From Bilingualism to Code Mixing and Code Switching Uttered By Indonesian Youth

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Abstract

Indonesian people tend to use code-mixing or code-switching in every language activity. Language/Code or is a way that is used to express something. For people who are used to being bilingual/multilingual, it will be seen how they speak. The way they speak sounds sometimes their speech is mixed with foreign languages. This language mixing is known as code mixing. Code mixing occurs when someone who is fluent in both languages uses elements of the two languages intentionally and simultaneously incorporates elements of one language into another in one utterance. In addition, code switching also occurs when someone uses language elements in the form of sentences or clauses to exchange with other language elements in different languages. Such symptoms are often carried out by educated people, public figures, politicians, and government officials. The subject of this research is the conversation between Maudy Ayunda and Robert in an interview at Perspektif Metro TV on Monday, December 30, 2019. There are the research questions in this research, first to find the types of code-mixing and code-switching, second, the reasons for code-mixing/code-switching, and the last, to indicate the matrix language in the interview. To answer the research questions, the researcherss applied sociolinguistic theory, especially the theories on types and reasons of code-mixing and code-switching proposed by Hoffman (1991) and how many codes in their uttarences based on Myers-Scotton theory (2006). This research using a qualitative approach and observation method from Sudaryanto (2015) which is an uninvolved interview observation technique. In this technique, the researcherss does not get involved directly in the dialogue in the interview between Maudy Ayunda and Robert. Then, the researcherss uses the note-taking, of the uttarences that is produced by Maudy and Robert in the interview. Then, the researcherss classified those code-mixing and code-switching in a table to find the type of code-mixing and code-switching. After analyzing the data, there are 139 cases of code-mixing and 72 cases of code-switching. For the types of code-mixing, there is 108 intra-sentential, 28 intra-lexical and 3 involving a change in pronunciation. For types of code-switching, there is 68 inter-sentential, and 4 establishing with the previous speaker. For the reasons of code-mixing/code-switching, the researcherss found 31 data of talking about a particular topic, 1 data of quoting somebody else, 3 being emphatic about something,

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6 of repetition used for classification and 1 of clarifying the speech content for the interlocutor. For the matrix in code-mixing, Indonesian 82% as matrix language and English 18% as an embedded language, and in code-switching, Indonesian 54% as matrix language and English 46%as an embedded language.

Keywords: Code-Mixing, Code-Switching, Matrix Language

I INTRODUCTION

People who can speak two languages usually can speak from one language to another language respectively, therefore also called bilingual and the practice of alternately using two languages be called bilingualism. Bilingualism occurs because the speaker use another language so that they use their language at some time or in a certain topic. When people communicate, they always use a language or a variety of language, and it is a code (Novita, *et al* 2018:181).

A code is a language because it consists of a variety of a style of language. A code is a class-specific language variation, especially for different strategies of verbal planning. In interview, a code is a rule of converting a piece of information (for example, a letter, word or phrase) into another (Jaya, *et al*., 2020:13). According to Wardhaugh (2006:88), the term 'code' can be used to refer to any kind of system that two or more people interact in interview. The bilingual speakers typically produce mixing sentence in regular communication. People usually produce and choose a specific code each time they talk on sure occasions.

These numerous languages are typically acquired naturally and unselfconsciously, such as for educational, political, economic, and religion. For educational instance, studies into bilingualism are, therefore, interdisciplinary in person, as a student from distinct academic fields, including sociology, psychology, linguistics, anthropology, and education deliver extraordinary strategies, criteria, and assumptions to undergo upon studies of bilingual scenario (Hoffman 1991:17). These situations are referred to as code-mixing and code-switching.

Essentially, the time 'code' is split into two types, namely, code-switching and code-mixing. Nowadays, Indonesian using code-mixing or code-switching in each activity. It occurs in each gender, age, popularity, and society. The code right here approaches the manner to express something through the language they use of sure dialect, style, register or variety language. Code-mixing and code-switching happen in a daily existence inclusive of in communication, an occasion like speeches, in mass media, electronic media, and even a conference (Wibowo,*et al* 2017:14).

The use of code-mixing and code-switching does not only happen in a direct interview but also social media, such a YouTube, WhatsApp, Facebook, Instagram, TikTok, and Twitter. In this modern era, people prefer to use online media more than offline media such as a newspaper for instance. In addition to obtaining information internet faster than the newspaper, the internet also presents a wide selection of videos. In Indonesia, YouTube users almost compete with television users. Based on a Google and Kantar TNS (Taylor Nelson Sofres) survey in January 2018, 53% of internet users in Indonesia are watching YouTube, while 57% of netizen watch television (SuaraMerdeka.com:2019).

Nowadays, YouTube provided videos, such as news, vlogger, tutorial, motivation, inspiration and movie. One of the existing channels on YouTube is *Perspektif Metro TV*. In addition to television, this program also on the YouTube channel. *Perspektif Metro TV*is program viewpoint of public figure and influencer,who is talking about a journey of life someone to success, someonelife failure and fight again to through his life. From this channel, many people can take to learn to be better for life. *Perspektif Metro TV* provides inspirational stories about well-known public figures and shares stories of their life journey until they become famous and successful. As well as, this show is entertaining yet educational. These videos show also could help to improve the

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English skill, almost every interview section is conducted using code-mixing and code-switching, namely Indonesian and English languages. *Perspektif Metro TV* present on Saturday at 8 p.m. on Metro TV and *Perspektif*Metro *TV* channel on YouTube. This program was hosted by Robert. One of the guest stars in *Perspektif Metro TV* is Maudy Ayunda.

Maudy Ayunda is one of many people who used code-mixing and code-switching in every interview with each other, especially when she is in *Perspektif Metro TV*.She was studied in Oxford, she was living in the United Kingdom for her study and making her perfect used code-mixing and code-switching in her life. She is a public figure who has many talents, she can do anything such as a singer, actress, songwriter, and motivator. She usually uses code-mixing and code-switching in her activities, in *Perspektif Metro TV*, live Instagram, giving inspiration as a motivator and her music with the title By My Side used code-mixing and code-switching.

The researcherss find interesting thing about Maudy in *Perspektif Metro TV*. There are many videos in *Perspektif Metro TV* where the speaker usually mixes and switches Indonesia and English language. It has been referred to earlier than that is referred to as code-mixing and code-switching. Code-mixing takes place while conversant use both languages together to the extent that they change from one language to the other inside the course of a single utterances. Besides, code-switching happens while the language used exchange according to the conditions and another in a different one, no subject matter exchange is concerned (Wardhaugh 2006:104).

These videos consist of four-parts, the first is talking about her life during she is in America for her master study, the second, her past that was different from her current life, then talking about she was turned out to be a beauty shaming victim, and the last talking about her was a new movie. There are many code-mixing and code-switching found in this video, for example, code-mixing in the first video the title *Bagaimana Kehidupan Maudy Saat di Standford #1 "Lebih ketat, tugasnya juga banyak dan ditambah lagi kita harus banyak 'preparation' untuk kelas-kelasnya gitu"* and code-switching in third video the title *Maudy Ayunda Korban "Beauty Shaming" #3"Aku tidak bisa*

memungkiri bahwa aku beruntung bisa mendapatkan kesempatan seperti ini, 'I have a lot of privileges too and I have admitted that' Jadi kombinasi itu dan kombinasi rasa keingin tahuan aku sih".In every part of this video, Maudy Ayunda used code-mixing and code-switching in her interview.

