CODE MIXING IN "KEPO SHOW" PROGRAMME ON RADIO BROADCASTING KIIS FM PADANGSIDIMPUAN

A THESIS

Submitted to the State Institute for Islamic Studies Padangsidimpuan
a Partial Fulfillment of the Requirement for Graduate Degree of
Islamic Education (S.Pd.I) in English

By:

WIDYA NOOR
Reg. Number 10 340 0036

ENGLISH EDUCATIONAL DEPARTMENT

TARBIYAH AND TEACHER TRAINING FACULTY
STATE INSTITUTE FOR ISLAMIC STUDIES
PADANGSIDIMPUAN
2016

CODE MIXING IN "KEPO SHOW" PROGRAMME ON RADIO BROADCASTING KIIS FM PADANGSIDIMPUAN

A THESIS

Submitted to State Institute of Islamic Studies Padangsidimpuan as a Partial Fulfillment of Requirement for Graduate Degree of Islamic Education (S.Pd.I) in English

By:

WIDYA NOOR
Reg. Number 10 340 0036

ENGLISH EDUCATION DEPARTMENT

TARBIYAH AND TEACHING TRAINING FACULTY
THE STATE INSTITUTE OF ISLAMIC STUDIES PADANGSIDIMPUAN
2016

CODE MIXING IN "KEPO SHOW" PROGRAMME ON RADIO BROADCASTING KIIS FM PADANGSIDIMPUAN

A THESIS

Submitted to State Institute of Islamic Studies Padangsidimpuan as a Partial Fulfillment of Requirement for Graduate Degree of Islamic Education (S.Pd.I) in English

By:

WIDYA NOOR
Reg. Number 10 340 0036

Advisor I

Eka Sustri Harida, M.Pd.
NIP. 19750917 200312 2 002

Advisor II

Hamka, M.Hum
NIP. 19840815 200912 1 005

ENGLISH EDUCATION DEPARTMENT

TARBIYAH AND TEACHER TRAINING FACULTY
THE INSTITUTE OF ISLAMIC STUDIES
PADANGSIDIMPUAN
2016

Term   : Thesis   Padangsidimpuan, December   , 2015

a.n. Widya Noor   To :

Item   : 5 (five) Exemplars   Dean Tarbiyah and Teacher Training Faculty

                                               in –

                                                 Padangsidimpuan

Assalamu'alaikumWr. Wb.

      After reading, studying and giving advice for necessary revise on thesis belongs to **Widya Noor**, entitle *"Code Mixing in Kepo Show Programme on Radio Broadcasting KIIS FM Padangsidimpuan"*, we assume that the thesis has been acceptable to complete the assignment fulfill for the degree of Islamic Educational Scholar (S.Pd.I) in English.

      Therefore, we hope that the thesis will soon be examined in front of Thesis Examiner Team of English Department of Tarbiyah and Teacher Training Faculty IAIN Padangsidimpuan. Thank you.

Wassalamu'alaikum Wr. Wb.

Advisor I	**Advisor II**
Eka Sustri Harida, M.Pd	**Hamka Harahap, M.Hum**
NIP. 19750917 200312 2 002	**NIP. 19840815 200912 1 005**

DECLARATION OF SELF THESIS COMPLETION

The name who signed here:

Name : WIDYA NOOR
Registration Number : 10 340 0036
Department/ Study Program : Tarbiyah/ English Education
Title of Thesis : CODE MIXING IN "KEPO SHOW" PROGRAMME ON RADIO BROADCASTING KIIS FM PADANGSIDIMPUAN

Had written this thesis with consultative aids of advisors, dividing plagiarism and others' un-registered advice based on students' code case 14 verses 2.

This statement is accomplished fully responsibility. The researcher will receive every chastisement if there is inaccurate on this statement as sentenced in students' code case 19 verses 4 including taking off the academic degree un-respectfully based on the official authorized norms.

Padangsidimpuan, December, 2015
Assertive Researcher

WIDYA NOOR
Reg. No. 10 340 0036

AGREEMENT OF PUBLICATION OF FINAL TASK
FOR ACADEMIC CIVITY

As Academic civity of The State Institute for Islamic Studies Padangsidimpuan, the name who signed here:

Name : WIDYA NOOR

Registration Number : 10 340 0036

Faculty/Department : Tarbiyah dan Ilmu Keguruan/TBI-1

Kinds : Thesis

To develop science and knowledge, I hereby declare that I present to the State Institute for Islamic Studies Padangsidimpuan Non-exclusive Royalty Right on my thesis with entitled:

"CODE MIXING IN "KEPO SHOW" PROGRAMME ON RADIO BROADCASTING KIIS FM PADANGSIDIMPUAN"

With all the sets of equipments (if needed). Based on this Non-exclusive Royalty Right, The State Institute for Islamic Studies Padangsidimpuan has the right to save, to format, to organize in data base form, to keep and to publish my thesis for as I am determined as a writer and owner of its creative right.

Above all, thus statement is made truth heartedly to be used properly.

Made in Padangsidimpuan
Date 30th November 2015
Signed

WIDYA NOOR
Reg. Number 103400036

<div align="center">

EXAMINERS

SCHOLAR MUNAQOSYAH EXAMINATION
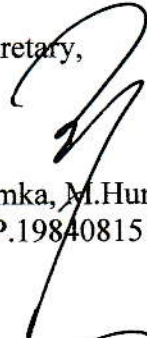
</div>

Name   : WIDYA NOOR
Reg. No   : 10 340 0036
Faculty/Department : Tarbiyah and Teacher Training Faculty/English Education
Thesis   : **Code Mixing in "Kepo Show" Programme on Radio Broadcasting KIIS FM Padangsidimpuan**

Chief,   Secretary,
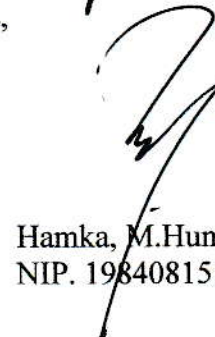
Hj. Zulhimma, S.Ag., M.Pd   Hamka, M.Hum
NIP. 19720702 199703 2 003   NIP.19840815 200912 1 005

                                               Members,

Hj. Zulhimma, S.Ag., M.Pd   Hamka, M.Hum
NIP. 19720702 199703 2 003   NIP. 19840815 200912 1 005

Eka Sustri Harida, M.Pd   Sojuangon Rambe, S.S., M.Pd
NIP.19750917 200312 2 002   NIP. 19790815 200604 1 003

Proposed:
Place   : Padangsidimpuan
Date   : December, 30th 2015
Time   : 14.00 until 17.30
Result/Mark : 81,62 (A)
IPK   : 3.50
Predicate   : Cumlaude

RELIGION MINISTRY
STATE INSTITUTE FOR ISLAMIC STUDIES PADANGSIDIMPUAN
TARBIYAH AND TEACHER TRAINING FACULTY

Alamat: Jl. H.T. Rizal Nurdin Km. 5 Telp. (0634) 22080 Fax. 24022 Sihitang 22733 Padangsidimpuan

LEGALIZATION

Thesis : **CODE MIXING IN "KEPO SHOW" PROGRAMME ON RADIO BROADCASTING KIIS FM PADANGSIDIMPUAN**

Written by   : WIDYA NOOR

Reg. Number   : 10 340 0036

Faculty/Department : Tarbiyah and Teacher Training Faculty/TBI-1

The Thesis had been accepted as a partial fulfillment of requirement
for graduate degree of Islamic educational scholar (S.Pd.I)
in English

Padangsidimpuan, 26 February 2016
Dean
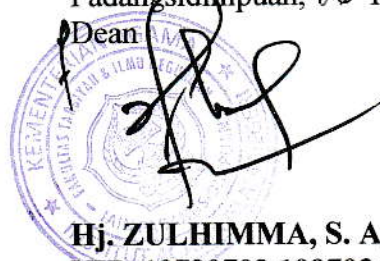
Hj. ZULHIMMA, S. Ag., M. Pd.
NIP. 19720702 199703 2 003

ACKNOWLEDGEMENT

بسم الله الرحمن الرحيم

First of all, I would like to say thank you to Allah the Almighty who has given me time and healthy in writing and finishing this thesis. Next, I do not forget to send Shalawat to the prophet Muhammad SAW who has brought us from the darkness into the lightness.

In finishing this thesis, I got a lot of advices, suggestions, and aids from the following;

1. The Rector of IAIN Padangsidimpuan, Dr. H. Ibrahim Siregar, M.CL, who has given chance and time. So, I could learn and got some knowledge from IAIN Padangsidimpuan.

2. Eka Sustri Harida, M.Pd, as the first advisor who has given much positive critics, suggestions and helps in writing this thesis.

3. Hamka Harahap, M.Hum, as the second advisor who has helped, supported and suggested me to finish this thesis. May God bless him.

4. Mrs. Hj. Zulhimma, S. Ag., M. Pd., the Dean of Tarbiyah Faculty.

5. Mrs. Rayendriani Fahmei Lubis, M.Ag., the Leader of English Education Department.

6. All lecturers of IAIN Padangsidimpuan who have given much, much and much knowledge during I studied in this beloved institute.

7. IAIN Padangsidimpuan Librarian (Yusri Fahmi, S. Ag., S. S., M. Hum), for their cooperative and permission to use their books so that I got much knowledge form them.

8. My beloved parent, (Parlaungan Harahap and Nurainun Lubis) who taught me how to fight this wavy world and always be patient in pushing me in all condition I got, my brother (Mulki Alfarizi Harahap), and my sister (Siska Amalia Harahap and Silvana Noor Harahap) who always give their material, prays, motivation, and moral encouragement to finish my study.

9. My beloved friends who had gotten the degree of Islamic Educational Scholar or S.Pd.I first than me, they are; and all my friends from English Education Department, TBI-1, TBI-2, and TBI-3; thanks for your help, patience and care to support me from starting to be the university student till finishing my thesis.

10. All my friends in IAIN Padangsidimpuan, good luck for you. May Allah give our best wishes.

11. All the people who have helped me to finish my study that I cannot mention one by one.

Finally, I realize that there must be some weaknesses in this thesis. Therefore, I welcome to all good and value critics that can improve this thesis.

Padangsidimpuan, 23 Desember 2015

Researcher,

WIDYA NOOR

ABSTRACT

Name	: WIDYA NOOR
Register Number	: 10 340 0036
Faculty	: TARBIYAH AND TEACHER TRAINING FACULTY
Department	: ENGLISH EDUCATION DEPARTMENT (TBI-1)
The Title of the Thesis	: CODE MIXING IN "KEPO SHOW" PROGRAMME ON RADIO BROADCASTING KIIS FM PADANGSIDIMPUAN

This research was talking about code mixing in radio broadcasting KIIS FM Padangsidimpuan. Code mixing occurs when a conversation use both languages together to the extent that they change from one language to the other in the course of a single utterance. In joining and participating radio programmes of KIIS FM, it is possible to turn up code mixing used by the broadcasters and the listeners, it is because for some reasons such as caller feels more free and comfortable about expressing their aims, another reason is the language accent awareness. The objectives of this study are to find out the type of code mixing performed by the radio broadcasters and listeners when presenting their broadcasting in Kepo Show program, the type of code mixing that most dominantly used in Kepo Show programme, and the reasons of code mixing.

The method used in this research was descriptive qualitative research. The data were taken from transcript of recorded broadcasting, interview and documentation of KIIS FM radio in Padangsidimpuan. The transcript was used to analyze the occurance of code mixing, while interview was used to know the reasons of broadcaster in mixing the language. The last, documentation was used to get the data of the listeners' SMS and comments on Facebook that gave participation on Kepo Show programme.

Based on the result, it showed that there were two types of code mixing that were found in Kepo Show programme, they were inner code mixing and outer code mixing. The type of code mixing that most dominantly used by the broadcasters was inner code mixing. The reasons of broadcasters in using code mixing were talking about particular topic, express solidarity, repetition, intention of clarifying and expression group identity. While the impacts of code mixing to the listeners were they known a little bit about new vocabularies and English vocabularies and they also can use the languages in daily life such as the broadcaster done, their English and vocabularies in Bahasa Batak Mandailing, Bahasa Sunda, Bahasa Betawi can be increased and they often followed the broadcaster's style in speaking. The last, they felt more up to date because they can follow the broadcaster's style.

TABLE OF CONTENTS

Page

CHAPTER I INTRODUCTION

CHAPTER II REVIEW OF RELATED LITERATURE

CHAPTER III RESEARCH METHODOLOGY

LIST OF APPENDICES

CHAPTER I

INTRODUCTION

A. Background of the Problem

Human being is social creature. As social creature, human being cannot live isolated. Since every human needs each other, human being cannot avoid of communication. Through communication, human can share knowledge. It makes sharing information and knowledge become human needs. In this case, language as a mean of communication becomes as tool in an interaction. Gumperz states that communication is a social activity requiring the coordinated efforts of two or more individuals are talking to produce sentences, no matter how well formed or elegant the outcome does not by itself constitute communication.[1] It shows that purpose of communication is to understand each other.

Society and language are two elements that cannot be separated. It is because language is the product of the society interactions. As the product of interaction, language is used as the tool of communication. It becomes a phenomenon, because every society has own language. The phenomenon is sociolinguistics discussion. Sociolinguistics is a term including the aspects of linguistics applied toward the connections between language and society, and

---

[1] Gumperz, J. J. and Hernandez-Chavaz, E. Bilingualism, bidialectalism and classroom interaction. In C. Cazden, V. John, and D. Hymes eds., *Functions of language in the classroom*. (New York: Teachers' College Press, 1972). p.84

the way of use it in different social situations. Sociolinguistics is one of the linguistics branches that discuss a relation between society and language. Ronald Wardhaugh states that sociolinguistics is concerned with investigating the relationships between language and society with the goal being a better understanding of the structure of language and of how languages function in communication.[2] In other words, sociolinguistics is study of language and society in order to find out as much as we can about what kind of thing language is.

There are thousands numbers of language in the world. Some of them are International languages, the rests are official language and vernaculars. In the diversity of languages occurs bilingualism. Bilingualism is a condition where a speaker masters two languages. The variousity of the society is the reason of raising bilingualism. The important aspect to be discussed in bilingualism is to define the ability of speaker in using two languages. In bilingualism society, code mixing will occur. There are various reasons for it, such the speakers feel more enjoyable or comfortable, the number of the words produced becomes shorter or even because of modernization. The social effect of people who live in a bilingual community has tendency to mix codes when they communicate each other.

---

[2] Ronald Wardhaugh. *An Introduction to Sociolinguistics* (United Kingdom: Blackwell Publishing, 2006), p.13

In conducting communication in bilingual community is possible to occur the bilingualism, such as in Padangsidimpuan. Padangsimpuan is a town in North Sumatera. It is about 500 kms from Medan to the southern. This town is inhabited by various ethnic, such as; Batakness, Mandailingness, Minangnese, Javanese, Sundanese, Chinese, Niasnese, and Malayan, etc. The existence of various numbers of vernacular in this town, it is not automatically different language used in interaction. It means that the dominant single language used is choosen.

By this situation, then it leads to occurance of the mixing other languages to dominant language choosen where it is called as code mixing. It is similar to Jendra's opinion in Sumarsih, et. al. where code mixing is a symptom of language usage in which a mixing or combination of different variations within the same clause.[3] Therefore, code mixing can be happened in that situation.

The dominant languages in Padangsidimpuan are Bahasa Batak Mandailing/Angkola and Bahasa Indonesia. Especially in teenagers, they prefer using Bahasa Indonesia, but for several terms, they emphasize in Bahasa Batak Angkola/Mandailing and English. In another side, the diversity of the ethnic in Padangsidimpuan leads to the bilingualism. Even though there

---

[3]Sumarsih, et. al, Code Switching and Code Mixing in Indonesia:Study in Sociolinguistics; *English Language and Literature Studies journal*; *Vol. 4* (Canadian Center of Science and Education, 2014) p.79

is a dominant language that is Bahasa Batak Mandailing/Angkola, the official language (Bahasa Indonesia) and an International language (English) sometimes are involved in communication.

The usage of bilingualism in Padangsidimpuan covers several aspects, such as in entertainment (radio broadcasting), education, transaction and social media. In this case, the researcher focuses on the language used in radio broadcasting. There are some radio stations in Padangsidimpuan, such as KIIS FM, RAU FM, Dinda FM and a community radio of IAIN Padangsidimpuan named Proxy FM. PT. *Radio Kasyfi Inti Indah Swara* or KIIS FM is one of the radio stations in Padangsidimpuan, it is located on Jl. M. Nawawi No. 11, Padangsidimpuan. It is owned by H. Darwis Sitompul SE.[4] This radio station has large networks of frequence, it reaches several villages out of Padangsidimpuan and it can be listened through streaming in internet.

In *Radio Kasyfi Inti Indah Swara*, the listeners can participate or join the radio programme such as requesting songs, giving opinions, greeting others, answering quizes and etc. It means that the listeners can conduct communication with the broadcasters directly and indirectly. It shows that listeners are categorized as active listeners.

---

[4] _____, *Profil KIIS FM 106.6 Padangsidimpuan*, http://kiisfmpasid.blogspot.com/2008/08/profil-kiis-fm-1066-padangsidimpuan.html, retrieved on 15 October 2014 at 11.05 pm

In joining and participating radio programmes, the listeners can call the radio cellular number, use Short Message Service (SMS) and also post on facebook or twitter. So, it is possible to turn up code mixing used by the broadcasters and the listeners, it is because for some reasons such as caller feels more free and comfortable about expressing their aims, another reason is the language accent awareness.

Code mixing occurs when a conversation use both languages together to the extent that they change from one language to the other in the course of a single utterance.[5] It means that the speaker just changes some of the elements in their utterance. Code mixing can involve various mixing levels of language, such as vocabulary, phonology, morphology or lexical items.

That is why code mixing is considered important matter to be researched. This study is intended to observe and describe the phenomenon of code mixing, especially Bahasa Indonesia, English and Bahasa Batak Angkola/Mandailing which are often used by the broadcasters and its impact on listeners in "Kepo Show" programme at *PT. Radio Kasyfi Inti Indah Swara* radio station Padangsidimpuan.

B. The Focus of the Research

Since there are various phenomenon in the sociolinguistics study, so this research concerns on one phenomenon, namely code mixing. In details,

---

[5] Ronald Wardhaugh. *An Introduction to Sociolinguistics (5th).*(United Kingdom: Blackwell Publishing, 2006) p.103

the researcher is going to do research in "Kepo Show" programme at radio KIIS FM. This programme runs every Monday, Wednesday, and Friday from 8am up to 10am and the researcher will conduct the research in "Kepo Show" programme that is aired on Friday, May 22nd 2015. In this case, the research is focused on the explanation about the types of code mixing and to find out the probable broadcasters' and listeners' reasons for mixing Bahasa with English, Bahasa with *Bahasa Batak* and English with *Bahasa Batak* when they utter their utterances and the impact on the listeners.

C. The Formulation of the Problem

Based on the explanation in the background, the problems are formulated as the following:

1. How is the code mixing used in "Kepo Show" programme at radio KIIS FM Padangsidimpuan by the radio broadcasters and listeners?

2. What is the type of code mixing that most dominantly used in "Kepo Show" programme at radio KIIS FM Padangsidimpuan?

3. Why is code mixing used in "Kepo Show' programme at radio KIIS FM Padangsidimpuan?

D. The Objectives of the Research

Related to the problems, there are four objectives of the research, as follow:

1. To describe the use of code mixing in "Kepo Show" programme at radio KIIS FM Padangsidimpuan by the broadcasters and listeners.

2. To find out the type of code mixing that most dominantly used in "Kepo Show" programme at radio KIIS FM Padangsidimpuan.

3. To describe the reasons of code mixing usage in "Kepo Show" programme at radio KIIS FM Padangsidimpuan.

E. The Significance of the Problem

Findings of the study are expected to be useful theoretically and practically. Theoretically, the findings of this study are expected to justify the use of sociolinguistics theories. Beside it, it is hoped that the findings can enlarge sociolinguistics phenomenon views especially for language use in society.

