#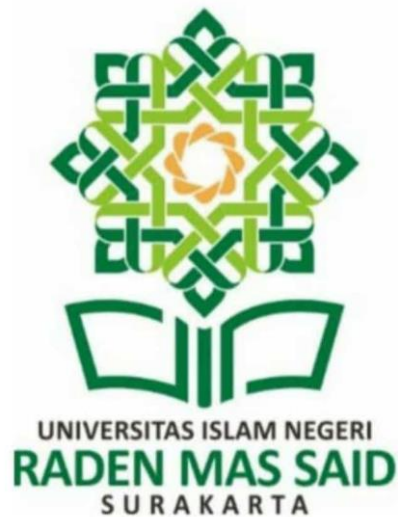 THE IMPACT OF CODE-SWITCHING AND CODE-MIXING USED BY PAK NDUL TO BUILD PERSONAL BRANDING IN THE *MOTIVE DEDDY CORBUZIER*

THESIS

Submitted in Partial Fulfillment of the Requirements

For the Degree of *Sarjana Humaniora* in English Letters

Written by:

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ENGLISH LETTERS STUDY PROGRAM

FACULTY OF CULTURES AND LANGUAGES

UIN RADEN MAS SAID SURAKARTA

2023

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Assalamu'alaikum wa rahmatullahi wa barakatuh

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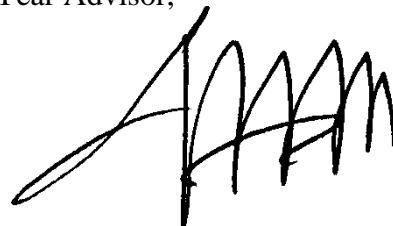
has already fulfilled the requirements to be presented before the Board of Examiners (*munaqasyah*) to attain the degree of *Sarjana Humaniora* in English Letters.

     Thank you for the attention.

Wassalamu'alaikum wa rahmatullahi wa barakatuh.

Sukoharjo, April 6th, 2023

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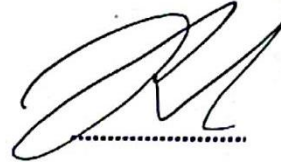
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RATIFICATION

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DEDICATION

This thesis id dedicated to :

1. My beloved parents

2. My older brother & family

3. English Letters'19

4. English Letters Study Program

5. My Almameter UIN Raden Mas Said Surakarta

MOTTO

"There is always a light at the end of the tunnel"

(Unknown)

"Next time you feel like giving up,

Remember what you've sacrificed for"

(Vina Feldiana)

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *The Impact Of Code-Switching And Code-Mixing Used By Pak Ndul To Build Personal Branding In Motive Deddy Corbuzieris* is my original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, February 7th, 2023

The Researcher,

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Surakarta, February 7th, 2023
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ABSTRACT

Vina Feldiana, 2023. *The Impact of Code-switching and Code-mixing Used by Pak Ndul to Build Personal Branding in "Motive Deddy Corbuzier".* Thesis, English Letters, Faculty of Cultures and Languages.

Advisor   : Robith Khoiril Umam, S. S., M. Hum

Keywords   : sociolinguistics, code-switching, code-mixing, personal branding

Code-switching and code-mixing have become the language trend or style of speaking in society that affects the personal branding between the speaker and interlocutors, especially among influencers. This research is aimed at describing the types and reasons of code-switching and code-mixing used to build the personal branding performed by Pak Ndul in *Motive Deddy Corbuzier*.

This research uses the theory formulated by Stockwell (2002) about the types of code-switching and the theory formulated by Muysken (2000) about the types of code-mixing. Code-switching and code-mixing are further classified according to the reason proposed by Malik (1994) and then categorized by the impact of building the personal branding theory formulated by Gorbatov (2018).

This research applies descriptive qualitative design by doing the documentation of the data and then classifying its type, reasons, and impact validated by a qualified validator, considered an expert in linguistics. The data are taken from Pak Ndul's utterances in *Motive Deddy Corbuzier* and analyzed through Spradley's ethnographic analysis.

The results of this research, there are 65 primary data found, divided into the types of code-switching and code-mixing. For three types of code-switching, there are 11 data of intra-sentential, and 3 data of inter-sentential, while for three types of code-mixing, 39 data of insertion, 7 data of congruent lexicalization, and 5 data of alternation. Meanwhile, regarding the reason for code-switching and code-mixing, 25 data in lack of register, 19 data emphasizing the point, 9 data in mood of the speaker, 7 data in lack of facility, 3 data in attract attention, 1 datum in habitual experience, and 1 datum in show identity. The impacts of personal branding are reflected in 61 data of impression, 2 data of self-promotion, 2 data of uniqueness. The most dominant data in types of code-switching is intra-sentential, while in types of code-mixing is insertion. However, the most dominant data in reasons for code-switching and code-mixing is lack of register, and the category of personal branding is the impression. Based on the dominant finding, it can be implied that Pak Ndul performed code-switching to emphasize his intention and code-mixing to sound better or familiar to minimize the misconception between the speaker and the interlocutor. The dominant finding also revealed the impact of personal branding oneself.

ABSTRAK

Vina Feldiana, 2023. *Dampak Alih Kode dan Campur Kode yang Digunakan Pak Ndul untuk Membangun Personal Branding dalam "Motive Deddy Corbuzier".*Skripsi, Sastra Inggris, Fakultas Adab dan Bahasa.

Pembimbing : Robith Khoiril Umam, S.S., M.Hum

Kata kunci: sosiolinguistik, alih kode, campur kode, *personal branding*

Alih kode dan campur kode telah menjadi trend bahasa atau gaya bertutur di masyarakat yang mempengaruhi *personal branding* antara penutur dan lawan bicara, khususnya di kalangan influencer. Penelitian ini bertujuan untuk mendeskripsikan jenis dan alasan alih kode dan campur kode yang digunakan untuk membangun *personal branding* yang dilakukan oleh Pak Ndul dalam Motive Deddy Corbuzier.

Penelitian ini menggunakan teori dari Stockwell (2002) tentang jenis-jenis alih kode dan teori dari Muysken (2000) tentang jenis-jenis campur kode. Alih kode dan campur kode diklasifikasikan lebih lanjut menurut alasan yang dikemukakan oleh Malik (1994) dan kemudian dikategorikan berdasarkan dampak yang membangun *personal branding*, berdasarkan teori dari Gorbatov (2018).

Penelitian ini menggunakan metode kualitatif deskriptif dengan melakukan pendokumentasian data kemudian mengklasifikasikan jenis, alasan, dan dampaknya yang divalidasi oleh validator yang memenuhi syarat, yaitu ahli dalam bidang linguistik. Data diambil dari tuturan Pak Ndul dalam Motive Deddy Corbuzier dan dianalisis melalui teknik analisis etnografi Spradley.

Hasil penelitian ini, ditemukan 65 data primer yang terbagi dalam jenis alih kode dan campur kode. Untuk tiga jenis alih kode, terdapat 11 data *intra-sentential* dan 3 data *inter-sentential*, sedangkan untuk tiga jenis campur kode, terdapat 39 data *insertion*, 7 data *congruent laxicalization*, dan 5 data *alternation*. Sedangkan mengenai alasan alih kode dan campur kode, 25 data *lack of register*, 19 data *emphasize the point*, 9 data *mood of the speaker*, 7 data *lack of facility*, 3 data *attract attention*, 1 datum *habitual experience*, dan 1 datum dalam *show identity*. Dampak personal branding tercermin dalam 61 data *impression*, 2 data *self-promotion*, 2 data *uniqueness*. Data yang paling dominan pada jenis alih kode adalah *intra-sentential*, sedangkan pada jenis campur kode adalah *insertion*. Namun untuk data yang paling dominan dari alasan alih kode dan campur kode adalah *lack of register*, dan kategori personal branding yang dominan adalah *impression*. Berdasarkan temuan dominan tersebut, dapat disimpulkan bahwa Pak Ndul melakukan alih kode untuk menegaskan maksud dari apa yang ingin disampaikan dan campur kode agar terdengar lebih baik atau familiar dengan tujuan meminimalisir kesalahpahaman antara pembicara dan lawan bicara yang membentuk dampak dari *personal branding* seseorang.

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LIST OF ABBREVIATIONS

Sp   : Speaker

DC   : Deddy Corbuzier

PN   : Pak Ndul

CS   : Code Switching

TS   : Tag Switching

IaS   : Inta-Sentential

IeS   : Inter-Sentential

CM   : Code Mixing

In   : Insertion

Al   : Alternation

CL   : Congruent Lexicalization

LF   : Lack of Facility

LR   : Lack of Register

AA   : To Attract Attention

SS   : Semantic Significance

HE   : Habitual Expression

EP   : Emphasize the point

MS   : Mood of the Speaker

SI   : Showing Identity

DA   : To Adress Difference Audience

PR   : Pragmatic Reason

SP   : Self-Promotion

Ipr   : Impression

Uq   : Uniqueness

CHAPTER I

INTRODUCTION

A. Background of the Study

In this modern era, people switch the codes from one language to another within a speech. The phenomenon of switching and mixing language has become usual among influencers of creative industries. However, code-switching and code-mixing are more than language shifting. Switching or mixing the code is a strategy for navigating interracial interactions because being able to appear like you know what people are experiencing shows commitment and understanding. Meanwhile, the phenomenon of switching and mixing the language within a speech is a communication tool among the speaker and interlocutors to build personal branding and necessary skill in an often prejudiced world. In Indonesia, speaking English is something show-off, even symbolized as an attention seeker. (Foster & Welsh, 2017). Moreover, Alam (2006) stated that doing code-switching implicated show-off and was related to personal branding purposes. This is how the phenomenon of code-switching and code-mixing becomes the language trend or style of speaking in society, especially among the influencers.

Holmes (2013) stated that code-switching and code-mixing can occur in a conversation between speakers' turns or within a single speaker's turn. This case indicates the reasons for committing code-switching or code-mixing are matters of social situation and speech events. A social situation means that the speaker considers the participants, solidarity, status and relation between

1

interlocutors. Consequently, it makes people interested in learning other cultures from another country, especially language.

Based on Microsoft SwiftKey research in 2015, Indonesia gets the third position as a bilingual country and the first rank as a trilingual country. Thus, 57.3 % of Indonesian residents use a combination of two languages to communicate. This research data is based on an analysis of languages used worldwide, Microsoft SwiftKey Keyboard application. Furthermore, the development of technology and the internet in the globalization era puts the world 'in human hands' (we can keep conversing worldwide using social media). It does not only reach Indonesia's parts but also the entire world as well. Consequently, it influences people to learn other cultures from another country, especially language.

YouTube has become an effective digital media that can influence how people use language in the modern mass society of the internet. YouTube and language are two important things for audiences. YouTube, as commercial media and language, has become the bridge for how YouTube content creators sell their ideas. Besides looking for information, YouTube has been used to open knowledge, especially on language development. On YouTube, many people perform code-switching and code-mixing that picture a modern society living in the modern era. As we can see that most YouTube content creators switch and mix their language while talking within a speech, such as Reza Arap, Boy William, Azka Corbuzier, Cinta Laura, Daniel Mananta, etc. Code-switching and code-mixing have become popular since YouTube content creators put some diction over the conversation, such as alright, overthinking,

etc. In this case, one of the most intriguing YouTube creators who switch and mix his utterance from Indonesian to English is Pak Ndul.

Pak Ndul is a YouTube content creator applying code-switching and code-mixing to his YouTube channel. Pak Ndul is picturing a man living in a village yet able to speak a foreign language (especially in English) and often switching or mixing the language in his utterance, whether it is intentional or unintended to switch or mix the language. Pak Ndul provides his skill and capability to use code-switching and code-mixing with his characteristic since the research concerns Pak Ndul's utterances in *Motive Deddy Corbuzier*.

Motive Deddy Corbuzier is a program on Deddy Corbuzier channel that brings up motivational things for the viewers. This program also had a special event to invite influential people who massively impact society. However, Deddy Corbuzier's YouTube channel is a big platform for those who want to sell their brands and ideas. By this, Deddy Corbuzier brought Pak Ndul, and the conversation between them happened, making the host and guest star apply code-switching and code-mixing.

Five previous studies consist of code-switching and code-mixing, which give the research the insight to bring up a similar object of research. The first previous study was entitled *An Analysis of Code Switching Used by Reza Arap on Deddy Corbuzier's YouTube Channel* by Sinaga, R C and Hutahaean, T D. This previous research is conducted to analyze the types of code-switching and problem of code-switching that is right context when used code-switching. Second, the previous study was entitled *An Analysis of Code-Mixing and Code-Switching Used by Indonesia Lawyers Club on TV One* by Silaban, S.

and Marpaung, I M. This previous study analyzed the factors of code-mixing and code-switching used by Indonesia Lawyers Club on TV One that used theory sociolinguistics by Sumarsono's theory.

Third, the previous study was entitled *Code Mixing and Code Switching in The "BREAKOUT" Music Playlist* by Arifin, Z. This previous study was focused on code-mixing and code-switching analysis in a music breakout program on Net Tv. Fourth, the previous study was entitled *Analysis Of Code Switching On Sunny Dahye Instagram Account* by Isnaini, J and Anindita, K W. This previous study focused on the captions and comments of Sunny Dahye Instagram account, which used the theory by Hoffman (1991). Fifth, the previous study was entitled *An Analysis of Code Switching In The Hitam Putih Talk Show* by Siregar, Y R., and Jusmaya, A. This study aimed to identify and analyze the types of code-switching found in Hitam Putih talk show and the reasons for using the code-switching.

On the other hand, the research concerns the utterance of conversation between Deddy Corbuzier as the host and Pak Ndul as a guest star in Motive Deddy Corbuzier that consists of code-switching and code-mixing at some words, phrases, and clauses. The conversation between Deddy Corbuzier and Pak Ndul possibly affects the increase of code-switching and code-mixing usage among Indonesian netters, especially Indonesian-English code-switching and code-mixing.

The research through the process of observation of Deddy Corbuzier and Pak Ndul's utterances in a conversation video from *Motive Deddy Corbuzier* program on Deddy Corbuzier YouTube channel. From the observation, many

insertions of English in Pak Ndul utterances use Indonesian.

For example :

1. **Which one?** Yang mana?

2. Jadi kita harus selalu **open-minded**

The first example conducted by Pak Ndul's utterance from the YouTube video of the conversation between Deddy Corbuzier and Pak Ndul can be defined as a type of code-switching.

The second example is the utterance from Pak Ndul. Pak Ndul's utterance is basically using Indonesian "Jadi kita harus selalu" and inserted an English word "**open-minded**", which defines this type of code-mixing.

This is why this research is going to be interesting to know what types of code-switching and code-mixing, also reasons for using the codes. However, the impact of code-switching and code-mixing become important things to be analyzed through the personal branding landscape. Finally, the research is titled ***The Impact of Code-switching and Code-mixing Used by Pak Ndul to Build Personal Branding in "Motive Deddy Corbuzier"*** for this study project. Furthermore, The research may give another insight into the code-switching and code-mixing phenomenon in modern society.

The research focuses on the problems, especially the types of code-switching and code-mixing used in *Motive Deddy Corbuzier* and the dominant type of code-switching and code-mixing found in *Motive Deddy Corbuzier*. Furthermore, the research is scoped and limited by determining types of code-switching and code-mixing usage and focusing on the utterance of Pak Ndul in *Motive Deddy Corbuzier* program on Deddy Corbuzier YouTube channel

entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)' a video uploaded by Deddy Corbuzier in 2019.

B. Limitation of the Study

The research is limited on the usage of code during the conversation between Pak Ndul and Deddy Corbuzier on Deddy Corbuzier's YouTube channel. There are two kinds of code that are necessary to limit the research, which is code-switching and code-mixing. The research focuses on code-switching and code-mixing used by Pak Ndul over personal branding found in *Motive Deddy Corbuzier*.

