition served to confirm the idea she was talking about, about how God supported her talent and potential. In this case, *linguistic planning* is used to clarify the relationship between the words she chooses and the meaning she wants to convey.

R.8

Agnez : *dia dia* (8.1) *gak pernah yang langsung kasar*

Daniel : in your face

Agnez : *manipulatif banget kan. Jadi itu masuk kedalem.* and the reason why is because how much hatred yang I felt at that time

Daniel : ghost

Agnez : *padahal sebenarnya* I've already felt so much love. I love God so dearly like **I ... I** (8.2) don't know how I can explain to you

(Source : video 1, minute 16.36)

In the dialog, Agnez talked about the test of hatred that she is facing. She felt hatred coming from her fans, those closest to her, and even from her own team. According to Agnez, evil spirits were at work, trying to manipulate her into feeling down and demoralized. In fact, at that time, she had received love and compassion within herself. Agnez loves God as her Father and tries to apply love in her daily life in accordance with her religious teachings. Because of this great love, she finds it difficult to describe how much God's grace she feels in her life.

The *repetition* of "*dia dia*" (8.1) and "**I... I**" (8.2) is an example of hesitation in translanguaging of repeat (Rose, 2013), where this repetition functions to emphasize meaning, adjust linguistic structure, and provide a pause for the speaker to organize ideas in two languages. The use of English, as in "**I... I**", provided space for the expression of a more personal and universal meaning, while the Indonesian language in "*dia dia*" helped establish a more specific local context.

Therefore, the repeats showed that she is thinking of the best way to describe her feelings called *linguistic planning*. In repetition (8.1)

Agnez is constructing a sentence structure to highlight a person's manipulative characteristics. Repetition helped her emphasize the main idea while thinking about the best way to continue the sentence (Carroll, 2008). Meanwhile repetition of (8.2) indicated a cognitive effort to choose the most appropriate words to describe deep love for God, which is a complex and personal emotion.

R.9

Agnez : *mereka itu kalau promote, di strips club menurut mereka it's fine.*

Daniel : it's part of the promotion

Agnez : it's part of the promotion. I don't wanna judge those people, hey, whatever you know that's your responsibility to God. You're an adult, I don't wanna like judge cause that's **not not** my place.

(Source : video 1, minute 17.49)

The context of this conversation is related to Agnez and Daniel's views on the promotional methods carried out by some artists in America at that time, such as using nightclubs or strip clubs. Agnez admitted that this method was considered normal for some artists as part of a promotional strategy. However, she emphasized that she did not want to judge this choice, because every individual has a personal responsibility before God. With a wise and tolerant tone, Agnez shows respect for other people's choices, while emphasizing that she understands the limitations of her role and does not feel entitled to judge other people's actions.

Repetition in "**not not**" by English created a more universal tone, suitable for a message involving individual responsibility to God. The

Indonesian language in other parts helped provide local context, especially when talking about the realities of promotions at strip clubs. It served to emphasize that Agnez does not want to position herself as a judge. This underlines that he has a firm belief in not interfering in other people's affairs, leaving moral responsibility to the individual and God.

This occurred because of *linguistic planning* (Carrol, 2008). Agnez is thinking about the best way to convey her moral views without appearing judgmental. At the same time, she planned how to subtly convey this idea in English. Repetition gave her time to think and construct the right sentence structure.

R.10

Daniel : hosting is it like *nyanyi atau nggak?*

Agnez : *bukan hosting bukan bukan jadi hosting kayak host a party. Jadi lu just there.*

(Source : video 1, minute 18.38)

The context of this conversation discusses the difference between "hosting" in certain contexts and activities such as singing or hosting events. Daniel asked whether hosting had anything in common with singing, to which Agnez then explained that hosting was not like being a host or appearing actively. It rather someone's presence at an event, such as being a host or someone who was present to enliven the atmosphere without any particular formal role. This conversation represents a clarification of the term "hosting" and the context of its use in social or professional situations.

In this conversation, Agnez transitioned between Indonesian and English. *Repetition* of "***bukan bukan***" showed how she managed this shift while ensuring that the idea she conveyed is not misinterpreted and allowed her to spend additional time in constructing sentences across languages and ensuring the message is conveyed appropriately (Rose, 2013).

The repetition of "***not not***" occurred because of *linguistic planning* (Carroll, 2008). It is used to emphasize that hosting is not meant in the sense of hosting formal events such as singing or performing in front of an audience, but rather hosting in a casual atmosphere such as a party. This assertion helped Daniel and also the listeners understand the differences in meaning in a particular context. Therefore, this repetition gave Agnez time to think about how to convey the meaning of "*hosting*" more clearly, especially since this term can have many meanings depending on the context. As she switched between languages, she ensured that the message is unambiguous.

R.11

Daniel : part of the job

Agnez : *ada orang-orang yang maksudnya*, and again I'm not judging. For me it's like hey, you know, that's you, that's your life but it's not me. It's not who I am.

Dan for me, it's like it's a...aa... **my my** life is bigger than my music.

(Source : video 1, minute 19.52)

The context of this conversation discusses Agnez's views on other people's life and work choices which may differ from the principles or values that she adheres to. Agnez emphasized that although she respects

other people's life choices without judgment, she has a different view of her own life. She emphasized that for her, life is bigger than just music or work. It shows that she views her life as having a deeper meaning, including spiritual, moral aspects or broader goals.

The *repetition* of "**my my**" is a form of hesitation in translanguaging of repeat (Rose, 2013). It gave Agnez time to think and compose a clearer sentence structure. In the context of translanguaging, this showed the process of adaptation as she tries to convey messages across languages accurately. She used English to emphasize statements that may be more emotionally powerful in that language than if delivered in Indonesian.

Meanwhile, the cause of this repetition is *linguistic planning*. The use of repetition reflected Agnez's thought process when trying to compose the message she wants to convey (Carroll, 2008). When she stated "**my life is bigger than my music**", repetition helps maintain the continuity of the message while allowing additional time to develop ideas more fully.

R.12

Agnez : *pada akhirnya ada beberapa oknum yang merasa bahwa gue bukan a team.*

Daniel : ohh wow

Agnez : you are not doing **the the** work

(Source : video 1, minute 21.06)

Agnez shared that certain people disapproved of her decision during the promotion of her Overdose album, as she declined an offer to

promote her song in a strip club. For her, this setting did not align with true promotional work. By refusing the offer, Agnez became less favorable in the eyes of some team members, who felt she was not fully committed to promotional efforts. Ultimately, this decision seemed to lead to her removal from the team for future projects.

The datum showed the *repeats* of Agnez by repeating the word “*the*” two times in “*you are not doing the work*”. According to Rose (2013), speakers usually do repeats because of preparing and formulating the next upcoming word or sentence to convey the right message or emotion. The repetition of “*the*” indicated that Agnez may be emphasizing her displeasure with others's perception of her as “*not doing the work.*”

The repeats were caused by *linguistic planning*, where Agnez wanted to emphasize an important point about the misunderstanding she faced. Carroll (2008) explains that linguistic planning usually includes the use of repetition when speakers try to craft a response to an emotionally triggering topic. Agnez was trying to explain a situation where she was perceived as “*not contributing enough*” by some parties, so repeats gave her time to emphasize her response.

R.13

Agnez : *ok God, gue akan tetep jalan dengan hati yang bersyukur.*

Daniel : you cause you are very confident with your identity. You don't let the music or **the the** (13.1) career define you. **You're you're** (13.2) very confident with who you are in God.

(Source : video 1, minute 26.23)

The dialogue continues from the previous datum, where Agnez explains that her life is not solely about her career. Music is a part of her, but she does not consider herself defined by it. When she turns down promotional offers that feel inauthentic, even if they might boost her presence on a platform, she finds peace within herself. She accepts the consequences of these choices with a grateful heart, refusing to let her career define her. Agnez takes pride in staying true to her principles as a child of God.

Daniel *repeats* the word “**the**” in the phrase “**the the career.**” These repeats indicated hesitation where he may take a moment to construct a sentence or emphasize his ideas (Rose, 2013). The repeats of “**the**” also allowed Daniel to emphasize his idea that Agnez's identity is not dependent on her music career. Also when Daniel says “**You're you're very confident with who you are in God,**” the repeats of “**you're**” showed that he uses the pause to reinforce the emphasis on Agnez's confidence in her identity independent of the influence of her career.

The two repeats in the datum above emphasized that Agnez has confidence and a solid understanding of her identity before God. According to Carroll (2008), these repeats are part of *linguistic planning* designed to emphasize ideas or values important to the speaker. Repeats allowed Daniel to show his admiration for Agnez's confidence, making his statement more meaningful and memorable.

R.14

Daniel : even though you you won. Maksudnya

Agnez : *iya maksudnya gini maksud gini maksud maksudnya* for me it's like *pada saat gue lagi melakukan, gue menolak itu semua.*

(Source : video 1, minute 25.38)

The context of this conversation shows Agnez explaining the principles or decisions she adheres to even though she achieves success or "wins" in something. Daniel seems to be referring to Agnez's achievements, and Agnez responds by emphasizing that even though she is in that position, she still rejects things that do not match her values or life principles. This statement reflects Agnez's integrity in maintaining her beliefs, even though there are pressures or opportunities that may conflict with what she considers right.

Agnez here produced *repeat* “*maksudnya gini maksud gini maksud maksudnya*”. It showed how Agnez used elements of Indonesian to emphasize certain parts while transitioning between languages. This gave Agnez time to formulate thoughts more clearly when speaking in an informal setting (Rose, 2013). In translanguaging, speakers often utilize repetition to bridge ideas in different languages or to construct meaning in a particular cultural context.

This repetition showed due to *linguistic planning*. It reflected Agnez's thought process as she tries to convey complex ideas in an easy-to-understand form (Carroll, 2008). When she switched between elements of Indonesian and English, repetition becomes a tool to

maintain the flow of speech while preparing the right choice of words. This transition showed the speaker's linguistic flexibility in communicating ideas effectively in a relaxed situation, without limiting himself to the structure of one language. This repetition also aims to clarify the meaning to the listener so that there is no ambiguity in interpretation.

R.15

Agnez : I'm not my music. My music is a part of me. *Tapi* I am not my music.

Daniel : yeah

Agnez : I'm a child of God, I'm a daughter, I'm a sister, I'm a mother sometimes someday. *Jadi itu yang itu yang membuat gue jadi kuat.*

(Source : video 1, minute 26.24)

The context of this conversation discusses Agnez's view of her identity which is broader than just her profession as a musician. Agnez emphasized that although music is an important part of her life, it does not completely define who she is. She describes her deeper identity as a child of God, a child in her family, a sibling, and a future mother.

Repetition of the phrase "*itu yang itu yang*" reflected hesitation of repeat. The repetition of this phrase gave Agnez time to emphasize the importance of the point she is making (Rose, 2013). The phrase "*itu yang itu yang*" indicated an attempt to ensure that the listener understands the essence of what makes it emotionally and spiritually powerful. This use of repetition allowed the speaker to formulate ideas in a more structured manner when speaking (Carroll, 2008). Agnez used repetition to bridge the core message, namely her role as a strong

individual based on her spiritual identity and relationship with God.

Therefore, this occurred because of *linguistic planning*.

R.16

Agnez : *ok God, gue akan tetap jalan dengan hati yang bersyukur.*

Daniel : you cause you are very confident with your identity. You don't let the music or **the the** (16.1) career define you. **You're you're** (16.2) very confident with who you are in God.

(Source : video 1, minute 26.53)

The context of this conversation discusses how Agnez views her identity as rooted in spiritual beliefs and an attitude of gratitude to God. Agnez emphasized that she is committed to living life with a grateful heart, regardless of career achievements. Daniel appreciates Agnez's belief in her identity which does not depend on music or career, but on her relationship with God.

From the data above, Daniel *repeats "the the"* (16.1) and *"you're you're"* (16.2). The repetition of *"the the"* reflected a moment of spontaneous reflection as Daniel attempted to find the right words to describe the concept he was explaining (in this case, "career"). This repetition showed an unfinished thought process when speaking in English as part of translanguaging. Whereas for the repetition of *"You're you're"* gave an emphasis effect in the context of feelings and beliefs about one's identity. Based on Rose (2013), this repetition highlighted the speaker's efforts to convince the interlocutor (Agnez) of his view of a strong spiritual identity.

These repetition occurred because of *linguistic planning* (Carroll, 2008). In the "*the the*" section, this repetition appeared when Daniel tried to ensure that the terms he chooses are appropriate for describing a career as part of the context of life. In "*you're you're*", this repetition reflected spontaneous planning to emphasize the core idea of Agnez's strong identity before God, while also providing space for thinking.

R.17

Daniel : **when when** did you find that out? Like *maksudnya even kayak 2 years ago pun masih battling ternyata kan.*
 Agnez : yeah even until now.

(Source : video 1, minute 27.07)

After hearing Agnez's confidence about herself, Daniel asked when she found that confident. Because even 2 years ago, she was still grappling with these things and maybe until now.

Daniel *repeats* the word "**when**" at the beginning of his question: "**when when did you find that out?**" these repeats function as a short pause for thought, allowing him to prepare a sentence or emphasize his deep curiosity about Agnez's answer (Rose, 2013). Here, the repeats reflected curiosity about the moment when Agnez realized her struggle.

Meanwhile, the cause of these repeats is because of *linguistic planning*. The repeats of "**when**" here allowed Daniel to plan the delivery of the sentence that leads to the core of the question, which is when Agnez discovered or realized her struggle. Linguistic planning is important because by repeating the word "**when,**" Daniel highlighted

his main focus, which is to find a specific time or moment that he thinks plays an important role (Carroll, 2008).

R.18

Agnez : *Jadi bener-bener waktu itu kita di studio and then terus gue denger lagunya juga. Udah gitu like oh my God like the words are aa you know are amazing. It felt so personal to me **that that** I felt like I just to record it.*

(Source : video 1, minute 29.27)

The context of this conversation discusses Agnez's emotional experience when she was in the studio and listening to a song whose lyrics felt very personal to her. Agnez told how the words of the song touched her heart so much that she felt compelled to record it. This shows the deep connection he feels to the song, both from an emotional and artistic perspective.

Repetition such as "**that that**" often occurred because the speaker actively switches between the structure of English and the way of thinking of Indonesian. This repetition occurred when Agnez tried to clarify her point, namely the strong reason why she felt the need to record the song. Repetition in the context of translanguaging is often used to give the speaker time to process words in two languages or to emphasize a particular meaning (Rose, 2013).

This repetition occurred because of *linguistic planning*. This repetition reflects Agnez's efforts to process her thoughts spontaneously in choosing the right words to describe how the song is very personal to her. Because this sentence includes deep emotions, repetition allows

time to restructure the sentence. In this case, hesitation arised because the idea to be conveyed is an emotional experience, so the choice of words needs to be rearranged (Carroll, 2008).

R.19

Agnez : *Dan* whats the easiest way *untuk merebut suka cita kita*, sometimes *dari* our closest people. *Jadi* you know, *orang kadang kan gak selalu sempurna*. I'm **not not** perfect yet. God forgave me.

(Source : video 1, minute 41.10)

The context of this conversation discusses Agnez's reflections on the joys and challenges that arise in relationships with those closest to her. Agnez revealed that one of the easiest ways to lose joy is through conflict or imperfection in relationships with those closest to you, remembering that humans are imperfect, including herself. However, she emphasized that forgiveness from God was the foundation that strengthened her to accept imperfection, both in herself and in others.

The *repetition* of "**not not**" in Agnez's utterance reflects a form of hesitation in translanguaging of repeat. In this case, the repetition of the word "**not**" shows that Agnez is thinking and trying to affirm or improve herself. In general, repetition like this occurs when the speaker is looking for words or trying to convey a more precise idea. Based on Carroll's (2008) *linguistic planning* theory, repetitions such as "**not not**" reflect cognitive processes in planning and composing sentences. In this case, Agnez seems to be planning how to convey that even though she is not perfect, she accepts herself as a human being who is open to God's forgiveness.

R.20

Daniel : *dan* the thing is, one little slip of the tongue

Agnez : *tapi...tapi* (20.1)

Daniel : *yang menurut gue juga the thing is the thing is* (20.2) it's not a slip of the tongue

(Source : video 1, minute 43.18)

The dialogue above highlights a misunderstanding regarding how Agnez represents herself as an Indonesian. In her music videos, she frequently showcases Indonesian culture, such as traditional clothing from various regions. She also regularly emphasizes her Indonesian identity in interviews. However, due to her statement that she does not have Indonesian blood, this created controversy.

First, Agnez *repeats* the word "*tapi tapi*" (20.1) and then Daniel also *repeats* the phrase "*the thing is*" (20.2), which reflects a form of hesitation to emphasize the message or give emphasis to the statement that the issue being discussed is not just a "*slip of the tongue.*" These repeats showed that Daniel and Agnez want to highlight something more important, so they repeated the phrase as a way to emphasize the meaning of the whole sentence (Rose, 2013).

