



**CODE MIXING IN EPISODE 4 - BLIND AUDITION
“THE VOICE INDONESIA 2019” GTV(GLOBAL
TELEVISION) - INDONESIA**

A THESIS

*Submitted to State Institute for Islamic Studies Padangsidimpuan
as Partial Fulfillment of the Requirement for
Graduated Degree of Islamic Education(S.Pd) in English Department*

Written By:

SRI RAHAYU
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ENGLISH EDUCATION DEPARTMENT

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

2021



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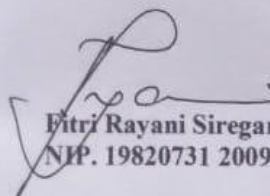
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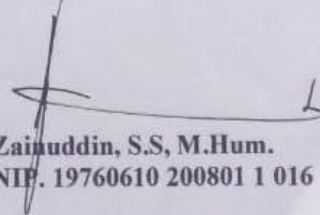
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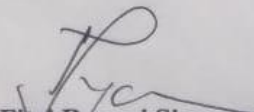
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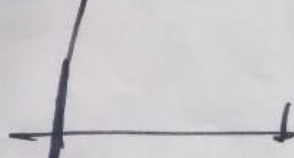
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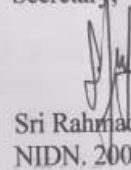
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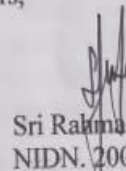

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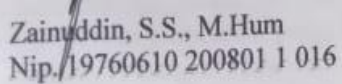
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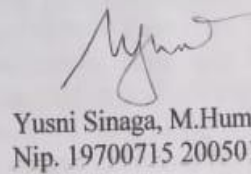

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ABSTRACT

Code mixing is mixing two or more languages in a single utterance. There are three types of code mixing, they are; intra sentencial code mixing, intra lexical code mixing and involving a change pronunciation. In intra sentencial code mixing there are word, phrase and sentence. In intra lexical code mixing there are prefix and suffix.

The purpose of this research is to know the types of code mixing that used in episode 4 – blind audition “The Voice Indonesia 2019” and categorize them in every types of code mixing. The researcher use four videos as data.

This research used library research. The researcher get the data from youtube channel of The Voice Indonesia. The data analysis used the following steps: organize and prepare the data for analysis, read or look all the data, coding the data use coding process to generate a description and the description and themes represented in the qualitative narrative.

The result of the data analysis from the four random videos in episode 4 - blind audition “The Voice Indonesia 2019”, the researcher found all types of code mixing there. The researcher found there are 87 data that contains code mixing. From 87 data that contains code mixing, That consist of 72 data included to intra sentencial code mixing, 8 data included to intra lexical code mixing and 7 data included to involving a change pronunciation. The dominant code mixing is intra sentencial code mixing with 72 data.

Key words : *code mixing, episode 4, blind audition, The Voice Indonesia 2019*

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ABSTRAK

Campur kode adalah mencampur dua atau lebih bahasa-bahasa dalam sebuah kalimat. Ada 3 jenis campur kode yaitu:campur kode intra kalimat, campur kode intra leksikal dan melibatkan perubahan pengucapan. Di dalam campur kode intra kalimat, ada kata, prasa dan kalimat. Di dalam campur kode intra leksikal ada awalan dan akhiran.

Tujuan dari penelitian ini adalah untuk mengetahui jenis-jenis campur kode yang di gunakan di episode 4 – blind audition “The Voice Indonesia 2019” dan mengkategorikan mereka ke setiap jenis campur kode. Peneliti menggunakan empat vidio sebagai data.

Penelitian ini menggunakan penelitian pustaka. Sumber datanya di dapat dari saluran youtube *The Voice Indonesia*. Analisis data menggunakan langkah-langkah berikut : menyiapkan data untuk analisis, baca atau lihat semua data, mengkategorikan data menggunakan proses pengkategorian untuk menghasilkan sebuah deskripsi dan deskripsi dari data nya menggunakan kualitatif naratif.

Hasil analisis data dari 4 video acak di episode 4 - *blind audition “The Voice Indonesia 2019”*, peneliti menemukan semua jenis campur kode disana. Peneliti menemukan ada 87 data yang menggunakan campur kode. Dari 87 data campur kode, ada 72 data yang termasuk dalam campur kode intra kalimat, 8 data termasuk di dalam campur kode intra leksikal dan 7 data termasuk dalam melibatkan perubahan pengucapan. Campur kode yang paling menonjol terdapat pada jenis campur kode intra kalimat yaitu dengan hasil 72 data.

Kata kunci : *campur kode, episode 4, Blind Audition, The Voice Indonesia 2019*

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It is a pleasure to acknowledgement for the help and contribution to all of lecturer, institution, family and friends who have contributed in this thesis processed until it becomes a complete writing. In the process of finishing this thesis, I got a lot of guidance and motivation from many people. Therefore, in this chance I would like to express my biggest gratitude to the following people:

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I realize this thesis can not be finished without critiques and suggestions. Therefore, it is such a pleasure for me to get critiques and suggestions to make this thesis better.

Padangsidimpuan, October 2021
Researcher



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TABLE OF CONTENTS

| | Page |
|--|-------------|
| TITLE PAGE | |
| LEGALIZATION ADVISOR SHEET | |
| AGREEMENT ADVISOR SHEET | |
| DECLARATION OF SELF THESIS COMPLETION | |
| ABREEMENT PUBLICATION OF FINAL TASK FOR ACADEMIC CIVITY | |
| ABSTRACT | i |
| ABSTRAK | ii |
| ACKNOWLEDGEMENT | iii |
| TABLE OF CONTENTS | v |
| LIST OF TABLES | viii |
| LIST OF APPENDIXES | |
| CHAPTER I : INTRODUCTION | |
| A. Background of The Problem | 1 |
| B. Focus of The Problem | 5 |
| C. Formulation of The Problem | 6 |
| D. Objectives of The Research | 7 |
| E. Significances of The Study | 7 |
| F. Definition of Key Terms | 8 |
| 1. Code Mixing | 8 |
| 2. The Voice Indonesia 2019 | 8 |
| 3. Blind Audition | 8 |
| 4. Episode 4 | 9 |
| G. Review of Related Findings..... | 9 |
| H. Research Method | 11 |
| 1.Types of the Research..... | 11 |
| 2. Source of Data | 11 |
| 3. Instrument of Collecting Data | 12 |
| 4. Technique of Collecting Data..... | 12 |
| 5. Technique of Data Analysis | 13 |
| I. Outline of the Research | 15 |
| CHAPTER II : REVIEW OF CODE MIXING | |
| A. Code Mixing | 16 |
| B. Defenition of Code Mixing..... | 18 |
| C. Types of Code Mixing | 19 |
| 1. Intra Sentencial Code Mixing | 19 |
| 2. Intra Lexical Code Mixing..... | 19 |
| 3. Involving a Change Pronunciation | 20 |

| | |
|--|-----------|
| CHAPTER III :THE VOICE INDONESIA 2019 | |
| A. History of The Voice Indonesia 2019 | 22 |
| 1. Biography of the host | 23 |
| 2. Biography of judges | 23 |
| B. Blind Audition | 26 |
| C. Episode 4 | 26 |
| | |
| CHAPTER IV : FINDINGS AND DISCUSSION | |
| A. Findings | 29 |
| 1. Code Mixing in 4 random videos in episode 4 – blind audition “The Voice Indnesia 2019” | 29 |
| a. Video 1 | 30 |
| b. Video 2 | 35 |
| c. Video 3 | 38 |
| d. Video 4..... | 49 |
| 2. Dominant code mixing | 52 |
| B. Discussion | 53 |
| | |
| CHAPTER V: CONCLUSION AND SUGGESTION | |
| A. Conclusion | 56 |
| B. Suggestion | 56 |
| | |
| REFERENCES | 58 |
| CURICULUM VITAE | |
| APPENDIXES | |

LIST OF TABLES

| Table | | Page |
|--------------|--|-------------|
| Table1 | Example of Table Analysis | 12 |
| Table2 | List of4 random contestants in episode 4 of blind audition "The Voice Indonesia 2019" | 28 |
| Table 3 | Dominant code mixing..... | 52 |

LIST OF APPENDIXES

- Appendix 1 Instrument Sheet for Taking Code Mixing in Episode 4 of Blind Audition “The Voice Indonesia 2019”
- Appendix 2 Code Mixing in Episode 4 – Blind Audition “ The Voice Indonesia 2019”
- Appendix 3 Script of 4 Random Videos in Episode 4 of Blind Audition “The Voice Indonesia 2019”
- Appendix 4 Script analysis of 4 Random Videos in Episode 4 of Blind Audition “The Voice Indonesia 2019”
- Appendix 5 Code Mixing in Episode 4 – Blind Audition “ The Voice Indonesia 2019”

CHAPTER I

INTRODUCTION

A. Background of the Problem

People as social person need to communicate with other people both in oral and written. In order to be able to communicate with another, people need a tool that called language. Language is a system of communication.¹ By using language, people did communication with another people easily and without any struggle. Language as the identity of the nation that every country in this world. Language make a characteristic of the country itself. Language is the source of human life and power.² Language is one of the crucial things for human life. Knowing a language means knowing its structure and its use and how to use them appropriately.

One of the most important language is English. English is the most important language for human to understand and used, because English is an international language in this world. People have to study about English to enter the international world. By mastering English it will give big change for people to get job whether they heve plus ability in speaking English. Although people in Indonesia have studied about English at school, but not all of the people can speak English well.

¹Charles F Meyer,*Introducing English Linguistics*, (New York: United States of America by Cambridge University Press, New York, 2009),www.cambridge.org/9780521833509.

²Robert Rodman et al., *An Introduction to Language*, ed. Stephen Dalphin, 7th ed, (boston: Michael Rosenberg, 2003), www.thomsonrights.com.

One of the reason is environment, because we lived in Indonesia and the mother language is Indonesian. But, one of the way to overcome the problem is by combining some languages in the communication, such Indonesian and English. The combination of the languages called code mixing. Codemixing is the change of one language to another within the same utterance or in the same oral/written text.³ Code mixing is the use of element of language such as words, phrases and sentences without changing the topic.

Mixing languages can be found in daily communication both in oral and written. Code mixing is mixing up codes indiscriminately or perhaps because of incompetence, whereas the switches are very well motivated in relation to the symbolic or social meanings of the two codes.⁴ Code mixing is using two or more languages in the same sentence or discourse but one language more dominant.

Code mixing is insertion of a piece of word other than that of your language, and you have no specific purpose or intention when doing that.⁵ In mixing languages there are some types of mixing that commonly used by people, like insertion word, clause or phrase and insertion sentence. Phrase or clause, consist of a clause or phrase does not support a distinctive

³Ifrohatul Fauqoh Nikmah, "Code Mixing in an Indonesia Novel Entitled Teman Tapi Menikah," *Journal of English Language Teaching and Cultural Studies*(JELTS) 2, no.2 (Universitas Sultan AgengTirtayasa, 2019): 96–104, <https://doi.org/10.48181/jelts.v2i2.9098>.

⁴Janet Holmes, "An Introduction to Sociolinguistics",ed. Taylor & Francis, 4th edition, Roudledge Taylor and Francis Group, (New York, USA: Routledge is an imprint of the Taylor & Francis Group, 2013),<https://www.routledge.com/p/book/9781138845015>.

⁵Yessi Marzona, "The Use of Code Mixing Between Indonesian and English in Indonesian Advertisement of Gadis," *Jurnal Ilmiah Langue and Parole* 1 (2005): 238–248, <https://doi.org/10.36057/jilp.v1i1.25>.

function it is called code mixing. Based on some definition above the researcher conclude that code mixing is mixing two or more languages in a sentence.

People mix their sentence when they do communication with other people because of some factors like said by Santika Wulandari before. Education is one of the reason why people mix the code if the people have a good education so it influenced their mix code.⁶ Code mixing is studied in sociolinguistics, where sociolinguistics is the study of language relates to society in the use of languages itself. Sociolinguistic is one of field of macro linguistic that study about the relationship between language and society, and how language is used in multilingual speech community.

According to Ronald Wardaugh and Janet M. Fuller, Sociolinguistics is the study of our everyday lives- how language works in our casual conversation and the media we are exposed to and the presence of the societal norms, policies and laws which adress language.⁷

Sociolinguistics related to the relationship between society and language which the purpose is to understand the structure of language and the function of language itself in doing communication. The aim of sociolinguistics is to be used as a way of delivering social meaning in the social environment.

Code mixing or mixing languages has become trend as new style of speaking in society among youth people in Indonesia. People common used code mixing in their daily utterance. There are some causes of using code

⁶Wulandari.

⁷Ronald Wardhaugh and Janet M. Fuller, *An Introduction to Sociolinguistics*, ed. Willie Rodger, Seventh Ed (United Kingdom: Wiley Blackwell, 2015), www.wiley.com/wiley-blackwell.

mixing⁸ the first is bilingualism and multilingualism, The second factor happened in informal situation as a habit only, The third prestige which is used by people to show their proficiency in using many languages. Bilinguals usually explain that the reason why they use code-mixing is that they lack facility in one language when talking about a particular topic.⁹ Based on the causes before, it interests the researcher to see that causes really happen in the real life. It interests the researcher to see that people have no specific purpose when they mix their utterances.

The choice of topic is based on the used of code mixing in television programme. One of that is in singing contest. There are some singing contests in Indonesia, there are Indonesian idol, rising star Indonesia, the voice Indonesia and many others. In this research the researcher will analyze code mixing in 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019”. The voice Indonesia is one of singing contest that looking for the new singer in Indonesia. The voice Indonesia is one of the singing contest that prestigious in Indonesia, because the judges are the best singer of the country itself. It is a television channel that adopted from western contest.

In this research the researcher focused on analysing Indonesian – English code mixing in The Voice Indonesia 2019. The researcher interest

⁸Mei Lyna Girsang, “An Analysis of Code Switching and Code Mixing as Found in Television Advertisement,” Code Mixing and Code Switching Study VII, *The Explora Journal, Journal of English Language Teaching(ELT)*, (Graduate School of HKBP Nommensen University Medan, 2015) : 50–64, https://uhn.ac.id/files/akademik_files/1712071009.

⁹Eunhee Kim, “Reasons and Motivations for Code-Mixing and Code-Switching”, Vol. 4, no. 1, Spring 2006 issues in *English Foreign Language(EFL)*, (2006): 43–61, <http://Originalresearch.Blog.Uns.Ac.Id>.

to observe the used of code mixing in 4 random videos in Episode 4 of Blind Audition “The Voice Indonesia 2019” because the judges, contestants, and presenters used code mixing in giving their comment and response in this contest.

In this research, the researcher focused on The Voice Indonesia 2019, especially in 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019”. Based on the background above, the researcher conducted a research entitled Code Mixing in Episode 4 - Blind Audition “The Voice Indonesia 2019” GTV (Global Television) - INDONESIA.

B. Focus of the Research

The discussion of this research is under the field of linguistics. The focus of this research is to analyze the types of code mixing, which consist of intra sentencial code mixing (ISCM), intra lexical code mixing (ILCM) and involving a change pronunciation (ICP). Those types of code mixing analyzed by the researcher in 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019” that shown in GTV (Global Television), but in this research the researcher saw in youtube channel of The Voice Indonesia. It was shown on Friday, 6th September 2019 at 20.00 p.m. in the youtube channel of the voice Indonesia, especially for the voice Indonesia 2019.

C. Formulation of the Problem

Based on background of the research above, the formulation of the problem that is revealed in this study can be stated as follows :

1. What types of code mixing in episode 4 - Blind Audition “The Voice Indonesia 2019”?
2. What is the dominant code mixing in episode 4 - Blind Audition “The Voice Indonesia 2019”?

D. Objectives of the Research

Based on the formulation of the problems, the researcher determine the objectives of the research can be stated as follows :

1. To find out what types of code mixing in episode 4 - Blind Audition “The Voice Indonesia 2019”.
2. To know what is the dominant code mixing in episode 4 - Blind Audition “The Voice Indonesia 2019”.

E. Significances of the research

The researcher hopes that the result of this research have beneficial for many people. They are :

1. For readers

This research is primary useful for the reader to enlarge their knowledge about code mixing, because this research contains many theories that related with that topics.

2. For English lecturers

English lecturers especially for linguistics subject can use this paper as the guidance to enrich their knowledge about code mixing.

3. For English department students

The researcher hopes that English department students can add their understanding about code mixing by reading this research and the researcher hopes they will understand about code mixing. Then, they can apply it into their daily life.

4. For other researchers

The result of this research can give motivation for the next researchers to look code mixing in the deep meaning and in other thing and the next researcher can use this paper as the reference for them if they want to conduct a research about code mixing.

F. Defenition of Key Terms

To minimize misunderstanding about the therm in assumsing the tittle of this research, researcher will define the key terms of this research in following :

1. Code Mixing

Code Mixing is mixing two languages of a single sentence when doing communication without changing the topic.

2. The Voice Indonesia 2019

The Voice Indonesia 2019 is a singing contest that looking for the new singer in Indonesia which lead in 2019. This contest is adopted from western contest. In this contest the judges looking for the new singer for Indonesia.

3. Blind Audition

Blind audition is the first step in the voice Indonesia programme, where there are four steps in the voice Indonesia, they are : blind audition, battle round, knockout round and live performance shows.

4. Episode 4

There are 22 episodes of the voice Indonesia 2019, but in this research the researcher focuses on analysing code mixing in 4 random videos in Episode 4 - Blind Audition “The Voice Indonesia 2019”.

G. Review of Related Findings

In this research, the researcher analyzed Indonesian – English code mixing in 4 random videos in episode 4 - blind audition “The Voice Indonesia 2019”. There are some researchers who have conducted the research about code mixing. Dealing with this research, the researcher takes some relevant researches which have been investigated.

The first is conducted by Paulina Novarita,¹⁰ in her thesis the result of the data collection shows the code mixing that Agnez Monica used in that competition. She found 21 intra sentential code mixing, 2 intra lexical code mixing and 7 involving a change of pronunciation. The conclusions of her thesis were given below: All types of code mixing used in the voice Indonesia Contest namely: intra sentential mixing, intra lexical mixing and involving a change of pronunciation. The result showed that the most

¹⁰Novarita.

dominant type of code-mixing used by Agnes Monica is intra sentential mixing.

