



**EXPLORING GROUP IDENTITY OF PRO 2 RRI JEMBER PRESENTERS
THROUGH CODE SWITCHING AND CODE MIXING PHENOMENON**

THESIS

Written by:

**SYAFIDA LUTVIA NINGSIH
090110101107**

**ENGLISH DEPARTMENT
FACULTY OF LETTERS
UNIVERSITY OF JEMBER
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THESIS

A thesis presented to English Department,
Faculty of Letters, University of Jember,
as one of the requirements to obtain
the Award of Sarjana Sastra Degree
In English Studies

Written by:

SYAFIDA LUTVIA NINGSIH
090110101107

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DEDICATION

I proudly dedicate this thesis to:

1. My beloved parents Imam Syafi'I and Tuma ningsih, for giving me your admirable love until I can finish my Sarjana Degree.
2. My dear brothers: Ari and Afandi, for the spirit, I cry for you.
3. My lovely fiancé, Dondy Haridyansah, for the love, prayer, support and affection.
4. All of my friends in the English Department, the Faculty of Letters Academic year of 2014, for their hospitality and friendship.
5. My friends in Syuga house, Ana, Umi, Amanda, Iim, Neny, Nike for their togetherness and supports.
6. All of my friends
7. My Almamater.

MOTTO

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ﴿١﴾
فَإِنَّ مَعَ الْعُسْرِ يُسْرًا ﴿٢﴾ إِنَّ مَعَ الْعُسْرِ يُسْرًا ﴿٣﴾
فَإِذَا فَرَغْتَ فَانصَبْ ﴿٤﴾ وَإِلَىٰ رَبِّكَ فَارْغَب ﴿٥﴾

“For truly with hardship comes ease. Truly with hardship comes ease. So when you are finished, toil. And seek your Lord.”

(QS. Al-Insyirah,6-8)

DECLARATION

I hereby state that the thesis entitled **Exploring Group Identity of Pro 2 RRI Jember presenters through Code Switching and Code Mixing Phenomenon** is an original piece of writing. I certify that the analysis and the research described in this thesis have never been submitted for any other degree or any publications.

I certify to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged.

Jember, June 25th 2015

The Writer,

Syafida Lutvia Ningsih

090110101107

APPROVAL SHEET

Approved and accepted by the Examination Committee of the English
Department, Faculty of Letters, Jember University.

Jember, June 25th 2015

Chairman,

Secretary,

(Dr. Hairus Salikin, M.Ed)
NIP. 19310151989021001

(Indah Wahyuningsih, S.S., M.A)
NIP.196801142000122001

The Members,

1. Sabta Diana, S.S, M.A
NIP. 197509192006042001

(.....)

2. Dewianti Khazanah. S.S, M.Hum
NIP. 19851103200812202

(.....)

Approved by the Dean,

(Dr. Hairus Salikin, M.Ed)
NIP. 19310151989021001

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Syafida Lutvia Ningsih

ABSTRACT

Code switching is defined as the use of two languages in the same utterances. Besides, code mixing is defined as a mixing two codes or languages. The purpose of this study is to describe the phenomenon of code switching and code mixing used in Radio Republik Indonesia (RRI) Pro 2 Jember and it investigates the construction of group identity of six RRI presenters through this phenomenon. The analysis is conducted by using descriptive qualitative method. Descriptive analysis method involves description, analysis, and interpretation. The data are collected by using observation and interview that is done at Pro 2 RRI Jember. The result shows that the most frequent type of code switching occurs in the broadcasting is intra-sentential code switching. Besides, code mixing in single element is the most frequent type of code mixing occurred in radio RRI Pro 2 broadcasting. Furthermore, all of the six presenters' reason of code switching and code mixing is creating close and intimate interaction. Then, the reason of lack of vocabulary is presented by one presenter, and two presenters' reason is prestige. Besides, this study explores two identities shown through code switching and code mixing. These identities are identity as group of teenager radio and identity as smart person. Code-switching and code mixing in this study presents the way in which participants re-created their identity based on their network.

Keywords: code-switching, code mixing, identity.

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CHAPTER I. INTRODUCTION

This following chapter presents the description of background of the study, the problems to discuss, the goal of the study, the scope of the study, the significant of the study and the organization of the study.

1.1 The Background of the Study

Language has important function for human being because language is used as communication tool in everyday life, without language human being cannot communicate to each other. In this world, there are various languages spoken, therefore every countries and places have different language spoken, one of the example is Indonesia. Indonesia has some languages spoken by the society such as Javenese, Madura, Batak, Minang, etc. Moreover, the society can master more than one language (*bilingual/multilingual*) therefore Indonesia is known as a multilingual or bilingual country whose societies master more than one language to communicate. In multilingual or bilingual setting, a phenomenon usually occurs where the speaker mix or combine their language.

In bilingual or multilingual societies, conversation can be used as media for interlocutors as language learning or cultural exchange. Commonly, bilingual or multilingual conversation is full of language strategies to make interlocutors communicate effectively. One of these strategies is the use of code-switching and code mixing. Code switching and code mixing is a linguistic phenomenon that commonly occurs in bilingual and multilingual speech communities. Mahootian (2006) defines that the term of code switching refers to the systematic use of two languages during oral or written discourse. Besides, Hoffman (1991:104) argues, “code switching is the changes over sentences that can occur during the same conversation, while code mixing is defined as the change of language within a sentence”.

In the case of code switching or code mixing, bilinguals can access two linguistic codes, and each of codes provides possibilities of identity construction. According to Gumperz (1982) those two codes are code in majority language such as in formal situation, less personal, out of group relation, while the other is code in majority language such as in informal situation associated with group.

Besides, bilingual or multilingual people in Indonesia often use code switching or code mixing in their daily life, for example in public space like malls, cafes, school, etc. But nowadays they often switch or mix their language with English. Since English became International Language, the need to master English in Indonesia is also considered very important. English is considered as prestigious language because English is used worldwide. As a result, many people switch or mix their language to English and English becomes the basic need of the people in business, communication, education, and especially in broadcasting. Broadcasting as the pioneer in giving information should have a strong basic skill in the language. Therefore, code mixing or code switching is often used in broadcasting area such as in television, magazine, newspaper editor, and particularly in radio broadcasting.

On radio broadcasting, code switching and code mixing phenomenon becomes such a common thing. As bilingual people, radio presenters also switch or mix their language because the presenters have to conduct interactive communication with the listeners. In this case, bilingual presenters may switch or mix their language to represent their group identity, because in bilingual or multilingual conversation there will be possibility to create a new identity. As Grosjean (1982:309) argues “one of the reasons why bilingual switch or mix their language is emphasizing group identity or solidarity. This construction of identity is not unified and static, but it is constructed dynamically”. This is the same as the construction identity of our language use. Our language use can represent a particular identity at the same time when we use the language. Therefore, this phenomenon of code switching or code mixing in radio presenters becomes interesting to discuss, especially in Jember.

Although research on code switching or code mixing in Radio has been done in the previous study but the study only focused their attention on reason and type of code switching and code mixing. This study focuses on exploring group identity of Indonesia-English radio presenters in Pro 2 RRI Jember. Considering this phenomenon, the code switching and code mixing of Indonesia with English by the presenters in the broadcasting has strong connections with their construction of group identity.

In this study, an analysis is conducted to analyze what actually happens to the bilingual or multilingual person as radio presenters in Pro 2 RRI Jember, and the reason of switching and mixing use English rather than their local language in their broadcasting. In the case of code switching and code mixing in this radio, it can show what presenters want to display such as group identity that are closely related to the language use in their broadcasting. Zentella (2008:pp. 3-10) mentions that, “bilingual displays their gender, class, racial, ethnic, group and other identities by following the social and linguistic rules for the ways of speaking that reflect those identities in their homes and primary networks”.

1.2 The Problems to Discuss

The use of code switching and code mixing in broadcasting particularly in radio is very often. Moreover, the announcers may have several reasons why they switch their language from one language to another. Surely, through the use of code switching and code mixing in the broadcasting the presenters want to express their identity such group identity as radio presenters. Therefore, how actually the presenters express their group identity in the broadcasting.

1.3 The Research Questions

Considering the problems above, this study is conducted to answer the following research problems:

1. What types of code switching and code mixing do occur in the radio broadcasting?
2. What types of code switching and code mixing are dominantly used?
3. Why do radio presenters switch and mix their language in the broadcasting?
4. How is radio presenters' group identity shown through code switching or code mixing in the broadcasting?

1.3 The Goals of the Study

Considering the problems above, this study is conducted to find out the answer of the problems. The goals of this study are:

1. To find out the types of code switching and code mixing that occur in the radio broadcasting.
2. To find out the types of code switching and code mixing that dominantly used in the broadcasting.
3. To find out the probable reason for the presenters switching and mixing their language in the broadcasting.
4. To explore the presenters' group identities through code switching and code mixing.

1.4 The Scope of the Study

This study tries to analyze the function that code switching or code mixing has in conversation and its relation to identity. It investigates the presenters of RRI Jember. This study chooses RRI Jember because this radio is one of Local Radio of Jember that the presenters mostly use code switching or code mixing in their broadcasting.

In this study, the writer makes a limitation to obtain a clear and detail picture of the matter that is being analyzed. The writer focuses this study to the use of code switching and code mixing by Pro 2 RRI presenters. Besides, the writer also wants to explore the group identity that is constructed by radio presenters through the use of code switching and code mixing.

1.5 The Significance of the Study

Based on the goal of the study above, the finding of this study can be useful for:

1. It can be useful for the English Department students especially those who are majoring linguistics. It can help them to understand further about phenomenon of code switching or code mixing relating to the radio presenters in National Radio Jember and to understand more about two aspects of Bilingualism.
2. It can be useful for other researchers. This research can give valuable references for other researcher to conduct further research about code mixing or code switching using other media.
3. It can be useful for other readers. This research can be used by other readers to get more information and increase knowledge about code switching or code mixing and its application in learning a language related to the society.

1.6 The Organization of the Study

To make the thesis systematic and easy to read, the interrelated logical division is needed. The thesis, therefore, comprises five chapters. The introduction is presented in the first chapter. Chapter two informs the general review of theoretical review, especially about code mixing and code switching that the writer observed. Chapter three deals with research methodology that will enable the research to be more logical and scientific. Chapter four presents the analysis of

the data and the main discussion, and the last chapter, chapter five is the conclusion.



CHAPTER II. THEORETICAL REVIEW

The following chapter provides background information about the references relevant to the research topic. This background information gives better understanding about several concepts related to the main topic.

2.1 Previous Research

Research on code switching and code mixing relate to identity has been done in some decades. There are many researches that are nearly the same as this thesis. The first study is drawn from the research project that was done by Maria Cecilia Velasquez (2010) in University of Toronto. The research project investigates the reason why and how code switching was presented during the conversation of Spanish-English speakers in Canada. The research project also intends to study how code switching and code mixing is related to processes of identities construction. Besides, Velasquez uses narratives analysis to facilitate the analysis of what is said and how each interlocutor presents. Narrative analysis means participants tell their own stories when interacting with others. Thus, the narrative analysis is used for analyzing the utterances of both, interviewers and interviewee.

The second study was done by Dias Astuti Cakrawarti (2011) in University of Diponegoro. In this study, the writer analyzes code switching and code mixing in the Teenliit novel. The analysis focused on the types and the reason for using code switching and code mixing in the novel. The result of the study shows that there are 6 types of code switching and code mixing in the novel, they are intra-sentential code switching, inter-sentential code switching, emblematic switching, intra-lexical code switching, establishing continuity with the previous speaker, and involving a change of pronunciation. In this novel, the most dominant code switching and code mixing is the use of intra-sentential code switching because in the novel Teenlit Canting Cantiq there are some utterances that is switch with English. While, the most dominant for reason of using code

switching and code mixing is expressing group identity. This is caused by most of the characters are young that shows modern community. Therefore, they often switch and mix their language with English in their daily life.