According to Carroll's *linguistic planning* theory (2008), repetition of words such as "*tapi tapi*" can be understood as a cognitive process in which Agnez plans or prepares the next part of the sentence. Agnez may have felt the need to plan a more appropriate response, especially since Daniel's statement about a "*slip of the tongue*" led to deeper

thoughts. The repetition of "*tapi tapi*" signals that Agnez is thinking or looking for the right words to respond correctly.

These repeats indicated that Daniel takes time to design sentences that can accurately describe his thoughts and feelings about the situation. In this context, *linguistic planning* allowed Daniel to organize his sentences to convey meaning more clearly (Carroll, 2008). These repeats help create emphasis, as if Daniel is underlining an important point.

R.21

Agnez : *padahal mereka mereka* (21.1) *gak mau tau. Apakah gue udah punya album sama Chris Brown, gue udah menang di Iheart.*

Daniel : *gak penting gak penting* (21.2) *they just they just* (21.3) *wanna hate on you. Right. They just wanna hate on you.*
and **I I** believe ehmm that haters will only elevate you.

(source : video 1, minute 44.55)

The context of this conversation discusses Agnez's experience of facing criticism or hatred from people who don't care about her achievements. Agnez revealed that even though she had achieved various great achievements, such as collaborating with Chris Brown and winning awards at iHeartRadio, this did not change the views of her haters. Daniel added that these people just want to hate for no apparent reason, and he believes that this hatred can actually be an incentive for Agnez to continue to grow.

The *repetition* in the phrases "*mereka mereka*," "*gak penting gak penting*," and "*they just they just*" indicated the phenomenon of

hesitation in translanguaging of repeat (Rose, 2013). The repetition of "*mereka mereka*," (21.1) is used by Agnez to emphasize the focus on the subject of conversation, namely "mereka." Daniel's repetition here "*gak penting gak penting*," (21.2) created emphasis on the unimportance of the matter being discussed (i.e., other people's negative opinions). Therefore, "*they just they just*" (21.3) in English showed hesitation which gives the speaker additional time to develop an argument while maintaining smooth communication.

These three repetitions are caused by *linguistic planning* (Carroll, 2008). In the (21.1) Agnez may be organizing her thoughts to explain who she is referring to, so this repetition serves as a marker for the listener to pay attention to an important subject. For (21.2) Daniel used repetition to plan his next sentence while expressing the firmness that criticism or hatred is irrelevant. Meanwhile (21.3), This repetition suggested that Daniel may be looking for a way to express his thoughts appropriately.

R.22

Agnez : *Kita gak gitu lagi. Kita lebih ke wow like the He loves me so much that Dia gak rela kalau kita di jalan yang dijalan yang salah misalnya.*

(Source : video 1, hour 1.05.25)

The context of this conversation discusses Agnez's spiritual reflection about God's deep and caring love for humans. Agnez expressed how she views God's love as something so great that God will not allow humans to continue on the wrong path. This statement

reflects his belief that God's love is guiding, not just judgmental, and functions to bring humans back to the right path.

The *repetition* of "*jalan yang jalan yang*" served to emphasize an important point, the wrong way of life, thereby providing greater impact in the conversation. The use of Indonesian in this context is part of translanguaging, where repetition not only helps in sentence construction but also supports emotional expression. According to *linguistic planinning* (Carroll, 2008) this repetition arised when Agnez needs additional time to organize her thoughts and ensure that her ideas are conveyed clearly. It allowed her to think further about the next phrase, keeping the conversation flowing. It also showed an attempt to select the most appropriate words to describe an abstract concept such as "*jalan yang salah.*"

R.23

Agnez : *dari fans yang pada akhirnya malah ahh gue gak mau jadi fans nya lagi deh gara-gara itu.*

Daniel : *karena dia*

Agnez : Ehm acceptance. Ok **that's that's** the word. That's what coming out from my mind.

(source : video 1, hour 1.08.54)

Agnez and Daniel discuss their feelings of embarrassment and fear of things that could be considered embarrassing if not fulfilled properly. Sometimes, words like "you're so shy" spoken casually can really hit home. That embarrassment often pushes us to perform to the best of our abilities so as not to be judged as embarrassing. However, the real issue

is not just about shame, but acceptance. Other people often see things from a narrow perspective, are unreceptive and unwilling to understand what's really going on.

In this datum, Agnez produced *repeats* which is marked by the word “*that's*” in the sentence “*Ok that's that's the word.*” These repeats reflected a pause in thinking, allowing Agnez to convince herself of her word choice. Based on Rose's (2013) theory, these repeats gave Agnez time to frame her response while emphasizing that “*acceptance*” is an important term in her explanation.

This repeats occurred because of *linguistic planning*. Agnez sought to emphasize that “*acceptance*” is a term she chose carefully. This repetition showed that Agnez thinks deeply about the most appropriate word to describe her feelings or the situation she is in (Carroll, 2008), this linguistic planning allowed Agnez to emphasize the word “*acceptance*” as an important word in her statement.

R.24

Daniel : *udah set banget lah*

Agnez : *trus udah gitu gue bilang, ok Tuhan, lu cuma ngasih gue preview. Dad, you just give me a preview of what I could have if I'm ready*

(Source : video 2, minute 6.11)

In the dialogue, Agnez explains that when God wants to elevate someone, He first provides a preview or test. Once that person passes the test, they will be ready for what God has prepared. Therefore, when

someone asks God for something greater, they must also be prepared to face the trials that come with it.

Agnez repeats the word “*you*” in “*Dad, you you just gave me a preview*”. These repeats also allow Agnez to emphasize her point in a more emotional and reflective conversational context. These repeats show that Agnez is not only rethinking her statement but also wants to emphasize the emotional involvement in her words (Rose, 2013).

These repeats occurred due to *linguistic planning*, where Agnez consciously emphasizes that the word “*you*” is addressed specifically to “*Dad*” and communicates feelings towards the given “*preview*”. According to Carroll's (2008) theory, linguistic planning in the form of these repeats allowed Agnez to construct sentences carefully and convey messages more strongly, especially when talking about personal or emotional experiences that may be difficult to express directly.

R.25

Daniel : *kita udah lihat banyak banget korean stars yang udah meninggal karena bunuh diri* because they cannot handle the pressure

Agnez : exactly

Daniel : they cannot handle the fame

Agnez : exactly

Daniel : **and and** I feel like God, the father doesn't want that to happen to you because He loves you.

(source : video 2, minute 9.24)

The context of this conversation addresses the intense pressure that celebrities often experience, especially in dealing with fame and the expectations that come with it. Daniel expressed his concern for the

many Korean stars who lost their lives because they were unable to cope with the pressure. Agnez agrees with this view, showing that she understands the severity of the challenges in the world of entertainment. Daniel then added a spiritual view that God's love protected Agnez from a similar fate, emphasizing that God did not want anything bad to happen to her because of His love.

Daniel produced *repeats* by “**and and**”. The repetition of “**and and**” gave Daniel additional time to process or plan the rest of what he said. This often occurred in the context of bilingual conversation, where the speaker tried to maintain a smooth dialogue while formulating the next idea (Carroll, 2008). This repetition appeared when Daniel tried to organize complex ideas related to moral and religious messages. The thought process is seen in the form of spontaneous repetition, which gives time to determine the appropriate order of words or phrases. Therefore, this repetition occurred because of *linguistic planning*.

R.26

Agnez : yang tadinya nggak kenal sama Engkau pada akhirnya mungkin jadi kenal pada Engkau oleh kasih yang Engkau tunjukkan **dari dari** (26.1) aku. Itu yang awalnya **II** (26.2) found my purpose of life.

(source : video 2, minute 18.00)

The context of this conversation discusses Agnez's reflections on her life's purpose which she found through a spiritual relationship with God. Agnez said that she sees her life as a means of showing God's love to others, with the hope that those who initially did not know God can

know Him through the love shown through her. This statement reflects Agnez's understanding that her life has a greater meaning than just personal achievement, namely being a tool for spreading God's love and goodness.

The *repetition* of the "*dari dari*" and "*II*" parts in this conversation reflected hesitation of repeat. (26.1) Agnez is considering how best to continue the sentence relating to God's love and purpose. Repetition reflected an effort to maintain clarity and consistency of ideas. "*II*" (26.2) This repetition occurred because Agnez is trying to convey an feelings of emotional experience that requires the right choice of words. This process showed that Agnez is actively processing ideas or *linguistic planning* (Carroll, 2008).

R.27

Daniel : *Tuhan masih terus ngetes lu banget gitu, jodoh.* Right?

Agnez : yeah

Daniel : like you know, **how do you feel how do you feel** (27.1) **about about** (27.2) jodoh?

(source : video 2, minute36.21)

The context of this conversation discusses Agnez's views on "soul mates" or life partners, especially in relation to God's plans and tests. Daniel revealed that he saw that God was still testing Agnez in terms of finding the right life partner. He then asked how Agnez felt about the topic. This conversation reflects a light but reflective discussion about Agnez's personal life, especially about her emotional and spiritual journey in trusting God's timing and plans regarding her life partner.

Daniel produced *repeats* by **how do you feel how do you feel** (27.1) **about about** (27.2) based on Carroll (2008) about *linguistic planning*. "**how do you feel how do you feel**" gave time for the speaker (Daniel) to formulate a more in-depth question and ensure that Agnez fully understands the meaning of the question. This also served to emphasize attention to the topic being discussed, namely regarding Agnez's feelings towards her "soul mate." This repetition reflected a cognitive process in which Daniel is thinking about the best way to convey the question he wants to ask Agnez. The repetition could also indicate that he wanted to make sure that Agnez understood and thought about his question seriously. while "**about about**" (27.2) depicted a switch to Indonesian, indicating that even though the question is asked in English, Daniel still integrated elements of the local language to discuss concepts closer to the cultural context.

R.28

Agnez : *jadi sama kayak kayak* (28.1) *gini loh kayak* ehmm that's just was not yet the chapter of my life *yang yang* (28.2) *lagi difokuskan*.

(source : video 2, minute 37.14)

The context of this conversation shows Agnez explaining that currently the focus of her life is not on certain aspects, such as soul mates or relationships, because that is not part of the life journey she is currently on. Agnez revealed that currently, there are other chapters in life that are more important or need attention, and a soul mate is not yet the main priority in her life.

In the "*kayak kayak*" and "*yang yang*" sections, we can see examples of hesitation of *repeat* which has the aim of giving Agnez space to think and clarifying the meaning to be conveyed (Rose, 2013). In addition, it occurred because of *linguistic planning*. Repetition of "*kayak kayak*"(28.1) showed that Agnez is thinking or preparing the right words to explain what she means. Repetition like this is a sign that the speaker feels the need to emphasize or clarify an idea before continuing the conversation. In this context, Agnez may be waiting for the right time to choose clearer words to explain what she means. Then repetition of "*yang yang*" (28.2) this indicated a pause in thought or hesitation. Agnez seems to need time to compose more complex sentences or wants to emphasize certain parts of the sentence she is about to convey. In this case, the repetition of "*yang*" provided space for Agnez to formulate the sentence more carefully (Carroll, 2008).

R.29

Daniel : *Lu apa ya, jadi pacaran gitu ya lu bener-bener pouring out everything ke orang tersebut gitu.*

Now why is that? **Is there is there** sort of insecurity mungkin? Atau that you still want ...

(source : video 2, minute 38.57)

In this datum, the topic discussed is about romantic relationships. When dating, Agnez always gives her full love to her partner. However, her love journey was not as smooth as her career. Various factors, such as insecurity or other things, make her relationships often not last long or reach a more serious stage.

The type of hesitation that occurred here is *repeats*. Daniel produced repeats with the word “*is there*” which is said twice. Repeats showed that he tries to make sure that he uses the right words or sentences to ask a question that is quite sensitive. According to Rose's theory (2013), Daniel needed a pause to formulate a complex question, allowing him to emphasize the meaning of the question more deeply, as well as showing hesitation or uncertainty in asking.

The occurrence of repeats in the datum above is due to *linguistic planning*. according to Carroll (2008), Daniel showed conscious linguistic planning, where he may have considered more subtle or empathic ways to ask questions related to insecurity. By repeating the phrase, Daniel allowed himself to phrase his question carefully, thus avoiding misunderstandings or negative impressions.

R.30

Agnez : *Lu nggak working cuman diem aja misalnya di Bali.* and just, you know, enjoy learning new things, crafting, you know cooking. I'm fine with it. Isn't it so crazy?

Daniel: that's crazy. No. **That's crazy. That's crazy.**

(source : video 2, minute 59.12)

The context of this conversation shows Agnez talking about how she enjoys time for herself, for example by living in Bali and focusing on activities she enjoys, such as learning new things, making handicrafts and cooking. He expressed a sense of satisfaction and relaxation with these activities, even though he was not working. Agnez considered this

activity to be something "crazy" in a positive sense, because she felt happy and comfortable doing it. Daniel responded with surprise and agreed with Agnez's statement by saying "that's crazy," indicating that he thought Agnez's way of life was extraordinary or unusual, but still admired her life choices.

This *repetition* of “**That’s crazy. That’s crazy**” can be seen as a way for Daniel to emphasize or strengthen his reaction to what Agnez said. This use of repetition could indicate that he is processing the information and feels the need to emphasize how extraordinary or unusual it is. In this context, repetition functions to show enthusiasm or surprise towards Agnez's statement.

Therefore for cause, this repetition occurred because of *pragmatic cause* (Carroll, 2008). In this case, repetition functions to express Daniel's surprise or fascination with what Agnez said. By repeating the phrase, Daniel not only made it clear that he found Agnez's statement extraordinary, but also gave more power to his emotional reaction. It could also be seen as Daniel's way of creating a deeper connection in the conversation, by emphasizing that he was genuinely impressed or surprised by what Agnez said. In conversations like these, repetition helped build emotional closeness and understanding between speakers.

R.31

Agnez : *harusnya kita disini diingatkan kembali tentang apa yang seharusnya menjadi prioritas kita dalam hidup. It's not the stuff. It's not even the people in in our lives. Karena mereka bisa come and go.*

(source : video 2, hour 1.04.12)

Agnez talked about her priorities in life, namely that the only sure thing in this world is God. God is always there, both in times of happiness and sadness. Therefore, we are reminded not to worry, because God is faithful. Everything we have is only a trust. Things can be lost, and people can come and go.

Agnez *repeats* the phrase “*in our lives,*” indicating the need for time to think further or clarify the message. This repetition served as additional time for Agnez to emphasize that it is not just the “*stuff*” or even the “*people in our lives*” that are important, but rather the deeper meaning (Rose, 2013).

These repeats happened because of *linguistic planning*. The repetition of “*in*” helped Agnez prepare for the continuation of her sentence and ensures that the idea of relationships with others in life is not misinterpreted (Carroll, 2008). So Agnez structured the meaning she wants to emphasize that material things and even relationships can come and go, but there is something more meaningful that should take priority in life.

In conclusion, Repetition occurred when a speaker repeats one or more words within a sentence. This typically happened when the speaker is trying to recall the next part of their message, leading them to repeat words until they find the right ones to convey their meaning effectively (Rose, 2013).

In this case, Daniel and Agnez repeated the word or phrase two to three times within the same sentence. In this type of "repeats," the repeated words or phrases are not errors, but rather part of the speaker's strategy to maintain smooth communication. Repeats are often used to provide short times that can help Daniel and Agnez organize their thoughts or emotion, especially in situations where they need more time to find the right word or structure.

Based on the analysis of the use of repetition in Daniel and Agnez's conversation, it can be concluded that repetition has an important function in supporting the dynamics of their communication. Based on Rose's (2013) theory, repetition such as "*and and*," "*what it means*," "*itu itu*" "*the the*," and "*my my*" are forms of hesitation that often occur in the context of translanguaging. Hesitation gives the speaker time to rephrase their thoughts, emphasize a statement, or show emotional involvement in the conversation. In the context of translanguaging, repetition also showed the flexibility of the speaker's language and thinking patterns that occurs when they switch between two languages to express themselves optimally.

Meanwhile, from Carroll's (2008) perspective, the repetition carried out by Daniel and Agnez reflects linguistic planning and pragmatic cause. Repetition such as "*you you*," "*that that*," and "*not not*" indicated a language planning process aimed at clarifying or emphasizing meaning. Additionally, pragmatic repetitions such as "*tapi tapi*" or "*maksudnya maksudnya*" are often used to create emotional intensity and interpersonal connection in conversations. In a social context, this repetition strengthened the response and ensures that the message conveyed is not only understood but also felt emotionally by the interlocutor. Overall, repetition by Daniel and Agnez showed how repeat can be an effective communication strategy that reflects the complexity of language, emotions and thoughts in their interactions.

b. Restarts

Restart happens when a speaker inadvertently forgets the next word they intended to say. In such instances, the speaker may begin uttering a few words and then revert back to the beginning of the sentence, repeating the same words. The researcher marked datum repeats with the code "Rt" and followed by the amount of data.

Rt.1

Agnez : *jadi apa yang gue cari* in life yeah people can call me naive but hey that's me. *Gue cari stability. I..I. I'm* looking for a good heart.