The second is conducted by Ary Iswanto Wibowo, Indah Yuniasih, Fera Nelfianti.¹¹ They found that code switching occurred 18 times in intra sentential switching. As the result, the writer found the data to be discussed. The dominant type of code switching was intra sentential. It was used by eighteen times. The other two types were not used. Another result finding was code mixing. The president also used code mixing on his speech. In fact, The president used kind of insertion-code mixing on his speech which occurred six times. While, the two others code mixing were not used.

The third is conducted by Nindya Destriani Putri from Universitas Muhammadiyah Surakarta.¹² In her thesis she found the types of code mixing and reasons of using code mixing on youtube channel the connell twins. The result of her thesis shows, that there are two types of code mixing. The intrasentential code mixing (ISCM) is found 21 data or (95, 4%). The Intra-Lexical Code Mixing (ILCM) is found 1 data or (4, 5%). It can be stated the dominant type of code mixing used on video “Everyday Makeup Routine” is intra-sentential with 95, 4% of percentage.

¹¹Wibowo, Yuniasih, and Nelfianti, “*Analisis of Types Code Switching and Code Mixing by the Sixth President of Republic Indonesia.*”

¹²Nindya Destriani Putri, “*Code Mixing On Youtube Channel The Connell Twins: A Sociolinguistics Perspective*”, Department of English Education, School of Teacher Training and Education (Universitas Muhammadiyah Surakarta, 2020):1-8, <http://eprints.ums.ac.id/id/eprint/84024>.

The fourth is conducted by Santika Wulandari.¹³The findings showed that there were 65 sentences or utterances consisted English nouns as code mixing divided into countable nouns (87.69%), uncountable nouns (3.08%), abstract nouns (6.15%), concrete nouns (1.54%), and plural nouns (1.54%). Based on the result, it shows that the countable nouns used were more dominant than others.

The fifth is conducted by Desy R Sihite from Jambi University.¹⁴ The result that she gets that there were 29 occurrences of code mixing, then there were 15 occurrences happened for IH, and the last, there are only 3 idioms found by the writer.

From the researchers that have been conducted a research about code mixing before, the researcher conclude that those researchs is analyze code mixing in different object such as novel, even there are 2 researchs that have the same object with this research that is in youtube channel and about the voice Indonesia, but she just analyze code mixing that used by Agnes Monica only. In this research, the researcher conducted a research about Indonesian – English code mixing that used by all the judges, contestants, and presenters in 4 random videos in episode 4 - blind audition “The Voice Indonesia 2019”.

¹³Wulandari, “Indonesian-English Code Mixing in Raditya Dika ’ s Manusia Setengah Salmon.”

¹⁴Desy R Sihite, “Code Mixing and Code Switching Used by English Lectures at Jambi University”, English Study Program, Department of Language and Art, Teacher Training and Education Faculty (Jambi University, 2018):1-91, <https://www.pdfdrive.com/e41566206.html>

H. Research Method

In conducting a research, it is important for the researcher to determine the research method that would like to use. This chapter discussed about the research method that the researcher used in conducting this research. This chapter consists of types of research, source of data, technique of collecting data and technique of data analysis.

1. Types of Research

In this research, the researcher analysed code mixing in 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019” in youtube video. This research employed library research to expand the theories and the references to support the analysis. The researcher used some journals, books and articles that related to this research.

2. Source of the Data

The source of the data in this research is by seeing the youtube video of the voice Indonesia, especially in 4 random videos in episode 4 -Blind Audition “The Voice Indonesia 2019”. The researcher looked for code mixing that used in 4 random videos in episode 4 - Blind Audition “The Voice Indonesia 2019”. The research conducted from March until September 2021.

3. Instrument of Collecting Data

Instrument is the tools that the researcher used when doing a research. According to Djunaidi and Almanshur¹⁵ that in qualitative research uses the human research. It means, the instrument of the research is the researchers themselves. The data should be validated by the researcher self. So in this research, the researcher was the main instrument. In this research, the researcher apply blanko checklist to interpret the data.

Table1

Blanko Checklist for Taking Code Mixing in Episode 4 of Blind Audition “The Voice Indonesia 2019”

| NO | Subject | Findings | Types of Code Mixing | | | Notes |
|----|---------|----------|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 1 | | | | | | |
| 2 | | | | | | |
| 3 | | | | | | |
| 4 | | | | | | |
| 5 | | | | | | |

Note :

ISCM : Intra Sentential Code Mixing

ILCM : Intra Lexical Code Mixing

ICP : Involving Change Pronunciation

4. Technique of Collecting Data

The kind of the data collection in this research is qualitative research. The technique of collecting the data is using document, the documents taken from youtube vidio in the channel of the voice Indonesia.

¹⁵ M. Djunaidi Ghonyand Fauzan Almanshur, Media, 2009),
Metodologi Penelitian Kualitatif, (Yogyakarta: Ar-Ruzz
<https://opac.perpusnas.go.id/DetailOpac.aspx?id=853632>.

The researcher collect the data by analysing the types of code mixing. Merriam stated the researcher in qualitative design is the primary instrument who was responsibility in collect the data.¹⁶ It means, the researcher ia the instrument in collecting the data, then the data was taken from youtube channel of the voice Indonesia.

In this research the technique that the researcher will use in collecting data, they are:

- a. Found youtube channel of “The Voice Indonesia”.
- b. Saw “The Voice Indonesia 2019”.
- c. Saw the Blind Audition session.
- d. Saw episode 4 of the blind audition of The Voice Indonesia 2019.
- e. Choose 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019”, the researcher choose Rintsanie Melia, Agisnia Azizah, Glorivay Assa and Yudi.
- f. Download the videos to save the data.

5. Technique of Data Analysis

In the technique of data analysis, the researcher apply theory from Jhon W. Cresswell. He stated there are some steps in analysing the data, they are:

- a. Organize and prepare the data for analysis.

In this step the researcher prepared the data. The data is videos from youtube channel of the voice Indonesia, it is the videos from 4

¹⁶Fang Hua and Zhuo Wei Hu, “Morphological Analysis of Autophagy,” *Yaoxue Xuebao* 51, no. 1 (2016): 39–44, <https://doi.org/10.16438/j.0513-4870.2015-0876>.

random videos in episode 4 of blind audition “the voice Indonesia 2019”. Watched and listened to the videos.

- b. Read or look at all the data.

The second step is read or look all the data, because the data in this research is videos, so the researcher looked or watched all the videos that analysed by the researcher. Then wrote the transcription of the conversation by hand writing from the video that said by the judges, presenters and the contestants in 4 random videos in Episode 4 - Blind Audition “The Voice Indonesia 2019”. To make sure the data is correct, the researcher will watch it in many times, not just one time until the researcher get the transcription. Type the transcription in the computer.

- c. Coding all of the data.

In this step, the researcher categorized all the data based on types of code mixing. The coding step displayed by using table.

- d. Use the coding process to generate a description for analysis. In this research the researcher marking the transcription by using colour to differentiate each types of code mixing.

- e. The description and themes represented in the qualitative narrative.

The researcher used table to show the data findings, then describe it by using qualitative narrative.¹⁷

¹⁷ John W. Craswell, *Research Design Qualitative, Quantitative and Mixed Methods Approaches*, ed. Vicki Knight and Jessica Young, Fourth (United States of America: SAGE Publications, Inc., 2014), <http://fe.unj.ac.id/wp-content/uploads/2019/08/Research-Design-Qualitative-Quantitative-and-Mixed-Methods-Approaches.pdf>.

I. Outline of The Thesis

This research is organized into five chapters. Every chapter divided into subtopics. Chapter one consist of introduction, they are : background of the problem, focus of the problem, formulation of the problem, objectives of the research, significances of the research, defenition of key terms, outline of the thesis and methodology of the research, which consist of research design, instrument of collecting data, the technique of data collection, techniques of data analysis.

Chapter two consist of theoretical description about code mixing, such defenition of code mixing, types of code mixing and the reason for use code mixing.

Chapter three consist of review of The Voice Indonesia 2019, which consist of episode 4 and blind audition.

Chapter four consist of data findings and discussion of the research.

Chapter five consist of the conclusion and suggestion.

CHAPTER II

CODE MIXING

A. Code Mixing

Code mixing is the mixing of two codes in one sentence/ utterance when someone speak. This term is commonly found in sociolinguistics.

Sociolinguistics is the study of the development and the level of use of language in a society in which there is a discussion about bilingual and multilingual discussion of incorporation language in accordance with the rules and are not in accordance with the rules but is used by the community and accepted by society well studied in the code-switching and code-mixing.¹⁸

Sociolinguistics is the study of language. Language is the source of human life and power.¹⁹ Language is very important in human life because without language people can not communicate with another people. Language is a system of communication.²⁰ It can be say that language is the most important things in human life, because without language people can not doing communication.

In the field of sociolinguistics there is a topic about code, where there are two kinds of code, they are code mixing and code switching. Code-mixing is the change of one language to another within the same utterance

¹⁸Masitowarni Siregar, Syamsul Bahri, and Dedi Sanjaya, “Code Switching and Code Mixing in Indonesia : Study in Sociolinguistics”, published by *Canadian Center of Science and Education*, Vol. 4, no. 1 (2014): 77–92, <https://doi.org/10.5539/ells.v4n1p77>.

¹⁹Robert Rodman et al., *An Introduction to Language*, ed. Stephen Dalphin, 7th ed. (boston: Michael Rosenberg, 2003), www.thomsonrights.com.

²⁰George Yule, *The Study of Language*, 3rd ed. (New York: cambridge university press, 2006), www.cambridge.org/9780521835572.

or in the same oral/written text.²¹ This is become the popular phenomenon in every country in this world, one of that is Indonesia.

The characteristic of code-mixing from the grammatical aspect is the mixture between two language systems into one sentence or phrase.²² In other words, the apparent characteristic of code-mixing is the intra-sentential code-switching. Code-mixing play their role in different levels and with different manners on specific bilingual background, such mixing word, phrase, suffix and other. People can mix and switch their language to make them more comfortable when speaking or even they do not know the words that they want to say in the language.

One of the most common reasons is that bilinguals use words from the other language because they do not know the proper word in the language they are currently using. Another reason is people will feel more prestigious when they can mix some language when people speak especially when they mix it with English, because English is an international language. Even there are two kinds of code, but in this research the researcher focus on analysing code mixing.

²¹Judy Woon and Yee Ho, "Code-Mixing : Linguistic Form and Socio-Cultural Meaning Code-Mixing : Linguistic Form" *The International Journal of Language Society and Culture*, no. 21 (2007), www.educ.utas.edu.au/users/tle/Journal/.

²² Ahmad Fanani, Jean Antunes Rudolf ZicoMa'u, "Code-switching and code-mixing in English learning process", *LingTera*, (Cengkareng, Jakarta Barat, 2018): 68-77, <http://journal.uny.ac.id/index.php/ljtp>.

Code mixing is mixing two codes, it means the people mix two code or languages in their speaking. These are defenition of code mixing by some experts ; According to Janet Holmes, code mixing is mixing up codes indiscriminately or perhaps because of incompetence, whereas the switches are very well motivated in relation to the symbolic or social meanings of the two codes.²³From the defenition about code mixing above, the researcher concluded that code mixing is mixing two code in a sentence or in an utterance.

Study about code mixing can enchange our understanding of the natures, processes and constrains of language. Code mixing is a normal, natural product of bilingual and multilingual language use.²⁴It becomes phenomenon in societies in which two or more languages are used. Code mixing can found in daily communication in oral and written.

B. Types of code mixing

There are some types of code mixing. According to Hoffman²⁵ there are three types of code mixing, they are; intra sentential code mixing(ISCN), intra lexical code mixing(ILCM) and involving a change pronounciation(ICP).

²³Janet Holmes, “*An Introduction to Sociolinguistics*”,ed. Taylor & Francis, 4th edition, Roudledge Taylor and Francis Group, (New York, USA: Routledge is an imprint of the Taylor & Francis Group, 2013),<https://www.routledge.com/p/book/9781138845015>.

²⁴Utsab Barman, “*Code Mixing: A Challenge for Language Identification in the Language of Social Media*,” (Doha, Qatar, 2014): 13-23, <https://www.computing.dcu.ie/amitava.das@unt.edu>.

²⁵Charlotte Hoffmann, *An Introduction to Bilingualism (Longman Linguistics Library)*, ed. R.H. Robins and David Denison, Seventh Ed (New York, USA: Routledge, 2014), www.routledge.com.

1. Intra Sentential Code Mixing (ISCM)

The meaning of intra-sentential code mixing is the appearance of a word, phrase, or a sentence boundary in a conversation both oral and written. This kind of code mixing occurs within a word, a clause or a sentence boundary.²⁶ There are three types of intra sentential code mixing (ISCM), they are word, clause and sentence.

For instance:

- a. Disanagak*comfort*gitu²⁷ (Over there did not comfort)

The word “*comfort*”in the sentence is English, where the other word is Indonesian language.

- b. Kerenamat, *colourfull* ginivespa lo²⁸ (Amazing, your motor is colourfull)

The word “*colourfull*” is a clause that insert to the sentence, and it comes with different language.

- c. Kapan lagi kamu mau mulai, *this is the time bro*(When will you try, this is the time bro)

²⁶ Paulina Novarita, “*The Analysis of Code Mixing Used by Agnez Monica in Commentating the Participants of The Voice Indonesia Contest* Paulina Novarita Islamic University of Nusantara Faculty of Teaching and Training English Teaching Departement Soekarno Hatta Street No . 530,” *International Journal* 6, no. 2 (2019): 57–62, <https://doi.org/10.30845/ijll.v6n2p8>.

²⁷Trisna Dinillah Harya, “*Sociolinguistics (Code: Code Switching and Code Mixing)*,” *Lentera: Jurnal Ilmiah Kependidikan* Vol. 11 (2018): 89, <http://jurnal.stkipgribl.ac.id/index.php/lentera>.

²⁸Ifrohatul Fauqoh Nikmah, “Code Mixing in an Indonesia Novel Entitled Teman Tapi Menikah,” *Journal of English Language Teaching and Cultural Studies(JELTS)* 2, no.2 (Universitas Sultan AgengTirtayasa, 2019): 96–104, <https://doi.org/10.48181/jelts.v2i2.9098>.

The first sentence and the second sentence is different language, where the first sentence is Indonesian and the second sentence is English.

2. Intra Lexical Code Mixing (ILCM)

Intra-lexical code mixing appears when the speakers attach a word boundary in their utterance such suffix and prefix. This kind of code mixing which occurs within a word boundary.²⁹ There are two types of intra lexical code mixing, they are insertion of prefix and suffix. For instance :

- a. Jangansukange-*claim* oranglainlah³⁰ (Don't you like to claim another people)

The word “nge-*claim*” is using prefix ”nge” that followed by “*claim*” where they are in different language but combining as a clause in that sentence.

- b. Menghabiskan*weekend-nya* untuk liburan³¹ (Spending the weekend for holiday)

The word “*weekend-nya*” is using word “*weekend*” and followed by a suffix ”nya” where they are in different language but combining as a clause in that sentence.

²⁹Novarita, “*The Analysis of Code Mixing Used by Agnez Monica in Commentating the Participants of The Voice Indonesia Contest* Paulina Novarita Islamic University of Nusantara Faculty of Teaching and Training English Teaching Departement Soekarno Hatta Street No . 530.”

³⁰Harya, “*Sociolinguistics (Code: Code Switching and Code Mixing).*”

³¹Nikmah, “*Code Mixing in an Indonesia Novel Entitled Teman Tapi Menikah.*”

3. Involving a Change Pronunciation (ICP)

This kind of code mixing occurs at the phonological level, as when Indonesian people say an English word, but modify it to Indonesian phonological structure.³² When Indonesia people speak English, the word that they say commonly modify in Indonesian phonological structure. For instance : the word ‘strawberry’ is said to be ‘stroberi’ by Indonesian people.

³²Novarita, “*The Analysis of Code Mixing Used by Agnez Monica in Commentating the Participants of The Voice Indonesia Contest.*”

CHAPTER III THE VOICE INDONESIA 2019

A. History of The Voice Indonesia 2019

The voice Indonesia is one of TV program that has purpose to looking for the new singer in Indonesia. The voice Indonesia is a singing competition created by John De Mol which premiered in Indonesia on 10 February 2013 on Indosiar.³³ It is one of the singing contest in Indonesia that lead once a year in many country in this world. This contest was adapted from the western contest that maybe become one of the reasons why the judges usually use code mixing in every their comment.³⁴

In Indonesia, this program was started in 2013³⁵, but in this research the researcher will analyze Indonesian – English code mixing in in 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019”. The Voice Indonesia 2019 is one of The Voice Indonesia that lead in 2019. The Voice Indonesia 2019 was shown in GTV (Global Television).

The host in The Voice Indonesia 2019 is Ananda Omesh and Co-Host is Gracia Indri. The judges are Armand Maulana, Titi Dwi Jayati (Titi DJ), Isyana Sarasvati, Vidi Aldiano and Anindyo Baskoro (nino).³⁶

³³Luthfi, Ansyharuddin(10 February 2013). “*Saksikan The Voice Indonesia Malam Ini di Indosiar*” (in Indonesia), Retrieved on Saturday, 10 July 2021 at 7.10 p.m., <https://m.liputan6.com/showbiz/read/508742/saksikan-the-voice-indonesia-malam-ini-di-indosiar>.

³⁴ Paulina Novarita, “*The Analysis of Code Mixing Used by Agnez Monica in Commentating the Participants of The Voice Indonesia Contest*”.

³⁵ P2KUMSurabaya (15 December 2013), “*The Voice Indonesia(Musim Pertama)*”, retrieved on Saturday, 10 July 2021 at 7.35 p.m., http://p2k.um-surabaya.ac.id/id3/3045-2942/The-Voice-Indonesia-Musim-Pertama_13341_um-surabaya_p2k-um-surabaya.html.

³⁶ Agussalim (26 Agustus 2019), “*Isyana Sarasvati Jadi Juri The Voice Indonesia, Armand Maulana Merasa Terancam*”, retrieved on Saturday, 10 July 2021 at 8.07 p.m., <https://akurat.co/isyana-sarasvati-jadi-juri-the-voice-indonesia-armand-maulana-merasa-terancam>.