The next study was done by Emmy K Sinulungga in (2009) University of North Sumatera, Medan. This study focuses on the analysis of code switching and code mixing that is used by presenters and caller on conversation in Smart Radio 101.8 FM. The purposes of this study is to find out the types of code switching and code mixing, and the reason of using code switching and code mixing in the conversation. The result of this study shows that there are 13 types of code switching, they are 2 types of situational code switching and 11 types of metaphorical code switching. Besides, there are 14 codes refers to code mixing. The reasons that are found in the conversation are, talking about particular topic, quoting somebody else, show solidarity, interjection, repetition for clarification, intension of clarifying the speech content for interlocutor, expressing identity, to soften or strengthen request of command, and because of the real lexical need.

The analyses of code switching and code mixing in the previous studies have some differences from this study. The previous studies show that, the analyses are taken from interviewers' explanation, novel, and radio conversation. Besides, this study focused on the presenters' broadcasting and exploring group identity of the presenters. This study intends to demonstrate code switching and code mixing phenomenon as a language strategy to represent identity that are closely linked to language use. Therefore this study is originally analyzed based on the phenomenon that happens in Pro 2 RRI Jember.

Although this thesis has some differences in the result, but this thesis has similar analysis that is to find out the types and the reason of code switching. From the previous studies, these can help the writer to analyze the types and the reasons relate to code switching and code mixing used in the broadcasting.

2.2 Bilingualism

Bilingualism is the term of using more than one language. Actually, there have been many definitions about bilingualism. One of them is Weinreich (in Rene 1985) who states that bilingualism is practice of alternately using two language and the persons involved bilinguals. Another definition is given by Scotton (2006). She states that bilingualism is the ability to use two or more languages sufficiently to carry on a limited casual conversation. From the definitions, it can be concluded that bilingualism refers to speaker's ability to use more than one language in the conversation, and then the one who speaks more than one language is defined as bilingual.

Furthermore, Hoffman (1991) mentions that there are three reasons why people become bilingual. Those reasons are membership, education, and administration. The example of membership reason is the use of Java language to show the membership of Javanese. Then, the example of education and administration is shown by the use of English language in Indonesia in discussing about technology, business, academics, etc. Besides, in some countries or communities, there is no reason for someone to be bilingual. Hoffman (1991) also states that bilingualism is a normal requirement for daily communication and not a sign of any particular reason.

In this thesis, the term of bilingualism is defined as the use of two languages, Indonesia-English, in the broadcasting. In this case, Radio presenters in RRI are also accepted as bilingual speakers who switch and mix their language into English in the broadcasting even though they do not master Englishwell. As Wardaugh(1986) states in his book, he says that people who are bilingual or multilingual do not necessarily have exactly the same abilities in the languages or varieties. In some cases, since bilingual presenters can use more than one language in their broadcasting, surely they have to be able to set a condition where they can communicate effectively by using the language. Usually, this condition can make bilingual presenters to do code switching and code mixing.

Therefore, this term is used in this thesis because in the radio broadcasting, the term bilingualism causes the occurrence of code switching and code mixing. These codes are used from one code to another code in the radio broadcasting as daily interaction between announcers and the audience when they are broadcasting.

2.3 Code Switching and Code Mixing

It is important to distinguish code mixing and code switching because code mixing is often confused with code switching. In some cases, the difference of code switching or code mixing depends on the formality of the situation. Code mixing is used in the less formal situations while code switching is possibly done in a formal one. Besides, Wardaugh says (1986) that code mixing can be called as code switching where these strategies can occur in conversation between speaker's turns or within a single turn. Thus, code mixing is a part of code switching.

Generally, code switching is defined as the use of two languages in the same utterances or the same conversation. Wardaugh (1986) says that people may switch from one code to another code or mix codes even within sometimes very short utterances and thereby create a new code in process known as code switching. Hoffman (1991) classifies code switching based on grammatical classification. Grammatical classification is classification of code switching based on where code switching appears in the utterance or sentence. This classification divides code switching into three types, those are tag-code switching, inter-sentential code switching, and intra-sentential code switching. Each of this type will be described as follows:

1.9.1 Tag Code Switching

Tag code switching or emblematic code switching happens when bilingual inserts short expression (tag), exclamation, and certain set phrases from

different language in his/her utterances. According to Hoffman (1991) Tag code switching is simply an interjection, exclamation, a tag, or sentence filler in another language.

In this example bilingual switches language from Finnish into English

- A : Mutta en ma viittinity, *no way!*
(Jendra 2010)

In the next example bilingual switches language from Spanish into Catalan

- A : “Hay cuatrosillasrotas y’ *prou!*”
(There are four broken chairs and’, that’s enough!)
(Hoffman, 1991)

In those examples bilinguals illustrate tag code switching, where in the sentences they consist of items such as tag *prou! and no way!*.

1.9.2 Inter-sentential Code Switching

Inter-sentential code switching happens when there is a complete sentence in one language uttered between two sentences in another language. This level may serve to emphasize a point made in another language, signal a switch in the conversation participants. This code provides a direct quote from another conversation.

For example:

- *Se porque*. I never used it.
(Jendra 2010)

The example above shows a bilingual switch from Spanish into English

- *So, don’t go anywhere*. Tetep bersama Riza di 97.5 FM

The example above shows a bilingual switch from English into Indonesia

In the example above, the sentence *se porque* is uttered into English sentence, while the sentence *so, don’t go anywhere* is uttered into Indonesian. Therefore those sentences are included in inter-sentential code switching.

1.9.3 Intra-sentential Code Switching

Intra-sentential code switching is found when a word, a phrase, or a clause from one language is inserted into sentence in another language.

For example:

- The hotel, if *est grad*, is really huge and unbelievably majestic.

(Jendra 2010)

The example above shows a bilingual switch from English into French

- Bentar ada penelpon masuk.. Hallo, *stay cool and lovely* dengan siapa nih?

The example above shows a bilingual switch from English into Indonesia

In the example above, phrase *est grad* is inserted into English sentence, while the *stay cool and lovely* is inserted into Indonesia. Therefore those sentences are included in intra-sentential code switching.

In addition, code mixing is defined as a mixing of two codes or languages. Code mixing often occurs in the level of syntactic structure level within a sentence. Thus, within one sentence, from one element is spoken in language A and the rest in Language B. According to Park and Redliger (In Holmes 1992) code mixing refers to the combining of elements from two languages in single utterance. Besides, Gumperz (1997) argues that in code mixing, pieces of one language are used while a speaker is basically using another language. (In Jendra, 2010: 78-79).

According to Hoffman (1993) code mixing is divided into two kinds, they are the insertion of single element and a partial or entire phrase. These types will be explained below:

1.9.4 Code Mixing in Single Element

In this type, the language mix is inserted in the level of a single word.

For example:

- Buat Umi di Ambulu yang lagi ulang tahun semoga *happy* selalu.
- Nggak pede rasanya kalo pakek baju nggak *matching* gini.

In those examples, the speaker uses English language in form of single word. Therefore this type of code belongs to code mixing in the level of single element.

1.9.5 Code Mixing in a Partial or Entire Phrase

In this level, the language mixing is inserted in the form of phrase either partial or entire phrase.

For example:

- *One information* lagi, buat kawan muda.

From the example, it shows that the language mixes in form of entire phrase, therefore it is called as code mixing in a partial or entire phrase.

The above classification of code switching and code mixing is an important way to analyze the language use of radio presenters.

Besides, the definition of code switching and code mixing are important part of this thesis because for this thesis code switching and code mixing is considered not only as language elements that are used by bilingual presenters but also has connection to presenters' identity. As Wardaugh (1986) states in his book, he says that code switching can arise from individual choice or be used as a major identity marker for a group of speaker who must deal with more than one language in their common pursuits.

2.4 Reason for Switching or Mixing Code

In the use of code switching or code mixing, the motivation or reasons of the speaker is an important consideration in the process. Reasons of code switching and code mixing are used in this analysis to find the relation of code switching and code mixing to presenters' group identity. According to Hoffman

(1991) there are a number of reasons for bilingual or multilingual to switch and mix their language. They are:

1. Talking about particular topic.
2. Quoting somebody else.
3. Being emphatic about something (Express solidarity).
4. Interjection (Inserting sentence fillers or sentence connectors).
5. Repetition used for clarification.
6. Intention of clarifying the speech content for interlocutor.
7. Expressing group identity.
8. Creating a close and intimate interaction.
9. Prestige.
10. Lack of vocabularies.
11. Social distance.

2.5 Identity

Identity is the distinction of someone from others by marking themselves symbolically. Everyone has an identity or set of identities. Identity is represented in many ways, some people represent themselves by using jewels, accessories, dresses, language, name etc. This identity is constructed from interaction with others as the result of our socialization and our experiences with outside world. Consequently, there are many factors that might affect the construction of identity, those are: race, ethnicity, gender, religion, occupation, physical location, social class, kinship, leisure activities, etc. Joseph (2000) also argues that,

There are two basic aspects to a person's identity: their name, which serves first of all to single them out from other people, and then that deeper, intangible something that constitutes who one really is, and for which we do not have a precise word. (2000)

Besides, Wardaugh states that (2006) there are two kinds of identity namely individual identity or group identity. Individual identity refers to identity that person constructs for himself or herself such as the use of name, while group

identity refers to person or individual who defines himself or herself in term of group membership such as sect.

Identity has close relation to language. Language is not only used to deliver or share information but it is also used to determine someone's identity. Edward (1985) mentions that the relationship between language and identity have been touched upon within a number of disciplines (history, sociology, psychology, linguistic, education and others) (*in Holmes 1999, pp.193-192*).

Language has important role in determining identity because identity has direct relation with space and time. By means when somebody was born in a specific country, automatically that person would identify himself as belonging to that space, and the cultural practices associated with that location. Spolsky assumes that,

“Language is a central feature of human identity. When we hear someone speak, we immediately make guesses about gender, education level, age, profession, and place of origin. Beyond this individual matter, a language is a powerful symbol of national and ethnic identity.” (1999: 181)

Therefore, when radio presenters decide to switch and mix their language by using English language in their broadcasting, it is possible that their identity is actually exposed.

In some cases, identity is constructed through different marking that commonly the form of it is the use of different language. This difference is considered as evidence of the speaker existence or which group they belong to. Gumperz (1982) claims that language differences serve primarily to mark social identity and it is compatible to the norms and tradition of the speaker.

Furthermore, the code choice or selection of language by radio presenters during broadcasting, commonly is not only associated with topic and place but also with the identity where the speaker wants to be viewed by others. In this case, the use of code switching or code mixing may enable the speaker to change or create new identity easily. Wardaugh argues that your choice of code also reflects

how you want to appear to others, how you want to express your identity and /or how you want others view you (2006). Therefore, by analyzing what, how, and what context the code switching or code mixing occurs, it can lead the writer to understand how code switching or code mixing show group identity of RRI presenters.



CHAPTER III. RESEARCH METHODOLOGY

This chapter is an important part of this thesis because it discusses research method that is used in conducting this thesis. Research method deals with tool, procedure, and technique in conducting this research. This chapter concerns with type of research, source of data, technique of collecting data, type of data, and technique of data analysis.

3.1 The Type of the Research

The type of research in this thesis is a qualitative research. Denscombe (2007) argues that qualitative research tends to be associated with description in form of words or image as the units of analysis. Thus, the data of this research is in form of word, or image rather than number. This research is conducted by qualitative research because the results of the data analyzed are in descriptive phenomenon such as words, sentence, and utterances.