Practically, this study is expected to give a meaningful contribution to the sociolinguistic study and broadcasting activity. As educators, teachers are expected to know the suitable alternation languages that can help them in reaching teaching aims. It is also hoped to be useful information for the students of English department. In broadcasting activity, it is hoped can motivate the broadcaster, in this case radio broadcaster, to be aware of choosing language use where it can lead to misunderstanding and misinterpretation of information and attitude being exchanged. The last is for the next researchers who are interesting in conducting a research with the same phenomenon as a reference.

F. The Definition of the Key Terms

1. Code Mixing

Code mixing is a kind of language phenomenon that happens if someone uses a certain language dominantly and inserts another element of language in his utterance. In code mixing, there is a main basic code which used and has function, while the other codes involved in speech event constitute pieces only without any function as a code. Code mixing is found mainly in informal interaction, such as in radio broadcasting that will be explained in this research.

2. "Kepo Show" Programme

"Kepo Show" programme is a morning show program of KIIS FM radio that is aired every Monday, Wednesday, and Friday on 08.00 am up to 10.00 am. In Indonesia, *kepo* is a kind of daily teenagers language that means curious. Then, "Kepo Show" means a programme that is presented to anyone that is curious about everything that is being talked whether in daily life or social media. This programme is always broadcasted by two broadcasters and always has a trending topic that will be talked. The listeners can participate in giving comment through Short Message Service (SMS) and also posting the comment on KIIS FM account of Facebook or Twitter.

3. Radio Broadcasting KIIS FM

PT. *Radio Kasyfi Inti Indah Swara* or KIIS FM is a radio station that gives entertainment, news and education in its broadcasting programme. It is located on Jl. M. Nawawi No. 11, Padangsidimpuan. It is owned by H. Darwis Sitompul, SE. The frequency of this radio is 106.6 FM and it has large networks of frequency that reaches several villages out of Padangsidimpuan. It can be listened in Tabagsel regency, Palas and Paluta regency, Tapteng regency, Madina regency and it also reaches the listeners in Pasaman Barat, West Sumatera. Moreover, it can be listened through streaming in internet. Its listeners' name is "Sahabat KIIS" that means KIIS' friends and it also has a tagline, that is "Inspirasi Anda" (Your Inspiration).

In conclusion, this research concerns to find out about code mixing in this case language mixing that is occured during the Kepo Show programme in KIIS FM Padangsidimpuan.

G. Thesis Outline

Fundamentally, the formation of this research could be divided into five chapters. Moreover, every chapter consists of sub chapters with detail as follow:

Chapter I or introduction is consisted of background of the problem, focus of the research, formulation of the problem, objectives of the research, significances of the research, and the last is definition of the key terms.

Chapter II consisted of theoretical descriptions which explain about sociolinguistics, bilingualism, code, code mixing, types of code mixing, radio broadcasting KIIS FM, reasons and motivation for code mixing. It is also consisted of review of related findings and conceptual framework.

Chapter III is research methodology and it is consisted of location and schedule of the research, research design and source of the research. Then instrument and technique of collecting data, such as recording, interview, documentation, transcript of recorded broadcasting and list of interview. It is also consisted of technique of data analysis and the trustworthiness of the research.

Chapter IV is consisted of the result of the research. The result of the research is consisted of the findings of the usage of code mixing, the types of code mixing that most dominantly used and also the reasons of code mixing usage. It is also consisted of discussion of the result.

Finally, Chapter V is consisted of conclusion and suggestion.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Theoretical Description

Language has a function as a tool of communication. As a tool of communication, it means, it involves society as the users of communication. The relationship between language and society related to the language used and leads to the field of sociolingistics discussion as one of the linguistics branches.

1. Sociolinguistics

Wardhaugh stated that sociolinguistics is concerned with investigating the relationships between language and society with the goal being a better understanding of the structure of language and of how languages function in communication.[1] It means that sociolinguistics learns and discusses the aspects of language in society, especially for variation in language which is related to the social factors in order to meet the aim of communication.

Talking about sociolinguistics, it means talking about the relationship between language and society. The correlation of both things leads to the usage of language in society. In society, as mentioned, language is used as a tool of delivering ideas, opinions, suggestions, knowledge,

---

[1] Wardhaugh, R. *An Introduction to Sociolinguistics (5th).* (United kingdom: Blackwell Publishing, 2006) p. 13

experiences, etc. The diversity of society makes language is one of the characteristics of human beings. Through language, people can conduct relation to other people in daily life.

In conclusion, the sociolinguistics studies the relationship between language and society. Its main concern is explaining why people speak differently in social contexts and by identifying the social function of language and the ways it is used to convey social meaning.

2. Bilingualism

According to Chomsky in Radford, he states that creative use of language is incompatible with the idea that language is a habitstructure, it is clear that you cannot innovate by habit, and the characteristic use of language is innovative. People are constantly producing new sentences in your lifetime—that is the normal use of language.[2] These statements, which seem to have been made with respect to language use in monolingual communities are equally true for language use in bilingual/multilingual communities as well.

The bilingual speaker has the ability to not only produce novel utterances in either of his/her languages, but he/she also has the ability to mix linguistic units from these languages as well. Thus code mixing provides a strong evidence for Chomsky's claim that language is innovative. In his/her innnovative use of language, the bilingual speaker

---

[2] Radford, *Studies in the Linguistics Sciences*, (Indiana: Indiana University Press.1981), p.15

can contribute to the creation of new codes and new registers of language use in his/her speech community, as several studies of code mixing around the world have shown.

Therefore, it can be concluded that as a product of creativity in language use, code mixing falls within the scope of linguistic theory and of some of the goals that the theory was purported to be achieved. This is not only because code mixing is one of the manifestation of the underlying knowledge that the bilingual has of his/her languages, but also because explaining this knowledge has always been the main object of inquiry of linguistic theory.

A speech community that has a relationship with another speech community, it will pass language contact.Based on Cambridge learner's dictionary, bilingualism is a situation where people can use or able to speak two languages. It shows that in speaking, the speaker understands two languages and can use them in communication. Then bilingualism becomes a general term for using of two languages in society.

Bilingualism in Indonesian language called *kedwibahasaan*.[3] The terms that is proposed by Chaer, it is understood that bilingualism or relating to the use of *kedwibahasaan* by people bilingual speakers in their daily activities.

---

[3] Chaer, Abdul dan Agustina, Leoni, *Sosiolinguistik Suatu Pengantar*, (Jakarta: PT Rineka Cipta, 1995) p.84

Based on the discussion above, the researcher concludes that bilingualism is the ability of speaker to use two different languages. A person who is bilingual absolutely must have good skill in those alternated languages. Moreover, a bilingual should have the ability to sense and define the situation in which he should do the switch from one language to another and then to do so fluently for various kind of purposes, in various situations.

3. **Code**

In every communication, code cannot be avoided, the way of choosing code depends on the context of situation. The reason in choosing code can be as a way to communication becomes easier in discussing a particular topic. Wardaugh states thatcode is a system used for communication between two or more parties used on any occasions.[4] Therefore, people are usually required to select a particular code whenever they choose to speak, and they may also decide to mix codes, sometimes in very short utterances and it means to create a code.

In speech system and application, code can shows the relationship between the speaker and listener because code is a language system in society and a certain variation in a language.[5] Code fined as a speech system and the application of the language element which has specific

---

[4] Ronald Wardhaugh, *Op cit*.p.101
[5] Harimurti Kridalaksana, *Kamus Linguistik*, (Jakarta: PT. Gramedia, 2009) p. 127

characteristic in line with the speaker's background, the relationship between the speaker and interlocutor and the situation. It means that code itself is not only about the written form nor reading aspects, but also it involes the dialect, accent, vocabulary and other linguistics units. Furthermore, a code is a system of rules that allow speaker to give information in symbolic form. Human language is also a code; consists of words that represent ideas, events and objects. When it put together in certain circumstances, it will help speaker to communicate.

4. **Code Mixing**

Code mixing refers to the mixing of two or more languages or language varieties in speech.[6] Code mixing is a symptom of language usage in which a mixing or combination of different variations within the same clause. Code mixing occurs when a conversation use both languages together to the extent that they change from one language to the other in the course of a single utterance.[7] It means that the speaker just change some of the elements in their utterance. Code mixing is also found mostly in informal interaction. While in formal situation, the speaker tends to mix it because there is no exact idiom in that language, so it is necessary to use words or idioms from other language.

---

[6] _____,*http://en.wikipedia.org/wiki/Code-mixing,* accessed on February 19, 2015 on 2.15pm

[7] Ronald Wardhaugh, *Op cit.*p.103

In this case, code mixing phenomenon employed by the broadcasters of KIIS FM radio. It can be represented in some of utterances that the researcher got from recorded broadcasting of "Kepo Show" programme which was broadcasted on 8 January 2015 by Ikhsan Faiz and Dhea Ananda. Ikhsan is a batakness person and a student of Chemistry Department in Universitas Muhammadiyah Tapanuli Selatan (UMTS) Padangsidimpuan, he has been a radio broadcaster since 2012.

Meanwhile Dhea Ananda is from Melayu Riau. She has finished her study in the level of Senior High School in 2004 in Padangsidimpuan, she has been a radio broadcaster since 2008. Both of them understand Bahasa Indonesia, their vernaculars, Bahasa Batak Angkola/ Mandailing and a little of English.

Dhea   : *Topik yang hangat **banget**, yang lagi **happening banget**, ya kan Ikhsan ya.* (So hot topic, so happening, isn't it?)

Ikhsan   : *Iya **bener banget**. Dan kali ini ada **ID** (**aidi**).* (Yeah, exactly. And now there is ID;ai di)

Dhea   : *Ada **ID**?* (ID;ai di)

Ikhsan   : ***Bener** donk..Ikhsan dan Dhea.* Hmm, kayaknya enak nih makan goreng pisang, **tabo**.. (Exactly. Ikhsan and Dhea. Hmm, I think it's delicious to eat fried banana, it's so delicious)

Dhea   : Uhh **cucok** yah apalagi ada yang **nganterin** ya. (Ya, that's good. Wish anyone would like to deliver it)[8]

In fact, broadcasters' conversation above shows that it cannot be avoided of using several languages in conducting interaction each other. Basically, the dominant language is Bahasa Indonesia. It is because the listeners are in various ethnics. In emphasizing something, they both used vernacular, in this case Bahasa Batak Mandailing/Angkola, for example the word *"Tabo"*. The usage of *"Tabo"* is to emphasize the word *"enak"*. They thought that by emphasizing it, the meaning become senseful. In other case, they followed the teenagers language styles. It means that they used informal language, or informal Bahasa Indonesia. It can be seen in their vocabularies. Some of their vocabularies were in informal language, such as the word *banget, bener, cucok, nganterinnya.* The words are informal vocabulary in Bahasa Indonesia, where the word *"banget"* stands for "sekali", "bener" stands for "benar", *"cucok"* stands for "cocok", and *"nganterinnya"* stands for "mengantarkannya. Furthermore, they also used English, it is believed that it was used because of the teenagers' attitude toward English, where teenagers think that English is more modern language. The both broadcasters used English too. It can be seen

---

[8]Transcript of recorded broadcasting of "Kepo Show" programme, presented by Ikhsan Faiz and Dhea Ananda, Padangsidimpuan: PT. Radio Kasyfi Inti Indah Swara (KIIS FM), recorded on 8 January 2015 on 8am-10am

when they spelled ID, they used English spelling (I; ai, D;di) and also the word "happening".

The example above shows that in broadcasting programme, the broadcasters use code mixing.

5. **Types Of Code Mixing**

According to Suwito, he said that code mixing happens because of language dependence in bilingual or multilingual society. In code mixing, the characteristics of dependence are reverse relationship between role and language function. The role is speaker that uses the language, while language function means what will reach by the speaker with the utterances.

In line with Soewito, Harimurti Kridalaksana explained that *"campur kode yaitu penggunaan satuan bahasa dari satu bahasa ke dalam bahasa lain untuk memperluas gaya bahasa atau ragam bahasa; termasuk di dalamnya pemakaian kata, klausa, idiom, dan sapaan"*.[9] It means that code mixing happens to enrich the language including the using of word, clause, idiom and greeting.

Soewito divides code mixing in two kinds, they are inner code mixing and outer code mixing.[10]

---

[9]Harimurti Kridalaksana. *Kamus Linguistik.* (Jakarta: Gramedia Pustaka Utama.. 2008) p. 40
[10]Suwito.*Sosiolinguistik*.(Surakarta: UNS Press. 1996) p. 71

a. Inner code mixing

Inner code mixing or mix the code into the inside. It means mixed code derived from the original language with all its variations (formal, standard, informal, non-standard or vernacular).

Example:

Broadcaster : *Selamat pagi untuk para ibu rumah tangga yang sedang berpadu bersama kami, yang mungkin pagi ini lagi **markucak** di dapur atau masih sibuk dengan dagangannya. Boleh juga **kok** ikut memberikan komentar ya tentang penurunan harga BBM ini, apakah **ngefek** terhadap harga kebutuhan lainnya atau malah tetap mahal?*

/Good morning to the all housewife who stay tune with us, maybe this morning all of you are so **busy** in your kitchen or maybe you are still busy with your business of goods. You may also join us in giving comment about the decreasing price of oil, does it **affect** the others commodity or are them still expensive?/

From the utterances of the broadcaster above, there are three variations of code mixing. The word *markucak* is derived from vernacular, that is Bahasa Batak, that means being so busy in doing something. Then, the

word *kok* is a variation of informal language of Bahasa Indonesia. Its function is just to strengthen the sentence. While the word *ngefek* is a kind of non-standard language of Bahasa Indonesia that means *memberikan efek* or *berpengaruh*. All of these phenomenon is called inner code mixing because the mixing of language happens from the original language, in this case Bahasa Indonesia,with all its variations such as vernacular, informal language and non-standard language.

b. Outer code mixing

Outer code mixing or mix the code to the out side. It means mixed code derived from foreign languages.

Example:

Broacaster   : *Silahkan juga berpadu memberikan komentar **by sms** di 08126251066 atau **posting comment** Anda di **Facebook** kita di Kiis Padangsidimpuan, udah saya **update** statusnya ya. Atau **mention Twitter** kita juga boleh di @radiokiisfm.*

/Please participate in giving comment through sms to 08126251066 or post your comment on our Facebook at Kiis Padangsidimpuan, I've updated the status. Or you can also mention our twitter @radiokiisfm/

From the sentences that uttered by the broadcaster above, it can be seen that the language is mixed into foreign language. Therefore, the utterances of the broadcaster are called outer code mixing.

6. Radio Broadcasting KIIS FM

Radio is very powerful because it reaches a huge audience quickly and because it allows the people in that huge audience to interact with one another more easily than television viewers or newspaper readers. A brief definition of radio is the transmission of signals through space by electromagnetic waves.[11] This term refers to the transmission of intelligence codes and sound signals, although television and radio depend on electromagnetic waves. Nowadays, there are some ways to listen to radio except from the radio receiver itself, such as from walkman, handphone that has radio application, and the newest way is listening radio through internet that is called streaming.

People tune into radio basically for these three things — for information, education and entertainment.[12] As radio is not expensive, for a large number of people in our country, radio continues to be the only source of information, education and entertainment. Those who cannot read or write or cannot see, they listen to radio news for getting informed

---

[11]_____, *Telecommunication Engineering Digital Communications,* NAVELEX 0967-LP-625-4010, Departments of the Army, Air Force, and Navy, (Washington DC.1980), p.31

[12]_____,*http://download.nos.org/srsec335new/ch9.pdf*, accessed on 9th April 2015 on 3.30pm

about what is happening around them. However, the three objectives of radio are interrelated.

Basically the use of media is to entertain, inform, and instruct. Entertainment is media such as fictional stories and poems that are published in books and magazines, records, tapes, and radio broadcasts. Radio is one of the audio media that may efficiently help people in obtaining the hot news and information in business, education, and entertainment.

Radio basically plays two functions at the same time, as a source of information and entertainment; it also gives chance to people to have education.[13] Radio has many various programs, which makes easier for people to choose the appropriate program. Its character focuses on information rather than service only. There are different types of radio stations: community, commercial and public. They have different types of owners and audiences and different programming, but they share a common goal, that is to connect with the listener in a way that is immediate and relevant. Radio is powerful because it has the ability to reach and influence so many people. Radio is powerful and presenting challenges because:

---

[13]Charles William Taussig, *The Book Of Radio,* (London: D. Appleton and Company.1922), p.204

a. It is immediate. News can be reported more quickly on radio than in newspapers or on television, because the technology is simpler.

b. It is accessible. You can tune in to radio wherever you are. You can take a radio to the fields, or listen to it in a car. You can also do other things while you listen.

c. It is inclusive. Radio can reach most people, including the poor, the marginalized and those who cannot read or write.

d. It is temporary. Stories often air only once, so if the information is confusing or if you miss a point, it's difficult to get clarification. Radio reports need to be clearly and simply written. And radio presenters and reporters must take extra care to speak distinctly.[14]

In line with the radio of KIIS FM, it also services the listeners with giving entertainment, news, and education. The radio of KIIS FM plays songs, gives unique and funny information for entertainment. On the other hand, it also gives news in every thirty minutes that is called News Update and also every hour that is called Berita Utama. In case of education, the radio of KIIS FM serves the listeners by presenting weekly Islamic program that is called Sentuhan Qalbu with an ustadz as the informant.[15]

---

[14]*Ibid.,*

[15] _____, *http://kiisfmpasid.blogspot.com/2008/08/profil-kiis-fm-1066-padangsidimpuan.html,* accesed on 12th January 2015

Furthermore, it also presents KIIS Motivation and Hadits, recorded of short motivations and recorded hadits that are played every hour by inserting them among the advertisements. All of these programmes are aimed to give inspiration to the listeners because it has a tagline, "Inspirasi Anda" (Your Inspiration).

Based on the powerfulness of the radio, it can attract the people to join the radio broadcasting. They do not realize that it can lead them to language change. It is because that the broadcasters often use code mixing in order to make the program becomes more interesting and different from the other stations. Actually, it is the result of the radio program competition in attracting of the listeners attention.

7. **Reasons and Motivations for Code Mixing**

There are some motivations and reasons that make the language users mixing code in communication. As Grosjean states that the proferness of language forces the language user to mix the code, it is because the language or the word is artificial language.[16] In another word, sometimes it is found untrsasble word. Beside it, their interlocutors, situations, messages, attitudes, and emotions generate code-mixing also influence mixing code occurance. Furthermore, Grosjean states that code mixing can also be used for many other reasons, such as quoting what someone

---

[16] Francois Grosjean, *Life With Two Languages*, (Cambridge: Harvard University Press. 1982), p. 10

talked about and specifying the addresses (emphasizing one's group identity) and qualifying that has been said (emphasizing topic). On the basis of a number of factors such as with whom (participants: their backgrounds and relationships), about what (topic, content), and when and where a speech act occurs, bilinguals make their language choice.

According to Hoffman, there are number of reasons for bilingual or multilingual to mix their language, they are talking about particular topic, quoting somebody else, express solidarity, interjection, repetition for clarification, intention of clarifying the speech content and expression group identity.[17] Here is the explanation:

a. Talking about a particular topic, it has a purpose to make it different. By making it different, it becomes an emphazising in the topic. Other reason is the sense of the meaning can be less if it is spoken in other languages. Therefore,it makes the language users maintain use the original language, eventhough it makes they mix the code. For example when broadcasters want to discuss about computer, they mix the topic using Bahasa Indonesia into English for the word "software". Because they think it is meaningless when it is transleted into Bhasa Indonesia.

b. Quoting somebody else, a speaker mix code to quote a famous expression, proverb, or saying of some well-known figures. Example:

---

[17] Charlotte Hoffman, *An introduction to Bilingualism.* (New York: Longman, 1990), p.116

> Broadcaster : *mau request lagu apa nih*?
>
> Listener : *lagunya **king of pop***?

c. Being empathic about something (express solidarity). It is usual to emphasize the aim, the language users use the other language. Eventhough it has translation, but the language users are more comfortable using the original language or prefer using mixing code, exampe; **thanks** *ya untuk semuanya.*

d. Interjection (inserting sentence fillers or sentence connectors). Interjections are words or expressions, which are inserted into a sentence to convey surprise, strong emotion or to gain attention, such as, "*lagu yang memberikan inspirasi, **nice.**"*

e. Repetition that is used for clarification. Language users want to clarify his speech so that it will be understood better by listener, he can sometimes use both of the language (codes) that he masters to say the same message, such as "**stay tune** (*tetap di gelombang ini*)".

f. Intention of clarifying the speech content for interlocutors, it refers to the aim of making the content easy to understand by the listeners. A message in one code is repeated in the other code in somewhat modified form.

g. Expression group identity, code mixing can also be used to express group identity. The way of communication of academic people in their disciplinary groupings is obviously different from other groups.