1. Biography of the host

The host in this contest is Ananda Omesh, following by a Co-Host, Gracia Indri.

a. Ananda Omesh (Host)

Ananda Rusdiana (Ananda Omesh) was born in Sukabumi, west java on 21th of August 1986. In entertainment he called as Ananda Omesh. He is 35 years old. He is a moslem. He is an actor, comedian, and presenter. His carrier in entertainment was started in 2004. He has married with Dian Ayu Lestari and they have 2 daughters.³⁷

b. Gracia Indri (Co-Host)

Gracia Indri Sari Sulistyaningrum was born in Jakarta, 14th January 1990. She is 31 years old. In entertainment she called as Gracia Indri. She is an actress, presenter, singer and modelling. Her carrier in entertainment was started in 1998 when she was 8 years old. She has married with David Kurnia Albert.³⁸

2. Biography of the judges

There are four judges in this contest, they are Armand Maulana, Titi Dwi Jayati(Titi DJ), Isyana Sarasvati, Vidi Aldiano and Anindyo Baskoro.

³⁷Kuyou (Monday, 4th January 2021 at 21.57.46 p.m), "*Biodata Omesh, Lengkap Umur dan Agama, Lagi Hits di Podkesmas Podcast*", retrieved on Saturday, 10 July 2021 at 9.13 p.m., <https://kuyou.id/homepage/read/17654>.

³⁸Farah Nabila (Tuesday, 27th April 2021 at 16.48 p.m.), "*Profil Gracia Indri, Pindah ke Belanda Tinggalkan Ibunda dan Dunia Artis*", Retrieved on Saturday, 10 July 2021 at 9.47 p.m., <https://www.suara.com/entertainment/2021/04/27/164853>.

a. Armand Maulana

Armand Maulana was born in Bandung, 4th April 1971. He is 50 years old. He is a singer and song writer. He is a vocalist of a group music that called gigi. The genre of his music is pop rock. He start his carrier in entertainment from 1985. He become a singer for 36 years. He has married with a singer, her name is Dewi Gita and they have a daughter, her name is Naja Dewi Maulana.³⁹

b. Titi Dwi Jayati (Titi DJ)

Titi Dwi Jayati was born on Jakarta, 27th May 1966. She is 55 years old. In entertainment she called as Titi DJ. She is a singer, song writer, modelling, actress and record producer. The genre music that she plays are pop, soul and RnB. Her carrier in entertainment was started from 1983. She is one of the famous diva from Indonesia.⁴⁰

c. Isyana Sarasvati

Isyana Sarasvati was born in Banndung, 2nd May 1993. She is 28 years old. She was graduated from Nanyang Academi of Fine Arts, Singapore and Royal Collage of Music, Britania Raya. She is an actress, singer, record producer, pianist and song writer. The genre music that she plays are pop, RnB, Soul and Jazz. She can

³⁹ Azizah Pamugarwati (Tuesday, 7th April 2020 at 17.13 p.m.), “*Profil Armand Maulana, Vokalis GIGI, Band Legendaris Tanah Air*”, Retrieved on Sunday, 11 July 2021 at 10.11 a.m., <https://amp.kompas.com/entertainment/read/202004/07/171338666>.

⁴⁰ Dewita (02nd November 2019 at 10.07 a.m.), “*Biodata Titi DJ – Titi Dwijayati dan Keluarganya*”, retrieved on Sunday, 11 July 2021 at 12.36 p.m., <https://tokohpenemu.blogspot.com/2015/09/biodata-titi-dj-dwijayati-dan.html?m=1>.

play many instruments of music, such saxophone, piano, flute and electone. Her carrier in entertainment was started from 2014.⁴¹

d. Vidi Aldiano

Vidi Aldiano was born in Jakarta, 23th September 1984. He is 37 years old. The genre of his music is pop. He is an actor, singer, song writer and presenter. He enter to entertainment from 2008.⁴²

e. Anindyo Baskoro

Anindyo Baskoro was born in Jakarta, 21st November 1987. He is 34 years old. His entertainment name is nino RAN. He is a singer. He is a member of group music, that is RAN. He enter to entertainment from 2006.⁴³

The contestants of the voice Indonesia come from many genres of music, which are pop, rock and many others. In this competition there are four format of the programme, they are : blind audition, battle round, knockout round, Live performance shows.

In the blind audition session the commitee will choose teams of contestants randomly and devided them into 9 teams which each team consist of 12 contestant. So all the contestant in this session is 108 contestants. In this session the judges allows to block another judges to get

⁴¹Fariza Calista (19th June 2021), “ *Biografi dan Profil Lengkap Isyana Sarasvati – Penyayi Muda Berbakat Indonesia*”, retrieved on Sunday, 11 July 2021 at 11.12 a.m., <https://www.infobiografi.com/biografi-dan-profil-lengkap-isyana-sarasvati/>.

⁴²Dyah Muafatin (30th March 2017), “ *Vidi Aldiano*”, retrieved on Sunday, 11 July 2021 at 1.00 p.m., <https://www.selebriti.co.id/biodata/7992/vidi-aldiano/?amp>.

⁴³Tiffany Ariana (Saturday, 3rd October 2020 at 23.14.26 p.m.), “*Biodata Nino RAN, Lengkap Umur dan Agama, Penyanyi yang Curi Perhatian*”, retrieved on Sunday, 11 July 2021 at 1.17 p.m., <https://kuyou.id/homepage/read/14448>.

a contestant.⁴⁴ The blind audition ends when each coach has a set a number of contestants to work with. Each team of contestants will be mentored and developed by their coach.

The second is battle round. In this round, the coaches will have two of their team members to battle them by singing the same song with their own version.⁴⁵ Where the coach choose which one from each member will go to the next stage. There is another session which called season two where in this session the coaches given to “steals”, which allowing each coach to select two contestants who has eliminated during a battle round by another coach.

The third round is knockout round. In this session same with the battle round, where every contestant of the team will be mentored and developed by their coach.⁴⁶ The knockout round is determines which three contestant from each team will contoniu their struggle to the final round of the competition, the live shows.

The last session is live performance shows. In this session the remaining contestants will compete against each other in live broadcasts.⁴⁷

The television audience will helps the judges to choose who will continiu to

⁴⁴Diana Rafikasari (31 August 2019), “*Serunya Rebutan Peserta di Blind Audition The Voice Indonesia*”, retrieved on 11 July 2021 at 1.26 p.m., <https://today.line.me/id/v2/article/j9aleK>.

⁴⁵Rena Pangesti (Saturday, 5 October 2019), “*Episode 12, 5 Peserta The Voice Indonesia 2019 Lolos ke Babak Battle*”, retrieved on Sunday, 11 July 2021 at 1.44 p.m., <https://celebrity.okezone.com/read/2019/10/04/598/2113120>.

⁴⁶Siska Permata Sari (27 September 2019 at 21.04 p.m.), “*Babak Knockout The Voice Indonesia 2019*”, retrieved on Sunday 11 July 2021 at 2.13 p.m., <https://www.inews.id/lifesty:e/music/babak-knock-out-the-voice-indonesia-2019>.

⁴⁷Siska Permata Sari.

the final round. When one of the team member remains for each coach, the contestants compete against each other on the final round. And they will find the winner as the new singer in Indonesia.

B. Blind Auditions

In the blind audition session the committee will choose teams of contestants randomly and divided them into 9 teams which each team consist of 12 contestant. So all the contestant in this session is 108 contestants. Each judge has the length of the contestants performance to decide if he or she wants that singer gets to choose which coach they want to choose. In this session the judges allows to block another coach to getting a contestant.⁴⁸ The blind audition ends when each coach has a set of number of contestant to work with. Each team of contestants will be mentored and developed by their coach.

C. Episode 4

There are 22 episodes in The Voce Indonesia 2019. Episode 1 to 9 is blind audition, episode 10 to 14 is knockout round, episode 15 and 16 is battle round, episode 17 to 20 is live performance round, episode 21 is semifinal and episode 22 is grand final in the voice Indonesia 2019. But, in this research the researcher focused in 4 random videos in episode 4.

Episode 4 is one of the episode in the voice Indonesia 2019, where it is in blind audition session. In episode 4 there are 12 contestants, where there are 2 boys and 10 girls, they are; Naja Dewi, Rhientsanie Melia (Cunit), Ical

⁴⁸Diana Rafikasari (31 August 2019), "*Serunya Rebutan Peserta di Blind Audition The Voice Indonesia*".

Jenggo, Agisnia Azizah, Glorivay assa, Nadia, yosep, Yudi Mindria, Mutiara Azka, Elshara Dwi, Rafi Hamzah, Fahmi Muliazir and Elsha Graciella. But, in this research the researcher will analyze 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019”. The contestants in this competition was came from different age and city.

Table 2

List of 4 random contestants in episode 4 of blind audition ”The Voice Indonesia 2019”

| Number of Video | Name of Contestant | Age | City | Duration | Link |
|------------------------|---------------------------|------------|-------------|-----------------|---|
| Video Number 2 | Rhientsanie Melia | 16 y.o | Bandung | 11:47 | https://youtu.be/EuvJ71tj0pk |
| Video Number 4 | Agisnia Azizah | 20 y.o | Madiun | 07:45 | https://youtu.be/Xwp4J5N4zO4 |
| Video Number 5 | Glorivay assa | 16 y.o | Manado | 10:09 | https://youtu.be/naECE6cBgG8 |
| Video Number 7 | Yudhi Mindria | 26 y.o | Lombok | 06:22 | https://youtu.be/OdNJHwNO9M |

CHAPTER IV

RESULT OF THE RESEARCH

This chapter contains data collection and analysis. The researcher present the data of the research based on the data collection which would examined by data analysis. This chapter contains the discussion of data analysis which involved with the data that have been collected from 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019”. The research found are the types of code mixing and the dominant code mixing that found by the researcher in 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019”.

A. Finding

1. Code mixing found in 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019”

Based on the theory, there were three types of code mixing. It classified into intra sentencial code mixing, intra lexical code mixing and involving a change pronounciation. Furthermore, after analyzed the result of the research there were three types of code mixing used by the judges, contestant and MC in 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019”. They are intra sentencial code mixing, intra lexical code mixing and involving a change pronounciation, from the result of data analysis, the data shown as follows:

a. Video 1

After analysing the data, code mixing found in the first video, that is the video number 2 from 12 videos. There are nineteen data in this video. Where the types of code mixing found are intra sentential code mixing and intra lexical code mixing, with fifteendata was intra sentencial code mixing where eightdata was include to word and seven data was include to phrase and two data was intra lexical code mixing that is prefix and twodata in involving a change pronunciation.

Datum 1: Oh, oke *fine*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *fine* to Indonesian sentence.

Datum 2: *Hai!*, asal aku dari Bandung, umur 16 tahun.

This is classified as involving change pronunciation. The word hai is used instead of *Hi* in this sentence. It happens because the speaker is influenced by the mother tongue which is Indonesian language.

Datum 3: Taunya aku *di block*

This is classified as intra lexical code mixing in form prefix, because in this sentence a prefix from Indonesian *di* continued by English language *block*.

Datum 4: *hey* anda di block

This is classified as involving change pronunciation. The word *hey*(*Indonesian*) had the same pronunciation as *hey* in English .

Datum 5: Mereka baru ngasih tau, *hey* anda *di block*

This is classified as intra lexical code mixing in form prefix, because in this sentence a prefix from Indonesian *di* continued by English language *block*.

Datum 6: Oke sama-sama, *you are welcome*

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 7: Kamu harus memilih *coach* yang terbaik untuk kamu

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 8: Iya *coach* Armand

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 9: Mengarungi *the voice* Indonesia

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 10: Tehnik lo untukumur 16 tahun itu *way beyond* sih, way beyond banget

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 11: Tehnik lo untuk umur 16 tahun itu way beyond sih,
way beyond banget

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 12: Dan kamu sudah berbagi bakat di panggung *the voice* Indonesia, terimakasih banyak

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 13: Dan kita lebih berterimakasih lagi kalau kamu memberikan kesempatan buat tim Vidi Nino untuk bias membawa kamu lebih jauh di *the voice* Indonesia ini

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 14: judulnya kita akan jadi *coach* kamu

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 15: Terimakasih juga untuk *the voice* Indonesia sekarang untuk membuka untuk genre-genre baru ya

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 16: *yes, Please! Please banget.*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *yes* to Indonesian sentence.

Datum 17: *yes, Please! Please banget.*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *please* to Indonesian sentence.

Datum 18: *yes, Please! Please banget.*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *please* to Indonesian sentence.

Datum 19: *Iya coach Titi*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

b. Video 2

After analysing the data, code mixing found in the first video, that is the video number 4 from 12 videos. There are eleven data in this video. Where all the types of code mixing found in this video, with eight data was intra sentential code mixing where six data was include to word and two data was include to phrase. other two data was intra lexical code mixing that is prefix and one data in involving a change pronunciation.

Datum 1: *Feeling* aja, bias ya beneran ya?

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *feeling* to Indonesian sentence.

Datum 2: *Serius? Waw* ekstra lagi nih

This is classified as involving change pronunciation. The word *Waw* (Indonesian) had the same pronunciation as *Wow* in English.

Datum 3: Ekstra lagi, nilai *plus* lagi

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *plus* to Indonesian sentence.

Datum4: Agis kita bener-bener butuh banget di timVidi Nino penyanyi dengan karakter *powervocal* seperti kamu

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 5: semuanya kamu tembak, bahkan lebih dari yang kita *expect* gitu

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *expect* to Indonesian sentence.

Datum6: Jadi pilih timVidi Nino *please*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *please* to Indonesian sentence.

Datum 7: mengatur *management* emosi kamu terhadap itu lagu,

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *management* to Indonesian sentence.

Datum 8: *So*, silahkan Agis

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *so* to Indonesian.

Datum 9: Aku *ngefans* semua ne loh

This is classified as intra lexical code mixing in form prefix, because in this sentence a prefix from Indonesian *nge-* continued by English language *fans*.

Datum10: Wah, *oh my God*

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 11: Aku *ngefans* banget mbak

This is classified as intra lexical code mixing in form prefix, because in this sentence a prefix from Indonesian *nge-* continued by English language *fans*.

c. Video 3

After analysing the data, Code mixing found in the third video, that is the video number 5 from 12 videos. There are forty four data in this video. Where the types of code mixing found are intra sentential code mixing and intra lexical code mixing, and involving change pronunciation. With thirty seven data was intra sentential code mixing where thirty three data was include to word, three data was include to phrase and one data include to sentence. Four data was intra lexical code mixing that is one include to prefix and three include to suffix, and three data in involving a change pronunciation.

Datum 1: Ada nih *feeling nya* kayanya nih

This is classified as intra lexical code mixing in form prefix, because in this sentence started by English language *feeling* and continued by Indonesian suffix *nya*.

Datum 2: setengah *happy* tau gak

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *happy* to Indonesian sentence.

Datum 3: Halo *coach*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 4: *Waw*, 16 tahun?

This is classified as involving change pronunciation. The word *Waw*(*Indonesian*) had the same pronunciation as *Wow* in English.

Datum 5: Iya *coach*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 6: Tadi kan kita sempet kan, *feeling* nih kayanya

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *feeling* to Indonesian sentence.

Datum 7: Iya *feeling* iya

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *feeling* to Indonesian sentence.

Datum 8: Walaupun mungkin tadi ada sedikit nada yang *pitchy* yang gak nyampe

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *pitchy* to Indonesian sentence.

Datum 9: Ini tuh *soundtrack nya* deadpool kan

This is classified as intra lexical code mixing in form prefix, because in this sentence started by English language *soundtrack* and continued by Indonesian suffix *nya*.

Datum 10: Iya *coach*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 11: *Iya coach*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 12: Jadi misalnya kalo ada *nervous*, kalo ada kesalahan-kesalahan yang tadi coach Titi bilang manusiawi, itu wajar banget

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *nervous* to Indonesian sentence.

Datum 13: Jadi misalnya kalo ada *nervous*, kalo ada kesalahan-kesalahan yang tadi *coach* Titi bilang manusiawi, itu wajar banget.

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 14: Dan gua juga jujur lumayan *impress* karna gua baru tau umur lu 16 waktu kita muter

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *impress* to Indonesian sentence.

Datum 15: *Ya the fact that* lu bias milih lagu Celine Dion

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 16: *Coach* Vidi Nino dan coach Titi udah ngasih rayuan gombalnya

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 17: Coach Vidi Nino dan *coach* Titi udah ngasih rayuan gombalnya

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 18: *Coach* aku bias izin telpon seseorang?

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 19: Aku mau telpon *coach* Marcell

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 20: Oh mau telpon *coach* Marcell

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 21: *the voice kids* yah

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 22: Iya *coach*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 23: Halo *coach* Marcell

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 24: Baik *coach*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 25: Iya mas Marcell, ada 3 yang muter nih, ada Vidi Nino sama *coach* Titi DJ

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 26: Selamat malam para *coaches*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coaches* to Indonesian sentence.

Datum 27: Glory lagi bingung milih *coach* Titi atau milih coach Vidi Nino.

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 28: Glory lagi bingung milih coach Titi atau milih *coach* Vidi Nino.

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 29: Saya bilang kalo sama Vidi Nino mereka ga akan focus *ngecoaching* si Glory

This is classified as intra lexical code mixing in form prefix, because in this sentence a prefix from Indonesian *nge-* continued by English language *coaching*.

Datum 30: Jadi tolong kasih motivasi kasih dorongan kepada Glory untuk memilih *coach* Titi ya Marcell.

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 31: Ini maksudnya buat telpon ka Marcell bukan untuk ke *coach* Titi aja

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 32: Disini tugasnya *coach* Marcell untuk menguatkan keputuan dia

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 33: Kelima-lima *coach* yang ada di depan Glory sekarang adalah coach-coach yang terbaik

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 34: Kelima-lima coach yang ada di depan Glory sekarang adalah *coach-coach* yang terbaik

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 35: Kelima-lima coach yang ada di depan Glory sekarang adalah coach-*coach* yang terbaik

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 36: *Iya coach*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 37: *Thank you mas Marcell*

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 38: Pokoknya pesen *coach* Cuma satu ya, semuanya baik cuman hati-hati sama mas Nino ya.

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 39: *I love you too mas Marcell*

This is classified as intra sentential code mixing in form phrase, because there are an insertion of sentence in English that mixed with Indonesian sentence.

Datum 40: Sama-sama, *thank you, bye*

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 41: Aku pilih *coach*, coach Titi DJ

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 42: Aku pilih coach, *coach* Titi DJ

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 43: *Waw*, gak nyesel kelakuannya begini, coach nya?

