AN ANALYSIS ON CODE-SWITCHING MADE BY THE JURIES OF “THE VOICE INDONESIA 2013”

A SARJANA PENDIDIKAN FINAL PAPER

Presented as Partial Fulfillment of the Requirements to Obtain the Sarjana Pendidikan Degree in English Language Education

By
Andrew Geraldi Restu
Student Number: 081214138

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2015
AN ANALYSIS ON CODE-SWITCHING MADE
BY THE JURIES OF “THE VOICE INDONESIA 2013”

A SARJANA PENDIDIKAN FINAL PAPER

Presented as Partial Fulfillment of the Requirements
to Obtain the Sarjana Pendidikan Degree
in English Language Education

By
Andrew Geraldi Restu
Student Number: 081214138

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2015
A Sarjana Pendidikan Final Paper on

AN ANALYSIS ON CODE-SWITCHING MADE BY THE JURIES OF “THE VOICE INDONESIA 2013”

Prepared and Presented by
Andrew Geraldi Restu
Student Number: 081214138

Approved by

Pius Nurwidasa Prihatin, Ed.D.
June 26, 2015
A Sarjana Pendidikan Final Paper on

AN ANALYSIS ON CODE-SWITCHING MADE
BY THE JURIES OF “THE VOICE INDONESIA 2013”

By
ANDREW GERALDI RESTU
Student Number: 081214138

Defended before the Board of Examiners
on July 29, 2015
and Declared Acceptable

Board of Examiners

Chairperson : Paulus Kuswandono, Ph.D.
Secretary : Drs. Barli Bram, M.Ed., Ph.D.
Member : Pius Nurwidasa Prihattin, Ed.D.
Member : Drs. Bambang Hendarto Yuliusworo, M.Hum.
Member : Dr. Antonius Heruiyanto, M.A., Ph.D.

Yogyakarta, July 29, 2015
Faculty of Teachers Training and Education
Sanata Dharma University
Dean

Rohandi, Ph.D.
DEDICATION PAGE


“I can do all things through Christ who strengthens me.” - Philippians 4:13 New King James Version (NKJV).

Dedicated to
My Father Yuan Restu
My Mother Kristiani
My Sister Greta Deflina Restu
My Fiancé Septiana Serang
My Cousin Andhini Dwiastuti
STATEMENT OF WORK'S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, June 26, 2015

The Writer

Andrew Geraldi Restu
081214138
LEMBAR PERNYATAAN PERSETUJUAN
PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN
AKADEMIS

Yang bertanda tangan di bawah ini, saya mahasiswa Universitas Sanata Dharma:

Nama : Andrew Geraldi Restu
Nomor Mahasiswa : 081214138

Demi pengembangan ilmu pengetahuan, saya memberikan kepada Perpustakaan Universitas Sanata Dharma karya ilmiah saya yang berjudul :

AN ANALYSIS ON CODE-SWITCHING MADE
BY THE JURIES OF “THE VOICE INDONESIA 2013”

Beserta perangkat yang diperlukan (bila ada). Dengan demikian saya memberikan kepada Perpustakaan Universitas Sanata Dharma hak untuk menyimpan, mengalihkan dalam bentuk media lain, mengelolanya dalam bentuk pangkalan data, mendistribusikan secara terbatas, dan mempublikasikannya di Internet atau media lain untuk kepentingan akademis tanpa perlu meminta ijin dari saya maupun memberikan royalty kepada saya selama tetap mencantumkan nama saya sebagai penulis.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Dibuat di Yogyakarta
Pada tanggal 29 Juli 2015

Yang menyatakan

Andrew Geraldi Restu
ABSTRACT


Nowadays, learning English has been regarded as a necessity whether people learn English for education, working, or just communication. In communication, English has become a popular language, particularly in Indonesia nowadays. People use it in any element of their life such as working, education, entertainment, and even social media. People tend to switch their language between English and Indonesia when they are communicating with each other. This kind of phenomenon is called code-switching. Code-switching is a phenomenon which people switched their languages. Usually people who do this are the people that has competency in two languages. Sociolinguistics view code-switching as a tool to show solidarity in a community.

This study is conducted on the television singing show named “The Voice Indonesia 2013”. The writer has two objectives. First the writer wanted to find the definition of code-switching. Second, the writer would find out what type of code-switching is made by the jurries.

The study was conducted by adopting content analysis method. In this study, the writer is the main instrument. The writer also uses checklist to help him in analyzing the data. The data was obtained from the videos of the contestant. After the writer obtained the data, he then processed the data. As the result, the writer got 41 utterances made by the jurries.

There are two things that the writer found in this research. First, the code-switching is a phenomenon of switching between two languages. Second, the jurries of “The Voice of Indonesia 2013” had used four types of code-switching in their comment. This phenomenon found in the show is motivated by several reasons included expressing solidarity and attracting the contestant intention.