The researcherss chooses analysis code-mixing and code-switching because this situation has become common daily in everyday life, but users of code-mixing and code-switching themselves tend to use it unconsciously, code-mixing and code-switching happens by itself, expressing something, and quote somebody else. Therefore researcherss is reasons users for using code-switching/code-mixing based on Hoffman's theory (1991). There are three types of code-mixing according to Hoffman's theory (1991), they are intra-sentential, intra-lexical, and involvement in a change of pronunciation. There are three types of code-switching according to Hoffman's theory (1991), they are inter-sentential, emblematic and establishing continuity with the previous speaker.

Then Hoffman's concept becomes aware of the motive why a person uses code. The reason for code-mixing/code-switching are manifold, many of them are of a contextual, state of affairs, and personal kind. Talking about a specific topic, either due to loss of facility inside the relevant sign in or due to the fact sure objects trigger off numerous connotations that are connected to review in a selected language. Switching typically happens whilst the problem is quoting anyone else or being emphatic approximately something, takes the shape of an interjection or a repetition used for explanation. That code-switching is also used for specific institution identification and unity with such a group. Code-switches are frequently used to clarify the speech content for the interlocutor (Hoffman 1991:116).

This leads the researcherss to do the research about "Code-Mixing and Code-Switching used by Maudy Ayunda in *Perspektif Metro TV*". The research will analyze the types of code-mixing and code-switching used by Maudy Ayunda for the duration of an interview within the program and the reason why she used code-switching/code-mixing. This research analyzes what is types of code-mixing and code-switching used and the reason why used code-

switching in her utterances based on Hoffman's theory (1991) and how many utterances code-mixing and code-switching based on Myers-Scotton (2006).

In this research, there are three questions that the researcherss want to investigate, they are:
1. What type of code-mixing and code-switching is used by Maudy Ayunda in *Perspektif Metro TV* program channel?
2. What are the reason Maudy Ayunda used code-mixing/code-switching in *Perspektif Metro TV* program channel?

3. How is the matrix language in code-mixing and code-switching in the interview between Maudy Ayunda and Robert?

The purpose of this research can be formulated as follows:
1. To find out the type of code-mixing and code-switching used Maudy Ayunda in *Perspektif Metro TV* program channel.
2. To indicate the reason for code-mixing/code-switching used by Maudy Ayunda in *Perspektif Metro TV* program channel.

To indicate the matrix language in code-mixing and code-switching using between Maudy Ayunda and Robert.

II RESEARCH METHOD

The method of collecting the data, the researchers uses the observation method from Sudaryanto (2015:133) that is an uninvolved interview observation technique. In this method, the researchers has done by listening to utterances in the interview between Maudy Ayunda and Robert on Monday 30th December 2019 in Perspektif Metro TV program channel. The next thing to do was the researchers divided those uttarences. The researchers separated the utterances that contained the occurrence of code-mixing and the utterances that contained the occurrence of code-switching. By doing so, it helped the researchers analyzes the utterances containing code-mixing and code-switching. Then, the researchers classified those code-mixing and code-switching in a table to find the type of code-mixing and code-switching. The last researchers find reason why the speaker using code-mixing/code-switching.

The method of analyzing data that is used in this research is the identity method from Sudaryanto (2015). The identity method is a research method which its determiner device is outside of language, apart from and does not become part of the language which researched (Sudaryanto 2015:13). The researchers uses the identity method to analyze the type and reason of code-mixing and code-switching to utterances between Maudy Ayunda and Robert in the interview. The researchers uses identity method in analyzing types and reason because the background of characters in the interview.

The Technique of Collecting the Data

The technique of collecting data uses the uninvolved interview observation technique from Sudaryanto (2015:134). In this technique, the researchers does not get involved directly in the dialogue in the interview between Maudy Ayunda and Robert. What the researchers applies is listening and observing the interview. Then, the researchers uses the note-taking technique based on the theory of Sudaryanto. The researchers takes a note of the statements or utterances that is produced by Maudy and Robert in the interview. Some other statements or uttarences that are in English and Indonesia only are excluded because they do not contain language switching and mixing.Here is the table for concluded the utterances type of code and the reasons used code-mixing /code-switching the interview:

No.	Type of Code-Mixing	Uttarences
1.	Inter-sentential	
2.	Intra-lexical	
3.	Involving a Change of Pronunciation	

Table 1 Code-Mixing

No.	Type of Code- Switching	Uttarences
1.	Intra-sentential	
2.	Emblematic	
3.	Establishing Continuity with the Previous Speaker	

Table 2 Code-Switching

No.	Reason	Uttarences

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1. Talking about a particular topic
2. Quoting somebody else
3. Being emphatic about something
4. Repetition
5. Intention of clarifying the speech content for interlocutor

Table 3 The Reason for using Code-Mixing/Code-Switching

The Technique for Analyzing the Data

The technique in identity method consists of a basic technique which is called "Immediate Constituent Analysis". The determiner devices immediate constituent which is about the mind of the speaker. The immediate constituent can be divided into five which are a referential immediate constituent, phonetic articulator immediate constituent, translational immediate constituent, orthography immediate constituent, and pragmatist immediate constituent (Sudaryanto 2015:21).

This research using qualitative and quantitative. The steps that the researchers takes in analyzing the data are as follows: The firstly, the researchers downloaded four videos from YouTube in *Perspektif Metro TV* channel.

Secondly, the researchersis watching the whole interview Maudy Ayunda and Robert on*Perspektif Metro TV*. Then, the researchers is choosing the statements or uttarences which have the characteristics of code-mixing or code-switching. Furthermore, the researchers is classifying the data based on the types and the reason for the use of code-switching and code-mixing. The analysis uses the three types of code-mixing and the three types of code-switching based on Hoffman's theory (1991) and the reasons why Maudy Ayunda and Robert were using code in the interview and matrix language by Myers-Scotton's theory (2006). Next, the researchersis describing the types and the reasons for the code-mixing sample that are found in. the interview between Maudy Ayunda and Robert. And the last is drawing a conclusion. In the research, the researchers used a form to count the number of types of code-mixing and code-switching, which was provided in the video:

$$P = \frac{F}{N} \times 100\%$$

Description:
P = percentage
F = frequency
N = number of case

III   RESULTS AND DISCUSSION

This research involves code-mixing and code-switching. In collecting the data, the researchers tabulates the selected data. The researchers found a lot of code-mixing and code-switching used between Maundy Ayunda and Robert on Monday, December 30th 2019, in *Perspektif Metro TV* program channel. These videos consist of four parts, the first is talking about her life during she is in America for her master study, the second, her past that was different from her current life, then talking about she was turned out to be a beauty shaming victim, and the last talking about her was a new movie. The researchers found 139 code-mixing and 72 code-switching in their interview.