(source : video 2, minute 55.26)

On the datum, Agnez explained that she is not what people see on TV. She is more comfortable at home with her family. So what she is looking for is predictable, including in relationships. Besides that, she just wants to pursue a good heart. That's why, if people say she's naive, go ahead.

In the phrase "*I..I. I'm*," there is a *restart* pattern which indicated a pause or repetition in the flow of speech (Rose, 2013). This reflects Agnez's attempt to clarify or rethink the words that will be said. In the context of translanguaging, this pattern occurred because Agnez is trying to navigate between Indonesian "*gue cari stability*" and English "*I'm looking for a good heart*". This process showed how Agnez simultaneously adapt to two different linguistic systems to convey meaning effectively. Restarts often arise in situations like this, where speakers combine languages with different grammatical structures or vocabulary, requiring additional time to integrate the two elements.

The restart on "*I ..I. I'm*" is also the result of the *linguistic planning* process. Repetition of "*I*" provided the necessary pause for Agnez to form the phrase she wants to say correctly (Carroll, 2008). This showed that she is not only thinking about what to say, but also how to say it to fit the emotional context. In this case, "*stability*" and "*a good heart*" are important concepts the speaker wants to emphasize, so the use of restart helps direct the focus to those values.

Rt.2

Agnez : we are learning. You know, I'm I'm learning as well. **I am the first person like I am the first person to** admit that gua belajar soal itu. I am learning so much about that.

(source : video 2, minute 58.23)

The context of the above datum highlights that Agnez is a quick learner. When she invests deeply in others, she also learns the best way to approach things. As she prepares herself mentally and emotionally for her work, she is simultaneously learning and preparing for the next stages of her life.

Here, the datum indicated that Agnez hesitates in the form of *restart*. Based on Rose (2013), she definitely starts conveying some words but goes back to the beginning of the sentence and repeats the same words. In the phrase "***I am the first person like I am the first person to,***" there is a restart pattern where Agnez restarts by repeating the same phrase. This reflects an attempt to rearrange sentence structure spontaneously in the flow of speech. This restart process also showed that she is trying to ensure the correct delivery of the message in a bilingual context (translanguaging), where there is integration between English and Indonesian.

The repetition of "***I am the first person***" showed that there is a ***linguistic planning*** process that is not completely smooth, so restarting is used to rearrange the structure of the utterance (Carroll, 2008). The phrase "***like***" functions as a pause to give Agnez time to rephrase her

ideas. This restart also served to emphasize the meaning and show Agnez's confidence in what is being conveyed, while keeping the flow of communication continuous.

Rt.3

Agnez : *kalau sekarang gue bilang, lu mau sekarang ini ga ke Bali aja trus just learning new things. Just enjoying yourself in Bali. **You don't have to you don't have to work**, you don't have to sing, you don't have to I'm actually fine with it.*

(source : video 2, hour 1.00.12)

In the context of the datum, Agnez expressed her desire in the future to enjoy life in Bali. She wants to spend time without thinking about work or music, just focusing on herself and learning new things. She realizes that someday she won't always be in showbiz, and she is okay with that.

Agnez *restarts* the sentence “***You don't have to***” and repeated it before continuing with “***work.***” This showed that she is trying to clarify or emphasize the message to her interlocutor about there being no pressure or demand to work in the situation she is talking about. This restart can be seen as an attempt to convince and convey understanding or permission, namely that she can truly rest and enjoy Bali without the burden of work..

While the cause of these resarts is *linguistic planning*. This linguistic planning helped Agnez structure the message in a soothing and supportive way, which allowed the interlocutor to understand that

the pressure to work can be completely removed in this context (Carroll, 2008).

In conclusion, Daniel and Agnez restarted when they forget the next word or make a mistake in conveying the intended information. The "restart" type of hesitation according to Rose's (2013) theory refers to the phenomenon where the speaker restarts a phrase or sentence that has been spoken previously. This restart occurred when the speaker feels unsure or experiences interference in conveying the message and chooses to repeat part or all of the sentence. Restarts generally involve revert back to the beginning of a sentence, or when the speaker restarts with a new sentence structure to clarify the meaning they want to convey.

c. Repairs

Repair refers to a situation where a speaker substitutes a sequence of one or more words to replace an immediately preceding sequence of words. This substitution occurs when the speaker recognizes an error in the words they have just spoken. The researcher marked datum repeats with the code "Rp" and followed by the amount of data.

Rp.1

Agnez : *bersyukur* about everything. Like every morning like I have this ritual *gitu ya buat ngomongin apa aja yang gue syukuri*

Daniel : you gratefull about

Agnez : sometimes like you know **when things when bad things** happen, *yang bisa kita syukuri cuman thank you gue masih bisa makan, masih bisa sehat,*

(source : video 1, minute 3.40)

The dialogue between Agnez and Daniel above discusses gratitude. She told him that she is now very happy and grateful. How Agnez is very grateful for whatever even the smallest things she has. That way, she is easy to go through life. So when something bad happens, all we can do is be grateful. Grateful to still be able to feel the blessings of God, which not necessarily other people can feel.

Here, Agnez originally started with the phrase "*when things*" but later corrected it to "*when bad things happen.*" This *repair* suggested that she may have felt the word "*things*" was not specific enough to describe the difficult situation in question. By changing it to "*bad things,*" Agnez clarified the uncertainty emotional context she wanted to convey. This repair is in accordance with Rose's (2013) theory because Agnez spontaneously adjusted her speech, providing a direct repair to emphasize a more precise and specific message.

Therefore, the cause of these repairs is *linguistic planning*. Agnez reformulated the next word to describe the message she wants to convey (Carroll, 2008). At first she faced the camera, but when she said "*when bad things*", Agnez faced Daniel and emphasized her words. So at first she wasn't sure or feeling uncertainty, then after repairing she was more confident in what she wanted to convey.

Rp.2

Agnez : I'm not my music. My music is a part of me. Tapi I am not my music.

Daniel : yeah

Agnez : I'm a child of God, I'm a daughter, I'm a sister, I'm a mother **sometimes someday**. Itu yang membuat gue jadi kuat.

(source : video 1, minute 26.35)

In the context of this dialog, Agnez explains how music and herself are connected. However, that doesn't mean music is her. She does not always do things for the needs of music that are considered wrong in her perspective. In her life, she holds firm that she lives as a child of God, a child of parents, and will be a mother someday. Therefore, she will not tolerate anything that ruins her perspective just for the sake of music.

In the section "*sometimes someday*," Agnez showed a form of hesitation in the form of *repair* which can be explained by Rose's theory (2013). Here, Agnez initially uses "*sometimes*" and then immediately replaces it with "*someday*." This repair shows that Agnez is looking for a more appropriate word to describe her role as a future mother. The word "*sometimes*" literally indicated something that happens once in a while, then "*someday*" implied a more definite hope or dream in the future. By changing it to "*someday*," Agnez corrected the previous word to make it more appropriate to the meaning she wanted to convey.

When Agnez changed "*sometimes*" to "*someday*," this showed *linguistic planning* to choose a more suitable word (Carroll, 2008). So this repair occurred because of linguistic planning. When Agnez said her position, Agnez was face to face while emphasizing the word "*someday*" after correcting it from the word "*sometimes*". This repair

is part of the planning that help Agnez convey her dream of becoming a mother in the future, without confusion about the meaning.

Rp.3

Agnez : *kayak apa ya kayak logonya.*

Daniel : yeah yeah would Jesus be proud when He writes this?

Agnez : exactly exactly

Daniel : speaking of that, **I wanna I want** you to read someone sent me a message

(source : video 2, minute 21.40)

The dialogue discusses how Agnez wants to show people out there that she is an example of bible. If the Bible is written, then it wants to be a direct example that can be seen. Then Daniel replied, that this was in accordance with what Jesus said, that He wrote a letter to his messengers to be an example and benefit to people. The conversation changed, because Daniel wanted to show messages from fans to Agnez.

Rose (2013) explained that hesitation of *repair* occurs when speakers correct or change words or phrases they have just said, often to increase clarity or to use words that are more appropriate to the meaning they want to convey. In this part, Daniel initially said “***I wanna***” and immediately replaces it with “***I want you to.***”

This repair showed that Daniel feels that “***I wanna***” may not be appropriate and in accordance with the message he wants to convey. The words “***I want you to***” more clearly direct the message to Agnez with a more firm and focused impression. This repair reflected the *linguistic planning* that is taking place. Daniel revised his statement to

express his intentions more clearly. So the repair occurred due to linguistic planning (Carroll, 2008).

Rp.4

Agnez : You know what I mean like my love my time my everything. *Karena itu juga kan yang gue lihat dari familiy gua.* You know I'm surrounded by how we all support each other. Kita love each other unconditionally. *Jadi itu* not **re... considering**, that maybe I either I poured it out to the wong person.

(source : video 2, minute 42.15)

In this datum, the context of Agnez's conversation shows how much she devotes everything—her love and time—to her family. For her, that is how love grows in a family, namely by supporting each other unconditionally. Therefore, she was determined to do the same for her family. However, she once provided similar support to people outside the family, but unfortunately to the wrong people.

In this datum, Agnez made *repairs* in "**not re...considering**". Agnez started with "**re...**" as if to say another word, then corrected it with "**considering.**" The initial, discontinued use of "**re**" suggests a quick thought process in which Agnez may have reconsidered a more appropriate term to convey her point. Therefore, Agnez stopped her statement to correct or replace words or phrases for the sake of accuracy of meaning or clarity of message (Rose, 2013).

It indicated that spontaneous planning is part of the cause of hesitation, namely *linguistic planning* (Carroll, 2008). By not continuing with "**re...**" who knows what word she would use and choosing "**considering,**" Agnez perfected the message without giving

the impression that she had previously considered this and was reviewing it.

In conclusion, based on Rose (2013), "*repairs*" is a type of hesitation or pause that occurs when Daniel and Agnez realize there is an error or inaccuracy in their speech and immediately corrects it. This form of improvement can involve replacing words, modifying or changing sentence structures to ensure the message conveyed is clearer and in line with the actual meaning.

Overall, the data regarding repair spoken by Daniel and Agnez shows awareness and control over the way they speak, both in the context of casual and serious conversation. The use of repairs such as "*I wanna I want you*" and "*sometimes someday*" reflected their efforts to repair or adjust their speech in order to achieve communication that is clearer, more precise, and in line with the purpose of the conversation. This also showed the existence of a linguistic planning process, where both speakers actively consider and adjust the word choices and sentence structures they use. Through this repair, they are able to manage conversations more effectively, correct inaccuracies, and ensure that the message they want to convey is well received by the person they are talking to, reflecting flexibility and adaptability in communicating, both in Indonesian contexts and mixed with English.

d. Lengthening

Lengthening happened when a speaker extends the pronunciation of words longer than their typical duration. According to Rose (2013), lengthening involves elongating one or more syllables of a word, resulting in a prolonged duration within its context, often occurring with vowels. The researcher marked datum repeats with the code "L" and followed by the amount of data.

L.1

Agnez : *emang 2003 lu udah punya ini belum?*

Daniel : *belum juga si*

Agnez : *perkataan iman itu*

Daniel : *yoi yoi, dan maksudnya oh my goodness. You know, now that we are here and I'mI'm... so gratefull. Eee.... you take your time out untuk bisa datang kesini, karena gue tau lu sibuk banget. Anddaaa... it's crazy.*

(source : video 1, minute 2.25)

The context of this conversation describes Agnez and Daniel's reflections on their life journey and the achievements they have achieved. Agnez asked about something that Daniel might have had or achieved since 2003, while Daniel admitted that he didn't have that. Then, Agnez mentioned "perkataan iman itu," which may refer to the power of belief or prayer in their lives. Daniel then expressed his gratitude, stating how much it meant for Agnez to take the time to come to their place despite her busy schedule. This conversation shows Daniel's gratitude for the time and opportunities they had together, as well as reflections on the life journey they have taken, which is considered "crazy" in the sense of extraordinary or full of surprises.

Rose (2013) explains that hesitation of *lengthening* occurs when a speaker lengthens or prolongs the pronunciation of certain sounds to give time to think or look for a more appropriate word. Daniel prolonged the pronunciation of “*andd...*” before finishing it with “*anddaaa.*” this allowed him to maintain the flow of speech while thinking of a more appropriate way to convey her ideas.

This lengthening phenomenon can be related to *linguistic planning*, which refers to the mental process that occurs when someone plans or chooses words carefully during a conversation (Carroll, 2008). When Daniel said “*anddda...*”, he may be planning the continuation of the conversation or choosing words to use in a different language (translanguaging). Word lengthening gave him room to think more about what he will say next, while considering the impact of using both languages in the ongoing conversation. Thus, this lengthening of words is an indicator of linguistic planning, where Daniel is organizing the best way to continue his utterance by considering the cognitive and linguistic factors involved in bilingual conversation.

L.2

Agnez : *jadi kalau* we wanna talk about like life, like how do I see life, *gue ngerasa kayak* my **daaayys** in this world *itu cuma bener-bener jadi tool nya Dia.*

(source : video 1, minute 8.00)

The context of this conversation shows Agnez's view of life which is strongly influenced by spiritual beliefs. She explained that the way she views life is as a means or tool used by God for a greater purpose.

Agnez feels that her days in this world are not just for herself, but to carry out a higher role that has been determined by God. This statement reflects Agnez's attitude of considering her life as part of a divine plan, and that she has a greater purpose in life other than personal achievement.

From this data, Agnez produced *lengthening*. The word "**day**" is extended to "**daaayys**," and this indicated that Agnez is contemplating her concept of time or existence, which is an emotional or reflective phenomenon. This extension can be interpreted as time for Agnez to choose the right word to describe her life and to put emphasis on the word, because "**day**" has more meaning than just everyday time. By elongating the word, she emphasized her existence for a short time, or refers to a broader framework of life (Rose, 2013).

In this context, the extension of the word "**daaayys**" indicated that Agnez wanted to emphasize the intensity or subjective meaning of the word. The word "**days**" here does not only refer to ordinary days, but can refer to the concept of life as a whole—Agnez's existence in this world. By prolonging the word, she implies that their life feels limited or temporary, or that they feel like their life is more like a tool or means in a larger plan ("His tool"). This showed that she not only communicates with the audience, but also puts emphasis on her existential concepts (Carroll, 2008).

Pragmatically, this extension suggested that Agnez wanted the audience to feel more about their feelings—a sense of anticipation or deep thought about their role in the world (Carroll, 2008). This extension of the word increases the impact of the communication, conveying the feeling that their lives seem to be nothing more than a means or means to a greater goal.

L.3

Agnez : *kenapa lu just to hurt me, misalnya gitu*

Daniel : *ada ekspektasi tersebut*

Agnez : *ada ekspektasi itu. Not it's ba...d to have an expectation.*

(source : video 2, minute 41.43)

In the dialogue above, Agnez discusses her experiences in dating. She is very disciplined and holds her ground firmly. Although she strives not to make mistakes, she sometimes still gets hurt when certain expectations aren't met. She believes there's nothing wrong with having expectations in a relationship, but if they begin to affect her emotional stability, she chooses to step away.

Rose (2013) explains that hesitation of *lengthening* occurred when a speaker lengthens or prolongs the pronunciation of certain sounds to give time to think or look for a more appropriate word. Agnez prolonged the pronunciation of “*ba...*” before finishing it with “*bad.*” this allowed her to maintain the flow of speech while thinking of a more appropriate way to convey her ideas.

Meanwhile, what causes lengthening here is *linguistic planning*. She spontaneously weighed the most appropriate choice of words to

define her thoughts. In this context, she might consider the negative impact of the word “*bad*”, before finally proceeding with that option.

L.4

Agnez : *gue pengen ambil psychology, cause I feel like I would be good at it. Ehmm and I love it since very young. Gue kayak baca bukuuuu psychology tu dari dari gue baca buku sybil dari pas gue SMP.*

(source : video 2, minute 1.01.12)

The context of this conversation shows Agnez's interest in psychology, which has existed since she was young. Agnez explained that she was interested in majoring in psychology because she felt she had abilities in that field. She also revealed that her interest in psychology had existed since she was in junior high school, when she first read books about psychology, such as the book *Sybil*. This conversation reflects Agnez's interest in understanding human behavior and how she felt suited to this field from an early age.

Agnez produced *lengthening* by the word “*bukuuu*” which mean that she wanted to put emphasis on the word, showing the importance of the book in the context of their story or experience. This extension may serve to emphasize Agnez's involvement in her psychology interests from childhood—so that it is not just a matter of familiar information, but as something more meaningful and personal. She took a little extra time to highlight the word “*buku*” in reference to her interest in psychology, giving the audience a chance to catch the seriousness or enthusiasm she is feeling (Rose, 2013).

Agnez tried to direct the audience's attention to that—that the psychology book has been a part of her lives since they were young. This *linguistic planning* indicated that she is organizing how the words would resonated with the audience, using techniques such as lengthening to place more emphasis on their personal experiences.

