

**CODE-MIXING AND CODE-SWITCHING UTTERED BY CINTA LAURA
IN OKAY BOSS TRANS7’S TALK SHOW**

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Submitted : 9 March 2022 Accepted : 23 March 2022 Published : 25 March 2022	<p>Code-mixing and code-switching can effectively deal with the complex communicative demands that arise when participants have varied levels of linguistic ability. This paper aimed to examine the types and the functions of code-mixing and code-switching uttered by Cinta Laura Kiehl in Okay Boss Trans7’s Talk Show on 23/06/2020, entitled “<i>Ada Apa Dengan Cinta Laura Kiehl dan Aero</i>” (What happened to Cinta Laura Kiehl and Aero). The design of this study used a qualitative descriptive method. Data were gathered from the talk show in written data. An explanatory sample was used to analyze the collected data. The findings revealed 27 data of code-mixing used by Cinta Laura Kiehl: 19 were intra-sentential code-mixing, and eight were intra-lexical code-mixing. Besides, 19 data of code-switching were identified: 10 were intra-sentential switching, eight were inter-sentential switching, and one was emblematic code-switching. Furthermore, the most dominant function of code-mixing was incompetence, with 15 data, and the most dominant function of code-switching was covering the ability to speak a specific language, with eight data. The study results are expected to contribute to students and lecturers of English and researchers engaging in sociolinguistic research to explore further the purpose of using code-mixing and code-switching in conversation.</p>
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Introduction

Our social relations are properly established when it is mediated by language. It means that language plays an essential role in unraveling our social life as a communication tool (Alfarisi, Adi, & Astuti, 2019; Fanani & Ma’u, 2018; Rabiah, 2012). In another way, language exists only because humans developed it and use it to communicate on a daily basis, and it is thus a social phenomenon. Bauer (2007) asserted that language is a social fact, a variety of social contracts in a community, not an individual. However, people who live in the same region but differ in educational background and economic status often use language in quite different ways, whether written or uttered.

One of the phenomena in which people use language differently is using more than one language in a conversation or an utterance. These phenomena are called code-mixing and code-switching, which are perceived in various ways. For instance, some monolingual speakers might think it is unnatural to do code-mixing and code-switching. They were regarded as signals of incompetence (Blanc & Hamers, 2000). In addition, Bhatia and Ritchie (2004) stated that most bilinguals themselves hold a negative view of code-mixed speech. They interpreted language mixing or switching as a sign of “laziness”, an “inadvertent” speech act, an “impurity”, and an indication of linguistic decadence and a possible danger to their linguistic output. On the contrary, Zentella (1999) stated that code-switching is more common in informal contexts, such as family conversions. Kanwal, Shahnaz and Zahra (2020), in their study, showed that code-

switching improved their connection and allowed bilinguals to express themselves in the language of their choice, resulting in better interlocutor and audience understanding.

Based on these various perceptions, code-mixing and code-switching are social phenomena that need to be approached from the field of sociolinguistics since it concerns with the investigation of the relationship between language and culture with the purpose of better understanding the language structure and the functioning of languages in communication (Wardaugh, 2006). Yule (2006) stated that sociolinguistics is generally used to study the relationship between language and society. Since English speaking is growing more rapidly in our society today, using code-mixing and code-switching in both writing and utterance is no longer considered impolite or unnatural, especially among the educated ones.

Code-mixing and code-switching in writings or utterances occur for some reasons. Hence, discovering their types and functions is crucial to having a positive attitude toward multilingual speakers. The previous research studies (from 2017 to 2021) on analyzing the code-mixing and code-switching in talk shows focused mainly on their types. For instance, the study conducted by Nalendra, Khoirunnada, and Maisaroh (2017) found that the most type of code-switching is inter-sentential with seven data. The rest is intra-sentential with two data, and the most type of code-mixing is insertion with six data, and alternation only has one datum. Another study held by Novedo and Linuwih (2018) discovered four types of code-switching, three types of code-mixing, and six reasons for using code-switching and code-mixing. Then, Fadillah and Parmawati (2020) indicated that the most frequent type of code-switching in Nessie Judge utterances is the inter-sentential type. And finally, the study by Wulandari (2021) revealed that the talk show host employed code-switching and code-mixing for the audiences to comprehend the dialogue between the presenter and the guest. Furthermore, the guest, whose first language is not Indonesian, attempts to communicate in Indonesian to respect the Indonesian audiences.

Accordingly, this study is set to anticipate a better understanding of the types and functions of code-mixing and code-switching for those who are interested in learning more about them. Therefore, this study aims to analyze not only the types but also the functions of code-mixing and code-switching in the utterances of Cinta Laura Kiehl's on Okay Boss Trans7's Talk Show (23/06/2020), entitled "Ada Apa Dengan Cinta Laura Kiehl dan Aero" (What happened to Cinta Laura Kiehl and Aero). The talk show was selected and analyzed because it contained numerous relevant and concrete data on code-switching and code-mixing used by Raffi Ahmad, Sahila Hisyam (hosts), Vicky Prasetyo (co-host) and Cinta Laura Kiehl, and Aero (guests). To attain the objectives, one research question was proposed: What is the dominant type and function of code-mixing and code-switching in Cinta Laura Kiehl's utterances on the Okay Boss Trans7's Talk Show?