Keywords: Code-switching, Content analysis, “The Voice Indonesia 2013”.
ABSTRAK


Ada dua hal yang ditemukan oleh penulis dalam penelitian pendek ini. Pertama, alih kode adalah fenomena yang terjadi ketika seseorang menyisipkan istilah dari bahasa lain kedalam bahasanya. Kedua, para juri “The Voice Indonesia 2013” menggunakan empat tipe alih kode dalam penjurian mereka. Penggunaan keempat tipe alih kode ini dimotivasi oleh berbagai alas an seperti: solidaritas, situasi, dan perubahan kedudukan social.

Kata kunci: Code-switching, content analysis, “The Voice Indonesia 2013”.

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
ACKNOWLEDGEMENTS

First of all, I would like to express my sincere gratitude to Jesus Christ for His blessing so that I can accomplish this final paper.

I am especially grateful to my advisor, Pius Nurwidasa Prihatin, Ed.D., for his encouragement, guidance, patience, and suggestion.

I dedicate this thesis to my family: my mother, my father, my sister, and Septiana Serang; my fiancé. They have given me prayers, support, care, and love. They are my strength.

Many friends have contributed to the ideas and discussion on this paper. I would like to thank my best friends Andreo Asdifati, Emilius Klefas Seran Nahak and Suwandi. They have supported me with their assistance, care, and support.

Andrew Geraldi Restu
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE PAGE</td>
<td>i</td>
</tr>
<tr>
<td>APPROVAL PAGES</td>
<td>ii</td>
</tr>
<tr>
<td>DEDICATION PAGE</td>
<td>iv</td>
</tr>
<tr>
<td>STATEMENT OF WORK'S ORIGINALITY</td>
<td>v</td>
</tr>
<tr>
<td>PERNYATAAN PERSETUJUAN PUBLIKASI</td>
<td>vi</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>vii</td>
</tr>
<tr>
<td>ABSTRAK</td>
<td>viii</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>ix</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>x</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>xii</td>
</tr>
<tr>
<td><strong>CHAPTER I. INTRODUCTION</strong></td>
<td></td>
</tr>
<tr>
<td>A. Research Background</td>
<td>1</td>
</tr>
<tr>
<td>B. Research Method</td>
<td>3</td>
</tr>
<tr>
<td><strong>CHAPTER II. DISCUSSION</strong></td>
<td></td>
</tr>
<tr>
<td>A. Theoretical Description</td>
<td>8</td>
</tr>
<tr>
<td>1. Code-Switching</td>
<td>8</td>
</tr>
<tr>
<td>2. Types of Code-Switching</td>
<td>8</td>
</tr>
<tr>
<td>3. The Reasons of the Use of Code-Switching</td>
<td>10</td>
</tr>
<tr>
<td>B. Finding</td>
<td>11</td>
</tr>
<tr>
<td>1. Code-Switching found in The Voice Indonesia</td>
<td>11</td>
</tr>
<tr>
<td>2. Types of Code-Switching</td>
<td>13</td>
</tr>
<tr>
<td><strong>CHAPTER III. CONCLUSIONs AND RECOMMENDATIONs</strong></td>
<td></td>
</tr>
<tr>
<td>A. Conclusions</td>
<td>19</td>
</tr>
<tr>
<td>1. The Definition of Code-Switching</td>
<td>19</td>
</tr>
<tr>
<td>2. The Type of Code-Switching</td>
<td>19</td>
</tr>
<tr>
<td>B. Recommendations</td>
<td>20</td>
</tr>
<tr>
<td><strong>REFERENCES</strong></td>
<td>22</td>
</tr>
</tbody>
</table>
LIST OF TABLES

Table 1.1: The List of Videos ................................................................. 6
Table 2.1 The Number of Code-switching.................................................. 12
Table 2.2 The Number of Type of Code-Switching Made by The Juries........ 13
CHAPTER I

INTRODUCTION

Chapter I presents the introduction to the chosen topic, covering research background and research method. This chapter also states the focus or objectives of the paper.

A. Research Background

English is one of widely used language in the world. Since many people regard English as one of the important language in the world, a lot of people are interested in learning English. People learn English for different reasons. First, people learn English because it is a requirement skill to find a job. Second, people learn English to achieve some other goals such as to get into college.

Learning English has been regarded as a necessity whether people learn English to assist them in educations, workings, or just communications. In communications, English has become a popular language, particularly in Indonesia. People use it in any element of their life such as in work place, education, entertainment, and even social media.

Code-switching is a phenomenon of switching one language to other language and it is usually used by people who know at least two languages. Isurin, Winford and Bot (2009) state that code-switching occurred in interaction between bilinguals (p.342). People tend to switch their language from English to Indonesian when they are communicating each other. This kind of phenomenon is called code-switching. Sociolinguistics view code-switching as a tool to show solidarity in a community. However, code-switching could also be used when a
person doesn’t know appropriate translation in the target language. Grosjean suggests code-switching might occur because of a lack of formal knowledge on the words in the target language (as cited in Isurin, Winford and Bot, 2009, p. 4). For the example, when my friend was in English Education Program class of Public Speaking course, he didn’t know the word *Beverage* in English. He then used the word *Minuman* in his sentence. This happened because he lacked of knowledge of the word in English. In this case, he switched from Indonesian to English in his speaking.