The research uses the sociolinguistics approach to analyze this research used by Stockwell's theory (2002) for analyzing the types of code-switching performed by Pak Ndul and using Muysken's theory (2000) for analyzing the type of code-mixing performed by Pak Ndul. On the other hand, the reason for code-switching and code-mixing uses Malik's theory (1994) and Gorbatov's theory (2018) to analyze the impact of personal branding.

C. Formulations of the Problem

From the background mentioned above, here are the questions to be answered in this research:

1. What are the types of code-switching performed by Pak Ndul in *Motive Deddy Corbuzier*?

2. What are the types of code-mixing performed by Pak Ndul in *Motive Deddy Corbuzier*?

3. What are the reasons for Pak Ndul performing code-switching and code-mixing in *Motive Deddy Corbuzier*?

4. How do code-switching and code-mixing impact Pak Ndul's personal branding in *Motive Deddy Corbuzier*?

D. Objectives of the Study

Dealing with the question described above, the objectives research are :

1. To describe the types of code-switching performed by Pak Nduls found in *Motive Deddy Corbuzier*.

2. To describe the types of code-mixing performed by Pak Ndul in *Motive Deddy Corbuzier*.

3. To explain what are the reasons Pak Ndul performs code-switching and code-mixing in *Motive Deddy Corbuzier*.

4. To analyze the impact do the types of code-switching and code-mixing over Pak Ndul's personal branding in *Motive Deddy Corbuzier*.

E. Benefits of the Study

The research is expected to be useful for some parties as follows:

1. For the reader of this research, The research result is expected to share knowledge and contribute to gaining more information about types of code-switching and code-mixing on YouTube.

2. For the academic society, The research result will provide knowledge about the usage of code-switching and code-mixing used by Pak Ndul in Deddy Corbuzier's YouTube channel to give perspective upon future research.

F. Definitions of Key Terms

The terms bellows are necessary for the present study:

1. Code

    Wardhaugh (2010 : 84) defined code as any kind of system that two or more people employed for communication. It can refer to a language, dialect, style, and the kinds of language varieties.

2. Code-switching

    Code-switching is the one of alternative ways to bilingual uses two or more languages in the same conversation, defined by Hymes (1974) that "code-switching as a common term for alternative use of two more languages, varieties of language or even speech styles".

3. Code-mixing

    Code-mixing is the other kind of phenomenon closely related to code-switching that usually occurs during conversant both languages are

together. However, Hoffman (1991) stated that the difference between code-mixing and code-switching is able to see is from the occurrences. Code mixing occurs at the words and lexical level within a sentence.

4. YouTube

YouTube is a great platform to gain and share ideas or brands since YouTube has the biggest audiences, is easy to use, and can make engaging content. Meanwhile, YouTube is a part of the online marketplace in which the processes of personal branding are upon society. In short, a micro-celebrity.

5. YouTube Channel

YouTube channel is a member's personal presence on YouTube, similar to other social media sites. In making channel YouTube, Some of them may have some branding standard for making their YouTube brand account as their channels become eye-catching and memorable. From an influencer marketing point of view, an interesting content concept is needed to gain the opportunity for YouTube creators.

6. Personal Branding

Personal branding is the process of creating an identity for oneself as an individual or business. Personal branding, also known as self-positioning, Hills (1937) stated that it should be encouraging to know that practically all the great fortunes began in the form of compensation for personal services or from the sale of Ideas. Thus, Personal branding has gained significance due to the use of the internet, as social media and online identities affect society.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Review

This chapter explores the theories in the literature that will be used for analyzing the data. The theories presented are based on sociolinguistics, code, bilingualism, types of code-switching, types of code-mixing, the reason for code-switching and code-mixing, and some theories about personal branding.

1. Sociolinguistic Approach

Sociolinguistics is the study of a combination of society and linguistic theories and methods. Wardhaugh (1986 : 13) stated that sociolinguistics focuses on investigating language and society to better understand the structure of language and how language functions in communication. This idea is supported by Matthew (1997) that sociolinguistics is any study of language in relation to society. While Spolsky (1998) completes the definition that sociolinguistics is a field that studies the relationship between language and society, between the uses of language and the social structures in which the language user live.

From the definition of sociolinguistics, the languages used in the YouTube platform represent how the content creator's transaction over the languages has been done among the society's effect. However, language usage possibly determines how people manage their language concerning their cultural backgrounds and purposes of interaction (Holmes, 1992). Based on these definitions, the research concludes that sociolinguistics is the

relationship between language and society and how language functions in social communication and relates to the place or original language used by the speaker.

2. Code

In sociolinguistics, a code is a variety of languages. Stockwell (2002:8-9) stated a code is a symbol that is used by people to speak or communicate in a particular language, dialect, register, accent, or style on different occasions and purposes. Code is used as the base of communication between people. Suppose people choose to use particular codes whenever they open their mouths to convey something from that opinion. In that case, it can be concluded that code is a form of language variety used by society in communication.

3. Bilingualism

Nowadays, most people are able to use more than one code and require a selected code whenever choosing to speak and communicate with society. At least two or even more languages are used alternately by a speaker. This phenomenon is called bilingualism; Wardhaugh (2006: 101) stated that people occasionally speak languages they master in daily use. When they know more than one language, it is possible that they use both languages in their conversation.

The usage of more than one language possibly occurs in the social context, a situation where they learn the second language in their communities. The research on how people learn a second language can be

divided between the situation of language learning; there are language acquisition and people who learn the language.

Hoffman (1991 : 3) stated three reasons why someone becomes bilingual. There are membership, education, and administration. The membership reason is the result of the French used by all European aristocrats to signal the elite's membership. The reason for education and administration is the result of the English used by Koreans, Japanese, Russians, and Dutches in discussing their technologies, academics, or business. Bilingualism is normal for daily communication and not a sign of any particular reason among countries and communities.

4. Code Switching

The phenomenon of code-switching has become popular in society. This happens when people want to stress the usage of a language or language variety in particular countries and communities. Wardhaugh (2002: 100) stated that code-switching occurs when people are required to select a particular code when speaking, and they decide to switch the codes from one to another within short utterances and possibly to create a new code. However, Holmes (1992: 50) stated that code-switching occurs when the speaker shifts the language from one language to another within a moment. Holmes also stated that code-switching commonly happens to alternate the language, which can be functioned as sentences, clauses, or even phrases.

Code-switching has been divided into three types. Stockwell (2002) stated that there are three types of code-switching, those are tag switching,

inter-sentential, and intra-sentential. Here are the types of code-switching described below:

a. **Tag Switching**

Tag switching is the type of code-switching that switch an interjection, a tag, or a sentence filler within utterances of the interlocutor. The characteristic of tag switching is mostly followed by a number of points in monolingual utterances without syntactic rule.

Tag switching follows a sentence. There is the insertion of a tag in a language into an utterance of the other language. Examples of tags in English such as 'well', 'alright', and 'I mean'.

For example : Indonesian-English code-switching

*"**Come on**, duduk sini. Saya mau nanya kamu inget saya ga?"* [Come on, have a seat. I want to ask you that your remember me or not] (Yuliana, N., et al, 2015)

b. **Intra-sentential**

Intra-sentential occurs within a sentence or a clause. The form of intra-sentential is possibly found at the between of the sentence that is linked within a sentence. Intrasentential almost has the same occurrence as tag switching, but the intra-sentential switch is not a sentence filler.

For example : Indonesian-English code-switching

*"**I think I can**, karena setiap aku nyanyi penonton kayaknya enjoy."* [I think I can, because whenever I am singing the audience seems enjoy] (Yuliana, N., et al, 2015)

c. **Inter-sentential**

Inter-sentential occurs when the speaker switches the language between sentences. The conversation has switched the language in the second sentence or first sentence. The switch shows a brief suspension of the voice to indicate limits or relations of sentences. The inter-sentential switch occurs between more than one sentence.

For example : Indonesian-English code-switching

*"**You should think right?** Karir nyanyi kamu gimana."* [You should think right? About your singing career]**."** (Yuliana, N., et al, 2015)

5. **Code Mixing**

Code-mixing is related to code-switching. Wardhahugh (2006) stated that code-mixing occurs when the speaker uses more than one language together to limit the changes from one language to another in the course of a single utterance. It means that code-mixing also has the combination of more than one language that occurs in a moment or a single sentence. Hoffman (1991) stated that the difference between code-mixing and code-switching is able to see is from the occurrences. Code mixing occurs at the words and lexical level within a sentence.

Code mixing has been divided into three types. Muysken (2000 : 3) stated that there are three types of code mixing, those are insertion, alternation, and congruent lexicalization. The types of code mixing described bellow:

a. **Insertion**

Muysken stated that the insertion of material (lexical items or entire constituents) from a language into a structure from the other language. The notion of insertion (associated with Scotton in Muysken, 2000: 3) views the constraints regarding the structural properties of some base or matrix structure. Here the process of code-mixing is the insertion of foreign lexical or phrasal categories into a given structure. The difference would simply be the size and type of element inserted, e.g. noun versus noun phrase. This means that code-mixing occurs only in pieces of one language that are smaller than a clause and a sentence, such as words or phrases.

For example : Indonesian-English code-mixing

"*dan juga* **hope**-*nya selalu ada selalu dipenuhi dengan cinta*"

[and also the hope is always exist to be filled with love]

(Yuliana, N., et al, 2015)

b. **Alternation**

Alternation (associated with Poplack in Muysken, 2000: 4) views the constraints on mixing in terms of the compatibility or equivalence of the languages involved at the switch point. In this

perspective, the mixing of codes turns within the utterances followed by the grammatical units, such as subjects, verbs, or objects.

For example : Indonesian-English code-mixing

*"**I dont know** kenapa saat itu aku ngerasa"* [I dont know what that time I felt] (Yuliana, N., et al, 2015)

c. Congruent Lexicalization

Muysken (2000: 6) stated that congruent lexicalization happens when two languages share grammatical structures that can be filled lexically with elements from either language. The forms of code mixing can be words or phrases whose meanings are generally known by people in their first language. (e.g loanwords)

For example : English-Dutch code-mixing

"***Weet jij (whaar)** Jenny is?*" [Do you know where jenny is?] (Engliah-Dutch; Crama and Van Geldere in Muysken, 2000:5)

The sequence 'where Jenny is' could as easily be English in structure as Dutch. Furthermore, 'where' is close to Dutch *waar* (particularly when pronounced by bilinguals), *Jenny* is a name in both languages, and 'is' is homophonous.

6. The Distinction between Code Switching and Code Mixing

It may be difficult to differentiate between code-switching and code-mixing. McLaughlin highlighted the difference between code-switching and code-mixing. Muysken, Poplack, and McLaughin as cited by Hoffman (1991) stated that code-mixing exactly refers to intra-sentential switch. This is what makes code-mixing related to code-switching. The difference

between code-mixing and code-switching can be seen from the occurrences. Code mixing occurs at the lexical level within a sentence. However, code-switching occurs within phrases or sentences where there are some tags and exclamations at the end of the sentences (Hoffman, 1991).

7. **Reason for Code Switching and Code Mixing**

Since modern society practices bilingualism in the way of living, the chance of code-switching and code-mixing occurs, and the functions or reasons of the speaker are taken into account. Hoffman (1992:116) stated that bilingual people switch languages for a variety of reasons, including talking about a specific topic, quoting someone else, expressing empathy about something, interjection (inserting sentence fillers or sentence connectors), repetition used for clarification, expressing group identity, and the intention of clarifying the speech content for the interlocutor. Besides, another linguist divides code-switching functions into six functions. Malik (1994:75-81) stated that ten reasons cause the occurrence of code-switching and code-mixing as communicative tools that are explained as follows:

a. **Lack of Facility**

Malik (1994) stated that the reason for code-switching and code-mixing is due to unmatched terminology or identical words from the second language to the first language. This code-switching and code-mixing happen in terms of the speaker switching or mixing the codes when they can not find words that match the first language. The reason for switching may be culturally conditioned, and David (2003) noted that an alien concept often has a speaker switch to the language

from which the concept is borrowed. (e.g. the name of food and loanwords)

For example : Indonesian-English code mixing

"*ini bukan* **prank**". [This is not prank] (Balqis et al, 2022)

b. Lack of Register

Different from lack of facility, Malik (1994) stated that this reason happens when the speaker is not equally competent in using first and second language. Anderson (2006) determined that the speaker will switch the language because L2 sounds better than L1. For example, student in India, especially occupations code-switching takes place in the speech of doctors, lawyers, and engineers. While they interact among themselves, they often switch and mix the code by moving from Hindi to English. (e.g. medical terms, etc.) Thus, one can identify a great deal of lexical code-mixing, which means the speaker switch or mix the language based on the topic and the speaker's background.

c. Mood of the Speaker

Malik (1994) stated that the mood of the speaker determines the kinds of language to be used. In a rationale and stable state of mind, a person is able to think of the right vocabulary in the target language as supported by Muthusammy (2009). Skiba (1997) also stated that the switch or mix of the codes is triggered when the speaker is emotionally affected and tries to cover it with vocabulary choices. (e.g. exhausted, excited, tired, pleased, surprised, scared, or distracted)

For example : Indonesian-English code-switching

"**It's hard ya actually**, *butuh kerja keras*". [Actually it's hard, need the hard-work]

d. Emphasize the Point

Anderson (2006) supported Malik's theory (1994) about the reason for code-switching and code-mixing. He stated that when a speaker needs to stress a particular statement, they will switch or mix to the other language. Emphasis is also used when the same statement is repeated in two different languages in order to clarify the point of the statement or to make the people understand what the speaker is talking about.

For Example: Indonesian-English code-switching.

"**We travel for work**. *Aku ingat waktu kecil keluarga kami sering berpindah-pindah karena pekerjaan orangtuaku*" [We travel for work. I remember when I still a little kid my family oftenly move because of my parent's work.] (Yusuf, Q.Y., 2018)

e. Habitual Experience

Malik (1994) emphasized the fact that code-switching or code-mixing often occurs in welcoming and parting phrases, orders and requests, invitations, expressions of thanks and discourse markers that are popularly used discourse markers such as "you know," "I mean" or "well". These words are placed before or in the middle of a sentence and usually occur spontaneously within a speech.

f. Semantic Significance.

Gal (1979) stated that the reason to switch the code can be used to signify the attitude of speakers, or communicative intentions, and emotions because code-switching as a tool to convey appropriate linguistic and social information. Choy (2011) explained it as a "verbal strategy". Meanwhile, Language alternation occurs when bilingual speakers want to convey their attitudes to other.

For example : Indonesian-English code-switching

"*Kamu jangan gampangin ujian nanti ga lulus baru nyesel.* Use your brain!*"* [Don't you underestimate your exam, if you fail then you'll regret it. Use your brain!]

g. To Show Identity With A Group

Crystal (1987) claimed that code-switching or code-mixing is a tool to express unity within a certain community or social group. This strategy is also used to bond between the speaker and the listener. The response is established within a similar switch or mix.

For example: Indonesian-English Code-mixing

"Well, my grandma itu dari Taiwan kan, tapi dia lama di Indonesia" [Well, my grandma is from Taiwan, but she is staying in Indonesia for long time]

h. To Overcome Different Audiences

Malik (1994) stated that code-switching or code-mixing is applied as part of a welcoming address in admitting someone new to a

communicative event. This could occur over different linguistics backgrounds or from the same linguistic background.