B. Review of Related Findings

The researcher presents the previous researcher that deal especially with the variety of the study of code switching and code mixing. The first previous research is done by Mubarak entitled *Code Switching and Code Mixing in KH Zainuddin MZ's Sermons.*[18] He analyzes the types of Code Switching and Code Mixing and the factors that may underlie the Code switching and Code Mixing occurances in KH Zainuddin MZ's Sermons. The result of his study is that there are main code and second code. The main code is formal Bahasa Indonesia and the second codes are Betawi dialect, Arabic, informal Indonesian, Sundanese, and Malay. Due to the high frequency of Betawi dialect and informal Indonesian use 42.69 % of 178 codes switching in those three analyzed sermons belong to internal code switching. The use of many axioms of the Hadist and The Holy Quran in Arabic, causes the number of external code switching is higher than internal code switching. It is about 53.7 % of 178 codes switching in the sermons belonging to external code switching. He also makes analysis about the factors influencing code switching, i.e. participant, purpose, and place.

The second researcher is done by Anindita entitled *Code Switching and Code Mixing in Relation to Politeness Principle*.[19] This research found

---

[18]Mubarak, "Code Switching and Code Mixing in KH Zainuddin MZ's Sermons" *(Unpublished Thesis)*, (Tanjung Pinang: UniversitasMaritim Raja Ali Haji, 2007), p. 45

[19]Anindita, "Code Switching and Code Mixing in Relation to Politeness Principle"*(An article on reader's opinion column),* (Palembang: Harian Kedaulatan Rakyat, 2008), p. 13

out the types and the factors of code switching and code mixing usage that is stated in the Reader's opinion column of *Kedaulatan Rakyat.* She found that the external code switching in the data was switching from Indonesian to English and switching from Indonesian to Arabic. On the other hand, the internal code switching in the data was switching from Indonesian to Javanese. Code mixing phenomenon in her paper refers to smaller units such as the insertion of alphabet letter, short form, proper noun, lexical word, phrase, incomplete sentence, and the insertion of single full sentence and two sentence units.

The last researcher is done was conducted by Sinulingga entitled *Code Switching and Code Mixing In 'Smart Business Talk' Of Smart Radio 101.8 FM In The Theme 'How To Become A Superstar Sales Person'.*[20] This research analyses the code switching and code mixing found in the conversation in Smart radio 101.8 FM and factors that can cause code switching and code mixing in the conversation in Smart radio 101.8 FM. The result of his analysis is that the dialogues contain two situational code switching cases, eleven metaphorical code switching cases, and fourteen outer code mixing cases, and no cases of inner code mixing. In addition, the cases of code switching and code mixing occurred because of some reasons, they are because of talking about a particular topic, quoting somebody else, to

---

[20]Emmy K Sinulingga, Code Switching and Code Mixing In 'Smart Business Talk' Of Smart Radio 101.8 FM In The Theme 'How To Become A Superstar Sales Person', *(Unpublished Thesis),* (Medan: Universitas Sumatera Utara, 2009), p. 36

show solidarity, interjection, repetition for clarification, intention of clarifying the speech content for interlocutor, expressing identity to soften or strengthen request of command and because lexical.

Those three previous researches are similar to the researcher's research. They try to describe the forms as well as the reasons of code s mixing used in communication. What makes this research different from those previous researchers are the data and data source. This research will investigate the different object that is Radio Kasyfi Inti Indah Swara Padangsidimpuan in Kepo Show programme. The researcher investigates the forms and types of Bahasa Indonesia, English and Bahasa Batak Angkola/Mandailing code mixing and the reasons of using code mixing in Kepo Show programme radio broadcasting and the impact on listeners.

C. Conceptual Framework

Based on the theoretical review and review of related findings, the researcher arrives at conceptual framework of this research.In daily life, most of people listen to the radio when they are working at home, people also listen to radio to enjoy their time and they also can request their favourite song. On the other hand, people also listen to radio while they are on the way in their car or motorcycle.

Moreover, there are some types of code mixing occurred in Radio Kasyfi Inti Indah Swara Padangsidimpuan in Kepo Show programme. The

broadcasters of this program often mix code in broadcasting time.Beside Bahasa Indonesia and vernacular (Bahasa Batak), they often use foreign language (such as English, Arabic, Korean). The occurrence of this code mixing shows the solidarity of the broadcasters in maintaining the vernacular and to mordernisize Bahasa Indonesia in broadcasting programme. Another aspect is because the program refers to the relax program, so, it is designed to be more interesting and comfortable.

Broadcasters in this radio station uses various type of code mixing. It shows the tolerent of language in adapting other language to a language. The reasons of doing this phenomenon must be in various. It means that even in the same radio station, there are some reasons, it depends on the broadcasters and listeners background. Therefore, the phenomena can be the reference in finding the reasons or factors which is used by the broadcasters and listeners in broadcasting and it will make impact to the listeners. The impact can be seen from how often they are being listened to the radio and a low prestige form, incorrect, poor language, or a result of incomplete mastery of the two languages.

Therefore, the researcher had conducted a research to find out and describe about the use of code mixing in radio broadcasting, the reasons of doing that and the impact to the listeners. The conceptual framework is shown in the following map:

```
                      ┌─────────────────────────────┐
                      │  Code Mixing in radio KIIS   │
                      │            FM                │
                      └─────────────────────────────┘

  ┌──────────┐   ┌──────────────┐  ┌────────────────┐  ┌──────────┐  ┌──────────┐
  │ Problems │→  │ Types of code│  │  Types of CM   │  │ Reasons  │  │ Impacts  │
  └──────────┘   │    mixing    │  │that most       │  │          │  │          │
                 │              │  │frequently used │  │          │  │          │
                 └──────────────┘  └────────────────┘  └──────────┘  └──────────┘
```

┌──────────────┐   ⭕ Transcript of   ⭕ Interview
│ Observation │→   recorded
└──────────────┘   broadcasting

RESULT
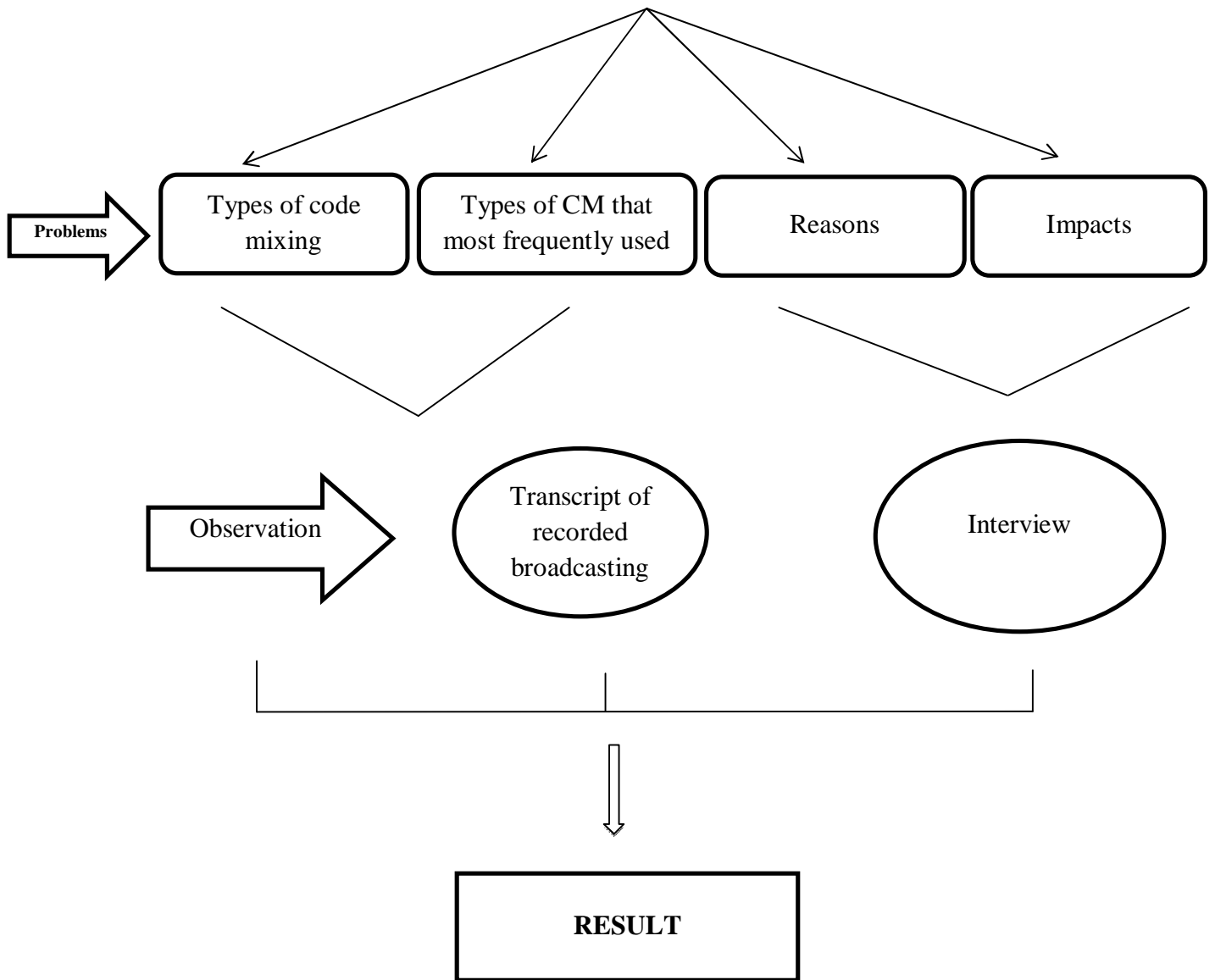
CHAPTER III

RESEARCH METHODOLOGY

A. Location and Schedule of the Research

This research had been done at PT. Radio Kasyfi Inti Indah Swara (KIIS FM) Padangsidimpuan. It is located on Jl. M. Nawawi No. 11. The subject of this study is "Kepo Show" programme which is broadcasted in *Radio Kasyfi Inti Indah Swara* Padangsidimpuan. This research had been done from proposal consultation until this thesis was accepted.

B. Research Design

This research used qualitative research. Qualitative research represents the way the data explanation which accommodates the reasons of the thing happens as well as describing process of the subject of the research as it is. The data are viewed from the sight of the informants without any effort to influence them. The data has taken from the field by observing and interviewing the participant. The research is based on an observation (participant-observation) or ethnography model. Refers to Bogdan & Biklen, the data include interview transcripts, field notes, personal document and official records.[1] A qualitative approach is chosen because of the subject matter in this study is related to code mixing, they are broadcasters and listeners in KIIS FM radio.

---

[1] Bogdan, R. C & Biklen, S.K..*Qualitative Research for Education*. (Boston: Allys and Beacon. 1982) p.36

C. Source of the Data

The object of this research is "Kepo Show" programme which had been broadcasted on Friday, 29 May 2015. The primary source of this research is the transcription of "Kepo Show" programme that was aired on 29 May 2015. Their conversation used as the research data. Then, the secondary sources are two broadcasters and three listeners. The broadcasters that broadcasted the "Kepo Show" programme had been intervewed to know their reason in doing code mixing and three listeners also had been interviewed in order to know the impact of code mixing that is used by the broadcasters.

D. Instrument and Techniques of Collecting the Data

Since the kind of this research is descriptive qualitative, the key instrument of this research is the researcher. In this research, the researcher used recording, interview and documentation as the techniques of collecting the data. Then, the researcher also used list of interview and handphone Samsung GT-C3520 as the recorder.

1. Recording

According to Cambridge Learner's Dictionary, recording is the way to store sounds or moving pictures using electronic equipment so that they can be heard or seen later. In this case, the researcher used this techique to get the data of the broadcaster's utterances while they were broadcasting the Kepo Show programme. Then, the researcher also use this technique

to get the information about the reason of code mixing usage in Kepo Show programme from some listeners and also the broadcasters.

2. Interview

According to Hornby, he states that interview is to talk somebody and ask his/her questions at a formal meeting to find out if he/she is suitable for job or study.[2] In this research, the interview had been done to the broadcasters and listeners. Interview to the broadcasters had been done in order to find out their reasons in using code mixing, in this case mixing the language when broadcasting in "Kepo Show" programme. On the other hand, interview to the listeners had been done in order to elaborate the impact of code mixing for them that used by the broadcasters. So, the researcher had got the accurate data and related with the other instrument.

3. Documentation

According to Cambridge Learner's Dictionary, documentation is official information pieces of paper containing official information. In this research, the researcher use this technique to get the data of the listeners' SMS and comments on facebook that gave participation on Kepo Show programme. The researcher got it by taking the photo of their SMS and comments on facebook right from the computer in the studio of KIIS FM.

---

[2]A.S. Hornby, *Oxford Advanced Learned Dictionary 7thEdition* (New York: Oxford University Press, 2005), p 788.

The all intruments and techniques of collecting the data were used to find the indicators of this research, they were inner and outer code mixing.

E. **Techniques of Data Analysis**

The method that was used in performing this analysis is descriptive qualitative method. This methodology research is aimed to solve the problem by describing the facts and data systematically based on the recent fact. As Nawawi stated, *"Metode deskriptif adalah prosedur atau cara memecahkan masalah penelitian dengan memaparkan keadaan objek yang sedang diteliti sebagaimana adanya berdasarkan fakta-fakta yang aktual pada masa sekarang"*.[3] It means that the procedure is by explaining the object which is being investigated towards the factual facts.

Qualitative data is used to describe the situation during the broadcasting process. There were some techniques from experts, such as the techniques that developed by Gay and Airasian which consists of five steps as follows:

a. Data managing

In this step involves creating and organizing the data collected during the research in a form that facilitate analysis. The purpose of data managing is to organize the data and to check for completeness, and to start analyzing the data.

---

[3]H. Nawawi, *Metode Penelitian Bidang Sosial*, (Yogyakarta: Gajah Mada University Press. 1995), p. 27

b. Reading

In this step concerns with reading the observation sheet, transcription of recorded observation, recorded interview in order to get an explanation of the data.

c. Description

In this step is devoted to address the issue on what happen in the field based on the collected data.

d. Classifying

In this step concerns with grouping every small pieces of data into larger categories in order to make explanation or meaning and to find the connection among the data.

e. Interpreting

In this step, data is interpreted based on the connections, common aspects, and relationship among the data pieces, categories and patterns.[4]

In this case, the reseacher concluded to analyze the data by these steps:

a) Describing

This step is devoted to address the issue on what happen in the field based on the collected data, that is how the usage of code mixing in "Kepo Show" programme.

[4]L. R. Gay and Peter Airasian, *Education Research Competencies for Analysis and Application* (USA: Prentice Hall,2000), p. 240-249.

b) Finding

This step contains the finding of the kind of code mixing that dominantly used in "Kepo Show" progamme.

c) Explaining

This step explains the reasons of code mixing usage in "Kepo Show" programme both from broadcaster and listeners.

d) Verifying

This last step contains the conclusion of research result.

In this research, the researcher also used content analysis in analyzing data. That was to analyze the transcription of recorded broadcasting of Kepo Show programme. In content analysis, researchers examine artifacts of social communication. Typically, these are written documents or transcriptions of recorded verbal communication. Broadly defined, however, content analysis is any technique for making inferences by sistematically and objectively identifying special characteristics of messages.[5] From this perspective, photographs, videotape, or any item that can be made into text are amenable to content analysis.

---

[5] ____,An Introduction to Content Analysis
http://depts.washington.edu/uwmcnair/chapter11.content.analysis.pdf, accessed on 6 July 2015 on 5.01pm

F. The Trustworthiness of the Research

Trustworthiness in qualitative research was very important because checking to the trustworthiness of the data is used to contradicted the assumption of qualitative research is not scientific. In order to reduce the bias of the data, and to improve the validity of the data collected, Gay suggested several strategies as follows:

1. Extend the study by staying in the field for a longer period to obtain additional data that can be compared to the earlier data or to compare participant's consistency of responses. In this step, the researcher started finding

2. Include additional participants to broaden the representativeness of the study and thus the database.

3. Make a concerted fort to obtain participant trust and comport, thus providing more detailed, honest information from participants

4. Try to recognize one's own biases and preferences and be honest with oneself in seeking them out.

5. Work with another researcher and independently gather and compare data collected from subgroups of the participants.

6. Allow participants to review and critique field notes or tape recordings for accuracy and meaning, but only at the end of the entire data collection period.

7. Use verbatim accounts of observation or interviews by collecting and recording data with tape recordings or detailed filed notes

8. Record in a journal one's own reflection, concerns, during the study and refer to them when examining the data collected.

9. Examine unusual result for explanation.

10. Triangulation by using different data sources to confirm one another, as when interview, and recollections of other participants produce the same description of an event, or when a participant responds similarly to a personal question asked on three different occasions.

In this research, the researcher just took triangulation in order to check the trustworthiness data by comparing the results of content analysis, interview, and documentation.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Findings

1. The Usage of Code Mixing in "Kepo Show" Programme at Radio KIIS FM Padangsidimpuan by the Radio Broadcasters and Listeners

Code mixing is a symptom of language usage in which a mixing or combination of different variations within the same clause. Code mixing occurs when a conversation use both languages together to the extent that they change from one language to the other in the course of a single utterance. It means that the speaker just change some of the elements in their utterance. Code mixing is also found mostly in informal interaction. While in formal situation, the speaker tends to mix it because there is no exact idiom in that language, so it is necessary to use words or idioms from other language.

There are two types of code mixing, they are inner code mixing and outer code mixing. Inner code mixing means mixing code derived from the original language with all its variations (formal, standard, informal, non-standard or vernacular). On the other hand, outer code mixing means mixed code derived from foreign languages.

In case of code mixing that happened on "Kepo Show" programme of KIIS FM radio, there were also happened the two types of code mixing. Code mixing phenomenon employed by the broadcasters of KIIS FM radio. It can

be represented in some of utterances that the researcher got from recorded broadcasting of "Kepo Show" programme which was broadcasted on Friday, 29 May 2015 by Dhea Ananda and Ayrin Azzahra.

Code mixing that happened in Kepo Show programme occured in every session. Both Dhea and Ayrin often mixed their language with English, informal language or vernacular in order to adjust with the topic being talked. It can be seen on the transcription of the recorded broadcasting. They mixed the language when explaining the topic of the programme. Then, they also mixed their language in giving response to the listeners' comment about the topic. Finally, they mixed their language in broadcasting the programme in order to make it delight to be listened by the listeners.

On the other hand, it was not only the broadcasters that used code mixing in their utterances, but also the listeners did. It can be seen from their comment by SMS or facebook.

Here are some transcription of the conversation that happened in Kepo Show programme where the broadcasters and listeners used code mixing.

Datum 1 (session 4):

Dhea   : Ada yang curcol Sahabat KIIS ya

Ayrin : Hahaha gak lah, saya itu selalu ada yang bilang cantik kok

Dhea : Oh baik, selalu ada yang bilang cantik, apalagi saya, **always** ya

hahahaha

Ayrin : Boneka di rumah selalu, dia diam <u>mah</u> saya <u>gak</u>, <u>ngarep doang</u>

Dhea : Oh boneka yang di rumah, Ayrin kamu cantik katanya

Ayrin : Iya ada kan

Dhea : Nah ini ada yang **wow** <u>banget</u> informasinya Sahabat KIIS

Ayrin : <u>Bener-bener</u> **wow!**

In this case, broadcasters' conversation above shows that it cannot be avoided of using several languages in conducting interaction each other. From their conversation, it can be seen that they use inner code mixing and outer code mixing. The words *curcol, gak lah, kok, mah, ngarep*, *doang, banget* and *bener-bener* are the example of inner code mixing. It is because the broadcasters mixed the original language with all its variations, they are formal, standard, informal, non-standard or vernacular.