This phenomenon called code-switching can be found in a television show named “The Voice Indonesia 2013”. In this show, the contestants, the master of ceremony, and the juries tended to switch their language from Indonesian to English in their speech. The one who mostly used code-switching were the juries. The juries tended to switch their comment when they interact with contestants. This phenomenon got the attention of the writer. Then the writer decided to identify the definition of code-switching and the types of code-switching used by the juries in their comments.

Code-switching is important in daily bilingual conversation. Code-switching can be used as a strategy to communicate more effectively. Macias and Quintero state that “code-switching serves to not only enhance communication in the teaching/learning process but can also help to maintain and develop the languages of a bilingual” (as cited by Pollard, 2002, p. 4).

Some videos of “The Voice Indonesia 2013” was downloaded from *Youtube.com* which showed the juries mixed their utterances with code-switching
when they explaining something. There are five (5) videos chosen by the writer. The overall duration of the comments in the chosen videos is 38 minutes. Hence, this research’s focus is only on code-switching made by the juries. The juries are well-known people in music industries. They are all the famous singers. The names of the juries of “The Voice Indonesia 2013” are Glenn Fredly, Armand Maulana, Sherina Munaf, and Giring Ganesha Jumary. After that, the writer made the transcripts of those videos. The analysis of the data was conducted from how often the juries used code-switching and the utterances they used in which they code-switch their language from Indonesian to English. In the videos of “The Voice Indonesia 2013” that had been chosen by the writer, the juries switched their language from Indonesia to English when they were explaining something. Hence, this research only focused on the code-switching made by the juries of “The Voice Indonesia 2013”.

Since the purpose of this research is to find the answers of the problems, the writer has two objectives. First, by doing this research, the writer aimed to find out the definition of code-switching. Second, the writer aimed to find out what types of code-switching is made by the juries.

B. Research Method

Since the data is acquired from videos of “The Voice Indonesia 2013”, the writer would adopt the practice in content analysis to analyze the materials. Leedy and Ormrod (2005) explain that “content analysis is a detailed and systematic examination of the contents of a particular body of body material for the purpose of identifying patterns, themes, or biases” (p. 142). Fraenkel and Wallen (2006)
furthermore add that “document analysis is a technique that enables researchers to study human behavior in indirect way, through an analysis of their communications” (p. 478). The material may be public records, textbooks, letters, films, tapes, diaries, themes, reports, and so on (Ary, Jacobs, Sorensen, and Razavieh, 2002, p. ) and in addition Fraenkel and Wallen (2006) suggest that “textbooks, essays, newspapers, novels, magazine articles, cookbooks, songs, political speeches, advertisements, pictures—in fact, the contents of virtually any type of communication—in fact, the contents of virtually any type of communication—can be analyzed” (p. 478). This method had assisted the writer in his research in seeking for the definition of code-switching and identifying the type of code-switching made by the juries of “The Voice Indonesia 2013”.

In analyzing the data, the writer should know how often the code-switching phenomenon occurs in the show. This method is essential to identify and record the phenomenon. By comparing the number of code-switching made by the juries, the writer could deduce the most often type of code-switching used by the juries of “The Voice Indonesia 2013”. By making the checklist, the writer could identify and give explanation of the definition of code-switching is and its types.

The subjects of this research were the juries of “The Voice Indonesia”. Each of them had different education background, different experience over their career, and different language competency that would give significant influence to their speaking production. In giving comment to the contestants, they tended to make code-switching in their speaking. It attracted the writer’s interest to conduct
research of code-switching made by the juries of “The Voice Indonesia 2013”. Most people who involved in the show as the juries, the contestants and the master of ceremony made code-switching. The writer only focused only on the code-switching made by the juries since they had the same job description in that event. This would be easier to compare the production of speaking of each jury.

As the writer adopted qualitative research, the writer himself is the primary instrument in this research. Leedy and Ormrod (2005) state that “the researcher is an instrument much the same way that sociogram, rating scale or intelligent test is an instrument” (p. 133). By using qualitative research, the writer can used his ability in interpreting and make sense of what he see. Leedy and Ormrod (2005) also state,”Human mind is the most important tool on the researcher’s work bench” (p. 31).

In order to gain appropriate data of code-switching made by the juries, the writer had chosen 5 videos. Then writer made transcripts of each video that would become his manifest. Since the focus of this research is on code-switching made by the juries, the writer only made transcript of the utterances spoken by the juries. The writer also used checklist in this research. A checklist was used to categorize the code-switching made by the juries. By doing this, the writer could decide which code-switching made by each jury to be put under one type of code-switching category. Then, the writer could categorize each code-switching that was used by the juries according to their types.