For example : Malaysian-English code-switching

"*Anak-anak korang dah ditahan*, they will start doing waiting like settling for anyone just to make you happy." [Your children have been arrested, they will start doing waiting like settling for anyone just to make you happy.] (Hadei, et al, 2016)

In the example, speaker switch codes into English because of different audience. For this case, the switch or mix of the codes might bring another participant to be included.

i. **Pragmatic Reason**

Malik (1994) stated that code-switching or code-mixing is used to call attention to the context of a conversation in which the codes have a particular meaning. Sometimes the alternation between two or more languages conveys a highly meaningful context.

For example: Javanese-English code-switching in Londokampung YouTube content

"Cak Dave: *Nang kene, tiap kali mrene karo Bu Tri mbiyen, mesti dijewer, dicubit ngene lho.*" [Every time I went here with bu tri, they always pinch my ear.]

Farid : Oh, gemes. [Oh, cute]

Cak Dave: "*Nah, terus aku balik nang omah takon bapakku* [After that, I asked my father about how it happened.].

Hey, Dad! Why people in pasar [market] hate me? *Tak pikir*

dijiwit gara-gara ga seneng aku." [I thought they pinched me because they hated me.] (Balqis, et al, 2022)

In the example above, In the conversation above, Cak Dave switched the codes possibly because of pragmatic reasons. Cak Dave conveyed the context when he talked to his father, switching the conversation to English as implying a meaning behind the sentence.

j. To Attract Attention

Malik (1994) stated that code-switching or code-mixing is used to attract the attention of readers or listeners, especially in advertising (both written and oral).

For example : Malaysian-English code-switching

"Hello everyone, *tuan-tuan dan puan-puan, dah puas mengundi*"? [Hello everyone, ladies and gentleman, are you satisfied with your vote?] (Hadei et al, 2016)

In the example above, **hello everyone** shows the speaker wants to attract the attention of listeners.

8. Personal Branding in Communication

Montoya (2002) defines personal branding as a personal identity that stimulates precise, meaningful perceptions in its audience about the values and qualities that a person stands for. Personal branding is a picture that reflects the value, personality, skills, and qualities that make a person different. However, Gorbatov (2018) stated that personal branding is a strategic process of creating, positioning, and maintaining a positive impression of oneself, based in the uniqueness of individual characteristics,

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which signal a certain promise to the target audience through narrative and imagery. However, a personal brand is a set of characteristics of an individual (attributes, values, beliefs, etc.) rendered into the differentiated imagery to establish a competitive advantage in the minds of the target audience.

The personal branding term is closely linked to how other people appraise an individual, how that individual performs his/herself and also how they are recognised in society. Gorbatov (2018) stated that personal branding characteristics tie the reflection of what people think about the person such as "impression", "uniqueness", and "self-promotion".

a. Impression

Gornatov (2018) stated that impression is the vehicle for positioning the personal brand. An impression is the way how to influence the perceptions of others to appear likeable. Roberts (2005) stated that impression is the vehicle of professional image construction. Meanwhile, the impression is an authoritative point of view on personal image, also influencing personal branding in considering the desire and perceived components of the personal brand.

b. Uniqueness

The need for differentiation or uniqueness is highlighted as the strategies may be specific to various organizational fields and roles. For instance, Gorbatov (2018) claimed that specialization, high-level playing opportunities, revealing publically visible cues about self, and

interaction with the audience are key personal branding strategies for the professional speaker. For example, someone tries to be different from others to be visible.

c. Self-Promotion

Personal branding is developing greater reflexivity by acquiring self-promotion skills. Gorbatov (2018) stated that self-promotion as a distinct impression management technique when someone is inclined to highlight their accomplishments, take credit for positive outcomes, name-drop important others, and downplay the severity of negative events to which they are connected. However, self-promotion is a way to highlight the accomplishment in order to make people notice us.

9. Motive Deddy Corbuzier

Motive Deddy Corbuzier is a YouTube program uploaded on Deddy Corbuzier's YouTube channel. This YouTube program has the slogan 'Motive For Your Motivation' that has the description "Motivation For Millenial people from The Mind of Deddy Corbuzier". *Motive Deddy Corbuzier* program is uploaded on Deddy Corbuzier's channel regularly from 2018 until 2019. The shooting processes of the program take place up to the content creator, which Deddy Corbuzier and team possibly take place at the studio. However, sometimes the shooting processes take place outside the studio; it depends on the guest stars and the topic of the show.

The program format is kind of giving motivational videos that speech by Deddy Corbuzier himself with the guest star, besides there was taking a section of QnA (Question and Answer) between the host and guest stars.

QnA is a program that shows some guest stars to discuss a certain topic that the host guides. QnA means that Deddy Coebuzier as the host can ask or interact with the guest stars (Influental people). This program concept is an inspirational and motivational program. The characteristic of the program is the choice of topic. The choice of the program topic depends on the subscribers of Deddy Corbuzier's who contribute to talk about life and something viral in society.

10. **Pak Ndul**

Pak Ndul is a YouTube content creator who has the real name Ahmad Sukoco, but people get familiar with him as Pak Ndul in his channel "WAGU Waton Guyon". Pak Ndul's channel, WAGU Waton Guyon, has uploaded hundreds of YouTube videos with 1,18 million subscribers. Pak Ndul is a farmer serving educational and entertaining content in his YouTube channel with the comedy concept by switching and mixing the language of Javanese, Indonesian, and English at the moment.

Initially, Pak Ndul was meant to earn more income while providing education and entertainment to the public. With this, here comes an idea to create a YouTube channel. Pak Ndul and the team were hard to learn the YouTube algorithm until the concept was made. The comedy concept of trilingual, which consist of Javanese, Indonesian, and English, is quite desirable to the audiences. Pak Ndul's skill in translating every word into English is what makes Pak Ndul able to speak spontaneously. The hilarious switch and mix of the Javanese, Indonesian, and English languages make Pak Ndul's videos slowly boom among YouTube content

creators. This is what made Pak Ndul invited to *Motive Deddy Corbuzier* as a guest star on Deddy Corbuzier's YouTube channel and had the time to talk with Deddy Corbuzier as the host.

B. Previous Related Studies

The first previous study entitled *Code Switching And Code Mixing As Found In Political Commentary On Youtube Of General Election 2019* by Naibaho, Santi Fiarsy (2020). The previous research was focused on code-switching and code-mixing that emerged from Haris Azhar's critical Jokowi and Prabowo relation at the second debate Capres 2019 in Indonesia Lawyer Club. The result of this research found that there was a total of data code-switching consisting of Inter-sentential and Intra-sentential. And the total data of code mixing consisting the insertion of words, the insertion of hybrid of, the insertion of reduplication, and the insertion of the idiom. In the types of code-mixing, the highest type was the insertion of words of code-mixing, and the lowest type was the insertion of reduplication. While in the levels of code-mixing, the dominant level was the insertion of words.

At the first previous study of the research, the research chose analysis with the same approach as this research, sociolinguistics as the theoritical background of the approach, but the difference was on the object of research that the previous study examined the codes that found on the speech of Haris Azhar critical Jokowi and Prabowo relate on the second debate capres 2019 in Indonesia Lawyer Club, while this research analyzes the utterances used by

Pak Ndul as a YouTube content creator with Deddy Corbuzier as the host who is such an informal conversation.

The second previous study was by Astani W., Rukmini D., and Sutopo D. (2020) entitled *The Impact of Code Switching in Conversation of "Nebeng Boy" Youtube Vlogs Towards Communication in English Among The Participants*. This study discusses the realization of the way in which the vlogger and guest stars code-switched and to get some information about the functions and impact of using code-switching during the conversation. The finding shows that intra-sentential code-switching is the most frequent type, and repetition is the most frequent function of code-switching, which occurred, and the impact is that the participants experienced language loss and language gain as the result of bilingualism through code-switching. The English ability that is improving results in the loss of Indonesian language ability..

The difference between code-switching and code-mixing analysis of the previous research study and the current research is on the chosen problem statement regarding the impact of the usage of the codes. Besides, the previous research analyzed the realization of the way in which the vlogger and guest stars code-switched and to get some information about the functions and impact of using code-switching during the conversation of "Nebeng Boy" Youtube Vlogs used the theories from Poplack (1980), Gumperz (1982) and Holmes (2008), while this research uses the utterances or the dialogue from the conversation of Deddy Corbuzier and Pak Ndul in Motive Deddy Corbuzier that use the theories from Stockwell (2002), Muysken (2000), Malik (1994) & Gorbatov (2018) .   .

The third previous study entitled *An Analysis Of Code Mixing In Video Motivation On Deddy Corbuzier YouTube Channel* by Saputri Lilik Nur Hasanah (2020). The previous research was focused on the utterances of Deddy Corbuzier and analyzed types also the motive of code-mixing that appear in the video "Motive Deddy Corbuzier" on his Youtube channel. The result of the previous study was that the motives of code-mixing are a mix of languages in which there are prestige-filling motives and need-filling motives. Prestige filling motive is the language or word entered to complete the previous sentence in a difference language. In English, this is like the use of conjunctions. Meanwhile, need filling motive is a motive when the speakers cannot find words that have a similar meaning in their language. The language entered in another language is the influence of idiolect.

The object of the study was taken from the same YouTube Channel from Deddy Corbuzier, but the difference is the previous study was only focused on the type and the motives of code-mixing, while the research focuses on the impact towards the personal branding of the usage of code-switching and code-mixing. This previous study employed content analysis which focused on analyzing the types of code-mixing defined by Pieter Muysken and the motives of code-mixing argued by Charles F Hockett, while this research uses the theories from Stockwell(2002) for analyzing the types of code-switching, Muysken (2000) for analyzing the types of code-mixing, & Malik (1994) for analyzing the reason for switching and mixing the codes.

The fourth previous study was entitled *An Analysis of Code Switching and Code Mixing Used By Azka Corbuzier In Video YouTube Channel* by

Gusniar Zai (2021). This research focuses on the use of code-switching and code-mixing in Azka Corbuzier's video. The object that was chosen by this previous research was Azka's utterance from his YouTube Channel. The result of the previous research found that the metaphorical type of code-switching and the insertion type of code-mixing were dominated. However, the reason for using code-switching and code-mixing is to emphasize the point of the conversation.

The difference from the research is the object previous research was only focused on the utterance of code-switching and code-mixing by Azka Corbuzier in a Video YouTube Channel, while this research also focuses on that impact to personal branding from the usage of code-switching and code-mixing used by Deddy Corbuzier and Pak Ndul conversation in *Motive Deddy Corbuzier* program.

The last previous study was entitled *Indonesian English Code Mixing Written By An Indonesian Beauty Vlogger, Tasya Farasya, In Her Instagram Captions* by Widi Handayani (2019). The previous research focused on the code mixing used by Tasya Farasya, an Indonesian beauty vlogger, in her Instagram captions. The analyses chosen by Widi Handayani in her research are types and reasons for code-mixing in Tasya Farasya Instagram captions. The result of the previous research found that the type of inter-sentential code-mixing with the reason for talking about the particular topic dominated the data. This happened due to a particular topic related to the endorsement and review of the product of Tasya Farasya in the content.

The difference between this research and the previous research is the previous research analyzed code mixing in Tasya Farasya vlogger that focuses on the Instagram captions, which probes into the transcription of Instagram. Besides, the previous research only used Hoffman's theory (1991) to find type and reason for code mixing while this research analyzes code switching and code mixing in YouTube video conversation of Deddy Corbuzier and Pak Ndul that focus on their utterances and use more than one theory, which are the theory from Stockwell(2002) for analyzing the types of code-switching, the theory fromMuysken (2000) for analyzing the types of code-mixing, Malik (1994) for analzing the reason, and Garbatov (2018) for analyzing the impact over the personal branding.

CHAPTER III

RESEARCH METHOD

Following the previous chapter, the research uses the certain methodology to conduct the study. This chapter provides the research approach, the procedure description used in collecting the data, and the data analysis method.

A. Research Design

This research uses the descriptive qualitative design as choosing the descriptive qualitative method; the study aims to describe the type of code-switching and code-mixing upon the reason utilising the code-switching and code-mixing to build personal branding used by Pak Ndul in *Motive Deddy Corbuzier*. Lofland (2004: 157) stated that the primary data sources in qualitative research are words and actions.

The kinds of data collected in qualitative research include field notes, photographs, audio recording, videotapes, diaries, personal comments, memos, official records, textbook passages, and anything else that convey the actual words or actions of people. Furthermore, the data in this study were taken from *Motive Deddy Corbuzier program* on Deddy Corbuzier YouTube channel, which has some criteria for the research. First, Deddy Corbuzier as the host and Pak Ndul, the guest star in the *Motive Deddy Corbuzier* program, must use code-switching and code-mixing because this study discusses code-switching code-mixing. Second, at least there are data on code-switching and code-

mixing found. Third, The data taken should be clear and understood for analyzing the research.

B. Data and Source of Data

The data are datum collections consisting of the information used in discussing or deciding the answer to the research questions. The data of this study are all the utterances containing code-switching and code-switching performed by Pak Ndul in the *Motive Deddy Corbuzier* program.

Lofland (2004: 157) stated that the main data sources in qualitative research are words and actions. Since the research focuses on the language usage of utterance, the source of the data is taken from downloading the video, records, or any auditory visual materials. The data source is the transcription of the conversation between Pak Ndul as a guest star and Deddy Corbuzier as the host of the *Motive Deddy Corbuzier* program from Deddy Corbuzier YouTube channel is accessible on YouTube.

C. Research Instrument

Fraenkel (2009) stated that the natural setting is the direct data source, and the researcher is the key instrument in qualitative research. Thus, the main instrument of the research was the researcher and the documentation of data. The data do not need any questionnaires to gain the findings of code-switching and code-mixing types as the research data is marked and taken from the digital industry through the online website of YouTube.

D. Data Collection Techniques

Data collection is needed to complete the object of the research. There are many ways to collect the data, such as observation, interview, documentation, and audiovisual (Creswell, 2003:188). The research applies documentation to collect the data. Documentation is a method used in scientific research to collect data using documents. Documentation requires examining and interpreting data to elicit meaning, gain understanding, and develop empirical knowledge (Corbin and Strauss, 2008, p.1). There are some steps to get the data :

1. Watching the *Motive Deddy Cobuzier* program on Deddy Corbuzier YouTube channel

2. Choosing the *Motive Deddy Cobuzier* episode, which is appropriate with the criterion.

3. The criteria are guest stars who were invited to the *Motive Deddy Cobuzier* program and must use code-switching and code-mixing as this study talked about code-switching and code-mixing with the requirement that the data taken should be clear and understood to be analyzed.

4. Downloading the video from Deddy Corbuzzier YouTube channel.

5. Recording the audio from the video that had been downloaded.

6. Make a transcription of the video by watching the video and then writing down the conversation according to the video.

7. Reviewing the data collected by watching the video again and ensuring that the video transcription is completely the same.

8. Then the data are transcribed, analyzed, and displayed in tables with codes for each data. The example of codes taken from the source of data is in Table 3.1. :

Table 3.1 The example of data collection technique.

Code	Utterance	Type	Reason	Impact	Explanation
6/PN/ CS/Ie S/EP/I pr/00. 00.27	PN : "**Which one ?** Yang mana?"	CS-IeS	EP	Ipr	Pak Ndul shifted his language to emphasize the point of his reiteration to make it clear as implicated to Impression

Notes :

6   : Datum number

IeS : Type of code-switching – in this research, the utterance distinguished the categories of code-switching into tag switching (TS), Intra-sentential (IaS), and Inter-sentential (IeS); however, it distinguished the types of code-mixing into insertion (In), Alternation (Al), and Congruent Lexicalization (CL).

MS : Reason for code-switching and code-mixing. There are ten reasons: Lack of Facility (LF), Lack of Register (LR), To Attract Attention (AA), Semantic Significance (SS), Habitual Expression (HE), Emphasize the point (EP), Mood of the Speaker (MS), Showing Identity (SI), Difference Audience (DA), and Pragmatic Reason (PR).