Curcol stands for *curhat colongan*. It is the kind of informal language of Indonesia that is usually use by the teenagers. Furthermore, the word *gak lah* is also the kind of informal language that has mean *tidak*. On the other hand, the word *mah* is the kind of vernacular, it is Sundanese language. While the words *ngarep*, *doang, banget* and *bener-bener* are the kind of informal language that also usually use by the Indonesian teenagers. *Ngarep* stands for *berharap*, *doang* stands for *saja*, *banget* stands for *sekali*, and *bener-bener* stands for *benar-benar*.

Moreover, the both broadcasters also used outer code mixing. It can be seen when they also used English in their utterances in Kepo Show programme. The words **always** and **wow** are the example of outer code mixing. It means mixed code derived from foreign languages, in this case English.

Beside the broadcasters, code mixing was also done by the listener. It can be seen from their participation in giving comments in Kepo Show programme. They also used both inner and outer code mixing. These were the comment from Princess and Dea Siregar. Princess sent her comment by SMS.[1] Dea Siregar gave her comment on Facebook of KIIS FM.[2] Those are some of their comments that the researcher got by making it in documentation.

---

[1] Princess as the listener that gave comment on Kepo Show programme, *Official Documentation*, (KIIS FM Padangsidimpuan: May 29th, 2015 at 08.52 am)

[2] Dea Siregar as the listener that gave comment on Kepo Show programme, *Official Documentation*, (KIIS FM Padangsidimpuan: May 29th, 2015 at 09.05 am)
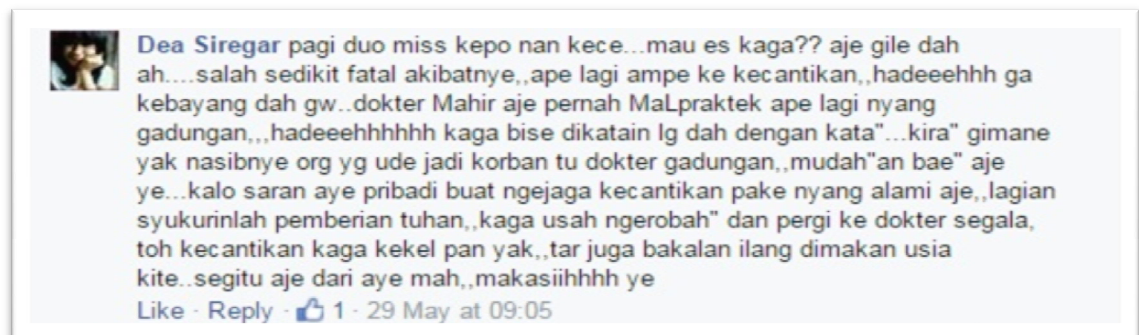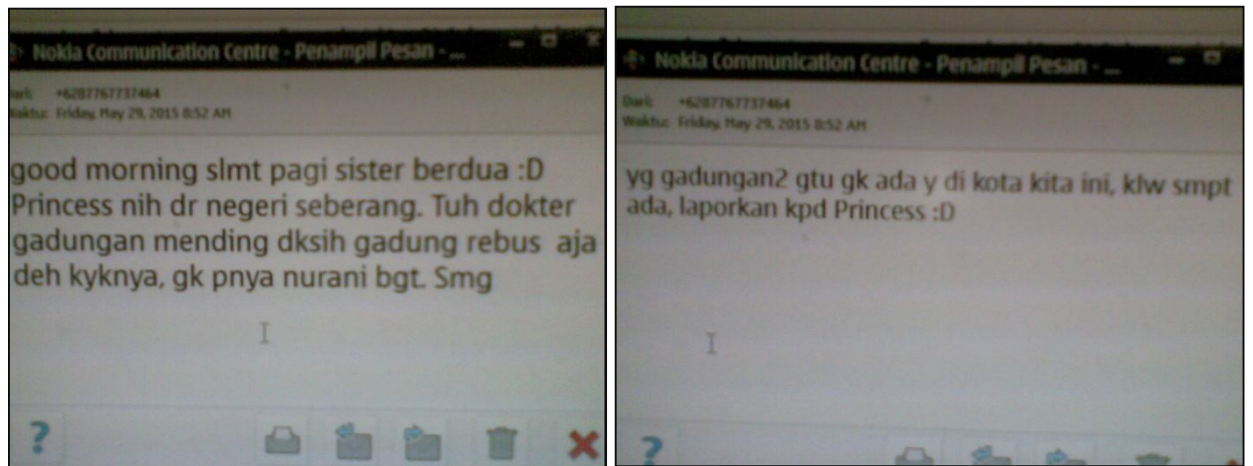
First, it was the comment that was sent by SMS from Princess in negeri seberang. Here the researcher retype it in full text.

Datum 2 (session 4):

"**Good morning** selamat pagi sister berdua :D **Princess** nih dari negeri seberang. Tuh dokter gadungan mending dikasih gadung rebus aja deh kayaknya, gak punya nurani banget. Semoga yang gadungan-

gadungan gitu gak ada ya di kota ini, kalau sempat ada, laporkan

kepada **Princess** :D"

From her comment above, it can be seen that she mixed language into informal, vernacular and English. *Good morning selamat pagi* is the kind of outer code mixing because she mixed the language with foreign language, it was English. She repeat **Good morning** with Bahasa, that is *selamat pagi*. It means she repeated it for clarification.

On the other hand, the words *nih, tuh, gadungan, mending, gadung, aja, deh, kayaknya, gak, punya, banget,* and *gitu* are the kind of inner code mixing. *Nih* stands for *ini*, *tuh* stands for *itu*, *gadungan* stands for *palsu*. While *mending* stands for *lebih baik*, *aja* stands for *saja*, *kayaknya* stands for *sepertinya*. Then, *gak* stands for *tidak*, *punya* stands for *mempunyai*, *banget* stands for *sangat*, and *gitu* stands for *begitu*.

Furthermore, *deh* is the same with *lah*. It is like usual utterances that make Bahasa became informal. The last, the word *gadung* is the kind of vernacular that is bataknese language. It stands for *ubi* in Bahasa. In conclusion, this listener also used inner and outer code mixing in her comment.

Second, the comment was took by the researcher from facebook. It was from Dea Siregar. Here is the full text of her comment.

Datum 3 (session 5):

"Pagi duo **miss** kepo <u>nan kece</u>...mau es <u>kaga</u>?? <u>Aje gile dah ah</u>....salah sedikit fatal <u>akibatnye,,ape</u> lagi <u>ampe</u> ke kecantikan,,<u>hadeeehhh ga kebayang dah gue</u>..dokter mahir <u>aje</u> pernah malpraktek <u>ape</u> lagi <u>nyang gadungan,,hadeeehhhhhh kaga bise dikatain</u> lagi <u>dah</u> dengan kata-kata...kira-kira <u>gimane yak nasibnye</u> orang yang <u>ude</u> jadi korban <u>tu</u> dokter <u>gadungan,,</u>mudah-mudahan <u>bae-bae aje ye</u>...<u>kalo</u> saran <u>aye</u> pribadi buat <u>ngejaga</u> kecantikan <u>pake nyang</u> alami <u>aje,,lagian syukurinlah</u> pemberian tuhan,,<u>kaga</u> usah <u>ngerobah-ngerobah</u> dan pergi ke dokter segala, toh kecantikan <u>kaga</u> <u>kekel pan yak,,tar</u> juga <u>bakalan ilang</u> dimakan usia <u>kite</u>..segitu <u>aje</u> dari <u>aye mah,,makasiihhhh ye</u>"

From her comment above, she also used code mixing. She used both inner and outer code mixing. There is one outer code mixing in her comment and some of inner code mixing. The word **miss** is the kind of outer code mixing. In case of inner code mixing that was found in her comment, she mostly used Betawi language. Based on the research of researcher, she had been in Jakarta for several years and she was surrounded by people of Betawi. That is why she can speak Betawi fluently.

The words *nan, kece, kaga, aje gile dah ah, akibatnye, ape, ampe, hadeeehhh, ga, kebayang, gue, aje, nyang, gadungan, gimane, yak, nasibnye,*

ude, tu, bae-bae, ye, aye, ngejaga, pake, syukurinlah, ngerobah-ngerobah, kekel, pan, tar, bakalan, ilang, kite, mah, makasiihhhh are the example of inner code mixing. *Nan* stands for *yang*, *kece* stands for *keren*, and *aje gile dah ah* stands for *gila sekali*. Then, *akibatnye* stands for *akibatnya*, *ape* stands for *apa, ampe* stands for *sampai, hadeeehhh* stands for *aduuhh.*

Furthermore, *ga* stands for *tidak, kebayang* stands for *membayangkan, gue* stands for *saya, aje* stands for *saja, nyang* stands for *yang, gadungan* stands for *palsu.* Next, *gimane* stands for *bagaimana, yak* stands for *ya, nasibnye* stands for *nasibnya, ude* stands for s*udah, tu* stands for *itu, bae-bae* stands for *baik-baik, ye* stands for *ya.* Moreover, *aye* stands for *saya, ngejaga* stands for *menjaga, pake* stands for *pakai, syukurinlah* stands for *disyukuri saja, ngerobah-ngerobah* stands for *mengubah-ubah.* While *kekel* stands for *kekal, pan* stands for *kan, tar* stands for *nanti, bakalan* stands for *akan, ilang* stands for *hilang, kite* stands for *kita* and *makasiihhhh* stands for *terima kasih.*

From the example above, it can be concluded that code mixing is a case that cannot be avoided in Kepo Show programme. Both broadcasters and listeners used code mixing in their utterances. The broadcasters and listeners used both inner and outer code mixing. Some vernacular was found in their utterances such as bataknese, sundanese, and betawi. Other comments from the listener were put in the appendices.

2. **The Type of Code Mixing that Most Dominantly Used in "Kepo Show"**
   Programme at Radio KIIS FM Padangsidimpuan

Case of code mixing in the conversation of both broadcasters that were broadcasting on "Kepo Show" programme was often occured. It can be seen from six sessions of the programme, there were so many times of the code mixing cases both inner and outer occured in this programme. It can be seen from the table below.

Table 1

Total of Code Mixing on Kepo Show Programme

Initial Name	Indicator		Total
	Inner	**Outer**	
DA	524	113	637
AZ	417	65	482
Total	941	178	1119

From the table above, it shows that the total of code mixing that had been done by DA was 524 times for inner code mixing and 113 times for outer code mixing. While AZ, the total of code mixing that had been done by her was 417 for inner code mixing and 65 times for outer code mixing. It was the total of code mixing that happened on Kepo Show programme during two hours.

Moreover, it can be concluded that the percentage of DA in using code mixing on Kepo Show programme is:

Inner = $\dfrac{524}{637}$ X 100% = 82,26 %

Outer = $\dfrac{113}{637}$ X 100 % = 17,73 %

In conclusion, DA was more often use inner code mixing in her utterances than outer code mixing when she was broadcasting on Kepo Show programme. It can be seen from the percentage above, she used 82,26% inner code mixing and 17,73% outer code mixing from the total of code mixing occurances during the programme.

On the other hand, the percentage of AZ in using code mixing on Kepo Show programme is:

Inner = $\dfrac{417}{482}$ X 100 % = 86,51 %

Outer = $\dfrac{65}{482}$ X 100 % = 13,48 %

From the percentage above, it can be concluded that AZ was more often in using inner code mixing in her utterances than outer code mixing when she was broadcasting on Kepo Show programme with DA. AZ used

86,51% inner code mixing and 13,48% outer code mixing from the total of code mixing occurances during the programme.

In conclusion, DA and AZ were dominantly used inner code mixing in their utterrances than outer code mixing. Both of them were dominantly mixed the language with vernacular or sometimes with informal language in every session of the programme. Reseacher attached the more specific classification of this in the appendices.

3. **The Reasons and Situations of Code Mixing Usage in "Kepo Show" Programme at Radio KIIS FM Padangsidimpuan**

People sometimes prefer to talk about a particular topic in one language rather than in another. Sometimes a speaker feels free and more comfortable to express their emotional feelings in a language that is not their everyday language. From the broadcasting being observed, it was found many cases of code mixing both from the broadcaster and the listener when they discussed about one topic on Kepo Show Programme.

From the interview that the researcher had done with the broadcasters, they are Dhea Ananda and Ayrin Azzahra, they have almost similar answer about the reason why they mixed the language while broadcasting. There were several reasons from Dhea why she mixed language while she was broadcasting.

a. In order to make closer with the listeners.

b. Then, it was done to avoid awkwardness between broadcaster and listeners.

When the researcher asked about whether she like English or not, she said that she just like the song or film in English but did not the lesson. She was more often mixed the language into informal language or vernacular because she did not master English well and also it is adjusted with the programme that being aired. In conclusion, Kepo Show is not so necessary to use much English in broadcasting.

On the other hand, Ayrin that almost two years become a broadcaster, also has several reasons why she mixed the language while broadcasting.

a. Adjusting with the programme that she was being aired. For instance, the programme that play Batak or Tapsel Madina songs, many listeners that request the songs by mixing their language with Bahasa and Batak toba or Batak Angkola/Mandailing language. That is why the broadcaster also should respond with the same language in order to make the broadcaster is closer with the listeners.

b. Ayrin that also like film and song in English, often mixed the language in the programme that let the listeners involved to participate, such as requesting songs or giving comments like Kepo Show programme.

Furthermore, there were some reasons and situations that influence the use of code mixing in "Kepo Show" programme. It can be seen on the description below.

1) Talking about Particular Topic

People sometimes prefer to talk about a particular topic in one language rather than in another. Sometimes a speaker feels free and more comfortable to express their emotional feelings in a language that is not their everyday language. From the broadcasting being observed it was found when broadcaster want to discuss about one topic. It is shown in this sentence.

Session 1

>   Dhea: "Sama <u>aja</u>, hahaha. Untuk Kepo Show kita bersama hingga pukul sepuluh nanti sahabat KIIS dan seperti biasa juga kita <u>bakal ngebahas</u> **hot issue** <u>kalo</u> hari Senin Rabu sama Jum'at."

From the data above, it is seen that the broadcaster wanted to disscuss about particular topic that was a hot issue at that time. She mixed the language with informal language and English.

On the other hand, code mixing also happened in this sentence.

Session 2

Ayrin: "Iya menafkahi buah hati, menafkahi keluarga begitu.

Ya..dia memang **single parent**."

From the data above, it is seen that the broadcaster was describing the topic about *Dokter Kecantikan Gadungan*. The broadcasters mixed the language with English.

2) Quoting Somebody Else

A speaker mix code to quote a famous expression, proverb, or saying of some well-known figures. The switch involves just the words that the speaker is claiming the quoted person said. The switch like a set of quotation marks. In Indonesian, those well-known figures are mostly from some English-speaking countries. Then, because many of the Indonesian people nowadays are good at English, those famous expressions or sayings can be quoted intact in their original language. For example:

Session 3

Dhea: "**Don't judge a book by the cover** lah.."

From the data above, it can be seen that the broadcaster mixed the code to quote famous expression or proverb. It was also the case of code mixing.

On the other hand, other expression was also shown in this sentence.

Session 2:

Dhea: "<u>Aku mah apa atuh</u>, bukan. Aku mah sama sama kak

Ayrin Azzahra aja tak terlalu suka sama make up."

From the data above, it is seen that the broadcaster quoted a famous

term. <u>Aku mah apa atuh</u> is a familiar expression that was introduced by

Cita Citata in her song and it consisted of Sundanese language.

3) Being Emphatic about Something

Usually, when someone who is talking using a language that is not his

native language suddenly wants to be emphatic about something, he

either intentionally or unintentionally, will switch from his second

language to his first language. From the broadcasting being observed,

it was found when broadcaster wants to be emphatic about something.

It is shown in this data.

Session 5:

Ayrin: "Hahaha baiklah..**thank you** untuk Anggun Nasution

untuk Dea Siregar dan juga Tan."

From the data above, it is seen that the broadcaster mixed the language

with English. The reason because eventhough it has translation, but the

broadcaster are more comfortable used or prefer used code mixing to

express her emotion.

4) Interjection

Interjections are words or expressions, which are inserted into a sentence to convey surprise, strong emotion or to gain attention. It was also happened on Kepo Show programme that being observed by the researcher.

Session 3:

> Dhea: "Enak dilihat, **good looking**lah gitu intinya. Seperti apa informasinya? Saya mau tarik nafas dulu."

From the data above, it can be seen that the broadcaster mixed the language with English in conveying her strong emotion by saying "good looking". Other expression also shown in the sentence below.

Session 6:

> Dhea: "Ya, **I'm shocked** ya bener haha.."

From the data above, it is seen that the broadcaster convey her surprise by saying "I'm shocked" that also mixed with Bahasa.

5) Repetition that is Used for Clarification

When a bilingual or multilingual wants to clarify his speech so that it will be understood better by listener, he can sometimes use both of the language (codes) that he masters to say the same message. From the broadcasting being observed, it was found when broadcaster and

listener want to be repetition used for clarification. It is shown in the data below.

Session 3:

> Dhea: "**That's right** ya. <u>Bener banget</u>"

From the data above, it is seen that the broadcaster repeat the sentence "that's right" into Bahasa. She used that sentence for clarification. The broadcaster mixed her repetition by using English. Other utterances also shown in this sentence.

Session 4:

> Ayrin: "**Good morning** selamat pagi."

From the data above, it can be seen that the broadcaster repeat her utterances "good morning" with *selamat pagi.* She used this repetion for clarification. The broadcaster mixed her repetition using English with Bahasa.

6) Intention of Clarifying

It means to make the content of his speech runs smoothly and can be understood by the listener and broadcaster. A message in one code is repeated with the other code in somewhat modified form. From the broadcasting being observed, it was found when broadcaster wanted to

intent clarifying the speech content for interlocutors. It is shown in the sentence below.

Session 2:

> Dhea: "**Oh My Gosh!** Kok bisa kita percaya ya, kok bisa percaya apalagi kalo udah terbiasa perawatan."

From the data above, it can be seen that the broadcaster was intended of clarification by continue her sentence with _Kok bisa kita percaya ya, , kok bisa percaya apalagi kalo udah terbiasa perawatan_ after saying "Oh My Gosh!". The broadcaster used this sentence for intention of clarification. The first word related to the next sentence. The broadcaster mixed her intention using English with Bahasa in informal form. Other utterances also shown in this sentence.

Session 3:

> Dhea: "**You're welcome** untuk mama Hikmah."

From the data above, it can be seen that the broadcaster intended the clarification by continue her sentence with _untuk mama Hikmah_ after saying "you're welcome". The broadcaster used this sentence to intent the clarification and she mixed English with Bahasa in intended the clarification.

7) Expression Group Identity

Code mixing can also be used to express group identity. The way of communication of academic people in their disciplinary groupings, are obviously different from other groups. From the broadcasting being observed it was found when broadcaster and listener want to be expressing group identity. It is shown in the sentence below.

Session 4:

Dhea: "Ya memberikan **reward** untuk diri kita sendiri. Kalo bukan kita yang memulai siapa lagi?"

From the data above, it can be seen that the broadcaster used the word "reward" to convey her meaning to the listener so that the listener also do what the broadcaster has done. Other utterances is also shown in this sentence.

Session 6:

Dhea: "Bakal bikin kita tarsonggot, weisss"

From the sentence above, it can be seen that the broadcaster mixed her language with Bataknese language, that is *tarsonggot* and also used Bahasa in informal form, such the word *bakal* and *bikin.* The broadcaster used that language to convey her meaning to the listener and it also made her felt closer with the listener.

4. **The Impacts of Code Mixing to the Listeners**

Talking about code mixing, it is the case that cannot be avoided from daily life especially in this town, Padangsidimpuan. Padangsidimpuan that is inhabited by various ethnic, such as; Bataknese, Mandailingnese, Minangnese, Javanese, Sundanese, Chinese, Niasnese, and Malayan, etc. The existence of various numbers of vernacular in this town, it is not automatically different language used in interaction. It means that the dominant single language used is chosen. The diversity of the ethnic in Padangsidimpuan leads to bilingualism. Even though there is a dominant language that is Bahasa Batak Mandailing/Angkola, the official language (Bahasa Indonesia) and an International language (English) sometimes are involved in communication.