This is classified as involving change pronunciation. The word *Waw*(*Indonesian*) had the same pronunciation as *Wow* in English.

Datum 44: gak nyesel kelakuannya begini, *coach nya?*

This is classified as intra lexical code mixing in form prefix, because in this sentence started by English language *soundtrack* and continued by Indonesian suffix *nya*.

d. Video 4

After analysing the data, Code mixing found in the first video, that is the video number 7 from 12 videos. There are thirteen data in this video. Where the types of code mixing found are intra sentential code mixing with eleven data was intra sentential code mixing where five data was include to word, six data was include to phrase, two data for involving a change pronunciation and no data for intra lexical code mixing .

Datum 1: *Hai..* selamat malam

This is classified as involving change pronunciation. The word *hai* is used instead of *Hi* in this sentence. It happens because the speaker is influenced by the mother tongue which is Indonesian language.

Datum 2: *kayanya* ada banyak hal yang bias saya *sharing* ke kamu,

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *sharing* to Indonesian sentence.

Datum 3: selain nyanyi lu bisa ada keahlian apalagi gak sih, mungkin jadi apa pelatih *surfing* atau apa gitu

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *surfing* to Indonesian sentence.

Datum 4: Enggak si, karna di Gili Trawangan itu selain nyanyi kita biasa *breakdance* sih, breakdance.

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 5: karna di Gili Trawangan itu selain nyanyi kita biasa breakdance sih, *breakdance*.

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 6: *Breakdance* di party

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 7: Breakdance di *party*

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *party* to Indonesian sentence.

Datum 8: B-boy ya *breakdance*

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 9: oh ya? *Waw!*

This is classified as involving change pronunciation. The word *Waw* (*Indonesian*) had the same pronunciation as *Wow* in English .

Datum 10: Coba aja *breakdance* dong

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 11: *Multitalented* ya

This is classified as intra sentential code mixing in form phrase, because there are an insertion of phrase in English that started by Indonesian sentence.

Datum 12: tapi sayangnya kamu sudah harus memilih antara *coach* Isyana atau *coach* Armand

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Datum 13: tapi sayangnya kamu sudah harus memilih antara *coach* Isyana atau *coach* Armand

This is classified as intra sentential code mixing in form word, because there are an insertion of word in English *coach* to Indonesian sentence.

Finally, there were 87 data of code mixing in 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019”.

2. Dominant Code Mixing In 4 Random Videos In Episode 4 of Blind Audition “The Voice Indonesia 2019”

The data findings of this research showed that the researcher found code mixing in 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019” , they used intra sentential code mixing and intra lexical code mixing.

The dominant code mixing shown in the table below!

Table 3
Dominant Code Mixing

| Subject | Types of Code Mixing | | | Total |
|----------------|--|-----------------------------------|------------|--------------|
| | ISCM Word Phrase Sentence | ILCM Prefix Suffix | ICP | |
| Video 1 | 15 | 2 | 2 | 19 |
| Video 2 | 8 | 2 | 1 | 11 |
| Video 3 | 38 | 4 | 2 | 44 |
| Video 4 | 11 | - | 2 | 13 |
| Total | 72 | 8 | 7 | 87 |

It can be seen from the table that the dominant code mixing is intra sentential code mixing with 72 data from 87 data findings

B. Discussion

From the Data above the researcher concluded there was 87 data, where 72 include to intra sentential code mixing and 8 include to intra lexical code mixing and 7 in involving change pronunciation. Where the result of this result is have some different number of result with another researcher that conducted a research about code mixing.

The first is conducted by Paulina Novarita,⁴⁹ in her thesis the result of the data collection shows the code mixing that Agnez Monica used in that competition. She found 21 intra sentential code mixing, 2 intra lexical code mixing and 7 involving a change of pronunciation. The conclusions of her thesis were given below: All types of code mixing used in the voice IndonesiaContest namely: intra sentential mixing, intra lexical mixing and

⁴⁹ Paulina Novarita, "The Analysis of Code Mixing Used by Agnez Monica in Commentating the Participants of The Voice Indonesia Contest Paulina Novarita Islamic University of Nusantara Faculty of Teaching and Training English Teaching Departement Soekarno Hatta Street No . 530," *International Journal* 6, no. 2 (2019): 57–62, <https://doi.org/10.30845/ijll.v6n2p8>.

involving a change of pronunciation. The result showed that the most dominant type of code-mixing used by Agnes Monica is intra-sentential mixing.

The second is conducted by Ary Iswanto Wibowo, Indah Yuniasih, Fera Nelfianti.⁵⁰ They found that code switching occurred 18 times in intra-sentential switching. As the result, the writer found the data to be discussed. The dominant type of code switching was intra-sentential. It was used by eighteen times. The other two types were not used. Another result Datum was code mixing. The president also used code mixing on his speech. In fact, The president used kind of insertion-code mixing on his speech which occurred six times. While, the two others code mixing were not used.

The third is conducted by Nindya Destriani Putri from Universitas Muhammadiyah Surakarta.⁵¹ In her thesis she found the types of code mixing and reasons of using code mixing on youtube channel the connell twins. The result of her thesis shows, that there are two types of code mixing. The intrasentential code mixing (ISCM) is found 21 data or (95, 4%). The Intra-Lexical Code Mixing (ILCM) is found 1 data or (4, 5%). It can be stated the dominant type of code mixing used on video “Everyday Makeup Routine” is intra-sentential with 95, 4% of percentage.

⁵⁰Wibowo, Yuniasih, and Nelfianti, “*Analisis of Types Code Switching and Code Mixing by the Sixth President of Republic Indonesia.*”

⁵¹Nindya Destriani Putri, “*Code Mixing On Youtube Channel The Connell Twins: A Sociolinguistics Perspective*”, Department of English Education, School of Teacher Training and Education (Universitas Muhammadiyah Surakarta, 2020):1-8, <http://eprints.ums.ac.id/id/eprint/84024>.

The fourth is conducted by Santika Wulandari.⁵²The Datums showed that there were 65 sentences or utterances consisted English nouns as code mixing divided into countable nouns (87.69%), uncountable nouns (3.08%), abstract nouns (6.15%), concrete nouns (1.54%), and plural nouns (1.54%). Based on the result, it shows that the countable nouns used were more dominant than others.

The fifth is conducted by Desy R Sihite from Jambi University.⁵³ The result that she gets that there were 29 occurrences of code mixing, then there were 15 occurrences happened for IH, and the last, there are only 3 idioms found by the writer.

So all the data that the researcher get are there was 87 data, where 72 include to intra sentencial code mixing and 8 include to intra lexical code mixing and 7 in involving change pronunciation. In intra sentencial code mixing there are 52 data include to word, 20 data include to phrase and no data include to sentence. In intra lexical code mixing there was 5 data include to prefix and 3 data include to suffix and 7 data that include to involving change pronunciation.

⁵²Wulandari, "Indonesian-English Code Mixing in Raditya Dika ' s Manusia Setengah Salmon."

⁵³Desy R Sihite, "Code Mixing and Code Switching Used by English Lectures at Jambi University", English Study Program, Department of Language and Art, Teacher Training and Education Faculty (Jambi University, 2018):1-91, <https://www.pdfdrive.com/e41566206.html>

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

This chapter presents the conclusion of the research based on the analysis and discussion explained in the previous chapter. It includes Indonesian – English code mixing in 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019”.

1. Code mixing that found in 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019” are intra sentential code mixing, intra lexical code mixing.
2. The dominant code mixing in 4 random videos in episode 4 of blind audition “The Voice Indonesia 2019” is intra sentential code mixing with total is 72 data from 87 data that found by the researcher.

B. Suggestion

Based on the conclusions above, the writer would like to present the some suggestion for the teacher, students of English department and for further researchers as follow:

1. For readers, this research is primary useful for readers to enlarge their knowledge about code mixing, because this research contains many theories that related with that topics.
2. For English lecturers, English lecturers especially for linguistics subject can use this paper as the guidance to enrich their knowledge about code mixing.

3. For English department students, the researcher hopes that English department students can add their understanding about code mixing by reading this research and the researcher hopes they will understand about code mixing. Then, they can apply it into their daily life.
4. For other researchers, the result of this research can give motivation for the next researchers to look code mixing in the deep meaning and in other things and the next researchers can use this paper as the reference if they conduct a research about code mixing.

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CURRICULUM VITAE

A. Identity

Name : Sri Rahayu
Reg. Num : 1720300096
Place/ Birth : Padangsidempuan, 13th September 1996
Sex : Female
Religion : Moeslim
Address : Jl. Dwikora II Palopat Pijorkoling,
Padangsidempuan Tenggara

B. Parents

Father's Name : Siddik
Mother's Name : Sabar Menanti

C. Educational Background

1. TK 2001-2002
2. SD Negeri 200501 Salambue 2002-2008
3. SMP Negeri 8 Padangsidempuan 2008-2011
4. SMA Negeri 8 Padangsidempuan 2011-2014
5. Institut Agama Islam Negeri Padangsidempuan 2017-2021

APPENDIX 1

Table 4

Instrument sheet for taking code mixing in episode 4 of blind audition “the voice indonesia 2019”

| NO | Subject | Findings | Types of Code Mixing | | | Notes |
|------|---------|----------|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 1 | | | | | | |
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| Etc. | | | | | | |

APPENDIX 2

Table 5

Code Mixing in Episode 4 – Blind Audition “ The Voice Indonesia 2019”

Video 1

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|----------------------------------|--|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 1 | Isyana Sarasvati/ Coach | Oh, oke <i>fine</i> | √ | | | |
| 2 | Rhientsanie Melia/ Contestant | <i>Hai!</i> , asal aku dari Bandung, umur 16 tahun. | | | √ | |
| 3 | Isyana Sarasvati/ Coach | Taunya aku <i>di block</i> | | √ | | |
| 4 | Isyana Sarasvati/ Coach | Mereka baru ngasih tau, hey anda <i>di block</i> | | √ | | |
| 5 | Isyana Sarasvati/ Coach | Mereka baru ngasih tau, <i>hey</i> anda di block | | | √ | |
| 6 | Vidi Aldiano/ Coach | Oke sama-sama, <i>you are welcome</i> | √ | | | |
| 7 | Isyana Sarasvati/ Coach | Kamu harus memilih <i>coach</i> yang terbaik untuk kamu | √ | | | |
| 8 | Rhientsanie Melia/ Contestant | Iya <i>coach</i> Armand | √ | | | |
| 9 | Armand Maulana / Coach | Mengarungi <i>the voice</i> Indonesia | √ | | | |
| 10 | Vidi Aldiano/ Coach | Tehnik lo untuk umur 16 tahun itu <i>way beyond</i> sih, way beyond banget | √ | | | |

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|-------------------------------------|---|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 11 | Vidi Aldiano/ Coach | Tehnik lo untuk umur 16 tahun itu way beyond sih, <i>way beyond</i> banget | √ | | | |
| 12 | Vidi Aldiano/ Coach | Dan kamu sudah berbagi bakat di panggung <i>the voice</i> Indonesia, terimakasih banyak | √ | | | |
| 13 | Vidi Aldiano/ Coach | Dan kita lebih berterimakasih lagi kalau kamu memberikan kesempatan buat tim Vidi Nino untuk bisa membawa kamu lebih jauh di <i>the voice</i> Indonesia ini | √ | | | |
| 14 | Vidi Aldiano/ Coach | judulnya kita akan jadi <i>coach</i> kamu | √ | | | |
| 15 | Vidi Aldiano/ Coach | Terimakasih juga untuk <i>the voice</i> Indonesia sekarang untuk membuka untuk genre-genre baru ya | √ | | | |
| 16 | Vidi Aldiano/ Coach | yes, Please! Please banget. | √ | | | |
| 17 | Vidi Aldiano/ Coach | yes, <i>Please!</i> Please banget. | √ | | | |
| 18 | Vidi Aldiano/ Coach | yes, Please! <i>Please</i> banget. | √ | | | |
| 19 | Rhientsanie Melia/ Contestant | Iya <i>coach</i> Titi | √ | | | |

Video 2

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|---------------------------|---|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 1 | Anindyo Baskoro/ Coach | <i>Feeling</i> aja, bisa ya beneran ya? | √ | | | |
| 2 | Vidi Aldiano/ Coach | Serius? <i>Waw</i> ekstra lagi nih | | | √ | |
| 3 | Anindyo Baskoro/ Coach | Ekstra lagi, nilai <i>plus</i> lagi | √ | | | |
| 4 | Anindyo Baskoro/ Coach | Agis kita bener-bener butuh banget di tim Vidi Nino penyanyi dengan karakter <i>powervocal</i> seperti kamu | √ | | | |
| 5 | Anindyo Baskoro/ Coach | semuanya kamu tembak, bahkan lebih dari yang kita <i>expect</i> gitu | √ | | | |
| 6 | Anindyo Baskoro/ Coach | Jadi pilih tim Vidi Nino <i>please</i> | √ | | | |
| 7 | Armand Maulana/ Coach | mengatur <i>management</i> emosi kamu terhadap itu lagu, | √ | | | |
| 8 | Anindyo Baskoro/ Coach | <i>So</i> , silahkan Agis | √ | | | |
| 9 | Agis/ Contestant | Aku <i>ngefans</i> semua ne loh | | √ | | |
| 10 | Vidi Aldiano/ Coach | Wah, <i>oh my God</i> | √ | | | |
| 11 | Agis/ Contestant | Aku <i>ngefans</i> banget mbak | | √ | | |

Video 3

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|------------------------------|---|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 1 | Vidi Aldiano/ Coach | Ada nih <i>feeling nya</i> kayanya nih | | √ | | |
| 2 | Anindyo Baskoro/ Coach | setengah <i>happy</i> tau gak | √ | | | |
| 3 | Glorivay/ contestant | Halo <i>coach</i> | √ | | | |
| 4 | Anindyo Baskoro/ Coach | <i>Waw</i> , 16 tahun? | | | √ | |
| 5 | Glorivay/ contestant | Iya <i>coach</i> | √ | | | |
| 6 | Titi DJ/ Coach | Tadi kan kita sempet lan, <i>feeling</i> nih kayanya | √ | | | |
| 7 | Vidi Aldiano/ Coach | Iya <i>feeling</i> iya | √ | | | |
| 8 | Titi DJ/ Coach | Walaupun mungkin tadi ada sedikit nada yang <i>pitchy</i> yang gak nyampe | √ | | | |
| 9 | Anindyo Baskoro/ Coach | Ini tuh <i>soundtracknya</i> deadpool kan | | √ | | |
| 10 | Glorivay/ contestant | Iya <i>coach</i> | √ | | | |
| 11 | Glorivay/ contestant | Iya <i>coach</i> | √ | | | |
| 12 | Anindyo Baskoro/ Coach | Jadi misalnya kalo ada <i>nervous</i> , kalo ada kesalahan-kesalahan yang tadi coach Titi bilang manusiawi, itu wajar banget | √ | | | |

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|---------------------------|---|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 13 | Anindyo Baskoro/ Coach | Jadi misalnya kalo ada nervous, kalo ada kesalahan-kesalahan yang tadi <i>coach</i> Titi bilang manusiawi, itu wajar banget | √ | | | |
| 14 | Vidi Aldiano/ Coach | Dan gua juga jujur lumayan <i>impress</i> karna gua baru tau umur lu 16 waktu kita muter | √ | | | |
| 15 | Vidi Aldiano/ Coach | Ya <i>the fact that</i> lu bisa milih lagu Celine Dion | √ | | | |
| 16 | Armand Maulana/ Coach | <i>Coach</i> Vidi Nino dan coach Titi udah ngasih rayuan gombalnya | √ | | | |
| 17 | Armand Maulana/ Coach | Coach Vidi Nino dan <i>coach</i> Titi udah ngasih rayuan gombalnya | √ | | | |
| 18 | Glorivay/ Contestant | <i>Coach</i> aku bisa izin telpon seseorang? | √ | | | |
| 19 | Glorivay/ Contestant | Aku mau telpon <i>coach</i> Marcell | √ | | | |
| 20 | Mama Glorivay | Oh mau telpon <i>coach</i> Marcell | √ | | | |
| 21 | Armand Maulana/ Coach | <i>the voice kids</i> yah | √ | | | |
| 22 | Glorivay/ Contestant | Iya <i>coach</i> | √ | | | |
| 23 | Glorivay/ Contestant | Halo <i>coach</i> Marcell | √ | | | |
| 24 | Glorivay/ Contestant | Baik <i>coach</i> | √ | | | |
| 25 | Vidi Aldiano/ Coach | Iya mas Marcell, ada 3 yang muter nih, ada Vidi Nino sama <i>coach</i> Titi DJ | √ | | | |

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|-------------------------|---|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 26 | Marcell/ Coach | Selamat malam para <i>coaches</i> | √ | | | |
| 27 | Titi DJ/ Coach | Glory lagi bingung milih <i>coach</i> Titi atau milih coach Vidi Nino | √ | | | |
| 28 | Titi DJ/ Coach | Glory lagi bingung milih coach Titi atau milih <i>coach</i> Vidi Nino | √ | | | |
| 29 | Titi DJ/ Coach | Saya bilang kalo sama Vidi Nino mereka ga akan fokus <i>ng coaching</i> si Glory | | √ | | |
| 30 | Titi DJ/ Coach | Jadi tolong kasih motivasi kasih dorongan kepada Glory untuk memilih <i>coach</i> Titi ya Marcell | √ | | | |
| 31 | Vidi Aldiano/ Coach | Ini maksudnya buat telpon ka Marcell bukan untuk ke <i>coach</i> Titi aja | √ | | | |
| 32 | Marcell/ Coach | Disini tugasnya <i>coach</i> Marcell untuk menguatkan keputusan dia | √ | | | |
| 33 | Marcell/ Coach | Kelima-lima <i>coach</i> yang ada di depan Glory sekarang adalah coach-coach yang terbaik | √ | | | |
| 34 | Marcell/ Coach | Kelima-lima coach yang ada di depan Glory sekarang adalah <i>coach-coach</i> yang terbaik | √ | | | |
| 35 | Marcell/ Coach | Kelima-lima coach yang ada di depan Glory sekarang adalah coach- <i>coach</i> yang terbaik | √ | | | |
| 36 | Glorivay/ Contestant | Iya <i>coach</i> | √ | | | |