SP : Impact on personal branding. The category of personal branding is distinguished into Imperssion (Ipr), Self-Promotion (SP), and Uniqueness (Uq)

PN : The name of the speaker who performs the codes. PN srands for Pak Ndul, DC for Deddy Corbuzier.

00.00.27 : time-stamp in the YouTube video.

E. Data Validation Techniques

Data validation is necessary to ensure how accurately a method measures what it is supposed to measure. The research increases the validity through triangulation. Triangulation is a data validity checking technique that utilizes something other than the data for checking purposes or as a comparison to the data. Denzin (1978) distinguished four kinds of triangulation as an examination technique that utilizes data, methods, investigators, and theories. Validity and objectivity are fundamental issues in scientific activity. Several requirements are needed for the data obtained by researchers to have high validity and objectivity. The triangulation technique used in this research is theory triangulation. Theory triangulation involves using multiple theoritical models to study a particular phenomenon or issue, however the theories conduct to analyse the data of this research has been validated by qualified validator who is an expert in linguistics and has experience in a lot of inguistic research, with the process of documentation the transcript of the dialogue source from the YouTube content of Motive Deddy Corbuzier program from Deddy Corbuzier YouTube channel where the process of collecting data through documentations.

After the research of validation data has been done, the data would be reviewed and concluded that the results turned out the research focus on the

code-switching and code-mixing types, the reasons for the code-switching and code-mixing usage, and the impact building the personal building of the code-switching and code-mixing usage in conversation used by Pak Ndul in *Motive Deddy Corbuzier* program from Deddy Corbuzier channel.

F. Data Analysis techniques

The qualitative data analysis technique of Spradley's (1980) model as a whole, the research process consists of domain analysis, taxonomic analysis, component analysis, and ending with a cultural theme. The four stages process of Spradley's (1980) model are classified as follows:

1. Domain Analysis

The research has collected data from the conversation between Deddy Corbuzier as the host and Pak Ndul in the *Motive Deddy Corbuzier* program and relates some aspects such as utterance of the dialogue of the speakers. To make easier analyze the data, the research took the process of underlining the words, phrases, or sentences of the utterance that uses code-switching and code-mixing in the conversation between Deddy Corbuzier as the host and Pak Ndul as a guest star in *Motive Deddy Corbuzier* (2019).

Table 3.2 Example of Domain Analysis

Utterances	Research Focus
DC :"Saya melihat video anda dan merasa tersinggung." PN :"**Which one ?** Yang mana?"	PN : "**Which one ?** Yang mana?"

2. Taxonomic Analysis

The research has classified the data based on the problem statement. The data classified the types of code-switching and code-mixing, also the reasons for switching and mixing the codes, and the impact to build personal branding as found in the conversation between Deddy Corbuzier as the host and Pak Ndul as a guest star in *Motive Deddy Corbuzier* (2019).

Table 3.3 Example of Taxonomic analysis

Utterance	Code-Switching			Code-Mixing		
PN : "**Which one ?** Yang mana?"	TS	IaS	Ies	Al	In	CL
	-	-	**1**	-	-	-

Reason									
LF	LR	HE	EP	MS	SS	SI	PR	AA	DA
-	-	-	**1**	-	-	-	-	-	-

Impact		
Ipr	Uq	SP
1	-	-

3. Componential Analysis

The research has linked the aspects or components in componential analysis. The data analysis has served in the table to link each of the data and classify it into readable data. Componential data will reveal the dominant data that indicates the code-switching and code-mixing usage used by Pak Ndul over the personal branding with the reason for using the codes. Here are the tables of componential with the explanation of each component in the table:

Table 3.4 The example of a componential table that contains data in this research.

CS			Impact			CM		Impact		
Spr	Type	Reason	Ipr	Uq	SP	Type	Reason	Ipr	Uq	SP
PN	TS	LF				Al	LF			
		LR					LR			
		HE					HE			
		EP					EP			
		MS					MS			
		SS					SS			
		SI					SI			
		DA					DA			
		PR					PR			
		AA					AA			
	IaS	LF				In	LF			
		LR					LR			
		HE					HE			
		EP					EP			
		MS					MS			
		SS					SS			
		SI					SI			
		DA					DA			
		PR					PR			
		AA					AA			
	IeS	LF				CL	LF			
		LR					LR			
		HE					HE			
		EP					EP			
		MS					MS			
		SS					SS			
		SI					SI			
		DA					DA			
		PR					PR			
		AA					AA			

Notes

Sp : Speaker

PN : Pak Ndul

CS : Code Switching

TS : Tag Switching

IaS : Inta-Sentential

IeS : Inter-Sentential

CM : Code Mixing

In : Insertion

Al : Alternation

CL :Congruent Lexicalization

LF : Lack of Facility

LR : Lack of Register

AA : Attract Attention

SS : Semantic Significance

HE : Habitual Expression

EP : Emphasize the point

MS : Mood of the Speaker

SI : Showing Identity

DA : Difference Audience

PR : Pragmatic Reason

SP : Self-Promotion

Ipr : Impression

Uq : Uniqueness

4. **Cultural Theme Analysis**

The cultural theme is the last step to draw an implicit conclusion by using the dominant data found from analyzing YouTube video of conversation between Deddy Corbuzier and Pak Ndul in Motive Deddy Corbuzier 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)' (2019).

In Indonesia, the trend for switching and mixing the language with some conditional terms or purposes is well-known as *Bahasa Jaksel*. The speakers who use code-switching and code-mixing in Indonesia to show their ability as an additional skill for themselves and somehow emphasize their ideas to get attention. However, Alam (2006) stated that doing shifts and mixing the code implicated show off and related to personal branding purposes.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

This chapter explains and describes the results of data analysis, which are based on the theories mentioned previously in Chapter II. The outcomes of the analysis are explained in the finding section, followed by a discussion to clarify the research findings in this thesis.

A. Research Findings

An overview of the study finding is presented based on the question formulation provided in Chapter I; There are four questions to discover. The first is what types of code-switching are performed by Pak Ndul in *Motive Deddy Corbuzier*. This question lets us know that code-switching is classified into three types (Stockwell. 2002): tag switching, intra-sentential, and inter-sentential. The second is what types of code-mixing are performed by Pak Ndul in *Moive Deddy Corbuzier*. This question lets us know that code-mixing is classified into three types (Muysken, 2000): insertion, alternation, and congruent lexicalization. After categorising the types of code-switching and code-mixing into each suitable type of utterance, the reason for code-switching and code-mixing is elaborated. Malik's theory (1994) on this matter is used since it has the most concise explanation. The reason for code-switching and code-mixing becomes the bridge to categorize the impact on the personal branding of the speaker, while Gorbatov's theory (2018) explained that Personal Branding had been categorized into three types, which are Impression, Self-Promotion, and Uniqueness. This fourth question is how code-switching

and code-mixing impact Pak Ndul's personal branding in *Motive Deddy Corbuzier*. Switching and mixing the codes are language usages and communication strategies for us to represent ourselves, sell ideas, and be accepted. Consequently, some reasons can be utilized to describe oneself has done personal branding.

1. Types of Code-Switching performed by Pak Ndul in *Motive Deddy Corbuzier* YouTube Video

Pak Ndul's utterances from Motive Deddy Corbuzier have been identified, and there are 14 dialogues collected which contain code-switching, where the table below is presented to show the finding.

Table 4.1 Types of code-switching by Pak Ndul

No	Code-Switching	Numbers of Data	Percentage (%)
1	Tag Switching	-	0
2	Intra-Sentential	11	79
3	Inter-Sentential	3	21
Total		14	100

Table 4.1 explains that from the three types of code-switching mentioned above, the data found two types of code-switching performed by Pak Ndul in Motive Deddy Corbuzier, while tag switching type is not found in Pak Ndul's utterance of switching the code. However, from 14 data (100%) of code-switching in total, Pak Ndul tends to perform intra-sentential 11 data or 79% appearance followed by inter-sentential 3 data or 21% appearance. The explanation of each type of code-switching is discussed in the following subchapter.

a. Tag Switching

Tag switching is the code-switching type that switches an interjection, a tag, or a sentence filler within utterances. This type of switching is associated with friendly behaviour to degrade the gap. In the Motive Deddy Corbuzier video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', Pak Ndul did not employ this kind of switching. Pak Ndul did not use tag switching, considering he was a guest star with the authority to talk with Deddy Corbuzier on one of the biggest YouTube channels in Indonesia.

b. Intra-Sentential

Intra-sentential occurs within a sentence or a clause. The form of intra-sentential is possibly found between the sentences linked within a sentence. In the Motive Deddy Corbuzier video, Pak Ndul employed intra-sentential types of code-switching in his utterances.

3/PN/CS/IaS/MS/SP/00.00.09

Table 4.2 The example of intra-sentential

Data Code	Utterance	Type of Code-Switching	Explanation
3/PN/CS /IaS/MS/ SP/00.00 .09	"**No problem,** *tapi positif*"	Intra-Sentential	The shifted language L2 happens within L1 sentence.

As the program's guest star, Pak Ndul employed intra-sentential code-switching 11 times in total. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', time-stamp

00.00.09, Pak Ndul said "**No problem,** *tapi positif* ". Pak Ndul shifted his language to L2 within L1 sentence while responding Deddy Corbuzier's question.

12/PN/CS/IaS/EP/Ipr/00.02.03

Table 4.3 The example of intra-sentential

Data Code	Utterance	Type of Code-Switching	Explanation
12/PN/CS/IaS/EP/Ipr/00.02.03	*"Sesuatu yang baru,* **so different.**"	Intra-Sentential	The shifted language L2 happens within L1 sentence.

Table 4.3 shows that Pak Ndul employed intra-sentential code-switching. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', time-stamp 00.02.03, Pak Ndul said *"Sesuatu yang baru,* **so different.**" and indicates that Pak Ndul shifted his language to L2 within L1 sentence

28/PN/CS/IaS/EP/Ipr/00.04.36

Table 4.4 The example of intra-sentential

Data Code	Utterance	Type of Code-Switching	Explanation
28/PN/CS/IaS/EP/Ipr/00.04.36	*"Ya betul itu,* **be ourselves.**"	Intra-Sentential	The shifted language L2 happens within L1 sentence.

Table 4.4 shows that Pak Ndul employed intra-sentential code-switching. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', time-stamp 00.04.36, Pak Ndul said *"Ya betul itu,* **be ourselves.**". Pak Ndul shifted his language to L2 within L1 sentence.

c. Inter-Sentential

Inter-sentential occurs when the speaker switches the language between sentences (Stockwell, 2002). The conversation has switched the language in the second sentence or first sentence. This type of code-switching occurs in the shifted language, especially in the sentence, clause, or even phrase within a speech or a moment.

6/PN/CS/IeS/EP/Ipr/00.00.27

Table 4.5 The example of inter-sentential

Data Code	Utterance	Type of Code-Switching	Explanation
6/PN/CS/IeS/EP/Ipr/00.00.27	DC : "*Saya .. tersinggung.*" PN : "**Which one ?** *Yang mana?*"	Inter-Sentential	The shifted language L2 happens and Pak Ndul reitered in L1 sentence.

Pak Ndul employed inter-sentential type of code-switching 3 times in total. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', time-stamp 00.00.27, Deddy Corbuzier said "*Saya melihat video anda dan merasa tersinggung*" while Pak Ndul responded "**Which one ?** *Yang mana?*". Pak Ndul shifted his language to respond to Deddy Corbuzier's statement, indicating an English sentence shfted by Pak Ndul out of Indonesian sentence within his speech.

60/PN/CS/IeS/EP/Ipr/00.09.49

Table 4.6 The example of inter-sentential

Data Code	Utterance	Type of Code-Switching	Explanation
60/PN/CS/ IeS/EP/Ipr /00.09.49	"*Karena memang tidak sesuai dengan konsep. Kalo edukatif, Siap*. **For free? No wish for that**"	Inter-Sentential	The shifted language L2 happens out of L1 sentence within Pak Ndul's speech.

Table 4.6 shows that Pak Ndul employed inter-sentential type of code-switching. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', time-stamp 00.09.49, Pak Ndul said "*Karena memang tidak sesuai dengan konsep. Kalo edukatif, Siap*. **For free? No wish for that**". Pak Ndul shifted his language to respond to Deddy Corbuzier's statement, indicating an English sentence shfted by Pak Ndul out of Indonesian sentence within his speech.

65/PN/CS/IeS/MS/Ipr/00.11.57

Table 4.7 The example of inter-sentential

Data Code	Utterance	Type of Code-Switching	Explanation
65/PN/C S/IeS/M S/Ipr/00. 11.57	PN : "*Terimakasih Pak Deddy.* **You're my inspiration actually**."	Inter-Sentential	The shifted language L2 happens out of L1 sentence within Pak Ndul's speech.

Table 4.7 shows that Pak Ndul employed inter-sentential type of code-switching. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', time-stamp 00.11.57. Pak Ndul said "*Terimakasih Pak Deddy.* **You're my inspiration actually**.". Pak Ndul shifted his language and indicaes as an English sentence shfted by Pak Ndul out of Indonesian sentence within his speech.

2. **Types of Code-Mixing performed by Pak Ndul in *Motive Deddy Corbuzier* YouTube Video**

Pak Ndul has been identified as having performed code-mixing in *Motive Deddy Corbuzier* for about 51 dialogues in total, where the table below is presented to show the finding.

Table 4.8 Type of code-mixing performed by Pak Ndul

No	Code-Mixing	Numbers of Data	Percentage (%)
1	Alternation	5	10
2	Insertion	37	76
3	Congruent Lexicalization	7	14
Total		51	100

Table 4.4 explains that from the three types of code-mixing above, the data found that Pak Ndul performed 51 dialogues (100%) containing code-mixing. Meanwhile, from 51 data found that Pak Ndul tends to perform 39 data or 76% appearance of insertion, followed by 7 data or 14% appearance of congruent lexicalization, and 5 data or 10% appearance of alternation.

The explanation of each type of code-mixing is discussed in the following subchapter.

a. Alternation

Alternation (associated with Poplack in Muysken, 2000: 4) views the constraints on mixing in terms of the compatibility or equivalence of the languages involved at the switch point. Alternation type of code-mixing occurs within the sentence to alternate the L1 word turns to L2.

2/PN/CM/Al/MS/Ipr/00.00.06

Table 4.9 The example of alternation

Data Code	Utterance	Type of Code-Mixing	Explanation
2/PN/CM/Al/MS/Ipr/00.00.06	"*Jadi mau* **going here, going there, everywhere, straight**."	Alternation	The alternation of L2 occurs within Pak Ndul L1 utterance.

Pak Ndul employed alternation type of code-mixing 5 times in total. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', time-stamp 00.00.06, Pak Ndul said "*Jadi mau* **going here, going there, everywhere, straight**.". Pak Ndul alternated the code while talking with Deddy Corbuzier, indicating an English alternation within an Indonesian sentence.

29/PN/CM/Al/EP/Ipr/00.04.45

Table 4.10 The example of alternation

Data Code	Utterance	Type of Code-Mixing	Explanation
29/PN/CM/ Al/EP/Ipr/0 0.04.45	*"Aslinya itu ya perlu* **a lot of effort,** *perlu bener-bener kerja keras"*	Alternation	The alternation of L2 occurs within Pak Ndul L1 utterance.

Table 4.10 shows that Pak Ndul employed alternation type of code-mixing. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', time-stamp 00.04.45, Pak Ndul said "*Aslinya itu ya perlu* **a lot of effort,** *perlu bener-bener kerja keras*". Pak Ndul alternated the code while talking with Deddy Corbuzier, indicating an English alternation within an Indonesian sentence.