After the writer obtaining the data, the next step that the writer took was to analyze the data. The writer analyzed the comments which were made by the
juries. The overall duration of the comments in the videos used for this research is 38 minutes. Those videos are shown below:

Table 1.1: The List of Videos

<table>
<thead>
<tr>
<th>No</th>
<th>The contestants’ names and the title of the song</th>
<th>Episode</th>
<th>Date of the episode</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Saptoto - <em>Tombo Ati dan Lir Ilir</em></td>
<td>1st</td>
<td>February 10, 2013</td>
</tr>
<tr>
<td>2</td>
<td>Ferdinand - <em>Waiting In Vain</em></td>
<td>2nd</td>
<td>February 17, 2013</td>
</tr>
<tr>
<td>3</td>
<td>Stevie Krisnata - <em>Kaulah Segalanya</em></td>
<td>3rd</td>
<td>February 24, 2013</td>
</tr>
<tr>
<td>4</td>
<td>Billy Simpson - <em>One</em></td>
<td>1st</td>
<td>February 10, 2013</td>
</tr>
<tr>
<td>5</td>
<td>Monika - <em>Angel</em></td>
<td>5th</td>
<td>March 10, 2013</td>
</tr>
</tbody>
</table>

The research procedure was conducted in five (5) steps. The writer will follow these procedures to ensure that the research has been done scientifically. The steps can be seen below.

1. **Making the transcripts of each videos**

   After watching the videos, the writer wrote transcripts of each video to lessen his effort of listing the data. By listening carefully to each video, the writer then wrote transcripts carefully. This transcript then was used as the manifest of the research.

2. **Listing the utterance**

   The writer had to choose which utterance that contain code-switching in it. The writer only needs to pick some utterance that has code-switching. The long sentences from the comment made by the juries would be broken down by the writer. He then only took the part which contained code-switching.
3. Classifying the data

The writer had to put the listing data into table. The listing data would be classified into four type of code-switching. The four type of code-switching is based on the theory of Holmes (1992). He would put the checklist (√) in the column of type of code-switching that correspond with the input utterance.

4. Analyzing the data

There were 41 numbers of code-switching that should be analyzed. Then the writer had to analyze which utterances that belong to a certain category of code-switching. The writer then put the sign (√) in the table. After that, the writer counted the percentage of the percentage of each type code-switching made by the juries. Then he compared the result of each percentage to find what the most used of type of code-switching by the juries is.

5. Drawing conclusion

The final step was for the writer to draw the conclusion based on the finding. It would give clear explanation to the readers as the answer to the problem formulations about the topic discussed by the writer.
CHAPTER II

DISCUSSION

Chapter II presents the theoretical description, the finding of research, the reasons of code-switching and the interpretation of the findings. This chapter would provide the analysis of the data.

A. Theoretical Description

1. Code-Switching

Mouton (2011) explains that “code-switching is the change from one language to another within a stretch of spoken discourse” (p. 15). Niemiec (2010) also explains code-switching is as a phenomenon of “alternating” use of a language to another language (p. 20). The phenomenon can involve a word, a phrase, a sentence or several sentences. Bullock and Toribio (2009) state that, “Broadly defined, Code-switching is the ability on the part of bilinguals to effortlessly between their two languages” (p. 1). Additionally, Gardner-Chloros (2009) also states, “it is quite commonplace for bilingual speakers to use two or more languages, dialects, varieties in the same conversation without apparent effort” (p. i). Hofmann (1991) says that code-switching is potentially the most creative aspect of bilingual speech (p.109). This statement is reinforced by Bullock and Toribio (2009) who state that; code-switching is “exclusive” to bilingual (p. 2).

2. Types of Code-Switching

Code-switching is defined into 4 types; they are “emblematic switching” or “tag switching”, “situational switching”, “metaphorical switching”, and “intra-
sentential switching” (Hofmann, 1991, pp. 122-123). Each of the types has its own characteristic:

a. **Emblematic Switching**

Holmes (1992) states that “emblematic switching is an interjection, a tag, or sentence filler in another language” (p. 35). For example, a friend of the writer often asked this question to the writer, “**By the way, kamu mau kemana?**”. The phrase *by the way* in this example serves as a tag or sentence filler or interjection when a speaker is having conversation in Indonesian.

b. **Situational Switching**

Situational switching is when people switch from one code to another for reasons which can be identified. One of the reasons could be because the speaker wants to change the topic of conversation. The change of topic would influence the change of the situation of the speakers. Holmes (1992) also explains other reason is “the change of topic symbolizes the change in the relationship” between speakers (p. 36). The example of this type of code-switching is i.e.: a teacher speaks formal Indonesia at school to his colleague about school matters but he then switched to *Banjar* language when he is speaking about hobby to the same colleague. The change marked their role has switched from fellow colleague to close friends.

c. **Metaphorical Switching**

It is a type code-switching that occurs when the speaker wants to emphasis the speaker’s superior social status and experiences. Based on Holmes (1992) each code represents a set of social meaning and metaphorical switching occurs when a speaker tries to draw on association of each code (p. 41).
Furthermore, Wardhaugh (2010) states that metaphorical switching is “when a change of topic requires a change in the language used” (p. 101). Wardhaugh (2010) also adds that metaphorical switching depends on how the speaker “redefines” the situation (p. 102). For instance, the writer once asked a friend of his about hiking activity in Banjar. Since his friend has experience in that field for more than 1 year, he often switched from Banjar to Indonesia when we were talking. He explained his activities when he was hiking in Indonesia as it was common language when he was hiking but he would switch to Banjar when we were talking about other topic. It happened because the writer’s friend wanted to be recognized as experienced hiker by the writer while at the same time he still exposed his identity as the friend of the writer.

d. Intra-Sentential Switching

Based on Wardhaugh (2010), intra-sentential switching is a code-switching that occurs in one sentence (p. 98). It could be in form of a word, phrase, or a clause. According to Wardhaugh (2010), Intra-sentential switching is used with primary intention as a solidarity marker (p. 98).