The types of code-mixing and code-switching based on the principle of Hoffman theory (1991). According to him, the researchers found 139 the data consist of code-mixing, consist of 108 intra-sentential, 28 intra-lexical

and 3 involving a change in pronunciation, and 72 the data of code-switching, consist of 68 inter-sentential, 0 emblematic and 4 establishing with the previous speaker.

Code-Mixing

Code-mixing can be rendered by words, phrases and sentences in the first form intra-sentential. In the intra-lexical second form, the code mixture takes place when English words with Indonesian appendices are inserted. The third form of pronunciation intervention is that the pronunciation of the words is changed to the phonological structure of Indonesia. There is the distribution of code-mixing data.

No	Type of Code-Mixing	Frequently
1	Intra-sentential	108
2	Intra-lexical	28
3	Involving a change in pronunciation	3
	Total	139

Table 4 Distribution of Code-Mixing Data

From the table above, it was found that the most commonly occurring items involved in Indonesia-English code-mixing in the interview between Maudy Ayunda and Robert in Perspektif Metro TV, the first is intra-sentential there are 108 data, the data consist of a word, phrase and sentence, the second is the followed by intra-lexical there are 28 data, that consist of English word with adding prefix; di-, se-, and nge-, suffix; –nya, -kan, and –lah, and the last is involving a change of pronunciation 3 data.

The first type is the mixing of intra-sentential. There are intra-sentential entails the grammar or syntactical aspect between the two languages in a sentence that shows the high knowledge of the customers. The data from this research indicate that Indonesian-English intra-sentential code-mixing in 108 cases consist of 31 data in the first video, 28 data in the second video, 22 data in the third video and 27 data in the fourth video. There are the data of inter-sentential in the video.

No	Uttarences	Number of the Video
1.	*Sempat menjadi perbincangan **netizen**, saat ia galau memilih beasiswa mana yang akan dia ambil*	1
2.	*Yayaaa, karna **busier than** waktu aku*	1
3.	*Jadi kalau dulu di Oxford itu banyak **self-study***	1
4.	*Terus kayak lecture-nya juga **optional***	1
5.	***Experiential** gitu ya*	1
6.	*Ditambah lagi kita tu harus banyak **preparation** untuk kelas-kelasnya gitu*	1
7.	*Karena kelas-kelasnya tu yang **case discussion***	1
8.	*Jadi sebelum kelas kita harus baca dulu kasusnya tentang **company** apa*	1
9.	*Dan di kelas tu kita bisa **could call** gitu*	1
10.	*Kita harus bener-bener ngejawab dan **ready** banget*	1
11.	*Mereka semua tahu **profile** muridnya sih*	1
12.	*Sama ada **adminis official** ngebahas salah satu dari kalian disini ada yang follower-nya 10 jutaan*	1
13.	*Tapi mereka juga **respectfull***	1
14.	*Dan juga tahu bahwa mungkinaku lagi pengen **anonymous** aja gitu loh*	1
15.	*Maksudnya **as a celebrity** kadang-kadang sisi **celebrity** itu bisa **overshadow** hal-hal lain dari diri kita*	1
16.	*Oh ya **double***	1
17.	*Jadi kita terkenal **intimate***	1
18.	*Perempuan juga gitu, **so** biasanya Setiap tahun diterima satu atau kadang-kadang engga sama sekali*	1
19.	***Homesick** gak*	1
20.	*Jadi aku karna disana juga lagi **join degree***	1
21.	*Dan memang dunianya tu lagi seputar pendidikan ngomongin kurikulum juga **knowlity think***	1
22.	*Mengambil satu itu udah susah di Stanford sekarang kamu **double** pekerjaannya jadi dua gitu bebannya*	1
23.	*Aku juga percaya mungkin **MBA** itu sifatnya sedikit lebih **generalize** gitu*	1
24.	*Jadi pengen punya spesialisasi disuatu bidang yang aku **passionate about** gitu*	1
25.	*Untuk kita punya suatu bidang dimana kita **expert** disitu*	1
26.	*Siapa tu guru yang mengubah **mindset** kamu*	1
27.	*Kayak gimana? **For us***	1
28.	*Kelasnya juga sangat interaktif banyak yang beliau **costomize***	1
29.	*Kalo **curriculum building** tu harus biasanya bertapa dulu gitu*	1
30.	*Aku itu suka banget membaca buku mengkin kesannya itu **nerdty** banget*	1
31.	*Dunia ini besar sekali, informasi itu banyak banget ga mungkin kita tahu cukup tentang dunia ini **and** semakin*	1

	aku membaca aku banyak tahu aku semakin sadar banyak diluar sana yang ingin aku ketahui	
32.	*Aku paling bangga kalau dari sisi karir **entertainment** yang aku paling banggakan adalah pengaruh positif yang aku bawa buat temen-temen yang ngikutin aku selama ini*	2
33.	*Misalnya dapet **award** atau dapet apresiasi*	2
34.	*Dan yang kedua mungkin kalau secara **personal** yang paling aku banggakan aku bangga kalau aku tu orangnya ga gampang puas*	2
35.	*Dari mana **attitude** itu berasal*	2
36.	*Sebenernya esensi dari diri aku itu orang yang **introvert** dan cenderung ga PeDe*	2
37.	*Jadi aku **overthinker** dan sangat tidak percaya diri dulu justru*	2
38.	*Kayak sesuatu yang **humbling***	2
39.	*Oh paham, **balancing***	2
40.	*Asal kita **passionate** dan itu yang positif gitu*	2
41.	*Jadi gak terlalu ada **statement-statement***	2
42.	*Itu ga ada **comparison** kayak gitu*	2
43.	*Mikir apa dulu misalnya? **Problem solving** apa*	2
44.	*Aku berusaha memberikan opini terus **somehow** menjelaskan ke mereka*	2
45.	*Gila kamu Mod, pasti keluarganya **pressure** banget ya?*	2
46.	*Pasti mama kamu **tiger mom** atau apa*	2
47.	***Not it all** maksudnya mama sama papa itu sangat suportif yang salalu memberikan **support***	2
48.	*Selalu memberikan **input***	2
49.	*Opini tentang apa yang harus aku lakukan tapi ga pernah **pushy** sama sekali*	2
50.	*Jadi **it's like** kamu sukanya apa*	2
51.	*Aku sukanya **social sciences** gitu*	2
52.	*Mereka **okay that's good**, ayo kita cari jurusan sekolah-sekolah yang arahnya ke situ*	2
53.	*That **mindset** ga pernah ada di keluarga*	2
54.	*Padahal itu **common** ya buat orang*	2
55.	*So, menurut aku itu sebenernya sangat unik sekali, bahwa orang tua aku tu percaya bahwa A dan B itu bisa dijalankan dengan maksimal dan **together** gitu*	2
56.	*Aku ini sekarang lagi **self-exploration***	2
57.	*Misaknya aku udah tau nih **passion** aku di bidang Pendidikan*	2
58.	*Dan **role** seperti apa yang harus aku lakukan*	2
59.	*Bisa jadi **enterprenuer,** bisa jadi **professional,** bisa jadi **investor,** bisa jadi **produser***	2
60.	*Maudy Ayunda itu **miss perfect**, karir bagus main film bagus, nyanyi bagus, pendidikan bagus, inspiring iya*	3
61.	*Dan kamu menjadi **ambassador** banyak banget **brand**, saya itung sih 12 banyak banget*	3
62.	*Untuk bisa membawa **impact** lebih besar lagi gitu*	3
63.	*Kamu juga nulis buku kalau tidak salah ya, gambar buku **series?***	3
64.	*Iya tapi itu **that recently** sih*	3
65.	*Itu banyak banget di sekolah itu, mau itu guru atau kepala sekolah **whatever** yang akhirnya meragukan*	3
66.	*Sampe ga dikasih nilai **forecast** yang bagus*	3
67.	*Menurut aku saat orang **underestimate** itu*	3
68.	*Itu menjadi **tool** buat kamu*	3
69.	***Maybe fans** atau **hater** yang peduli*	3
70.	*Kamu sebutinnya dengan*	3

beauty shaming

71. *Jadi beauty shaming itu shaming atau **bullying** yang seputar **beauty** gitu* — 3