This is a field research involving participants. According to Burges (2005) field research involves direct interaction between the researcher and the subject of the study. This means that field research needs direct interaction, survey, or investigation to get valid data. However, direct interaction, investigation, and survey in this research are done by conducting interview and observation.

This research tries to describe the phenomenon of code switching or code mixing that is used in Radio Republik Indonesia (RRI) Pro 2 Jember. Moreover, through this phenomenon, it is analyzed the construction of RRI presenters' identity.

3.2 The Source of the Data

The source of the data is one of the important things in analysis, because source of the data can determine the subject which is taken from. Therefore, the data is taken from respondents. The respondents in this research are seven presenters from Radio Republik Indonesia (RRI) Pro 2 Jember. This radio is selected because this radio is one of national radios in Jember that all of the programs are presented for teenager listeners. Therefore, code switching or code mixing often occur when the radio broadcasters present their programs.

The data are transcribed from the recording that is taken when the presenters are broadcasting in the radio and from the interview. These data are important data because these data are used to identify the type of code switching or code mixing and the identity of radio presenters.

3.3 The Method of Collecting the Data

There are two instruments used by the researcher to collect the data from the radio, those are:

2.3.1 Observation

The method of collecting data by observation involves audio recording as data for research. This is also supported by Blexter, Hughes, and Tight (1997) that assume the observation method involves the researcher in watching, recording and analyzing events of interest. This research uses direct observation to get closer data with the informants. Direct observation is applied by recording the presentation of the presenters in Radio Republik Indonesia (RRI) Pro 2 Jember. The observation is done for a weeks in the radio station. The result of this recording will be formulated in a form of transcript. As a result, the transcript will be used as the data to analyze the type of code switching and code mixing and to find out the probable reason of using code switching and code mixing relating to their construction of identity.

2.3.2 Interview

The method of collecting data in this thesis is interview. According to Morgan (In Bedges, 2003) an interview is a purposeful conversation, usually between two people but sometimes involving more, that is directed to get information from the others. As purposeful conversation, interview is focused on particular topic refers to the research that is guided by some general questions.

In this research, the researcher uses semi-structured interview. Semi-structured interview is an interview in which the researcher gives list of questions to be answered and let the interviewees develop ideas and speak widely about the topic (Descombe, 2007). The interview is done at RRI Pro 2 Jember. The interview is conducted for about a week starting from the 12th May 2014 until 18th of May. The writer interviews seven presenters of RRI Pro 2 Jember in different time for about an hour in each interview. The data from interview is recorded using tape recorder or mobile phone. This method is used by the researcher to identify the identities of seven presenters in the radio.

3.4 The Type of the Data

In conducting this research, the type of the data is qualitative data. It is called qualitative data since the collected data are in form of words, sentence or utterances. The data collected from interview and observation show this qualitative one. It will be shown from the transcript of the record and interview.

3.5 The Data Processing

The data that have been collected from observation and interview are analyzed by using three steps. The first step is classifying and analyzing the types and the dominant types of code switching and code mixing from the transcript of observation. The second step is describing about the reason of the six presenters in using code switching and code mixing in the broadcasting. The last step of

analysis is interpreting data from the observation and interview to find out the group identity of six presenters through code switching and code mixing.

3.6 The Technique of Data Analysis

The method of analyzing the data in this thesis is descriptive analysis. The descriptive analysis tends to give detail description about information from recording and interview. This technique involves describing, analyzing, and interpreting the data that has been taken from observation and interview. Blaxter (2006) also explains that descriptive method gives an illustration in words, it involves description, analysis and interpretation.

In this thesis, the results of data collection are in form of transcript from recording. Moreover, analysis, description and interpretation of data are used to describe the types of code switching and code mixing occurs in the broadcasting frequently, and the reasons of using code switching and code mixing in the broadcasting. This is the way to analyze how code switching and code mixing relates to the presenters' group identity.

CHAPTER IV. RESULT AND DISCUSSION

In this chapter, the data from the observation and interview to the respondents are discussed. The discussion and the analysis are needed to know the types of code switching and code mixing, to know the reasons of using code switching and code mixing, and to explore RRI presenters' identity through code switching and code mixing.

4.1 The Types of Code Switching used by the Six Presenters

In this section the researcher wants to describe the kinds of code switching based on each category and the frequency of code switching. From the observation and interview in RRI Pro 2 Jember, there are three kinds of code switching found. Those are tag code switching, inter-sentensial code switching and intrasentensial code switching.

4.1.1 Tag Code Switching

After the researcher analyzed the data from the observation, the first type of code switching used by the presenters is tag code switching. These sentences are:

- a) *Sahabat, tapi kalau kita ngerasa dapet ujian udah ngeluh . **Oh my God** ! kenapa ini harus terjadi sama aku?*
- b) ***Oh No!!** Itu akan semakin membuat sahabat kreatif merasa berat menjalani hidup*

From the observation and interview, there are only two sentences used by one of the presenter in his/her broadcasting that belong to tag code switching. These sentences are classified into tag code switching because the sentences consist of short expression or tag from English language that is inserted in the sentence such as **Oh no !** and **Oh my God**. According to Hoffman (1991) tag code switching happens when a bilingual insets short expression (tag) from different language in their utterances.

4.1.2 Inter-sentential Code Switching

The researcher found that some sentences used in the broadcasting is classified into inter-sentential code switching. These sentences are:

- a. *Wish you all the best, semoga harapan kalian bias terwujud.*
- b. *Saya juga meyakini kalau waktu saya buat nemenin kamu ni Pro 2 sudah harus sampai disini. **Thanks for listening me on 89.5 Pro RRI Jember, suara kreatifitas.***
- c. *Now, **this is your turn.** Buat kamu yang pengen gabungan silahkan nanti langsung gabung di jalur sms.*
- d. *Sahabat kreatif bakal ngerasa kehidupan ini terasa berat, **Let it go.***
- e. ***Let it flow,** biarkan semua itu berlalu.*
- f. *Ntar lagi kita ketemu lagi di Sound My Soul ya. **Getting Positive, stay cool, and just be yourself from 89.5 Pro 2 RRI.***
- g. *Tetep semangat 45 **life is so easy** sahabat.*
- h. ***Thank you** banget, buat kamu yang sudah kirim sms.*
- i. ***Happy weding** aja buat kalian yang menikah ditanggal ini.*

From the classification above, it is found that there are some sentences belong to inter-sentential code switching. These sentences are used by the six presenters in their broadcasting. These sentences are classified into inter-sentential code switching because those sentences show that there are some English sentences uttered into Indonesia sentences. This is in line with Hoffman's criteria (1991) inter-sentential code switching refers to the complete sentence in one language uttered between two sentences in another language.

4.1.3 Intra-sentential Code Switching

The second type of code switching found in the data is intra-sentential code switching. This type is found in some sentences that are used by six presenters in the broadcasting, these sentences are:

- a. *Stay tune terus di programma 2 RRI*
- b. *Jadi jangan kemana-mana tetep **tuning always** di 89.5.*
- c. *Jadi **keep tuning always** di Pro 2 RRI.*
- d. *Terima kasih sudah **stay tune** di Pro 2 RRI Jember.*
- e. *Bareng saya disini **stay tune**.*
- f. *Siapa tau juga, **from this small steps** sahabatya.*
- g. *Ini akan menjadi salah satu **starting point** yang bagus buat kamu.*
- h. *Nanti kita bakal undang kamu di **live interview** sahabat.*
- i. *Buat kamu yang lagi pada ngelamun sahabat kreatif **coming from Lumpia Band**.*
- j. *Kita bakal balik lagi di segmen selamat pagi Pro 2, **stay tune**.*
- k. ***No more** galau sahabat kreatif.*
- l. ***Stay tune**, terus di programma 2 RRI Jember Suara Kreatifitas.*
- m. *Jumpa lagi barengan saya di **morning spirit** hingga pukul 06.00 WIB, **stay tune**.*
- n. *Ntar lagi kita ketemu lagi di Sound My Soul ya. **Getting Positive, stay cool**, and just be yourself from 89.5 Pro 2 RRI.*
- o. *Barengan lagi hingga nanti pukul 06.00, **stay tune**.*
- p. *Jumpa lagi barengan saya di **Morning spirit**.*
- q. *Masih barengan saya di program **Morning spirit**.*
- r. *Sahabat kreatif dimanapun kalian berada program Pro2 **Indie On Air** hadir kembali nemenin kamu.*
- s. *Dan buat kamu yang baru mengirimkan lagu karya kamu di program Pro 2 **Indie On Air**.*
- t. *Malam ini masih bareng saya di program Pro 2 **Indie On Air**.*
- u. *Tiap hari senin-sabtu di programa Pro 2 **Indie On Air** sahabat kreatif.*

- v. *Masih bareng saya di Pro 2 **Indie On Air** sampai nanti pukul 10.30.*
- w. *Single kalian bakal kita hadirkan di program Pro 2 **Indie On Air**.*
- x. *SMS bakal kita bacain selepas program Pro 2 **Indie On Air**.*
- y. *Saya meyakini kalau waktu saya buat nemenin kamu di Pro 2 **Indie on Air** harus sampai disini.*
- z. *Jangan pernah geser chanel kamu, tetep **stay tune** ya sahabat.*
- aa. *Tetep **stay tune** di Pro 2 RRI Jember suara kreatifitas.*
- bb. *Terutama, met malem buat temen-temen indie yang lagi **stay tune** di Pro 2 FM RRI Jember.*
- cc. *So, **stay tune** di Pro 2 RRI Jember.*
- dd. *Jangan kemana-mana tetep stay tune di Pro 2 RRI Jember.*
- ee. *Saya akan putarkan komposisi miliknya Pushy Cat Doll with wait a minute, **stay tune**.*
- ff. *Kita bakal balik lagi di segmen acara selamat pagi Pro 2 di segmen yang pertama, **stay tune**.*

From the classification above, it is found that these sentences include in intra-sentential code switching. These sentences are classified into intra-sentential code switching because there are some English phrases in the sentences that are inserted in Indonesian sentences. Based on Hoffman's classification intra-sentential code switching refers to code switching that is found when a word, a phrase, or a clause from one language is inserted into sentence in another language.

Table 4.1 Types of Code Switching

No	Name	Code switching					
		Tag code switching		Inter-sentensial code switching		Intra-sentensial code switching	
		EL	F	EL	F	EL	F
1.	Presenter 1	Oh no!!	1	Wish you all	1	Stay tune	2

				the best,			
		Oh my God,	1	life is so easy	1	No more	1
				Let it go,	1	Morning spirit	2
				Let it flow,	1		
2.	Presenter 2			Thanks for listening me,	1	Indie On Air	8
				Now, this is your turn,	1	Coming from	1
				Thank you,	1	Live interview	1
						Starting point	1
						Stay tune	1
						From this small steps,	1
3.	Presenter 3			Good bye	1	Stay tune	2
4.	Presenter 4			Just be your self	1	Stay tune	3
						Stay cool	1
						Getting positive	1
5.	Presenter 5					Stay tune	3
6.	Presenter 6			Wish you all the best,	1	Morning sprirt	1
				Happy wedding	1	Stay tune	2
						Keep tuning always	3

	Total		2		11		34
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Note :

EL : Embeded Language

F : Frequency

Based on the table 4.1 above, the data shows that there are only 2 codes belong to tag code switching. Besides, there are 11 codes belong to inter-sentential code mixing and 34 codes for intra-sentential code switching. It can be concluded that, the most frequent type of code switching occurs in the broadcasting is intra-sentential code switching.