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|---------------------------|---|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 37 | Vidi Aldiano/ Coach | <i>Thank you</i> mas Marcell | √ | | | |
| 38 | Marcell/ Coach | Pokoknya pesen <i>coach</i> cuma satu ya, semuanya baik cuman hati-hati sama mas Nino ya. | √ | | | |
| 39 | Anindyo Baskoro/ Coach | <i>I love you too</i> mas Marcell | √ | | | |
| 40 | Marcell/ Coach | Sama-sama, <i>thank you, bye</i> | √ | | | |
| 41 | Glorivay/ Contestant | Aku pilih <i>coach</i> , coach Titi DJ | √ | | | |
| 42 | Glorivay/ Contestant | Aku pilih coach, <i>coach</i> Titi DJ | √ | | | |
| 43 | Vidi Aldiano/ Coach | <i>Waw!</i> gak nyesel kelakuannya begini, coach nya? | | | √ | |
| 44 | Vidi Aldiano/ Coach | gak nyesel kelakuannya begini, <i>coach nya?</i> | | √ | | |

Video 4

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|-------------------------------|--|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 1 | Yudi/ Contestant | <i>Hai..</i> selamat malam | | | √ | |
| 2 | Isyana Sarasvati/ Coach | kayanya ada banyak hal yang bisa saya <i>sharing</i> ke kamu, | √ | | | |
| 3 | Armand Maulana/ Coach | selain nyanyi lu bisa ada keahlian apa lagi gak sih, mungkin jadi apa pelatih <i>surfing</i> atau apa gitu | √ | | | |
| 4 | Yudi/ Contestant | Enggak si, karna di Gili Trawangan itu selain nyanyi kita biasa <i>breakdance</i> sih, breakdance. | √ | | | |
| 5 | Yudi/ Contestant | Enggak si, karna di Gili Trawangan itu selain nyanyi kita biasa breakdance sih, <i>breakdance</i> . | √ | | | |
| 6 | Yudi/ Contestant | <i>Breakdance</i> di party | √ | | | |
| 7 | Yudi/ Contestant | Breakdance di <i>party</i> | √ | | | |
| 8 | Yudi/ Contestant | B-boy ya <i>breakdance</i> | √ | | | |
| 9 | Isyana Sarasvati/ Coach | oh ya? <i>Waw!</i> | | | √ | |
| 10 | Isyana Sarasvati/ Coach | Coba aja <i>breakdance</i> dong | √ | | | |
| 11 | Isyana Sarasvati/ Coach | <i>Multitalented</i> ya | √ | | | |

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|---------------------------|--|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 12 | Anindyo Baskoro/ Coach | tapi sayangnya kamu sudah harus memilih antara <i>coach</i> Isyana atau coach Armand | √ | | | |
| 13 | Anindyo Baskoro/ Coach | tapi sayangnya kamu sudah harus memilih antara coach Isyana atau <i>coach</i> Armand | √ | | | |

APPENDIX 3

The Script of 4 Random Videos in Episode 4 – Blind Audition “The Voice Indonesia 2019”

Number of video : 1

Name of contestant : Rhientsanie Melia

Coach Isyana : Ah, oke, fine!

Coach Nino : Halo!

Rhientsanie Melia : Halo kak!

Coach Nino : Hai!

Coach Titi : Perkenalkan nama siapa, asal darimana, umur berapa sayang?

Rhientsanie Melia : Nama aku Rhientsanie, biasa di panggil Cunit, asal dari Bandung.

Coach Nino : Gimana? Rhientsanie, panggilannya?

Rhientsanie Melia : Cunit

Coach Nino : Cunit, Hai Cunit!

Rhientsanie Melia : Hai!, asal aku dari Bandung, umur 16 tahun.

Coach Isyana : Aduh, aku pisan, aku dari Bandung mah euy.
Neng nyanyinya subhanallah neng!

Coach Vidi : Subhanallah, Cunit tadi masih muda banget

Rhientsanie Melia : Alhamdulillah

Coach Isyana : Alus pisan neng

Rhientsanie Melia : Alhamdulillah

Coach Isyana : Dan aku rasa ini yah, kalo buat sebuah kompetisi gitu ya, namanya audisi, dia harus bisa memilih lagu yang tepat untuk dia.

Coach Vidi : Iya betul

Coach Isyana : Dia harus bisa nunjukin siapa diri dia kan, dan di lagu ini kamu bisa nunjukin banget, jadi aku tadi pas belum balik mau, yahh.... aku ngerasain dulu itu intro kamu, wuu.... masih ada, masih ada dan setelah mau masuk ke bagian lagunya aku pencet, taunya aku di block.

Coach Vidi : Pencet, masih joget, masih ya ya ya...

Coach Isyana : Iya, aku sampe kamu bagus banget aku ga sadar, aku masih ngasih ini jempol sunda nya ini, udah kelar mereka baru ngasih tau, Hey anda di block.

Oh, terimakasih.

Coach Vidi : Oh, sama-sama, youre welcome atuh.

Coach Isyana : Jadi yaudah deh, tapi kamu keren banget, kamu harus memilih coach yang terbaik untuk kamu.

Rhientsanie Melia : Iya

Coach Isyana : Kamu pasti bisa memilih itu ya.

Coach Armand : Cunit!

Rhientsanie Melia : Iya coach Armand

Coach Armand : Eh, 16 tahun yah?

Rhientsanie Melia : Iya

Coach Armand : Alus pisan sih, alus pisan.

Rhientsanie Melia : Alhamdulillah, nuhun.

Coach Armand : Saya juga tadi mikir di belakang tuh, jauh banget yah antara genre saya sama yang kamu tadi bawakan, eh mau di apain, tapi masa sih suara sebagus ini saya tidak balik, saya tidak tekan tombol.

Rhientsanie Melia : Alhamdulillah

Coach Armand : Mudah-mudahan kalo kamu memang tertarik dan kamu mau mengambil resiko bersama saya mengarungi The Voice Indonesia 2019, mangga silahkan tim saya.

Coach Nino : Cunit!

Rhientsanie Melia : Iya

Coach Nino : Kamu luar biasa banget hari ini.

Rhientsanie Melia : Alhamdulillahirobbil Alamin

Coach Vidi : Barusan sih mentok banget sih bagusnya menurut gua, teknik lu untuk umur 16 tahun itu way beyond sih, way beyond banget. Gak banyak mungkin yang nonton nih...

Rhientsanie Melia : Alhamdulillah

Coach Vidi : Anak 16 tahun bakal kaya, jadi gua ngerasa emang anak-anak muda jaman sekarang itu, terimakasih ya dengan bakat yang luar biasa dan kamu sudah berbagi bakat kamu di panggung The Voice Indonesia terimakasih banyak.

Dan kita lebih berterimakasih lagi kalo kamu memberikan kesempatan buat tim Vidi Nino untuk membawa kamu jauh ke The Voice Indonesia ini.

Coach Nino :yes.

Coach Vidi : Mungkin judulnya kita akan jadi coach kamu, tapi sebenarnya kayanya yang lebih banyak belajar justru kita nanti banyak belajar dari kamu.

Coach Nino : karna terimakasih juga untuk The Voice Indonesia yang sekarang membuka untuk jenre-jenre baru ya.Ada dangdut dan juga melayu, jadi kita juga tau banyak hal dalam musik yang sebelumnya mungkin belum bisa kita pelajari dan kita harap kita bisa satu tim bareng.

Coach Vidi : Please!

Coach Nino : dan kamu mungkin bisa dapet pengalaman kita dan kita juga bisa dapat ilmu dari kamu, oke!

Coach Vidi : yes, Please! Please banget.

Coach Titi : Cunit..

Rhientsanie Melia : Iya coach Titi

Coach Titi : Apa kabar sayang?

Rhientsanie Melia : Alhamdulillah, baik.

Coach Titi : Untuk informasi aja sayang di tim Vidi Nino tuh udah ada satu penyanyi dari genre yang sama

Coach Vidi : Beda.

Coach Titi : Ada kemungkinan nanti kamu akan jadi pilihan.

Coach Vidi : Enggak

Coach Titi : Kalau misalnya kamu di pilih, kalo gak di pilih ya segitu aja ya. Sementara di tim Titi belum ada ya dengan genre yang seperti kamu ini tuh belum ada.

Coach Nino : Isinya cewek semua tim Titi

Coach Titi : eh, jadi....

Coach Nino : Iya kan?

Coach Vidi : Giliran lo sekarang

Coach Nino : Gue mendingan di katain sama Isyana deh, serem.

Coach Titi : Besok-besok tolong bekalin saya ini dong lakban, jadi kalo misalnya mereka tetep ngomong boleh ya saya lakban mulutnya, ya. Yang mami Titi pengen tau, kamu tuh sepertinya udah sering bernyanyi yah?

Rhientsanie Melia : Alhamdulillah, sering.

Coach Titi : ouh, oke bener.

Coach Armand : Dimana?

Coach Titi : Nyanyi dimana?

Rhientsanie Melia : Dari panggung ke panggung gitu, hajatan.

Coach Nino : Panggung nya tuh panggung seperti apa?

Coach Armand : Maksudnya panggung acara apa?

Rhientsanie Melia : Hajatan, nikahan, sunatan atau ada...

Coach Armand : Ha, nyanyi nya kamu sendiri atau sama kakak, adik, mamah, ibu eh ibu, mamah te sarua

Rhientsanie Melia : Sendiri

Coach Vidi : Oh, sendiri. Tapi pasti ada yang suka musik di keluarga nih kalo dari kecil udah gini.

Coach Nino : Iya nih

Rhientsanie Melia : Iya, mamah.

Coach Isyana : Mamah nya nemenin gak hari ini?

Rhientsanie Melia : Iya, nemenin.

Coach Isyana : Oh, waw!

Coach Armand : Ini mamanya ya, oh ini.
Ih masih muda pisan.

Coach Vidi : Halo tante.

Coach Armand : Kumaha damang teh?

Mama Rhientsanie : Alhamdulillah, sae.

Coach Armand : Alhamdulillah.

Coach Titi : Apa kabar?

Coach Vidi : Aduh masih muda tante nya juga ya.

Coach Nino : Tante, jadi Cunit itu udah mulai belajar nyanyi dari umur berapa?

Mama Rhientsanie : Dia belajar nyanyi dari umur 9 tahun yah kalo ga salah.

Coach Titi : Belajarnya sama mamah?

Mama Rhientsanie : Enggak sih, dia otodidak. Cuman ya memang mamah eh apa suka sih ya nyanyi, Cuma kita kan sering tuh apa muterin DVD kaya gitu kan.

Coach Nino : Jadi dia suka nyontohin ya tante? Suka meniru ya? Mencontoh ya? Mencontoh suara dari DVD-DVD itu.

Mama Rhientsanie : Iya, kebetulan eh mungkin dia tadinya seneng itu, muterin muterin lagu-lagu dede Lesti itu.

Coach Vidi : ih, temen gua.

Mama Rhientsanie : Oh, gitu.

Coach Vidi : Bisa nyanyi gak tante berdua? Ada lagu yang bisa suka di nyanyiin berdua gitu?

Mama Rhientsanie : Ada.

Coach Vidi : Apa?

Rhientsanie Melia : Muara kasih bunda aja

Coach Titi : Wu.. bagus banget tuh lagu.

Coach Vidi : Iya boleh boleh, oke oke oke.
Aduh bagus banget suaranya berdua, tepuk tangan lagi dong penonton

Coach Armand : Neng Cunit dan mamah silahkan

Coach Vidi : Silahkan berdiskusi.

Coach Armand : mangga, Bademi heula

Coach Vidi : Mangga atuh

Rhientsanie Melia : Bismillahirrohmanirrohim, semoga ini yang terbaik.

Coach Titi : Amin.

Rhientsanie Melia : Vidi Nino

Coach Vidi Nino : Yeah!...

Number of video : Video 2

Name of contestant : Agisnia Nur Azizah

Coach Vidi : Tempo nya sih, tapi bisa. Tapi suaranya enak. Merdu banget, Allah

Agisnia Nur Azizah : Ya Allah, gak nyongko rek

Coach Armand : Bagus

Coach Isyana : Waw!

Coach Vidi : Perkenalkan diri dong

Coach Isyana : Namanya siapa?

Agisnia Nur Azizah : Aduh sek nderedek rek, aduh. Perkenalkan ya, nami, eh nami. Namaku Agisnia Nur Azizah

Coach Vidi : Dari Jogja?

Agisnia Nur Azizah : Asal dari Madiun, tapi kuliah di Jogja.

Coach Vidi : Madiun

Coach Isyana : Panggilannya siapa?

Agisnia Nur Azizah : Nama panggilannya Agis

Coach Vidi Nino : Agis...

Coach Isyana : Umur? Umur berapa Agis?

Agisnia Nur Azizah : Umurnya 20 tahun.

Coach Vidi : 20 tahun, kamu kalo ngomong begini tapi kalo nyanyi ga ada begini-begini nya itu piye?

Agisnia Nur Azizah : Soalnya agak susah ngomong bahasa Indonesia

Coach Nino : Tapi pasti kamu bisa nyinden deh

Agisnia Nur Azizah : Kok tau?

Coach Nino : Feeling aja, bisa ya beneran ya?

Agisnia Nur Azizah : Bisa iya, emang sinden sih

Coach Nino : Oh, memang sinden

Coach Vidi : Serius? Waw ekstra lagi nih

Coach Nino : Ekstra lagi, nilai plus lagi

Coach Vidi : Tambahan ekstra lagi nih

Coach Nino : Boleh gak ngedengerin kamu nyinden?

Agisnia Nur Azizah : Boleh

Coach Vidi : Apa biasanya?

Agisnia Nur Azizah : Biasanya bowo sih, bowo langgam mujiwat pelak enam.

Coach Vidi : Boleh.

Coach Nino : OK, silahkan!

Coach Isyana : Agis main instrumen juga?

Agisnia Nur Azizah : Apa?

Coach Vidi : Main instrumen

Coach Isyana : Main instrumen juga gak?

Agisnia Nur Azizah : Iya, tapi cuman...

Coach Vidi : Apa, Main apa?

Agisnia Nur Azizah : piano, tapi ya cuman bisa bisa...

Coach Vidi : Gak cocok di elu berarti

Coach Isyana : Bukan, bukan aku kaya suka

Coach Vidi : Nyari kesamaan kan lu pasti

Coach Isyana : Bukan, bukan, bukan dia cara dia nyanyi tuh udah kaya instrumen. Jadi bukan hanya nyanyi aja tapi tuh uh... tarikan-tarikan nya tuh kaya orang lagi main instrumen.

Coach Vidi : Emang orang faham gitu kaya gimana, bener ya?

Coach Isyana : Iya, terus aku juga senengnya tuh saat dia menyanyikan lagu Raisa enggak Raisa

Coach Vidi : Betul, makanya kita....

Coach Isyana : Iya, kamu banget.

Coach Nino : Agis kita bener-bener butuh banget di tim Vidi Nino penyanyi dengan karakter powervocal seperti kamu, tadi kita bener-bener wah... nih anak bener-bener babat abis lagunya Raisa, tadi kita karna kenal sama Raisa dan tau lagunya dari awal jadi kita tau banget selah-selah dimana titik-titik lagu tersebut akan meletup gitu, tadi semuanya kamu tembak bahkan lebih dari yang kita expect gitu.

Coach Vidi : Betul

Coach Nino : Jadi kalo lagu kaya tadi bisa kamu babat, bayangin ada macam-macam lagu lainnya yang bisa kita kasih ke kamu untuk siap kamu babat lagi, oke. Jadi pilih tim Vidi Nino please!

Coach Vidi : Please do, please!

Coach Armand : Agis... eh Agis justru yang menarik saya tekan tombol merah adalah e... bukan cara membawakan kamu lagu Is, Isyana lagi. Lagu Raisa menjadi warna kamu tapi saya terakhir menekan tombol kaya hampir habis banget karna saya mau mendengarkan ternyata sukses gitu yah, kamu sampe terakhir itu em.. mengatur management emosi kamu terhadap itu lagu, emosi yang kamu bangun tadi itu sungguh sangat membuat hati saya tertarik dan jatuh cinta makanya saya tekan tombol merah.

Agisnia Nur Azizah : Makasih.

Coach Nino : So, silahkan Agis

Agisnia Nur Azizah : Aku milih

Coach Titi : Lihat dong!

Agisnia Nur Azizah : aa... aku nge-fans semua ne loh

Mbak Isyana

Coach Armand : Lihatnya ke gue, lihatnya ke gue,

Coach Vidi : wah, oh my God

Agisnia Nur Azizah : Aku nge-fans banget mbak

Coach Isyana : Makasih banyak ya

Coach Vidi : ya, it's Okay

Coach Nino : selamat ya

Coach Titi : Welcome to The Voice Indonesia

Coach Armand : Welcome to The Voice

Number of video : Video 3

Name of contestant : Glorivay Assa

Coach Vidi : Ada nih feeling-nya kayanya nih

Coach Titi : iya sih

Coach Nino : Nikmatin dulu lagunya

Coach Vidi : Yaelah

Coach Nino : Yaelah, gue udah setengah happy tau gak, hampir aja

Coach Vidi : Kenapa sih begini lagi

Coach Isyana : Padahal aku udah kasih kesempatan buat kalian loh

Coach Armand : Oke siapa namanya?

Glorivay Assa : Halo Coach!

Coach Titi : Perkenalkan dirimu sayang

Glorivay Assa : Nama aku Glorivay Assa, aku berusia 16 tahun

Coach Nino : Waw, 16 tahun

Glorivay Assa : Iya coach

Coach Titi : Darimana, darimana?

Glorivay Assa : Dari Manado

Coach Titi : Manado...

Coach Armand : Panggilannya siapa?

Coach Isyana : Panggilannya siapa?

Glorivay Assa : Panggilannya Glori

Coach Armand : Ha?

Glorivay Assa : Glory

Coach Nino : Wah namanya aja udah berbeu kemenangan ya

Coach Titi : Tadi kan kita sempet lan, feeling nih kayanya

Coach Vidi : Iya feeling iya, bener sih

Coach Nino : Kenapa sih ikutan balik?

Coach Titi : Saya berbalik karna saya suka dengan kejernihan suara kamu, walaupun tadi mungkin ada sedikit nada yang pitchy nada yang gak nyampe, tapi itu manusiawi ya, wajar sekali, sangat normal, itu masih bisa saya... wah ini masih bisa diperbaiki, yang penting adalah saya suka warna suara kamu, saya suka e... penjiwaan kamu itu kerasa, jadi saya bisa merasakan pesan dari lagu itu, walaupun saya sebenarnya tidak terlalu tau ini lagunya siapa, tapi saya merasa iya..