From interview that had been done by the researcher with some listeners, they have some opinion about Kepo Show programme where the broadcasters or listeners often mixed the language while broadcasting. First, the researcher interviewed Mrs. Sri Mulyani. She is 44 years old, a Javanese and a housewife. She said that she knew the Kepo Show programme and she also ever participated in it. The kind of participation is giving comment by SMS.

She said that she also ever mixed the language with Bataknese or Javanese language in giving comment. When the researcher asked about the broadcasters that was also often mixed the language while broadcasting, she said that it was no problem as long as she or he understand the language. She was just pleased if the broadcasters mixed the language in their broadcasting.

Second, the researcher interviewed a student of Tadris Matematika at IAIN Padangsidimpuan, her name is Erna Sari. She is a Bataknese. She said that she was not so often listened the Kepo Show programme. She also ever listened that the broadcasters mixed the language while broadcasting. She said that it was nothing wrong if the broadcasters mixed their language, sometimes it made the programme became more interesting and funny. Vernacular, some other etnichs language or even English that they used made her enjoy the programme and she felt more close with the broadcasters.

The last, the reseracher interviewed Suci Lestari Kusnadi. She was 21 years old and a student of Agroechotechnology at Universitas Muhammadiyah Tapanuli Selatan (UMTS). She is a Javanese. She was often listened the Kepo Show programme but never gave participation. Her opinion about the broadcasters that often mixed the language in that programme was good. She said that it showed the broadcasters were up to

date in current development and it made her more enjoy the programme. Moreover, her vocabulary about some new word increased and she knew the new terms by listening to that programme.

B. Discussion

Based on the findings just presented above, the researcher has some point of views regarding to the data. First of all, code mixing is more than a simply way of communication strategy but it is also contrastively emphasizing a part of message.

The dialogues covered all two kinds of code mixing. The data analyzed showed that the kinds of code mixing have influenced the atmosphere in radio broadcasting utterance. Code mixing is caused by a particular topic, because some of certain items in the conversation trigger off various conversations which are linked to experiences in a particular language.

In this case, the reasons of code mixing used by the broadcasters had a context to make the atmosphere fresh and intimate with the listener in broadcasting their programs. Those expressions were indicated by the conversation presented in each dialogue. Spontaneously, they tended to expose such kind of dialogue by mixing with Bahasa Indonesia, Bahasa Batak and English language. For this reason, radio broadcasting as a media that was familiar with medium-low society could catch one's personal language to

present his or her ideas, inspirations, and feelings. After analyzing the data, it is found that there were seven reasons that influence the use of code mixing stated by Hoffman, there are talking about particular topic, quoting somebody else, being empathic about something, interjection, repetition that is used for clarification, intention of clarifying the speech content for interlocutors and expression group identity.

In the theory stated by Gumperz, languages in a bilingual environment as inevitably expressing meanings of solidarity, informality and compassion (the in-group or we-code), or formality, stiffness and distance (the out-group or they-code). It means one of the statements from the theory above can be reasons for mixing the language by the broadcaster. Therefore, it can be impact to the listeners itself such there were some impacts to the listeners about the use of code mixing in radio broadcasting.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusion

After deliberately analyzing the data, the conclusions are stated as follows:

1. Code mixing is a case that cannot be avoided in Kepo Show programme. Both broadcasters and listeners used code mixing in their utterances. The broadcasters and listeners used both inner and outer code mixing. Some vernacular was also found in their utterances such as Bahasa Batak, Bahasa Sunda, and Bahasa Betawi.

2. Both broadcasters that broadcasted the Kepo Show programme were dominantly used inner code mixing in their utterrances than outer code mixing. Both of them were dominantly mixed the language with vernacular or sometimes with informal language in every session of the programme than mixed it with English.

3. After analyzing the data, it is found that there were seven reasons that influence the use of code mixing in Kepo Show programme, they are talking about particular topic, quoting somebody else, being empathic about something, interjection, repetition that is used for clarification,

1

intention of clarifying the speech content for interlocutors and expression group identity.

B. Suggestion

Based on the conclusion of the research that has been mentioned above, this study has some suggestions:

1. Code mixing which happen in Indonesian speakers, especially in radio broadcasting, is varied and show many aspects, including the background of the speakers. The ability to mix codes by turns in conversation is a very useful skill to make a good relationship in society or to get a better carrier for a broadcaster. Therefore, both broadcaster or listener should learn code mixing to avoid misunderstanding of the message from the languages that are used.

2. The use of inner code mixing was found more in this research. However, there were also some utterances from the broadcasters or listener that used outer code mixing. The access for that will be larger if we master two or more languages. This is to avoid misspeak of the language that we used.

3. Even there were seven reasons that influence the use of code mixing in Kepo Show programme, the results of this research is still not enough to represents all the code mixing phenomenon which happen in Indonesian radio broadcaster. Because of that, the problem of sociolinguistics must be given more attention.

REFERENCES

Ariffin, K & Husin, M. S. (2011). Code-switching and Code-mixing of English and Bahasa Malaysia in Content-Based Classrooms: Frequency and Attitudes. *The Linguistic Journal*, 5(1), 220-243.

Bogdan, R. C & Biklen, S.K. 1982.*Qualitative Research for Education*. Boston: Allys and Beacon.

Crystal, D. (1980). *A first dictionary of linguistics and phonetics.*Cambridge: Cambridge University

Dewi, N. R. (2010). Language Design for Radio Broadcasting.*Jurnal Linguistik Terapan Pascasarjana UNIMED*. 7(1), 1-23.

Dimitrijevic, J. (2004). Structure and Meaning. *Linguistic and Literature*, 3(1), 37-36.
Fasold, R. (1984). *The sociolinguistics of society*. Oxford: Blackwell.

Fishman, J. A. (1971) *Sociolinguistics: a brief introduction*. Rowley: Newbury House Publishers.

Fishman, J. A. (1972). *Domains and the relationships between micro- and macro sociolinguistics.* In J. J. Gumperz & D. Hymes (Eds.), *Directions in sociolinguistics: The ethnography of communication* (pp. 435-453). New York: Holt, Rinehart, and Winston.

Grosjean, F. (1982) *Life with two languages.an introduction to bilingualism*. Cambridge, Mass.: Harvard University Press.

Gumperz, J. J. and Hernandez-Chavaz, E. (1972) Bilingualism, bidialectalism and classroom interaction. In C. Cazden, V. John, and D. Hymes eds., *Functions of language in the classroom*. New York: Teachers' College Press, 84-110.

H. Nawawi. 1995. *Metode Penelitian Bidang Sosial*. Yogyakarta: Gajah Mada University Press.

Hoffman, C. (1990). *An introduction to Bilingualism.* New York: Longman

Isharyanti, N & Cardenas, M.S. (2009). Code switching and code mixing in internet chatting: between 'yes','ya', and 'si' a case study. *Jaltcalljournal*, 5(3), 67-78

Lannaci, L. (2008). *Beyond the Pragmatic and the Liminal: Culturally and Linguistically Diverse Students Code-Switching in Early-Years Classrooms*. Canada: TESL Canada Journal.

Leung, C. (2010). Code Mixing in Print Advertisement and its Cultural Implications in Hongkong.*European Journal of Social Sciences*, 12(3), 417-429.

Lipski, J. M. (1978) *Code-switching and the problem of bilingual competence*.In Paradis, 250-64.

Miles, M.B and Huberman, A.M. 1984. *Qualitative Data Analysis.* California: Sage

Milroy, L. and Muysken, P. (1995) *One speaker, two languages, cross-disciplinary perspectives on code-switching*. Cambridge: Cambridge University Press.

Moreno, E. M, & Federmeier, D.K. (2002). Switching Languages, Switching Palabras (Words): An Electrophysiological Study of Code Switching.*Brain and Language*, 80,188-207.

Muysken, P. (2000). *Bilingual speech: a typology of code-mixing*. Cambridge: Cambridge University Press.

Myers- Scotton, C. (1993a) *Dueling Languages: Grammatical Structures in Codeswitching*. Oxpord: Clarendon Press; Newyork: Oxpord University Press.

Nilep, C. (2006). " Code Switching" in Sociocultural Linguistics. *Colorado Research in Linguistics.*19, 1-18.

Poplack, S. (1980).*Sometimes I'll start a sentence in Spanish Y TERMINO EN ESPAÑOL: toward a typology of code-switching*. Linguistics, 18: 581-618.Also in Li Wei (2000) *The Bilingualism Reader*. Routledge, 9: 222-57.

Romaine, S. (1995).*Bilingualism.*Oxford : publisher

Saxena, M. (2009).Construction & deconstruction of linguistic otherness: Conflict & cooperative code-switching in (English/) bilingual classrooms. *English Teaching: Practice and Critique*, 8(2), 167-187..

Ugot, M. (2010). Language choice, Code switching and Code mixing in biase. *Global Journal of Humanities*, 8(2), 27-35.

Wardhaugh, R. (2006). *An Introduction to Sociolinguistics (5th).*United kingdom: Blackwell Publishing

Weinreich, U. (1953) *Languages in contact*, *findings and problems.*The Hague: *Sinhala-English code-mixing in Sri Lanka*

Yeeho, W. J.(2007). Code- Mixing: Linguistic form and socio- cultural meaning. *The International Journal of Language Society and Culture,* 21, 1-4.

CURRICULUM VITAE

A. Identity

Name : WIDYA NOOR

NIM : 10 340 0036

Place and Birthday : Padangsidimpuan, 02 Juli 1992

Sex : Female

Religion : Moslem

Address : Jl. Imam Bonjol No. 111 Padangsidimpuan

B. Parents

1. Father's name : PARLAUNGAN HARAHAP

2. Mother's name : NURAINUN LUBIS

C. Educational Background

1. Graduated from Primary School SD Negeri No. 200222 Padangsidimpuan in 1998 – 2004

2. Graduated from Junior High School of SMP Negeri 2 Padangsidimpuan in 2004 – 2007

3. Graduated from Senior High School of SMA Negeri 1 Padangsidimpuan in 2007 – 2010

4. Graduated from State Institute for Islamic Studies (IAIN) Padangsidimpuan in 2015

Appendix 1

The Transcript of The Conversations in 'Kepo Show' Programme of KIIS 106.6 FM

Radio in The Theme 'Dokter Kecantikan Gadungan'

Session 1:

A : 106.6 KIIS FM Inspirasi Anda, sampai ku mati <u>bakalan</u> disini dah, hehehe.. baik sahabat masih bersama Ayrin dan kali di Kepo Show saya seperti biasa kita <u>bakalan</u> duet ya siarannya..<u>nih</u> ada temen saya yg paling gimana gitu <u>gregetnya</u>, hehehe..hai, Assalamu'alaikum

D : Wa'alaikumsalam ya ahli kubur

A : Hei

D : Oh assalamu'alaikum wr.wb Sahabat KIIS.. Semuanya ahli kubur kok nanti

A : **Oh no**! Nanti kan? Nanti <u>dong</u>..jangan sekarang..

D : Iya nanti

A : Baiklah kanjeng ratu, eh kanjeng mami..

D : Hahahaa..Dhea Ananda disini menemani Ayrin Azzahra pastinya ya..

A : Pasti asyik nih

D : Yuuk..dua wanita cantik secara kan..

A : Secara mirip ya..

D : Mirip ya, <u>tetep</u>..hahaha

A : Secara kita cantik

D : **Survey** itu membuktikan, **survey**...membuktikan...lebih dari satu orang bilang <u>kalo</u> kita itu mirip ya

A : Oh, <u>kalo</u> lebih dari satu orang <u>mah</u> <u>gak</u> **survey**

D : Lebih dari satu orang saya bilangnya

A : Saya sudah **survey** 100 juta orang dan yang berhasil saya **survey** itu 1 orang. Ya sama <u>doang</u> ya

D : Sama <u>aja</u>, hahaha. Untuk Kepo Show kita bersama hingga pukul 10 nanti sahabat KIIS dan seperti biasa juga kita <u>bakal ngebahas</u> **hot issue** <u>kalo</u> hari senin rabu sama jum'at

A   : Hmm, **hot issue** <u>banget</u> dan ini..

D   : Berhubungan dengan yang cantik-cantik

A   : Oh..saya itu

D   : Ya seperti kita berdua lah cantik-cantik mirip lagi ya kan..

A   : Hahaha..mirip lagi, apanya yang mirip? Rejekinya? Amin..

D   : Mudah-mudahan rejekinya Ayrin juga <u>nyusul</u>, sama ya..

A   : Aamiin Ya Allah.. hahaha.. tapi asmaranya jangan <u>dong</u>..

D   : Kenapa?

A   : Jangan <u>dong</u>..<u>ntar cemburuan</u> lagi

D   : Oh, baik..hahahaha.. sepertinya lebih <u>cemburuan</u> punya <u>situ</u> <u>deh</u>

A   : Punya saya? Barang <u>kali</u> yah, hahaha. Baiklah, di Kepo Show kita nanti hadirkan informasi

D   : Iya, topiknya <u>apaan</u> gitu Sahabat KIIS. Pokoknya berhubungan dengan yang cantik-cantik seperti kita berdua. Jadi yang cantik-cantik jangan kemana-mana tapi yang tampan-tampan juga jangan kemana-mana. Boleh juga nanti kasih komentar ya. Kita tunggu kemana komentarnya Ayrin?

A   : Ke **SMS** ataupun **facebook**, ke 08126251066

D   : Atau dari **facebook** KIIS Padangsidimpuan ya

A   : Tetap padu

Session 2:

A   : 106.6 KIIS FM Inspirasi Anda hahaha

D   : Ya, Dhea <u>keenakan</u> nyanyi <u>deh</u> kayaknya Sahabat KIIS ya

A   : Iya <u>keenakan banget deh</u>

D   : Yuuk...<u>keenakan</u> nyanyi jadi <u>gitu deh</u>..

A   : Agak lama ya

D   : Heem, <u>kelamaan</u> naik <u>ntar</u>

A   : Naik apanya? Berat badan? <u>Gak papa</u>

D   : Berat badan <u>gak papa</u> ya.. Baiklah kalau begitu Sahabat KIIS. Nah, yang jelas jangan sampai kau..kau apa tadi katanya?

A   : Ee..jangan sampai kau terluka ya?

D : Bukan..bukan..

A : Jangan sampai kau ragukan cintaku

D : Nah, ragukan ya..ragukan cintaku. Cintanya gak diragukan sih, tapi kalau untuk yang satu ini patut untuk diragukan.

A : Bener sekali, harus

D : Soalnya bisa ngerusak ya

A : Iya, ngerusak..semua deh. Yang cantik-cantik dirusak..yang udah diciptain dirusak..

D : Nah..itu dia ya Sahabat KIIS, oleh oknum yang tidak bertanggung jawab. Dan Sahabat KIIS, yang namanya wanita, seperti kita berdua wanita cantik itu identik sama yang namanya perawatan kecantikan ya kan. Ada sih memang sebagian wanita yang gak terlalu suka dengan perawatan-perawatan kecantikan kayak gitu. Apalagi harus ke dokter kecantikan atau salon, dan lain-lain lah ya. Oh Anda tidak terlalu?

A : Gak..gak..

D : Baiklah..keliatan sih

A : Keliatan apa? Tapi kan tetep cantik

D : Hahaha..gak kok, hasilnya tetep keren kok walaupun di rumah aja ye..perawatan sendiri cin ye..

A : Iya dong..perawatan alami, yang ada di dapur dah

D : Oh..gitu, pake kunyit..ya kan..pake jahe..

A : Ha? Kuning dong semua, hahaha..

D : Baiklah Sahabat KIIS, nah itu dia Sahabat yang namanya wanita itu gak lepas dari yang namnaya perawatan kecantikan. Nah kalo udah perawatan kecantikan, seharusnya kita makin cantik..makin kinclong..makin terawat..makin apa ya namanya ya..

A : Makin cerah..

D : Makin **wow** lah pokonya kalo udah perawatan kecantikan. Tapi kalo yang merawat kita adalah dokter kecantikan gadungan? Dari namanya dokter kecantikan gadungan Sahabat KIIS, kebayang dong hasil praktek yang ia terapkan ke kita itu seperti apa jadinya? Bengkak-bengkak..

A : Ada yang udah menyong-menyong

D : Aha..merah-merah..gak jelas, ih ngeri banget. Ada yang sampe kaku lho mukaknya sampe kayak semen

A : Oh, wah. Ada juga kemaren dokter kecantikan. Dia gadungan juga, pasiennya ingin menghilangkan jerawat gitu.

D : Ternyata?

A   : Malah tambah banyak..

D   : Tambah banyak jerawatnya ya..

A   : Iya begitu

D   : Baiklah, kira-kira seperti itulah Sahabat KIIS. Pembahasan kita akhir-akhir ini, baru beberapa hari yang lalu begitu Sahabat KIIS, kita..apa ya namanya, kita dikejutkan dengan sosok seseorang yang agak sedikit tambun, seorang ibu-ibu ya Sahabat KIIS yang berinisial JS

A   : Umurnya masih 37 tahun ya

D   : Iya 37 tahun, beliau membuka praktek dokter kecantikan <u>gadungan</u> dari **mall** ke **mall** ya. Dan prakteknya tahu <u>gak</u> dimana?

A   : Dimana?

D   : Toilet <u>ciiinn</u>..

A   : **Oh My Gosh!**

D   : **Oh My Gosh!** <u>Kok</u> bisa kita percaya ya, <u>kok</u> bisa percaya apalagi <u>kalo</u> <u>udah</u> terbiasa perawatan <u>kok</u> bisa percaya sama dokter <u>gadungan</u> yang buka prakteknya di **mall** ke **mall**. <u>Janjiannya</u> <u>tuh</u> di **mall** ke **mall** <u>nih</u> **by phone**, terus <u>ntar</u> eeh..dimana <u>nih</u> mbak? Biasanya kan paling <u>gak</u> di restoran mana gitu. Atau mungkin ada lah prakteknya di **mall** itu. Ini <u>kagak</u> ada.

A   : Atau mungkin ada kamar-kamarnya gitu kan..

D   : Ini di toilet aja kita ke toilet katanya gitu kan

A   : Saya <u>mah</u> ke toilet buang sampah

D   : Cukup buang sampahnya aja yang dari perut ya

A   : He em. Gimana rasanya gitu kan perawatan kecantikan ke toilet

D   : Iya..tolong agak sedikit <u>digedein</u>

A   : Ow..apanya yang <u>digedein</u>?

D   : Itu tulisan, hey..

A   : Hahaa..<u>udah</u>?

D   : <u>Udah</u> eh belum

A   : Kurang?

D   : Kurang, iya..Sahabat KIIS,

A   : Beginilah

D   : Baiklah Sahabat KIIS, yang jelas <u>gak</u> lepas dari yang namanya faktor ekonomi ya.

A   : Iya seperti itu

D : Itu lah dia faktor ekonomi yang tak lepas dari alasan JS 37 tahun untuk menjadi dokter kecantikan <u>gadungan</u> Sahabat KIIS.

A : **Wow!**

D : Pelaku yang juga **single parent** ini disebut terpaksa melakukannya demi menafkahi kedua anaknya. Apapun ceritanya untuk menafkahi kedua anaknya tapi merusak orang lain, ya kan?

A : Terus, kita menafkahi anak kita dengan uang haram gitu?

D : Iya uang haram ya bisa dibilang ya

A : Mendarah daging <u>dong</u> ya kan nanti nafkah yang dikasih. Jadi sahabat, ada juga <u>nih</u> Sahabat JS yang datang menjenguk ke Polres Jakarta Selatan kemarin menceritakan ini bahwa pelaku ini sebelumnya berprofesi sebagai perias artis dan juga model juga pernah sebagai asisten dokter <u>nih</u> si JS ini tapi pekerjaan itu belum menutupi kebutuhan hidup sehari-hari masih kurang aja <u>lho</u>

D : Ya..namanya manusia ya <u>tetep</u> aja kurang bersyukur ya. Sahabat KIIS, tak hanya menjenguk, si B juga ingin menanyakan kabar anak JS yang dikhawatirkan jadi terlantar sejak JS ditahan polisi ya. Soal kedua anak JS ini ternyata Wakapolres Jaksel AKBP Sulawan menyatakan anak JS kini sudah dalam pengawasan keluarga.