The table above shows that the intra-sentential code switching is predominated by the use of phrase *stay tune*. This common phrase is used by all of the presenters in broadcasting. This phrase is also common expression that is usually used by radio presenters to interact with the listeners. The common expressions also show in the use of inter-sentential code switching such as *good bye, thank you, wish you all the best, etc* and tag code switching such as *Oh no!, Oh my God*.

The uses of these common expressions or phrases are understood by the listeners. The use of these common expressions in the broadcasting indicates that the presenters want to be closer and easier to interact with their listeners. In fact that, the presenters can speaks more intimately with the listeners when they switch their language by using these common expressions. Furthermore, this is also shown from the observation. The following are the examples:

- a. *Saya juga meyakini kalau waktu saya buat nemenin kamu di Pro 2 sudah harus sampai disini. **Thanks for listening me on 89.5 Pro RRI Jember, suara kreatifitas.***
- b. ***Thank you** banget buat kamu yang sudah kirim sms.*
- c. *Tetep semangat 45, **life is so easy** sahabat.*

The use of code switching above shows the result of intimacy between the presenters and the listener in the broadcasting. This is shown by the used of those common expressions in the sentences. Besides, intimacy between

the presenters and listener in the broadcasting is also found in data from the interview. This is shown by the table below.

Table 4.2 Reasons of Using Code Switching and Code Mixing

No	Number of Presenter	Answer
1.	Presenter 1	<i>Ya memang radio kita kan memang untuk anak muda ya, jadi biar enak dan akrab aja. Karena menurutku itu juga buat anak muda kayak hal yang keren aja tuh. Memang model-model campur bahasa kayak gitu.</i>
2.	Presenter 2	<i>Karena saya dalam bidang entertain yaa.. jadi sangat penting ya penggunaan bahasa yang santai itu agar bisa lebih akrab dan enak aja didengernya sama pendengar.</i>
3.	Presenter 3	<i>Jadi ya nggak ada sih mbak, seperti yang dibilang tadi kalau kesannya ya biar lebih akrab aja. Campur bahasa gitu kan biar lebih fresh takutnya kalau pakek bahasa indonesia terus monoton gitu.</i>
4.	Presenter 4	<i>Agar lebih akrab aja sama pendengar yang notabennya anak muda karena radio kita radio anak muda.</i>
5.	Presenter 5	<i>Mungkin biar karena saya jauh lebih tua dari mereka jadi biar saya lebih kelihatan muda dan akrab aja dengan pendengar.</i>
6.	Presenter 6	<i>Kalau saya sih.. ya campur bahasa gitu biar kedengeran lebih santai aja kalo pas lagi siaran. Kalo santai gitu kan kerasa lebih akrab aja sama</i>

		<i>pendengar.</i>
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4.2 Types of Code Mixing Used by The Six Presenters

This section wants to describe the kinds of code mixing and based on each category and the frequency of code switching. From the observation and interview before, code mixing in single element and code mixing in partial phrase are used by the six presenters in their broadcasting. All of these types will be classified as follow.

4.2.1 Code Mixing in Single Element

The first type of code mixing found in the broadcasting is code mixing in single element. This type is found in some sentences that are used by the presenters. These sentences are:

- a. *Seneng sekali pagi hari ini sahabat, saya masih bias buat nemenin kamu lagi **exactly** masih di edisi april.*
- b. *Buat yang lagi UTS sahabat, **congratulations** aja.*
- c. *Yang jelas tetep tuning aja di 89.5 FM*
- d. *Satu **single** ini miliknya Hendi CahyoBaskoro.*
- e. *Buat kalian yang mempunyai karya terbaru atau mungkin baru **release**, silahkan tidak usah ragu untuk mengirimkan lagu kamu.*
- f. *Jadi, nanti kalian bias **sharing** karya kamu disini.*
- g. *Bisa dukung mereka dengan cara **request** langsung **single** mereka.*
- h. ***Next**, Nizar punya **single** dari Crayon.*
- i. *Selamat malam buat kamu yang baru **tuning** di Pro 2.*
- j. *Buat kamu yang ingin karyanya **exist** di single-single yang bakal kita hadirkan.*
- k. *Satu **single** dari miliknya Cathy Perry **with** Unconditionally.*
- l. ***Well**, sahabat jumpa lagi barengan Gea Debora di Morning Spirit.*

- m. *Apalagi ini udah deket sama-sama **weekend** sahabat kreatif.*
- n. *So, tetep **stay tune** di Pro 2 RRI Jember suara kreatifitas.*
- o. *Disini saya terimakasih dan **bye-bye**.*
- p. *April akan putarkan komposisi miliknya Pushy Cat Doll **with wait a minute**.*
- q. ***Well**, satu menit lewat dari jam 21.00 sahabat kreatif Pro 2.*

From the classification above, the sentences belong to code mixing in single element. This is said as code mixing in single element because English only used in the form of single word. According to Hoffman (1991) in this type, the language mixing is inserted in the level of a single word

4.2.2 Code Mixing in Partial Phrase

The second type of code mixing is code mixing in partial phrase. This type is found in some sentences that are used by the presenters. These sentences are:

- a. *Stay tune terus di programma 2 RRI*
- b. *Jadi jangan kemana-mana tetep **tuning always** di 89.5.*
- c. *Jadi **keep tuning always** di Pro 2 RRI.*
- d. *Terima kasih sudah **stay tune** di Pro 2 RRI Jember.*
- e. *Bareng saya disini **stay tune**.*
- f. *Siapa tau juga, **from this small steps** sahabatnya.*
- g. *Ini akan menjadi salah satu **starting point** yang bagus buat kamu.*
- h. *Nanti kita bakal undang kamu di **live interview** sahabat.*
- i. *Buat kamu yang lagi pada ngelamun sahabat kreatif **coming from** Lumpia Band.*
- j. *Kita bakal balik lagi di segmen selamat pagi Pro 2, **stay tune**.*
- k. ***No more** galau sahabat kreatif.*
- l. ***Stay tune**, terus di programma 2 RRI Jember Suara Kreatifitas.*
- m. *Jumpa lagi barengan saya di **morning spirit** hingga pukul 06.00 WIB **stay tune**.*

- n. *Ntar lagi kita ketemu lagi di Sound My Soul ya. **Getting Positive, stay cool**, and just be yourself from 89.5 Pro 2 RRI.*
- o. *Barengan lagi hingga nanti pukul 06.00, **stay tune**.*
- p. *Jumpa lagi barengan saya di **Morning spirit**.*
- q. *Masih barengan saya di program **Morning spirit**.*
- r. *Sahabat kreatif dimanapun kalian berada program Pro2 **Indie On Air** hadir kembali nemenin kamu.*
- s. *Dan buat kamu yang baru mengirimkan lagu karya kamu di program Pro 2 **Indie On Air**.*
- t. *Malam ini masih baren saya di program Pro 2 **Indie On Air**.*
- u. *Tiap hari senin-sabtu di programa Pro 2 **Indie On Air** sahabat kreatif.*
- v. *Masih bareng saya di Pro 2 **Indie On Air** sampai nanti pukul 10.30.*
- w. *Single kalian bakal kita hadirkan di program Pro 2 **Indie On Air**.*
- x. *SMS bakal kita bacain selepas program Pro 2 **Indie On Air**.*
- y. *Saya meyakini kalau waktu saya buat nemenin kamu di Pro 2 **Indie on Air** harus sampai disini.*
- z. *Jangan pernah geser chanel kamu, tetep **stay tune** ya sahabat.*
- aa. *Tetep **stay tune** di Pro 2 RRI Jember suara kreatifitas.*
- bb. *Terutama, met malem buat temen-temen indie yang lagi **stay tune** di Pro 2 FM RRI Jember.*
- cc. *So, **stay tune** di Pro 2 RRI Jember.*
- dd. *Jangan kemana-mana tetep stay tune di Pro 2 RRI Jember.*
- ee. *Saya akan putarkan komposisi miliknya Pushy Cat Doll with wait a minute, **stay tune**.*
- ff. *Kita bakal balik lagi di segmen acara selamat pagi Pro 2 di segmen yang pertama, **stay tune**.*

The classification above belongs to code mixing in partial phrase. These sentences are classified into code mixing in partial phrase because the speakers

inserted English phrase in the sentences. As Hoffman's classification (1991) in this level, the language mixing is inserted in the form of phrase either partial or entire phrase.

Table 4.3 Types of Code Mixing

No	Name	Code mixing			
		In single element		In partial phrase	
		EL	F	EL	F
1.	Presenter 1	Well	1	Stay tune	2
		Single	1	No more	1
		With	2	Morning spirit	2
		Weekend	1		
2.	Presenter 2	Single	12	Indie talks	2
		Release	1	Indie on air	8
		Request	4	Sound of my soul	2
		From	3	Stay tune	2
		Tuning	1	Coming from	1
		Exist	1		
		Performance	1		
		Next	2		
		Sharing	1		
3.	Presenter 3	Single	2	Stay tune	2
		Well	1	Morning spirit	2
		Now	1		
		Weekend	1		

		On	1		
		No,	1		
4.	Presenter 4	So,	3	Stay tune	3
		Well	3	Getting positive	1
		Single	1	Stay cool	1
		And	1	Indie on air	3
5.	Presenter 5	With	1	Stay tune	3
				Morning spirit	1
6.	Presenter 6	Exactly	1	Stay tune	2
		congratulation	1	Tuning always	3
				Morning spirit	2
	Total		48		43

Note :

EL : Embeded Language

F : Frequency

As presented in table 4.2 above, it shows that there are 48 codes belong to code mixing in single element. The codes are categorized as code mixing in single element because the codes consist of single word or single element. Besides, code mixing in partial phrase is 43 codes. These codes belong to code mixing in partial phrase because the codes consist of more than one word or phrase. In conclusion that, code mixing in single element is the most frequent type of code mixing occurred in radio RRI Pro 2 broadcasting.

From the data above, the occurrence of code mixing in single element is seen as all of the presenters mix their language with English word. Moreover, the data shows that the presenters' mixing is predominated by the insertion of conjunctions such as *so*, *with*, *and*, the use of English word such as *single*, *now*,

weekend, request and the use of familiar expression such as *well, congratulation, performance, etc.*

As it is explained before, all the six presenters use the same interjection, familiar words and common expressions. These choices of words and phrases are used because the presenters want to have good and relax communication with the listeners. The presenters try to use informal style of language and common words of English in order the listeners still can understand the language and will be interested in listening to the radio. This following are the examples:

- a. *Well, sahabat jumpa lagi barengan saya di **Morning Spirit**.*
- b. *Next, saya punya single dari Crayon.*
- c. *So, tetep **stay tune** di Pro 2 RRI Jember suara kreatifitas.*

From the example above, it shows that the presenters try to have good and relax communication by using informal style of language use that is shown by the use of some English phrases, words, and conjunction. The presenters prefer to use informal language use *So, tetep **stay tune** di RRI Pro 2 suara kreatifitas* to the use of formal language use *baik pendengar tetap di saluran kami di Pro 2 RRI Jember* because they want to have relax communication with their listeners. This is also supported by the interview that has been done in RRI Pro 2 on September 27th. One of the presenter said that,

*“Mungkin biar karena saya jauh lebih tua dari mereka jadi biar saya lebih kelihatan muda dan akrab aja dengan pendengar. Nggak mungkin kan kalau pas kita siaran di Pro 2 pakek bahasa formal seperti **baik pendengar...** otomatis kita menggunakan **ok finally**, kita udah sampek sini, atau **bye the way**, aduh **whatever lah**, jadi cuma kayak gitu-gitu aja”. (Presenter 4, Pro 2 RRI, Jember)*

As the code switching analysis, the use of code mixing above is also regarded as an alternative way for the presenters to interact with the listeners.