72. *Jadi **beauty** itu maksudnya termasuk **body shaming** juga* — 3

73. *Malah **beauty shaming** itu bisa kita **shaming** orang yang terlalu cantik* — 3

74. *Jadi **basically** membuat saling menjatuhkan kita sesama perempuan* — 3

75. *Jadi **bullying** yang sifatnya **around beauty** gitu* — 3

76. *Aku pernah ngalamin juga gak nyaman kayak, a part of my body di bahas atau kayak **verys thing,** kayak **my bunny teeth**, atau kayak **my smaller eye*** — 3

77. *Yang agak lebih **aged** kayak menurut aku kita sebagai perempuan-perempuan Indonesia harus lebih merangkul keberagaman kecantikan ini* — 3

78. *Kita harus kembali mengangkat bahwa **beauty standards** itu ga cuma satu gitu* — 3

79. *Terus apa yang membuat kamu paling **insecure**?* — 3

80. *Tapi kalau sekarang **insecureities** aku itu jauh lebih ke, sebenernya bukan **insecure** sih tapi aku ngeliatnya ruang untuk tumbuh aja* — 3

81. *Sebagai perannya aja gitu tapi setelah udah **confirm** dan aku senengnya minta ampun* — 4

82. *Eh Maudy mau ga nyanyi soundtrack-nya gitu karna **it's perfect** gitu* — 4

83. *Aku bisa dapet kayak **double opportunity** kayak gini bukan cuma main film juga isi **soundtrack*** — 4

84. *Dan ini kan bukan **lit acting** pertama kamu kan* — 4

85. *Dan ada **you know** ada rasa ingin membuat Eyang bangga juga gitu kan* — 4

86. *Kamu **casting** atau ditunjuk mengenai peran* — 4

87. *Tetep casting, tetep harus **screentest,** Ada **reading** dulu, ada macem-macem* — 4

88. *Karna **well**, pertama aku nge-fans banget film pertama dan kedua* — 4

89. *Itu **challenge** yang lumayan susah* — 4

90. *Dan ini sebenernya ada **prequel** sebelum mereka bareng gitu* — 4

91. *Jadi ada banyak **gaps** yang aku harus isi sendiri* — 4

92. *Misalnya orang yang saat lebih dewasa atau lebih berumur lebih **quiet** belum tentu mudanya se-quiet itu* — 4

93. *Nah **exactly*** — 4

94. *Kayak misalnya Eyang tu ngomongnya **you know** ibu Ainun itu selalu sangat-sangat **introvert*** — 4

95. *Di-case dulu ga, misalnya ada suatu adegan terus kamu **test case** dulu sama Reza misalnya* — 4

96. *Aku ada beberapa adegan yang aku **case** juga sih* — 4

97. *Kalo sama kak Reza banyak **scene-scene** yang justru harus canggung* — 4

98. ***Nervous** gak kamu beradegan dengan Reza trus kamu dibandingkan dengan ibu Ainun perannya pada di film-film sebelumnya yaitu mba Unge kan Bunga Citra Lestari kamu ada ke-nervous-ansendiri ga?* — 4

99. *Dan **at sometime** semoga aku bisa menggambarkan sosok yang sama* — 4

100. *Jadi **definitely** salah satu pencapain* — 4

101. *Dan aku juga mengivestasikan energi dan **mindspace** yang cukup besar dalam film ini karna aku invested banget* — 4

102. *Mungkin ada **sequel** lanjutan, mungkin gak kamu ada pembicara gak, ini akan* — 4

No.	Uttarances	Number of Video
	*menjadi **sequel** selanjutnya?*	
103.	*Karna **so far** yang aku tau memang ini kayak **trilogy***	4
104.	*Jadi kayak, ada film pertama terus **prequel-prequel** tapi engga tau entahlah*	4
105.	*Aku yakin orang kreatifdan pak Manoj itu orangnya sangat kreatif dan sangat **visioner** jadi mungkin akan ada lanjutannya lagi*	4
106.	*Belum, **so this is** ini syutingnya bulan puasa kemarin jadi sebelum aku berangkat*	4
107.	*Kita banyak surat-suratan juga lewat **chatting** tapi bener-bener panjang gitu loh, jadi Eyang **thread** separagraf kirim*	4
108.	*Ohh **like diary***	4

Table 5 Intra-Sentential

The second type is the mixing of intra-lexical. This form implies that there is a phenomenon of code-mixing inside the phrase boundary. It is related to morphology because it covers one of the morphological elements, that is the difference within the lexical category of the words. The position of the affixes in the first or last position of the phrases. The data from this research indicate that Indonesian-English that consist of English word with adding prefix; di-, se-, and nge-, suffix; –nya, -kan, and –lah. The data from this research indicate that intra-lexical code-mixing in 28 cases consist of 8 data in the first video, 3 data in the second video, 9 data in the third video and 8 data in the fourth video. There are the data of inter-lexical in the video.

No.	Uttarances	Number of Video
1.	*Terus kayak **lecture-nya** juga optional*	1
2.	*Iya betul dibanding S1 kok saya **sense-nya** lebih ketat gitu ya pelajarannya dibanding S1*	1
3.	*Aku ga tahu karna **professor-nya** ga pernah bahas kan di kelas*	1
4.	*Benerkan 11 juta **follower-kan***	1
5.	*Sama ada adminis official ngebahas salah satu dari kalian disini ada yang **follower-nya** 10 jutaan*	1
6.	*Temen-temen aku banyak yang langsung **nge-google** gitu*	1
7.	*Sebagai temen sekelas mereka aja **se-simple** itu*	1
8.	*Issue apa yang paling **di-follow** dari kegiatan di Amerika ataupun di Indonesia*	1
9.	***Soundtrack-nya** juga diisi kan*	2
10.	*Tapi **passion-nya** lebih ke situ*	2
11.	***Layer-nya** banyak banget*	2
12.	*Tau gak sih yang ironis apa semua hal yang itu tadi **di-mention***	3
13.	*Jadi yang ironis adalah semua hal itu **root-nya** itu yang tadi aku*	3
14.	*Maudy Ayunda pernah **di-bully?***	3
15.	***Pem-bully-an** nya waktu itu gigi kelinci aku sempat dibahas*	3
16.	*Itu justru yang susah kan untuk **di-handle***	3
17.	*Aku jatuhnya **di-underestimate** atau apa gitu*	3
18.	*Tapi yang dulu tu aku misalnya **nge-double** sekolah sama bikin album dan main film dan lain-lain*	3
19.	*Apakah itu titik **insecure-itas** kamu?*	3
20.	*Mungkin ya karna sempat **di-bully** itu dan lain-lain*	3
21.	*Eh Maudy mau ga nyanyi **soundtrack-nya** gitu karna its perfect gitu*	4
22.	***Poin of view-nya** dari Eyang Habibie juga*	4
23.	*Mereka akan **compare-kan**, bagi yang tau akan compare-kan*	4
24.	*Karna well, pertama aku **nge-fans** banget film pertama dan kedua*	4
25.	*Misalnya orang yang saat lebih dewasa atau lebih berumur lebih quietbelum*	4