3. The Reasons of the Use of Code-Switching

a. Expressing Solidarity with the listener

When the writer talkalked with his friend who has the same of origin with him, he will speaks with code-switching i.e : oi Dhe, *ikam* sudah makan *balum*? (Hey Dhe, have you eaten?). The speaker asked his friend while expressing the solidarity by putting local words in his sentences. Code-switching can be used to show solidarity to other people (Wardhaugh, 2010.p.98). People can connects
with somebody by code-switching a word or a sentence with addressee’s language. People do this as a signal of group membership and shared ethnicity with an addressee (Holmes. 1992. p. 35).

b. Changing the social and cultural standing

People also switch their language when they are speaking in order to show how their social and cultural standing is different with the addressee. For example, when the writer went home at vacation time in first year studying at Sanata Dharma, when the writer was speaking with his friends in Sampit, Kalimantan Tengah, he would put some English words in his sentences. The writer was doing it because he wanted to brag about his major as English Education Program students. As Wardhaugh (2010) states that people use code-switching to show they are on higher social standing class (p. 101). People also use code-switching to change their social status as they want to show their ethnic identity (Holmes, 1992.p. 35). This code-switching is usually practiced in the form of short sentence or a word.

B. Findings

In this section, the writer is going to present the findings of the research. The findings are used to solve problems in chapter I. The first question is what the code-switching is. The second question is what types of code-switching made by the juries.

1. Code-switching found in “The Voice Indonesia 2013”

The writer was using the theories from Holmes (1992), Niemiec (2010), Bullock and Toribio (2009), and Gardner-Chloros (2009) to reach conclusion.
Those theories would help the writer to present a good answer of definition of code-switching. Form the short research that has been conducted, the writer had gotten 41 utterances of code-switching. The writer then put these utterances into tables to classify it into four (4) types of code-switching (Holmes, 1992). It helped the writer in analyzing the data.

Code-switching occurs when a speaker switches between two or more languages. For instance, when Giring were speaking to one of the contestants, he used code-switching. He switched his language from Indonesia to English.

…saya memencet tombol ini karena setelah mendengar kamu nyanyi saya rasa happy banget (Video 2: Ferdinand-Waiting in Vain)

Niemic (2011) states that code-switching is a phenomenon of switching language to another language (p. 20). This phenomenon normally occurs for bilingual speaker. Hoffman (1991) then, maintains that “code mixing is the switches occurring within a sentence” (p. 104). The utterance above shows how Giring switched his language from Indonesian to English in on sentence since he is able to speak both English and Indonesian.

The writer puts the list of the number of code-switching made by each jury of “The Voice Indonesia 2013”. It would help the writer in doing the research. The data can be seen in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Jury</th>
<th>Number of Utterances</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Glenn Fredly</td>
<td>13</td>
</tr>
<tr>
<td>2</td>
<td>Armand Maulana</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td>Giring Ganesha</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>Sherina Munaf</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>41</td>
</tr>
</tbody>
</table>

Table 2.1 The Number of Code-switching
From the transcripts, the writer got 41 utterance of code-switching made by the juries of “The Voice Indonesia 2013”. The data was compiled after the writer observed five (5) videos of “The Voice Indonesia 2013”. The writer then would put the data into the checklist to analyze the types of the code-switching made by the juries.

2. Types of Code-Switching

In this section, the writer would present what the type of code-switching made by the juries of “The Voice Indonesia 2013” was in this section. The writer also would show what type that most often made by the juries of “The Voice Indonesia 2013”. The writer used four (4) types of code-switching from Holmes (1992) to identify what type of the code-switching comments made by the juries are. There are four categories of type of code-switching: emblematic switching, situational switching, metaphorical switching, and intra-sentential code-switching. The number of the types of code-switching would be shown in table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Type of Code-switching</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Intra-sentential switching</td>
<td>29</td>
</tr>
<tr>
<td>2</td>
<td>Emblematic switching</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>Metaphorical switching</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Situational switching</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>41</td>
</tr>
</tbody>
</table>

a. Intra-Sentential Switching

Juries showed the need to form solidarity with the performance. In commenting the performance, juries often used a code-switching in one sentence
in the form of a word, phrase or clause. It can be seen as Giring was commenting on a contestant’s performance.

saya memencet tombol ini karena setelah mendengar kamu nyanyi saya rasa happy banget … (Video 2 : Ferdinand-Waiting in Vain).