In responding to the research question, some supporting theories on the meaning, types, and functions of code-mixing and code-switching are reviewed. According to Yao (2011), the phenomenon of mixing and switching more than one language within the same utterance or conversation is as code-mixing and code-switching. However, code-mixing and code-switching are often difficult to distinguish. Grosjean (1982) argued that code-mixing moves elements from a lexical object to a sentence at all linguistic levels and units. Code-switching from code-mixing is not always easy to differentiate. Thus, a deeper exploration of their meaning is necessary.

To start with, Rabiah (2012) argued that a code might be a language or a variety or style of a language. And the term code-mixing is defined by McCormick in Spolsky &

Hult (2008) as a speech in which the alternation between two languages consists of shorter elements, for example, a single word. Meanwhile, the term code-switching is defined by Bocamba in Liu (2006) as the combination of words, phrases, and sentences from two different grammatical (sub) systems across phrase boundaries within the same speech case. Furthermore, Bloom and Gumperz in Webster (2008) stated that code-switching is where speakers turn from one language to another language and possibly do not switch back after a long period of language. The only thing these two codes have in common is that code-switching stresses moving from one language to another, whereas code-mixing frequently promotes hybridization (Wibowo, Yuniasih & Nelfianti, 2017).

Categorically, code-mixing consists of two types which are often used in conversations, namely intra-sentential and intra-lexical code-mixing. Note that intra-sentential code-mixing happens in a phrase or sentence boundary (Liu, 2006), for example, “Dia udah experience banget” (He's very experienced). Intra-lexical code-mixing occurs, however, within a word boundary (Cantone, 2007), for instance, “meng-humble-kan diri” (being a humble person).

In terms of its functions, Cantone (2007) listed the following code-mixing functions observed in conversations: First, expressing solidarity and intimacy, which means that code-mixing helps the speaker to claim power, announce unity, when both codes are used, preserve some neutrality, convey identity, and so on. Second, asserting status, pride, and power is used to create a superior expression that will improve the status and influence of the speaker. Pride and trust may also activate the blending codes in this matter. Third, lexical needs occur when there is no proper word or phrase in the language being used. According to Grosjean (1982), when they do not find correct terms or phrases or when there is no suitable translation for the language being used, some bilinguals combine two languages. Fourth, incompetence arises when there is a lack of vocabulary awareness in the language used to convey one's definition. Fifth, expressing self-emotion happens when a speaker moves to a foreign language to convey self-emotions, such as sorrow, joy, rage, and happiness. Sixth, making jokes which happen when code-mixing is pursued to create a humorous atmosphere. And finally, being more informative happens in code-mixing if the speaker is message-oriented. The accuracy of the message is the main focus of the speaker.

Historically, the two types of code-switching were originally classified by Bloom and Gumperz (1972). The first type is based on the distinction applied to the style sifting, namely situational and metaphorical code-switching, as cited in Holmes (2013). Situational code-switching occurred when the languages used shift according to the situation in which the conversant finds them (Holmes, 2013). At the same time, metaphorical code-switching involves only a change in topical emphasis. Its purpose is to enrich communication (Myers-Scotton, 1995). The second classification is based on the scope of switching in which language occurs, namely intra-sentential switching, inter-sentential switching, and emblematic switching. And this research study focuses mainly on this second classification. Intra-sentential switching refers to switches within a clause of sentences (Romaine, 2000: 57), which “occurs in the middle of the sentence or sentence boundary”. For example, this afternoon, saya jemput my friend. (This afternoon, I fetched my friend). Second, “inter-sentential switching occurs between sentences” (Schmidt, 2014: 24). It means an entire clause or sentence is in one language, but the speaker switches a subsequent clause or sentence to another language. This switch should take place between at least two clauses or two sentences. For example, “that is the book. Aku mau membaca buku itu besok” (That is the book. I would like to read it tomorrow).

Besides, emblematic switching is defined as “an interjection, a tag, or a sentence filler in the other language that serves as an ethnic identity marker” (Holmes, 2013: 35). For example, “the activity goes well, bukan?” (The activity goes well, right?)