No	Uttarences	Number of Video
	tentu mudanya se-quiet itu	
26.	***Di-case*** *dulu ga, misalnya ada suatu adegan terus kamu test case dulu sama Reza misalnya*	4
27.	*Nervous gak kamu beradegan dengan Reza trus kamu dibandingkan dengan ibu Ainun perannya pada di film-film sebelumnya yaitu mba Unge kan Bunga Citra Lestari kamu ada **ke-nervous-an**sendiri ga?*	4
28.	***Nervous-lah*** *pasti*	4

Table 6 Intra-Lexical

The third type is the mixing involving a change in pronunciation. This form of code-mixing is phonological as it deals with pronunciation. It takes place consistently that the speaker of a language modifies the pattern of pronunciation. The data from this research indicate that Indonesian-English code-mixing in 3 cases consist of 2 data in the first video and 1 data in the second video. There are the data involving a change in pronunciation in the video.

No	Uttarences	Number of Video
1.	*Mungkin akhir-akhir ini aku kayak **fokus** ke dunia Pendidikan*	1
2.	*Kayak energi yang dia bawa kepada ruang kelas itu **unik** banget*	1
3.	*Aku gak mau bilang aku jauh dari kata **sukses** juga kan, karna itu jadi tidak mengapresiasi proses dan perjalanan aku selama ini*	2

Table 7 Involving a Change in Pronunciation

Code-Switching

There are three types of code-switching, namely inter-sentential, emblematic and establishing continuity with the previous. Inter-sentential code-switching occurs between in the sentence. Emblematic code-switching occurs the switch that's supplied through an interjection, a tag or a sentence filler occurring between or among languages as an illustration of ethnic identification. The researchers do not find any data that shows the emblematic of the videos.

The last type, which is establishing continuity with the previous speaker occurs to keep the utterances of the preceding speaker.

No.	Type of code-switching	Frequently
1.	Inter-sentential	68
2.	Emblematic	-
3.	Establishing continuity with the previous speaker	4
	Total	72

Table 8 Distribution of Code-Switching Data

From the table above, it was found that the most commonly occurring items inter-sentential in Indonesia-English code-switching in was the interview between Maudy Ayunda and Robert in *Perspektif Metro TV*, inter-sentential there are 68 data, the researchers do not find any data shows emblematic of the videos, and 4 data for establishing continuity with the previous speaker.

The first type is the mixing of inter-sentential. This sort of code-switching happens between sentences. Inter-sentential generally appear within a sentence. The data from this research indicate that Indonesian-English, code-switching in 68 cases consists of 24 data in the first video, 15 data in the second video, 16 data in the third video and 13 data in the fourth video. There are the data of inter-sentential in the video.

No.	Uttarences	Number of the Video
1.	***So, not everyone goes.*** *Kalau ini wajib dan kelasnya tu 2 jam yang interaktif gitu trus pr juga banyak banget.*	1
2.	*Sumpah **you know people sometime said MBA academy what is actually very academic, I think***	1
3.	*Jadi sebelum kelas kita harus baca dulu kasusnya tentang **company** apa, **what's going on.***	1
4.	*Dan kita dikelas tu bisa **could call** gitu, bisa bener yang **"you What do you think about this"***	1
5.	*Dosennya tau ga kamu siapa? **That you are Maudy one of Indonesia***	1

6. *I mean, mereka semua tahu profile muridnya sih.* ***I don't know they really really know*** — 1

7. ***Do they know that you have 11 milion****, eh sorry. Benerkan 11 juta* **follower-** *kan.* — 1

8. *Jadi langsung pada, temen-temen aku banyak yang langsung nge-****google*** *gitu ya* ***that is funny know they do, I mean feel like my fans care but they really care you know I mean it's nice*** — 1

9. ***Oh especially it's not very big.*** *Jadi kalau misalnya satu angkatan di* **Harvad bussines school** *itu ada 800-900 orang* — 1

10. *Kita 43%* ***international and arrange age*** *itu sekitar 27-28 jadi aku termasuk muda sebenernya* — 1

11. ***So who is new bestfriend*** *disana?* — 1

12. *Kalau disana tu memang pertemanannya cukup kuat jadi ada beberapa and* ***its not only one person*** — 1

13. *Atau kadang-kadang gak sama sekali gitu jadi* ***so this actually the first time ever*** *kalo ga salah* ***first time ever*** *ada 2* — 1

14. ***my new bestfriend,*** *macem-macem sih kalau disana tu memang pertemanannya cukup kuat jadi ada beberapa* ***and it's not only one person*** — 1

15. *Emang susah deh kalo namanya keluarga tuh* ***this is so hard*** — 1

16. *Mungkin akhir-akhir ini aku kayak fokus ke dunia pendidikan kali ya karna disini* ***we have a new minister, new policies, new inserting thinks.*** — 1

17. *Ya jadi aku* ***tu I like aware to business, I like problem solving, I like innovation, I like looking potential*** *tapi aku juga percaya bahwa mungkin* **MBA** *itu mungkin sifatnya sedikit lebih* ***generalize*** *gitu*

18. *Aku memilih bahwa kayaknya untuk aku itu akan pendidikan gitu, khususnya* ***curriculum design, you know that something and very passions about.*** — 1

19. *Aku memilih bahwa kayaknya untuk aku itu akan pendidikan gitu, khususnya* ***curriculum design, you know that something and very passions about.*** — 1

20. *Lebih ke* ***testing method and curriculum design.*** *Itu yang aku pengen benar-benar geluti dan* ***I think its important*** *untuk kita punya satu bidang dimana kita expertdisitu* — 1

21. *Mana menurut kamu atribusi yang paling membuat kamu* ***oh this is the legacy*** — 1

22. *Jadi mungkin Maudy Ayunda mentri pendidikan Maudy Ayunda guru sedikit lebih* ***somehow full filing for me*** *gitu personaly.* — 1

23. *Cuman lebih secara personal karna memang menjadi, dari dulu memang suka dengan lingkungan belajar, pengen jadi guru, selalu* ***look up to my teachers*** *yang menurut aku sangat inspiratif* — 1

24. *Semakin aku membaca buku bukan semakin aku banyak tau aku semakin sadar masih banyak di luar sana yang ingin aku ketahui* ***you know a lot more about the world than you ever that.*** — 1