In conclusion, a type of hesitation "*lengthening*" in which the speaker lengthens or holds back the sounds in a word or syllable while speaking (Rose, 2013). Lengthening usually occurs with certain vowel or consonant syllables, such as vowel sounds that are pronounced longer than usual (for example, when Agnez said "aaa..." in word "Baa..d") or syllables that are held longer. In this case, Agnez and Daniel used lengthening as a way to give a short time to plan or think about her next words without having to end the sentence or make a noticeable pause.

e. Pause (silent pause & filled pause)

Rose (2013) classifies pauses into two main types: silent pause and filled pause.

1. Silent pause

Silent pause occurred when the speaker momentarily stops speaking to take a breath. During a silent pause, the speaker remained silent without producing any sounds, allowing for a brief

period of silence between words. The researcher marked datum repeats with the code "S" and followed by the amount of data.

S.1

Daniel : so, how are you?

Agnez : I'm good. I'm good. I think the best way to explain my state right now is happy and content.

(source : video 1, minute 2.57)

From the dialogue above, Daniel asks about his friend, Agnez, who he finally met after a long time. Agnez explained that her current situation is happy and quite satisfied.

In this section, Agnez produced a *silent pause* before continuing her speech with the words "**happy and content.**" Rose (2013) explained that the hesitation of silent pause occurs when the speaker pauses for a moment without making a sound. This pause allowed Agnez to think of the best words or phrases that suit her emotional state.

Thus the silent pause here occurred because of *linguistic planning*. The pause here reflected the process in which Agnez perhaps searched for the most appropriate words to accurately describe her emotions of gratitude and happiness state (Carroll, 2008). By pausing, she can evaluate her emotional response before choosing the term "**happy and content**" which better reflects stable and deep feelings.

S.2

Daniel : you know, I just realize that, *tahun ini gua ulang tahun yang ke 21 ya*

Agnez : yeah, I mean sure the... the... 21st birthday for the twenty one times.

Daniel : exactly!

(Source : video 1, minute 4.16)

In the dialogue, Daniel said that he had just had his 21st birthday. However, of course Agnez did not believe this. She knew that their ages were not much different and could be said to be of mature age. So, she jokingly emphasized that her 21st birthday was 21 times. So the two of them here joke with each other about their ages.

Agnez produced *silent pause* which is marked by “.....” before continuing with “*twenty one times.*” The pause “*for the.....*” suggested that Agnez tried to formulate an appropriate response, possibly looking for a way to add intentional humor in response to Daniel's statement. This pause showed that Agnez needs time to think about the sentence she will say next (Rose, 2013). So this silent pause is caused by *linguistic planning* (Carroll, 2008).

The pause before “*twenty one times*” gave the audience time to catch the joking meaning of Agnez's statement, thereby creating a comedic effect. This pause allowed Agnez to adjust the tone and rhythm of her speech to match the relaxed and humorous tone of the conversation. By using pauses, Agnez showed awareness of Daniel's lighthearted responses, ensuring that her responses fit the tone of the conversation.

S.3

Agnez : *dia dia gak pernah yang langsung kasar*

Daniel : in your face

Agnez : *manipulatif banget kan. Jadi itu (3.1) masuk kedalem.* and the reason why is because (3.2) how much hatred yang I felt at that time

Daniel : ghost

Agnez : *padahal sebenarnya I've already felt so much love. I love God so dearly like I (3.3) I don't know how I can explain to you*

(source : video 1, minute 16.36)

The context of this conversation discusses Agnez's emotional experience when she faced manipulation that was painful but not direct. Agnez described how this form of manipulation got inside her, creating deep feelings of hatred at the time. However, behind that, she also felt great love for God, which became her emotional and spiritual foundation. Agnez expressed that even though she faced hatred, her love for God remained strong, and she found it difficult to describe how deep her love for God was.

Agnez produced *silent pause* three times which marked by “.....”. She tried to find a way to connect the deep emotional idea of Satan's manipulation of her (Rose, 2013). In translanguaging, pauses can be a space to choose appropriate terms or language structures in the two languages used (Indonesian and English). This pause also provided a dramatic effect to show Agnez's emotional intensity, especially because the topic discussed is reflective and personal.

Carroll's (2008) theory of *linguistic planning* explained that Agnez uses pauses, both consciously and unconsciously, to plan the

structure of her speech and ensure that the message conveyed is relevant to the audience and context. Agnez strategically chose English to continue her idea ("*and the reason why is because.....*") after using Indonesian at the beginning. This suggested that she may feel more comfortable or effective expressing her feelings in English. Pauses are also used to organize the sequence of information logically, especially when connecting the emotions of hatred she feels with a deep love for God. Agnez also realized that a combination of Indonesian and English would be easier for her audience to understand, so the pause provided space to organize language transitions smoothly.

S.4

Daniel : *Sebenarnya lagu itu bukan direncanakan untuk keluar saat itu juga, tapi it's very personal. you're going through. Whatever gitu ya sebenarnya kita juga nggak tau. Tapi you said that from out of that you created promises*

(source : video 1, minute 29.07)

Talking about promises, which was during the pandemic. Agnez has recorded a song, but has no plans to release it at all and on any platform. She just focused on her vocals while recording, and it just sat there. So whatever happens, God's promise will definitely come true if He wills it no matter what.

In this sentence, Daniel *silently pauses* before continuing with "*from out of that you created promises.*" According to Rose (2013) this pause suggested that he is considering how best to

express complex ideas regarding the creative and emotional processes associated with the song.

Meanwhile, the cause of this silent pause is *linguistic planning*. According to Carroll (2008), Daniel used the break to design how to connect personal experiences with the creative process, ensuring that messages were delivered in a meaningful and relevant way. In this conversation, he used translanguaging (English and Indonesian), so that pauses allowed for planning responses that will be easy to understand and remain in tune with the atmosphere of the conversation.

S.5

Agnez : *gue belajar bahwa ternyata, gue belajar banyak hal tentang diri gua sendiri bahkan. Bagaimana gua actually very content with what I have.*

(source : video 1, minute 33.50)

The context of this conversation shows Agnez's reflection on her own learning journey and understanding. She revealed that through this process, she discovered many things about herself, including the realization that she felt very satisfied and grateful with what she already had. This statement reflects emotional maturity and deep gratitude for her life, as well as awareness of the importance of recognizing and accepting oneself as part of life's journey.

According to Rose (2013), the *silent pause* before "*actually very content*" showed that Agnez may be choosing the right words to describe feelings or personal reflections regarding satisfaction or

feelings of satisfaction with herself. This becomes clearer in the context of translanguaging, where Agnez combined Indonesian and English.

Agnez is considering using English "*actually very content*" after previously using Indonesian. This pause allowed time to plan a smooth transition between the two languages, so the message remains clear and natural. The pause gave Agnez time to formulate more expressive sentences. The phrase "*actually very content with what I have*" has a stronger reflective feel in English. *Linguistic planning* is not only about word choice but also about how to convey the message efficiently (Carroll, 2008). Pauses provide an opportunity to rearrange sentences so that they are still easy for the audience to understand.

S.6

Agnez : *Dan* whats the easiest way untuk merebut suka cita kita, sometimes dari our closest people. Jadi you know, orang kadang kan gak selalu sempurna. I'm not not perfect yet. God forgave me.

(source : video 1, minute 41.10)

Here Agnez said that if something happened that hurt her, she would remind herself that it was not those people's fault. Because it could be an evil spirit who wants to take your joy. Sometimes bad things happen not because of bad intentions, it could be the wrong way. Nobody is perfect. Therefore, if God can forgive, we should also do the same to other people.

Agnez used a *silent pause* here before continuing with the word "**yet.**" This pause indicated that she is thinking about how to continue her sentence. This reflects a process of reflection in which she reflects on his own status as an imperfect individual. Based on Carroll (2008), this pause showed that Agnez is looking for the right way to express that even though she feels imperfect, she believes in God's forgiveness. It reflected an effort to plan word choices that are able to cover the emotional nuances of the message to be conveyed. So this happened because of *linguistic planning*.

S.7

Agnez : you know the relationship, I wanna fix the relationship. *Tapi yang paling penting* you know *kayak* big big sacrifice *gitu loh*. You know, when I had to learn that I don't have to be the saviour in the relationship.

Daniel : That's good.

(source : video 2, minute 43.57)

The context of the conversation above is Agnez's experience in relationships. She realized that she couldn't blame other people, because maybe the fault was her. Sometimes, differences in principles between the two parties are forced in order to maintain the relationship. For Agnez, the most important thing is how much sacrifice is given in the relationship.

The pause before "***learn that I don't have to be the savior in the relationship***" showed that Agnez produced a *silent pause*. she taken time to choose the right words when dealing with emotional topics, such as responsibilities in relationships and the

roles she takes on (Rose, 2013). This pause showed that Agnez is doing *linguistic planning*. According to Carroll (2008) she may be thinking about how to express the idea that she does not need to sacrifice herself excessively in relationships, which can be an important and sensitive message.

S.8

Agnez : *Maksudnya idealis, relationship yang good tuh harus* very loyal which is good

Daniel : sure

Agnez : you know *loyal lo harus* truthful *harus gini, gini, gitu*, But ... you will never get out of your own insecurity if you don't find a partner who also wants the same thing.

(source : video 2, minute 47.25)

In the dialogue between Agnez and Daniel, they discuss the importance of loyalty and honesty in an ideal relationship. Agnez emphasized that to achieve a good relationship, there must be loyalty and truth between partners. However, she also realizes that individuals cannot overcome their personal insecurities without having a partner who shares the same vision and values in the relationship.

Here Agnez does a *silent pause* three times, "**but... you will.... never get out of your own insecurity if.... you don't find it**".

According to Rose (2013) this suggested that Agnez may be contemplating the statement she wants to make in discussing a complex and emotional topic, which includes admitting her own shortcomings and relationships with others.

Therefore, this silent pause occurred because of *linguistic planning*. According to Carroll (2008), this pause helped Agnez organize the statement she wants to convey, so that she can express ideas clearly and deeply about the importance of choosing a partner who is compatible and the importance of effective communication in creating a healthy relationship.

In conclusion, a "*silent pause*" is a type of hesitation in which the speaker stops speaking for a moment without any sound. It is not filled with sound or repetition of words, but is completely silent. Silent pause occurred when Daniel and Agnez take time to think or find the right words in English or Indonesian before continuing their speech. Rose (2013) explained that silent pauses often appear in conversations when the speaker faces difficulty in planning or processing the information to be conveyed.

2. Filled pause

A filled pause referred to a pause taken by the speaker that is accompanied by a sound, such as "err," "um," "uh," and so on. These sounds are typically produced at the beginning or in the middle of the speaker's utterances. It indicated the speaker's uncertainty about their words or serve as a way for the speaker to control the conversation while they think about what to say next. The researcher

marked datum repeats with the code "F" and followed by the amount of data.

F.1

Agnez : *emang 2003 lu udah punya ini belum?*

Daniel : *belum juga si*

Agnez : *perkataan iman itu*

Daniel : *yoi yoi, dan maksudnya oh my goodness. **You know** (1.1), now that we are here and I'mI'm.... so gratefull. **Eee....** (1.2) you take your time out *untuk bisa datang kesini, karena gue tau lu sibuk banget. Andaaaaa... it's crazy.**

(source : video 1, minute 2.25)

The context of this conversation discusses achievements or important things in life that Daniel did not have in 2003, which Agnez was probably talking about. Agnez then mentioned "perkataan iman itu," which possibly refer to beliefs or values that influence their life journey. Daniel responded with deep gratitude, expressing how grateful he was that Agnez took the time to come to the meeting, even though he knew how busy Agnez was.

In this data, the use of *filled pauses* can be seen in two parts: "*you know*" (1.1) and "*ehm...*"(1.2). Based on Rose's (2013) theory, filled pauses reflect Daniel's cognitive process in planning sentences and looking for the right words to express his feelings or ideas. For (1.1) it is because of *pragmatic cause*. Here, "*you know*" is used as a pragmatic element to create closeness or understanding with Daniel (Carroll, 2008). This phrase assumed that Daniel has an understanding of the context or feeling being discussed, and helped create a bond or connection between the two. This is Daniel's way of validating his experiences or statements by getting confirmation

from the person he is talking to, which helps keep the conversation running smoothly.

The cause for (1.2) is because of *linguistic planning*. The use of “*ehm..*” is a sign that Daniel is planning the continuation of his sentence (Carroll, 2008). For example, after “*I'm*” and before “*so grateful,*” Daniel gave himself time to formulate a sentence that would convey his feelings more clearly and effectively. This pause provided space to construct more appropriate phrases to express deeper gratitude, as in “*so grateful*” which sounds more expressive in the context of this conversation.

F.2

Agnez : I feel like content such as big word as well **you know kayak** (2.1)
content *nya bukan kayak* (2.2) ohh whatever just go with the flow, *bukan itu ya*.

(source : video 1, minute 3.02)

The context of this conversation shows that Agnez is explaining the meaning of the word “*content*” as she feels. She emphasized that the feeling of satisfaction or “*content*” in question is not just a passive state or giving in to a situation like “*oh, whatever, just go with the flow.*” On the other hand, Agnez considers the sense of satisfaction she feels to be something deeper and more conscious, perhaps related to a more meaningful life achievement or inner peace.

Agnez produced *filled pause* by word “**you know**” and “**kayak.**” reflects the process of hesitation in translanguaging

according to Rose (2013), where Agnez gives time to plan her utterances while switching between two languages. Therefore, the phrase "*you know*" (2.1) functions as a *pragmatic* strategy to create closeness with the listener (Carroll, 2008). It assumed that the interlocutor knows or understands what the speaker means, or at least shares the same perspective. This also reduced the social distance between Agnez and Daniel, making the conversation feel more natural and close.

Meanwhile the use of "*kayak*" (2.2) in this sentence also functions *pragmatically* to convey a more relaxed and informal feel in the conversation. By using "*kayak*" in this context, Agnez showed familiarity with Daniel, as well as giving the impression that he speaks more freely and less stiffly. This gave the impression that Agnez is not only speaking based on facts, but is also trying to convey personal feelings or perspectives in a more intimate and casual way.

F.3

Agnez : *tapi content nya lebih karena ehmm* (3.1) I don't know I feel like *ee..* (3.2) *bener-bener gue tu bersyukur banget sama* even the smallest thing that I have.

(source : video 1, minute 3.10)

The context of this conversation shows that Agnez explains the feeling of satisfaction or "content" she feels as the result of deep gratitude for what she has in life, even the smallest things. She feels truly grateful for what he has achieved and has, reflecting an attitude

of appreciation and awareness of all the blessings, big or small, that exist in his life.

According to Rose (2013), a *filled pause* is a pause in a conversation that is filled with sounds or words such as "*ehm*" and "*ee..*," which gives Agnez time to think or plan her next sentence. These two filled pauses reflect *linguistic planning*, where Agnez gives time to think and compose her sentences (Carroll, 2008). She wants to ensure that the sentences expressed are not only accurate, but also convey the feeling he wants to convey accurately. For example, in the sentence "*I'm really grateful for even the smallest thing that I have,*" Agnez may need time to choose the right words so that the sentence remains expressive, but also fluent and easy to understand, both in Indonesian and English.

F.4

Agnez : *bersyukur* about everything. **Like** (4.1) every morning **like** I have this ritual *gitu ya buat ngomongin apa aja yang gue syukuri*
 Daniel : you gratefull about
 Agnez : sometimes **like you know** (4.2) when things when bad things happen, *yang bisa kita syukuri cuman thank you gue masih bisa makan, masih bisa sehat,*

(source : video 1, minute 3.40)

The context of this conversation shows that Agnez has a habit or ritual every morning to express gratitude for various things in her life. She mentioned that even though sometimes bad things happen, she can still find reasons to be grateful, such as being able to eat, staying healthy, and enjoying everyday life.

From the data above, Agnez produced *filled pause* by word *“like”* and *“you know.”* Both of these filled pause caused because of *pragmatic cause*. In the sentence *“Like every morning like I have this ritual gitu ya buat ngomongin apa yang gue syukuri,”* the use of *“like”* showed that Agnez is trying to provide further explanation or construct the right sentence. It served to give Agnez time to arrange the words she will say, as well as keeping the flow of conversation natural. This could also indicate that Agnez is trying to introduce a new idea or concept into the conversation in a more informal and relaxed way (Carroll, 2008).

Meanwhile the use of *“you know”* in the sentence *“sometimes like you know when things when bad things happen”* functions as a form of filled pause which gives Agnez time to plan the next idea. This phrase is also used to seek confirmation or to assume that the other person (Daniel) has the same understanding of the situation being discussed. *“You know”* strengthens communication by making it more familiar and ensuring that the listener is following the conversation well (Carroll, 2008).

F.5

Daniel : **you know** (5.1), I just realize that, actually *tahun ini ehmm* (5.2) *gua ulang tahun yang ke 21 ya*

Agnez : yeah yeah, I mean sure the the 21st birthday for the twenty one times.

Daniel : exactly!

(source : video 1, minute 4.16)

The context of this conversation shows a relaxed and humorous dialogue between Daniel and Agnez. Daniel jokingly mentioned that this year he celebrated his 21st birthday, even though he had already passed that age many times. Agnez chimed in by acknowledging the joke, calling it "the 21st birthday for the twenty-one times," indicating a humorous refrain about her age. Daniel then confirmed with "exactly!" which indicates they shared a moment of light banter.