Code-switching has several functions. First is participants’ solidarity which occurs when someone speaks his/her non-native language, he/she suddenly needs to be compassionate. Second is a topic switch that focused on the subject under discussion, as Homes noted in Myers-Scotton (1995). People often prefer to talk in someone's language rather than one language about a specific subject. Third is the effective function: (1) Increasing prestige to be regarded as being educated. Correa-Zoli said in Myers-Scotton (1995) that people change the language because they want to reflect their culture in the sense of heritage and increase their prestige by using a foreign language. (2) Covering inability to speak a specific language. If someone else is less fluent in a language, he/she tends to switch the language to another language to mask his/her inability to use a particular language. (3) Reducing and avoiding faces. Some people used code-switching to remain friendly and stop the inevitable conflict in Myers-Scotton (1995). (4) Creating an amusing atmosphere through humor. Switching codes can create good jokes. Fourth, expressing disapproval and anger. Language switched to the opposite direction from low to the great variety is used to express disapproval or anger in Myers-Scotton (1995).

These ideas will be used to study the code-mixing and code-switching in the talk show that the researchers will be looking at. According to Timberg and Erler (2010: 3), a talk show is a television program "controlled by a set of rules or guiding principles that distinguish them from any other type of television (soap opera, news, or game shows) as well as daily conversation."

Research Method

The design of this research utilized a qualitative study to look at the use of code-mixing and code-switching. Through the descriptive qualitative research, the data were described in the form of words or phrases based on the speakers' actual knowledge of existent linguistic facts or occurrences (Sudaryanto, 1992: 142), which “does not emphasize generalization but rather on the meaning itself” (Sugiono, 2015). Wray & Bloomer (2016) asserted that qualitative approaches involve description and analysis rather than, for instance, feature calculation.

The object of the research was taken from the ‘Okay Boss Trans7’s Talk Show’ program on June 23, 2020, entitled “*Ada Apa Dengan Cinta Laura Kiehl dan Aero*” (What happened to Cinta Laura Kiehl and Aero) through listening to the talk show on YouTube and describing them in written data to be easily analyzed. The mentioned talk show program above consisted of five participants, namely, Raffi Ahmad, Sahila Hisyam (hosts), Vicky Prasetyo (co-host) and Cinta Laura Kiehl, and Aero (guests). In this research, the researchers focused mainly on Cinta Laura Kiehl utterances since they were considered to contain more code-mixing and code-switching than Aero’s utterances.

To analyze the data, the researchers utilized explanatory samples (as a type of non-probability sampling) to look at the types and functions of code-mixing and code-switching said by Cinta Laura Kiehl in the Okay Boss Talk Show Trans7. In this case, the sample was selected based on the researchers’ subjective assessment than random selection.

In analyzing the types of code-switching and code-mixing, three steps were undergone: First, identified the words or phrases and clauses in Cinta Laura Kiehl utterances that contained the different types of code-mixing and code-switching during

the interviewing process by the hosts. Second, the data were classified into different types of code-mixing and code-switching based on the existing categories, such as lexical needs, asserting status, incompetence, topic switch, and increasing prestige, as proposed by Cantone (2007). And lastly, presenting a description of the types of code-mixing and code-switching.

In analyzing the functions of code-mixing and code-switching, the researchers took the following steps. First, the researchers identified the words or phrases and clauses in Cinta Laura Kiehl utterances that contained the functions of code-mixing and code-switching during the process of investigating. Second, the data were categorized into distinct functions of code-mixing and code-switching depending on known criteria or theories. Finally, an explanation of the functions of code-mixing and code-switching was presented. Following the researcher's discovery of the functions of code-mixing and code-switching, similar data were screened to generate a data representation of trustworthiness.

Results and Discussion

The results of the study are classified into two categories, namely (a) types and functions of code-mixing; and (b) types and functions of code-switching.

Types and functions of code-mixing in Cinta Laura Kiehl's utterances

a. Intra-sentential code-mixing

Based on the data analysis, the researchers found nineteen (19) data of intra-sentential code-mixing with various functions, as listed in Table 1.

No.	Utterance	Function
1.	“Dia (Choreographernya) udah experience banget”.	Incompetence
2.	“ No , aku pelamin rambut aku”.	Incompetence
3.	“Nga, ini clip on ”.	Lexical needs
4.	“Yang bikinin lagu K-pop K-pop gitu”.	Lexical needs
5.	“Jadi, aku kerja sama bareng producer Swedia yang udah sering kerja sama bareng BTS, NCT ”.	Lexical needs
6.	“Kita harus sadar bahwa walau kita sukses di Indonesia, kita jangan ngerasa seperti kita udah paling top ”.	Incompetence
7.	“ Maneger -maneger itu yang ngasih aku opportunity buat casting , buat project-project besar”.	Lexical needs
8.	“Akhirnya Manajer-manajer itu yang ngasih aku opportunity buat casting ”.	Incompetence + Lexical needs
9.	“Aku ingat 2013, aku casting buat pemeran utama star worlds ”.	Lexical needs
10.	“Karena aku tahu, ini passion aku dan aku sangat mencintai dunia entertainment jadi aku tahu kegagalan ini dikasih Tuhan ke aku untuk pembelajaran supaya aku bisa jadi entertainer yang lebih baik, orang yang lebih mature , lebih humble ”.	Incompetence + Lexical needs
11.	“Tuhan tunjukkan bahwa ini memang beneran passion kamu dan kamu bisa”.	Incompetence
12.	“Mungkin mereka ga paham bahwa yang mereka lakukan.... benar-benar bisa membuat anak remaja yang masih muda itu trauma ”.	Incompetence
13.	“...dan aku akan selalu berusaha untuk menjadi role model yang terbaik untuk orang-orang yang menyukai karya-karya aku”.	Asserting status, Pride and power
14.	“Mendingan kita focus dengan diri kita sendiri dan focus jadi versi terbaik dari diri kita sendiri”.	Incompetence
15.	“Aku selalu percaya bahwa sekolah tinggi-tinggi itu.... aku bisa menjadi role model bagi fans-fans aku”.	Asserting status, Pride and power
16.	“Masalahnya purpose dari pidatonya Vicky aku kurang ngerti”.	Incompetence