50/PN/CM/Al/AA/Ipr/00.07.24

Table 4.11 The example of alternation

Data Code	Utterance	Type of Code-Mixing	Explanation
50/PN/CM/ Al/AA/Ipr/0 0.07.24	*"Dari situ munculah ide untuk memberi ide* **something different** itu tadi"	Alternation	The alternation of L2 occurs within Pak Ndul L1 utterance.

Table 4.11 shows that Pak Ndul employed alternation type of code-mixing. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan

merubah pandangan kalian)', time-stamp 00.07.24, Pak Ndul said "*Dari situ munculah ide untuk memberi ide* **something different** *itu tadi*.". Pak Ndul alternated the code while talking with Deddy Corbuzier, indicating an English alternation within an Indonesian sentence.

b. Insertion

Insertion of material (lexical items or entire constituents) from a language into a structure from the other language (Muysken, 2000). This kind of code-mixing is mostly occurs at the lexical level.

16/PN/CM/In/LR/Ipr/00.03.11

Table 4.12 The example of insertion

Data Code	Utterance	Type of Code-Mixing	Explanation
16/PN/CM/In/LR/Ipr/00.03.11	"*Supaya nanti* **ter-capture** *dari konten kita*."	Insertion	The insertion word occurs in the L1 utterance.

Since Pak Ndul was talking with Deddy Corbuzier, Pak Ndul employed insertion type of code-mixing 39 times in total. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', time-stamp 00.03.11, Pak Ndul said "*Supaya nanti* **ter-capture** *dari konten kita.*". Pak Ndul mixed the code while talking with Deddy Corbuzier, indicating an English word occurs within the Indonesian language form.

34/PN/CM/In/MS/Ipr/00.05.01

Table 4.13 The example of insertion

Data Code	Utterance	Type of Code-Mixing	Explanation
34/PN/CM/In/MS/Ipr/00.05.01	"*Harus* **effort-nya** *yang luar biasa.*"	Insertion	The insertion word occurs in the L1 utterance.

Table 4.13 shows that Pak Ndul employed insertion type of code-mixing. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', time-stamp 00.05.01, Pak Ndul said "*Harus* **effort-nya** *yang luar biasa.*" that Pak Ndul mixed the code while talking with Deddy Corbuzier, indicating an English word occurs within the Indonesian language form

37/PN/CM/In/LR/Ipr/00.05.12

Table 4.14 The example of insertion

Data Code	Utterance	Type of Code-Mixing	Explanation
37/PN/CM/In/LR/Ipr/00.05.12	"*Kemudian mempelajari* **analitic-nya**"	Insertion	The insertion word occurs in the L1 utterance.

Table 4.14 shows that Pak Ndul employed insertion type of code-mixing. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', time-stamp 00.05.12, Pak Ndul said "*Kemudian mempelajari* **analitic-nya.**" That Pak Ndul mixed the code while talking with Deddy Corbuzier, indicating an English word occurs within the Indonesian language form

c. Congruent Lexicalization

Congruent lexicalization happens when two languages share grammatical structures that can be filled lexically with elements from either language (Muysken, 2000: 6).

8/PN/CM/CL/LF/Ipr/00.01.42

Table 4.15 The example of congruent lexicalization

Data Code	Utterance	Type of Code-Mixing	Explanation
8/PN/CM/CL/LF/Ipr/00.01.42	"*Kita harus* **situational**, **conditional**, *dan* **adaptive**."	Congruent Lexicalization	The word " situational, conditional and adaptive" existed in both L1 and L2.

Pak Ndul employed congruent lexicalization type of code-mixing 7 times in total. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', time-stamp 00.01.42, Pak Ndul said "*Kita harus* **situational**, **conditional**, *dan* **adaptive**.". Since Pak Ndul pronounced situational, conditional and adaptive in L2, at the same time in L1 the word of *situasional, kondisional, dan adaptif* also exists. By this, Pak Ndul indicating performed the congruent lexicalization type of code-mixing.

10/CM/CL/LF/Ipr00.01.55

Table 4.16 The example of congruent lexicalization

Data Code	Utterance	Type of Code-Mixing	Explanation
10/CM/CL/LF/Ipr00.01.55	"*Kalau menurut saya yang utama adalah* **content**."	Congruent Lexicalization	The word "content" existed in both L1 and L2.

Table 4.16 shows that Pak Ndul employed congruent lexicalization type of code-mixing. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', time-stamp 00.01.55, Pak Ndul said "Kalau menurut saya yang utama adalah **content**". Since Pak Ndul pronounced content in L2, at the same time in L1 the word of *konten* also exists. By this, Pak Ndul indicating performed the congruent lexicalization type of code-mixing.

13/PN/CM/CL/LF/Ipr/00.02.06

Table 4.17 The example of congruent lexicalization

Data Code	Utterance	Type of Code-Mixing	Explanation
13/PN/CM/CL/LF/Ipr/00.02.06	"*Itu akan memberikan hal yang* **positive**"	Congruent Lexicalization	The word "profile" existed in both L1 and L2.

Pak Ndul employed congruent lexicalization type of code-mixing 3 times in total. For example, in the Deddy Corbuzier YouTube video entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)', time-stamp 00.02.06, Pak Ndul said "*Itu akan memberikan hal yang* **positive**". Since Pak Ndul pronounced profile in L2, at the same time in L1 the word of *profil* also exists. By this, Pak Ndul indicating performed the congruent lexicalization type of code-mixing.

3. Reasons for Code-Switching and Code-Mixing as Performed by Pak Ndul in *Motive Deddy Corbuzier*

In the previous chapter, there has been mentioned at last ten reasons influencing code-switching and code-mixing in communication stated by Malik (1994). The first reason is lack of facility, whilst the shifting language occurs because there are no equal words from L2 to L1. The second reason is the lack of register because L2 sounds better or more understandable than L1. The third reason is the speaker's mood because the shifting may occur at the same time as the speaker's mood to express feelings such as happy, sad, excited, in love, etc., but it felt better to say it in L2. The fourth reason is to emphasize the point because a speaker shifts the codes to give intention in the repetition. The fifth reason is habitual experience because a speaker may be shifting the code spontaneously as the habit of the speaker always to say it. The sixth reason is semantic significance because the shifting occurs to signify speakers' attitudes as communicative intentions to convey appropriate linguistic and social information. The seventh reason is to show identity while the shifting occurs to show the speaker belongs to an identity or a group. The eighth reason is to overcome different audiences while this shifting occurs at the time for translating the third parties out of speaker and interlocutors. The ninth reason is a pragmatic reason to call attention to the context of a conversation in which the codes have a particular meaning. The last reason to attract attention is that the shifting is often used to get the interlocutor's attention so that the speaker will be noticed.

Pak Ndul's utterances from Motive Deddy Corbuzier have been identified. There are 65 dialogues containing the reason for code-switching and code-mixing as performed by Pak Ndu, but from the ten reasons for code-switching and code-mixing as stated by Malik (1994), Pak Ndul has at least seven from ten reasons to switch and mix the codes in *Motive Deddy Corbuzier*. The finding is presented in the table finding below.

Table 4.18 The reasons for code-switching and code-mixing

Reason for code-switching and code-mixing	Numbers of Data	Percentage (%)
Lack of Facility	7	11
Lack of Register	25	38
Mood of the Speaker	9	14
Emphasize the Point	19	29
Habitual Experience	1	2
Semantic Significance	0	0
To Show Identity	1	2
To Overcome Different Audience	0	0
Pragmatic Reason	0	0
To Attract Attention	3	4
Total	**65**	**100**

Table 4.18 explains that from the ten reasons for code-switching and code-mixing mentioned above, the data found seven reasons out of ten for code-switching and code-mixing performed by Pak Ndul in *Motive Deddy Corbuzier*, whilst 3 reasons are not found in Pak Ndul's code-switching and code-mixing. However, from 65 data (100%) consisting the reason for code-switching and code-mixing in total, Pak Ndul's dominant reason for switching and mixing the code is lack of register with 25 data or 38%

appearance, followed by emphasising the point with 19 data or 29% appearance, mood of the speaker with 9 data or 14% appearance, lack of facility with 7 data or 11% appearance, attract attention with 3 data or 4% appearance, habitual experience with 1 datum or 2% appearance, and show identity to a group with 1 datum or 2% appearance. The explanation of each reason for code-switching and code-mixing is discussed in the following subchapter.

a. Lack of Facility

Lack of facility occurs when code-switching and code-mixing due to unmatched terminology or identical words from L2 to L1 (Malik, 1994). This reason appears when the speaker spontaneously switches or mixes the code to cover the language proficiency.

40/PN/CM/In/LF/Ipr/00.05.49

Table 4.19 The example of lack of faculty

Data Code	Utterance	Reason for switching or mixing the code
40/PN/CM/In/LF/ Ipr/00.05.49	"*Memang tidak bisa dipungkiri kita perlu* **adsense**"	Lack Of Facility

Table 4.19 shows that Pak Ndul mixed the code spontaneously in L2 pronunciation during his L1 utterance. Pak Ndul mixed his code "Adsense" was because lack of facility since Pak Ndul lost in translation, however the word "adsense" is not availbale in Indonesian language so Pak Ndul lack of facility in founding the equal words.

b. Lack of Register

Lack of register reason occurs when the speaker tries to use L2 to sound better than L1 (Anderson, 2006). In some conditions, Malik (1994) stated that this reason happens when the speaker is not equally competent in using the first and second language

22/PN/CM/In/LR/Ipr/00.03.34

Table 4.20 the example of lack of register

Data Code	Utterance	Reason for switching or mixing the code
22/PN/CM/In/LR/Ipr/00.03.34	"*Jadi kita harus selalu* **open-minded**"	Lack of Register

Since Pak Ndul presented as a guest star while talking with Deddy Corbuzier on one of the biggest YouTube channels, Pak Ndul tried to be professional to give his best advice and opinions during the discussion. The data in table 4.20, shows that Pak Ndul mixed the code in order to sound better and more professional while giving his opinion towards Deddy Corbuzier as the interlocutor.

c. Mood of the Speaker

Malik (1994) stated that the mood of the speaker determines the kind of language to be used. The switch or mix of the codes is triggered when the speaker is emotionally affected and covers it with vocabulary choices (Skiba, 1997).

1/PN/CM/In/MS/SP/00.00.04

Table 4.21 the example of mood of the speaker

Data Code	Utterance	Reason for switching or mixing the code
1/PN/CM/In/MS/ SP/00.00.04	DC : *Anda ini pintarnya apa ?* PN : "**Anything bisa**"	Mood of the Speaker

At the time-stamp 00.00.04 of the YouTube video, Deddy Corbuzier asked Pak Ndul, Anda ini pintarnya apa? [What kind of smart are you?]; However, Table 4.11 shows how excited Pak Ndul is to answer Deddy Corbuzier's question "Anything bisa" [I can do anything]; however, he confidently mixed the word to answer interlocutor's hesitant. Meanwhile, Pak Ndul mixed his language to English with the reason, mood of the speaker.

d. Emphasize the point

Emphasize is used when the same statement is repeated in two different languages in order to clarify the point of the statement or to make the people understand what the speaker is talking about (Malik, 1994).

12/PN/CS/IaS/EP/Ipr/00.02.03

Table 4.22 the example of emphasize the point

Data Code	Utterance	Reason for switching or mixing the code
12/PN/CS/IaS/EP /Ipr/00.02.03	"*Sesuatu yang baru*, **so different**"	Emphasize The Point

In Table 4.22, Pak Ndul shifted his language because he tried o stress his statement. This reason is indicated in the same statement in L1, and then Pak Ndul repeated it in L2 to clarify the point of his intention.

e. Habitual Experience

Habitual experience reason is that code-switching and code-mixing may happen due to the speaker's habit and coming spontaneously.

9/PN/CS/IaS/HE/Ipr/00.01.48

Table 4.23 the example of habitual experience

Data Code	Utterance	Reason for switching or mixing the code
9/PN/CS/IaS/HE /Ipr/00.01.48	DC : *Anda merasa gak terkenal di Youtube*?" PN: "***Alhamdulillah, Iya***"	Habitual Experience

In Table 4.23, Pak Ndul shifted his language because it was his habit always to say *Alhamdulillah*. However, Pak Ndul said it spontaneously without knowing that he did switch the code.

f. Semantic Significance

Semantic significance is the reason for switching or mixing the code. Meanwhile, Language alternation occurs when bilingual speakers want to convey their attitudes to each other. Pak Ndul was a guest star on one of Indonesia's biggest YouTube channels. Pak Ndul felt he was obligated to be professional while talking with Deddy Corbuzier, so Pak Ndul did not have this reason to switch or mix the code as he kept to stabilize his attitude to look fine.

g. To Show Identity With a Group

This reason for switching or mixing the code is a tool to express unity within a certain community or a social group.

5/PN/CM/Al/SI/Uq/00.00.22

Table 4.24 the example of showing identity

Data Code	Utterance	Reason for switching or mixing the code
5/PN/CM/Al/SI/Uq/00.00.22	"Ya, Saya ini **Badabest (Be the best)**"	To Show Identity With A Group

In Table 4.24, Pak Ndul did the code-switching and indicated in his switching of the codes at the words "Badabest" stands for Be the best. Meanwhile, Pak Ndul shifted his language because he wanted to be noticed that he belonged to a group of identities.

h. To Overcome Different Audiences

The reason for code-switching or code-mixing is applied as part of a welcoming address in admitting someone new to a communicative event (Malik, 1994). This could occur over different linguistic backgrounds or from the same linguistic background. Since Pak Ndul neither admitted nor invited someone new to be included in the topic of his speech, this reason did not belong to any of Pak Ndul's reasons for employing code-switching and code-mixing.

i. Pragmatic Reason

The reason for code-switching or code-mixing is used to call attention to the context of a conversation in which the codes have a particular meaning (Malik, 1994). Pak Ndul did not have a pragmatic reason to apply code-switching and code-mixing in his utterance because Pak Ndul had the exact meaning every time he tried to deliver his opinion and advice when talking with Deddy Corbuzier.

j. To Attract Attention

The reason for code-switching or code-mixing is used to attract the attention of readers or listeners. Malik (1994) also stated this reason is useful in advertising (both written and oral).

50/PN/CM/Al/AA/Ipr/00.07.24

Table 4.25 the example of attract attention

Data Code	Utterance	Reason for switching or mixing the code
50/PN/CM/Al/AA/Ipr/00.07.24	"*Dari situ munculah ide untuk memberi ide* **something different** *itu tadi*"	To Attract Attention

In Table 4.25, Pak Ndul shifted his language because he wanted to attract the listener's attention. This is indicated in the L2 phrase "something different" said by Pak Ndul in his L1 utterance since Pak Ndul wanted to be noticed for the main point he really meant to say. This reason for code-switching and code-mixing is mostly used to get the listener's attention.

4. The Impacts of Code-Switching and Code-Mixing Performed by Pak Ndul over Personal Branding in *Motive Deddy Corbuzier*

The previous chapter, there has been mentioned that personal branding has been indicated and categorized into three types: impression, uniqueness, and self-promotion stated by Gorbatov (2018). The first category of personal branding is the impression, which is the image of oneself that influences others' perceptions. The second category of personal branding is uniqueness, whilst highlighting own characteristics to be noticed. The last

category of personal branding is self-promotion, which is constructed on how one shows the accomplishment to get a high value of others' perceptions. Table 4.26 shows the data being distributed according to categories of personal branding by Gorbatov (2018).