Giring puts an English word happy in his sentences that mostly in Indonesia words. Giring used intra-sentential code-switching to express his feeling towards Ferdinand’s performance. Based on the writer observation on the video, Giring tried to praise this contestant to join his group in order to win the competition.

The same reason can be seen on other juries. For instance, when Armand talked to other contestant, he used intra-sentential switching in his comment. He used a clause of English in his sentence. His sentence was mostly in Indonesian. The utterance can be seen below.

….Ya udah To, suara kamu bagus makanya aku balik push the button” (Video 1: Saptoto – Tombo Ati dan Lir-Ilir).

The juries also used intra-sentential code-switching when they speaking about technical term of music to contestant. The code-switching was in a form of word. The juries seem more familiar with English term of music.

….Kalau udah bisa main piano seperti itu dan bernyanyi, itu udah multitasking yang luar biasa dan dengan penjiwaan yang luar biasa. (Video 4 Billy-One).

Sherina used the term multitasking in her sentence when she commenting on a contestant named Billy. She explained the way that contestant singing and playing piano in the same time as great talent. Multitasking is the ability to do several things in the same time.
Armand also used an English term in his speaking. He was commenting on the performance when he used a term coach. In his utterance, he had not only used the term to indicate his familiarity with it but also he had demonstrated his superiority toward others juries.

.....dibelakang itu ada saya, saya akan bawa ransel kamu, peralatan perang kamu, tenda kamu untuk menghancurkan 2 coach disini! (Video 2: Ferdinand : Waiting in Vain).

A jury also utilized this type of code-switching to promise his best effort to make a contestant win the show. It was Giring who promised this to Monika. The utterance can be seen below.

.....mudah-mudahn kamu masuk tim saya, tim Giring dan I'll do my best to make you win. (Video 5: Monika-Angel).

The form of code-switching is a clause. This clause was spoken in English. This promise was made to attract Monika to choose Giring’s team.

b. Emblematic Switching

The juries used emblematic switching to convey their intention toward the contestants. Emblematic switching is a type of code-switching with sentence tags, sentence filler, or interjections that they precede or follow a sentence. For instance, when Armand is talking with a contestant, he uses emblematic switching. Armand uses a sentence that consists of an English interjection what's up in his sentence.

Mas Toto, What’s up? What’s up? What’s up? What’s up? (Video 1: Saptoto-Tombo Ati dan Lir-ilir).

By using this type of code-switching, Armand wanted to greet the contestant cheerfully. Armand said the interjection above with cheerful voice and
smiling toward contestant. He even repeated the interjections three times. It indicates that he tried to keep the good mood. It is also a sign of expressing solidarity toward the contestant. As mentioned above, code-switching also can be used to express solidarity to the listener. It can be understood as Armand intend to present himself as a friendly person toward the contestant.

Armand had also demonstrated this type of code-switching when he talked to another contestant. He only used tag *ok* in his sentence. The sentence was spoken mostly in Indonesian language. In this comment, Armand emphasized his praise toward contestant’s performance.


c. Metaphorical Switching

The jurors experience the superiority toward each others when they were doing judging the contestant in the show. This superiority can be observed from their utterances. Metaphorical switching is a type of switching that use the code to represent different set of social meanings and the person who uses it try to draws on associations of each social meaning. The example can be observed when Giring was talking with a contestant.


In this conversation, Glenn switched his language from Indonesia to English. By attaching MR to Julio’s name, gelnn wanted to show his respect toward Julio and at the same time he tried to attracted attention from the
contestant. By doing this, Glenn wanted to associate himself with Julio, a famous musician in order to attract Ferdinand to join his group.

Furthermore, Glenn also used this type when commenting on another contestant. He used code-switching to show solidarity. As the contestant was a foreign person, Glenn showed that he can communicate easily with her. By switching his language, Glenn implies that he can communicate better than other juries. It shows his superiority over other juries. The utterance can be seen below.

**Hai Stevie, congratulation. There is nothing I can say, you are beautiful, you have unique voice and welcome to my team.** *(Video 3: Stevie – Kaulah segalanya)*

d. **Situational Switching**

The juries used this type to emphasize certain situation to contestants. Situational switching occurs when the situation of the conversation is changing. This type can be found when Glenn was talking with a contestant. Glenn used the situational switching to explain that the singing competition is only a game. There is no need to be miserable when one is failed in the contest. Glenn switched his language from Indonesia to English, “**Ini, it’s only a game.**” *(Video 4: Billy-One)*

Glenn gave advice to the contestant that after all this show is only game. He used situational code-switching to emphasize the message. The situation influenced him to switch from Indonesia to English. He seriously convinced the contestant to be relax in this show.