17.	“Aku secara artis Hollywood , belum pernah pacaran sama artis Hollywood ya, tapi sebenarnya kalau lihat mantan-mantan aku pernah pacaran dengan seseorang di music entertainment tapi mereka di belakang layar”.	Lexical needs + Incompetence
18.	“Aku suka cowok yang brunette , aku ga suka blond ”.	Incompetence
19.	“Tapi awalnya gak suka; awalnya diajak hangout bareng gak mau”.	Incompetence

Table 1. Intra-sentential Code-mixing

b. Intra-lexical code-mixing

Based on the data examination and classification, the researchers found eight utterances of intra-lexical code-mixing, as follows:

No.	Utterance	Function
1.	“Eh... nama Goreography nya Sandiha”.	Lexical needs
2.	“Dia Goreography nya BCL dan Agnesmo”.	Lexical needs
3.	“Kita harus mau menghambakan diri”.	Incompetence
4.	“Tapi aku ngerti bahwa dulu orang ga sadar bahwa mereka membully secara verbal , secara shipper ”.	Lexical needs
5.	“Biarpun aku di Indonesia film-film nya, sinetron-sinetronnya disukai banyak orang”.	Lexical needs
6.	“Jujur ya, first impression nya aku ga suka, sebal”.	Incompetence
7.	“Kita emang circle of friendship nya sama”.	Incompetence
8.	“Anak-anak Indonesia pun, yang asli Indonesia ya, bukan blasteran ”.	Incompetence

Table 2. Intra-lexical Code-mixing

Types and functions of code-switching in Cinta Laura Kiehlín’s utterances

a. Intra-sentential code-switching

Based on the data analysis, the researchers found ten utterances of intra-sentential switching that occur for various functions, as follows:

No.	Utterance	Function
1.	“Terus juga ‘ Fantastic Gees ’ juga buat ‘ Nagini ’, terus ‘ Beautiful Creatures ’, ‘ Queen of Queens ’ juga, ah banyak sih, ‘ Paper Planes ’, ‘ the Get Down ’ on Netflix”.	Topic switch
2.	“Tapi aku rasa Tuhan juga udah banyak kasih kebaikan ke aku karena beberapa bulan yang lalu aku menang Best Actress di ajang the 5th Official Latino Awards 2019 HBO ”.	Topic switch
3.	“Jadi, itu film festival orang-orang Amerika Latin, yang diadakan di California”.	Topic switch
4.	“Kalau lucu-lucu ngelawak, sometimes ”.	Covering inability in speaking a specific language
5.	“ Of course , ya”.	Covering inability in speaking a certain language
6.	“Iya, but they didn’t know that ”.	Expressing disapproval and anger
7.	“ But now , setelah uda 13 tahun entertainment , setengah hidup aku, aku habiskan di dunia entertainment , ah aku uda, pertama ga peduli”.	Expressing disapproval and anger
8.	“ Of course , ya”.	Covering inability in speaking a certain language
9.	“Ga, ga, you’re always very nice ”.	Reducing and avoiding face
10.	“ I can’t say takut nanti pasangannya dia marah”.	Reducing and avoiding face

Table 3. Intra-sentential Code-switching

b. Inter-sentential code-switching

Based on the data analysis, the researchers found eight (8) utterances of inter-sentential switching with various functions as follows:

No.	Utterance	Function
1.	“Sempat juga aku harus dapat peran di series tapi akhirnya ada cara lain yang ngedapetin, but it’s okay; I mean it’s all about process ”.	Participant’s solidarity
2.	“Dan aku satu-satunya bukan orang Amerika Latin, and I won Best Actress in a horror film. So, aku sudah merasa bersyukur banget pada Tuhan”.	Covering inability in speaking a certain language
3.	“Kalau dulu waktu masih kecil, sakit hati ya, lebih ke kesal like why people were doing this to me ”.	Expressing disapproval and anger
4.	“ And last but not least, aku juga bisa menjadi example yang baik bagi anak-anak muda karena satu-satu cara Indonesia bisa maju lagi kalau anak-anaknya bisa termotivasi untuk sekolah yang tinggi”.	Increasing prestige
5.	“ So, it’s not a new thing, tapi masalahnya mungkin dulu aku artis pertama yang emang kurang lancar Bahasa Indonesia”.	Expressing disapproval and anger
6.	“ So, that’s their problem; it’s not my problem; then kalau kita sibuk dalam hidup kita ngurusin orang lain kita ga akan pernah Bahagia”.	Expressing disapproval and anger
7.	“ And last but not least, aku rasa sekarang banyak orang yang seperti aku”.	Covering inability in speaking a certain language
8.	“Kalau orang masih ngejek- ngejekin aku soal itu, itu nunjukin ke aku bahwa mereka masih ga dewasa dan ignorant; how do you say ignorant in Indonesian? ”	Covering inability in speaking a certain language

Table 4. Inter-sentential Switching

c. Emblematic code-switching

From the data identification, one (1) datum of emblematic code-switching was identified in Table 5.

No.	Utterance	Function
1.	“Ah, kalau menurut aku, kalau bisa semuanya, why not? ”	Covering inability in speaking a certain language

Table 5. Emblematic Code-switching

The implication of this study lies in the sense that the message in communication is more important than its means. As regards, techniques that facilitate better the transmission of information in the conversation should be appreciated. In addition, conversational exchange that consists of some English topics cannot be translated to the Indonesian language because the meaning might be different. Therefore, mixing and switching a code in communication is understandable as long as the message is properly delivered. Besides, code-mixing and code-switching can be a powerful strategy to educate the audience to appreciate the English language as the international language. In this developed era, mixing other languages with English is no longer considered unnatural or impure, especially in informal conversations.

These research findings can benefit the teachers, lecturers and researchers to explore better the sociolinguistics phenomenon related to the use of code-mixing and code-switching as an educational strategy. The suggestion for future researchers is to analyze the types and functions of code-mixing and code-switching in other areas, such as English-speaking class, Indonesian songs’ lyrics, etc., grounded on different theories.

The discussion on the types and functions of code-mixing and code-switching from a grammatical standpoint is presented according to the previously reviewed theories.

Types of code-mixing and code-switching

a. Intra-sentential code-mixing

As mentioned previously, 19 utterances containing intra-sentential code-mixing were identified. Here are some of the examples:

Datum 1: “*Dia udah **experience** banget*. The speaker mixed the two languages, Indonesian words and the English words “**experience**,” which were placed in the middle of the sentence. Therefore, this code-mixing was an intra-sentential.

Datum 2: “**No**, *aku **pelamin** rambut aku*”. This mixing of the English word ‘no’ occurred in the proceeding, and the word ‘pelamin’ took place in the middle of the sentence so, it is an intra-sentential code-mixing.

Datum 3: “*Aku ingat 2013, aku **casting** buat pemeran utama **star worlds***”. The utterer still mixed Indonesian words and the English word “**casting**” in the middle of the sentence and the English compound noun ‘**star worlds**’ in the last sentence. So, this code-mixing was intra-essential because the word **casting** is placed in the middle of the sentence and the compound noun of **star worlds** took place at the sentence boundary.

Datum 4: “*...dan aku akan selalu berusaha untuk menjadi ‘**role model**’ yang terbaik untuk orang-orang yang menyukai karya-karya aku*”. The speaker mixed Indonesian and English compound noun **role model**, which took place in the middle of the sentence. It is an intra-sentential because the mixing took place within the Indonesian clause.

Datum 5: “*Akhirnya manajer-manajer itu yang ngasih aku **opportunity** buat **casting***”. This mixing belongs to intra-essential code-mixing because the English word **opportunity** existed in the middle of the sentence, and the word **casting** took place in the sentence boundary.

b. Intra-lexical code-mixing

Here, the researchers found eight (8) utterances of intra-sentential code-mixing. Below are some examples.

Datum 6: “*Eh... nama **Goreographynya** Sandiha*”. The mix occurs in the middle of the utterance. The speaker added “**-nya**” at the end of the English word ‘**Goreograph**’. This suffix was known as the Indonesian dialect, which people sometimes use to express a sense of possessiveness and signify a special item.

Datum 7: “*Kita harus mau meng-**humble**-kan diri*”. This mix occurs in the middle of the sentence where the speaker embedded the Indonesian affixes “**meng-kan**” to the English word ‘**humble**’ to change the adjective meaning of humble to become the verb meaning of humiliating code-mixing.

Datum 8: “*Tapi aku ngerti bahwa dulu orang ga sadar bahwa mereka **membully***”. This mix happened in the sentence boundary by which the speaker added the Indonesian prefix “**mem-**” to the English word ‘**bully**’. The prefix “**mem-**” indicated a positive action to do.