4.3 The Reason for Using Code Switching and Code Mixing

From the interview and observation that have been done in RRI Pro 2 Jember, there are only 5 reasons provide from the presenters to use code switching and code mixing in their broadcasting. According to Hoffman (1991) there are eleven numbers of reasons for bilingual or multilingual to switch or mix their language. They are:

1. Talking about particular topic.
2. Quoting somebody else.
3. Being emphatic about something (Express solidarity).
4. Interjection (Inserting sentence fillers or sentence connectors).
5. Repetition used for clarification.
6. Intention of clarifying the speech content for interlocutor.
7. Expressing group identity.
8. Create a close and intimate interaction.
9. Prestige.
10. Lack of vocabularies. Social distance.

The following table shows the reasons of presenters using code switching and code mixing.

Table 4.4 Reasons of Using Code Switching and Code Mixing

No	Number of Respondents	Number of Reason Occurrences
1.	Presenter 1	Number 8, 9
2.	Presenter 2	Number 8,9
3.	Presenter 3	Number 8, 10
4.	Presenter 4	Number 8

5.	Presenter 5	Number 8
6.	Presenter 6	Number 8

The table above figures out that all of the six presenters' reason of code switching and code mixing is *a close and intimate interaction*. Then, the reason of *lack of vocabulary* is presented by one presenter, and two presenters' reason is *prestige*.

The close and intimate reason shows that, radio presenters usually use highly informal style conversation. This is commonly happen in RRI Pro 2 radio broadcasting because the presenters want to have close and relax communication with their young listeners. Besides, the use of informal style conversation also can make the listeners enjoy the programs. The use of these language styles in the radio broadcasting are considered can help the existence of radio programs or radio station itself. Based on the observation and interview, most of the radio programs in Pro 2 RRI are music programs. By using code switching and code mixing, the presenters tend to have informal style of conversation that make the program more cheerful and enjoyable. Surely, the presenters can create intimacy with their listeners even though they never know before. Moreover, this is supported by the result of observation of code switching and code mixing that shows the presenters dominantly switch and mix the language by using insertion of interjection, familiar expression, single word and common expressions. The use of this familiar expression can create intimacy between the presenters and listeners, so the listeners are easy to understand and interested to listen the radio.

Furthermore, radio broadcasting is known as mass media that is purposed to entertain. Therefore, in radio broadcasting the presenters have to arrange the style of their language use. This style of language usually tends to be easy and common expressions that is comfortable to listen. This is also said by Effendi (1991), he argues that the basic character of radio is close, intimate, and

conversational style. Therefore, all the presenters switch and mix their language in the broadcasting to create their intimacy with their listeners. For example,

- 1) *Next, saya punya **single** dari Crayon.*
- 2) ***Thank you** banget, buat kamu yang sudah kirim sms.*
- 3) *Buat yang lagi UTS sahabat, **congratulations** aja.*
- 4) *Tetep **stay tune** di Pro 2 RRI Jember.*

Then, the next reason is followed by *lack of vocabulary*. From the table above, it shows only one presenter switch and mix their language because of lack of vocabulary. As the result of observation and the interview, lack of vocabularies usually occurs in this radio broadcasting because the presenter cannot find the translation of English term in Indonesian. For example,

- 1) *Satu **single** ini miliknya Hendi Cahyo Baskoro.*
- 2) *Buat kalian yang mempunyai karya terbaru atau mungkin baru **release**, silahkan tidak usah ragu untuk mengirimkan lagu kamu.*

The example above shows the phenomenon of lack of vocabulary occurred in this radio broadcasting. In this case, the presenters use the term **single** and **release** in which this term is often used as music terms. Actually the presenters have to use Indonesia language, because the meaning of the word will be lack if it is putted into Indonesian the presenters mix his utterances by using those words.

Besides, the table above also shows that only the first and the second presenter choose reason number 9. From the observation and interview before, the factor why the presenters use code switching and code mixing in their broadcasting is because they want to look prestigious. In this case, the concept of prestige means as marker of social identity from the language use. It shows that, by using English the presenter wants to be distinguished from other people because the English is considered as international language which becomes one of attributes of a high-social status group or well-educated group in their societies.

Surely, the presenters are able to show their ability in speaking different languages in their broadcasting.

.So, the presenters switch and mix their language in the broadcasting because they want to look smart and creative. The following are the examples :

- a. *Saya juga meyakini kalau waktu saya buat nemenin kamu ni Pro 2 sudah harus sampai disini. **Thanks for listening me on 89.5 Pro RRI Jember**, suara kreatifitas.*
- b. *Sahabat, tapi kalau kita ngerasa dapet ujian udah ngeluh . **Oh my God ! kenapa ini harus terjadi sama aku?***

In this case, the presenters switch their language by using English in the speech, like the sentence “**thanks for listening me**” and “**Oh my God!**” these show that the presenters try to gain a prestige. Actually, they can use Indonesian in the sentence, like “*terima kasih sudah dengerin aku*” and “*Ya Tuhan*”. However, they prefer to use English because they feel better and more comfortable.

“Karena aku suka bahasa inggris. Mungkin topik memang mempengaruhi tapi ya memang aku lebih nyaman dan enak aja kalau nyampur bahasa gitu soalnya ya memang aku suka. Dan mungkin buat anak muda itu adalah hal yang keren, soalnya kan sekarang emang lagi trend.” (Presenter 1, Pro 2 RRI Jember)

The data from the interview above shows that the presenter often switch and mix their language because he/she likes English. By using English everybody can see him/her as smart and cool person. Therefore, this is become one of the reason for the presenters to feel more comfortable to use code switching and code mixing in their broadcasting.

4.4 Exploring Group Identity of The Six Presenters from Code Switching and Code Mixing

According to Hoffman (1991) expressing group identity is one of reasons for using code switching and code mixing. From the observation and the interview, the six presenters show different opinion about their identity. Therefore, the researcher indicates that there are two identities that are expressed by RRI Pro 2 presenters trough code switching and code mixing. In this case, they use code mixing and code switching to mark their group identity and individual identity. It is corresponded to Wardaugh's idea that there are two identities, those are group identity and individual identity. These are the answers of six presenters.

Table. 4.5 Presenters' Answer for Question Number 3

No	Respondent	Answer
1.	Presenter 1	<i>Yang jelas yang pertama agar terlihat smart lah. Ketika orang bisa berbahasa Inggris atau bahasa Asing lah ya, pasti orang bakalan mikir, wiih pinter niih.</i>
2.	Presenter 2	<i>Ingin menunjukkan bahwa radio kita menginformasikan informasi yang luas dan cerdas.</i>
3.	Presenter 3	<i>Iya supaya lebih kelihatan kalo kita radio khusus segmen anak muda.</i>
4.	Presenter 4	<i>Mungkin ya cuma karena itu tadi, tuntutan dari tipe radio kita, kalo radio kita radionya buat anak muda dan lagu-lagunya yang diputer juga</i>

		<i>lagu barat.</i>
5.	Presenter 5	<i>Untuk menunjukkan bahwa radio Pro 2 adalah radio anak muda.</i>
6.	Presenter 6	<i>Pastinya biar pendengar tau kalo radio ini radio segmen anak muda.</i>

As presented in table 4.4, it shows that there are four presenters use code switching and code mixing to show image that their radio is teenager radio. The two presenters answer is to show their image that they are modern and smart presenters.

The table above shows the four presenters argues that their radio listeners are teenagers. By using code switching and code mixing, the presenters consider that they can have closer interaction with their teen listeners. As related to the analysis above, the use of code mixing and code switching in this case is also regarded as an alternative way to arouse intimacy between presenters and listeners. Based on the fact above, most of the presenters use code mixing and code switching as the basis for showing their radio's identity. By using code switching and code mixing, the presenters are able to have good interaction with their teen listeners. Besides, the language used by the presenters can show the characteristic of the radio itself. The final goal is that the presenters show the characteristic of their radio by using code switching and code mixing in their broadcasting and the listener are going to judge that their radio as radio for teenager. From the analysis, there are four RRI Pro 2 presenters using code switching and code mixing in the broadcasting to show the identity of the RRI Pro 2 radio as teenager radio. This is also supported by the programs in the radio that all of the programs are focusing on programs for teenagers.

Besides, table 4.4 also presents that there are two presenters show their individual identity through code switching and code mixing in their broadcasting. The individual identity that they want to show is identity as smart and modern presenters. The two presenters who regard code switching and code mixing as their individual identity is explained in their interview. It is said that by using code mixing and code switching at least it can make the listeners think that the radio presenters is smart, modern and creative.

Similarly, the reason of the presenters use to use code switching and code mixing in the broadcasting is because they want to look prestigious. By using English in the broadcasting, the presenters can be considered as educated person who is able to speak English. In this time, English is considered as International Language that everybody tries to learn the language even a child. Therefore, they assume that using English in their broadcasting is considered as modern and a pride. The final goal is by using code switching and code mixing the presenters wants to be seen as being smart, talented, and creative. Wardaugh (2006) argues that the use of code also reflects how you want to appear to others, how you want to express your identity and /or how you want others view you.

CHAPTER V

CONCLUSION

This study describes the phenomenon of code switching or code mixing used in Radio Republik Indonesia (RRI) Pro 2 Jember. Moreover, through this phenomenon, the researcher also investigated the construction of group identity of seven RRI presenters. Data were collected from the observation and interview of six presenters on their broadcasting in Pro 2 RRI Jember. Based on the finding of the study all the presenters use code switching and code mixing in their broadcasting.

The finding shows that there are only 2 codes belong to tag code switching. Besides, there are 11 codes belong to inter-sentential code mixing and 34 codes for intra-sentential code switching. It can be concluded that, the most frequent type of code switching occurs in the broadcasting is intra-sentential code switching. Code switchings are shown by the use of common expressions understood by the listeners. The use of these common expressions in the broadcasting indicates that the presenters want to be closer and easier to interact with their listeners.

Besides, the finding also shows that there are 48 codes belong to code mixing in single element. The codes are categorized as code mixing in single element because the codes consist of single word or single element. Besides, code mixing in partial phrase is 43 codes. These codes belong to code mixing in partial phrase because the codes consist of more than one word or phrase. In conclusion, code mixing in single element is the most frequent type of code mixing occurred in radio RRI Pro 2 broadcasting. The occurrence of code mixing in single element is seen as all of the presenters mix their language with English word such as single, now, weekend, request and the use of familiar expression such as well, congratulation, performance, etc. The choices of words and phrases are used because the presenters want to have good and relax communication with the listeners.

Furthermore, the finding and discussion also shows the presenters' reason of using code switching and code mixing in their broadcasting. There are only 3 reasons provided why the presenters use code switching and code mixing in their broadcasting. All of the six presenters' reason of code switching and code mixing is a close and intimate interaction. Then, the reason of lack of vocabulary is presented by one presenter, and two presenters' reason is prestige. Besides, this study also found two identities shown through code switching and code mixing. These identities are identity as group of teenager radio and identity as smart person.

In order to extend the study for further research, it is recommended to elaborate more various theories on code switching and code mixing to be used as the framework of next studies. In addition, it is also suggested for further researcher to use the setting which is applied in this study (radio broadcasting) because the code switching and code mixing that happen in radio broadcasting vary and show many aspects such as the social class of the speakers. Then, the result of this research is still inadequate to represent all code mixing phenomenon used by Indonesian radio broadcaster.