Table 4.26 The impact of personal branding found on Pak Ndul's code-switching and code-mixing

Categories	Numbers of Data	Percentage (%)
Impression	61	94
Uniqueness	2	3
Self-Promotion	2	3
Total	**65**	**100**

Table 4.26 shows that Pak Ndul performed code-switching and code-mixing, belonging to personal branding categories. From 65 data (100%) indicate as personal branding implication in Pak Ndul's code-switching and code-mixing, the dominant implication of personal branding used by Pak Ndul is impression 61 data or 94 % appearance, followed by self-promotion 2 data or 3 % appearance and uniqueness 2 data or 3% appearance. The explanation of each category of personal branding as constructed from Pak Ndul's code-switching and code-mixing is discussed in the following subchapter.

a. Impression

Gorbatov (2018) stated that impression is the vehicle for positioning the personal brand. The impression is the way how to influence the perceptions of others to appear likable.

6/PN/CS/IeS/EP/Ipr/00.00.27

Table 4.27 the example of impression

Data Code	Utterance	Indicaton of Personal Branding
6/PN/CS/IeS/EP/Ipr/ 00.00.27	DC : "*Saya melihat video anda dan merasa tersinggung.*" PN : "**Which one ?** *Yang mana?"*	Impression

In Table 4.27, Pak Ndul shifted his language, indicated in his utterance using L2 "Which one?" and repeated in L1 "*Yang mana?*". Pak Ndul switching the language in English language to respond Deddy Corbuzier's and has the reason for emphasising his utterance by reiteration in L1 to make it his intention clear, while it is reflected as the impression of the personal branding since impression the way how to influence the perceptions of others to appear likable.

b. Uniqueness

The need for differentiation or uniqueness is highlighted as the strategies may be specific to various organizational fields and roles. Gorbatov (2018) claimed that specialization, high-level playing opportunities, revealing publically visible cues about self, and interaction with the audience are key personal branding strategies for the professional speaker.

5/PN/CM/Al/SI/Uq/00.00.22

Table 4.28 the example of uniqueness

Data Code	Utterance	Indication of Personal Branding
5/PN/CM/Al/SI/Uq/ 00.00.22	"*Ya, Saya ini* **Badabest (Be the best)**"	Uniqueness

In Table 4.28, Pak Ndul shifted his language, which is indicated in his utterance using L2 "Badabest (Be the best)" while he tried to describe himself, and it was reflected as an uniqueness of personal branding since uniqueness as the strategies may be specific to various fields and roles.

c. Self-Promotion

Gorbatov (2018) stated that self-promotion is a distinct impression management technique when someone is inclined to highlight their accomplishments, take credit for positive outcomes, name-drop important others, and downplay the severity of negative events to which they are connected.

1/PN/CM/In/MS/SP/00.00.04

Table 4.29 the example of self-promotion

Data Code	Utterance	Indicaton of Personal Branding
1/PN/CM/In/MS/SP/ 00.00.04	DC : *Anda ini pintarnya apa ?* PN : "**Anything** *bisa*"	Self-Promotion

In Table 4.29, Pak Ndul shifted his language, which is indicated in his utterance using L2 "Anything" while he responded to Deddy Corbuzier's question "*Anda ini bisanya apa?*" [What kind of smart are you?] and Pak Ndul responded "Anything bisa" [I can do anything]; however Pak Ndul was reflected on self-promotion of personal branding.

B. Discussions

In this discussion, the research is being discussed based on the research findings below, which discuss the types of code-switching, types of code-mixing, reasons for code-switching and code-mixing, and also the impact of personal branding constructed from switching and mixing the codes.

The tables below show the occurrences of code-switching and code-mixing by Pak Ndul in *Motive Deddy Corbuzier*, which are classified by the types, and reasons, then the impact of personal branding. The Y axis is layered according to the hierarchy of research questions 1 to 3, and the X axis is layered according to research question 4.

Table 4.30 Dominant finding

Spr	Type	Reason	Ipr	Uq	SP	Total
PN	TS	LF	✗	✗	✗	
		LR	✗	✗	✗	
		HE	✗	✗	✗	
		EP	✗	✗	✗	
		MS	✗	✗	✗	0
		SS	✗	✗	✗	
		SI	✗	✗	✗	
		DA	✗	✗	✗	
		PR	✗	✗	✗	
		AA	✗	✗	✗	
	IaS	LF	✗	✗	✗	
		LR	✗	✗	✗	
		HE	1	✗	✗	
		EP	8	✗	✗	
		MS	✗	✗	1	11
		SS	✗	✗	✗	
		SI	✗	1	✗	
		DA	✗	✗	✗	
		PR	✗	✗	✗	
		AA	4	✗	✗	
	IeS	LF	✗	✗	✗	
		LR	✗	✗	✗	
		HE	✗	✗	✗	
		EP	2	✗	✗	
		MS	1	✗	✗	3
		SS	✗	✗	✗	
		SI	✗	✗	✗	
		DA	✗	✗	✗	
		PR	✗	✗	✗	
		AA	✗	✗	✗	

Table 4.31 Dominant finding

Spr	Type	Reason	Ipr	Uq	SP	Total
PN	AI	LF	✗	✗	✗	
		LR	✗	✗	✗	
		HE	✗	✗	✗	
		EP	1	✗	✗	
		MS	1	✗	✗	5
		SS	✗	✗	✗	
		SI	✗	1	✗	
		DA	✗	✗	✗	
		PR	✗	✗	✗	
		AA	2	✗	✗	
	In	LF	1	✗	✗	
		LR	24	✗	✗	
		HE	✗	✗	✗	
		EP	7	1	✗	
		MS	5	✗	1	39
		SS	✗	✗	✗	
		SI	✗	✗	✗	
		DA	✗	✗	✗	
		PR	✗	✗	✗	
		AA	✗	✗	✗	
	CL	LF	6	✗	✗	
		LR	✗	✗	✗	
		HE	✗	✗	✗	
		EP	1	✗	✗	
		MS	✗	✗	✗	7
		SS	✗	✗	✗	
		SI	✗	✗	✗	
		DA	✗	✗	✗	
		PR	✗	✗	✗	
		AA	✗	✗	✗	

Table 4.30 shows the data amount of Pak Ndul performed code-switching in his utterance, where Pak Ndul dominantly performed the type of intra-sentential code-switching 11 times, which is the main reason to emphasize the point that most indicate of impression in personal branding for 7 times. However, table 4.31 above shows the data amount of Pak Ndul performed code-mixing in his utterance, where Pak Ndul mainly employed the type of insertion code-mixing 39 times. At the same time, the most dominant reason for code-mixing is the lack of register which primarily indicated as the impression of personal branding 24 times. Pak Ndul's personal brandings are constructed through the type of code-switching and code-mixing he employs, and the reason for switching or mixing the code spoken by Pak Ndul as a guest star while talking with Deddy Corbuzier as a host in Motive Deddy Corbuzier program.

Recalling Malik's (1994) theory about the reason for code-switching and code-mixing, Pak Ndul tends to use intra-sentential code-switching to emphasize his intention for giving reiteration, and Pak Ndul tends to use insertion code-mixing primarily because of the lack of register. Meanwhile, lack of register occurs when the speaker switches or mixes the codes with the speaker's consideration to sound better or more understandable while using L2 rather than L1 at some words or sentences. Thus, Pak Ndul switched and mixed the codes to minimize the misconception between him as the speaker and Deddy Corbuzier as the interlocutor since Pak Ndul, as a guest star, talked with Deddy Corbuzier as a host on one of the biggest YouTube channels in Indonesia.

Remaining Gorbatov's (2018) theory about personal branding, a personal brand is shaped figure through narrative and imagery tied to the reflection of what people think, such as impression, uniqueness, and self-promotion with a particular reason. Since Pak Ndul's dominant reason for performing code-switching was because emphasize the point as Pak Ndul tried to give reiteration from L2 to L1 conversely, and code-mixing was because of lack of register, he tried to sound better and be more understandable while using L2 at some words or sentences rather than L1, so he needed to switch and mix the code related to the topic that he interviewed and talked about in *Motive Deddy Corbuzier*, so based on the reason of Pak Ndul did the code-switching and code-mixing, Pak Ndul is mostly reflected himself in impression type of personal branding.

Pak Ndul is a content creator of the YouTube channel "WAGU Waton Guyon", which has 1,21 million subscribers. Pak Ndul owns the "WAGU Waton Guyon" YouTube channel, containing educational things that figure himself as a villager with extensive knowledge with the capability of performing code-switching and code-mixing. Pak Ndul has been interviewed on Deddy Corbuzier's YouTube channel, one of Indonesia's biggest YouTube channels. Imagine how the *Motive Deddy Corbuzier* program influenced how people think in this prejudiced world. Code-switching and code-mixing are related to society, and so does personal branding. The personal branding of Pak Ndul reflected how he made a figure of himself as a villager who can speak more than one language in his utterance with his characteristic to switch and

mix the codes that he made to make him different from other creators. However, this is called bilingual in linguistics, especially in sociolinguistics.

Code-switching and code-mixing have become the trend or style language to be accepted in society, especially by influencers of creative industries. This is what Pak Ndul did to talk with someone considering the impact on his branding that he made. For example, when Deddy Corbuzier asked him some questions, Pak Ndul gave positive and wise feedback with his characterization of shifting the language. However, the correlation between shifting the codes and personal branding is when the speaker does the soft selling with the interlocutors. Meanwhile, code-switching or code-mixing can be the strategy when one does the branding without feeling like selling.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

After analyzing 14 code-switchings and 51 code-mixings performed by Pak Ndul in *Motive Deddy Corbuzier* program entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)' a video uploaded by Deddy Corbuzier in 2019, the entire analysis of this research is concisely delivered in this chapter. This chapter consist of three subchapters, namely conclusion(s), implication(s), and suggestion(s).

A. Conclusions

Some conclusions can be drawn based on the analysis of this research. From the three types of code-switching stated by Stockwell (2002), Pak Ndul only employed two types of code-switching consisting of intra-sentential and inter-sentential. However, three types of code-mixing, which is stated by Muysken (2000), were employed by Pak Ndul, namely alternation, insertion, and congruent lexicalization. Pak performed code-switching and code-mixing with particular reasons, as Malik (1994) stated, but Pak Ndul only had seven reasons out of ten reasons, namely lack of facility, lack of register, the mood of the speaker, habitual experience, to emphasize the point, to show identity, and to attract attention. For these reasons, Pak Ndul performed code-switching and code-mixing, reflected in three categories of personal branding: impression, uniqueness, and self-promotion, as stated by Gorbatov (2018).

Pak Ndul mainly employed intra-sentential code-switching to emphasize the point of his intention, then performed a few intra-sentential types of code-

switching because of attracting attention and habitual experience to construct the impression of his personal brand. The impact of Pak Ndul's uniqueness reflected from Pak Ndul's reason to show identitiy. Meanwhile, self-promotion in personal branding was constructed from the reason his mood shifted the codes to talk about his ability. Moreover, Pak Ndul Pak Ndul mainly performed insertion code-mixing because lack of register, and he performed a few congruent lexicalization because lack of facility and emphasize the point while alternation types of code-mixing mainly because of attracting attention, emphasising the point, and mood of the speaker to construct the impression of Pak Ndul's branding. However, Pak Ndul also has the reason of alternation to emphasize the point to construct his uniqueness of his personal brand.

Using code-switching and code-mixing for a particular reason revealed one personal branding of oneself. As stated by Gorbatov (2018), personal branding characteristics tie the reflection of what people think about the person, such as "impression", "uniqueness", and "self-promotion". Pak Ndul's code-switching and code-mixing mostly indicated himself branding his image or reputation that impacts his personal brand without feeling like selling (*soft selling*). Meanwhile, Pak Ndul's personal branding reflected how he used code-switching and code-mixing at the right place with his specific reasons since Pak Ndul himself is a YouTube content creator who brings bilingual content as his educational purpose in making YouTube.

Pak Ndul represents himself as an open-minded villager with extensive knowledge. Since Deddy Corbuzier YouTube channel is one of Indonesia's biggest YouTube channels, this also affects how Pak Ndul talked with Deddy

Corbuzier, which makes him perform code-switching and code-mixing. Somehow, Pak Ndul felt better while talking in L2 to cover the misconception between him as a speaker and Deddy Corbuzier as the interlocutor. Thus, in the confidence case, using code-switching and code-mixing gives the impact, such as pride or even looking smarter, as a solution for those practising speaking skills. However, committing code-switching or code-mixing does not mean that a speaker does not love the national language, which is Indonesian.

B. Implications

This research produces knowledge about the code-switching and code-mixing contained in the *Motive Deddy Corbuzier* program to build personal branding, especially an uploaded YouTube video by Deddy Corbuzier channel in 2019 entitled 'Pak Ndul "Saya Bukan Orang B0d0h" (exclusive video yg akan merubah pandangan kalian)'. The theoretical impact of this research can be useful for the readers and other researchers who will analyze code-switching and code-mixing taken from the utterance of oneself with the reason for switching or mixing the code to find out the impact on personal branding, especially the utterances from the influencers in the creative industry.

C. Suggestions

Regarding the conclusion of an analysis of the utterance spoken by Pak Ndul in the *Motive Deddy Corbuzier* program from the perspective of sociolinguistics, especially the code-switching and code-mixing, the suggestions can be drawn as follows:

1. For linguistic students who are interested in the study of language as a social phenomenon

There are many language phenomena that linguistic students can analyze, while code-switching and code-mixing are the concepts of so many. Linguistic students may look for what is trending on social media, streaming platforms, or in society for a living. There is expected to be a renewal of research similar to this one using a more complex approach and various resources so that the analysis will not be shallow.

2. For future research regarding the impact of code-switching and code-mixing to build personal branding

This research does not cover all personal branding areas, so future researchers are expected to expand the scope. In Addition, the researcher expects this study to assist and provide insight into code-switching and code-mixing as a sociolinguistic phenomenon. Future research may change the theories or approaches to explore more about what code-switching and code-mixing may portray.

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A. VALIDATION SHEET

The thesis data titled : ***The Impact of Code-switching and Code-mixing Used by Pak Ndul to Build Personal Branding in "Motive Deddy Corbuzier"*** had been validated by Mr. Aris Hidayatulloh, S. Hum., M. A. on:

Day : Tuesday

Date : February 28th, 2023

Surakarta, February 28th, 2023

Validator,

(Aris Hidayatulloh, S. Hum., M. A.)