Coach Nino : Ini tuh soundtrack nya Deadpool kan?

Glorivay Assa : iya coach

Coach Vidi : Bener kan ?

Glorivay Assa : Deadpool 2

Coach Nino : Celine Dion ya?

Glorivay Assa : Celine Dion

Coach Titi : Ih, ga kelihatan ga kedengeran Celine Dion nya, ya iyalah yang nyanyi kan Glori

Coach Armand : lah yang nyanyi Glori bukan Celine Dion

Coach Vidi : iya Celine Dion baru kita banget

Coach Titi : Gitu, jadi Glori eh itu yang saya rasakan karna itu adalah hal yang penting untuk seorang penyanyi

Glorivay Assa : Thank you coach

Coach Titi : bisa membuat yang mendengar dan yang menonton tuh ikut terhanyut dengan suara kamu, dengan apa yang kamu nyanyikan dengan lagu, jadi saya jadi suka ama lagunya karna kamu nyanyiin padahal saya ga tau lagunya itu

Jadi masuklah ke tim Titi

Glorivay Assa : Thank you coach

Coach Nino : Pemirsa di rumah sih ini ga mungkin tau ya seberapa dinginnya studio ini, kamu ngerasain kedinginan juga kan pasti disini

Glorivay Assa : Iya coach

Coach Nino : Jadi kalo misalnya emang ada nervous atau ada kesalahan-kesalahan yang tadi coach Titi juga bilang manusiawi, itu wajar banget. Kalo butuh kehangatan sih udah jelas masuk tim Vidi Nino.

Coach Vidi : Dan gua juga jujur lumayan impress karna gua baru tau umur lu 16 waktu kita muter

Coach Nino : Dan nyanyi nya jejek banget

Coach Vidi : Ya the fact that lo bisa milih lagu Celine Dion, nyanyi lu juga ya di luar tadi yang teknis sedikit itu, jejek dan kaya suara lo enak gitu, enak sekali gitu, enak banget. Maksudnya Celine Dion udah jadi kaya idola pertama gue juga dalam dunia nyanyi, jadi kayanya frekuensi kita tuh mirip gitu

Coach Titi : Eh gak bisa, kalo soal frekuensi saya tuh ada darah Manado

Coach Nino : Aduh

Coach Titi : Oma, Oma ku dari Manado

Coach Vidi : Semua Indonesia ada darahnya di elu

Coach Titi : Emang bener

Coach Nino : Campuran

Coach Vidi : Medan iya, Tangerang Selatan iya juga, sekarang Manado aduh

Coach Titi : Jadi saya tau banget cewe Manado ya

Coach Vidi : Susah

Coach Nino : Aduh, kalo misalnya pengen runtut-runtutan darah keturunan kita gabisa ikutan, tapi kalo berdarah-darah sampe bikin kamu masuk final mungkin kita bisa

Coach Vidi : Sedap

Coach Armand : OK Glori, coach Vidi Nino dan Coach Titi udah ngasih rayuan gombalnya, silahkan kamu memilih siapa

Glorivay Assa : Coach aku bisa izin telpon seseorang?

Coach Titi : Boleh, boleh, boleh

Glorivay Assa : Aku mau telpon coach Marcell

Mama Glori : Oh mau telpon coach Marcell

Coach Armand : The Voice Kids yah?

Glorivay Assa : iya coach

Coach Vidi : Oh ya ampun

Boleh, boleh, boleh banget

Coach Vidi : Kamu punya pulsa gak?

Coach Titi : Marcell kan cs sama aku

Mana? Marcell...

Coach Armand : Belum

Coach Vidi : Belum

Coach Titi : Oh belum

Coach Marcell : Halo selamat malam

Glorivay Assa : Halo coach Marcell

Coach Vidi : Mas Marcell

Coach Marcell : Apa kabar?

Glorivay Assa : Baik coach

Coach Marcell : Gimana tadi lancar? Sepertinya bagus tadi kamu menyanyikannya.

Coach Vidi : Iya mas Marcell, ada 3 yang muter nih, ada Vidi Nino sama coach Titi DJ

Coach Titi : Ki...

Coach Marcell : Selamat malam para Coaches

Coach Titi : Hai

Coach Marcell : Titi, kang Armand Vidi Nino dan Isyana

Coach Isyana : Iya, hai

Coach Armand : Cel cageur Cel?

Coach Marcell : Cageur, Alhamdulillah kang

Coach Titi : Marcell

Coach Marcell : Hai Ti

Coach Titi : Sesama anak Bintaro

Coach Nino : Mainnya tuh area terus ya

Coach Vidi : Kang Marcell aku juga di Bintaro ya

Coach Marcell : iya dong

Coach Titi : si ini, si Glori lagi bingung

Coach Marcell : ya...

Coach Titi : Glori lagi bingung milih coach Titi atau milih coach Vidi Nino, saya bilang kalo sama Vidi Nino mereka ga akan fokus nge-coaching si Glory

Coach Vidi : Enggak, enggak, enggak

Coach Titi : jadi yang fokus hanya, yang pasti yang cocok hanya mami Titi, karna mami Titi pasti cocok, fokus ya. Udah Manado pula, kan aku ada darah Manado ya kan, terus telepon ke Marcell, Marcell deket tetanggan sama aku Bintaro

Coach Vidi : alah, sama aku juga tetangga

Coach Titi : jadi tolong kasih motivasi, kasih dorongan kepada Glori untuk memilih coach Titi ya Marcell

Coach Vidi : Bukan gitu loh, ini maksudnya nelpon kak Marcell bukan untuk ke coach Titi aja, tapi untuk membenarkan Glory ke jalan yang paling benar, gitu loh. Dan disini kan ada kaya kakak-kakak yang lumayan enggak jauh umurnya sama Glori juga gitu yang lumayan kakak yang dua ini fokusnya luar biasa.

Coach Marcell : kakak-kakak nya ntar di hati-hatiin ya

Coach Titi : nah, itu betul

Coach Vidi : kita jagain banget

Coach Marcell : Disini tugasnya coach Marcell untuk menguatkan keputusan dia bahwa apa yang dia putuskan sudah yang terbaik, karena yang terbaik itu semuanya, keempat-empat, kelima-lima coach yang ada di depan Glorivay sekarang adalah coach-coach yang terbaik. Jadi siapapun yang berbalik pasti akan menjadi yang terbaik buat Glorivay

Glorivay Assa : Iya coach

Coach Vidi : Oke kalau gitu, thank you mas Marcell

Coach Marcell : Kamu pilih aja pokoknya, pokoknya pesen coach Cuma satu ya, semuanya baik cuman hati-hati sama mas Nino ya.

Coach Nino : Waduh

Coach Titi : Thank you

Coach Vidi : Seneng

Coach Nino : Kok jadi senjata buruk malah telpon yang satu ini. Enggak, enggak kami memang suka bercanda.

Coach Marcell : Soalnya mas Nino tuh gini, mas Nino tuh ganteng, udah ganteng jago bikin lagu lagi, bahaya loh.

Coach Nino : Oke kalo gitu

Coach Marcell : I love you Nino, I love you so much

Coach Nino : I love you too coach Marcell, thank you.

Coach Vidi : Thank you coach Marcell

Glorivay Assa : Thank you coach Marcell

Coach Marcell : Sama-sama, thank you, bye.

Glorivay Assa : Bye

Coach Vidi : Tuh bener kan

Coach Nino : Sudah, sudah, sudah kita biarkan Glori memilih

Glorivay Assa : Aku pilih coach, coach Titi DJ

Coach Titi : Wuhu..... Thank you

Coach Vidi : Wow, gak nyesel kelakuannya begini, coach nya?

Coach Titi : Hai sayang, sini sayang Glori.

Number of video : Video 4

Name of contestant : Yudi

Coach Isyana : Waw

Coach Vidi : Syan, Syan

Coach Isyana : Apa Syan, Syan?

Coach Vidi : Cari ribut aja, udah jelas-jelas yang punya lagu

Coach Isyana : Aku tuh tau, emang iya kak aku cari ribut? Balik lagi deh

Coach Vidi : Jangan, jangan, jangan

Yudi : Selamat malam

Coach Isyana : Hai.. selamat malam

Coach Vidi : Kenalan dulu kenalan

Coach Isyana : Namanya siapa?

Yudi : Nama saya Yudi

Coach Vidi : Yudi?

Yudi : ya, Yudi dari Lombok

Coach Vidi : Yudi di Lombok apa kesehariannya Yudi kalo boleh tau?

Yudi : Ngamen

Coach Vidi : Oh, emang udah ya, keseharian berarti nyanyi yah

Yudi : Iya

Coach Isyana : Ya Yudi, ini saya muter karna memang mengapresiasi suara kamu, terus tadi aku juga pas di awal nih kayanya main gitar sendiri nih, ternyata bener yah kamu main gitar sambil nyanyi ya, saya udah tau lah kamu bakal milih siapa, cuman kalo dari aku sih e... suara tipikal kamu serak kaya gitu terus kaya dengan warna yang baru masih jarang di tim aku, ya kalo di kang Armand banyak yang kaya gitu, udah itu aja.

Coach Armand : Banyaknya gimana?

Coach Isyana : Banyak... gitu

Coach Armand : Oke

Coach Isyana : Terus karna kamu kebetulan main instrumen juga, karna saya juga main instrumen, kayanya ada banyak hal yang bisa saya sharing ke kamu, itu aja sih dari aku, kamu keren hari ini.

Yudi : Makasih

Coach Isyana : Semoga masuk tim saya gitu

Coach Armand : yang, yang menarik adalah tadi sampe dua berapa bar gitu musik belum sadar bahwa ini lagu yang gue nyanyiin, dari Nino

Coach Nino : Ini tau kan?

Coach Vidi : Gak engeh

Coach Armand : pas di bar ke berapa, iya yah ini lagu sebelah mata gitu, maksudnya bukan dalam artian jelek, tapi maksudnya justru dalam artian yang bagus gitu, kamu bisa menjadikan lagu saya, lagu orang lain gitu menmjadi lagu yang kamu gitu, e... gue pengen banget lo ada di tim gue udah itu aja.

Coach Nino : Coba kita yah, kita lihat ya syan

Coach Vidi : Ayok

Coach Armand : Ntar dulu, ntar dulu, sebelum lu milih, sambil mikir lah, selain nyanyi lu bisa ada keahlian apa lagi gak sih, mungkin jadi apa pelatih surving atau apa gitu?

Yudi : Enggak si, karna di Gili Trawangan itu selain nyanyi kita biasa breakdance sih, breakdance.

Coach Armand : Breakdance?

Yudi : Breakdance di party

Coach Armand : Maksudnya gimana, jadi B-boy gitu?

Yudi : B-boy ya breakdance

Coach Armand : Elu?

Yudi : Form of A

Coach Nino : oh ya? Waw!

Yudi : iya

Coach Armand : Mau lu?

Coach Titi : Coba, coba, coba

Coach Isyana : Coba aja breakdance dong

Coach Vidi : Cobain

Coach Isyana : itu apa itu?

Coach Armand : ini temen nya B-boy?

Coach Vidi : ini apa nih? Oh siap, siap, siap

Coach Armand : Hoodie, hoodie, hoodie ya

Coach Titi : Oh

Coach Vidi : waw! Oke

Coach Armand : Udah, udah, udah ntar cedera lagi, ntar cedera gila lu

Coach Vidi : Gawat lu

Coach Titi : Injure

Coach Isyana : Multitalented ya...

Coach Nino : tapi sayangnya kamu sudah harus memilih antara coach Isyana atau coach Armand, silahkan silahkan

Yudi : Isyana

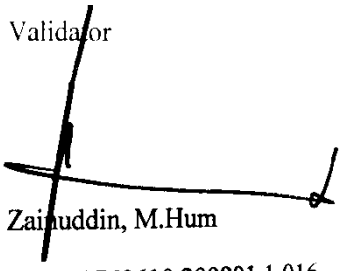
Coach Isyana : Ouh...

Coach Armand : aw...

Coach Vidi : Come here, come here, come here

Coach Isyana : Selamat datang
Yudi : tanpa mengurangi rasa hormat
Coach Armand : It's okay man, it's okay

Validator



Zainuddin, M.Hum

NIP. 19760610 200801 1 016

APPENDIX 4

The Script of 4 Random Videos in Episode 4 – Blind Audition “The Voice Indonesia 2019”

Number of video : 1

Name of contestant : Rhientsanie Melia

Coach Isyana : Ah, oke, fine!

Coach Nino : Halo!

Rhientsanie Melia : Halo kak!

Coach Nino : Hai!

Coach Titi : Perkenalkan nama siapa, asal darimana, umur berapa sayang?

Rhientsanie Melia : Nama aku Rhientsanie, biasa di panggil Cunit, asal dari Bandung.

Coach Nino : Gimana? Rhientsanie, panggilannya?

Rhientsanie Melia : Cunit

Coach Nino : Cunit, Hai Cunit!

Rhientsanie Melia : Hai!, asal aku dari Bandung, umur 16 tahun.

Coach Isyana : Aduh, aku pisan, aku dari Bandung mah euy.
Neng nyanyinya subhanallah neng!

Coach Vidi : Subhanallah, Cunit tadi masih muda banget

Rhientsanie Melia : Alhamdulillah

Coach Isyana : Alus pisan neng

Rhientsanie Melia : Alhamdulillah

Coach Isyana : Dan aku rasa ini yah, kalo buat sebuah kompetisi gitu ya, namanya audisi, dia harus bisa memilih lagu yang tepat untuk dia.

Coach Vidi : Iya betul

Coach Isyana : Dia harus bisa nunjukin siapa diri dia kan, dan di lagu ini kamu bisa nunjukin banget, jadi aku tadi pas belum balik mau, yahh.... aku ngerasain dulu itu intro kamu, wuu.... masih ada, masih ada dan setelah mau masuk ke bagian lagunya aku pencet, **taunya aku di block.**

Coach Vidi : Pencet, masih joget, masih ya ya ya...

Coach Isyana : Iya, aku sampe kamu bagus banget aku ga sadar, aku masih ngasih ini jempol sunda nya ini, udah kelar mereka baru ngasih tau, **Hey anda di block.**

Oh, terimakasih.

Coach Vidi : Oh, sama-sama, **youre welcome** atuh.

Coach Isyana : Jadi yaudah deh, tapi kamu keren banget, kamu harus memilih **coach** yang terbaik untuk kamu.

Rhientsanie Melia : Iya

Coach Isyana : Kamu pasti bisa memilih itu ya.

Coach Armand : Cunit!

Rhientsanie Melia : **Iya coach Armand**

Coach Armand : Eh, 16 tahun yah?

Rhientsanie Melia : Iya

Coach Armand : Alus pisan sih, alus pisan.

Rhientsanie Melia : Alhamdulillah, nuhun.

Coach Armand : Saya juga tadi mikir di belakang tuh, jauh banget yah antara genre saya sama yang kamu tadi bawakan, eh mau di apain, tapi masa sih suara se bagus ini saya tidak balik, saya tidak tekan tombol.

Rhientsanie Melia : Alhamdulillah

Coach Armand : Mudah-mudahan kalo kamu memang tertarik dan kamu mau mengambil resiko bersama saya mengarungi **The Voice** Indonesia 2019, mangga silahkan tim saya.

Coach Nino : Cunit!

Rhientsanie Melia : Iya

Coach Nino : Kamu luar biasa banget hari ini.

Rhientsanie Melia : Alhamdulillahirobbil Alamin

Coach Vidi : Barusan sih mentok banget sih bagusnya menurut gua, teknik lu untuk umur 16 tahun itu way beyond sih, way beyond banget. Gak banyak mungkin yang nonton nih...

Rhientsanie Melia : Alhamdulillah

Coach Vidi : Anak 16 tahun bakal kaya, jadi gua ngerasa emang anak-anak muda jaman sekarang itu, terimakasih ya dengan bakat yang luar biasa dan kamu sudah berbagi bakat kamu di panggung The Voice Indonesia terimakasih banyak.

Dan kita lebih berterimakasih lagi kalo kamu memberikan kesempatan buat tim Vidi Nino untuk membawa kamu jauh ke The Voice Indonesia ini.

Coach Nino :yes.

Coach Vidi : Mungkin judulnya kita akan jadi coach kamu, tapi sebenarnya kayanya yang lebih banyak belajar justru kita nanti banyak belajar dari kamu.

Coach Nino : karna terimakasih juga untuk The Voice Indonesia yang sekarang membuka untuk jenre-jenre baru ya.Ada dangdut dan juga melayu, jadi kita juga tau banyak hal dalam musik yang sebelumnya mungkin belum bisa kita pelajari dan kita harap kita bisa satu tim bareng.

Coach Vidi : Please!

Coach Nino : dan kamu mungkin bisa dapet pengalaman kita dan kita juga bisa dapat ilmu dari kamu, oke!

Coach Vidi : yes, Please!Please banget.

Coach Titi : Cunit..

Rhientsanie Melia : Iya coach Titi

Coach Titi : Apa kabar sayang?

Rhientsanie Melia : Alhamdulillah, baik.

Coach Titi : Untuk informasi aja sayang di tim Vidi Nino tuh udah ada satu penyanyi dari genre yang sama

Coach Vidi : Beda.

Coach Titi : Ada kemungkinan nanti kamu akan jadi pilihan.

Coach Vidi : Enggak

Coach Titi : Kalau misalnya kamu di pilih, kalo gak di pilih ya segitu aja ya. Sementara di tim Titi belum ada ya dengan genre yang seperti kamu ini tuh belum ada.

Coach Nino : Isinya cewek semua tim Titi

Coach Titi : eh, jadi....

Coach Nino : Iya kan?

Coach Vidi : Giliran lo sekarang

Coach Nino : Gue mendingan di katain sama Isyana deh, serem.

Coach Titi : Besok-besok tolong bekalin saya ini dong lakban, jadi kalo misalnya mereka tetep ngomong boleh ya saya lakban mulutnya, ya. Yang mami Titi pengen tau, kamu tuh sepertinya udah sering bernyanyi yah?

Rhientsanie Melia : Alhamdulillah, sering.

Coach Titi : ouh, oke bener.

Coach Armand : Dimana?

Coach Titi : Nyanyi dimana?

Rhientsanie Melia : Dari panggung ke panggung gitu, hajatan.

Coach Nino : Panggung nya tuh panggung seperti apa?