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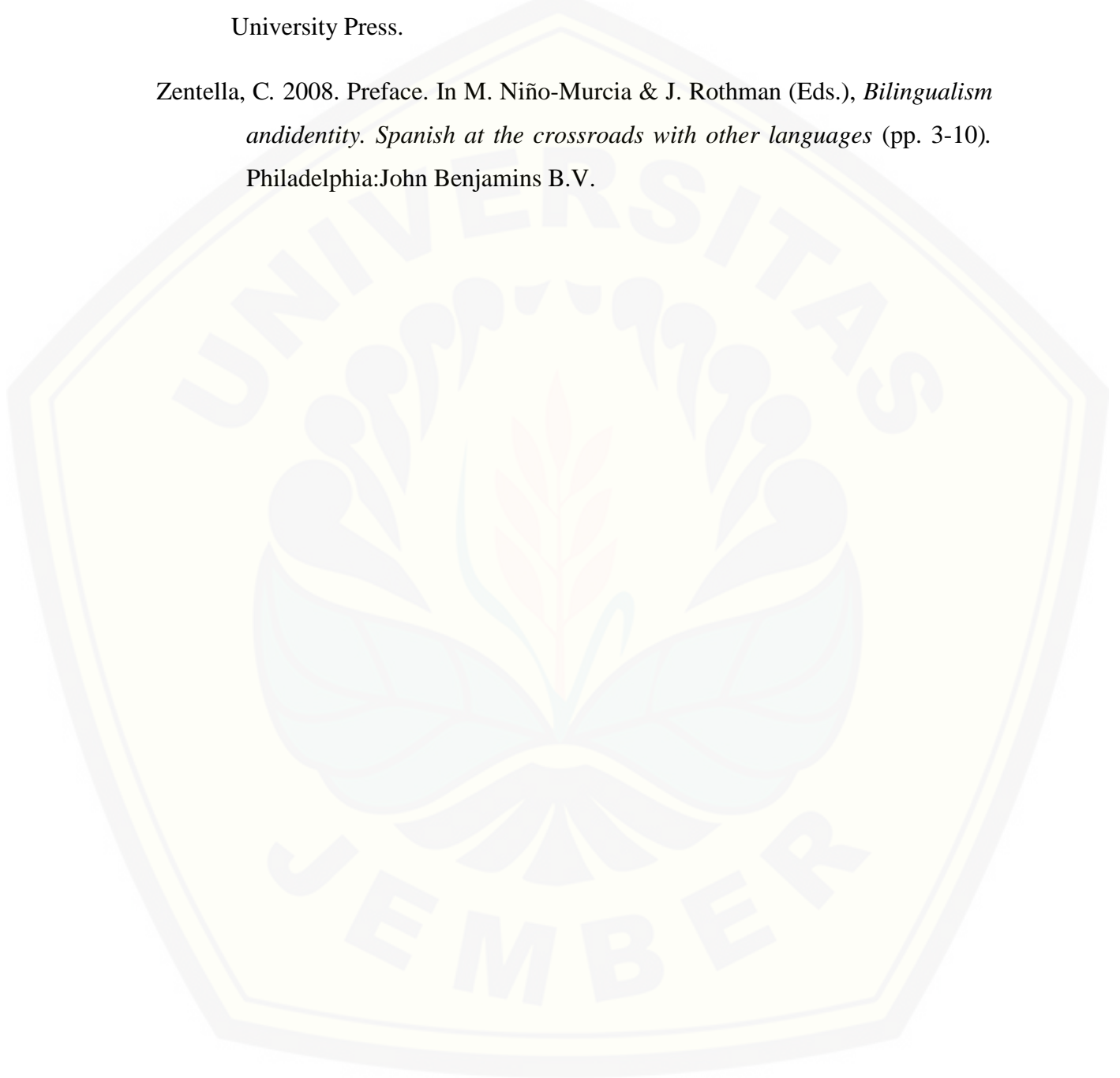
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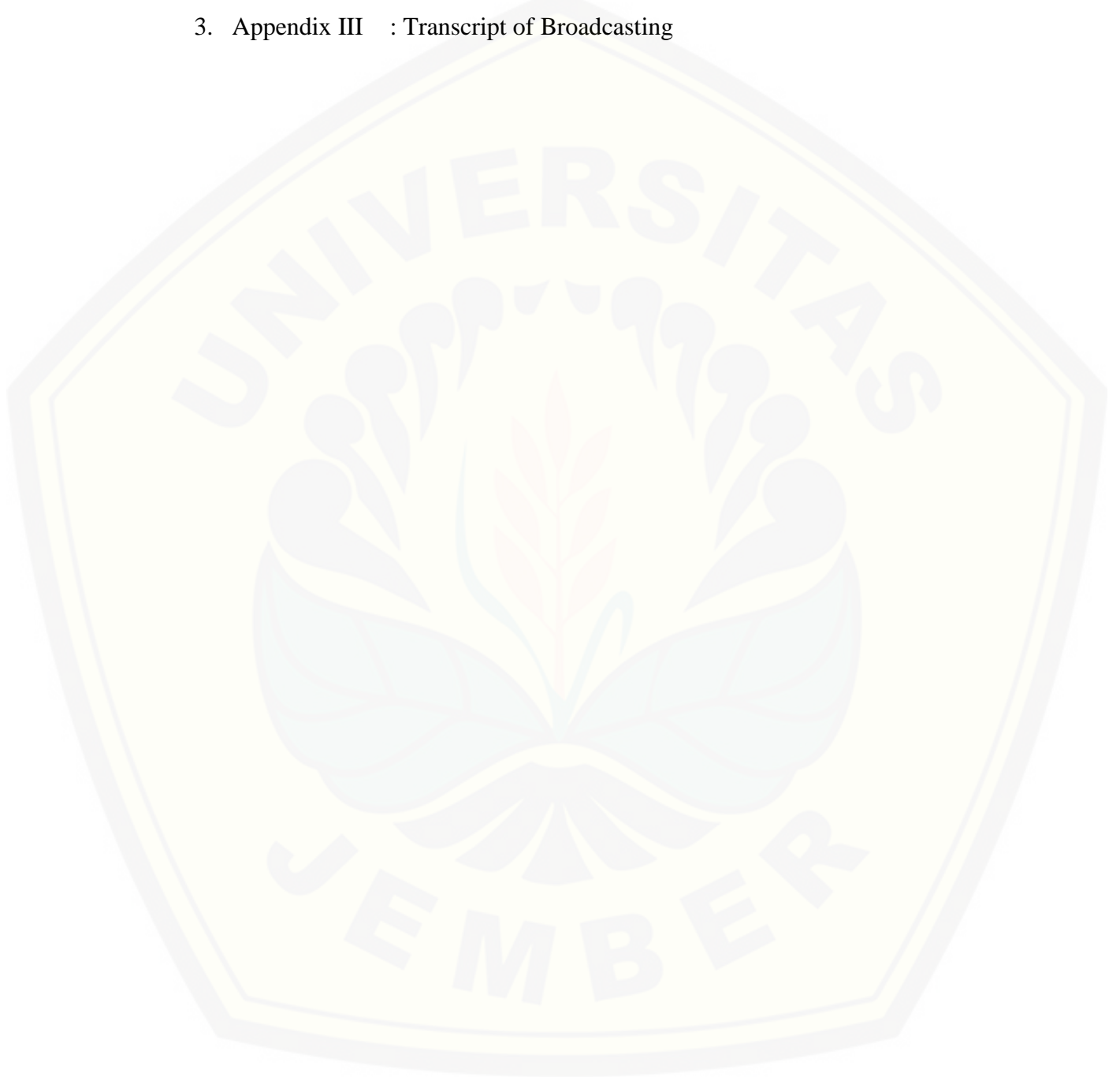
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Appendix I : Information Letter

SURAT KETERANGAN TENTANG PENELITIAN DAN SURAT PEMBERITAHUAN BAGI CALON RESPONDEN

Peneliti: Syafida Lutvia Ningsih
Telephone : 085649116164 Email: alexa_elvia@yahoo.com
Jurusan Sastra Inggris Fakultas Sastra
Universitas Jember

Saya yang bernama Syafida Lutvia Ningsih / 090110101107 adalah mahasiswa S1 Fakultas Sastra Jurusan Sastra Inggris Universitas Jember. Saya akan melakukan penelitian yang berjudul *Exploring Group Identity of Radio Presenters through Code Switching or Code Mixing Phenomenon*, dimana penelitian ini akan saya laksanakan di Radio Republik Indonesia (RRI) Pro 2 Jember.

Penelitian ini dilakukan untuk menggali identitas sebagai penyiar radio melalui fenomena percampuran bahasa (Bahasa Indonesia dan Bahasa Inggris) yang digunakan dalam siaran. Penelitian ini akan saya laksanakan dalam jangka waktu 2 bulan. Untuk keperluan tersebut saya mohon kesediaan anda sebagai penyiar radio di RRI Pro 2 Jember untuk menjadi responden dalam penelitian ini, dengan mengikuti beberapa sesi wawancara. Partisipasi dalam penelitian ini bersifat sukarela, jadi apabila selama penelitian terdapat hal-hal yang kurang berkenan anda berhak untuk mengundurkan diri. Identitas pribadi anda sebagai partisipan akan dirahasiakan dan semua informasi yang diberikan hanya akan digunakan untuk penelitian ini. Hasil wawancara ini nantinya akan digunakan sebagai data untuk penyelesaian penelitian ini. Hasil penelitian ini akan dibuat dalam bentuk skripsi. Dimana skripsi ini akan dibaca oleh pembimbing skripsi, penguji skripsi dan mahasiswa Sastra Inggris yang lain. Selain itu, penelitian ini juga akan dipublikasikan dalam bentuk jurnal. Saya dapat menjamin penelitian ini tidak akan membawa pengaruh buruk untuk anda, karena penelitian ini hanya dilakukan untuk mengetahui penggunaan bahasa dikalangan penyiar radio. Disamping itu,

penelitian ini telah disetujui oleh Dekan Fakultas Sastra dan .Jika terdapat hal yang kurang dipahami anda dapat bertanya langsung dengan menghubungi alamat yang sudah tersedia. Jika anda bersedia, silahkan menandatangani formulir persetujuan penelitian sebagai bukti kesukarelaan anda.

Peneliti,

SyafidaLutviaNingsih



Appendix II

**SURAT PERNYATAAN KESEDIAAN SEBAGAI RESPONDEN DALAM
PENELITIAN**

Dengan ini saya:

Nama : _____

Jenis Kelamin : _____

Umur : _____

Alamat : _____

Telpon/HP : _____

Menyatakan bersedia menjadi responden dalam Penelitian berjudul *Exploring Group Identity of Radio Presenter through Code Switching or Code Mixing Phenomenon*. Dengan ketentuan :

- Saya bersedia diwawancarai sesuai waktu yang telah disepakati bersama.
- Saya bersedia wawancara saya direkam.
- Saya dapat mengundurkan diri dari penelitian ini apabila terdapat hal yang tidak berkenan, pengunduran diri dapat saya lakukan sewaktu waktu baik sebelum penelitian ini dimulai atau saat penelitian berlangsung tanpa konsekuensi.
- Saya dapat menarik ijin menggunakan data yang diperoleh apabila saya mengundurkan diri dari penelitian ini, dan meminta data tersebut akan dihapus.
- Saya menyetujui hasil wawancara saya dikutip dalam skripsi tetapi identitas saya tetap dirahasiakan.

Peneliti,

.....
Responden,

Appendix III : Transcript of Interview

Presenter 1

Apakah biasanya anda memakai bahasa Inggris dalam siaran anda?

- Iya, aku suka kadang pakai bahasa Inggris, jadi kayak pemakaian well, stay tune dan tergantungjugs sih kalau ada penyampaian informasi atau berita yang contohnya bahasa Inggris nanti biasanya ditimpahi dengan kalimat bahasa Inggris tapi lengkap. Seperti good morning gitu....