25. ***I so tricky question*** *karna aku ga mau bilang aku jauh dari kata sukses juga kan, karna itu jadi tidak mengapresiasi proses dan* — 2

	perjalanan aku selama ini.	
26.	*Pencapaian kamu dan proses kamu **wow I can do it***	2
27.	*Jadi aku paling rasanya bahagia banget kalau misalnya dapet award atau dapet apresiasi yang sifatnya **most inspiring, most inspirational it is remains me that this platform is really important**.*	2
28.	*Jadi kayak udah anteng-anteng sebenernya **you know I had an entertainment carrier** yang lancar-lancar aja tapi nyari pr gitu loh, nyari susah*	2
29.	*Aku anggep itu sebagai **Oh My God your making hard for your self** tapi kadang aku malah melihat itu sebagai sesuatu yang positif gitu berarti aku orangnya selalu pengen tumbuh terus gitu.*	2
30.	*Lebih karna **what will people think?***	2
31.	*Nah ternyata keminderan itu kalau diasah dengan baik mungkin bisa menjadi **grounding make an exam** kayak sesuatu yang humbling.*	2
32.	*Iya mau aku meraih apapun ada sedikit bisikan bahwa kayak**you know yourself that not special.** Maksudnya **you have to to keep growing, your to keep working on your self** gitu.*	2
33.	*Jadi **they very supportive** gitu. Cuman memang papa ku sedikit lebih akademis sih, **so it's a nice balance** menurut aku*	2
34.	*Saya juga denger lingkungan keluarga kamu bersama dengan adik kamu dan orang tua kamu **is that a very typical Indonesian family***	2
35.	*Jadi kalo mama papa kan mereka punya **their have own bussines so sometimes***	2

	they ask our opinion.	
36.	*Selalu di apresiasi dan ga pernah menjadi ledekan juga **even made it silly answer***	2
37.	*Aku pun kalau aku pikir-pikir **its hard to do A and B right***	2
38.	*Aku juga **I know I have a lot of appreciation** dunia kreatif dan gimana itu caranya dan roleseperti apa yang harus aku lakukan*	2
39.	*Jadi kalau ditanya sekarang **to be honest** aku ga mau **say anything** dulu.*	2
40.	*Kebenarannya, aduh emang susah sih ya. **I always say** aku ga bisa masak, **break weakness** dan tau ga sih yang ironis apa semua hal itu yang tadi di-mention*	3
41.	*Oh no. perasaan bahwa kayak **you know I can be better** gitu. Jadi **it's never***	3
42.	*Tapi itu konotasinya kayak negatif gitu loh, kayak ga bersyukur, karna bukan itu tapi lebih kayak **always feeling like, you know I can be doing more, I wish pushy myself to be better version** untuk bisa membawa **impact** lebih besar lagi gitu.*	3
43.	*Jadi aku agak lebih **push myself little be harder***	3
44.	*Pem-**bully**-an nya waktu itu gigi kelinci aku sempet dibahas and like sedikit **there's physical, mental emotional***	3
45.	*Tiba-tiba kayak segerombolan orang ga suka sama kita **with no reason** itu justru yang susah kan untuk di-**handle**. Kayak seorang anak kecil gitu, **kayak you don't know why they don't like you.***	3
46.	*Aku ada satu quote di buku gitu. **When people underestimate you, that's your biggest competitive add***	3

*vanish. Itu menjadi **tool** buat kamu, keuntungan kalo misalnya orang **underestimate**. Karna **They don't see you coming, look** menurut akun ini kombinasi antara pastinya ada banyak keuntungan juga*

47. *Aku juga tidak bisa memungkiri bahwa aku beruntung bisa mendapatkan kesempatan seperti ini, **I have a lot of privileges too and I have admitted that.***   3

48. *Aku selalu **I always go back curiousity**. Jadi aku itu orangnya **explorative** apa aja aku pengen coba dan karna aku pengen mencoba-mencoba menjalanin macem-macem jadinya tu kesempatanya bisa jadi banyak dan jadi kayak oo berjalan semua gitu.*   3

49. *Kamu risih banget terkait dengan **fans, maybe fans** atau **haters** yang peduli sama **everything that you do** termasuk, kamu sebutinnya dengan **beauty shaming.***   3

50. ***I mean the research shows** biasanya itu sesama perempuan. Jadi **bullying** yang sifatnya **around beauty** gitu. **So, it includes body, beauty** maksudnya gigi, rambut apa semuanya dikomentari*   3

51. *Kayaknya yang aku hadapin itu tetep aja ya gak separang yang dihadapin orang lain. **So, I want it meet that to look** tapi tentunya aku pernah ngalamin juga gak nyaman kayak, **a part of my body** di bahas atau kayak **verys thing**, kayak **my bunny teeth**, atau kayak **my smaller eye**, atau ga yang **something like that you know***   3

52. ***Beuty is anything you wanna make it** to be gitu.*   3

*Maksudnya kayak untuk beberapa orang **beuty is wearing a lot of make up and impressing that** untuk beberapa orang kayak **beauty is going more natural what ever this passion** yang agak lebih **aged** kayak menurut aku kita sebagai perempuan-perempuan Indonesia harus lebih merangkul keberagaman kecantikan ini,*

53. *Iya iya. **Is wanna talking beauty standard** gitu. Kita harus kembali mengangkat bahwa **beauty standards** itu ga cuma satu gitu*   3

54. ***To be honest** kalau secara fisik atau apa kayak gitu-gitu, **I use to be more insecure** dulu mungkin ya karna sempat di-**bully** itu dan lain-lain.*   3

55. *Jadi kayak maksudnya aku biasanya insecrure kalau misalnya aku ni masuk ke lingkungan baru kayak di Stanford gitu, **you know there's like crazy smart, intelligent, successful people what other than me and** dan yang seru adalah kita selalu ngebahas kalau bahwa di hari minggu-minggu pertama kita mulai di Standford itu semua orang sebenernya terintimidasi satu sama lain*   3

56. *Teh Melly itu udah menjadi bagian dari cerita Habibi Ainun ini dari film pertama, kedua **so it's natural that she wrote***   4

57. ***So, you know I am just really happy** aku bisa dapet kayak **double opportunity** kayak gini bukan cuma main film tapi juga isi **soundtrack***   4

58. *Salah satu yang paling sulit sih salah satu yang paling menantang karna dari sisi*   4

*bebannya, kita kalo memainkan orang yang ada pernah nyata gitu ya, ada akurasi yang **you know people expect accuracy***

59. *Ngobrol dulu sama pak Manoj **what is he know his vision** dan apa-apa dan gak langsung, oke kamu nah gitu.*   4

60. *Semakin terinspirasi sendiri gitu bahwa **I wasn't easy you know as a woman at the time** jadi dokter ada banyak resistensi dari kakak kelas, dari laki-laki*   4

61. *Tapi pada saat aku ngobrol sama ibuk Arlis yaitu teman baiknya Eyang Ainun pada saat kuliah gambarannya anak muda yang **energetic, dinamis, you know very different,Introvert** sama **very energetic, very active,** lucu **you know I have listing**. Jadi, aku kayak melihat dua sisi yang berbeda dan itu tantangan yang terbesar membayangkan **the right balance.***   4