Data Findings

1. **Types of Code-Switching Performed By Pak Ndul**
   A. Intra-Sentential

3/PN/CS/IaS/MS/SP/00.00.09	28/PN/CS/IaS/EP/Ipr/00.04.36
9/PN/CS/IaS/HE/Ipr/00.01.48	45/PN/CS/IaS/EP/Ipr/00.06.39
11/PN/CS/IaS/EP/Ipr/00.02.00	47/PN/CS/IaS/AA/Ipr/00.07.02
12/PN/CS/IaS/EP/Ipr/00.02.03	58/PN/CS/IaS/EP/Ipr/00.09.25
27/PN/CS/IaS/EP/Ipr/00.04.33	62/PN/CS/IaS/EP/Ipr/00.10.51

   B. Inter-Sentential

6/PN/CS/IeS/EP/Ipr/00.00.27	64/PN/CS/IeS/EP/Ipr/00.10.26
60/PN/CS/IeS/EP/Ipr/00.09.49	65/PN/CS/IeS/MS/Ipr/00.11.57

2. **Types of Code-Mixing Performed By Pak Ndul**
   A. Alternation

2/PN/CM/Al/MS/Ipr/00.00.06	50/PN/CM/Al/AA/Ipr/00.07.24
5/PN/CM/Al/SI/Uq/00.00.22	55/PN/CM/ Al/AA/Ipr/00.08.23
29/PN/CM/Al/EP/Ipr/00.04.45	

   B. Insertion

1/PN/CM/In/MS/SP/00.00.04	38/PN/CM/In/LR/Ipr/00.05.36
14/PN/CM/In/LR/Ipr/00.02.09	39/PN/CM/In/LR/Ipr/00.05.46
16/PN/CM/In/MS/Ipr/00.02.28	40/PN/CM/In/LF/Ipr/00.05.49
17/PN/CM/In/MS/Ipr/00.02.29	41/PN/CM/In/LR/Ipr/00.06.02
18/PN/CM/In/EP/Ipr/00.02.46	42/PN/CM/In/LR/Ipr/00.06.06
19/PN/CM/In/LR/Ipr/00.03.11	43/PN/CM/In/EP/Uq/00.06.25
20/PN/CM/In/LR/Ipr/00.03.28	44/PN/CM/In/LR/Ipr/00.06.30
21/PN/CM/In/LR/Ipr/00.03.30	46/PN/CM/In/EP/Ipr/00.06.49
22/PN/CM/In/LR/Ipr/00.03.34	48/PN/CM/In/EP/Ipr/00.07.16
23/PN/CM/In/LR/Ipr/00.03.35	49/PN/CM/In/LR/Ipr/00.07.19
24/PN/CM/In/LR/Ipr/00.03.39	51/PN/CM/In/LR/Ipr/00.08.06
25/PN/CM/In/MS/Ipr/00.03.41	52/PN/CM/In/LR/Ipr/00.08.07
30/PN/CM/In/LR/Ipr/00.04.56	53/PN/CM/In/LR/Ipr/00.08.17
31/PN/CM/In/LR/Ipr/00.04.58	54/PN/CM/In/EP/Ipr/00.08.22
32/PN/CM/In/LR/Ipr/00.04.59	56/PN/CM/In/EP/Ipr/00.08.52
33/PN/CM/In/LR/Ipr/00.05.00	57/PN/CM/In/LR/Ipr/00.09.03
34/PN/CM/In/MS/Ipr/00.05.01	59/PN/CM/In/LR/Ipr/00.09.41
35/PN/CM/In/EP/Ipr/00.05.02	61/PN/CM/In/MS/Ipr/00.10.23
36/PN/CM/In/EP/Ipr/00.05.04	63/PN/CM/In/LR/Ipr/00.10.56
37/PN/CM/In/LR/Ipr/00.05.12	

C. Congruent Lexicalization

4/PN/CM/CL/LF/Ipr/00.00.19	13/PN/CM/CL/LF/Ipr/00.02.06
7/PN/CM/CL/LF/Ipr/00.01.38	15/PN/CM/CL/LF/Ipr00.02.14
8/PN/CM/CL/LF/Ipr00.01.42	26/PN/CM/CL/EP/Ipr/00.04.28
10/CM/CL/LF/Ipr/00.01.55	

3. **Reasons for Code-Switching and Code-Mixing as Performed by Pak Ndul in Motive Deddy Corbuzier**

A. Lack of Facility

4/PN/CM/CL/LF/Ipr/00.00.19	13/PN/CM/CL/LF/Ipr/00.02.06
7/PN/CM/CL/LF/Ipr/00.01.38	15/PN/CM/CL/LF/Ipr00.02.14
8/PN/CM/CL/LF/Ipr/00.01.42	40/PN/CM/In/LF/Ipr/00.05.49
10/PN/CM/CL/LF/Ipr/00.01.55	

B. Lack of Register

14/PN/CM/In/LR/Ipr/00.02.09	39/PN/CM/In/LR/Ipr/00.05.46
19/PN/CM/In/LR/Ipr/00.03.11	41/PN/CM/In/LR/Ipr/00.06.02
20/PN/CM/In/LR/Ipr/00.03.28	42/PN/CM/In/LR/Ipr/00.06.06
21/PN/CM/In/LR/Ipr/00.03.30	44/PN/CM/In/LR/Ipr/00.06.30
22/PN/CM/In/LR/Ipr/00.03.34	49/PN/CM/In/LR/Ipr/00.07.19
23/PN/CM/In/LR/Ipr/00.03.35	51/PN/CM/In/LR/Ipr/00.08.06
24/PN/CM/In/LR/Ipr/00.03.39	52/PN/CM/In/LR/Ipr/00.08.07
30/PN/CM/In/LR/Ipr/00.04.56	53/PN/CM/In/LR/Ipr/00.08.17
31/PN/CM/In/LR/Ipr/00.04.58	54/PN/CM/In/LR/Ipr/00.08.22
32/PN/CM/In/LR/Ipr/00.04.59	57/PN/CM/In/LR/Ipr/00.09.03
33/PN/CM/In/LR/Ipr/00.05.00	59/PN/CM/In/LR/Ipr/00.09.41
37/PN/CM/In/LR/Ipr/00.05.12	63/PN/CM/In/LR/Ipr/00.10.56
38/PN/CM/In/LR/Ipr/00.05.36	

C. Mood of The Speaker

1/PN/CM/In/MS/SP/00.00.04	25/PN/CM/In/MS/Ipr/00.03.41
2/PN/CM/Al/MS/Ipr/00.00.06	34/PN/CM/In/MS/Ipr/00.05.01
3/PN/CS/IaS/MS/SP/00.00.09	61/PN/CM/In/MS/Ipr/00.10.23
16/PN/CM/In/MS/Ipr/00.02.28	65/PN/CS/IeS/MS/Ipr/00.11.57
17/PN/CM/In/MS/Ipr/00.02.29	

D. Emphasize The Point

6/PN/CS/IeS/EP/Ipr/00.00.27	43/PN/CM/In/EP/Uq/00.06.25
11/PN/CS/IaS/EP/Ipr/00.02.00	45/PN/CS/IaS/EP/Ipr/00.06.39
12/PN/CS/IaS/EP/Ipr/00.02.03	46/PN/CM/In/EP/Ipr/00.06.49
18/PN/CM/In/EP/Ipr/00.02.46	48/PN/CM/In/EP/Ipr/00.07.16
26/PN/CM/CL/EP/Ipr/00.04.28	56/PN/CM/In/EP/Ipr/00.08.52

27/PN/CS/IaS/EP/Ipr/00.04.33	58/PN/CS/IaS/EP/Ipr/00.09.25
28/PN/CS/IaS/EP/Ipr/00.04.36	60/PN/CS/IeS/EP/Ipr/00.09.49
29/PN/CM/Al/EP/Ipr/00.04.45	62/PN/CS/IaS/EP/Ipr/00.10.51
35/PN/CM/In/EP/Ipr/00.05.02	64/PN/CS/IeS/EP/Ipr/00.10.26
36/PN/CM/In/EP/Ipr/00.05.04	

E. Habitual Experience

9/PN/CS/IaS/HE/Ipr/00.01.48

F. To Show Identity

5/PN/CM/Al/SI/Uq/00.00.22

G. To Attract Attention

47/PN/CS/IaS/AA/Ipr/00.07.02	55/PN/CM/ Al/AA/Ipr/00.08.23
50/PN/CM/Al/AA/Ipr/00.07.24	

4. The Impacts of Code-Switching and Code-Mixing Performed by Pak Ndul over Personal Branding in Motive Deddy Corbuzier

A. Impression

2/PN/CM/Al/MS/Ipr/00.00.06	35/PN/CM/In/EP/Ipr/00.05.02
4/PN/CM/CL/LF/Ipr/00.00.19	36/PN/CM/In/EP/Ipr/00.05.04
6/PN/CS/IeS/EP/Ipr/00.00.27	37/PN/CM/In/LR/Ipr/00.05.12
7/PN/CM/CL/LF/Ipr/00.01.38	38/PN/CM/In/LR/Ipr/00.05.36
8/PN/CM/CL/LF/Ipr/00.01.42	39/PN/CM/In/LR/Ipr/00.05.46
9/PN/CS/IaS/HE/Ipr/00.01.48	40/PN/CM/In/LF/Ipr/00.05.49
10/PN/CM/CL/LF/Ipr/00.01.55	41/PN/CM/In/LR/Ipr/00.06.02
11/PN/CS/IaS/EP/Ipr/00.02.00	42/PN/CM/In/LR/Ipr/00.06.06
12/PN/CS/IaS/EP/Ipr/00.02.03	44/PN/CM/In/LR/Ipr/00.06.30
13/PN/CM/CL/LF/Ipr/00.02.06	45/PN/CS/IaS/EP/Ipr/00.06.39
14/PN/CM/In/LR/Ipr/00.02.09	46/PN/CM/In/EP/Ipr/00.06.49
15/PN/CM/CL/LF/Ipr/00.02.14	47/PN/CS/IaS/AA/Ipr/00.07.02
16/PN/CM/In/MS/Ipr/00.02.28	48/PN/CM/In/EP/Ipr/00.07.16
17/PN/CM/In/MS/Ipr/00.02.29	49/PN/CM/In/LR/Ipr/00.07.19
18/PN/CM/In/EP/Ipr/00.02.46	50/PN/CM/Al/AA/Ipr/00.07.24
19/PN/CM/In/LR/Ipr/00.03.11	51/PN/CM/In/LR/Ipr/00.08.06
20/PN/CM/In/LR/Ipr/00.03.28	52/PN/CM/In/LR/Ipr/00.08.07
21/PN/CM/In/LR/Ipr/00.03.30	53/PN/CM/In/LR/Ipr/00.08.17
22/PN/CM/In/LR/Ipr/00.03.34	54/PN/CM/In/LR/Ipr/00.08.22
23/PN/CM/In/LR/Ipr/00.03.35	55/PN/CM/Al/AA/Ipr/00.08.23
24/PN/CM/In/LR/Ipr/00.03.39	56/PN/CM/In/EP/Ipr/00.08.52
25/PN/CM/In/MS/Ipr/00.03.41	57/PN/CM/In/LR/Ipr/00.09.03
26/PN/CM/CL/EP/Ipr/00.04.28	58/PN/CS/IaS/EP/Ipr/00.09.25

27/PN/CS/IaS/EP/Ipr/00.04.33	59/PN/CM/In/LR/Ipr/00.09.41
28/PN/CS/IaS/EP/Ipr/00.04.36	60/PN/CS/IeS/EP/Ipr/00.09.49
29/PN/CM/Al/EP/Ipr/00.04.45	61/PN/CM/In/MS/Ipr/00.10.23
30/PN/CM/In/LR/Ipr/00.04.56	62/PN/CS/IaS/EP/Ipr/00.10.51
31/PN/CM/In/LR/Ipr/00.04.58	63/PN/CM/In/LR/Ipr/00.10.56
32/PN/CM/In/LR/Ipr/00.04.59	64/PN/CS/IeS/EP/Ipr/00.10.26
33/PN/CM/In/LR/Ipr/00.05.00	65/PN/CS/IeS/MS/Ipr/00.11.57
34/PN/CM/In/MS/Ipr/00.05.01	

B. Uniqueness

5/PN/CM/Al/SI/Uq/00.00.22	43/PN/CM/In/EP/Uq/00.06.25

C. Self-Promotion

1/PN/CM/In/MS/SP/00.00.04	3/PN/CS/IaS/MS/SP/00.00.09

Appendix 1. Table of analysis

No	Code	Utterance (with extra context)	Type of Code-Switching	Type of Code-Mixing	Reason for Code-Switching and Code-Mixing	Impact on Personal Branding	Explanation	T/F
1.	1/PN/CM/In/MS/SP/00.00.04	DC : *Anda ini pintarnya apa ?* PN : "**Anything** *bisa.*"	-	Insertion	Mood Of The Speaker	Self-Promotion	Deddy Corbuzier asked Pak Ndul's and Pak Ndul inserted his language in Englifh (L2) to answer it with excitement as implicated of self-promotion over his ability.	T
2.	2/PN/CM/Al/MS/Ipr/00.00.06	"*Jadi mau* **going here, going there, everywhere, straight**."	-	Alternation	Mood Of The Speaker	Impression	Pak Ndul again alternated his language to answer Deddy Corbuzier's following question with excitement that effect on Pak Ndul's impression considering his	T

								code-mixing.	
3.	3/PN/CS/IaS/MS/SP/00.00.09	"**No problem,** *tapi positif* "	Intra-Sentential	-	Mood Of The Speaker	Self-Promotion	With full of confidence, Pak Ndul shifted the language for showing his accomplishment in order to brand himself.	T
4.	4/PN/CM/CL/LF/Ipr/00.00.19	DC : "*Anda ini pintar?* PN: "*Kalau sesuai strata dan* **profile** *dari raja BBB*"	-	Congruent Lexicalization	Lack Of Facility	Impression	Since the word "Profile" in English L2 is also admitted by L1 in Indonesia "Profil", Pak Ndul used the English pronunciation (mix the code) for getting the impression.	T
5.	5/PN/CM/Al/SI/Uq/00.00.22	"*Ya, Saya ini* **Badabest (Be the best)**"	-	Alternation	To Show Identity With A Group	Uniqueness	Pak Ndul alternated his language in order to show his identity at the point of alternation in	T

							order to be noticed for who he is as the reflection of uniqueness	
6.	6/PN/CS/IeS/EP/Ipr/00.00.27	DC : "*Saya melihat video anda dan merasa tersinggung.*" PN : " **Which one ?** *Yang mana?*"	Inter-Sentential	-	Emphasize The Point	Impression	Pak Ndul shfited his language into English and reiterated in Indonesia to emphasize the point as the reflection of impression.	T
7.	7/PN/CM/CL/LF/Ipr/00.01.38	"*Kita harus* **adaptive**."	-	Congruent Lexicalization	Lack of Facility	Impression	Since the word "adaptive" in English L2 is also admitted by L1 in Indonesia "adaptif" and pronounced the same (mix the code) for getting the impression	T
8.	8/PN/CM/CL/LF/Ipr/00.01.42	"*Kita harus* **situational**, **conditional**, *dan*	-	Congruent Lexicalization	Lack of Facility	Impression	Since the words " situational, conditional and adaptive" in	T

		adaptive.”					English L2 is also admitted by L1 in Indonesia "situasional, kondisional, adaptif" pronounced the same (mix the code) for getting the impression	
9.	9/PN/CS/IaS/HE /Ipr/00.01.48	DC : *Anda merasa gak dikenal kenal di Youtube*?” PN: "***Alhamdulill ah, Iya.*** "	Intra-Sentential	-	Habitual Experience	Impression	Pak Ndul's habit to answer "*Alhamdulillah*" as the grateful upon Allah as his impression about his religious side.	T
10.	10/PN/CM/CL/ LF/Ipr/00.01.55	"*Kalau menurut saya yang utama adalah* **content**."	-	Congruent Lexicalization	Lack of Facility	Impression	Since the word "content" in English L2 is also admitted by L1 in Indonesia "konten" and pronounced the same (mix the code) for getting the impression	T

11.	11/PN/CS/IaS/EP/Ipr/00.02.00	"*Jadi dengan kita memberikan content yang unik*, **so unique**"	Intra-Sentential	-	Emphasize The Point	Impression	Pak Ndul shifted the codes because emphasized the point about giving unique content in order to impress his intention about the uniqueness.	T
12.	12/PN/CS/IaS/EP/Ipr/00.02.03	"*Sesuatu yang baru*, **so different.**	Intra-Sentential	-	Emphasize The Point	Impression	Again, Pak Ndul shifted the codes because emphasized the point about giving different content in order to impress his intention.	T
13.	13/PN/CM/CL/LF/Ipr/00.02.06	*Itu akan memberikan hal yang* **positive**"	-	Congruent Lexicalization	Lack of Facility	Impression	Since the word "positive" in English L2 is also admitted by L1 in Indonesia "positif" and pronounced the same (mix the code) for getting the impression	T