Coach Armand : Maksudnya panggung acara apa?

Rhientsanie Melia : Hajatan, nikahan, sunatan atau ada...

Coach Armand : Ha, nyanyi nya kamu sendiri atau sama kakak, adik, mamah, ibu eh ibu, mamah te sarua

Rhientsanie Melia : Sendiri

Coach Vidi : Oh, sendiri. Tapi pasti ada yang suka musik di keluarga nih kalo dari kecil udah gini.

Coach Nino : Iya nih

Rhientsanie Melia : Iya, mamah.

Coach Isyana : Mamah nya nemenin gak hari ini?

Rhientsanie Melia : Iya, nemenin.

Coach Isyana : Oh, waw!

Coach Armand : Ini mamanya ya, oh ini.
Ih masih muda pisan.

Coach Vidi : Halo tante.

Coach Armand : Kumaha damang teh?

Mama Rhientsanie : Alhamdulillah, sae.

Coach Armand : Alhamdulillah.

Coach Titi : Apa kabar?

Coach Vidi : Aduh masih muda tante nya juga ya.

Coach Nino : Tante, jadi Cunit itu udah mulai belajar nyanyi dari umur berapa?

Mama Rhientsanie : Dia belajar nyanyi dari umur 9 tahun yah kalo ga salah.

Coach Titi : Belajarnya sama mamah?

Mama Rhientsanie : Enggak sih, dia otodidak. Cuman ya memang mamah eh apa suka sih ya nyanyi, Cuma kita kan sering tuh apa muterin DVD kaya gitu kan.

Coach Nino : Jadi dia suka nyontohin ya tante? Suka meniru ya? Mencontoh ya? Mencontoh suara dari DVD-DVD itu.

Mama Rhientsanie : Iya, kebetulan eh mungkin dia tadinya seneng itu, muterin muterin lagu-lagu dede Lesti itu.

Coach Vidi : ih, temen gua.

Mama Rhientsanie : Oh, gitu.

Coach Vidi : Bisa nyanyi gak tante berdua? Ada lagu yang bisa suka di nyanyiin berdua gitu?

Mama Rhientsanie : Ada.

Coach Vidi : Apa?

Rhientsanie Melia : Muara kasih bunda aja

Coach Titi : Wu.. bagus banget tuh lagu.

Coach Vidi : Iya boleh boleh, oke oke oke.
Aduh bagus banget suaranya berdua, tepuk tangan lagi dong penonton

Coach Armand : Neng Cunit dan mamah silahkan

Coach Vidi : Silahkan berdiskusi.

Coach Armand : mangga, Bademi heula

Coach Vidi : Mangga atuh

Rhientsanie Melia : Bismillahirrohmanirrohim, semoga ini yang terbaik.

Coach Titi : Amin.

Rhientsanie Melia : Vidi Nino

Coach Vidi Nino : Yeah!...

Number of video : Video 2

Name of contestant : Agisnia Nur Azizah

Coach Vidi : Tempo nya sih, tapi bisa. Tapi suaranya enak. Merdu banget, Allah

Agisnia Nur Azizah : Ya Allah, gak nyongko rek

Coach Armand : Bagus

Coach Isyana : Waw!

Coach Vidi : Perkenalkan diri dong

Coach Isyana : Namanya siapa?

Agisnia Nur Azizah : Aduh sek nderedek rek, aduh. Perkenalkan ya, nami, eh nami. Namaku Agisnia Nur Azizah

Coach Vidi : Dari Jogja?

Agisnia Nur Azizah : Asal dari Madiun, tapi kuliah di Jogja.

Coach Vidi : Madiun

Coach Isyana : Panggilannya siapa?

Agisnia Nur Azizah : Nama panggilannya Agis

Coach Vidi Nino : Agis...

Coach Isyana : Umur? Umur berapa Agis?

Agisnia Nur Azizah : Umurnya 20 tahun.

Coach Vidi : 20 tahun, kamu kalo ngomong begini tapi kalo nyanyi ga ada begini-begini nya itu piye?

Agisnia Nur Azizah : Soalnya agak susah ngomong bahasa Indonesia

Coach Nino : Tapi pasti kamu bisa nyinden deh

Agisnia Nur Azizah : Kok tau?

Coach Nino : Feeling aja, bisa ya beneran ya?

Agisnia Nur Azizah : Bisa iya, emang sinden sih

Coach Nino : Oh, memang sinden

Coach Vidi : Serius? Waw ekstra lagi nih

Coach Nino : Ekstra lagi, nilai plus lagi

Coach Vidi : Tambahan ekstra lagi nih

Coach Nino : Boleh gak ngedengerin kamu nyinden?

Agisnia Nur Azizah : Boleh

Coach Vidi : Apa biasanya?

Agisnia Nur Azizah : Biasanya bowo sih, bowo langgam mujiwat pelak enam.

Coach Vidi : Boleh.

Coach Nino : OK, silahkan!

Coach Isyana : Agis main instrumen juga?

Agisnia Nur Azizah : Apa?

Coach Vidi : Main instrumen

Coach Isyana : Main instrumen juga gak?

Agisnia Nur Azizah : Iya, tapi cuman...

Coach Vidi : Apa, Main apa?

Agisnia Nur Azizah : piano, tapi ya cuman bisa bisa...

Coach Vidi : Gak cocok di elu berarti

Coach Isyana : Bukan, bukan aku kaya suka

Coach Vidi : Nyari kesamaan kan lu pasti

Coach Isyana : Bukan, bukan, bukan dia cara dia nyanyi tuh udah kaya instrumen. Jadi bukan hanya nyanyi aja tapi tuh uh... tarikan-tarikan nya tuh kaya orang lagi main instrumen.

Coach Vidi : Emang orang faham gitu kaya gimana, bener ya?

Coach Isyana : Iya, terus aku juga senengnya tuh saat dia menyanyikan lagu Raisa enggak Raisa

Coach Vidi : Betul, makanya kita....

Coach Isyana : Iya, kamu banget.

Coach Nino : Agis kita benar-bener butuh banget di tim Vidi Nino penyanyi dengan karakter **powervocal** seperti kamu, tadi kita benar-bener wah... nih anak benar-bener babat abis lagunya Raisa, tadi kita karna kenal sama Raisa dan tau lagunya dari awal jadi kita tau banget selah-selah dimana titik-titik lagu tersebut akan meletup gitu, tadi semuanya kamu tembak bahkan lebih dari yang kita **expect** gitu.

Coach Vidi : Betul

Coach Nino : Jadi kalo lagu kaya tadi bisa kamu babat, bayangin ada macam-macam lagu lainnya yang bisa kita kasih ke kamu untuk siap kamu babat lagi, oke. Jadi pilih tim Vidi Nino **please!**

Coach Vidi : Please do, please!

Coach Armand : Agis... eh Agis justru yang menarik saya tekan tombol merah adalah e... bukan cara membawakan kamu lagu Is, Isyana lagi. Lagu Raisa menjadi warna kamu tapi saya terakhir menekan tombol kaya hampir habis banget karna saya mau mendengarkan ternyata sukses gitu yah, kamu sampe terakhir itu em.. mengatur **management** emosi kamu terhadap itu lagu, emosi yang kamu bangun tadi itu sungguh sangat membuat hati saya tertarik dan jatuh cinta makanya saya tekan tombol merah.

Agisnia Nur Azizah : Makasih.

Coach Nino : **So**, silahkan Agis

Agisnia Nur Azizah : Aku milih

Coach Titi : Lihat dong!

Agisnia Nur Azizah : aa... aku **nge-fans** semua ne loh

Mbak Isyana

Coach Armand : Lihatnya ke gue, lihatnya ke gue,
Coach Vidi : wah, oh my God
Agisnia Nur Azizah : Aku nge-fans banget mbak
Coach Isyana : Makasih banyak ya
Coach Vidi : ya, it's Okay
Coach Nino : selamat ya
Coach Titi : Welcome to The Voice Indonesia
Coach Armand : Welcome to The Voice

Number of video : Video 3

Name of contestant : Glorivay Assa

Coach Vidi : Ada nih **feeling-nya** kayanya nih

Coach Titi : iya sih

Coach Nino : Nikmatin dulu lagunya

Coach Vidi : Yaelah

Coach Nino : Yaelah, gue udah setengah **happy** tau gak, hampir aja

Coach Vidi : Kenapa sih begini lagi

Coach Isyana : Padahal aku udah kasih kesempatan buat kalian loh

Coach Armand : Oke siapa namanya?

Glorivay Assa : Halo **Coach!**

Coach Titi : Perkenalkan dirimu sayang

Glorivay Assa : Nama aku Glorivay Assa, aku berusia 16 tahun

Coach Nino : **Waw**, 16 tahun

Glorivay Assa : Iya **coach**

Coach Titi : Darimana, darimana?

Glorivay Assa : Dari Manado

Coach Titi : Manado...

Coach Armand : Panggilannya siapa?

Coach Isyana : Panggilannya siapa?

Glorivay Assa : Panggilannya Glori

Coach Armand : Ha?

Glorivay Assa : Glory

Coach Nino : Wah namanya aja udah berbeu kemenangan ya

Coach Titi : Tadi kan kita sempet lan, **feeling** nih kayanya

Coach Vidi : Iya **feeling** iya, bener sih

Coach Nino : Kenapa sih ikutan balik?

Coach Titi : Saya berbalik karna saya suka dengan kejernihan suara kamu, walaupun tadi mungkin ada sedikit nada yang **pitchy** nada yang gak nyampe, tapi itu manusiawi ya, wajar sekali, sangat normal, itu masih bisa saya... wah ini masih bisa diperbaiki, yang penting adalah saya suka warna suara kamu, saya suka e... penjiwaan kamu itu kerasa, jadi saya bisa merasakan pesan dari lagu itu, walaupun saya sebenarnya tidak terlalu tau ini lagunya siapa, tapi saya merasa iya..

Coach Nino : Ini tuh **soundtrack nya** Deadpool kan?

Glorivay Assa : iya **coach**

Coach Vidi : Bener kan ?

Glorivay Assa : Deadpool 2

Coach Nino : Celine Dion ya?

Glorivay Assa : Celine Dion

Coach Titi : Ih, ga kelihatan ga kedengeran Celine Dion nya, ya iyalah yang nyanyi kan Glori

Coach Armand : lah yang nyanyi Glori bukan Celine Dion

Coach Vidi : iya Celine Dion baru kita banget

Coach Titi : Gitu, jadi Glori eh itu yang saya rasakan karna itu adalah hal yang penting untuk seorang penyanyi

Glorivay Assa : Thank you coach

Coach Titi : bisa membuat yang mendengar dan yang menonton tuh ikut terhanyut dengan suara kamu, dengan apa yang kamu nyanyikan dengan lagu, jadi saya jadi suka ama lagunya karna kamu nyanyiin padahal saya ga tau lagunya itu

Jadi masuklah ke tim Titi

Glorivay Assa : Thank you coach

Coach Nino : Pemirsa di rumah sih ini ga mungkin tau ya seberapa dinginnya studio ini, kamu ngerasain kedinginan juga kan pasti disini

Glorivay Assa : Iya coach

Coach Nino : Jadi kalo misalnya emang ada **nervous** atau ada kesalahan-kesalahan yang tadi **coach** Titi juga bilang manusiawi, itu wajar banget. Kalo butuh kehangatan sih udah jelas masuk tim Vidi Nino.

Coach Vidi : Dan gua juga jujur lumayan **impress** karna gua baru tau umur lu 16 waktu kita muter

Coach Nino : Dan nyanyi nya jejek banget

Coach Vidi : Ya **the fact that** lo bisa milih lagu Celine Dion, nyanyi lu juga ya di luar tadi yang teknis sedikit itu, jejek dan kaya suara lo enak gitu, enak sekali gitu, enak banget. Maksudnya Celine Dion udah jadi kaya idola pertama gue juga dalam dunia nyanyi, jadi kayanya frekuensi kita tuh mirip gitu

Coach Titi : Eh gak bisa, kalo soal frekuensi saya tuh ada darah Manado

Coach Nino : Aduh

Coach Titi : Oma, Oma ku dari Manado

Coach Vidi : Semua Indonesia ada darahnya di elu

Coach Titi : Emang bener

Coach Nino : Campuran

Coach Vidi : Medan iya, Tangerang Selatan iya juga, sekarang Manado aduh

Coach Titi : Jadi saya tau banget cewe Manado ya

Coach Vidi : Susah

Coach Nino : Aduh, kalo misalnya pengen runtut-runtutan darah keturunan kita gabisa ikutan, tapi kalo berdarah-darah sampe bikin kamu masuk final mungkin kita bisa

Coach Vidi : Sedap

Coach Armand : OK Glori, coach Vidi Nino dan Coach Titi udah ngasih rayuan gombalnya, silahkan kamu memilih siapa

Glorivay Assa : Coach aku bisa izin telpon seseorang?

Coach Titi : Boleh, boleh, boleh

Glorivay Assa : Aku mau telpon coach Marcell

Mama Glori : Oh mau telpon coach Marcell

Coach Armand : The Voice Kids yah?

Glorivay Assa : iya coach

Coach Vidi : Oh ya ampun

Boleh, boleh, boleh banget

Coach Vidi : Kamu punya pulsa gak?

Coach Titi : Marcell kan cs sama aku

Mana? Marcell...

Coach Armand : Belum

Coach Vidi : Belum

Coach Titi : Oh belum

Coach Marcell : Halo selamat malam

Glorivay Assa : Halo coach Marcell

Coach Vidi : Mas Marcell

Coach Marcell : Apa kabar?

Glorivay Assa : Baik coach

Coach Marcell : Gimana tadi lancar? Sepertinya bagus tadi kamu menyanyikannya.

Coach Vidi : Iya mas Marcell, ada 3 yang muter nih, ada Vidi Nino sama coach Titi DJ

Coach Titi : Ki...

Coach Marcell : Selamat malam para coaches

Coach Titi : Hai

Coach Marcell : Titi, kang Armand Vidi Nino dan Isyana

Coach Isyana : Iya, hai

Coach Armand : Cel cageur Cel?

Coach Marcell : Cageur, Alhamdulillah kang

Coach Titi : Marcell

Coach Marcell : Hai Ti

Coach Titi : Sesama anak Bintaro

Coach Nino : Mainnya tuh area terus ya

Coach Vidi : Kang Marcell aku juga di Bintaro ya

Coach Marcell : iya dong

Coach Titi : si ini, si Glori lagi bingung

Coach Marcell : ya...

Coach Titi : Glori lagi bingung milih coach Titi atau milih coach Vidi Nino, saya bilang kalo sama Vidi Nino mereka ga akan fokus nge-coaching si Glory

Coach Vidi : Enggak, enggak, enggak

Coach Titi : jadi yang fokus hanya, yang pasti yang cocok hanya mami Titi, karna mami Titi pasti cocok, fokus ya. Udah Manado pula, kan aku ada darah Manado ya kan, terus telepon ke Marcell, Marcell deket tetanggan sama aku Bintaro

Coach Vidi : alah, sama aku juga tetangga

Coach Titi : jadi tolong kasih motivasi, kasih dorongan kepada Glori untuk memilih **coach** Titi ya Marcell

Coach Vidi : Bukan gitu loh, ini maksudnya nelpon kak Marcell bukan untuk ke **coach** Titi aja, tapi untuk membenarkan Glory ke jalan yang paling benar, gitu loh. Dan disini kan ada kaya kakak-kakak yang lumayan enggak jauh umurnya sama Glori juga gitu yang lumayan kakak yang dua ini fokusnya luar biasa.

Coach Marcell : kakak-kakak nya ntar di hati-hatiin ya

Coach Titi : nah, itu betul

Coach Vidi : kita jagain banget

Coach Marcell : Disini tugasnya **coach** Marcell untuk menguatkan keputusan dia bahwa apa yang dia putuskan sudah yang terbaik, karena yang terbaik itu semuanya, keempat-empat, kelima-lima **coach** yang ada di depan Glorivay sekarang adalah **coach-coach** yang terbaik. Jadi siapapun yang berbalik pasti akan menjadi yang terbaik buat Glorivay

Glorivay Assa : Iya **coach**

Coach Vidi : Oke kalau gitu, **thank you** mas Marcell

Coach Marcell : Kamu pilih aja pokoknya, pokoknya pesen **coach** Cuma satu ya, semuanya baik cuman hati-hati sama mas Nino ya.

Coach Nino : Waduh

Coach Titi : Thank you

Coach Vidi : Seneng

Coach Nino : Kok jadi senjata buruk malah telpon yang satu ini. Enggak, enggak kami memang suka bercanda.

Coach Marcell : Soalnya mas Nino tuh gini, mas Nino tuh ganteng, udah ganteng jago bikin lagu lagi, bahaya loh.

Coach Nino : Oke kalo gitu

Coach Marcell : I love you Nino, I love you so much

Coach Nino : I love you too coach Marcell, thank you.

Coach Vidi : Thank you mas Marcell

Glorivay Assa : Thank you coach Marcell

Coach Marcell : Sama-sama, thank you, bye.

Glorivay Assa : Bye

Coach Vidi : Tuh bener kan

Coach Nino : Sudah, sudah, sudah kita biarkan Glori memilih

Glorivay Assa : Aku pilih coach, coach Titi DJ

Coach Titi : Wuhu..... Thank you

Coach Vidi : Wow, gak nyesel kelakuannya begini, coach nya?

Coach Titi : Hai sayang, sini sayang Glori.

Number of video : Video 4

Name of contestant : Yudi

Coach Isyana : Waw

Coach Vidi : Syan, Syan

Coach Isyana : Apa Syan, Syan?

Coach Vidi : Cari ribut aja, udah jelas-jelas yang punya lagu

Coach Isyana : Aku tuh tau, emang iya kak aku cari ribut? Balik lagi deh

Coach Vidi : Jangan, jangan, jangan

Yudi : Selamat malam

Coach Isyana : Hai.. selamat malam

Coach Vidi : Kenalan dulu kenalan

Coach Isyana : Namanya siapa?

Yudi : Nama saya Yudi

Coach Vidi : Yudi?

Yudi : ya, Yudi dari Lombok

Coach Vidi : Yudi di Lombok apa kesehariannya Yudi kalo boleh tau?