Rose (2013) explains that *filled pauses* such as "***you know***" (5.1) function as a way for speakers to provide time for cognitive processes and speech planning. It occurred because of *pragmatic cause*. "***You know***" is used to attract the listener's attention and create a more intimate social connection. This phrase serves as a tool to involve Agnez directly in the conversation and ensure that she understands the intended context. By saying "***you know***," Daniel implicitly assumes that Agnez understands or has had a similar experience. This helps create a more relaxed and intimate conversational atmosphere (Carroll, 2008).

While for "***ehmm***" (5.2) occurred because of *linguistic planning*. "***Ehmm***" marked the moment when Daniel was planning how to convey information about his birthday. Transitions between languages, from English ("***actually***") to Indonesian ("***tahun ini gua ulang tahun***"), require additional planning to ensure sentences

remain cohesive and sound natural. When speaking, Daniel must choose relevant words from two language systems (English and Indonesian). "*Ehmm*" provided additional time to access and organize those elements. These pauses also demonstrate Daniel's efforts to maintain a smooth flow of speech, despite the added complexity of translanguaging.

F.6

Agnez : man, that's like the worst ever.

Daniel : it was the worst ever, right? *Dan gue ngerasa kayak* (6.1) gue I'm sitting there looking at the.... the.... father like crying and **like you know** (6.2) about.... about his son who passed away.

(source : video 1, minute 4.42)

The context of this conversation discusses an emotional and very sad moment. Agnez said that this situation was the worst, while Daniel shared his experience of witnessing a father crying because of the loss of his son who had died. This conversation reflects the deep empathy and feelings of sorrow felt by both of them regarding this loss.

Daniel produced *filled pause* by word "*kayak*" (6.1) and "*like you know*" (6.2). These is because of *pragmatic cause*. Pragmatically, "*kayak*" is used to create an emotional connection with the listener. This word gives an informal and empathetic feel, which is relevant when Daniel describes an emotional situation.

It also helps create the impression that the speaker is trying to describe a particular experience or emotion in a more personal and in-depth way.

The phrase "*Like you know*" serves to invite empathy or understanding from the listener, implying that they may already understand the emotional context being discussed. It also strengthens social connections, providing a sense of familiarity in conversations. Additionally, this phrase is pragmatically used to indicate personal reflection or involve the listener in the Daniel's experience (Carroll, 2008).

F.7

Agnez : but anyways, I feel like *setelah gue denger banyak cerita ee...* (7.1) *gue ngerasa kayak* (7.2) since I was very young, I already felt God's presences.

(source : video 1, minute 7.15)

The context of this conversation shows Agnez's reflections on her spiritual experiences from a young age. She revealed that after hearing many stories, she realized that she had felt God's presence since childhood. This reflects Agnez's deep spiritual beliefs and personal relationship with God, which is an important part of her life.

In the data above, Agnez produced *filled pause* by word "*ee..*" (7.1) and "*kayak*" (7.2). In the "*ee..*" section occurs because of *linguistic planning*. It served to give Agnez time to plan the next part of the sentence, namely connecting ideas about her experiences

with personal beliefs regarding the presence of God. This pause gave Agnez space to choose the right words, as well as determine how to convey this idea using a mixture of Indonesian and English.

While "*kayak*" occurred because of *pragmatic causes*. The use of "*kayak*" created a closer sense of connection with the listener and provided a more relaxed tone and shows that Agnez is speaking from meaningful personal experience. It helped Agnez to make sentences more expressive, adding warmth and closeness to the conversation (Carroll, 2008). It also invited listeners to become more involved in understanding Agnez's personal experience of religious feelings and experiences related to God.

F.8

Agnez : *itu sebenarnya responsibility gue untuk potensi dan talenta hidup yang dititipin sama tuhan. That's how I see life.*

Daniel : *that's amazing. You...you see your singing skill even ...ee... your singing skill, your acting skill and your whole talent itu sebagai diamond tadi.*

(source : video 1, minute 9.52)

The context of this conversation shows Agnez's view of life and her responsibility towards the potential and talents given by God. She feels that the talents and abilities she has, such as singing and acting, are a trust that must be safeguarded and utilized to the best of her ability. Daniel then appreciated Agnez's views by saying that he saw her talent as a "diamond," which illustrates how valuable and important this potential is in his life.

According to Rose (2013), *filled pauses*, such as "ee..", appear when Daniel need time to plan what they will say next. "Ee.." served as a sign that Daniel is planning the next part of his sentence, especially when he strive to convey statements that require precision in word choice, such as mentioning singing skills, acting, and overall talent. In this case, Daniel is constructing the right sentence structure to connect Agnez's talent with the metaphor of "diamond." This process involves making decisions regarding word choice (for example, choosing between "skill" or "talent") and constructing a cohesive sentence structure. Carroll (2008) explains that *linguistic planning* is a cognitive process that occurs when speakers plan how to arrange words and sentences in their speech.

F.9

Agnez : *mereka itu kalau promote, di strips clup menurut mereka it's fine.*

Daniel : it's part of the promotion

Agnez : it's part of the promotion. I don't wanna judge those people, hey, whatever **you know** that's your responsibility to God. You're an adult, I don't wanna like judge cause that's not not my place.

(source : video 1, minute 17.49)

The context of this dialogue is about promotions in music. So even though the promotion is on the spot or in clubs, there are some people who agree because it is part of the promotion. Whatever we do as adults, it is our own responsibility. She doesn't want to judge others, it's their own business.

Rose (2013) suggests that *filled pauses* such as "**you know**" often appear as a way to fill pauses in conversation while giving the

speaker time to think. In this datum, Agnez used lexicalized filled pause by the word "*you know*" after mentioning the word "*whatever*".

The reason for this filled pause is because of *pragmatic reasons*. Fill the pause with "*you know*" to achieve communicative effect. Carroll (2008) explained that It could strengthen Agnez's efforts to create a mutual understanding with Daniel or other listeners, who are expected to understand that she is not trying to judge other people and is only conveying personal views, not direct criticism.

F.10

Daniel : part of the job

Agnez : *ada orang-orang yang maksudnya*, and again I'm not judging. For me it's *like hey, you know* (6.1) , that's you, that's your life but it's not me. It's not who I am. Dan for me, it's like it's *a...aa...* (2.2) my my life is bigger than my music.

(source : video 1, minute 19.52)

The context of this section's conversation is Agnez explained how singers or other people promote their songs. Each individual has their own way and character. Therefore, she doesn't want to judge other people who promote through strip clubs. For her, it's not just promotion but also his life which means more than just music.

Agnez produced *filled pause* accompanied by the *sound* "*like hey, you know*" and "*a..aa..*" For filled "*like hey, you know*" (6.1) According to Carroll (2008), *pragmatic cause* is a social or

communicative reason that underlies the use of certain linguistic elements. The phrase "*Like hey*" is used to convey an attitude of tolerance and openness towards other people's life choices. "*Like*" helped emphasize the informal tone, while "*hey*" serves to make the delivery more casual and personal.

In this context, it reflects Agnez's non-judgmental attitude towards other people, which she wants to emphasize to listeners. to the phrase "*You know*" as a tool to build a connection with the listener. Agnez uses it to create the impression that the listener has a shared understanding of what she is saying. This made the conversation feel more inclusive and intimate. "*You know*" also functioned to draw the other person's attention to the important point in the sentence.

The *filled pause* "*a...aa...*" (6.2) gave Agnez time to organize her thoughts and ensure that the words she chose were appropriate to convey her personal feelings about the value of her life which was greater than just a music career (Rose, 2013). This filled pause occurred because of *linguistic planning*. By pausing, Agnez can convey big ideas about her life that are different from her music career, and this filled pause gives her time to carefully structure her words to sound more introspective and authentic (Carroll, 2008).

F.11

Agnez : *Jadi bener-bener waktu itu kita di studio and then terus gue denger lagunya juga. Udah gitu like (7.1) oh my God like the words are aa you know (7.2) are amazing. It felt so personal to me that that I felt like I just to record it.*

(source : video 1, minute 29.27)

When the pandemic occurred, Agnez and her team were releasing a new song. Everything is set, from recording until the song is ready to be heard. Everyone gathered in the studio, to hear and review the song. How surprised she was to hear her amazing voice at that time. Even though she was just recording as usual like before. She feels that God has fulfilled her promise because she has prepared a preview and many preparations for this stage.

The use of "*you know*" is a common form of *filled pause*. The speaker is aware of the hesitation and fills it with lexical sound (Rose, 2013). Therefore, Agnez here produced filled pause before the words "*.....are amazing*". Filled pause helped Agnez process her emotional response to the song she heard. It indicated sincerity and spontaneity in his reaction, reinforcing the impression that she was amazed by the sound of the song.

Carroll (2008) explained that *pragmatic pauses* can be used to ensure that the audience understands the speaker's feelings or intentions. In this case, Agnez's use of "*aa you know*" functions as a *pragmatic cause*. This filled pause involved the audience indirectly and ensures that Agnez's feelings are conveyed smoothly,

as if inviting the audience to feel the same emotional connection to the song.

Meanwhile filled pause such as *“like”* also common occurred. The use of *“like”* in *“like oh my God,”* created a dramatic effect that helps depict how surprised or inspired Agnez was by the song she heard. This not only gives pause for thought, but also invites the listener to share the same emotion. In *“like the words are aa you know are amazing,”* showed that the opinions expressed are personal and subjective. Agnez is sharing her unique emotional experience. In the part *“that I felt like I just to record it,”* to emphasize the connection between Agnez's personal feelings and the action she took (recording the song).

F.12

Agnez : *kita mungkin* we would think that it would be hard *kan prosesnya pasti lawyers to lawyers apa segala macam. Tiba-tiba* I just picked up the phone ...ee... (8.1) **you know** (8.2) my cellphone, **ehm** (8.3) give him a phone call

(source : video 1, minute 30.40)

Agnez expressed her concerns about working with lawyers. At that time, she was invited to a charity event in LA and she wanted to sing a song there. The producer who offered at that time was a big producer who had worked with famous singers such as Cardi B. and Megan Thee Stallion. Suddenly, unexpectedly, the producer contacted him by telephone. She didn't expect it and believed that it was from God's grace.

In this datum, Agnez produced *filled pause* two times which is marked by “*ee*” (8.1) and “*ehm*” (8.3). It indicated that she is uncertain about her words or serves as a way for her to control the conversation while she thinks about what to say next (Rose, 2013). These filled pauses allowed Agnez to pause and plan how to convey parts of the story effectively, especially in complex situations such as involving legal processes with “*lawyers to lawyers.*”

The occurrence of this filled pause is caused by *linguistic planning*. When talking about direct telephone calls in the middle of complex legal processes, these filled pauses allow Agnez to organize or choose the most appropriate words to describe the situation clearly and emphasize the simplicity of her approach. As explained by Carroll (2008), pauses can be used to help speakers plan or compose more precise words to maintain clarity of communication.

In addition, for *filled pause* “*you know*” it is occurred because of *pragmatic cause*. By saying “*you know,*” Agnez tried to ensure that the listener understands or has the same idea about what she is conveying. This phrase implicitly invites approval or confirmation from the listener. “*You know*” is used to make a conversation feel more intimate and relaxed. This created an informal atmosphere that allowed for a better relationship between Agnez and the listener (Carroll, 2008).

F.13

Agnez : *Dan what's the easiest way untuk merebut suka cita kita, sometimes dari our closest people. Jadi **you know**, orang kadang kan gak selalu sempurna. I'm not not perfect yet. God forgave me.*

(source : video 1, minute 41.10)

The context of this conversation depicts Agnez discussing how someone's happiness or joy can be disturbed, even by the people closest to them. She realizes that the people around her are not always perfect, including herself, but she reveals that she accepts these imperfections. Agnez also stated that God had forgiven her, showing an attitude of full understanding and acceptance of the mistakes or shortcomings of herself and others.

This *filled pause "You know"* as a pragmatic tool that invited listener involvement. This is an informal expression used to build immediacy and ensure that the listener follows the conversation better. In this case, Agnez uses *"you know"* to indicate that she is talking about something that the listener may already know or understand, namely human imperfection and the importance of God's forgiveness. It also to create a more intimate impression and strengthen social relationships with listeners (Carroll, 2008). It invited listeners to empathize and connect more with Agnez's personal experiences of imperfection and forgiveness.

F.14

Agnez : *padahal mereka gak mau tau. Apakah gue udah punya album sama Chris Brown, gue udah menang di Iheart.*

Daniel : *gak penting gak penting* they just wanna hate on you. and I I believe **ehmm** that haters will only elevate you.

(source : video 1, minute 44.55)

However, Agnez never blocks or reports netizens when she gets hate comments. How high and big the achievements she has achieved, netizens don't want to know. They kept finding fault with him. Even though she is an international singer, she has collaborated with famous singers in America, and has also won on several international radio charts. However, that wasn't enough to keep him away from netizens who wanted to bring him down.

According to Rose (2013), *filled pauses* usually occur with the unlexical sound "*ehm*". This occurs when the use of "*ehm*" in the sentence "*I believe ehmm that haters will only elevate you*" showed that Daniel took a short pause to strengthen his statement about how he views haters. This pause allowed him to convey his views in a more structured and clear manner.

The filled pause "*Ehm*" served to give Daniel additional time to compose words that show his belief in the importance of a positive view of the presence of haters. This pause indicated that he is careful in choosing words so that the message sounds convincing and supportive for Agnez. Pauses in conversation are often used to plan or formulate more precise words, especially when you want to convey meaningful or deep thoughts (Carroll,

2008). Therefore this filled pause occurred because of *linguistic planning*.

F.15

Daniel : *lu masih umur 17 dan gue saat itu video MTV itu. Gue sendiri lihat pakai kacamata gue sendiri gitu. The fact that lu se susah itu untuk untuk apa ehmm being the Agnez Mo you are now.*

(source : video 1, minute 54.48)

The context of this conversation shows Daniel reminiscing about the past and reflecting on Agnez Mo's struggle to achieve the success she has now. Daniel remembers when Agnez was 17 years old, when she made an MTV video, and how at that time Agnez struggled hard to become the figure she is known for now.

In the part "*The fact that sesusah itu untuk untuk apa ehmm being the Agnez Mo you are now.*", "*ehmm*" functions as a *filled pause* which shows that Daniel is processing how best to continue the sentence. Daniel is probably planning his next sentence and looking for the right words to explain how difficult Agnez Mo's journey to success was (Carroll, 2008). "*Ehmm*" gave time to organize the sentence structure and choose more appropriate words. Therefore, this type of hesitation occurred because of *linguistic planning*.

F.16

Daniel : *I wonder lu sendiri pernah gak kayak (16.1) go through that kind of thing. Like (16.2) you dan ternyata sampai hari ini masih ada struggle sedikit.*

That's way **like ehmm** (16.3) I try to find the silver lining in every single things so that gue bukan seorang failure.

(source : video 1, hour 1.07.46)

Talking about embarrassment, Daniel said that his biggest fear was embarrassing the people around him. Sometimes other people's casual words reach the heart. So this makes him always want to perform at his best and optimally so as not to fail and be embarrassed. Then, he asked Agnez if she had ever experienced it.

Daniel's Utterances showed the occurrence of *filled pauses* which are marked by the unlexical sound "**ehm**" (10.3) in the sentence "***That's why like ehmm I try to find the silver lining...***" (Rose, 2013). It gave the impression that he is contemplating this before conveying something profound, namely his effort to always see the positive side of everything. According to Carroll (2008), filled pauses happened because of *linguistic planning*. It helped Daniel create pauses in the flow of speech, which allows him to consider the message to be conveyed more maturely.

Meanwhile "**like**" and "**you know**" occurred because of *pragmatic cause*. "**Like**" is used several times, as in "**like you**" and "**like ehmm I try to find the silver lining.**" Daniel continued with a more complex reflective statement. In translanguaging, "**like**" serves to provide linguistic flexibility when switching between English and Indonesian, while still sounding natural. "**Like**" is used in "**have you ever gone through that kind of thing**"

yourself?" Then "*Kayak*" is an informal equivalent in Indonesian that has a similar function to "*like*." In the context of translanguaging, "*kayak*" showed that Daniel utilizes Indonesian language elements to maintain a cultural and emotional connection with the listener.

F.17

Agnez : *dari fans yang pada akhirnya malah ahh gue gak mau jadi fans nya lagi deh gara-gara itu.*

Daniel : *karena dia*

Agnez : **Ehm** acceptance. Ok that's that's the word. That's what coming out from my mind.

(source : video 1, hour 1.08.54)

The context of this conversation shows Agnez discussing how she faced reactions from some fans who decided to no longer support her for certain reasons. Agnez then mentioned the word "acceptance" as a term that describes this situation, indicating that the process of acceptance, both from oneself and from others, is the key in facing these changes or decisions.

According to Rose (2013), *filled pauses* such as "**ehmm**" are used to give Agnez time to think, plan, or choose the right words to continue the conversation. In the context of translanguaging, filled pauses can also occur when speakers switch between languages or look for the best way to convey their meaning.