Datum 9: “*Jujur ya, **first impressionnya** aku ga suka, sebal*”. The mixing occurs in the middle of the sentence by which the speaker embedded the suffix “**-nya**” at the end of the English phrase ‘**first impression**’ to indicate the sense of possessiveness for something.

Datum 10: “*Kita emang circle of friendshipnya sama*”. In this sentence, the mixing occurs in the middle of the sentence by which the utterer used the suffix “-nya” at the end of the English clause ‘**circle of friendship**’ to express the sense of possessiveness for something.

From these utterances above, it could be concluded that intra-lexical code-mixing was a code-mixing that happens within a word boundary, even if the mix occurred in the preceding or at the end of the word.

c. Intra-sentential code-switching

Six utterances containing intra-sentential code-switching were identified. Below are some examples:

Datum 11: “*Tapi aku rasa Tuhan juga udah banyak kasih kebaikan ke aku karena beberapa bulan yang lalu aku menang **Best Actress in the 5th Official Latino Awards 2019 HBO***”. The utterance above was a clause, and intra-sentential code-switching also occurs in the clause. It has changed from an Indonesian clause to English ‘**Best Actress in the 5th Official Latino Awards 2019 HBO**’. So, it can be concluded this utterance was intra-sentential code-switching.

Datum 12: “*Jadi, itu **film festival** orang-orang Amerika Latin, yang diadakan di California*”. This utterance of “film festival” was an English phrase that happened in the middle of the sentence. Therefore, it was also included as intra-sentential code-switching.

Datum 13: “*Dan aku satu-satunya bukan orang Amerika Latin, **and I won Best Actress in a horror film**, so, aku sudah merassa bersyukur banget pada Tuhan*”. This utterance was a clause that included intra-sentential code-switching since it has changed from the Indonesian clause to the English clause ‘**and I won Best Actress in a horror film**’, which occurred in the middle of the sentence.

Datum 14: “*Kalau dulu waktu masih kecil, sakit hati ya, lebih ke kesal **like why people were doing this to me***”. This utterance was a clause which was also categorized as intra-sentential code-switching since it has changed from an Indonesian clause to an English clause ‘**like why people were doing this to me**, which occurred in the sentence boundary.

Datum 15: “***But now**, setelah uda 13 tahun **entertainment**, setengah hidup aku, aku habiskan di dunia **entertainment**, ah aku uda, pertama ga peduli*”. This utterance also switches from English ‘**But now**’ into Indonesian, changes again to the English word ‘**entertainment**’, switch again to Indonesia, and continues once again in English ‘**entertainment**’ and finally, switches again into Indonesian. So, this switching can be included in intra-sentential code-switching.

d. Inter-sentential code-switching

Eleven utterances of intra-sentential code-mixing were found based on the data analysis. Below are some examples:

Datum 16: “*Sempat juga aku harus dapat peran di **series** tapi akhirnya ada cara lain yang ngedapetin, **but it’s okay; I mean it’s all about process***”. This switch occurs within two sentences. The speaker said in Indonesian, then switched to English “series” and continued with English clauses **but it is okay; I mean, it’s all about the process**.

Datum 17: “***And last but not least**, aku juga bisa menjadi **example** yang baik bagi anak-anak muda karena satu-satu cara Indonesia bisa maju lagi kalua anak-anaknya bisa termotivasi untuk sekolah yang tinggi*”. This utterance switched from the English clause ‘**And last but not least**’ to the Indonesian clause and continued with the English

word ‘**example**’ then ended with a long Indonesian clause. Therefore, it was also an inter-sentential switch.

Datum 18: “**So, it’s not a new thing**, *tapi masalahnya mungkin dulu aku artis pertama yang emang kurang lancar Bahasa Indonesia*”. In this utterance, the utterer switched from the English clause ‘**So, it’s not a new thing**’ to a long Indonesian clause. Therefore, it can conclude as inter-sentential code-switching because the switch occurs between the clauses.

Datum 19: “**I can’t say**. *Takut nanti pasangannya dia marah*”. In this utterance, the utterer switched from the English sentence ‘**I can’t say is code-switching**’ to an Indonesian sentence. So, this switching occurs between sentences, and it should be inter-sentential code-switching.

Datum 20: “*Kalau orang masih ngejek- ngejekin aku soal itu, itu nunjukin ke aku bahwa mereka masih ga dewasa dan ignorant; how do you say ignorant in Indonesian?*” This utterance can be classified as inter-sentential code-switching because the speaker changed the sentence from Indonesian to English in the second sentence, ‘**how do you say ignorant in Indonesian?**’ Therefore, this switching occurs between sentences, and it should be inter-sentential code-switching.

e. Emblematic code-switching

One utterance containing emblematic code-mixing was identified.

Datum 21: “*Menurut aku kalau bisa semuanya, why not?*” In this utterance, the utterer switches from Indonesian to English with the expression ‘**why not**’, to make a conviction question to the listener. The response to this question is most probably a ‘yes’ or ‘no’ answer. Therefore, this utterance is emblematic of code-switching.