Mengapa anda menggunakan campuran bahasa Inggris dalam siaran anda?

- Karena aku suka bahasa Inggris. Aku hampir sering pakek bahasa Inggris memang karenaa suka.

Kesan apakah yang ingin ditunjukkan dengan memakai campuran bahasa Inggris tersebut?

- Ya jelas yang pertama smartlah. Ketika orang bisa bahasa Inggris atau bahasa asing lah itukan pasti orang akan mikir, wah Pintter nih. Dan mungkin itu juga buat anak muda itu kayak semacam hal yang keren aja tuh. Memang model-model campur bahasa kayak gitu.

Presenter 2

Apakah biasanya anda memakai bahasa Inggris dalam siaran anda?

- Sering banget. Kalau saya biasanya mensubtitusi kata sambung seperti, next, moreover, you have to know. Jadi menggunakan kata-kata yang sudah umum tapi masih asing untuk dipakai pas lagi on air.

Mengapa anda menggunakan campuran bahasa Inggris dalam siaran anda?

- Karena selain dari sisi entertaining, karena saya dibidang entertainment. Saya merasa juga dengan bahasa Inggris ini membuat pendengar saya terbiasa dengan informasi-informasi tidak hanya rubric dari nasional tapi juga internasional, karena memang sumber yang saya bacapun ini bukan hanya berasal dari sumber-sumber nasional jadi pengaruh saya menggunakan bahasa inggris itu lebih bnyak dalam siaran saya.

Kesan apakah yang ingin ditunjukkan dengan memakai campuran bahasa Inggris tersebut?

- Ya.. karena memang kebetulan stasiun yang saya .. dimana tempat yang saya kerja adalah stasiun khusus nak PRO 2 dan khusus anak muda, acara dari pagi sampai mala mini adalah acara anak muda, informasinya juga saya kebanyakan menggunakan informasi yang bersumber dari internasional. Makanya image yang ingin saya tonjolkan adalah informasi yang luas cerdas, dan mengedukasi.

Presenter 3

Apakah biasanya anda memakai bahasa Inggris dalam siaran anda?

- Pernah, cuman sapaan aja. Jadi yang sering dipakek yaa sapaan-sapaan gitu aja.

Mengapa anda menggunakan campuran bahasa Inggris dalam siaran anda?

- Biar lebih fresh aja, itu bawaannya biasanya kan terlalu monoton kalau pakek bahasa Inggris aja .

Kesan apakah yang ingin ditunjukkan dengan memakai campuran bahasa Inggris tersebut?

- Nggak ada sih mbak ya.. mungkin ya seperti yang mbak bilang tadi biar akrab aja. Soalnya kan ini radionya anak muda.

Presenter 4

Apakah biasanya anda memakai bahasa Inggris dalam siaran anda?

- Kalau aku sangat jarang ya, soalnya kalau aku lebih ke local wisdomnya. Jadi bahasa-bahasa daerahnya itu. Tapi kalau ada istilah-istilah tertentu aku pakek bahasa Inggris.

Mengapa anda menggunakan campuran bahasa Inggris dalam siaran anda?

- Itu sebenarnya tuntutan. Tuntutan dari tipe radio kita. Karena pro 2 kan buat anak muda jadi lagu-lagunya yang diputer juga lagu-lagu barat. Jadi mau nggak mau kita juga harus sedikit-sedikit belajarlah biar ngebacanya juga bener terus kalau ada sms atau istilah yang dipakek sama pendengar itu kita juga ngerti.

Kesan apakah yang ingin ditunjukkan dengan memakai campuran bahasa Inggris tersebut?

- Ya, karena sekarang sudah jarang ya pakek bahasa campur Inggris gitu. Mungkin ya cuma karena itu tadi tuntutan dari tipe radio kita, kalo radio kita radionya buat anak muda dan lagu-lagunya juga lagu barat.

Presenter 5

Apakah anda biasanya memakai bahasa Inggris dalam siaran anda?

- Kalau saya sih Karna memang jujur saja kalau untuk bahasa Inggris saya memang tidak bisa. Tapi kalau sedikit-sedikit memang saya selipkan. Saya menggunakan bahasa ini yang seperlunya sajadan saya tau artinya. Tapi pasti menggunakan walau hanya sedikit.

Mengapa anda menggunakan campuran bahasa Inggris dalam siaran?

- Karna bahasa Inggris ini adalah bahasa global ya jadi orang manapun, dari manapun dari ferman atau spanyol. Mereka nanti akan berkomunikasi dengan orang dari Negara lain pasti akan menggunakan bahasa ini. Jadi tidak menutup kemungkinan itu digunaka dalam siaran dengan berbagai macam acara.

Kesan apakah yang ingin ditunjukkan dengan memakai campuran bahasa Inggris tersebut?

- Mungkin karna saya lebih tua, jauh lebih tua dibandingkan mereka gitu. Jadi saya ingin kelihatan lebih muda aja. Jadi menyesuaikan. Nggak mungkin kan kalau saya siaran di PRO 2 “baik pendengar....” Otomatis kita menggunakan ok, finally, kita udah sampai disini, by the way, whatever lah, paling Cuma gitu-gitu aja, jadi menunjukkan identitas bahwa radio kita untuk tuningnya anak muda, jadi gak usah jadi est.

Presenter 6

Apakah biasanya anda memakai bahasa Inggris dalam siaran anda?

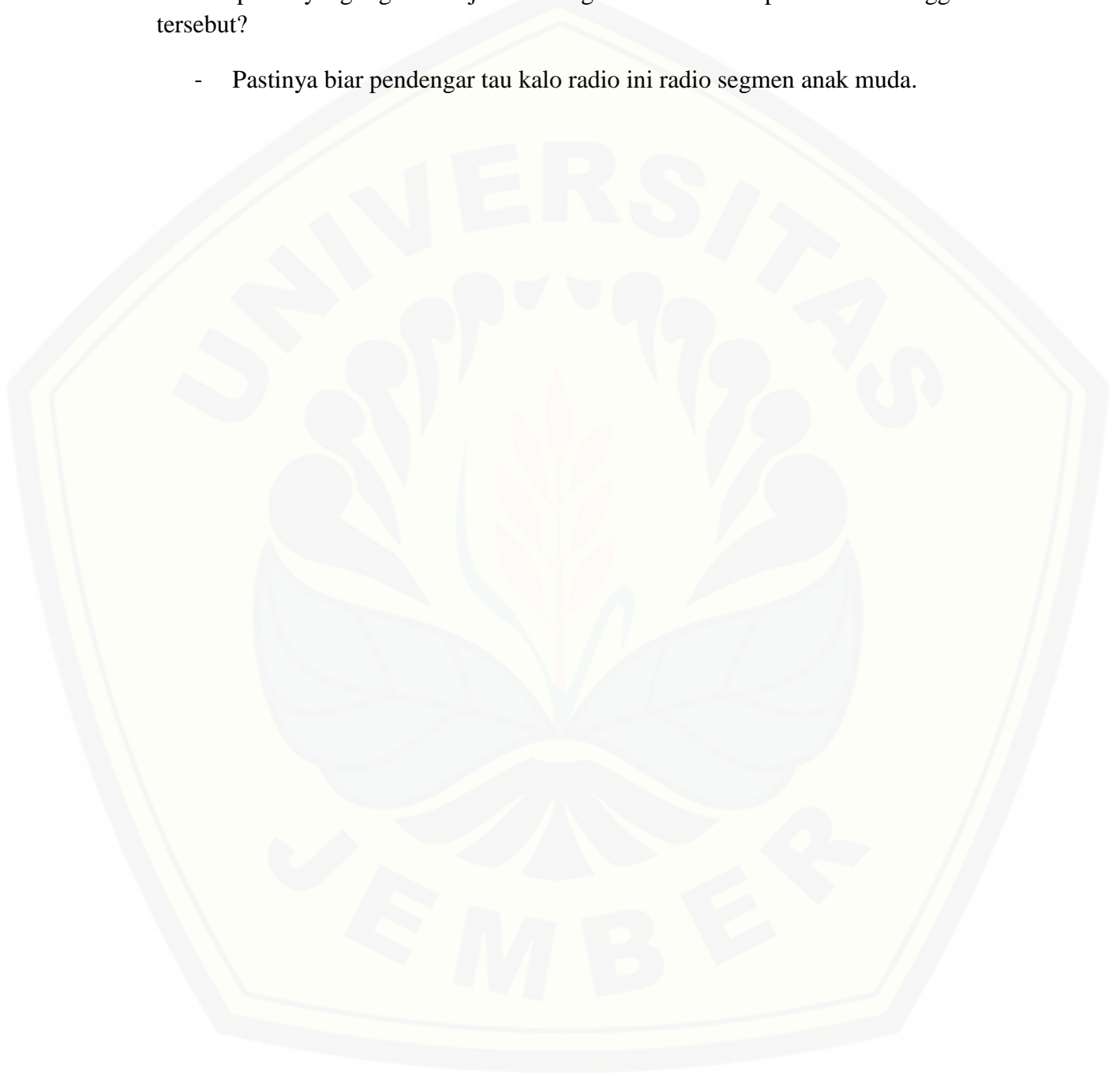
- Iya, sering banget.

Mengapa anda menggunakan campuran bahasa Inggris dalam siaran anda?

- Kalau saya sih.. ya campur bahasa gitu biar kedengeran lebih santai aja kalo pas lagi siaran. Kalo santai gitu kan kerasa lebih akrab aja sama pendengar.

Kesan apakah yang ingin ditunjukkan dengan memakai campuran bahasa Inggris tersebut?

- Pastiya biar pendengar tau kalo radio ini radio segmen anak muda.



Appendix IV : Transcript of Broadcasting

Presenter 1

89.5 programa rri jember suara kreativitas, *well* sahabat jumpa lagi barengan saya di *morning spirit* hingga nanti pukul 06.00 stay tune.

89.5 programa rri jember suara kreativitas selamat pagi sahabat kreatif semuanya, masih barengan saya di program morning spirit sahabat kreatif satu single dari miliknya chaty perry *with unconditionally* udah saya hadirkan dan saya akan puter buat sahabat kreatif dan sekarang sahabat kita ada di menit ke 35 lepas dari pukul 5 pagi.

Yaa... harapan aku sih untuk sahabat kreatif tetep semangat ya jalani aktifitas di pagi hari ini jangan sampai ada diantara sahabat yang merasa malas banget yaa pagi ini dah deket sama *weekend* sahabat, masih jauh banget sih tapi yang jelas inilah ya... jangan ... apa ya istilahnya, ini mau ngucapin sesuatu susah sahabat intinya jangan menyerah ya bener banget jangan pernah menyerah dengan apapun itu yang ingin sahabat kreatif wujudkan siapa bilang untuk memperoleh sesuatu itu susah sahabat mudah kok asal kita mau di gempur dimana aja tetep menter, tetep semangat *life so easy* sahabat tapi kalau kita ngerasa dapat ujian dikit udah *oh my god* kenapa ini harus terjadi sama aku *oh no* itu akan semakin membuat sahabat kreatif merasa kita menjalani kehidupan ini akan terasa berat, *let it go, let it flow* biarkan semua itu berlalu. Aku yakin sahabaat kreatif di rumah adalah sosok yang bener-bener kuat, adalah sosok yang bikin pemuda yang hebat nantinya, sekarang biar di buktikan kalau misalkan kamu ada masalah ini kamu gak nangis lagi, *no more* galau sahabat kreatif dan selamat ultah bagi sahabat kreatif, barangkali fi tanggal 20 agustus 2014 usianya bertambah ya *wish you all the best* sahabat kreatif. Ya udah jangan kemana-mana sahabaat kreatif semuanya;a, *stay tune* trus di programa 2 rri jember suara kreativitas *and* ada Bruno mars *with* lazy song.