A : Oh begitu baiklah..itu dia..

D : Alasannya karena?

A : Menafkahi anak

D : Menafkahi anak tapi kurang ya, jadi penata rias dan model

A : Wah udah jadi penata rias dan juga model, pernah jadi asisten dokter juga <u>lho</u>. Asisten dokter itu? Wah.. Model? Model? **Hello**..seorang model <u>lho</u>?

D : Bukan bukan seorang model, perias artis dan model.

A : Oh iya perias

D : Modelnya harus yang hmm..hmm..

A : Iya tapi <u>kayak</u>

D : <u>Kayak</u> apa? Lurus gitu ya? Lurus badannya?

A : Oh iya ya saya lupa <u>kalo</u> saya tomboy

D : Kita <u>gak</u> masuk <u>cin</u>, <u>gak</u> masuk kriteria, hahaha. Masih bisa tinggi bu?

A : Masih

D : Oh baik

A : Masih, nanti kita tambahin di tengah-tengah. Entah kayu <u>kek</u> atau apa gitu ya

D : Atau <u>engrang deh engrang</u>. <u>Pake engrang</u> supaya tinggi

A   : Oh itu <u>mah</u>, eh..

D   : Ha, lupa dia, hahaha.. Baik Sahabat KIIS, seperti itulah kira-kira pembahasan kita Sahabat. Dokter <u>gadungan</u> ya, dokter kecantikan <u>gadungan</u> Sahabat KIIS. Untuk Anda para **ladies** para wanita ataupun anda <u>nih</u> yang laki-laki juga <u>gak papa</u> komentar ya. <u>Bayangin</u> kalau istri Anda atau pacar Anda dipegang sama dokter kecantikan <u>gadungan</u>.

A   : **Oh no!**

D   : Yang tadinya sebenarnya <u>udah</u> ya lumayan la meskipun <u>gak</u> cantik <u>banget</u> kan harusnya <u>disyukurin</u> ya. Tapi mau perawatan harusnya lebih cantik lagi, nah ini justru malah <u>ancur</u>. Nanti kita <u>bakalan ngebahas</u> juga siapa-siapa <u>aja</u> yang sudah jadi korban kan Sahabat KIIS dan seperti apa <u>sih</u> praktek dokter kecantikan gadungan yang berinisial JS ini Sahabat KIIS yang katanya alasannya karena untuk menafkahi kedua buah hatinya.

A   : Iya menafkahi buah hati, menafkahi keluarga begitu. Ya..dia memang **single parent**.

D   : Meskipun, tapi <u>gak</u> gitu juga caranya <u>dong</u>..

A   : Iya <u>sih</u>..

D   : Ya ampun itu kan bahaya <u>banget</u>

A   : Bahaya untuk orang lain, untuk anaknya juga kan

D   : Bahaya untuk orang lain, untuk anaknya juga gak ada manfaatnya kan pake uang itu, haram

A   : Haram ya kan, membodoh-bodohi itu. Haduuuhh. Miris yah. Untung saya <u>gak</u> jadi ke dokter kecantikan. Iya kemaren mau memancungkan hidung hahaha...

D   : Aduh terima <u>aja</u> apa adanya. <u>Kalo</u> si pasangan <u>udah</u> cinta <u>mah</u> cinta <u>aja</u>

A   : Iyakah?

D   : Tetap dirawat aja pokonya..tapi <u>gak</u> merubah ya

A   : Hahaha

D   : Baiklah, komentarnya kita <u>tungguin</u> ya Sahabat KIIS di 08126251066 atau

A   : Atau bisa juga melalui **facebook** KIIS di KIIS Padangsidimpuan. Yang belum berteman silahkan **add**, <u>entar</u> kita **confirm** ya.

D   : Baiklah Sahabat KIIS diingatkan kembali kita membahas mengenai dokter kecantikan <u>gadungan</u> yang membuka prakteknya dari **mall** ke **mall** di toilet ya Sahabat KIIS, sekarang memang sudah ditahan <u>sih</u>. Menurut Sahabat KIIS, bagaimana dengan topik kita kali ini dan saran apa <u>sih</u> untuk kecantikan gitu ya, saran apa.. Ah <u>bagusan</u> pake yang alami lah atau <u>bagusan</u> beginilah begitu dan lain sebagainya silahkan

A   : Atau mungkin ke dokter luar negeri mungkin <u>kali</u>

D : Bisa jadi <u>kalo</u> punya duit

A : <u>Kalo</u> punya <u>duta</u> ya

D : Hmm <u>tebel</u> <u>tuh duta</u> nya ya kaann...<u>tuh</u> dompet, bagi-bagilah <u>ama</u> kita boleh kita ke luar negeri juga gitu ya. Tapi <u>gak</u> usah la, kita ke **VZ Skin Care** <u>aja</u>.

A : Oh iya, **VZ Skin Care** gratis <u>bok</u>

D : <u>Hah? Gaklah</u>

A : Tapi ada promo <u>ultah kemaren</u>

D : Oh bukan gratis <u>cin</u>, <u>dikurangin</u>. Sekarang <u>udah</u> habis. Sekarang kan <u>udah</u> tanggal 29, <u>sampe</u> tanggal 28, sekarang 29. Udah habis <u>balik</u> lagi ya, hahaha.. Colek lah dokter Ami ya, dokter Ami **VZ Skin Care**.

A : Hai dokter Ami

D : Gimana **VZ Skin Care** nya?

A : Alhamdulillah <u>rame</u>

D : Hei bukan

A : Oh bukan saya, hahaha

D : Dokter Ami yang saya tanya bukan Ayrin ya

A : Hahahaa

D : Dokter Ayrin tuh dokter <u>gadungan ntar</u>

A : Hei, **no!**

D : <u>Kalo</u> dokter Ami benar-benar dokter kecantikan

A : <u>Yap bener</u>.. Ini kan cabang seluruh Indonesia <u>lho</u>

D : Ya, <u>bener-bener</u> ada begitu

A : Terpercaya <u>banget dah</u>

D : Harus yakin ya. Baiklah kalau begitu Sahabat KIIS, kita kembali dulu ke lagu. Untuk Sahabat KIIS yang <u>pengen</u> komentar <u>ditungguin lho beneran</u>

A : Ok, only on KIIS FM Your Inspiration

Session 3

D : Back to one ou six poin six KIIS FM Your Inspiration. Masih <u>barengan</u> kita berdua ya pastinya

A : Ya, **alright**. **Alright** apa **that's right**?

D : **That's right** ya. <u>Bener banget</u> yang jelasnya Sahabat KIIS <u>bareng</u> kita berdua disini. Dua orang wanita cantik, **beautiful** ya kan. Kita punya tiga B.

A : Hmm, apa <u>tuh</u>?

D : Beautiful, brain..

A : Brain

D : Terus..hei..

A : Apa <u>sih</u>?

D : **Behaviour**, hahahaha. <u>Gak</u> pernah ikutan apa ya, acara **fashion show** ya?

A : Ee..<u>gak</u>

D : Oh ya

A : Saya <u>mah</u>

D : <u>Gak</u> masuk kategori, <u>keliatan sih</u> memang, saya tahu itu

A : Hei, aaa... ma tolong <u>dong</u>...

D : Hahahaa...terlalu mini dia <u>mah</u> ya, imut-imut hahahaa...

A : Marmut <u>kali</u> imut

D : Marmut <u>kali</u> ya. Ya..<u>gitu deh</u> pokoknya. Yasudah <u>deh</u> kembali ke topik kita Sahabat KIIS. Dan ternyata ya, <u>tuh</u> udah tahu kan dari **mall** ke **mall**. Terus habis pindah dari **mall** ke **mall**, prakteknya pun di toilet ya kan. <u>Dibikinlah</u> apa segala macam, eh masih <u>tetep</u> ajaada yang mau gitu Sahabat KIIS

A : Mungkin <u>jeng</u> tergiur dengan kemurahan harganya

D : Betul, memang katanya <u>sih</u> harganya murah. Biasanya untuk perawatan kecantikan <u>ampe</u> dokter kecantikan <u>tuh</u> kan mahal <u>tuh</u>

A : Mahal <u>dong</u>

D : <u>Kalo</u> kali ini murah katanya begitu Sahabat KIIS

A : Waduh...

D : Jadi oh, kenapa tidak. Hei..yang namanya wajah <u>mah</u> jangan coba-coba <u>dong</u> ya

A : Oh no!

D : Nah itu dia malah jumlahnya semakin bertambah ya jumlah korban si dokter kecantikan gadungan ini. Uuh..seperti apa <u>tuh</u> informasinya Ayrin?

A : Ini dokter kecantikan?

D : Itu dia saya bilang tambun <u>gak</u> percaya kan

A : Tapi dia <u>gak</u> cantik lho

D : Nah seharusnya <u>kalo</u> dokter kecantikan kan paling tidak **manner** juga bagus ya kan..enak dilihat, **good looking** lah gitu intinya. Seperti apa informasinya? Saya mau tarik nafas dulu

A : Hahaha.. Saya <u>mah</u> lihat mukanya gimana gitu

D : Kamu jangan seperti itu

A : <u>Gak</u>..teringat..

D : **Don't judge a book by its cover** lah..

A : Iya tapi kita sudah tahu bagaimana sifat dia begitu

D : Itu dia saya bilang tadi kalau udah **manner** ya bagus harusnya

A : Harusnya

D : Ya harusnya, secara kan itu kan di apa namanya, di..**study** nya mereka ya kan pada saat menjadi dokter kecantikan itu ada mempelajari **manner** juga, ini <u>kagak</u>, <u>boro-boro</u> **manner** ya kan lah wajahnya pun <u>kagak</u> enak dilihat hahahaa

A : Gila <u>masa' kagak</u> enak dilihat

D : Enaklah

A : Ini mah <u>gak</u> enak banget

D : Ya <u>gak</u> enak dilihat memang, <u>emang</u> makanan enak

A : <u>Gak</u> enak <u>banget</u> memang

D : Hahaha... Polres Metro Jakarta Selatan Sahabat KIIS membekuk JS dokter kecantikan palsu yang berpraktek di **mall** ke **mall** ya. Pak Kapolres Jakarta Selatan AKBP Surawan mengatakan korban dokter kecantikan palsu tersebut malah bertambah

A : Bertambah banyak ya. Menurut beliau juga <u>nih</u>, korban J ini mengenal JS ya dengan di toilet **mall Plaza** Kemanggi <u>lho</u>

D : Oh My God!

A : Iya di toilet **Plaza** Kemanggi, tempat prakteknya disana. Jadi pelaku ini memasang tarif itu sekitar 12 juta rupiah yah. Hanya 12 juta.

D : Duit..ya Allah duit

A : Itu <u>duta</u>, 12 juta, mau di toilet?

D : **My Gosh**, gila ya, hahaha...

A : Jadi selain itu pelaku JS ini juga Sahabat ya, <u>jeng</u>, sangat pandai merayu para korban. Ya jelas <u>dong</u> untuk mendapatkan perawatan kecantikan <u>lho</u>, dia merayu jadi merayu merayu. Jadi pelaku ini juga mahir <u>nih</u> memasarkan **product product** kecantikan. Jadi dia juga memiliki **product**

D   : Hmm....

A   : **Product** asli mungkin milik dia

D   : Oh baik, katanya..katanya gitu **product** asli miliknya dia padahal kan kagak ya

A   : Mungkin **covernya** aja diganti

D   : Bisa jadi, hahaha... Ya sahabat KIIS, seperti diketahui nih sudah hampir 4 tahun ternyata ya. 4 tahun? Bertambah-tambah terus, berapa korban tuh ya? 4 tahun si JS ini menjalankan bisnis dokter kecantikan palsu ini. Karena tak punya ilmu yang mumpuni sejumlah konsumen yang memakai jasanya pun menjadi korban. Tuh..rasain mau..

A   : 4 tahun lho. Dalam sebulan kalo dikirain satu, satu tahun aja udah 12 orang. 12 dikali 4 udah berapa tuh?

D   : Nah..udah puluhan orang pokoknya Sahabat KIIS

A   : Haduh..kemudian Sahabat tadi Kapolres Jakarta Selatan juga Kombes Wahyu Hadriningrat, Hadiningrat, ini JS ini membeli alat-alat atau perlengkapan kecantikan itu di Jakarta. Kemudian dia itu memberikan obat-obatan kepada korbannya dengan cara menyuntikkan vitamin E tanpa mengikuti aturan yang berlaku. Jadi sembarangan doang gitu

D   : Sembarangan doang Sahabat KIIS. Jadi ini vitamin vitamin E lho. Mungkin saya saya mencontohkan ya. Ee..kira-kira apa namanya tertarik gak ya Ayrin ya. Eh mbak ini ini vitamin E lho mbak, bagus untuk wajahnya. Bisa keliatan cantik berseri ya kan.

A   : Berseri? Oh ya?

D   : Haa..berseri-seri, hahahaa...

A   : Itu **product-**nya sejenis apa tuh mbak?

D   : Ee..dia vitamin tapi dalam bentuk cairan mbak. Jadi tinggal kita suntikkan aja ke wajahnya ntar wajahnya bakalan semakin kinclong

A   : Kalo efeknya gimana mbak?

D   : Efeknya bakal lebih kinclong, gak ada efek-efek negatif yang lain pokoknya

A   : Gak ada efek negatif? Ee..berapa tahun kemudian gitu

D   : Gak dong semakin cantik pastinya

A   : Berarti aman dong ya

D   : Aman.. Gimana menurut Anda kira-kira penilaiannya?

A   : Ee..bisa ya

D   : Bisa ya, baik.

A   : Apalagi dia itu udah iming-iming gak ada efek negatif berapa tahun kemudian semuanya aman begitu

D : Kira-kira seperti itulah ya si JS itu ya menawarkan

A : Berpengalaman banget mbak, hahaha

D : Saya berpengalaman lho. Saya dulu pernah jadi dokter gadungan

A : Gadungan apa?

D : Tapi untuk hewan cin, yuk..hahaha

A : Hahahaa...

D : Korban saya hewan ya hahaha... Gak gak gak, gak ya..gak gak gak...

A : Atau mungkin dia itu jiwanya itu prikehewanan ya

D : Iya, saya prikebinatangan atau prikehewanannya itu terlalu tinggi

A : Kucing kucing, pernah jadi dokter gadungannya kucing?

D : Kucing ya itu dia hahaha...

A : Hahahaha

D : Saking pengen merawat kucingnya gitu ya aduuuhh...

A : Aduh baiklah. Ini sudah banyak sekali korban berarti ya. Bertambah semakin tahun. Karena udah 4 tahun dia ber..apa nama sih namanya

D : **Intermezzo** ya Sahabat KIIS yang tadi **intermezzo** doang

A : Baiklah kita kesini dulu

D: : Iya boleh komentar udah mulai berdatangan ini di 08126251066 ya kita berbicara tentang masalah dokter kecantikan gadungan. Hai Mama Hikmah di Siborang ya

A : Hai, pagi...

D : Iya gak usah kita bacain deh yang awal ya. Memang dia itu benci tapi rindu makanya..kita kan emang ngangenin

A : Benci benci tapi rindu..itu ya lagunya ya

D : Bukan bukan gitu. Benci benci benci tapi rindu sayaaaang.. Tetep ya diujungnya satu dangdutnye yuukk hahahaa....

A : Haduuhh..

D : Saya kan Saiful Jamil

A : Hei Saiful Jamal hahaha

D : Saiful Jamal.. Komentarnya apa tuh katanya?

A : Hmm apalagi nih apa nih.. Biarpun cari nafkah..

D : Janganlah sampe merusak orang lain. Itu namanya egois. Tolong ya ini dibuangkan jauh-jauh

A : Oh iya ntar bos marah lho

D : Oh iya ya maaf bos. Ee..mana tadi? Tuh kan..

A : Ini, ini nih nih nih

D : Oh iya, kan masih banyak kerjaan lain yang tidak berefek samping begitu untuk orang lain. Akhirnya biarpun banyak duit kalo udah dikerangkeng. Kerangkeng, tuh bahasa

A : Kerangkeng itu tempat apa

D : Dia biasa berurusan sama monyet sih

A : Hei mama Hikmah

D : Dia memang punya monyet piaraan makanya omongannya kerangkeng cin hahaha...

A : Hahaahaa

D : Kan enak kita hotel prodeo dibilang gitu kan. Hotel prodeo itu kan sebutan untuk terali besi itulah pokoknya daripada kerangkeng, kesannya itu gimana gitu ya. Apalagi gunanya katanya, duitnya gak cukup buat belanja, keluarganya lagi kasian kan keluarganya. Thank you ya dinda-dindaku muaahhhh

A : Baiklah kakanda-kakanda ku muuaahhh

D : Satu orang kok satu orang, gak usah kakandaku-kakandaku

A : Hahahaha..baiklah kakandaku **thank you** gitu ya mmuaahhh, harus ada itunya ya hahaha

D : **You're welcome** untuk mama Hikmah. Ada juga siapa lagi tuh?

A : Ada Ade Nisa Juntak hai, ini biasanya di Pulbok ya? Pulo Bauk. Ini enak banget nih kuping kalo dibawain nih acara kakak gua

D : Hmmm.....kakak kamu yang mana? Saya atau Ayrin?

A : Yang tua apa yang muda?

D : Dua-dua kali ye..yang tua yang muda sama aja yang penting mirip dah ah

A : Baiklah

D : Dokter gadungan ya? Aku mah...

A : Aku mah apa atuh?

D : Aku mah apa atuh, bukan. Aku mah sama sama kak Ayrin Azzahra aja tak terlalu suka sama make up

A : Oh...

D : Secara natural itu indah katanya.

A : Asyik

D : Ayrin bukan gak suka **make up**, dia **make up make up** cuman dia gak pande, hahahahaa

A : Hahahaahaa....eh lu bocorin gua ah hahahahaha....

D : Just kidding

A : Iya memang gua gak pande **make up**

D : Pas **just kidding** nya serius banget ya

A : Iya

D : **Just kidding** hahahaha..iya kan kak Ayrin? Sok tau ye? Katanya

A : Iya..kamu mah sok tau beneran

D : Buat kamu yang suka moles wajah melalui tangan seseorang, remember, uh remember, be careful, terimakasih

A : **Be careful** itu tempat belanja ya?

D : **Be careful** itu hati-hati di jalan

A : Oh bukan tempat belanja

D : Hati-hati di jalan

A : Oh iya

D : Hati-hati di jalan, bukaaann..hahahaha.. Hati-hati **be careful**. Dia pun hati-hati di jalan juga salah, itu lain. Itu tempat belanja juga lain

A : Ini hati-hati lho, waspada ya

D : Makanya saya bilang tadi hati-hati di jalan, lah dia mah gak ngerti diplesetin ya kan..

A : Hahahaa....iya saya mah pikirnya juga tempat belanja

D : Iya saya juga bilang tadi itu juga ya gitu deh

A : Ah sama dah

D : **Whatever** ya kan?

A : Whatever you say

D : Ya **thank you** buat yang sudah ikutan komentar. Nanti kita bacain lagi komentarnya yang lain ya. Kita masih berbicara masalah dokter kecantikan gadungan Sahabat KIIS

dan pembahasan kita juga masih sama ya. Jadi silahkan untuk yang <u>pengen</u> komentar boleh di 08126251066

A : Atau boleh juga melalui **facebook** di KIIS Padangsidimpuan. Oh iya <u>gua</u> punya info. Jadi ada disewakan sebuah rumah baru minimalis dengan fasilitas 3 kamar tidur dan 4 kamar mandi. Ini alamatnya di jalan M. Nawawi gang Handayani nomor 2 kota Padangsidimpuan dan untuk informasi lebih lanjut Anda bisa menghubungi nomor telpon di 0634 28444. Baiklah

D : **Well, back to music** dulu ya. **Still with us** Sahabat KIIS **on one ou six poin six KIIS FM Your Inspiration**

Session 4

A : 106.6 KIIS FM Inspirasi Anda, sempurna..