Function of code-mixing in Cinta Laura Kiehl’s utterances

a. Lexical needs

The researchers found 14 utterances that functioned as lexical needs. Below are some examples.

Datum 22: “*Jadi, aku kerja sama bareng producer Swedia yang udah sering kerja sama bareng BTS, NCT*”. The speaker mixes with the foreign terms **BTS** (Beyond the Scene), **NCT** (Neo Culture Technology) because it will miss the proper meaning when translated to the Indonesian language. In this case, the speaker maintains the original expressions, and so, code-mixing cannot be avoided.

Datum 23: “*Aku ingat 2013, aku casting buat pemeran utama star worlds*”. The word **casting** is familiar in the music industry, which refers to performing arts. This word is not a strange word when talking about the performing arts of industry such as theatre, film, or television. Therefore, code-mixing happens because there is no proper Indonesian term to replace the word casting.

Datum 24: “*Eh... nama Goreographynya Sandiha*”. The term **Geography** indicates the steps and movements in dancing, especially in ballets or another staged dance. There is no proper word in the Indonesian language, so the speaker borrowed it to express the message to the listeners; therefore, code-mixing occurred.

b. Incompetence

The researchers found 15 utterances that functioned as incompetence. Some of the examples are presented below:

Datum 25: “*Dia (Choreographernya) udah experience banget*”. The utterer mixes the Indonesian language with the English word “**experience**” because there is a lack of proficiency in speaking Indonesian.

Datum 26: “*Masalahnya purpose dari pidatonya Vicky aku kurang ngerti*”. In this utterance, the utterer mixes the Indonesian language with an English word of “**purpose**” because of the speaker's incompetence in speaking the Indonesian language.

Datum 27: “*Kita emang circle of friendshipnya sama*”. The mix of the Indonesian language with the English clause of “**circle of friendship nya**” indicates that the speaker is incompetent in using the Indonesian language.

c. Asserting status, pride, and power

The researchers discovered two utterances which functioned as asserting status, pride and power. Below, one of the examples.

Datum 28: “*... dan aku akan selalu berusaha untuk menjadi role model yang terbaik untuk orang-orang yang menyukai karya-karya aku*”. In this regard, the speaker mixed the Indonesian language with an English phrase **role model** to create a superior expression that will improve the status and influence of the speaker.

Function of code-switching in *Cinta Laura Kiehlin*' utterances

a. Participant's solidarity

The researchers found 11 utterances that functioned as participant solidarity, for example:

Datum 29: “*Sempat juga aku harus dapat peran di series tapi akhirnya ada cara lain yang ngedapetin, but it's okay; I mean it's all about process*”. The speaker switched from Indonesian into English clauses “**but it's okay; I mean it's all about the process**”, to show the acceptance of the reality as solidarity with those who are worthy of getting the position that the speaker was supposed to get before.

b. Topic switch

Three utterances were discovered which functioned as a topic switch, as presented below:

Datum 30: “*Terus juga 'Fantastic Gees' juga buat 'Nagini', terus 'Beautiful Creatures', 'Queen of Queens' juga, ah banyak sih, 'Paper Planes', 'the Get Down' on Netflix*”. The speaker switches to the English language because these terms are specific terms that cannot be expressed accurately in the Indonesian language because they are topics that will be better understood when saying them in English.

Datum 31: “*Tapi aku rasa Tuhan juga udah banyak kasih kebaikan ke aku karena beberapa bulan yang lalu aku menang Best Actress in the 5th Official Latino Awards 2019 HBO*”. This switch occurred to express the specific topic of **Best Actress in the 5th Official Latino Awards 2019 HBO**, which is more influential and better understood when it is said in English than in Indonesian.

Datum 32: “*Jadi, itu film festival orang-orang Amerika Latin, yang diadakan di California*”. The term **film festival** is a specific term that is better understood when it is being uttered in English than in Indonesian. Therefore, this utterance functions as a topic switch.

c. Increasing prestige

The researchers found one (1) data of increasing prestige in speaking, as stated below:

Datum 33: “**And last but not least**, aku juga bisa menjadi **example** yang baik bagi anak-anak muda karena satu-satu cara Indonesia bisa maju lagi kalau anak-anaknya bisa termotivasi untuk sekolah yang tinggi”. In this utterance, the speaker switches with an English clause “**And last but not least**” and inserts the word “**example**” in the middle of the sentence to show her prestige or be viewed as an educated person.

d. Covering inability in speaking a specific language

Seven utterances of covering inability in speaking were identified. Here are some of the examples:

Datum 34: “*Kalau lucu-lucu ngelawak, **sometimes***”. In this sentence, the speaker switched with the word **sometimes** because of the lack of ability to say it in Indonesian. So, it covered an inability to speak a certain language.

Datum 35: “**And last but not least**, aku rasa sekarang banyak orang yang seperti aku”. In this sentence, the speaker proceeded with English clauses “**And last but not least**” because of the lack of ability to speak the Indonesian language.