62. *Jadi agak ada sebelnya dikit tapi ada tertariknya dikit jadi justru aku sama kak Reza ga bisa terlalu sering **reading in a way** karna kita pengen masih ada kecangungan **itu and its important have that distance** pada saat membangun kecangungan*   4

63. ***So, I mean it's not** untungnya **it's not the first time** jadi ada cukup familiar gitu. Tapi tentunya **the fact that you know** kak Unge dulu memainkan ibu Ainun dengan sangat sukses dengan sangat baik aku lebih kayak "aduh mudah-mudahan aku bisa melakukan hal yang samalah dan gak mengecewakan gitu loh" dan **at the sametime***   4

*semoga aku bisa menggambarkan sosok yang sama tapi juga **have my owner interpretation have my owner twist** itu yang **you know this tracking the right balance***   4

64. *Jadi definitely salah satu pencapaian **this is a such a big project, such a big role** dan aku juga menginvestasikan **energi** dan **mindspace** yang cukup besar ke dalam film ini karna aku **invested** banget. Jadi kalau dari sisi itu **definitely most of best things I have try to do***   4

65. *Maksudnya kayak **remember that she an introvert, remember that** Eyang Ainun tu lebih begini tidak begini. Jadi kayak ada banyak arahan tentang sosok Eyang Ainun awalnya seperti itu tapi begitu aku udah mau memulai syuting aku inget banget Eyang Habibi **bilang I beliving you and I know that you will make a so proud.***   4

66. ***He is like very supportive, very loving, very warm** dan dulu tu kita banyak surat-suratan juga lewat **chatting** tapi bener-bener panjang gitu loh, jadi Eyang **thread** separagraf kirim..*   4

67. *Bener-bener hampir kayak **diary**. Eyang hari ini ada pengajian, ini kejadian-kejadian, seperti ini seperti ini dan lain-lain. **So his very supportif and he love the soundtrack for example. He loved I am well. Yeah he love that***   4

68. ***I mean is that gonna be really hard** karna **I am very close with Indonesia you know I mean** dan banyak banget kesempatan disini,*   4

banyak banget potensi yang masih bisa digali. ***And exciting places to be my family here so.***

Table 9 Inter-Sentential

The second type is switching establishing continuity with the previous speaker. This kind of code-switching occurs to keep the utterances of the preceding speaker. The data from this research indicate that Indonesian-English code-switching in 4 cases consists of 2 data in the first video, 1 data in the second video, 0 data in the third video and 1 data in the fourth video. There are data of establishing continuity with the previous speaker in the video.

No	Uttarences	Number of Video
1	***R: Give it money*** ***M: Oh My God***. *Berapa, berapa* ***M: It's cheap***	1
2	***R: It's cheap for you***. *Loh kok duitnya monopoli, ga dolar sih*	1
3	***R: Happy birthday to you*** ***M: Thank you*** ***R: How do you still yourself*** *pada saat 25 tahun dengan pencapaian yang kamu miliki.*	2
4	***R: Oh ya. Thank you so much Mod and wish you well*** ***M: You too.*** *Terimakasih*	4

Table 10 Establishing Continuity with the Previous Speaker

The Reason for Using Code-Mixing/Code-Switching

The researchers has explained the types of code-mixing/code-switching in the interview between Maudy Ayunda and Robert in *Perspektif Metro TV*. In this chapter, the researchers shows the analysis of reasons for code-mixing/code-switching. There are many reasons found why they are mix/switch in the interview in each video. To found the reasons for code-mixing/code-switching, the researchers applies the Hoffman theory (1991) and there are five reasons for code-mixing/code-switching based on this theory. The table below shows the total data of reasons for using code-mixing/code-switching.

Reasons of using Code-Mixing/Code-Switching	Total
Talking about a particular topic	31
Quoting somebody else	1
Being emphatic about something	3
Repetition used for classification	6
Clarifying the speech content for the interlocutor	1

Table 11 Reasons of using Code-Mixing/Code-Switching

The reason for code-mixing/code-switching in the video, the researchers found five reasons why the speakers using code-mixing/code-switching in the interview. In the video, there are 33 uttarences of talking about a particular topic, 1 utterance of quoting somebody else, 3 uttarences of being emphatic about something, 6 uttarences of repetition used for classification and 1 utterances of clarifying the speech content for the interlocutor.

The first reason is talking about a particular topic. Talking about a particular topic can trigger someone to mix/switches their language. It happens because when a speaker cannot find the right word in expressing their thought or feeling, the speaker mix/switch their language with another language. From all the data, the researchers found that talking about a particular topic is the most frequent reason that occurs. The speaker in the videos tends to mix/switch Indonesian with English when she talks about some specific topics.

The second reason is quoting somebody else. Quoting somebody else happens because when a speaker used code to cite a well-knowing famous expression, proverb or announcing of a well-known figure. The switch entails simply the words that the speaker is claiming the quoted person said. The researchers only found one quoting somebody in this interview.

The third reason is being emphatic about something. People mix/switch their language when they want to be emphatic about something. This reason is used when a speaker shows strong expression or statement and want to emphasize the important things or points in some utterances.

The fourth reason is the repetition used for classification some utterances. Repetition takes place when the speaker wants to clarify the message and also to emphasize the message conveyed in the sentence. There is a purpose or reason why the speaker repeats the word. The

repetition of the words is done in order to help the interlocutor to understand the words clearly.

The fifth reason is the intention of clarifying the speech content for the interlocutor. People mix/switch their language in an interview, code-mixing occurs not only as a single word, idiom, or sentence but also at the phonological level. There are some reasons code-mixing/code-switching in the video.

No	Reason	Uttarences	Number of Video
1.	Talking about a particular topic	Sempat menjadi perbincangan **netizen**	1
		Jadi kita kayak bikin **essay**	1
		Terus kayak **lecture**-nya juga **optional**	1
		Iya betul dibanding S1 kok saya **sense**-nya ini lebih ketat gitu ya pelajarannya di banding S1	1
		Kita tu harus banyak **preparation** untuk kelas-kelasnya gitu	1
		Karna kelas-kelasnya tu yang **case discussion**	1
		Jadi sebelum kelas kita harus baca dulu kasusnya tentang **company** apa	1
		Mereka semua tahu **profile** muridnya sih	1
		Benerkan 11 juta **follower**-kan	1
		Mereka juga **respectfull** dan juga tahu bahwa mungkin aku	1
		lagi pengen **anonymous** aja gitu loh	
		Kadang-kadang sisi **celebrity** itu bisa **overshadow** hal-hal lain kan dari diri kita	1
		Homesick gak?	1
		Issue apa yang paling di-**follow** dari kegiatan di Amerika ataupun yang di Indonesia	1
		Mungkin sifatnya sedikit lebih **generalize** gitu	1
		Kelasnya juga sangat interaktif banyak yang beliau **costumize**	1
		Aku itu suka banget membaca buku mungkin kesannya itu **nerdy** banget	1
		Aku paling bangga kalau dari sisi karir **entertainment** yang aku paling banggakan adalah pengaruh positif yang bisa aku bawa gitu buat temen-temen yang ngikutin aku selama ini	2
		Aku itu orang yang **introvert** dan cendrung gak PD	2
		Jadi aku **overthinker** dan sangat tidak percaya diri	2