D : Ya sempurna kita berdua, Aamiin Ya Allah. Itu kan menurut kita

A : **No body's perfect** <u>jeng</u>

D : No body's perferct

A : Baiklah, masih di Kepo Show dengan saya Ayrin yang cantik

D : Dan juga Dhea yang manis. Memuji diri sendiri <u>gak papa</u> sebelum dilarang ya

A : <u>Yuuk bener</u>, <u>lagian kalo</u> mengharapkan orang lain tidak akan ada

D : Nah seperti penunjuk waktu dari saya ya. Tidak ada salahnya sekali-sekali kita itu memuji diri kita sendiri

A : Memberi memberi **reward** ya

D : Ya memberikan **reward** untuk diri kita sendiri. <u>Kalo</u> bukan kita yang memulai siapa lagi?

A : Mengharapkan hujan turun dari langit itu <u>kayaknya gimana gitu</u> ya, kemungkinan <u>gimana</u> ya, <u>gak</u> bisa dipastikan

D : Baiklah kalo begitu

A : <u>Kadang-kadang</u> datang <u>kadang-kadang gak</u>

D : Ada yang <u>curcol</u> Sahabat KIIS ya

A : Hahaha <u>gak lah</u>, saya itu selalu ada yang bilang cantik <u>kok</u>

D : Oh baik, selalu ada yang bilang cantik, apalagi saya, **always** ya hahahaha

A   : Boneka di rumah selalu, dia diam <u>mah</u> saya <u>gak</u>, <u>ngarep doang</u>

D   : Oh boneka yang di rumah, Ayrin kamu cantik katanya

A   : Iya ada kan

D   : You're beautiful yeah, you're beautiful, it's true

A   : You are beautiful

D   : Asyiik

A   : Hahaha...baik, baiklah, sudah..lupakan itu. Kita kembali ke topik ya

D   : Topik kita kali ini masih seputar dokter kecantikan <u>gadungan</u> untuk komentar yang lain sabar ya <u>ciiinn</u> <u>ntar</u> kita <u>bacain</u>

A   : Sabar dulu

D   : Nah ini ada yang **wow** <u>banget</u> informasinya Sahabat KIIS

A   : <u>Bener-bener</u> **wow**

D   : Ya **wow** <u>banget</u>, <u>bayangin</u> kalau Anda dibedah ya dengan menggunakan pisau roti

A   : Roti roti <u>gitu</u> ya

D   : Dan tanam benangnya itu menggunakan benang jahit

A   : Oh **no**...

D   : Wajah kita itu ya ampun

A   : <u>Pake</u> benang jahit <u>kayak</u> apa <u>sih</u> namanya itu <u>lho</u>..

D   : Haha..dari tadi

A   : Saya dari tadi lupa ya

D   : Apa <u>sih</u>? Debu debu

A   : Bukan itu

D   : Apaan?

A   : Yang ada hari ininya

D   : Ada hari apa?

A   : Hari apa <u>sih</u> namanya? Itu di luar negeri selalu ada yang <u>serem-serem</u>

D   : Film hantu?

A   : Bukan..itu hari apa <u>sih</u> itu diperingati <u>lho</u> itu ya ampun

D   : **Halloween? Oh My Gosh** mau <u>ngomong</u> **halloween** <u>aja</u> lama <u>banget</u> dia ya.

A   : <u>Iye</u> hahahaa

D : Baik kembali ke topik. Dokter kecantikan gadungan, Jeni Sawolino ternyata namanya ya atau JS tadi ternyata itu Sahabat KIIS menggunakan pisau roti dan benang jahit untuk melakukan bedah wajah dan tubuh pasiennya yang ingin terlihat menawan.

A : Oh My God

D : Itu kebangetan

A : Pisau roti?

D : Are you kidding me? My Gosh!

A : Benang jahit?

D : Pisau roti, benang jahit ya

A : Gila, itu mau bikin apa pisau roti ya? Emang..

D : Kita mau dijadikan roti cin

A : Kayaknya mau diolesin sama selai roti, hahaha

D : Pisau roti digunakan Jeni ini sebelum menyuntikkan silikon ke wajah pasiennya Sahabat KIIS. Sedangkan untuk peawatan tanam benang pelaku menggunakan benang jahit, aduuhh. Kita coba tanya dokter Ami deh ya. Dokter Ami tuh yang bener-bener pakarnya disitu ya **VZ Skin Care**

A : Gimana nih menurut dokter Ami nih?

D : He eh..kalau kayak gini dokter ngeri, pisau roti ama benang jahit dokter Ami. Harusnya ada dokter Ami nih disini nih sebagai narasumber kita

A : Ha yup bener. Dokter Ami kapan nih

D : Iya kita coel nih dokter Ami nya ya

A : Coel toeng gitu

D : Kayak gini soalnya memang harusnya bagusnya dokter kecantikannya langsung yang ngomong

A : Iya udah berpengalaman juga. Ada juga nih dokter spesialis kecantikan namanya Janet Khanzah jadi saksi ahli dalam penyelidikan atau penyidikan kasus ini mengaku terkejut ya, terkejut ketika mengetahui bahwa JS itu menggunakan pisau pemotong roti yang sudah berkarat. **Oh no!** Udah pisau roti, berkarat pulak

D : Ada tempat untuk pingsan gak?

A : Ada tuh di bawah kolong, hahaha

D : Rasanya gimana itu pisau roti udah berkarat. Gak maksudnya yang jadi korban itu gak ngeliat atau gimana atau terlalu yakin terlalu percaya begitu kali ya?

A : Atau mungkin gak nanya ya? Itu dokter pisaunya gimana? Sedangkan suntik aja itu gak boleh kan ya apalagi pisau yang ke muka

D : Iya sebenarnya yang gak habis pikir adalah pertama kali memang sebelum ke masalah bedah membedah pisau roti dan juga si apa benang jahit tadi Sahabat KIIS adalah prakteknya aja di **WC** di toilet. Itu aja udah gak masuk akal. Harusnya udah berpikir dong

A : Iya dong, masa' iya bisa gitu. Kita ngapain di toilet dan dia ngapain gitu

D : Baiklah meskipun gak ada dokter Ami Sahabat KIIS tapi ada dokter Janet apa, Stanza. Ini dokter kecantikan juga menghimbau nih masyarakat untuk lebih berhati-hati ya jika ingin menggunakan jasa perawatan kecantikan. Saat ini dokter kecantikan gadungan itu ternyata sudah merajalela gak cuma JS aja Sahabat

A : Si raja ama si lela memang lah ya

D : Selalu deh ya

A : Hahahaa... Jadi ini yang memprihatinkan lagi nih menurut dokter ya, dia itu sedikit korban dokter

D : Tidak sedikit

A : Oh tidak sedikit ya korban dokter gadungan jarang melapor ke polisi

D : Mungkin takut atau mungkin merasa ya aku yang salah kok ngapain sih aku harus melapor begitu kali ya

A : Lagian mungkin kurang hati-hati begitu kan

D : Iya makanya

A : Kalau sudah melihat wajah kita misalnya dipermak nih, dia motongnya pake pisau roti tapi berkarat. Itu pisaunya berkarat atau memang warnanya begitu?

D : Makanya tadi Dhea bilang dari awal aja yang udah gak masuk akal adalah tempat prakteknya di toilet. Sebelum melakukan ya itu dia ntah bedah membedah tadi Sahabat KIIS ya menyuntikkan silikon tadi ke wajah kita, harusnya berfikir panjang dulu dong, masa' iya prakteknya aja di toilet? Berarti kan udah gak bener

A : Apalagi nih benangnya benang jahit lho

D : Benangnya juga benang jahit

A : Sedangkan yang benang dianjurkan dokter yang bukan benang yang kulit itu, itu aja

D : Gak boleh

A : Gak boleh ya kan? Karena harus ini lagi harus dicopot lagi kan ditarik lagi. Apalagi ini benang jahit lho. Lah lo kate itu kain?

D : **Hellooo**, lu kata wajah kita kain? Lo kata wajah kita itu roti ya kan? Yang bakal diolesin sama yang namanya mentega?

A : Roti aja gak rela dipotong ama pisau berkarat. Roti aja

D : **OMG Hello** jadi nyanyi kita

A   : Oh My Gosh

D   : Kita lihat komentar

A   : Oh baiklah, saya terkesima

D   : Udah banyak banget ya yang komentar lho Sahabat KIIS

A   : Baiklah ini apa nih, eehhmm..ini darimana nih..oh dari..

D   : Gak ada namanya?

A   : Dari kru nih

D   : Kru di radio Panyabungan, hai hai semua.. Start FM kayaknya

A   : Hai

D   : Aku memang cantik, pengen cantik kayak kita bertiga. Hah? Hahaha

A   : Apa nih?

D   : Apa sih?

A   : Au dohot ho, inda dohot au, kemani ho.

D   : Hahaha...apaan sih?

A   : Aku dan kamu, ee...inda dohot au kema, oo... Gini, aku dan kamu, aku gak ikut, pigilah, pergilah begitu. Pokoknya gitu deh

D   : Pigilah kalian gitu?

A   : Haa..pokoknya kalo dia gak ikut yaudah pigi aja gitu kan

D   : Oh baik, berarti kita aja yang cantik. Terima kasih hahahaha

A   : Hahaha

D   : Ada siapa lagi nih kali ini?

A   : Ada siapa lagi nih..dari siapa nih..ee..gak ada namanya tapi gak papa yah kita bacain aja. Maunya pemerintah membuka akses selebar-lebarnya untuk profesi yang halal jadi yang ilegal ditinggalkan orang. Jangan seperti raja Fir'aun waktu jaman dahulu

D   : Larinya ke jaman Fir'aun ya. Ya maunya katanya gitu pemerintah buka yang halal ya

A   : Iya, terus menutup yang haram yang ilegal begitu

D   : Yang ilegal seperti ini, jadi gak akan hadir yang seperti ini seperti ini gitu lho

A   : Ada lagi nih

D   : Siapa?

A   : **Princess** nih dari negeri sebrang.

D : Hai **Princess, good morning!**

A : **Good morning** selamat pagi. **Are you okay today?**

D : Ha ha..**are you okay today**? Begitu ya?

A : Gimana dong?

D : Ya bener bener. Itu dokter gadungan mending dikasih gadung rebus aja deh kayaknya

A : Hahahaaa

D : Gak punya nurani banget. Semoga..kepotong

A : Ow kepotong, ini nih nih..

D : Semoga..itu ya? Yang gadungan-gadungan gak ada yah di kota ini. Kalo sempet ada, laporkan kepada Princess.

A : Ow..**Princess** yah

D : Kamu **Princess** darimana? Hehehehe.. Kok melapornya sama kamu? Emang kamu pihak berwajib? Hahaahaaha

A : Hahaha..kayaknya iya tapi di rumah doang hahahaha.. Ada lagi nih

D : Ada siapa lagi?

A : Ehm..ow..ya..siapa nih..

D : Ee..dari mas Rinal jowo di Simarpinggan. Katanya buat aku kecantikan itu nomor dua kak, yang nomor satu itu setia. Macam kakak-kakak penyiar ini lah

A : Ow..baiklah **thank you**..

D : KIIS FM. Mas Rinal jowo tolong itu diganti ya, KIIS FM ya hahaha

A : Hahaha

D : Salah ketik ya? Gak papa..kita maklumin, mungkin belum cuci muka kali mas Rinal jowo nya kali ya

A : Hmm jam segini belum cuci muka? **Wow!**

D : Habis bisa salah ketik gitu

A : Ntar saya kasih roti lho hahaha...pisaunya doang

D : Hei **facebook**

A : Ya **facebook** hai **facebook**

D : Oh ternyata udah rame lho...ini jadi korban juga atau gimana hahahaaa

A : Hahaha bukan..mungkin ini pelakunya ya

D   : Oh gak hahaha..ada siapa kita bacain yuk

A   : Nanti aja deh kayaknya

D   : Oh kita tahan aja dulu ya? Yaudah deh tahan deh, sabar ya dari **facebook**. Dari tadi banyak cerita soalnya si Ayrin sih

A   : Bukan gue, berdua hahaha

D   : Baiklah Sahabat KIIS, kita nanti bakalan balik lagi ya. Still with us on one ou six poin six KIIS FM

A   : Your Inspiration

Session 5

A   : One ou six poin six KIIS FM Your Inspiration. Just the way you are

D   : Yeah betul banget ya pokoknya jadilah ya..

A   : Diri sendiri

D   : Dirimu sendiri begitu ya, **just the way you are** aja deh gitu sama dengan **be your self** lah ya

A   : Apapun dirimu yaudah aku mencintaimu

D   : Ya begitu aja aku mencintaimu apa adanya, ih asyik. Seandainya dinyanyiin lagu itu sama hmm seandainya

A   : Seandainya Bruno Mars yang bilang kayak gitu sama saya

D   : Oh baik harus Bruno ya

A   : Langit dan bumi kayaknya ya

D   : Makanya harus Bruno ya? Bagaikan pungguk merindukan bulan

A   : Oh bulannya tidak muncul tuh tidak kunjung datang

D   : Sepertinya gerhana bulan ya hahaha...makanya gelap ya

A   : Gelap ya. Bruno Mars walaupun hitam tapi dia manis lho

D   : Manis banget

A   : Ow ow ow...

D   : Baiklah hei

A   : Saya kalo udah cerita Bruno Mars itu gimana gitu

D   : Ngefans banget ya

A   : Giginya itu putih banget

D : Iya karena dia hitam ya, biasanya <u>sih gitu</u>

A : Hahaha...

D : Baik kita ke komentar dulu, tahan ya. Kita ke komentar dari **facebook**, tadi dia <u>udah</u> <u>nunggin lho</u>. Kasihan kan mereka <u>dianggurin</u> ya hehehe

A : Uh <u>keliatan cin</u>?

D : <u>Keliatan</u>.. Hai Anggun Nasution

A : Hai pagi

D : Yuhuuu

A : Gejala apa <u>gitu</u> ya

D : <u>Yuhuuu</u> itu bukan,yur sayur..ikan

A : Saya lupa hahaaha

D : Aby Maulana lagi hahaha. Selamat pagi kakak-kakak cantik dan chubby hahahaa..

A : Haiii...

D : Aduh dokter kecantikan gadungan walah..eneng-eneng ae ye. Kasihan dong yang cewek-cewek yang apa? Yang setengah cantik gitu harus dirusak lagi, makin komplit lagi dah tuh jeleknya

A : Ih <u>jahara deh</u>

D : Setengah cantik iya <u>sih</u> biasanya orang-orang yang perawatan itu kan kurang begitu percaya diri dengan kecantikannya. Sebenarnya kalau menurut Dhea <u>sih</u> bukan kurang percaya diri <u>sih</u> tapi merawat, lebih ke merawat.

A : Iya

D : Jahat <u>deh</u> kamu, kamu bilang kurang cantik

A : Setengah <u>lho</u> ya ampun

D : Setengah cantik hahaha

A : Mungkin Anggun setengah cantik <u>kali</u>, perwakilan hahaha

D : Dia setengah kecil ahahaha, sama kita Anggun

A : Hahaha <u>gue</u> juga

D : Baik, katanya apalagi <u>tuh</u>?

A : Eh ini mana tadi ya?

D : Untung orang-orang cantik kayak kita kita ini gak perlu ke dokter kecantikan, yang alami-alami aja deh ah katanya. Pede dikit dong katanya

A : Oh <u>gak papa</u>

D : Dan mau cari nafkah katanya ujung-ujungnya apa?

A : Melarat

D : Melarat kan..oh melaratkan anak juga setelah masuk penjara, mampus, hei..

A : Ow...

D : Kayaknya dia sakit hati banget, pernah jadi korban cin? Mampus sampe gitu ya

A : Iya kayaknya

D : Mpok Dea Siregar

A : Hai

D : Apa kata si mpok Dea?

A : Pagi Miss kepo nan kece. Mau es kagak? Es ape? Kagak pake es?

D : Kagak, kagak, terima kasih dah ah. Secara pagi ye, pagi itu lontong gitu sarapan ya kan. Ayrin berarti belum sarapan tadi ngiler die. Dibilang gitu aja udah ngiler ye

A : Saya gak ngiler dari..ee..ah udah deh

D : Dari kuping kayaknya ya, aaa..aje gile dah ah..salah sedikit fatal akibatnya apalagi ampe ke kecantikan, aduuhh..gak kebayang dah gue. Dokter mahir aje pernah malpraktek, betul..apelagi nyang gadungan. Nah iya bener, dokter yang mahir aja pernah malpraktek itupun mungkin gak sengaja kan? Lah ini bener-bener disengaja gadungan lagi haduuhh...kagak bisa dikatain lagi dah dengan kata-kata ya kan, kire-kire..apa tuh? Kire-kire gimana yak nasib ni orang? Udah jadi korban tuh dokter gadungan, mudah-mudahan baek-baek aje ye, hehe.. Kalo saran aye pribadi buat perawatan kecantikan pake nyang alami aje deh, lagian syukurin lah pemberian Tuhan

A : Iya

D : Gak usah apa?

A : Ngeroboh?

D : Ngerobah-ngerobah dan pergi ke dokter segala. Toh kecantikan kagak kekal, kekel

A : Keker deh nanti ujung-ujungnye

D : Ha..lain tuh. Ntar juge bakalan ilang tuh dimakan usia kite. Segitu aje dari aye mah, makasi ye. Segitu aje panget banget dah ah, hahaha

A : Segitu aja, segitu ajanya gak ketulungan ya hahaha

D : Nah segitu ajanya panjang banget

A : Hai Tan, selamat pagi. Menurut aku sih yang salah adalah si korban, mau aja diboongin. Obsesi pengen wajah artis akhirnya wajah jadi-jadian.

D	: Parah ya

A	: Jadi mending alami-alami aja daripada ngikutin jaman, bukannya tambah cantik malah tambah ancur, kayak Hancur Band ya hehehe. Mending kayak Ayrin Azzahra natural cantik manis tanpa make up

D	: Ciyee ciye..Ayrin..hahaha.. Ayrin tanpa **make up**? Coba saya lihat. Ada kok **make up** nya meskipun gak banyak, sedikit..

A	: Gak saya cuma pake **make up**

D	: Kan Tan udah saya bilang, dia sebenarnya bukan gak mau **make up** tapi dia gak tahu cara **make up** seperti apa. Harus belajar sama kanjeng mami dulu

A	: Hahahaa aduh mami jadi ah.. Pernah lho saya coba-coba **make up**

D	: Ternyata jadinya? Jadi-jadian tadi?

A	: Bukan karena kayak badut kayak apa gitu. Pas saya molesin **make up** yang disini, apa sih namanya yang disini

D	: **Eyeliner** ya?

A	: Ha **eyeliner**, piginya ntah kemana-kemana gitu berantakan gitu. Saya gak pande rapi.

D	: Makanya harus belajar kalo gak sama Viola sama Dhea Ananda deh sepertinya ya

A	: Baiklah yang kanjeng-kanjeng mami yang selalu pake-pake **make up** ya.

D	: Yang jelas kalo kata si Viola kalo tanpa **make up** tuh gak lengkap banget hidup gue, gak gue banget

A	: Kayanya nyawa gue hilang begitu

D	: Oh baik

A	: Maksa yah, gak pake **make up** nyawanya hilang. Apa gitu **make up** itu. Menurut jeng gimana? Jeng juga gitu?

D	: Saya cuma bisa bilang **LOL**, lebay, hahaha..

A	: Lebay lo gitu ya

D	: Gak sih kalo Dhea pribadi gak gak..sampe bilang apa namanya hidup tanpa **make up** kayaknya gak bisa hidup tanpa **make up** gak juga. Cuman lebih percaya diri aja, kalo pake **make up** itu lebih percaya diri. Secara kita kan wanita, gak salah dong begitu.

A	: Tapi jeng Gita Kania juga gak pernah pake **make up**

D	: Kalo jeng Gita Kania juga gak pande, sama.

A	: Oh sama sama saya?

D	: Dia pengen kok dipakein

A   : Saya juga <u>kalo dipakein</u> mau <u>kok</u>

D   : Lupa ya waktu acara ulang tahun pada <u>pake-pakean</u>?

A   : Oh iya

D   : Si Gita <u>dipakein</u>, si Ayrin <u>dipakein</u> ya kan?