Carroll (2008) explains that *linguistic planning* is a cognitive process in which speakers plan their words and sentence

structures. Agnez tried thinking or composing the right sentence to describe the concept in question, in this case, "acceptance." "*Ehmm*" provided the cognitive space necessary to choose the word that is most accurate and relevant to the feeling you want to convey.

F.18

Agnez : everybody *pasti* struggle with that. *Kita pengen makanya kan kenapa ada community.*

Daniel : yeah

Agnez : *Karena* we feel **like** we can relate more to this community atau that community.

(source : video 1, hour 1.09.23)

In this section, Agnez explains how each individual has their own struggles in being accepted. Sometimes something embarrassing isn't due to a lack of maximum effort, it can happen because people are looking for acceptance and validation. Therefore, it is important to have a community. That way, people will feel accepted and appreciated in it.

This datum showed Agnez doing *filled pauses* with the lexical sound "*like*". In this context, filled pauses are used to give the speaker time to think and at the same time smooth the flow of the sentence (Rose, 2013). The use of "*like*" gave Agnez a break to convey more clearly and structuredly about her emotional attachment to the community.

Meanwhile, the cause of this filled pause is a *pragmatic cause*. Carroll (2008) explained that pragmatic causes such as the use of "*like*" are often used to involve the interlocutor or audience in conversation in a more relaxed and natural way. By using "*like*," Agnez inserted additional time which makes her statement more understandable and feels more informal for the listener. So that the audience felt closer to the topic he is discussing, the importance of connectedness in the community.

F.19

Daniel : *kita udah lihat banyak banget korean stars yang udah meninggal karena bunuh diri* because they cannot handle the pressure

Agnez : exactly

Daniel : they cannot handle the fame

Agnez : exactly

Daniel : and and I feel **like** God, the father doesn't want that to happen to you because He loves you.

(source : video 2, minute 9.24)

Daniel and Agnez talked about how great God is in giving them love. When someone is not happy with the journey, God knows what can most destroy us is ourselves. The importance of increasing one's capacity before asking God for something big. Because it can cause us to not be able to handle the fame, and can lead to suicide.

Based on Rose (2013), *filled pauses* often occur in the middle of the speaker's utterances. In this context, Daniel makes a *filled pause* with the lexical sound "*like*" in "*and I feel like God,...*". It

occurred to give him a break to express his emotions regarding serious topics, namely mental pressure and the consequences of fame. Daniel tried to show empathy and show that he understood this issue carefully.

However he did it for *pragmatic causes*. It happened to make the conversation easier to make it more relatable and informal. Therefore the audience can more easily understand the impression of empathy that Daniel wants to show. This also reduces the intensity of heavy topics, making listeners more comfortable in absorbing the message conveyed (Carroll, 2008).

F.20

Agnez : *kayak apa ya kayak* (20.1) *logonya*.

Daniel : *yeah yeah* (20.2) would Jesus be proud when He writes this?

Agnez : exactly exactly

Daniel : speaking of that, I wanna I want you to read someone sent me a message

(source : video 2, minute 21.40)

The context of the conversation Daniel asks whether the logo or message would make Jesus proud if He had written it, indicating a reflective and spiritual approach to the meaning of a work or action. Agnez agrees with Daniel's statement, indicating that he also reflects on deeper values. The conversation continues with Daniel wanting Agnez to read a message he received, perhaps to provide additional perspective or deepen their discussion.

The data above indicated *filled pause* by “*kayak*” and “*yeah yeah*” where both are caused by *pragmatic causes*. In this case,

"kayak" not only functions as a filler, but also helps Agnez plan the transition of the sentence towards further explanation of what is meant. Furthermore, **"Yeah yeah"** is used by Daniel as a sign of agreement or reinforcement of what Agnez said previously. Pragmatically, this showed that Daniel completely agrees with Agnez, and the use of the two words **"yeah"** emphasizes the level of agreement or affirmation in the conversation. It also served to show that Daniel wants to make sure that he and Agnez are on the same page about the conversation, and this strengthens their communication relationship (Carroll, 2008).

F.21

Daniel : *Tuhan masih terus ngetes lu banget gitu, jodoh.*

Agnez : yeah

Daniel : **like you know**, how do you feel about about jodoh?

(source : video 2, minute 36.21)

In this section, Daniel asks about God's endless tests. One of them is about soul mate. Even though Agnez was given success through her career and talent, it was not about her soul mate. Agnez was faced with the relationship she had been in that did not lead to a more serious relationship. That's why Daniel was curious and asked Agnez about this.

Daniel's utterances indicated *filled pause* by lexical sound **"like you know"**. In this context, **"like you know"** is used by Daniel as a pause that facilitates the direction of the conversation when

talking about a sensitive topic, namely feelings about a soul mate. According to Rose (2013), with this pause Daniel was able to adjust his questions about soul mates to sound softer and more relaxed, which made him more relatable in conversation.

Meanwhile, the cause of the filled pause here is a *pragmatic cause*. According to Carroll (2008), filled pauses also function as a pragmatic tool to organize conversation and build an intimate atmosphere between the speaker and listener. By using "*like you know,*" Daniel indicated that he thinks Agnez already understands this topic well. This is an inclusive form of communication, where Daniel seems to invite Agnez to share similar experiences or understandings regarding the concept of "soul mate."

F.22

Agnez : *jadi sama kayak kayak gini loh kayak (22.1) ehmm (22.2)* that's just was not yet the chapter of my life *yang yang lagi difokuskan.*

(source : video 2, minute 37.14)

The context of this conversation shows Agnez's reflection on this phase of her life. She said that there are certain aspects of her life that are not yet the main focus at the moment. Agnez describes her life as a journey consisting of chapters, and each chapter has its own priority or focus. This statement reflects Agnez's self-awareness about the importance of living life according to the right

priorities and timing, without rushing or forcing something that is not yet the time.

In the data above, Agnez produced *filled pause* by “**kayak**” and “**ehmm**”. The cause of these hesitation is different. The first (22.1) or “**kayak**” occurred because of *pragmatic cause*. It used to help create an informal and relaxed context in a conversation, so that the message conveyed feels more relatable and easier for the person you are talking to to accept. “**kayak**” in this conversation shows Agnez's efforts to convey the message in a way that sounds natural and friendly (Carroll, 2008). This reflects an informal speaking style that brings the speaker closer to the listener or interlocutor, creating a relaxed conversational atmosphere.

Meanwhile for “**ehmm**” (22.2), it occurred because of *linguistic planning*. “**Ehmm**” was used by Agnez as a pause to think about how she would construct an appropriate sentence to explain her point, namely that a particular chapter in her life had not yet come into focus at that time. It helped Agnez maintain a smooth conversation while giving her brain time to choose the word or phrase that best describes the situation (Carroll, 2008).

F.23

Agnez : **You know** (23.1) what I mean **like** (23.2) my love my time my everything. *Karena itu juga kan yang gue lihat dari family gua. You know* I'm surrounded by how we all support each other. *Kita* love each other unconditionally. *Jadi itu* not re... considering, that maybe I either I poured it out to the wrong person.

(source : video 2, minute 42.15)

The context of this conversation shows Agnez reflecting on the love, time and dedication she gives to her life, especially in relationships with other people. She attributes this to the values she learned from her family, where she saw unconditional support and love among his family members. However, Agnez also realized that there was a possibility that she had given her love and efforts to the wrong person.

According to Rose (2013), *filled pauses* such as "***you know***" and "***like***" often appear in translanguaging because speakers need time to process language and compose messages in bilingual situations. These two elements are both caused by *pragmatic causes* (Carroll, 2008). "***You know***" is used to invite empathy and ensure that the person you are talking to understands what Agnez means. This phrase also created a more personal tone and engaged the person you are talking to in the conversation.

This showed that Agnez wants to ensure that the message she conveys is well received, especially regarding family values and unconditional love. whereas in this context, "***like***" helped convey ideas in a way that feels more relaxed and natural. This phrase reflected an informal communication style that makes it easier for Agnez to express her ideas without sounding too stiff or formal. The

use of "*like*" also emphasized the element of subjectivity, Agnez's personal view of sacrifice and relationships in her life.

F.24

Agnez : **you know** (24.1) the relationship, I wanna fix the relationship. *Tapi yang paling penting you know kayak* (24.2) big big sacrifice *gitu loh*. **You know**, when I had to learn that I don't have to be the saviour in the relationship.
Daniel : That's good.

(source : video 2, minute 43.57)

The context of this conversation describes Agnez's reflections on personal relationships and the dynamics she experiences in them. She expressed a desire to repair the relationship, but also talked about an important lesson she learned—that she doesn't always need to be the "savior" in the relationship. This reflects Agnez's awareness of her limits and the importance of balance in a relationship, where responsibility and sacrifice do not rest solely on one party. Daniel responded by agreeing with this view, showing appreciation for this understanding as a step towards a healthier relationship.

In Rose's theory (2013), *filled pauses* such as "**you know**" and "**kayak**" are part of the type of hesitation used by Agnez. In the case of translanguaging, this phenomenon occurred when she switched between languages and takes time to choose words or construct an appropriate sentence structure. "**You know**" is used by Agnez to invite empathy from listeners. In this case, she wanted Daniel to understand the importance of sacrifice and the lessons she

learned about relationships without having to explain in depth every detail. This use also created a more personal atmosphere in the conversation and shows that she is speaking from a deep emotional experience.

Meanwhile for "*Kayak*" it introduced a more specific illustration or explanation, namely "*big big sacrifice.*" These words help explain ideas in a more informal and natural context. Additionally, "*like*" reflected the way Agnez wants to keep the conversation casual and intimate, so that the message is received without feeling too formal. Therefore, these two filled pauses occurred due to *pragmatic causes* (Carroll, 2008).

F.25

Agnez : *ya kayak tadi gue bilang, even benih yang baik klau di taruh ditanah yang tidak subur ya buahnya juga ga baik.* So I had to figure out ..*ehm...* what I want in life. What I want from a partner.

(source : video 2, minute 46.19)

In this conversation, Agnez discusses her reflections on the quality of life and relationships she wants by using the analogy of seeds and soil. She revealed that even if someone has "good seeds" or strong potential, the results will not be optimal if placed in an unsupportive environment or "infertile soil." This analogy implies that the environment and quality of relationships are critical to personal growth and happiness.

In this context, Agnez did a *filled pause* "*ehm*" when talking about "*what I want in life*" and "*what I want from a partner*". The use of filled pauses is considered a form of hesitation (hesitation) which reflects a pause in speaking to give time to develop ideas. So through her statement, she highlighted the importance of finding a partner who matches her values and life goals in order to achieve mutual prosperity.

According to Carroll's theory (2008), the occurrence of filled pauses "*ehm*" showed a *linguistic planning* process, where Agnez pauses for a moment to formulate appropriate words to express complex ideas. Therefore, she is careful in expressing her needs and desires in life and in relationships.

F.26

Agnez : *Maksudnya idealis, relationship yang good tuh harus* very loyal which is good

Daniel : sure

Agnez : **you know** *loyal lo harus truthful harus gini, gini, gitu*, But ... you will ... never get out of your own insecurity if ... you don't find a partner who also wants the same thing.

(source : video 2, minute 47.25)

This conversation discusses Agnez's views on ideal relationships, which according to her should be built on the basis of loyalty, honesty and other positive values. However, Agnez also emphasized that a sense of security and self-confidence in a relationship will not be achieved if partners do not have the same goals and commitment. She shows the importance of alignment in

the expectations and efforts of both parties to create a healthy and mutually supportive relationship. Daniel responded in the affirmative, emphasizing that this view is relevant in building strong relationships.

According to Rose (2013), *filled pauses* such as "*you know*" reflect pauses used by speakers to process ideas or design sentences when speaking, especially in translanguaging situations. Carroll (2008) explains that *pragmatic causes* such as "*you know*" are often used for interpersonal communication purposes, namely ensuring the listener understands or sympathizes with the idea being conveyed.

Agnez used "*you know*" to attract Daniel's attention to follow her thoughts regarding the concept of a "*good*" relationship and values such as loyalty and honesty. This phrase also indicated that Agnez considers Daniel a conversation partner who already understands the general context being discussed. By adding "*you know,*" he creates an informal and intimate atmosphere, so the discussion becomes more emotionally connected.

F.27

Agnez : we are learning. **You know**, I'm I'm learning as well. I am the first person like I am the first person to admit that gua belajar soal itu. I am learning so much about that.

(source : video 2, minute 58.23)

This conversation reflects Agnez's humility in admitting that she is in the process of learning, especially about things related to life or relationships. She honestly states that she is not perfect and continues to try to understand various aspects of life.

Here, Agnez produced *filled pause* by phrase "**you know**". **Pragmatic Cause** in "**you know**" Agnez invited her listener, Daniel, to agree or understand her point of view. This phrase implied that Agnez considers the message conveyed to be universal or something that can be understood by all. This use also strengthened the interpersonal relationship with the listener, giving the impression of a more inclusive and empathetic conversation (Carroll, 2008).

F.28

Agnez : *Lu nggak working cuman diem aja misalnya di Bali.* and just, **you know**, enjoy learning new things, crafting, **you know** cooking. I'm fine with it. Isn't it so crazy?

Daniel: that's crazy. No. That's crazy

(source : video 2, minute 59.12)

In this conversation, Agnez and Daniel discuss the idea of finding happiness and self-fulfillment outside of the busyness or pressure of work. Agnez expressed her thoughts that she would feel fine if she chose to live simply. Like pursuing a hobby of learning new things, crafts, or cooking, without having to focus on work. Daniel's response which emphasized "that's crazy" shows his

admiration for Agnez's unusual views in a culture that often judges people based on professional success.

In this datum, the phrase "*you know*" is used by Agnez as a form of *filled pause* which functions to maintain the smoothness of the conversation even though there is a pause or the need to form words. According to Rose's (2013) theory, this occurred when the speaker consciously or unconsciously uses fillers such as "*you know*" to give time to think for a moment before continuing an idea or constructing the right sentence.

In addition, based on Carroll (2008) filled pauses occurred because of *pragmatic causes*. The phrase "*you know*" functions as a strategy to invite Daniel to understand or confirm understanding of the views being conveyed. This phrase is often used as a reminder or reinforcement that the thoughts she conveys about enjoying simple things and not focusing on work are reasonable or acceptable.

F.29

Agnez : *Lu nggak working cuman diem aja misalnya di Bali.* and just, *you know*,
 Agnez : *gue pengen ambil psychology, cause I feel like I would be good at it. Ehmm* and I love it since very young. *Gue kayak baca bukuuuu psychology tu dari dari gue baca buku sybil dari pas gue SMP.*

(source : video 2, hour 1.01.12)

The context of this conversation shows Agnez's interest in psychology, which has existed since she was young. She expressed

a desire to study psychology more deeply, because she felt that she had the ability to do so. Agnez also told how she had been interested in psychology since reading the book "Sybil" when she was in junior high school (SMP), which shows that her interest in this field has been around for a long time and comes from a deep personal interest.

According to Rose (2013), *filled pauses* such as "**ehmm**" function to give the speaker time to think or plan the next sentence in the conversation. Agnez used "**ehmm**" when talking about her interest in psychology. This usage indicated that she is thinking or formulating what she will say next regarding her long-standing interest in psychology. It gave Agnez space to organize her words or compose the next sentence (Carroll, 2008). Therefore, the "**ehmm**" in this data occurred because of *linguistic planning*.

In conclusion, "filled pause" occurred when a speaker needs additional time to process or plan their next statement but wants to avoid a pause of silence (Rose, 2013). Daniel and Agnez used unlexical and lexical word, such as "**ehmm**", "**kayak**", "**like**", or "**you know**" when pausing to think. Filled pauses helped maintain smooth communication by signaling to the listener that the Daniel and Agnez has not finished speaking and is still maintaining their train of thought. By using these filler sounds, they can remain in control of their turn to speak, even if they are thinking or

hesitating. Apart from that, when Daniel and Agnez produced filled pauses, they strengthen the interpersonal relationship with the listener, and also give the impression of a more natural conversation.

B. Discussion

In this section, the researcher discussed the results and findings based on Rose's (2013) theory. Rose divides the types of hesitation into 6; false start, repeats, restart, repair, lengthening, and pause. From 84 data by Daniel and Agnez utterances, the researcher found 5 types of hesitation in this study. The 5 types include repeats, restart, repair, lengthening, and pause. The researcher did not find the type of false start in this study. Meanwhile, to answer the causes of hesitation, the researcher found 2 causes based on Carroll (2008), namely linguistic planning and pragmatic causes. Furthermore, the findings of this research are repeats 31 data, restarts 3 data, repairs 4 data, lengthening 4 data, and pause 42 data with silent pause 9 data, and filled pause 33 data.