Glenn also has given another advice to Billy. The contestant was able to present an excellent performance in the stage. It seemed Glenn wanted to warn
Billy to be humble despite he was able to produce a good impression. Glenn said “…dan gue pengen lu tetap stay down to earth.” (Video 4: Billy – One)

Glenn indicated there was a need for Billy to stay humble. He implied that the road to be a successful singer was long one. The contestant was able to sing beautifully and he still needed to work hard.
CHAPTER III

CONCLUSIONS AND RECOMMENDATIONS

Chapter III presents the final result of findings which were observed and discovered. The results were the answers to the objectives of this research which were the definition of code-switching and the types of code-switching made by the juries of “The Voice Indonesia 2013”.

A. Conclusions

1. The Definition of Code-switching

Code-switching is the practice of switching between two or more languages in conversation. The switching could be affected by the identity and relationships between participants. The participants often express the solidarity or social distance dimension. The switching of the code may also reflect a change in the other dimension, such as the status of relations between people or the formality of their interaction.

2. The Types of Code-switching

The writer has found that there are four types of code-switching which were made by the juries of “The Voice Indonesia 2013” that revealed in this paper. The occurrence of code-switching in “The Voice Indonesia 2013” was motivated by several reasons.

The first type is intra-sentential switching. Intra-sentential switching is a code-switching that occurs in one sentence. It could be in form of a word, phrase, or a clause. This type was used to show solidarity between the juries with the contestants of “The Voice Indonesia 2013”.
The second type is emblematic switching. Emblematic switching is a type of code-switching with sentence tags that they precede or follow a sentence. It is simply a tag or a sentence filler in other language.

The third type is metaphorical switching. This type is a switching that occurs when a speaker wants to draw association from certain set of social meaning. The last type of code-switching is situational switching. This switching occurs when the speakers change their language according with certain situation without changing the topic of conversation.

B. Recommendations

As code-switching phenomenon occurs naturally in bilingual society, the writer would like to present several recommendations for the reader, future researchers, and teachers.

1. The Readers

Code-switching is a common phenomenon. It occurs daily in bilingual society. Although from certain perspective it may lack some of language competency, the practice of code-switching and the person who does code-switching should not be judged unfairly. The practice of code-switching involves a lot of motives and reasons. It could be for solidarity, social status, etc.

2. Future Researchers

As the source of the data of this research is from reality television singing competition broadcast on TV, the future researchers may conduct similar
research on different source of data. This research hopefully could become inspiration for future researchers.

3. **English Teachers**

   The English teachers can teach their students about the definition and types of code-switching. Therefore, the students can gain deeper understanding about code-switching. The practice of code-switching also would expose the students to English and allow flexibility in teacher’s lesson plans. The usage of code-switching for teaching should be done with the purpose to develop the target language.
REFERENCES


Appendix 1 : The Analysis of code-switching

<table>
<thead>
<tr>
<th>No</th>
<th>Phenomenon</th>
<th>Speaker</th>
<th>Emblematic switching</th>
<th>Situational switching</th>
<th>Metaphorical switching</th>
<th>Intra-Sentential switching</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tapi setelah mas nyanyi <em>Ilir-ilir</em>, wah gue langsung ga mikir lagi (<em>slamped the desk</em>) <em>It’s the best men.</em> (Saptoto-Tombo Ati dan Lir-ilir)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>√</td>
</tr>
<tr>
<td>2</td>
<td>mungkin kita modern dikit tapi dengan karakternya mas Saptoto ini saya percaya memiliki <em>chance</em> untuk The Voice Indonesia kalau masuk tim saya(Saptoto-Tombo Ati dan Lir-ilir)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>√</td>
</tr>
<tr>
<td>3</td>
<td>saya memencet tombol ini karena setelah mendengar kamu nyanyi saya rasa <em>happy</em> banget (<em>Ferdinand-Waiting inVain</em>)</td>
<td>Giring</td>
<td></td>
<td></td>
<td></td>
<td>√</td>
</tr>
<tr>
<td>4</td>
<td>Saya <em>ga</em> ingin ngomong panjang-panjang tapi saya pengen jadi <em>partner</em> kamu untuk memenangkan The Voice Indonesia (<em>Ferdinand-Waiting inVain</em>)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>√</td>
</tr>
<tr>
<td>5</td>
<td>Dan sekarang <em>please</em>, pilih saya. (<em>Ferdinand-Waiting inVain</em>)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>√</td>
</tr>
</tbody>
</table>
Oke, hal pertama yang akan gue lakukan adalah ngambil video tadi performance lu dan Indosiar. (Billy-One)

Karena kita, langsung aja deh let’s win this with your talent without doubt tadi bener-bener coaches tadi udah bilang bener. (Billy-One)

Let’s do this, just an email away man, just an email away; I really know them a lot. Gue deket banget ama mereka semua. (Billy-One)

Just an email away dan mereka akan dengar suara lo… (Billy-One)

mereka liat performance lo dan bayangin pemenang The Voice Indonesia merilis album di Australia men, alhamdulilah, insya Allah, (Billy-One)

Mudah-mudahan kamu masuk tim saya, tim Giring dan I’ll do my best to make you win. (Monika-Angel)

Mas Toto, What’s up? What’s up? What’s up? (Saptoto-Tombo Ati dan Lir-ilir)
Ya udah To, suara mu bagus makanya aku balik push the button. (Saptoto-Tombo Ati dan Lir-ilir)