Datum 36: “*Kalau orang masih ngejek- ngejekin aku soal itu, itu nunjukin ke aku bahwa mereka masih ga dewasa dan **ignorant; how do you say ignorant in Indonesian?***” The utterer switched to the English word ‘**ignorant**’ because of the inability to say it in Indonesian. And the second sentence was all in English to show the inability to speak the Indonesian language fluently.

e. Reducing and avoiding face

There are two (2) data categorized as reducing and avoiding face.

Datum 37: “Ga, ga, **you’re always very nice**”. The speaker switched it from Indonesian to English **you’re always very nice** to avoid conflict and keep the relationship with the hearer.

Datum 38: “**I can’t say**; takut nanti pasangannya dia marah”. In this utterance, the speaker switches from English phrases **I can’t say** to the Indonesian language to avoid conflicts and maintain relationships.

f. Expressing disapproval and anger

Six (6) data of expressing disapproval and anger. Here are some of the examples:

Datum 39: “**But now**, setelah uda 13 tahun **entertainment**, setengah hidup aku, aku habiskan di dunia **entertainment**, ah aku uda, pertama ga peduli”. The speaker changed from English phrases ‘**But now**’ to Indonesian ‘setelah uda 13 tahun’ then again changed to the English word ‘**entertainment**’ and ended with the Indonesia clauses ‘ah aku uda, pertama ga peduli’. Therefore, these utterances can be concluded as expressing disapproval and anger.

Datum 40: “*Kalau dulu waktu masih kecil, sakit hati ya, lebih ke kesal **like why people were doing this to me***”. The speaker switched to English, **like why people were doing this to me** to express the feeling of disappointments and even protest. So, it can be concluded that those utterances express disapproval and anger.

Datum 41: **So, it’s not a new thing**, tapi masalahnya mungkin dulu aku artis pertama yang emang kurang lancar Bahasa Indonesia. The speaker began with the English clause, ‘**So, it’s not a new thing**’, to express the feelings of disagreement and anger toward the public opinion on using code-switching, especially in the context of informal conversations.

Looking at these major findings on the types and functions of code-mixing, the dominant type of code-mixing was intra-sentential, with 19 data and the dominant function of code-mixing was incompetence, with 15 data, followed by lexical need, with 12 data and less on asserting status, pride and power, with 2 data. This finding differs from the findings of Nalendra, Khoirunnada, and Maisaroh (2017) who found that the most type of code-mixing is insertion with 6 data and alternation only has 1 data. In this case, both studies were applied different theories and have discovered different dominant types in talk shows.

In terms of types and functions of code-switching, the empirical findings by Nalendra, Khoirunnada & Maisaroh (2017) and Fadillah & Parmawati (2020) revealed that the most dominant types of code-switching were inter-sentential. While in this study, the data finding revealed that the dominant type of code-switching was intra-sentential, with 10 data, and the most dominant function of code-switching was covering the ability to speak a specific language, with 7 data, followed by expressing disapproval and anger, with 5 data, then topic switching with 3 data and closed by participant's solidarity and increasing prestige with 1 data in Cinta Laura Kiehl utterances.

In general, the findings of this study revealed that the main cause why Cinta Laura Kiehl mixed from the Indonesian language to English in delivering her message is the problem of incompetence or inability in speaking Bahasa Indonesia. The second cause was lexical needs in which she found no proper Indonesian word or phrase to translate the English language being used. The last reason is to educate the audience to have a broad perspective about code-mixing and code-switching. Wulandari (2021), in her study, revealed that "another purpose of mixing Indonesian with English is to educate the audiences about what the guest stated in English.

Therefore, by discovering these reasons, the claim of Bhatia and Ritchie (2004) that "language mixing or switching is a sign of 'laziness', an 'inadvertent' speech act, an 'impurity'", cannot be applied in this case. In other words, these empirical findings are powerful encouragement to be more positive, like what showed by Kanwal, Shahnaz & Zahra (2020), that "code-switching improved their connection and allowed bilinguals to express themselves in the language of their choice, resulting in better interlocutor and audience understanding."

Conclusion

This research is an important discovery on the dominant types and functions behind the occurrences of code-mixing and code-switching uttered by Cinta Laura Kiehl in the Okay Bos Trans7 Talk Show. Knowing the dominant type and function helps the readers to have a broad and new perspective and avoid any negative judgments. This study concludes that the most dominant type of code-mixing in Cinta Laura Kiehl utterances was intra-sentential (19 data), and the dominant function of code-mixing was incompetence (15 data). While the data finding on the dominant type of code-switching was intra-sentential (10 data), and the most dominant function of code-switching was covering the ability to speak a specific language (seven data). As implications, the findings can contribute to students and lecturers of English and researchers engaging in sociolinguistic research to explore further the purpose of using code-mixing and code-switching in conversation.

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