		dulu justru				*ini akan menjadi sequel selanjutnya?*	
		Kayak sesuatu yang **humbling.**	2	2.	Quoting somebody else	*Aku ada satu quote di buku gitu,* **When people underestimate you, thats your biggest competitive add fanish**	3
		Oh paham, **Balancing**	2				
		Sampe sekarang kalau Maudy Ayunda main film, **soundtrack** *nya juga di si kan*	2	3.	Being emphatic about something	*Mereka bisa apresiasi tapi gak mereka juga* **respectfull**	1
		Gila kamu Mod pasti keluarganya **pressure** *baget ya? Pasti mama kamu itu* **tiger mom**	2			*Nah ternyata keminderan itu kalau diasah dengan baik mungkin bisa menjadi grounding make an exam kayak sesuatu yang* **humbling**	2
		Apa yang harus aku lakukan tapi ga pernah **pushy** *sama sekali*	2				
		Tapi **passion-** *nya lebih ke situ*	2			*Aku jatuhnya tu* **di-underestimate** *atau apa gitu*	3
		Padahal itu **common** *ya buat orang ya*	2	4.	Repetition	*Kalau ini wajib dan kela snya tu 2 jam yang interaktif gitu trus pr juga banyak banget. Sumpah* **you know people** *sometime said* **MBA academy what is actually very academic, I think**	1
		Aku pernah di- **bully** *juga*	3				
		Kamu risih banget terkait dengan **fans,** *maybe fans atau* **haters** *yang peduli sama everything that you do termasuk, kamu sebutinnya dengan* **beauty shaming**.	3				
		Jadi ada banyak **gaps** *yang aku harus isi sendiri*	4			*Biasanya setiap taun yang diterima satu atau kadang-kadang gak sama sekali gitu jadi* **so this actually the first time ever** *kalo*	1
		Kamu ada ke- **nervous-** *an sendiri gak?*	4				
		Mungkin ada **sequel** *lanjutan, mungkin gak kamu ada pembicara ga*	4				

		*ga salah **first time ever** ada 2*	
		*Mungkin akhir-akhir ini aku kayak fokus ke dunia pendidikan kali ya karna disini **we have a new minister, new policies, new inserting thinks.***	1
		*Aku memilih bahwa kayaknya untuk aku itu akan pendidikan gitu, khususnya **curriculum design, you know that something and very passions about.***	1
		*Aku juga tidak bisa memungkiri bahwa aku beruntung bisa mendapatkan kesempatan seperti ini**, I have a lot of privileges too and I have admitted that.***	3
		*Bener-bener hampir kayak diary. Eyang hari ini ada pengajian, ini kejadian-kejadian, seperti ini seperti ini dan lain-lain**. So his very supportive and he love the soundtrack for example. He loved I am well.***	4

		Yeah he love that	
5.	Intention of clarifying the speech content for interlocutor	*Dan yang kedua mungkin kalau secara **personal** yang paling aku banggakan aku bangga kalau aku tu orangnya ga gampang puas gitu.*	2

Table 12 The Reason for using Code-Mixing/Code-Switching

Matrix Language

To find out how many percentages of Indonesian and English is in the interview, and to find out which is the matrix language and embedded language used between Maudy Ayunda and Robert in the interview on Monday, December 30th 2019 in *The Prespektif Metro TV*.The researchers used the formula:

$$P = \frac{F}{N} \times 100\%$$

After calculating the uttarences in each interview, the researchers conclude in the table below:

	Matrix Language	Embedded Language	Total
Code-Mixing	81,8%	18%	100%
Code-Switching	54,4%	45,8%	100%

Table 13 Matrix Language

Based on the table, the researchers found the conclusion that although in the conversation using a code in English and Indonesian but in the interview Indonesia in matrix language in code-mixing and code-switching, and English as an embedded language in code-mixing and code-switching. Native speaker keep using Indonesian as a base in the interview, English is used as a foreign language which is used as a mixture in code-mixing and code-switching.

IV CONCLUSION

This researcher found three problems, which are about the types of code-mixing and code-switching, the reason for code-mixing/code-switching and matrix language used in the interview Maudy Ayunda and Robert in Perspektif Metro TV. After collecting all the data, the researcher found that there are 108uttarencesare code-mixing and 72 uttarences are code-switching.

The researcher applying theory by Hoffman (1991) for code-mixing and code-switching, there are three types of code-mixing found by the research in the data, which are intra-sentential, intra-lexical and involving a change in pronunciation. The first type intra-sentential, which means people mix their language with another language in a sentence at the same time. The researcher found there are 108 data of intra-sentential. Then, the second type is intra-lexical. Intra-lexical means there is an addition of affix or suffix into English. In this case, the affix or suffix are in Indonesian. There are 28 data of intra-lexical. The last type of code-mixing is involving a change in pronunciation. Involving a change in pronunciation means it is phonological as it deals with pronunciation. It takes place, that the speaker of a language modifies the pattern of pronunciation. There are 3 data involving a change in pronunciation.

The researchers found three types of code mixing, they are inter-sentential, emblematic and establishing continuity with the previous speaker. The first type is inter-sentential. It means of code-switching happens between sentences, add that inter-sentential generally appear within a sentence. The researchers found there are 68 data of inter-sentential. The second type is emblematic. Emblematic means there is the switch that's supplied through an interjection, a tag, or a sentence filler occurring between or amongst languages as an illustration of ethnic identification. The researchers do not find any data that shows emblematic of the videos. The last types of code-switching is establishing continuity with the previous speaker.

Establishing continuity with the previous speaker means occurs to keep the utterances of the preceding speaker. There are 4 data of establishing continuity with the previous speaker.

In finding the reasons for using code-mixing/code-switching, the researcher also applies the theory from Hoffman (1991), there are five reasons for using code-mixing/code-switching in the interview between Maudy Ayunda and Robert in *Perspektif Metro TV*. The first reason is talking about a particular topic. The researcher found 33 data on a particular topic. The second is quoting somebody else. There are 1 data found by the researcher. The third is being emphatic about something. The researcher found 3 data of repetition used for clarification. The fourth is repetition used for clarification. There are 6 data found by the researcher. And the last is the intention of clarifying the speech content for the interlocutor.

The reason why talking about a particular topic is the highest reason for code-mixing/code-switching it is because most of the data shows that the speaker mixes the language when the speaker talks about a certain topic only. There are two possible reasons why talking about a particular topic is the most used reasons for code-mixing/code-switching. First, the speaker uses terms that are popular and commonly used by Indonesian. Second, there is a lack of equivalent words in Indonesian.

In code-mixing Indonesian 81,8% as matrix language and English 18% as an embedded language, while in code-switching Indonesian 54,2% as matrix language and English 46%as an embedded language. The researcher concluded, the speakers using codes in the interview especially Indonesian and English. The speaker is an Indonesian native and English do not influence the native language of the speakers. The researcher found Indonesia as a matrix language and English as an embedded language in code-mixing and code-switching.

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