A   : Si suci <u>pande</u> ya

D   : <u>Kalo</u> si Suci <u>pande</u>, Suci <u>udah</u> jago

A   : Ah <u>cuma</u> saya sama Gita, aduh Gita..kemana dan kapan kita bisa ya

D   : Bisa seperti kami begitu ya

A   : Iya aduh saya <u>mah</u>

D   : Makanya jadilah wanita sejati jangan setengah-setengah ya

A   : Hahahaha...kalo kita itu memang setengah-setengah dulu? Ya kan?

D   : Awalnya, hei itu yang cantik <u>udah</u> datang.Yang dibilang tadi si Suci ya

A   : Hei..panjang umurnya panjang umurnya

D   : Hei..itu ulang tahun

A   : Hahaha baiklah..**thank you** untuk Anggun Nasution untuk Dea Siregar dan juga Tan

D   : Sama Tan..<u>keren</u> korban, eh bukan korban hahaha...<u>keren</u> komentar-komentarnya. Saya salah saya bilang korban. Itu <u>gak</u> perlu <u>dibacain</u>?

A   : Ow perlu <u>dong</u>.. Baiklah, ee..nah ini Sahabat, saya <u>gak</u> ulang tahun ya. Tapi siapa <u>sih</u> yang <u>gak</u> suka dikasih kejutan apalagi kejutannya itu pas ulang tahun <u>lho</u>. Saya <u>aja</u> <u>pengen</u> walaupun <u>gak</u> ulang tahun dikasih kejutan

D   : Yuukk

A   : Jadi di ulang tahun Telkomsel yang ke 20 nih Sahabat bakalan banyak kejutan buat Anda. Jadi ada 20 mobil, ada 20 motor, ada 200 smartphone, ada juga 200 voucher pulsa senilai 1 juta. Caranya gampang banget Sahabat. Tinggal beli paket apa saja untuk tukarkan telkomsel poin Anda di *123#. Akses my telkomsel untuk kesempatan menang lebih besar Sahabat. Kemudian download di google play, blackberry appworld atau appstore. Jadi info lebih lengkap klik telkomsel.com/20tahun (telkomsel dot com slash 20 tahun). Ayo buruan beli paket apa saja atau tukar telkomsel poin sebanyak-banyaknya. Program ulang tahun telkomsel ke 20 hadiahnya melimpah caranya mudah. Dari telkomsel.

D   : Ya sepertinya sudah ada yang protes. Gita kania protes.

A   : Kenapa katanya?

D   : Hei secepatnya saya akan bisa make up-an sendiri hahaha

A   : Hahahaha

D   : Soalnya gini lho, senatural-naturalnya Ayrin, lebih natural lagi dia.

A   : Iya memang

D   : Cuma pake bedak **baby** hahaha

A   : Eh gak lho. Saya pernah kemaren lihat dia disitu nyelinap-nyelinap, eh saya belum pake bedak. Dia bawa kok bedaknya

D   : Masa' sih?

A   : Ada lho pakek kaca

D   : Oh baik..

A   : Iya itu warna kuning deh kalo gak salah hahaha

D   : Gak usah sebut merek ya

A   : Iya..itu kan **brand** ya kan

D   : Mahal ya kalo sebut merek

A   : Saya belum pake **make up**, ngumpet dulu di bawah itu

D   : Dia malu

A   : Iya dia malu

D   : Kelihatan **CCTV**

A   : Ha ha..**CCTV**, duh ngumpet dulu gitu kan hahaha..dia mah gitu orangnya

D   : Gita, **peace love and** gaul

A   : Eahh hahaha

D   : Hahaha

A   : Aduh baiklah kalau begitu, nanti kita balik lagi ya jeng

D   : Ya masih ada lagi informasi menarik lagi nih Sahabat KIIS, masih seputar dokter gadungan. Jadi buat Sahabat KIIS yang sedikit tergelitik begitu yah untuk ikutan berkomentar silahkan ke 08126251066 masih kita buka atau dari **facebook** juga ya

A   : Ya atau di Kiis Padangsidimpuan

D   : Yuukk

A   : Tetap padu Sahabat

D   : On one ou six poin six KIIS FM Your Inspiration

Session 6

A   : 106.6 KIIS FM Inspirasi Anda. Kenapa <u>jeng</u>?

D   : <u>Balik</u> lagi di Kepo Show ya Sahabat KIIS dan yang pasti kita masih bersama untuk dokter kecantikan <u>gadungan</u>

A   : Iya <u>gadungannya</u> jangan lihat saya <u>dong</u>

D   : Hahaha..anda kan mirip <u>gadung emang</u>, hahaha

A   : Tapi Sahabat, karena ini juga berurusan dengan kecantikan <u>nih</u>. Jadi untuk Anda yang ingin rileks ingin sehat atau ingin tetap tampil menawan, dapatkan rileksasi Anda ditempat yang nyaman dengan ruangan ber-AC, aroma therapy dan musik therapy di Refleksi Assyifa, bukan yang lain. Pijat refleksi, massage, bekam, ear candle dan perawatan kecantikan yang ditangani oleh therapist handal secara syariah bukan **therapist** <u>gadungan</u>. Percayakan perawatan kesehatan dan kecantikan Anda hanya di Refleksi Assyifa. Kunjungi alamat kami di Jalan Sutan Soripada Mulia nomor 98 tepatnya di samping Gang Karya. Untuk telpon Anda bisa menghubungi nomor telpon 0634-7366188 dan Sahabat KIIS Refleksi Assyifa kembali <u>nih</u> membuka lowongan pekerjaan untuk therapist laki-laki yang akan dibimbing menjadi therapist handal di Refleksi Assyifa. Segera antarkan surat lamaran Anda ke radio KIIS FM yang beralamat di Jalan M. Nawawi No. 11 Bonan Dolok kota Padangsidimpuan.

D   : Back to topic hehehe

A   : Back to topic

D   : Ha ha..dokter kecantikan <u>gadungan</u> Sahabat KIIS. Kita <u>bakal</u> kasih tahu <u>nih</u> tarif si JS ini berapa ya

A   : Tarif ya

D   : <u>Bakal</u> bikin kita <u>tarsonggot, weisss</u>

A   : Tarsonggot

D   : Terkejut, **sorry**..spontan ya **sorry**

A   : **Shocked** ya

D   : Ya, **I'm shocked** ya <u>bener</u> haha..**shock therapy** hehehe

A   : Bukan, **shock** itu apa..**shock** yang ada di kereta

D   : Itu jok

A   : Oh jok..

D   : Baik..**shock** itu kan..ee..gak jadi deh

A   : <u>Sok atuh</u> hahaha

D : Ya hahaha.. Ulah si JS ini Sahabat KIIS sebagai dokter kecantikan gadungan nih ya terhenti akhirnya ya

A : Aamin alhamdulillah

D : Polres Jakarta Selatan meringkusnya di tempat praktiknya yang bermodal toilet hahaha

A : Gak modal banget ya

D : Modalnya aja toilet ya di salah satu **mall** di Jakarta Pusat Sahabat KIIS

A : Kemudian Kanitreskrimsus Polres Jakarta Selatan AKP Riki Ariandi juga mengatakan nih Sahabat tarif dokter kecantikan gadungan itu sebesar jreng jreng 6 juta rupiah

D : Wow!

A : Fantastic baby

D : 6 juta di toilet, hebat ya si JS

A : Saya mah kalo ke toilet cuma dua ribu

D : Iya dia ini 6 juta ampe ya hahaha..secara banyak yang disuntikin

A : Oh iya

D : Banyak yang dijahit pake benang jahit tadi terus pake pisau roti ya

A : Karatan lagi

D : Aduh Ya Allah

A : Informasi itu berasal dari salah satu korban yang menjadi pasien Juli juga, jadi pasiennya yang ngomong

D : Gitu ya

A : Kemudian Sahabat nih ada lagi nih

D : Diungkapkan oleh..

A : Riki ya

D : Ya beliau mengatakan penangkapan ini merupakan hasil dari keterangan korban atau pasien yang melaporkan ke polisi Sahabat KIIS. Katanya wajahnya bengkak-bengkak setelah perawatan dengan si JS ini, si dokter gadungan ya. Setelah ditangkap dokter gadungan ini mengaku menjalankan aksinya selama 4 tahun sudah tadi ya.

A : Iya 4 tahun, gelong deh tuh. Kemudian ada juga nih berdasarkan pengakuan si dokter gadungan kepada polisi, ini dia tidak mengetahui seputar kecantikan

D : My Gosh!

A : Dia juga tidak memahami senyawa kimia silikon yang disuntikkan ke pasiennya. **Oh no!**

D : Aduh miris banget, gila..

A : Kagak tahu kecantikan ngapain jadi dokter kecantikan?

D : Oh hebat, bener-bener luar biasa. Salut lah sama si JS lah bener-bener ya, parah ya.

A : Ya tapi harus dibinasakan kan?

D : Iya makanya saya bilang salut padahal dia gak tahu sama sekali soal kecantikan bisa seperti itu lho

A : Gilo ya

D : Yang terakhir mana cin?

A : Ini cin, tunggu sebentar cin

D : Informasi yang terakhir ya

A : Mana cin?

D : 6 juta tadi ya..6 jeti, 6 jetong

A : 6 juta itu bisa buat kredit motor lho

D : Bisa hehehe.. Nah Sahabat KIIS, kalo pengamat psikologi sosial Intan Erlita menjelaskan sih aksi nekad si JS 37 tahun yang berani menjadi dokter kecantikan gadungan ini lantaran faktor banyaknya perempuan yang ingin tampil cantik di Indonesia

A : Emang bener ya

D : Makanya banyak yang gak tahu masalah kecantikan sama sekali

A : Iya jadi ini alternatif, bagus nih kayaknya

D : Kayak kata Ayrin tadi, cantik juga kagak gitu ya, jauh..

A : Hmm..cantik juga kagak, jauh..**body** nya itu lho

D : Hahaha..sintal ya bok hahaha

A : Hahahaha..langsing, oh gak ya..kebalikannya hahaha, bongsor banget

A : Namun sahabat keinginan untuk tetap tampil cantik itu dilakukan dengan cara yang salah. Jadi Intan mengatakan dokter tadi eh psikolog ya, motivasi agar terlihat cantik dilakukan perempuan di negeri ini disebabkan adanya perbedaan perlakuan yang didapat ketimbang orang yang berpenampilan biasa saja, emang bener

D : Jadi intinya wanita Indonesia itu merasa kalo lebih cantik itu biasanya lebih diperlakukan istimewa dibandingkan dengan yang biasa-biasa aja penampilannya

A   : Ya memang saya ngerasain ini juga sih

D   : Hmm kesian ya..

A   : Bukan, begini. Saya tuh kadang-kadang mau pura-pura begitu kan, pura-pura wajah gitu. Kadang-kadang kita buat wajah kita sekusut mungkin gitu kan. Kita lewat tuh di depan orang yang sama gitu kan

D   : Biasa aja

A   : Hmm udah biasa aja, secara lu gembel atau apa gitu kan

D   : Hahaha

A   : Terus gua lewat lagi kan, udah cantik..udah bagus..

D   : Udah harum..

A   : Udah wangi, Assalamu'alaikum cantik.. **Oh no!** Lu kata apa? Berarti nih orang ngomongnya gimana-gimana. Seperti itulah perbedaan-perbedaan yang mungkin cewek-cewek cantik disini tuh merasa kalau lebih cantik itu lebih diperlakukan dengan istimewa

D   :Yang jelas Indonesia belum mampu menyetarakan perbedaan sosial antara perempuan yang cantik dan perempuan yang berpenampilan biasa-biasa aja bukan berarti jelek ya biasa aja. Seperti negara-negara maju yang ada di dunia, padahal kalau di negara-negara maju wah..yang biasa itu justru malah makin laku dibandingkan yang kelewatan perawatannya

A   : Kalo yang kelewatan dianggap apa gitu ya hahaha. Nah jadi apalagi ni dokter-dokter ee..adanya dokter yang melakukan jemput bola

D   : Jadi mendatangi pasiennya soalnya, jemput bola ya

A   : Iya yang bersedia mendatangi calon pasiennya kan ini untuk melakukan perawatan kecantikan. Itu membuat perempuan Indonesia semakin dipermudah ternyata untuk selalu berpenampilan cantik

D   : Makanya dia berfikir tergoda ya, dia yang menjemput bola kok gitu. Tapi justru kalo menurut kita sih secara akal sehat ya, justru harusnya mikir dong. Ini kok sebegitunya dokter kecantikan..yang menjadi dokter kecantikan itu gak gampang dan gak murah lho sahabat KIIS

A   : Gak murah banget

D   : Gak murah..ini aja mengalami cerita curcol hahaha.. Gak murah jadi ya gak mungkin banget dong menjemput bola untuk mencari pasien harusnya pasien yang mencari dia

A   : Iya harusnya begitu. Oleh karena itu Sahabat, dihimbau kepada semua perempuan Indonesia ya untuk lebih selektif lagi dalam melakukan parawatan atau melakukan operasi plastik demi kebaikan dirinya sendiri

D   : Betul, jadi untuk semua para **ladies** dimana pun berada ya dengan informasi yang sudah kita sampaikan topik Kepo Show kita kali ini dokter kecantikan gadungan bisa lebih belajar lah lebih mengetahui lebih melihat mana yang bener-bener asli mana yang kagak gitu ya

A   : Ha ha..

D   : Atau kalau memang mau cari yang lebih aman, lebih gampang ya perawatan sendiri aja di rumah

A   : Iya boleh..biar lebih alami ya kan.. Memang sih kalau lebih alami itu lebih lama tapi efek sampingnya kagak ada

D   : Kagak ada bener sekali

A   : Saya udah merasakan lho, berapa tahun lho saya rasain.

D   : Baik seperti itulah kira-kira Sahabat KIIS untuk topik Kepo Show di pagi hari ini. Terima kasih ya untuk semua komentar-komentar Sahabat KIIS yang keren-keren banget yang dipake lah pokoknya ya di Kepo Show pagi hari ini

A   : Hahaha..dipake, apaan..

D   : Dan saatnya

A   : Ha saya harus pamit dari ruang dengar Anda. Baik **thank you** untuk semua, saya pamit. Wassalamu'alaikum warahmatullahi wabarakatuh

D   : Dan Sahabat KIIS, Anda jangan kemana-mana. Selanjutnya masih bersama Dhea Ananda. So just stay with me on one ou six poin six KIIS FM Your Inspiration.

Appendix 2

Table Classification of Code Mixing on Kepo Show Programme

Initial Name	Session											
	1		2		3		4		5		6	
	Inner	Outer	Inner	Outer	Inner	Outer	Inner	Outer	Inner	Outer	Inner	Outer
DA	10	4	114	20	109	43	105	19	113	18	73	9
AZ	15	7	41	11	64	17	110	10	105	12	82	8

Appendix 3

The Documentation of Listeners' Comments both from Facebook and SMS
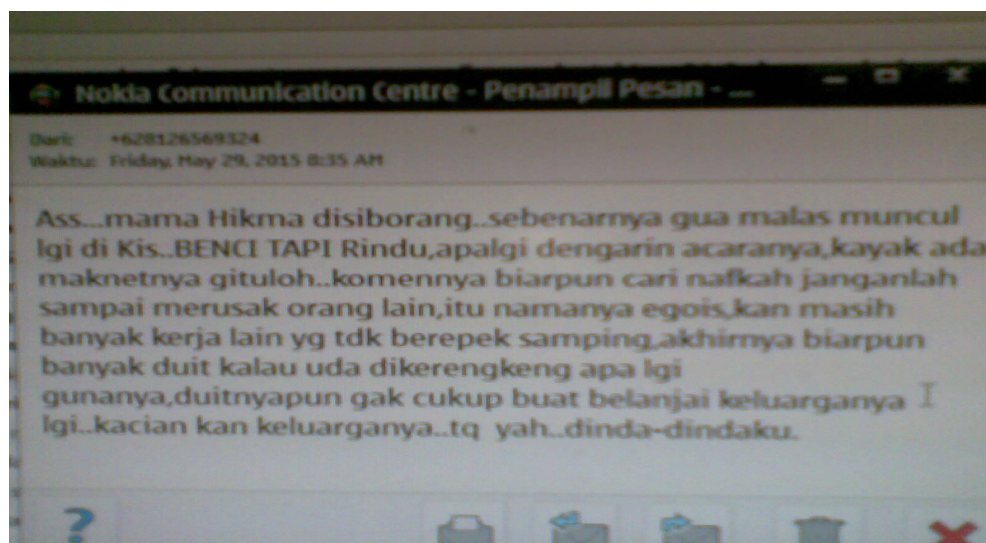
Like · Comment · Share

👍 Ki Ki, Alwy BaroonStrong, Dea Siregar and 7 others like this.

Anggun Nasution YuhuU. . . . SLAMAT pagl kak2 cntik dan chuby hahahaha, aduUuh. . . Dokter kecntikan gadungan walah eneng2 ae hahaha, ksian d0ng ya cwek2 yg stngah cntik itU harus drusak lgl mkin k0mplit lg da tUH jelek ny hahaha untng orang2 cntik kyak kta ini kagak perlu ke dokter kecntikan yg alami2 aja dah ea kaAaNnN kak2 haha PD dkit d0ng haha, dan mau cri nafkah ktany ujung2 ny melrat kan anak jga kan stlah masuk penjara mampus hahaha
Like · Reply · 👍 1 · 29 May at 08:46

Dea Siregar pagi duo miss kepo nan kece...mau es kaga?? aje gile dah ah....salah sedikit fatal akibatnye,,ape lagi ampe ke kecantikan,,hadeeehhh ga kebayang dah gw..dokter Mahir aje pernah MaLpraktek ape lagi nyang gadungan,,,hadeeehhhhhh kaga bise dikatain lg dah dengan kata"...kira" gimane yak nasibnye org yg ude jadi korban tu dokter gadungan,,mudah"an bae" aje ye...kalo saran aye pribadi buat ngejaga kecantikan pake nyang alami aje,,lagian syukurinlah pemberian tuhan,,kaga usah ngerobah" dan pergi ke dokter segala, toh kecantikan kaga kekel pan yak,,tar juga bakalan ilang dimakan usia kite..segitu aje dari aye mah,,makasiihhhh ye
Like · Reply · 👍 1 · 29 May at 09:05

Tan Menurut aku sih yang salah adalah si korban. Mau aja di boongin.. obsesi pengen wajah artis akhirnya wajah jadi jadian
Mending yang alami alami aja.. daripada ngikutin zaman bukan nya tambah cantik malah tambah hancur .
Mending kayak airin azzahra natural cantik manis tanpa make up hehehe
Like · Reply · 👍 1 · 29 May at 09:08

Write a comment... 📷 ☺

Nokia Communication Centre - Penampil Pesan - _

Dari: +628126569324
Waktu: Friday, May 29, 2015 8:35 AM

Ass...mama Hikma disiborang...sebenarnya gua malas muncul lgi di Kis..BENCI TAPI Rindu,apalgi dengarin acaranya,kayak ada maknetnya gituloh..komennya biarpun cari nafkah janganlah sampai merusak orang lain,itu namanya egois,kan masih banyak kerja lain yg tdk berepek samping,akhirnya biarpun banyak duit kalau uda dikerengkeng apa lgi gunanya,duitnyapun gak cukup buat belanjai keluarganya lgi..kacian kan keluarganya..tq yah..dinda-dindaku.

Ade Nisa JuntaK
Enak bnget nich kping kalau yg bawa'in nich acara kk gua,
SemyUm~sndiri jD'nya
Hihhihi...
Dokter gadUngan y???
Q mah, sma ama K'Airin Ajahrah, taK teR'laiU ska ma make Up,
Secara naturaL itU Indah,
Ia kan ka AiriN (sOk taU y?)
Buat Kmu~yg ska mempoles wjah melaiU jasa seseOrang,
Remember!!!!
BECAREFUL...
Trmksih

Maunya pemerinta mbuka akses
selebar nya untuk profesi yg halal jadi
yg ilegal ditinggakan orang ,jgn spti
raja fira un.

Buat aku ke cantikan itu no 2 ka, yg no 1
setia, macam kk2 penyiar raw fm, slamat pagi
cemua, dari rinal jowo, marpinggan,

---

aq memag cantik pengen cntik kek kta br 3 ktik
au dh0t ko indadh0t au kemani ho.hahaha kuru
rdio panybgn