The pause type of hesitation is the most dominant in the data, with 42 instances. In these cases, Daniel and Agnez often produced pauses in conversations. Both of them sometimes paused for a moment or filled word when they are thinking about what they want to say. According to Rose (2013), the pause type itself is divided into two; silent pause and filled pause. Daniel and Agnez pause more in the form of filled pauses. They often

used words in English like "*ee*", "*em*", "*you know*", and "*like*". While in Indonesian, they often said by the word "*kayak*" or "*ehmm*". According to Rose (2013) pause often serve as brief time, allowing Daniel and Agnez to organized their thoughts or emotions, especially in moments when they need extra time to find the appropriate word or sentence structure in choosing English or Indonesian. Also to strengthen the interpersonal relationship with the listener, and give the impression of a more natural conversation.

The pause type of hesitation in translanguaging can indicating the process of choosing the right language. According to Rose (2013), pauses demonstrated the speaker's efforts to manage information in two languages, ensuring that the meaning remains clear and relevant to the audience. This phenomenon often occurs in multilingual communication as a natural way to plan structured and contextual speech.

In addition, this finding is similar to Sari (2020) which also found the most dominant type of pause. Pause is usually related to the situation where the speaker break time before continuing the intended word. Thus, in the findings of this study and Sari (2020), ordinary pause occurred when the speaker used this type more in the beginning, middle, or last sentence. Speakers used lexical sounds such as "*you know*", "*like*", unlexical sounds "*ehmm*", and sometimes they are filled without adding any sound in utterances.

However, the results of this study differ from Yaumi (2019), Setyaningrum (2022), Ajani (2021), karina (2022), and Siswoyo et al.,

(2022), and Dewi (2020). In their research, the findings found were not the most dominant pause. The results of this research focused on the phenomenon of hesitation in translanguaging. Daniel and Agnez often hesitate when using English or Indonesian. When they hesitate in Indonesian such as the words "*kayak*", "*like*", "*ehm*" and so on, this is due to emphasis on meaning and pragmatic causes.

Daniel and Agnez tried to engage each other and also the listeners. They did that to regain the listener's attention and to achieve a specific communicative effect from each other. While the results in previous studies highlight how speakers hesitate when being interviewed, speeches more often use repeats. They required appropriate elaboration of arguments before refuting or presenting answers from the interview. Meanwhile, in this study speakers paused more often because they needed time when shifted languages to emphasize the meaning they wanted to convey.

For the type that rarely comes out is restart. The results of this research rarely find the restart type because this phenomenon occurred more often when the speaker faces an urgent need to significantly change the sentence structure or replace the wrong word in more formal or complex situations (Carroll, 2008). In informal conversational contexts such as those analyzed, speakers are more likely to use pauses or repetition to provide time for thinking, rather than restarting sentences. Rose (2013) stated that restarts are more commonly found in situations where communication pressure or demands for more complicated sentence structures are present,

such as in formal speeches or academic presentations, rather than in casual conversations involving translanguaging, where the speaker has more flexibility, great at composing their speech. This showed that the level of formality and purpose of communication influences the type of hesitation that appears.

This research does not have the same results as previous studies. Types that rarely appear in previous studies include false starts and lengthening. Whereas in this study, restart was a type that rarely appeared. However, the results of this study are different from previous studies. Daniel and Agnez restarted because they experienced uncertainty or organizing the next utterances in English and Indonesian. Rose (2013) emphasized that in formal situations such as interviews or speeches, speakers are more careful about mistakes, so false starts are often used to correct inappropriate sentence starts, while lengthening helped maintain the smoothness of the conversation when looking for the next word.

In addition, researcher did not find any type of false start in this research. Daniel and Agnez did not make the false start type of hesitation when translanguaging, because they have good planning and language processing skills, allowing them to formulate utterances fluently without making mistakes at the beginning of the sentence. According to Rose (2013), false starts often appear in more formal communication contexts when the speaker wants to correct or change the beginning of an utterance to make it sound more structured and clear. In addition, in translanguaging,

speakers often combine languages flexibly, so that the need for false starts is reduced because the audience understands a more fluid and dynamic communication context (Carroll, 2008).

Daniel and Agnez showed hesitation in choosing the language to be used. It reflected a cognitive process in which speakers adjust their language choices based on context, audience, or communication needs. This is the same as research by Yaumi (2019), Setyaningrum (2022), Ajani (2021), Karina (2022), and Siswoyo et al., (2022). The five previous studies did not find any type of false start in the research. Previous research often does not identify types of false starts in interview or speech contexts because these situations typically involve more prepared or rehearsed speeches, thereby minimizing the need for sudden restarts. According to Rose (2013), speakers in these contexts are more likely to rely on repetition or lengthening to maintain fluency and coherence, rather than completely abandoning and restarting their utterance.

For answering the causes of hesitation, the researcher found 2 reasons; linguistic planning and pragmatic causes. Linguistic planning occurred when speakers needed a pause to plan what they are going to say and how they are going to say it (Carroll, 2008). Thus, linguistic planning is the dominant cause of hesitation in this study. Hesitation in translanguaging often occurred because Daniel and Agnez need time to access and select the right words from two or more language systems, as explained by Carroll (2008) who highlights the process of language

processing as a complex cognitive activity. In addition, choosing words to emphasize meaning in two language can trigger doubts when formulating utterances.

Meanwhile for pragmatic reasons, it happened when Daniel and Agnez want to engage communication with each other of with the listeners. In other words, the speaker may fill the hesitate to regain the listeners attention. It aimed to achieve a specific communicative effect on the listeners. Another factor is social pressure or diverse audiences, which make speakers have to consider the suitability of language in a particular context, slowing down their communication process.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter consisted of the conclusion and suggestions that relate to research findings. It concluded the findings that were discussed in the previous chapter and provided suggestions to the reader.

A. Conclusion

This research explored how hesitation manifests in bilingual conversations and how it related to translanguaging practices. However, hesitation often emerged in these contexts due to cognitive load, language choice, and self-expression challenges. However, hesitation cannot be separated from any kind of conversation or speech. Translanguaging cannot be separated from hesitation because shifted between languages often involves pauses, lengthening of sounds, or repetition to manage appropriate language choices. This phenomenon reflected the cognitive challenges of integrating multiple language systems, while also being a natural strategy for ensuring fluency and clarity in multilingual communication.

Based on the data findings, there are five types of hesitation and two causes of hesitation. The 5 types include repeats, restart, repair, lengthening, and pause. Meanwhile, to answer the causes of hesitation, the researcher found 2 causes based on Carroll (2008), linguistic planning and pragmatic causes. The most common type discovered was pause with a total of 42 data. Daniel and Agnez often used words like “**you know**”, and “**like**”. While in Indonesian, they often said by the word “**kayak**” or “**ehmm**” to keep try and

remanage information in two languages, ensuring that the meaning remains clear and relevant or engaging to the audience.

The type that appeared most rarely is restart with 3 data. The restart type appears in hesitation during translanguaging because Daniel and Agnez often need to adjust their speech to accommodate linguistic or cultural shifts, leading to restarts as they reformulate ideas for clarity. Rose (2013) noted that restarts occur when speakers reassess their expressions, particularly in multilingual contexts where translanguaging involves navigating complex linguistic structures.

Lastly, false starts were not found in this study. From the results of this research, the researcher concluded that the most dominant cause of hesitation was linguistic planning. Daniel and Agnez need time to access and select the right words from two or more language systems. For pragmatic reasons, it happened when Daniel and Agnez want to engage communication with each other or with the listeners. It aimed to achieve a specific communicative effect on the listeners in English and Indonesian.

In conversations involving the use of Indonesian, the hesitation phenomenon often appears in the form of repetitions, or filled pause of certain words or sentences. For example, words such as "*gue gue,*" and "*kayak kayak*" indicated hesitation or a process of re-planning in speaking. This is in accordance with Rose's (2013) theory, which stated that hesitation can occur when the speaker needs more time to choose the right words or rephrase the sentence being spoken. When speaking in Indonesian, speakers like Daniel or

Agnez may experience uncertainty or emphasis on meaning due to transitions between one language and another, which causes pauses and repetitions in her speech. Apart from that, according to Carroll (2008), this phenomenon is also related to linguistic planning, where the speaker tries to arrange the words and phrases to be used in a bilingual context, which causes temporary imperfections in the flow of conversation.

On the other hand, when speaking in English, the phenomenon of hesitation also appeared, often in the form of repetition of words or length of pronunciation. For example, the words "*anddaa*" or "*you you*" spoken by speakers like Daniel and Agnez illustrated the mental process of choosing the right words or constructing sentences. This is in accordance with Rose's (2013) theory about hesitation in translanguaging of repetition, where the speaker feels the need to repeat certain words to give time for thinking and choosing a more appropriate sentence. In addition, according to Carroll (2008), linguistic planning also played an important role in this phenomenon, because speakers may spend more time planning how words and sentences will be conveyed in different language contexts, affecting the fluency of the conversation. In the context of bilingualism, limitations in planning speech can create pauses or repetition of words as a way to adapt to two languages being used simultaneously in conversation.

B. Suggestion

After doing this, the researcher realized that there are some weaknesses and limitations of this research. The researcher only did hesitation research on translanguaging through YouTube video podcasts. Thus, the results obtained are still limited. So perhaps the results would be different if used in another context. Therefore, researcher suggested expanding the hesitation phenomenon and also social media platforms. Additionally, having wider and more time to collect data can provide the potential for richer data for future researchers.

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CURRICULUM VITAE



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APPENDIX

1. REPEATS

No	Utterances	Time	Type of Hesitation	Cause of Hesitation		
			Repeats	Pauses for breathing	Pragmatic cause	Linguistic planning
1.	<p>Agnez : <i>emang 2003 lu udah punya ini belum?</i></p> <p>Daniel : <i>belum juga si</i></p> <p>Agnez : <i>perkataan iman itu</i></p> <p>Daniel : <i>yoi yoi, dan maksudnya oh my goodness. You know, now that we are here and I'mI'm.... so gratefull. Eee.... you take your time out untuk bisa datang kesini, karena gue tau lu sibuk banget. Andaaaa... it's crazy.</i></p>	2.25	√			√
2.	<p>Agnez : <i>emang 2003 lu udah punya ini belum?</i></p> <p>Daniel : <i>belum juga si</i></p> <p>Agnez : <i>perkataan iman itu</i></p> <p>Daniel : <i>yoi yoi, dan maksudnya oh my goodness. You know, now that we are here and I'mI'm.... so gratefull. Eee.... you take your time out untuk bisa datang kesini, karena gue tau lu sibuk banget. Andaaaa... it's crazy.</i></p>	2.25	√		√	
3.	<p>Daniel : <i>so, how are you?</i></p> <p>Agnez : I'm good. I'm good. I think the best way to explain my state right now is happy and content.</p>	2.57	√		√	
4.	<p>Daniel : <i>you know, I just realize that, actually tahun ini ehmm gua ulang tahun yang ke 21 ya</i></p> <p>Agnez : <i>yeah yeah, I mean sure the the 21st birthday for the twenty one times.</i></p> <p>Daniel : <i>exactly!</i></p>	4.16	√			√
5.	<p>Agnez : <i>man, that's like the worst ever.</i></p> <p>Daniel : <i>it was the worst ever, right? Dan</i></p>	4.42	√			√

	<i>gue ngerasa kayak gue I'm sitting there looking at the.... the.... father like crying and like you know about.... about his son who passed away.</i>				
6.	Agnez : <i>tapi gue minta pendeta untuk tumpang tangan bilangin can you pray for me and and yaa</i> Daniel : how old are you again? Agnez : <i>kayak umur 7 8 tahun, if I'm not mistaken. Itu itu dan gue sejujurnya gue gue agak blurry ya really like did I do that.</i>	6.50	√		√
7.	Agnez : <i>itu sebenarnya responsibility gue untuk potensi dan talenta hidup yang dititipin sama tuhan. That's how I see life.</i> Daniel : that's amazing. You...you see your singing skill even ...ee... your singing skill, your acting skill and your whole talent <i>itu sebagai diamond tadi.</i>	9.52	√		√
8.	Agnez : <i>gak mungkin Tuhan kasih gua love language word bukan karena itu itu ehm support my talent which is singing, song writer, ngomong di platform ini.</i>	12.51	√		√
9.	Agnez : <i>dia dia gak pernah yang langsung kasar</i> Daniel : in your face Agnez : <i>manipulatif banget kan. Jadi itu masuk kedalem. and the reason why is because how much hatred yang I felt at that time</i> Daniel : ghost Agnez : <i>padahal sebenarnya I've already felt so much love. I love God so dearly like I I don't know how I can explain to you</i>	16.36	√		√
10.	Agnez : <i>mereka itu kalau promote, di strips clup menurut mereka it's fine.</i> Daniel : it's part of the promotion Agnez : it's part of the promotion. I don't wanna judge those people, hey, whatever you know that's your responsibility to God. You're an adult, I don't wanna like judge cause that's not not my place.	17.49	√		√
11.	Daniel : hosting is it like <i>nyanyi atau nggak?</i> Agnez : <i>bukan hosting bukan bukan jadi hosting kayak host a party. Jadi lu</i>	18.38	√		√

	<i>just there.</i>					
12.	Daniel : part of the job Agnéz : <i>ada orang-orang yang maksudnya</i> , and again I'm not judging. For me it's like hey, you know, that's you, that's your life but it's not me. It's not who I am. <i>Dan</i> for me, it's like it's a...aa... my my life is bigger than my music.	19.52	√			√
13.	Agnéz : <i>pada akhirnya ada beberapa oknum yang merasa bahwa gue bukan a team.</i> Daniel : ohh wow Agnéz : you are not doing the the work.	21.06	√			√
14.	Daniel : even though you you won. Maksudnya Agnéz : <i>iya maksudnya gini maksud gini maksud maksudnya</i> for me it's like <i>pada saat gue lagi melakukan, gue menolak itu semua.</i>	25.38	√			√
15.	Agnéz : I'm not my music. My music is a part of me. <i>Tapi</i> I am not my music. Daniel : yeah Agnéz : I'm a child of God, I'm a daughter, I'm a sister, I'm a mother sometimes someday. <i>Jadi itu yang itu yang membuat gue jadi kuat.</i>	26.24	√			√
16.	Agnéz : <i>ok God, gue akan tetep jalan dengan hati yang bersyukur.</i> Daniel : you cause you are very confident with your identity. You don't let the music or the the career define you. You're you're very confident with who you are in God.	26.53	√			√
17.	Daniel : when when did you find that out? Like <i>maksudnya even kayak 2 years ago pun masih battling ternyata kan.</i> Agnéz : yeah even until now.	27.07	√			√
18.	Agnéz : <i>Jadi bener-bener waktu itu kita di studio and then terus gue denger lagunya juga. Udah gitu like oh my God like the words are aa you know are amazing. It felt so personal to me that that</i> I felt like I just to record it.	29.27	√			√
19.	Agnéz : <i>Dan</i> what's the easiest way <i>untuk merebut suka cita kita</i> , sometimes <i>dari our closest people.</i> <i>Jadi</i> you know,	41.10	√			√

	<i>orang kadang kan gak selalu sempurna. I'm not not perfect yet. God forgave me.</i>					
20.	Daniel : <i>dan the thing is, one little slip of the tongue</i> Agniez : <i>tapi...tapi</i> Daniel : <i>yang menurut gue juga</i> The thing is the thing is it's not a slip of the tongue	43.18	√			√
21.	Agniez : <i>padahal mereka mereka gak mau tau. Apakah gue udah punya album sama Chris Brown, gue udah menang di Iheart.</i> Daniel : <i>gak penting gak penting they just they just wanna hate on you. Right. They just wanna hate on you. and I I believe ehmm that haters will only elevate you.</i>	44.55	√			√
22.	Agniez : <i>Kita gak gitu lagi. Kita lebih ke wow like the He loves me so much that Dia gak rela kalau kita di jalan yang di jalan yang salah misalnya.</i>	1.05.25	√			√
23.	Agniez : <i>dari fans yang pada akhirnya malah ahh gue gak mau jadi fans nya lagi deh gara-gara itu.</i> Daniel : <i>karena dia</i> Agniez : <i>Ehm acceptance. Ok that's that's the word. That's what coming out from my mind.</i>	1.08.54	√			√

Repeats (video 2)

No	Utterances	Time	Type of Hesitation	Cause of Hesitation		
			Repeats	Pauses for breathing	Pragmatic cause	Linguistic planning
1.	Daniel : <i>udah set banget lah</i> Agniez : <i>trus udah gitu gue bilang, ok Tuhan, lu cuma ngasih gue preview. Dad, you you just give me a preview of what I</i>	6.11	√			√

	could have if I'm ready					
2.	Daniel : <i>kita udah lihat banyak banget korean stars yang udah meninggal karena bunuh diri</i> because they cannot handle the pressure Agnez : exactly Daniel : they cannot handle the fame Agnez : exactly Daniel : and and I feel like God, the father doesn't want that to happen to you because He loves you.	9.24	√			√
3.	Agnez : <i>yang tadinya nggak kenal sama Engkau pada akhirnya mungkin jadi kenal pada Engkau oleh kasih yang Engkau tunjukkan dari dari aku. Itu yang awalnya I I found my purpose of life.</i>	18.00	√			√
4.	Daniel : <i>Tuhan masih terus ngetes lu banget gitu, jodoh. Right?</i> Agnez : yeah Daniel : like you know, how do you feel how do you feel about about jodoh?	36.21	√			√
5.	Agnez : <i>jadi sama kayak kayak gini loh kayak ehmm that's just was not yet the chapter of my life yang yang lagi difokuskan.</i>	37.14	√			√
6.	Daniel : <i>Lu apa ya, jadi pacaran gitu ya lu bener-bener pouring out everything ke orang tersebut gitu.</i> Now why is that? Is there is there sort of insecurity <i> mungkin? Atau</i> that you still want ...	38.57	√			√
7.	Agnez : <i>Lu nggak working cuman diem aja misalnya di Bali.</i> and just, you know, enjoy learning new things, crafting, you know cooking. I'm fine with it. Isn't it so crazy? Daniel: that's crazy. No. That's crazy. That's crazy.	59.12	√		√	
8.	Agnez : <i>harusnya kita disini diingatkan kembali tentang apa yang seharusnya menjadi prioritas kita dalam hidup.</i> It's not the stuff. It's not even the people in in our lives. <i>Karena mereka bisa come and go.</i>	1.04.12	√			√