Presenter 2

Sahabat kreatif dimanapun kalian berada program Pro 2 *indie on air* hadir kembali temenin kamu semua sampai nanti pukul 10.30 bareng saya disini, *stay tune*.

Satu single dari Hendi Cahyo Baskoro sahabat kreatif. Ini satu single ini yang masuk di bulan Maret 2014 kemarin. Semoga ini jadi inspirasi juga buat kamu semua, sahabat buat kamu yang punta karya baru atau baru release silahkan tidak usah ragu untuk mengirimkan lagu kamu sekarang juga di Jln. Letjen Panjaitan no 61 kota Jember dan untuk kamu yang mungkin pertama kali mengirimkan karya kamu sahabat di program Pro 2 *Indie on Air*, jangan lupa sertakan juga profil singkat dari band kamu, dari siapa atau nanti kita juga bakal menghubungi kamu, mengkontrak kamu untuk hadir di program Pro 2 *Indie Talks* yang hadir setiap hari Senin malam sahabat. Jadi dimana nanti kamu bisa sharing karya kamu, band kamu dan siapa tau juga *from this small steps* sahabat ya.. ini akan bisa menjadi satu hal yang bisa benar-bener bisa jadi starting point yang bagus juga buat kamu.

Malam ini masih bareng saya sahabat, di program Pro 2 *Indie On Air*, yang pengen dukung single-single hindi atau band hindi kota Jember atau kota manapun itu yang sudah memasukkan karya-karyanya di Pro 2 RRI Jember silahkan kamu bisa dukung mereka dengan cara request langsung *single-single* mereka sahabat. Semakin banyak kamu *request* ini juga akan menunjukkan bahwa banyak fans mendukung mereka semakin baik juga. Jadi *stay tune* terus di suara kreatifitas program 2 RRI Jember. Kita tinggalkan dulu,,,,, next saya punya satu *single* from Crayon. Singlenya kamu bisa *request* tiap hari dari hari Senin –Sabtu di program 2 *Indie On Air* sahabat kreatif.

Dan selamat malam juga buat kamu yang baru tuning di suara kreatifitas program 2 RRI Jember, sahabat msih bareng saya nemenin kamu di Pro 2 *Indie On Air* sampai nanti pukul 10.30.

Sekali lagi buat sahabat kreatif, kita informasikan buat kamu yang ingin karya kamu juga exist di *single-single* yang dapat hadirkan di program Pro 2 Indie On

Air. Caranya gimana? Silahkan aja kirimkan karya kamu dalam format MP3 di grasiar Jln. Letjen Panjaitan no. 61 Jember dan kamu bisa sertakan juga biografi/ biodata singkat/ profil dari band kamu sahabat kreatif. Nanti kita bakal undang kamu untuk hadir *live interview* sahabat yang di program Pro 2 *Indie Talks*, dan juga nanti juga bakal ada Pro 2 Indie performance sahabat yang *live* disiarkan di halaman depan RRI jember, juga disiarkan dari frequency 89,5 Mhz. Oke, kita tinggalkan dulu *single* dari Crayon sahabat, *next* saya sudah persiapkan *single from* Emma.

Ini sudah membawa kita ke menit 14 lepas dari jam 9 malam sahabat. *Thanks* banget buat kamu yang sudah kirim SMS dan sekali lagi buat sahabat kreatif yang request *single*. Indonesia nanti pukul 10 malam sampai pukul 12 malam saya akan temenin kamu di program *Sound of My Soul* jadi sabar dulu aja yang sudah kirim SMS nanti saya insyaallah baru bacain di pukul 10 malam sahabat yah, selepas program Pro 2 *Indie On Air*.

Ada yang lagi ngelamun nggak sahabat kreatif ? Jangan terlalu sering melamun sahabat apalagi pikiran kita kosong, kita harus mengisi dengan hal-hal positif walaupun memang nanti / tadi siang / pagi / sore / baru aja ada satu hal yang bikin kamu berfikir ada satu lamunan sahabat sehingga terjadi ngelamun segera dihilangkan, berfikirlah hal-hal yang positif, masalah memang pasti ada tapi semua aka nada solusi sahabat, *single* yang satu ini mungkin buat kamu yang lagi ngelamun sahabat kreatif *coming from* lumpia band, “ lamunan tiada pasti” .

Satu *single* dari miliknya The Salemba band “yakinlah sahabat” saya juga meyakini kalau waktu saya buat nemenin kalian semua di Pro 2 *Indie On Air* sudah harus sampai disini sahabat kreatif. *Thanks for listening me on 89.5 Mhz* Pro 2 suara kreatifitas tapi jangan kemana-mana sahabat karena saya masih bakalan nemenin kamu di program *Sound of my soul* sampai nanti pukul 12.00 malam. *Now, this is your turn* buat kamu yang pengen gabungan silahkan nanti langsung gabung di jalur SMS sahabat ya... Saya pamit dulu sejenak dari

Panjaitan 61 kota Jember Pro 2 Jember sekali di udara tetap di udara, sekali merdeka tetap merdeka.

Presenter 3

Selamat pagi sahabat pro 2 dimanapun berada, apa kabar kamu pagi ini sahabat ya... edisi 20 agustus 2014 hari sabtu tepatnya sahabat. Mungkin beberapa orang ada yang mengatakan ini hari yang sibuk karena harus lembur sahabat atau mungkin masih ada yang berkecimpung dengan tugas sahabat. Tugas sekolah, kuliah, maupun tugas kantor tapi ada beberapa orang bilang ini sudah *weekend* sahabat ya. ok deh saya ucapkan selamat berahir pekan aja buat kamu semuanya sahabat kreatif pro 2 yang sudah merasakan libur kuliah, kerja dan juga sekolah.

Jangan pernah geser channel kamu tetep *stay tune* ya sahabat.

Presenter 4

Selamat malam sahabat kreatif pro 2, ketemu lagi bareng sama saya di pro 2 fm rri jember sampai nanti di setengah 10 malam ya... yang pasti kita bakal puterin lagu-lagu indi sahabat kreatif sampai nanti di setengah 10 malam so tetep *stay tune* di pro 2 rri jember suara kreativitas.

Well 1 meit lewat di jam 21 sahabat kreatif pro 2 met malam aja buat kamu yang ada di jember, situbondo, bondowoso, banyuangi sama lumajang dan terutama met malam buat temen-temen indi yang sekarang lagi stay tune di pro 2 fm rri jember. *Well*, buat kamu temen-temen indi anak-anak indi yang punya lagu-lagu langsung bisa di kirim di panjaitan 61 kota jember di radio republik Indonesia jember programa 2 ya... yang pasti formatnya MP3 kirim sama alamat lengkap sama profil kamu, nanti kita bakal Tanya-tanya kamu buat buat yang udah kirim lagu-lagu atau mungkin proses aja, langsung jadiin deh buruan dan tetep tongkrongin pro 2 rri jember. Di pro 2 *indi on air* setiap hari senen- minggu ya bro, pokoknya tiap hari kita bakal temein sahabat kreatif pro 2 eee... di pro 2 *indi on air so stay tune* di pro 2 indi rri jember.

Well saya pamit dulu dahabat kreatif pro 2 entar lagi kita ketemu lagi di *sound of my soul ya. getting positive, stay cool, and just be yourself, dari 89.5* pro 2 rri jember disini saya, terimah kasih and bye....

Presenter 5

Assalamualaikum, hai sahabat kreatif pro 2 rri jember dimanapun kalian berada, tentunya untuk edisi hari ini sahabat ya Selasa 20 Agustus 2014 saya akan hadir lagi untuk menyapa kamu semuanya di segmen acara *morning spirit* ya. sampai pukul 0600 wib nanti. sudah dibuka dengan Radja, bismillah. Masih ada komposer religi lainnya sahabat yang saya siap puterkan untuk edisi yang hari ini. Jangan kemana-mana tetep *stay tune* di pro 2 rri jember.

Baik di menit ke....

Kita akan beralih ke komposisi mancanegara sahabat, kali ini saya akan memilihkan komposisi terbaik yang bikin kita semangat untuk pagi hari ini, saya akan coba puterkan komposisi miliknya pushy cat doll *with* wait a minute, *stay tune*.

Jangan beranjak dulu, karena kita sesaat lagi bakal mengiluti warta berita dengan program 1 rri jember dan tetep *stay tune* disini setelah warta berita kita bakalan balik lagi di segmen acara selamat pagi pro 2 di segmen yang pertama *stay tune*.

Presenter 6

Siap menemani segala kegiatan anda sepanjang pagi, sore hingga malam hari nanti. melalui frekuensi kami tentunya di FM 8,89 Mhz untuk edisi kali ini sahabat Rabu 16 April 2014, kami ucapkan selamat pagi, selamat menyatu dengan siaran kami sekali di udara tetap di udara.

Morning spirit sahabat tentunya balik lagi sama NOVI sampai nanti pukul 06.00 *stay tune*.

Yeey.. assalamualaikum sahabat pro 2 dimanapun kamu semuanya berada senang sekali pagi hari ini sahabat saya Novi masih bisa buat nemenin kamu lagi *exactly*

masih di edisi bulan April ya, Rabu 16 April 2014 seperti biasa kita bakal barengan buat nemenin kamu semuanya sampai nanti pukul 06.00 jadi jangan kemana-mana tetep *tuning always* di 89.5

Buat kamu yang sudah bangun dari tadi pagi, bangun jam berapa bro? semoga aja bangun pagi buat kamu yang masih UTS buat anak-anak kampus, anak-anak kuliah yang lagi UTS sahabat *congratulation*, tetap semangat mungkin ini adalah hari k-2 ya...

Lagi, mata kuliah yang susah banget. Tapi seiring berjalannya waktu, kalau kamu sudah siap ngapain takut gitu sahabaat. Karena bagaimanapun juga yang kita kejar adalah nilai yang bagus, semoga nanti nilainya juga maksimal buat kalian.

Buat anda semua yang sudah bangun untuk belajar mari juga ucapkan selamat pagi aja. Novi bakalan nemenin kalian sahabaat, kita punya waktu sampai 00.00 pagi nanti buat kamu semuanya di program *morning spirit*, jadi buat kamu yang suka manca Negara, disini tempatnya, jangan jangan kemana-mana jadi *keep tuning always* disampai pukul 06.00 nanti

Masih 26 menit lepas dari jam 05 pagi sahabaat. Kami akan informasikan nanti di pukul 06 pagi seperti biasa kami akan tentunya untuk hadirkan warta berita daerah sahabaat, jadi untuk anda semuanya yang ingin mengetahui tentang perkembangan jember dan sekitarnya seperti apa, yang jelas tetep *tuning* aja di 89.5

Sahabat ... Jadikan hari ini hari yang lebih menyenangkan apalagi buat kalian yang mungkin kali ini tengah memiliki moment-moment tersendiri sahabaat, yang ultah selamat ultah buat kalian semuanya *wish you all the best* semoga harapan di hari ini bisa terwujud dan *happy wedding* aja buat kalian yang mungkin memiliki tanggal ini sebagai hari special untuk anda dan pasangan anda.

Tidak terasa sudaah menit yang ke-52 lepas dari pukul 5 pagi sahabaat Pro 2. Saya harus segera pamit undur diri dulu. Terimakasih untuk anda semuanya sudah *stay tune* di program Pro 2 RRI Jember dan akhirnya dari kawasan Letjen Panjaitan no. 61 kota Jember saya pamit undur diri dulu.

Wassalamualaikum wr.wb RRI Jember sekali di udara tetap di udara, sekali merdeka tetap merdeka dalam Pro 2.