Yudi : Ngamen

Coach Vidi : Oh, emang udah ya, keseharian berarti nyanyi yah

Yudi : Iya

Coach Isyana : Ya Yudi, ini saya muter karna memang mengapresiasi suara kamu, terus tadi aku juga pas di awal nih kayanya main gitar sendiri nih, ternyata bener yah kamu main gitar sambil nyanyi ya, saya udah tau lah kamu bakal milih siapa, cuman kalo dari aku sih e... suara tipikal kamu serak kaya gitu terus kaya dengan warna yang baru masih jarang di tim aku, ya kalo di kang Armand banyak yang kaya gitu, udah itu aja.

Coach Armand : Banyaknya gimana?

Coach Isyana : Banyak... gitu

Coach Armand : Oke

Coach Isyana : Terus karna kamu kebetulan main instrumen juga, karna saya juga main instrumen, kayanya ada banyak hal yang bisa saya **sharing** ke kamu, itu aja sih dari aku, kamu keren hari ini.

Yudi : Makasih

Coach Isyana : Semoga masuk tim saya gitu

Coach Armand : yang, yang menarik adalah tadi sampe dua berapa bar gitu musik belum sadar bahwa ini lagu yang gue nyanyiin, dari Nino

Coach Nino : Ini tau kan?

Coach Vidi : Gak engeh

Coach Armand : pas di bar ke berapa, iya yah ini lagu sebelah mata gitu, maksudnya bukan dalam artian jelek, tapi maksudnya justru dalam artian yang bagus gitu, kamu bisa menjadikan lagu saya, lagu orang lain gitu menjjadi lagu yang kamu gitu, e... gue pengen banget lo ada di tim gue udah itu aja.

Coach Nino : Coba kita yah, kita lihat ya syan

Coach Vidi : Ayok

Coach Armand : Ntar dulu, ntar dulu, sebelum lu milih, sambil mikir lah, selain nyanyi lu bisa ada keahlian apa lagi gak sih, mungkin jadi apa pelatih surving atau apa gitu?

Yudi : Enggak si, karna di Gili Trawangan itu selain nyanyi kita biasa **breakdance** sih, **breakdance.**

Coach Armand : Breakdance?

Yudi : **Breakdance** di **party**

Coach Armand : Maksudnya gimana, jadi B-boy gitu?

Yudi : B-boy ya breakdance

Coach Armand : Elu?

Yudi : Form of A

Coach Nino : oh ya? Waw!

Yudi : iya

Coach Armand : Mau lu?

Coach Titi : Coba, coba, coba

Coach Isyana : Coba aja breakdance dong

Coach Vidi : Cobain

Coach Isyana : itu apa itu?

Coach Armand : ini temen nya B-boy?

Coach Vidi : ini apa nih? Oh siap, siap, siap

Coach Armand : Hoodie, hoodie, hoodie ya

Coach Titi : Oh

Coach Vidi : waw! Oke

Coach Armand : Udah, udah, udah ntar cedera lagi, ntar cedera gila lu

Coach Vidi : Gawat lu

Coach Titi : Injure

Coach Isyana : Multitalented ya...

Coach Nino : tapi sayangnya kamu sudah harus memilih antara coach Isyana atau coach Armand, silahkan silahkan

Yudi : Isyana

Coach Isyana : Ouh...

Coach Armand : aw...

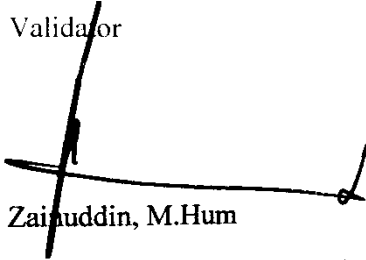
Coach Vidi : Come here, come here, come here

Coach Isyana : Selamat datang

Yudi : tanpa mengurangi rasa hormat

Coach Armand : It's okay man, it's okay

Validator



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APPENDIX 5

Table 6

Code Mixing in Episode 4 – Biind Audition “ The Voice Indonesia 2019”

Video 1

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|----------------------------------|--|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 1 | Isyana Sarasvati/ Coach | Oh, oke <i>fine</i> | √ | | | |
| 2 | Rhientsanie Melia/ Contestant | <i>Hai!</i> , asal aku dari Bandung, umur 16 tahun. | | | √ | |
| 3 | Isyana Sarasvati/ Coach | Taunya aku <i>di block</i> | | √ | | |
| 4 | Isyana Sarasvati/ Coach | Mereka baru ngasih tau, hey anda <i>di block</i> | | √ | | |
| 5 | Isyana Sarasvati/ Coach | Mereka baru ngasih tau, <i>hey</i> anda di block | | | √ | |
| 6 | Vidi Aldiano/ Coach | Oke sama-sama, <i>you are welcome</i> | √ | | | |
| 7 | Isyana Sarasvati/ Coach | Kamu harus memilih <i>coach</i> yang terbaik untuk kamu | √ | | | |
| 8 | Rhientsanie Melia/ Contestant | Iya <i>coach</i> Armand | √ | | | |
| 9 | Armand Maulana / Coach | Mengarungi <i>the voice</i> Indonesia | √ | | | |
| 10 | Vidi Aldiano/ Coach | Tehnik lo untuk umur 16 tahun itu <i>way beyond</i> sih, way beyond banget | √ | | | |

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|-------------------------------------|---|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 11 | Vidi Aldiano/ Coach | Tehnik lo untuk umur 16 tahun itu way beyond sih, <i>way beyond</i> banget | √ | | | |
| 12 | Vidi Aldiano/ Coach | Dan kamu sudah berbagi bakat di panggung <i>the voice</i> Indonesia, terimakasih banyak | √ | | | |
| 13 | Vidi Aldiano/ Coach | Dan kita lebih berterimakasih lagi kalau kamu memberikan kesempatan buat tim Vidi Nino untuk bisa membawa kamu lebih jauh di <i>the voice</i> Indonesia ini | √ | | | |
| 14 | Vidi Aldiano/ Coach | judulnya kita akan jadi <i>coach</i> kamu | √ | | | |
| 15 | Vidi Aldiano/ Coach | Terimakasih juga untuk <i>the voice</i> Indonesia sekarang untuk membuka untuk genre- genre baru ya | √ | | | |
| 16 | Vidi Aldiano/ Coach | <i>yes</i> , Please! Please banget. | √ | | | |
| 17 | Vidi Aldiano/ Coach | yes, <i>Please!</i> Please banget. | √ | | | |
| 18 | Vidi Aldiano/ Coach | yes, Please! <i>Please</i> banget. | √ | | | |
| 19 | Rhientsanie Melia/ Contestant | Iya <i>coach</i> Titi | √ | | | |

Video 2

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|---------------------------|---|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 1 | Anindyo Baskoro/ Coach | <i>Feeling</i> aja, bisa ya beneran ya? | √ | | | |
| 2 | Vidi Aldiano/ Coach | Serius? <i>Waw</i> ekstra lagi nih | | | √ | |
| 3 | Anindyo Baskoro/ Coach | Ekstra lagi, nilai <i>plus</i> lagi | √ | | | |
| 4 | Anindyo Baskoro/ Coach | Agis kita bener-bener butuh banget di tim Vidi Nino penyanyi dengan karakter <i>powervocal</i> seperti kamu | √ | | | |
| 5 | Anindyo Baskoro/ Coach | semuanya kamu tembak, bahkan lebih dari yang kita <i>expect</i> gitu | √ | | | |
| 6 | Anindyo Baskoro/ Coach | Jadi pilih tim Vidi Nino <i>please</i> | √ | | | |
| 7 | Armand Maulana/ Coach | mengatur <i>management</i> emosi kamu terhadap itu lagu, | √ | | | |
| 8 | Anindyo Baskoro/ Coach | <i>So</i> , silahkan Agis | √ | | | |
| 9 | Agis/ Contestant | Aku <i>ngefans</i> semua ne loh | | √ | | |
| 10 | Vidi Aldiano/ Coach | Wah, <i>oh my God</i> | √ | | | |
| 11 | Agis/ Contestant | Aku <i>ngefans</i> banget mbak | | √ | | |

Video 3

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|------------------------------|---|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 1 | Vidi Aldiano/ Coach | Ada nih <i>feeling nya</i> kayanya nih | | √ | | |
| 2 | Anindyo Baskoro/ Coach | setengah <i>happy</i> tau gak | √ | | | |
| 3 | Glorivay/ Contestant | Halo <i>coach</i> | √ | | | |
| 4 | Anindyo Baskoro/ Coach | <i>Waw</i> , 16 tahun? | | | √ | |
| 5 | Glorivay/ Contestant | Iya <i>coach</i> | √ | | | |
| 6 | Titi DJ/ Coach | Tadi kan kita sempet lan, <i>feeling</i> nih kayanya | √ | | | |
| 7 | Vidi Aldiano/ Coach | Iya <i>feeling</i> iya | √ | | | |
| 8 | Titi DJ/ Coach | Walaupun mungkin tadi ada sedikit nada yang <i>pitchy</i> yang gak nyampe | √ | | | |
| 9 | Anindyo Baskoro/ Coach | Ini tuh <i>soundtracknya</i> deadpool kan | | √ | | |
| 10 | Glorivay/ Contestant | Iya <i>coach</i> | √ | | | |
| 11 | Glorivay/ Contestant | Iya <i>coach</i> | √ | | | |
| 12 | Anindyo Baskoro/ Coach | Jadi misalnya kalo ada <i>nervous</i> , kalo ada kesalahan-kesalahan yang tadi coach Titi bilang manusiawi, itu wajar banget | √ | | | |

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|---------------------------|---|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 13 | Anindyo Baskoro/ Coach | Jadi misalnya kalo ada nervous, kalo ada kesalahan-kesalahan yang tadi <i>coach</i> Titi bilang manusiawi, itu wajar banget | √ | | | |
| 14 | Vidi Aldiano/ Coach | Dan gua juga jujur lumayan <i>impress</i> karna gua baru tau umur lu 16 waktu kita muter | √ | | | |
| 15 | Vidi Aldiano/ Coach | Ya <i>the fact that</i> lu bisa milih lagu Celine Dion | √ | | | |
| 16 | Armand Maulana/ Coach | <i>Coach</i> Vidi Nino dan coach Titi udah ngasih rayuan gombalnya | √ | | | |
| 17 | Armand Maulana/ Coach | Coach Vidi Nino dan <i>coach</i> Titi udah ngasih rayuan gombalnya | √ | | | |
| 18 | Glorivay/ Contestant | <i>Coach</i> aku bisa izin telpon seseorang? | √ | | | |
| 19 | Glorivay/ Contestant | Aku mau telpon <i>coach</i> Marcell | √ | | | |
| 20 | Mama Glorivay | Oh mau telpon <i>coach</i> Marcell | √ | | | |
| 21 | Armand Maulana/ Coach | <i>the voice kids</i> yah | √ | | | |
| 22 | Glorivay/ Contestant | Iya <i>coach</i> | √ | | | |
| 23 | Glorivay/ Contestant | Halo <i>coach</i> Marcell | √ | | | |
| 24 | Glorivay/ Contestant | Baik <i>coach</i> | √ | | | |
| 25 | Vidi Aldiano/ Coach | Iya mas Marcell, ada 3 yang muter nih, ada Vidi Nino sama <i>coach</i> Titi DJ | √ | | | |

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|-------------------------|---|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 26 | Marcell/ Coach | Selamat malam para <i>coaches</i> | √ | | | |
| 27 | Titi DJ/ Coach | Glory lagi bingung milih <i>coach</i> Titi atau milih coach Vidi Nino | √ | | | |
| 28 | Titi DJ/ Coach | Glory lagi bingung milih coach Titi atau milih <i>coach</i> Vidi Nino | √ | | | |
| 29 | Titi DJ/ Coach | Saya bilang kalo sama Vidi Nino mereka ga akan fokus <i>ng coaching</i> si Glory | | √ | | |
| 30 | Titi DJ/ Coach | Jadi tolong kasih motivasi kasih dorongan kepada Glory untuk memilih <i>coach</i> Titi ya Marcell | √ | | | |
| 31 | Vidi Aldiano/ Coach | Ini maksudnya buat telpon ka Marcell bukan untuk ke <i>coach</i> Titi aja | √ | | | |
| 32 | Marcell/ Coach | Disini tugasnya <i>coach</i> Marcell untuk menguatkan keputusan dia | √ | | | |
| 33 | Marcell/ Coach | Kelima-lima <i>coach</i> yang ada di depan Glory sekarang adalah coach- coach yang terbaik | √ | | | |
| 34 | Marcell/ Coach | Kelima-lima coach yang ada di depan Glory sekarang adalah <i>coach</i> - coach yang terbaik | √ | | | |
| 35 | Marcell/ Coach | Kelima-lima coach yang ada di depan Glory sekarang adalah coach- <i>coach</i> yang terbaik | √ | | | |
| 36 | Glorivay/ Contestant | Iya <i>coach</i> | √ | | | |

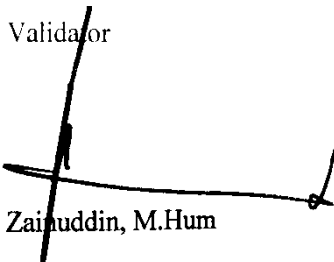
| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|---------------------------|---|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 37 | Vidi Aldiano/ Coach | <i>Thank you</i> mas Marcell | √ | | | |
| 38 | Marcell/ Coach | Pokoknya pesen <i>coach</i> cuma satu ya, semuanya baik cuman hati-hati sama mas Nino ya. | √ | | | |
| 39 | Anindyo Baskoro/ Coach | <i>I love you too</i> mas Marcell | √ | | | |
| 40 | Marcell/ Coach | Sama-sama, <i>thank you, bye</i> | √ | | | |
| 41 | Glorivay/ Contestant | Aku pilih <i>coach</i> , coach Titi DJ | √ | | | |
| 42 | Glorivay/ Contestant | Aku pilih coach, <i>coach</i> Titi DJ | √ | | | |
| 43 | Vidi Aldiano/ Coach | <i>Waw!</i> gak nyesel kelakuannya begini, coach nya? | | | √ | |
| 44 | Vidi Aldiano/ Coach | gak nyesel kelakuannya begini, <i>coach nya?</i> | | √ | | |

Video 4

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|-------------------------------|--|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 1 | Yudi/ Contestant | <i>Hai..</i> selamat malam | | | √ | |
| 2 | Isyana Sarasvati/ Coach | kayanya ada banyak hal yang bisa saya <i>sharing</i> ke kamu, | √ | | | |
| 3 | Armand Maulana/ Coach | selain nyanyi lu bisa ada keahlian apa lagi gak sih, mungkin jadi apa pelatih <i>surving</i> atau apa gitu | √ | | | |
| 4 | Yudi/ Contestant | Enggak si, karna di Gili Trawangan itu selain nyanyi kita biasa <i>breakdance</i> sih, breakdance. | √ | | | |
| 5 | Yudi/ Contestant | Enggak si, karna di Gili Trawangan itu selain nyanyi kita biasa breakdance sih, <i>breakdance</i> . | √ | | | |
| 6 | Yudi/ Contestant | <i>Breakdance</i> di party | √ | | | |
| 7 | Yudi/ Contestant | Breakdance di <i>party</i> | √ | | | |
| 8 | Yudi/ Contestant | B-boy ya <i>breakdance</i> | √ | | | |
| 9 | Isyana Sarasvati/ Coach | oh ya? <i>Waw!</i> | | | √ | |
| 10 | Isyana Sarasvati/ Coach | Coba aja <i>breakdance</i> dong | √ | | | |
| 11 | Isyana Sarasvati/ Coach | <i>Multitalented</i> ya | √ | | | |

| No | Subject | Findings | Types of Code Mixing | | | Notes |
|----|---------------------------|--|----------------------|------|-----|-------|
| | | | ISCM | ILCM | ICP | |
| 12 | Anindyo Baskoro/ Coach | tapi sayangnya kamu sudah harus memilih antara <i>coach</i> Isyana atau coach Armand | √ | | | |
| 13 | Anindyo Baskoro/ Coach | tapi sayangnya kamu sudah harus memilih antara coach Isyana atau <i>coach</i> Armand | √ | | | |

Validator



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NIP. 19760610 200801 1 016



KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI PADANGSIDIMPUAN
FAKULTAS TARBIYAH DAN ILMU KEGURUAN
PROGRAM STUDI TADRIS BAHASA INGGRIS
Jalan T. Rizal Nurdin Km. 4,5 Sihitang 22733
Telephone (0634) 22080 Faximile (0634) 24022

29 Desember, 2020

Nomor : 237 /In.14/E.6a/PP.00.9/12/2020
Lamp : -
Perihal : Pengesahan Judul dan Pembimbing Skripsi

Kepada Yth:
1. Fitri Rayani Siregar, M. Hum (Pembimbing I)
2. Zainuddin, M. Hum (Pembimbing II)

di -Padangsidimpuan

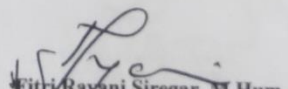
Assalamu'alaikum Wr. Wb.

Dengan hormat, sehubungan dengan hasil sidang bersama tim pengkaji judul skripsi Program Studi Tadris Bahasa Inggris (TBI) Fakultas Tarbiyah dan Ilmu Keguruan IAIN Padangsidimpuan. Maka dengan ini kami mohon kepada Bapak/Ibu agar dapat menjadi pembimbing skripsi dan melakukan penyempurnaan judul bilamana perlu untuk mahasiswa dibawah ini dengan data sebagai berikut:

Nama : Sri Rahayu
NIM : 17 20300096
Fak/Prodi : Tarbiyah dan Ilmu Keguruan / Tadris Bahasa Inggris
Judul Skripsi : Code Mixing in Episode 4 – Blind Audition “The Voice Indonesia 2019” GTV(Global Television) - INDONESIA

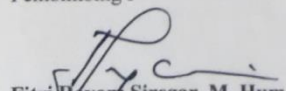
Demikian disampaikan, atas kesediaan dan kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih.

Ketua Program Studi Tadris Bahasa Inggris

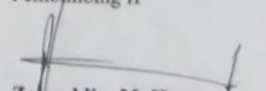

Fitri Rayani Siregar, M.Hum.
NIP.19820731 200912 2 004

PERNYATAAN KESEDIAAN SEBAGAI PEMBIMBING

~~BERSEDIA/TIDAK BERSEDIA~~
Pembimbing I


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NIP.19820731 200912 2 004

~~BERSEDIA/TIDAK BERSEDIA~~
Pembimbing II


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NIP.19760610 200801 1 016