2. RESTART (video 2)

No	Utterances	Time	Type of Hesitation	Cause of Hesitation		
			Restarts	Pauses for breathing	Pragmatic cause	Linguistic planning
1.	Agnez : <i>jadi apa yang gue cari</i> in life yeah people can call me naive but hey that's me. <i>Gue cari stability. I ..I.. I'm</i> looking for a good heart.	55.26	√			√
2.	Agnez : we are learning. You know, I'm I'm learning as well. I am the first person like I am the first person to admit that gua belajar soal itu. I am learning so much about that.	58.23	√			√
3.	Agnez : <i>kalau sekarang gue bilang lu mau sekarang ini ga ke Bali aja trus</i> just learning new things. Just enjoying yourself in Bali. You don't have to you don't have to work , you don't have to sing, you don't have to I'm actually fine with it.	1.00.12	√			√

3. REPAIRS

No	Utterances	Time	Type of Hesitation	Cause of Hesitation		
			Repairs	Pauses for breathing	Pragmatic cause	Linguistic planning
1.	Agnez : <i>bersyukur</i> about everything. Like every morning like I have this ritual <i>gitu ya buat ngomongin apa aja yang gue syukuri</i>	3.40	√			√

	Daniel : you gratefull about Agnéz : sometimes like you know when things when bad things happen, <i>yang bisa kita syukuri cuman thank you gue masih bisa makan, masih bisa sehat,</i>					
2.	Agnéz : I'm not my music. My music is a part of me. <i>Tapi</i> I am not my music. Daniel : yeah Agnéz : I'm a child of God, I'm a daughter, I'm a sister, I'm a mother sometimes someday . <i>Jadi itu yang itu yang membuat gue jadi kuat.</i>	26.35	√			√

Repairs (video 2)

No	Utterances	Time	Type of Hesitation	Cause of Hesitation		
			Repairs	Pauses for breathing	Pragmatic cause	Linguistic planning
1.	Agnéz : <i>kayak apa ya kayak logonya</i> . Daniel : yeah yeah would Jesus be proud when He writes this? Agnéz : exactly exactly Daniel : speaking of that, I wanna I want you to read someone sent me a message	21.40	√			√
2.	Agnéz : You know what I mean like my love my time my everything. <i>Karena itu juga kan yang gue lihat dari familiy gua</i> . You know I'm surrounded by how we all support each other. Kita love each other unconditionally. <i>Jadi itu</i> not re... considering , that maybe I either I poured it out to the wong person.	42.15	√			√

4. LENGTHENING

No	Utterances	Time	Type of Hesitation	Cause of Hesitation		
			Lengthening	Pauses for breathing	Pragmatic cause	Linguistic planning
1.	Agnez : <i>emang 2003 lu udah punya ini belum?</i> Daniel : <i>belum juga si</i> Agnez : <i>perkataan iman itu</i> Daniel : <i>yoi yoi, dan maksudnya oh my goodness. You know, now that we are here and I'mI'm.... so gratefull. Eee.... you take your time out untuk bisa datang kesini, karena gue tau lu sibuk banget. Anddaaa... it's crazy.</i>	2.25	√			√
2.	Agnez : <i>jadi kalau we wanna talk about like life, like how do I see life, gue ngerasa kayak my daaayys in this world itu cuma bener-bener jadi tool nya Dia.</i>	8.00	√		√	

Lengthening (video 2)

No	Utterances	Time	Type of Hesitation	Cause of Hesitation		
			Lengthening	Pauses for breathing	Pragmatic cause	Linguistic planning
1.	Agnez : <i>kenapa lu just to hurt me, misalnya gitu</i> Daniel : <i>ada ekspektasi tersebut</i> Agnez : <i>ada ekspektasi itu. Not it's ba...d to have an expectation.</i>	41.34	√			√
2.	Agnez : <i>gue pengen ambil psychology,</i>	1.01.12	√			√

	cause I feel like I would be good at it. Ehmm and I love it since very young. <i>Gue kayak baca bukuuuu</i> psychology <i>tu dari dari gue baca buku sybil dari pas gue SMP.</i>					
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5. PAUSES

No	Utterances	Time	Type of Hesitation		Cause of Hesitation		
			Pause		Pauses for breathing	Pragmatic cause	Linguistic planning
			Silent	Filled			
1.	Agnez : <i>emang 2003 lu udah punya ini belum?</i> Daniel : <i>belum juga si</i> Agnez : <i>perkataan iman itu</i> Daniel : <i>yoi yoi, dan maksudnya</i> oh my goodness. You know , now that we are here and I'mI'm.... so gratefull. Eee.... you take your time out <i>untuk bisa datang kesini, karena gue tau lu sibuk banget.</i> Andaaaa... it's crazy.	2.25		√		√	
2.	Agnez : <i>emang 2003 lu udah punya ini belum?</i> Daniel : <i>belum juga si</i> Agnez : <i>perkataan iman itu</i> Daniel : <i>yoi yoi, dan maksudnya</i> oh my goodness. You know, now that we are here and I'mI'm.... so gratefull. Eee.... you take your time out <i>untuk bisa datang kesini, karena gue tau lu sibuk banget.</i> Andaaaa... it's crazy.	2.25		√			√
3.	Daniel : so, how are you? Agnez : I'm good. I'm good. I think the best way to explain my state right now is happy and content.	2.57	√				√
4.	Agnez : I feel like content such as big word as well you know kayak	3.02		√		√	

	content <i>nya bukan kayak</i> ohh whatever just go with the flow, <i>bukan itu ya.</i>						
5.	Agnez : <i>tapi content nya lebih karena ehmm</i> I don't know I feel like ee.. <i>bener-bener gue tu bersyukur banget sama</i> even the smallest thing that I have.	3.10		√			√
6.	Agnez : <i>bersyukur</i> about everything. Like every morning like I have this ritual <i>gitu ya buat ngomongin apa aja yang gue syukuri</i> Daniel : you gratefull about Agnez : sometimes like you know when things when bad things happen, <i>yang bisa kita syukuri cuman thank you gue masih bisa makan, masih bisa sehat,</i>	3.40		√		√	
7.	Daniel : you know, I just realize that, actually <i>tahun ini ehmm gua ulang tahun yang ke 21 ya</i> Agnez : yeah yeah, I mean sure the the 21st birthday for the twenty one times. Daniel : exactly!	4.16	√				√
8.	Daniel : you know , I just realize that, actually <i>tahun ini ehmm gua ulang tahun yang ke 21 ya</i> Agnez : yeah yeah, I mean sure the the 21st birthday for the twenty one times. Daniel : exactly!	4.16		√		√	
9.	Daniel : you know, I just realize that, actually <i>tahun ini ehmm gua ulang tahun yang ke 21 ya</i> Agnez : yeah yeah, I mean sure the the 21st birthday for the twenty one times. Daniel : exactly!	4.16		√			√
10.	Agnez : man, that's like the worst ever. Daniel : it was the worst ever, right? <i>Dan gue ngerasa kayak</i> gue I'm sitting there looking at the.... the.... father like crying and like you know about.... about his son who passed away.	4.42		√		√	

11.	Agnez : but anyways, I feel like <i>setelah gue denger banyak cerita ee... gue ngerasa kayak</i> since I was very young, I already felt God's presences.	7.15		√			√
12.	Agnez : <i>itu sebenarnya responsibility gue untuk potensi dan talenta hidup yang dititipin sama tuhan.</i> That's how I see life. Daniel : that's amazing. You...you see your singing skill even <i>...ee...</i> your singing skill, your acting skill and your whole talent <i>itu sebagai diamond tadi.</i>	9.52		√			√
13.	Agnez : <i>dia dia gak pernah yang langsung kasar</i> Daniel : in your face Agnez : <i>manipulatif banget kan. Jadi itu masuk kedalem.</i> and the reason why is because how much hatred yang I felt at that time Daniel : ghost Agnez : <i>padahal sebenarnya I've already felt so much love. I love God so dearly like I I don't know how I can explain to you</i>	16.36	√				√
14.	Agnez : <i>mereka itu kalau promote, di strips clup menurut mereka it's fine.</i> Daniel : it's part of the promotion Agnez : it's part of the promotion. I don't wanna judge those people, hey, whatever you know that's your responsibility to God. You're an adult, I don't wanna like judge cause that's not not my place.	17.49		√		√	
15.	Daniel : part of the job Agnez : <i>ada orang-orang yang maksudnya,</i> and again I'm not judging. For me it's like hey, you know, that's you, that's your life but it's not me. It's not who I am. <i>Dan</i> for me, it's like it's a...aa... my my life is bigger than my music.	19.52		√			√
16.	Daniel : part of the job Agnez : <i>ada orang-orang yang maksudnya,</i> and again I'm not	19.52		√		√	

	judging. For me it's like hey, you know , that's you, that's your life but it's not me. It's not who I am. <i>Dan</i> for me, it's like it's a...aa... my my life is bigger than my music.						
17.	Daniel : <i>Sebenarnya lagu itu bukan direncanakan untuk keluar saat itu juga, tapi</i> it's very personal. you're going through. Whatever <i>gitu ya sebenarnya kita juga nggak tau. Tapi</i> you said that from out of that you created promises	29.07	√				√
18.	Agnez : <i>Jadi bener-bener waktu itu kita di studio and then terus gue denger lagunya juga. Udah gitu like</i> oh my God like the words are aa you know are amazing. It felt so personal to me that that I felt like I just to record it.	29.27		√		√	
19.	Agnez : <i>kita mungkin</i> we would think that it would be hard <i>kan prosesnya pasti lawyers to lawyers apa segala macam. Tiba-tiba</i> I just picked up the phone ...ee... you know my cellphone, ehm give him a phone call	30.40		√			√
20.	Agnez : <i>kita mungkin</i> we would think that it would be hard <i>kan prosesnya pasti lawyers to lawyers apa segala macam. Tiba-tiba</i> I just picked up the phone ...ee... you know my cellphone, ehm give him a phone call	30.40		√		√	
21.	Agnez : <i>gue belajar bahwa ternyata, gue belajar banyak hal tentang diri gua sendiri bahkan. Bagaimana gua</i> actually very content with what I have.	33.50	√				√
22.	Agnez : <i>Dan</i> whats the easiest way <i>untuk merebut suka cita kita, sometimes dari</i> our closest people. <i>Jadi</i> you know, <i>orang kadang kan gak selalu sempurna.</i> I'm not not perfect yet. God	41.10	√				√

	forgave me.						
23.	Agnez : <i>Dan</i> whats the easiest way <i>untuk merebut suka cita kita</i> , sometimes <i>dari</i> our closest people. <i>Jadi you know, orang kadang kan gak selalu sempurna.</i> I'm not not perfect yet. God forgave me.	41.10		√		√	
24.	Agnez : <i>padahal mereka mereka gak mau tau. Apakah gue udah punya album sama Chris Brown, gue udah menang di Iheart.</i> Daniel : <i>gak penting gak penting</i> they just they just wanna hate on you. Right. They just wanna hate on you. and I I believe ehmm that haters will only elevate you.	44.55		√			√
25.	Daniel : <i>lu masih umur 17 dan gue saat itu video MTV itu. Gue sendiri lihat pakai kacamata gue sendiri gitu.</i> The fact that <i>lu se susah itu untuk untuk apa ehmm</i> being the Agnez Mo you are now.	54.48		√			√
26.	Daniel : <i>I wonder lu sendiri pernah gak kayak</i> go through that kind of thing. Like you <i>dan ternyata sampai hari ini masih ada struggle sedikit.</i> That's way like ehmm I try to find the silver lining in every single things so that gue bukan seorang failure.	1.07.46		√			√
27.	Agnez : <i>dari fans yang pada akhirnya malah ahh gue gak mau jadi fans nya lagi deh gara-gara itu.</i> Daniel : <i>karena dia</i> Agnez : Ehm acceptance. Ok that's that's the word. That's what coming out from my mind.	1.08.54		√			√
28.	Agnez : everybody <i>pasti</i> struggle with that. <i>Kita pengen makanya kan kenapa ada community.</i> Daniel : yeah Agnez : <i>Karena</i> we feel like we can relate more to this community atau that community	1.09.23		√		√	

Pauses (video 2)

No	Utterances	Time	Type of Hesitation		Cause of Hesitation		
			Pause		Pauses for breathing	Pragmatic cause	Linguistic planning
			Silent	Filled			
1.	Daniel : <i>kita udah lihat banyak banget korean stars yang udah meninggal karena bunuh diri</i> because they cannot handle the pressure Agnez : exactly Daniel : they cannot handle the fame Agnez : exactly Daniel : and and I feel like God, the father doesn't want that to happen to you because He loves you.	9.24		√		√	
2.	Agnez : <i>kayak apa ya kayak logonya.</i> Daniel : yeah yeah would Jesus be proud when He writes this? Agnez : exactly exactly Daniel : speaking of that, I wanna I want you to read someone sent me a message	21.40		√		√	
3.	Daniel : <i>Tuhan masih terus ngetes lu banget gitu, jodoh. Right?</i> Agnez : yeah Daniel : like you know , how do you feel how do you feel about about jodoh?	36.21		√		√	
4.	Agnez : <i>jadi sama kayak kayak gini loh kayak ehmm</i> that's just was not yet the chapter of my life yang yang lagi difokuskan.	37.14		√			√
5.	Agnez : You know what I mean like my love my time my everything. <i>Karena itu juga kan</i>	42.15		√		√	

	<p><i>yang gue lihat dari family gua.</i> You know I'm surrounded by how we all support each other. <i>Kita</i> love each other unconditionally. <i>Jadi itu</i> not re... considering, that maybe I either I poured it out to the wong person.</p>					
6.	<p>Agnez : you know the relationship, I wanna fix the relationship. <i>Tapi yang paling penting</i> you know <i>kayak</i> big big sacrifice <i>gitu loh</i>. You know, when I had to learn that I don't have to be the saviour in the relationship. Daniel : That's good.</p>	43.57	√			√
7.	<p>Agnez : you know the relationship, I wanna fix the relationship. <i>Tapi yang paling penting</i> you know kayak big big sacrifice <i>gitu loh</i>. You know, when I had to learn that I don't have to be the saviour in the relationship. Daniel : That's good.</p>	43.57		√		√
8.	<p>Agnez : <i>ya kayak tadi gue bilang, even benih yang baik klau di taruh ditanah yang tidak subur ya buahnya juga ga baik.</i> So I had to figure out ..ehm... what I want in life. What I want from a partner.</p>	46.19		√		√
9.	<p>Agnez : <i>Maksudnya idealis, relationship yang good tuh harus very loyal which is good</i> Daniel : sure Agnez : you know <i>loyal lo harus truthful harus gini, gini, gitu,</i> But ... you will never get out of your own insecurity if you don't find a partner who also wants the same thing.</p>	47.25	√			√
10.	<p>Agnez : <i>Maksudnya idealis, relationship yang good tuh harus very loyal which is good</i> Daniel : sure Agnez : you know loyal lo harus truthful harus gini, gini, gitu, But ... you will never get out of your own insecurity if you don't find a partner who also</p>	47.25		√		√

	wants the same thing.						
11.	Agnez : we are learning. You know , I'm I'm learning as well. I am the first person like I am the first person to admit that gua belajar soal itu. I am learning so much about that.	58.23		√		√	
12.	Agnez : <i>Lu nggak working cuman diem aja misalnya di Bali.</i> and just, you know , enjoy learning new things, crafting, you know cooking. I'm fine with it. Isn't it so crazy? Daniel: that's crazy. No. That's crazy	59.12		√		√	
13.	Agnez : <i>kalau sekarang gue bilang lu mau sekarang ini ga ke Bali aja trus</i> just learning new things. Just enjoying yourself in Bali. You don't have to you don't have to work, you don't have to sing, you don't have to I'm actually fine with it.	1.00.12	√				√
14.	Agnez : <i>gue pengen ambil</i> psychology, cause I feel like I would be good at it. Ehmm and I love it since very young. <i>Gue kayak baca bukuuu psychology tu dari dari gue baca buku sybil dari pas gue SMP.</i>	1.01.12		√			√