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14.	14/PN/CM/In/L R/Ipr/00.02.09	"*Kadang kan orang banyak menghabiska n waktu untuk* **di-editing** *atau apa gitu*"	-	Insertion	Lack Of Register	Impression	Since editing doesn't exist in Indonesian dictionary, Pak Ndul tried to insert the English words that understand by a lot people as reflection of his impression of word choice to be understandable.	T
15.	15/PN/CM/CL/ LF/Ipr/00.02.14	"*Penting sih itu, tapi tingkatan-nya lebih penting* **content**."	-	Congruent Lexicalization	Lack of Facility	Impression	Since the word "content" in English L2 is also admitted by L1 in Indonesia "konten" and pronounced the same (mix the code) for getting the impression	T
16.	16/PN/CM/In/M S/Ipr/00.02.28	"*Tapi dengan kita memberi* **something**."	-	Insertion	Mood Of The Speaker	Impression	Pak Ndul talked in Indonesian and suddenly inserted English word "something" in	T

							order to really mean the word.	
17.	17/PN/CM/In/MS/Ipr/00.02.29	"*Kaya* **entertain**, *kayanya itu lebih masuk*"	-	Insertion	Mood Of The Speaker	Impression	Pak Ndul talked in Indonesian and suddenly inserted English word "entertain" in order to really mean the word.	T
18.	18/PN/CM/In/EP/Ipr/00.02.46	"*Kalau kita merasa punya potensi dan itu unik, baru*, **different**. *Kita harus berani untuk mencoba.*"	-	Insertion	Emphasize The Point	Impression	Pak Ndul talked in Indonesian and suddenly inserted English word "different" to emphasize the point since he really meant these words to impress anyone who hear the point of his opinion.	T
19.	19/PN/CM/In/LR/Ipr/00.03.11	"*Supaya nanti* **ter-capture** *dari content kita.*"	-	Insertion	Lack Of Register	Impression	Since capture doesn't exist in Indonesian dictionary, Pak Ndul inserted the English words but in Indonesian	T

							prefix that understand by a lot people as reflection of his impression of word choice to be understandable	
20.	20/PN/CM/In/LR/Ipr/00.03.28	"**Analytic** *itu penting sekali*"	-	Insertion	Lack Of Register	Impression	Pak Ndul alternated the English language "Analytic" rather than "*Analisa*" was because lack of register in order to be heard like professional, so anyone will hear his advice.	T
21.	21/PN/CM/In/LR/Ipr/00.03.30	"*Dan sebenarnya itu saya* **copy** *dari mas deddy*"	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted the English language "Copy" rather than "*Tiru*" was because lack of register in order to sound better and quite polite.	T
22.	22/PN/CM/In/L	"*Jadi kita*	-	Insertion	Lack Of	Impression	Pak Ndul inserted	T

No.	Code	Utterance		Type	Category	Reason	Description	
	R/Ipr/00.03.34	*harus selalu* **open-minded**"			Register		the English language "Open-minded" rather than "*Berpikiran terbuka*" was because lack of register in order to sound better and more understandable.	
23.	23/PN/CM/In/LR/Ipr/00.03.35	"*Dengan kita* **open-minded,** *kita menerima berbagai ilmu*"	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted the English language "Open-minded" rather than "*Berpikiran terbuka*" was because lack of register in order to sound better and more understandable.	T
24.	24/PN/CM/In/LR/Ipr/00.03.39	"*Dari situ akurasi dari* **decision**"	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted the English language "Decision" rather than "*Keputusan*" was because lack of register to	T

							sound better and professional.	
25.	25/PN/CM/In/MS/Ipr/00.03.41	"*Kita akan* **perfect**"	-	Insertion	Mood Of The Speaker	Impression	Pak Ndul inserted the English language "Perfect" rather than "*Sempurna*" was because mood of the speaker to be noticed and Pak Ndul really mean the word, so anyone will hear his advice.	T
26.	26/PN/CM/CL/EP/Ipr/00.04.28	"*Semua orang itu kan* **unique** *ya, mempunyai potensi dan bisa dikembang-kan menjadi diri sendiri*"	-	Congruent Lexicalization	Emphasize the point	Impression	Pak Ndul used the English pronunciation "Unique" rather than "*Unik*" and they are pronounced almost the same, was because emphasizing the point to be noticed for his intention to	T

							impress what he meant to say.	
27.	27/PN/CS/IaS/EP/Ipr/00.04.33	"*Jadi diri sendiri*, **Be proud of ourselves**"	Intra-Sentential	-	Emphasize the point	Impression	Pak Ndul shifted the codes possibly because of emphasizing the point as he tried to stress his intention on his words as implication of impression.	T
28.	28/PN/CS/IaS/EP/Ipr/00.04.36	PN : "*Ya betul itu*, **be ourselves**"	Intra-Sentential	-	Emphasize the point	Impression	Pak Ndul shifted the code to emphasize his intention about his previous intention in order to be noticed.	T
29.	29/PN/CM/Al/EP/Ipr/00.04.45	"*Aslinya itu ya perlu* **a lot of effort,** *perlu bener-bener kerja keras*"	-	Alternation	Emphasize the point	Impression	Pak Ndul shifted the codes because he emphasized the point as his intention since he really meant it to boost the power of his advice.	T
30.	30/PN/CM/In/L	"*Kita itukan*	-	Insertion	Lack Of	Impression	Pak Ndul inserted	T

No.	Code	Data		Type	Factor	Reason	Description	
	R/Ipr/00.04.56	*ingin mempunyai suatu* **goal**"			Register		the English language "Goal" rather than "*Tujuan*" was because lack of register to sound better and professional.	
31.	31/PN/CM/In/LR/Ipr/00.04.58	"*Kita ingin mencapai* **goal** *kita*"	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted the English language "Goal" rather than "*Tujuan*" was because lack of register to sound better and professional.	T
32.	32/PN/CM/In/LR/Ipr/00.04.59	"*Dan itu perlu* **effort**"	-	Insertion	Lack of Register	Impression	Pak Ndul inserted the English language "Effort" rather than "*Usaha*" was because lack of register to sound better and professional.	T
33.	33/PN/CM/In/LR/Ipr/00.05.00	"*Untuk mendapatkan*	-	Insertion	Lack of Register	Impression	Pak Ndul inserted the English	T

		goal, *yang kita mau"*					language "Goal" rather than "*Tujuan*" was because lack of register to sound better and professional.	
34.	34/PN/CM/In/MS/Ipr/00.05.01	"*Harus* **effort-nya** *yang luar biasa*"	-	Insertion	Mood of the Speaker	Impression	Pak Ndul inserted an English word because he really feel the insertion word of code-mixing to underline about his advice so anyone will notice of what he meant as he feel so.	T
35.	35/PN/CM/In/EP/Ipr/00.05.02	"*Artinya* **hardwork**"		Insertion	Emphasize The Point	Impression	Pak Ndul inserted to an English word "Hardwork" because he emphasized the point as his intention since he really meant it to boost the power	T

							of his previous advice about the effort.	
36.	36/PN/CM/In/EP/Ipr/00.05.04	"*Kemudian kita harus* **smartwork**"	-	Insertion	Emphasize The Point	Impression	Pak Ndul inserted to an English word "Smartwork" because he emphasized the point as his intention since he really meant it to boost the power of his previous advice about the effort.	T
37.	37/PN/CM/In/LR/Ipr/00.05.12	"*Kemudian mempelajari* **analitic-nya**"	-	Insertion	Lack of Register		Since "analytic" doesn't exist in Indonesian dictionary, Pak Ndul inserted the English words but in Indonesian prefix that understand by a lot people as reflection of his impression of	T

							word choice to sond better and be more understandable	
38.	38/PN/CM/In/LR/Ipr/00.05.36	"*Kita saling* **brainstorming**"	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted the English language "Brainstorming" rather than "*Bertukar-pikiran*" was because lack of register since Pak Ndul lost in translation, or probably to sound better and professional.	T
39.	39/PN/CM/In/LR/Ipr/00.05.46	DC : "*Goals-nya apa?*" PN : "**Goals** *saya? Pengen berkembang*"	-	Insertion	Lack of Register	Impression	Pak Ndul alternated the English language "Goals" rather than "*Tujuan*" was because lack of register to sound better and professional.	T

40.	40/PN/CM/In/L F/Ipr/00.05.49	"*Memang tidak bisa dipungkiri kita perlu* **adsense**"	-	Insertion	Lack of Facility	Impression	Pak Ndul mixed his code "Adsense" was because lack of facility since Pak Ndul lost in translation and adsense is not available in L1, so the code-mixing happens however the word "adsense" is related to the topic Pak Ndul talked about.	T
41.	41/PN/CM/In/L R/Ipr/00.06.02	"*Di dalam video saya itu ada* **motivational**"	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted the English language "Motivational" was because lack of register probably because Pak Ndul tried to sound better and professional.	T
42.	42/PN/CM/In/L R/Ipr/00.06.06	"*Kalo dikatakan*	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted the English	T

No.	Code	Data		Type	Reason	Function	Explanation	
		edukasi ya **fifty-fifty**"					language "Fifty-fifty" rather than "*separuh"* was because lack of register since Pak Ndul lost in translation, or probably to sound better and professional.	
43.	43/PN/CM/In/EP/Uq/00.06.25	"*Pengen membuat seseorang yang* **kemeruh,** *sok tahu*"	-	Insertion	Emphasize The Point	Uniqueness	Pak Ndul inserted to Javanese word "*kemeruh*" and reiterated into Indonesian again because he emphasized the point as his intention. This shows that he strengthened about his idea in making characteristic figure.	T
44.	44/PN/CM/In/LR/Ipr/00.06.30	"*Membuatnya lebih* **ke-straight**"	-	Insertion	Lack Of Register	Impression	Deddy Corbuizer inserted an English word	T

							because lack of register to sound better and professional.	
45.	45/PN/CS/IaS/EP/Ipr/00.06.39	"*Itu perlu belajar,* **input a lot of information**"	Intra-Sentential	-	Emphasize The Point	Impression	Pak Ndul shifted the codes because he emphasized the point on his intention that study is gaining a lot of information, since he really meant it to boost the power of his advice.	T
46.	46/PN/CM/In/EP/Ipr/00.06.49	"*Tapi petani yang pemikir dan selalu terbuka atau* **open-minded**"	-	Insertion	Emphasize The Point	Impression	Pak Ndul inserted the word he because he emphasized the point of his intention, so people will efficiently notice him.	T
47.	47/PN/CS/IaS/AA/Ipr/00.07.02	PN : "**Something different** *itu tadi*"	-	Alternation	To Attract Attention	Impression	Pak Ndul alternated the codes because he tried to attract	T

No.	Code							
							attention to be noticed for what he had said as reflection of impression.	
48.	48/PN/CM/In/EP/Ipr/00.07.16	"*Ada yang sok* **kemeruh**, *sok tahu*"	-	Insertion	Emphasize the point	Impression	Pak Ndul inserted to Javanese word "*kemeruh*" and reiterated into Indonesian again because he emphasized the point as his intention. This shows that he strengthened about his idea in making characteristic figure.	T
49.	49/PN/CM/In/LR/Ipr/00.07.19	"*Padahal* **actual-nya** *tidak*"	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted an English word because lack of register to sound better and professional.	T
50.	50/PN/CM/Al/AA/Ipr/00.07.24	"*Dari situ munculah ide*	-	Alternation	To Attract Attention	Impression	Pak Ndul alternated the	T

		untuk memberi ide **something different** *itu tadi*"						codes because he tried to attract attention for recalling what he had said while he tried, so his words will be noticed.	
51.	51/PN/CM/In/LR/Ipr/00.08.06	"*La itu kita* **exploit** <u>*lagi*</u>"	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted an English word because lack of register to sound better and professional.	T
52.	52/PN/CM/In/LR/Ipr/00.08.07	"*Kita* **explore** *lagi*"	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted an English word because lack of register to sound better and professional.	T
53.	53/PN/CM/In/LR/Ipr/00.08.17	DC: "*Bagaimana seorang petani bisa pintar seperti anda ?*" PN: "**Open-minded** *itu tadi.*	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted the English language "Open-minded" rather than "*Berpikiran terbuka*" was because lack of register in order to sound better	T

							and be more understandable	
54.	54/PN/CM/In/L R/Ipr/00.08.22	"*Sudah sering saya katakan kita harus* **Open-minded**"	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted the English language "Open-minded" rather than "*Berpikiran terbuka*" was because lack of register in order to sound better and more understandable, recall the previous advice to be noticed.	T
55.	55/PN/CM/ Al/AA/Ipr/00.08 .23	"*Kita harus* **educate ourselves** *dengan apapun*"	-	Alternation	To Attract Attention	Impression	Pak Ndul alternated the codes because he tried to attract attention, so his words will be noticed.	T
56.	56/PN/CM/In/E P/Ipr/00.08.52	"*Dan harus* **effort**"	-	Insertion	Emphasize the point	Impression	Pak Ndul inserted an English word	T

No.	Code	Data					Description	
							"effort" because Pak Ndul emphasize his intention recalling how important the effort to make a concept and reflected as impression.	
57.	57/PN/CM/In/LR/Ipr/00.09.03	"*Boleh sih yang* **entertainmen,** *tapi yang edukatif*"	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted an English word because lack of register to sound better and professional.	T
58.	58/PN/CS/IaS/EP/Ipr/00.09.25	"*Mengangkat kehidupan pedesaan,* **or local culture**"	Intra-Sentential	-	Emphasize The Point	Impression	Pak Ndul shifted the codes because he emphasized the point as his intention since he really meant to present his interesting ideas.	T
59.	59/PN/CM/In/LR/Ipr/00.09.41	"*Memang* **actual-nya** *kita menolak beberapa tawaran*"	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted an English word because lack of register to sound better and	T

							professional.	
60.	60/PN/CS/IeS/EP/Ipr/00.09.49	"*Karena memang tidak sesuai dengan konsep. Kalo edukatif, Siap.* **For free? No wish for that**"	Inter-Sentential	-	Emphasize the point	Impression	Pak Ndul shifted the codes possibly because of emphasizing the point of his intention that he has the concept of education content which is reflected as impression.	T
61.	61/PN/CM/In/MS/Ipr/00.10.23	PN : "*Saya pengen dalam bahasa Inggris … bukan saya sombong tapi mungkin* **comfortable-nya** *seperti itu.*	-	Insertion	Mood Of The Speaker	Impression	Pak Ndul inserted an English word because he felt better as implication of making impression.	T
62.	62/PN/CS/IaS/EP/Ipr/00.10.51	"*Satu lagi mungkin yaitu*, **hardwork is mandatory,** *tapi*	Intra-Sentential	-	Emphasize The Point	Impression	Pak Ndul shifted the codes possibly because he emphasized the point of his intention as	T

		smartwork make it perfect.”					implication of impression.	
63.	63/PN/CM/In/LR/Ipr/00.10.56	“*Jadi harus* **di-combine** *itu*”	-	Insertion	Lack Of Register	Impression	Pak Ndul inserted an English word because lack of register to sound better and professional.	T
64.	64/PN/CS/IeS/EP/Ipr/00.10.26	“*Dan rahasianya adalah ya tadi*, **being normal is boring**, *dan* **make yourself your own colour.**”	Intra-Sentential	-	Emphasize The Point	Impression	Pak Ndul shifted the codes possibly because of emphasizing the point for his intention as implication of impression.	T
65.	65/PN/CS/IeS/MS/Ipr/00.11.57	PN : “*Terimakasih Pak Deddy*. **You’re my inspiration actually**”	Inter-Sentential	-	Mood of The Speaker	Impression	Pak Ndul shifted the codes possibly because of mood of the speaker as he tried to express his actual feeling towards Deddy Corbuzier as implication of	T

						impression.	