Dinan? Dinan, dari suara lu itu saya ga usah lagi berbicara banyak, ok? (Ferdinand-Waiting inVain)

Improve terakhir kamu itu penguasaan emosi terutama itu udah hebat banget. (Ferdinand-Waiting inVain)

Dibelakang itu ada saya, saya akan bawa ransel kamu,peralatan perang kamu,kemah kamu, tenda kamu untuk menghancurkan dua coach disini! (Ferdinand-Waiting inVain)

… Owh ini mungkin style dia nyanyi mungkin. Trus saya dengerin terus, (Stevie-Kaulah segalanya)

..terus pas Glenn push the button, oke mungkin ini yang Glenn yang cari. (Stevie-Kaulah segalanya)

Anyway, kamu cantik malam ini dan Glenn, congratulation, lu dapet seorang peserta lagi. (Stevie-Kaulah segalanya)
<table>
<thead>
<tr>
<th>No.</th>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>Bill, kalau ketemu sama talent seserius elu, gua ga akan banyak ngcecab lah. Ga, serius, ga ga, (Billy-One)</td>
<td>✓</td>
</tr>
<tr>
<td>21</td>
<td>Makanya gua tadi, kalo lu emang mau join ama gua ...(Billy-One)</td>
<td>✓</td>
</tr>
<tr>
<td>22</td>
<td>..dan mau take a risk bareng gua. Gokil men, sumpah...( slam the desk) (Billy-One)</td>
<td>✓</td>
</tr>
<tr>
<td>23</td>
<td>Interupsi, sedikit lagi, yang push the button pertama itu tidak usah lagi menggambarkan kamu mau diapakan. Itu sudah dari hati dan apapun. (Monika-Angel)</td>
<td>✓</td>
</tr>
<tr>
<td>24</td>
<td>Come to papa! (Monika-Angel)</td>
<td>✓</td>
</tr>
<tr>
<td>25</td>
<td>Mas, kenapa saya terakhir yang push the button… (Saptoto-Tombo Ati dan Lir-ilir)</td>
<td>✓</td>
</tr>
<tr>
<td>26</td>
<td>karena bagi saya, menikmati kamu, menemukan klimaks itu ketika beats itu berganti. (Saptoto-Tombo Ati dan Lir-ilir)</td>
<td>✓</td>
</tr>
<tr>
<td>27</td>
<td>Pada saat itu mereka kerja bareng. Mr Julio bilang,, “Glenn, aku kamu mau dengarin sebuah lagu yang aku suka lagunya”. (Ferdinand-Waiting in Vain)</td>
<td>✓</td>
</tr>
<tr>
<td>28</td>
<td>Relax,santai. (Ferdinand-Waiting in Vain)</td>
<td>✓</td>
</tr>
</tbody>
</table>
29. .... karena seperti Armand bilang tadi, suara kamu bukan gurih, bukan renyah, suara kamu special. Thank you brother, you singing oh perfecto. (Ferdinand-Waiting in Vain)

30. Hai Stevie, congratulation. There is nothing I can say, you are beautiful, you have unique voice and welcome to my team. (Stevie-Kaulah segalanya)

31. gua rasa lu adalah orang yang diberkati luar biasa dengan talent lu seperti ini. (Billy-One)

32. Dan gue pengen lu tetap stay down to earth. (Billy-One)

33. Ini, it's only a game. (Billy-One)

34. Tapi menurut gue pada akhirnya resultnya lu menginspirasi lebih banyak orang lagi, itu harapan gue. (Billy-One)

35. Dan apa yang lu buat, itu dari hati dan ga bisa dipungkirin you have everything there. (Billy-One)

36. ...gua sangat mensupport elu untuk bisa tampil dan bisa menginspirasi lebih lagi banyak orang, (Billy-One)
<table>
<thead>
<tr>
<th>No</th>
<th>Sentence</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>…dan <em>elu</em> salah satunyanya yang menginspirasi. <em>Congratulation</em> Bill, <em>you did great man, you are awesome.</em> (Billy-One)</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>Dan langsung kebayang harus diapain aja nanti. Karena dari <em>genre</em> kita berdua, pasti akan tercipta sesuatu yang baru. (Saptoto-Tombo Ati dan Lir-Ilir)</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>39</td>
<td>Kamu cantik malam ini, <em>i love your dress.</em> (Stevie-Kaulah Segalanya)</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>40</td>
<td>Kalau udah bisa main piano seperti itu dan bernyanyi itu udah <em>multitasking</em> yang luar biasa dan dengan penjiwaan yang luar biasa.(Bily-One)</td>
<td>Sherina</td>
<td>✓</td>
</tr>
<tr>
<td>41</td>
<td><em>Either</em> bikin lagu,<em>either</em> ngaransemen lagu,<em>either</em> manggung bareng…..(Bily-One)</td>
<td></td>
<td>✓</td>
</tr>
</tbody>
</table>

**Total** 7 2 3 29

**Note**: PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI