



**AN ANALYSIS OF CODE-MIXING USED IN BOY WILLIAM'S
PODCAST CHANNEL ON THE "NEBENG BOY" WITH RENATTA
MOELOEK SHOW ON YOUTUBE.**

FINAL PROJECT

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Fulfillment of the Requirements for the *Sarjana Pendidikan Degree*

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I certify that this final project is purely my own creation. This final project's content is entirely my responsibility. In accordance with ethical standards, other writers' opinions or findings included in the final project are quoted or cited.

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MOTTO

Everything will be okay in the end if it's not okay it's not the end.

DEDICATION

This final project is dedicated to:

1. My beloved parents, Bapak Mukhrim and Ibu Mundari for their prayers and good support. Thank you for everything.
2. My beloved, to Aris Apriyanto's older brother for the support and prayers.
3. My beloved, my friends and friends whose names I cannot mention, thank you so much for supporting and believing that I can finish this well. God will bless you all.

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ABSTRACT

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Sociolinguistics is the study of the relationship between language and language. When people interact with one another, they each have their own characteristics and language style. In sociolinguistics, mixing one language with another is referred to as code-mixing. As a result, the study focuses on the code-mixing found in Boy William's podcast with Renatta Moeloek, which was uploaded to Boy William's YouTube channel. The goal of this investigation is to determine the type of code-mixing employed by Boy William in his podcast with Renatta Moeloek. This is a qualitative in which researchers collect data by watching podcasts on YouTube, transcribing them, and identifying sentences in Indonesian, English, and mixed languages. This study employs the previous researcher's analysis, Agung Sukrisna, who employs the data analysis proposed by Suwito. The video analysis indicated forty-three code-mixed data, seventeen for the word level, ten for the phrase level, none for the baster level, repetition level, or idiom level, and sixteen for the clause level. It can be concluded that word-level code-mixing was found and at least used phrase level in Boy William's podcast with Renatta Moeloek, whereas baster level, repetition level, and idiom level were not found in podcasts at all.

Keywords: Code-Mixing, Podcast, Boy William.

TABLE OF CONTENT

COVER	i
APPROVAL.....	ii
DECLARATION	iii
RATIFICATION.....	iv
MOTTO.....	v
DEDICATION	vi
ACKNOWLEDGEMENT	vii
ABSTRACT	viii
TABLE OF CONTENT	ix
LIST OF APPENDIX	xi
CHAPTER 1 INTRODUCTION	1
A. Background of the Study.....	1
B. Reasons for Choosing the Topic	2
C. Statement of the Problem	3
D. Objectives of the Study	3
E. Significances of the Study.....	4
CHAPTER II RIVIEW OF RELATED LITERATURE	7
A. Review of Related Theory	7
CHAPTER III RESEARCH METHODOLOGY	30
A. Research Design.....	30
B. Data and Source of Data	31
C. Research Instrument.....	32
D. Technique of collecting the data	32
E. Technique of knowledge Analysis	33
CHAPTER IV FINDINGS AND DISCUSSION	34
A. Findings.....	34
B. Discussion	49
CHAPTER V CONCLUSION	56
A. Conclusions.....	56
B. Suggestions	57

Bibliography..... 58
Journal Source: 60
Appendix

LIST OF APPENDIX

Appendix 1: <i>Kartu Bimbingan</i>	61
Appendix 2: <i>Approval</i>	64
Appendix 3: <i>Berita Acara</i>	66
Appendix 4: <i>List of Tables</i>	67
Appendix 5: Transcript of Boy William’s podcast with Renatta Moeloek ...	77

CHAPTER 1

INTRODUCTION

This chapter consist of seven elements, background of the study, reasons for choosing the topic, statement of the problem, objectives of the research, significance of the research, and definitions of key terms.

A. Background of the Study

Indonesia may be a country referred to as a rustic that's wealthy intolerance, wealthy natural resources, friendly folks, a range of cultures and languages. Humans are social beings who cannot live alone, would like one another and move with one another. Meanwhile, to move, humans would like a tool that's wont to move referred to as language. As a vital communication tool for humans, language plays a vital role in everyday activities to convey concepts, ideas, thoughts and intentions. In its concrete use, language will vary as result of the speakers don't seem to be homogeneous; it may occur attributable to numerous social interactions and sense of the speaker's wants.

According to the most recent data from the Language Center (in Darmojuwono, 2011), there are over 700 regional languages that live and develop in Indonesia. The linguistic reality of the Indonesian people is the diversity of languages owned by the Indonesian people. Indonesians in general are expected to be fluent in both the local language and Indonesian. Regional languages are used to communicate within the region, while Indonesian is used at the national or inter - regional level. Some people are

required to master foreign languages, such as English, in order to follow the development of the modern world more quickly in this era of information globalization.

In this study, the author intended to analyze the utilization of code-mixing. The author chooses code-mixing as a result of today some folks typically use code-mixing in their daily communication. Then code-mixing becomes acquainted among stripling, the elder even youngsters. This analysis tries to analyze the code-mixing of Boy William's YouTube channel that is called "Nebeng Boy" not like alternative artists who do podcasts in an exceedingly space ready by a neat camera and victimisation earphones, Boy William chooses to be a lot of versatile.

Because code-mixing is usually employed in many alternative artists' podcasts, Boy William's podcast is attention-grabbing to explore the sort of blending code employed in that podcast. For that reason, the author intended to analyze the code combine employed in the podcast "Nebeng Boy" within the analysis entitled *An Analysis Of Code-Mixing Used in Boy William's Podcast Channel on the "Nebeng Boy with Renatta Moeloek Show on YouTube*.

B. Reasons for Choosing the Topic

Each study should have a minimum of one purpose. The explanations why the author chooses the subject areas the following:

1. English is very common in daily usage.

2. Learning over one language is incredibly important; we have a tendency to should learn over one language to be able to communicate with people from different countries.
3. Mixing one mother tongue with a foreign language even though it's not English is not a taboo thing for us to hear anymore. For example, like TV shows and YouTube shows now many people have more than one language dialogue. That way we can conclude that, learning more than one language is a necessity over time.

C. Statement of the Problem

Based on the background of study, the author would love to state a number of the issues because the followings:

1. What are the types of code-mixing found in the “Nebeng Boy” podcast dialogue?
2. How are the types of code-mixing realized in the “Nebeng Boy” podcast dialogue?
3. Why is code-mixing happen found in the “Nebeng Boy” podcast dialogue?

D. Objectives of the Study

Related to the statements of the matter explicit on top of, the objectives of the study are:

1. To find out what are the types of code-mixing found in the “Nebeng Boy” podcast dialogue.

2. To know what the types of code-mixing realized in the “Nebeng Boy” podcast dialogue.
3. To know why is code-mixing happen found in the “Nebeng Boy” podcast dialogue?

E. Significances of the Study

The writer hopes that this analysis on “An Analysis of Code-Mixing used in Boy William’s Podcast channel on the Nebeng Boy with Renatta Moeloek Show on YouTube” able to contribute to everybody. The significances that the author intends are distinguished such as:

1. The Lecturer:
 - a) This study is possibly to be using as a reference within the teaching and learning method because the sample.
 - b) This study can be use acknowledge several languages from alternative countries through differing kinds of media to indicate students to be told code-mixing.
 - c) For the teacher, the results of this study area unit meant to be a relation to associate English education student UN agency are a coach.
2. The Reader:
 - a) The writer hopes that the reader perceive the language of the interlocutor even if it's not a town.
 - b) The readers comprehend the numerous languages that individuals use in daily spoken communication.

- c) This study facilitate increase information for people who want to be told over one language
- d) The readers will grasp the categories of code-mixing.
- e) As a reference for more analysis.

3. The Writer:

The writer will perceive a lot of language utilized in their daily spoken communication and community, in order that author will place the language properly once human action.

4. Definition of Key Terms

To avoid mistake and misunderstanding in learning, the content of the subject during this study, the author would love to provide the temporary definition of the topic:

1. Code-Mixing

So according P.W.J. Nababan (1976), code-mixing is the mixing of two or more languages or varieties of language in a speech act or discourse when there is nothing in the language situation that requires mixing the language. Simply put, there is nothing that requires the speaker in this situation; it is only a matter of relaxation and habits that the speaker follows.

2. Podcast

Podcasts area unit digital files within the kind of audio that listener area unit needed to transfer to pay attention to the audio. These podcasts area unit non-streaming audio, so that they area unit terribly totally different from radio.

These podcasts are wide employed by the general public for paying attention to the news, science, and sharing information that's repeatable. Will be perennial, as a result of it had been downloaded earlier. This could be a definite advantage of Podcasts compared to radio.

3. Nebeng Boy

Nebeng Boy is an occasion shaped by Boy William through his YouTube channel. The “Nebeng Boy“ program is unambiguously prepackaged as a result of in conducting podcast sessions, Boy William selected to use automobile because the place. Not sometimes Boy Picks up guest stars agency area unit invited to talk nonchalantly with him. A number of the guests agency were invited by the boy in his automobile felt softer converse whereas driving round the place and through the chat breaks, Boy William vie songs or music for his guest stars.

CHAPTER II

RIVIEW OF RELATED LITERATURE

A. Review of Related Theory

In this chapter, the writer discussed the previous studies and the theories that are related to code-mixing in the podcast. They were code-mixing, podcast and Boy William.

1. Previous Studies

The previous study is that the assortment of studies that had been conducted by another writers. The author found a number of the previous studies that were in line with this study; Associate in Nursing Analysis of Code-Mixing employed in Boy William's Podcast Channel On The "Nebeng Boy" With Renatta Moeloek Show On YouTube.

The first analysis, "An Analysis of Outer Code-Mixing On Instagram Posted By English Education Department Students At State Institute For Islamic Studies Of Metro," was conducted by Merita Prabandari (2020) a student at the Tarbiyah and academics coaching college English executive department. This project aims to spot the foremost current quite outside code-mixing, explore the explanations for outer code-mixing, and supply solutions to decrease outer code-mixing on Instagram writing posting. The foremost sources square measure Instagram postings authored by twenty English executive department students within the seventh semester at IAIN Metro. Information assortment strategies embody observation, documentation, and

interviews. The analysis technique used was qualitative analysis within the style of Associate in Nursing Instagram analysis study. The analysis result incontestable that the variation kind has been the foremost current style of outer code-mixing in students' Instagram posting. Moreover, the second analysis results square measure concerning the factors of the scholars do outer code-mixing on Instagram posting, that square measure the participant's roles and relationship with whom the author communicates; the situation and the topic; to give the participants quotations, topic comment, idiom, caption, and deep-rooted cultural wisdom; and the inability to find an appropriate English vocabulary.

The second study, titled “An Analysis of Code-Mixing Used by the Students of University of Muhammadiyah Malang To Update Status On Twitter” written by Nila Ari Wibawati (2015) a student at a people Department college of Teacher coaching and Education University of Muhammadiyah Malang. The aim of this analysis is to search out and examine the various kinds of code-mixing that square measure usually utilized in Twitter news feeds. As a result of the researchers solely describe and value the phenomena that occur on Tweets, this study employs a qualitative analysis style. The analysis focuses on the Twitter news feeds of scholars at the University of Muhammadiyah Malang. Researchers utilised papers to judge Twitter standing posts by students at the University of Muhammadiyah Malang to gather information. The outcomes of this analysis are summarized in a very qualitative descriptive format. in step with the report's results, there square measure

5 kinds of code-mixing: seven within the insertion pattern, 2 within the alternation pattern, six in congruent linguistic process, 10 in situational code-mixing, and 5 in voice communication. Moreover, this study reveals that the situational variety of code-mixing is often employed in Twitter standing updates.

The third study, “An Analysis Of Code-Mixing utilized by a Singaporean Singer in Instagram’s Caption” was conducted by jewelled headdress Nur Fitria (2020). This analysis was submitted within the STIE ASS Surakarta and revealed *Journal Metathesis: Journal of West Germanic language and Literature and Teaching*. The goal of this report is to spot the sort of code-mixing and therefore the commonest style of code-mixing utilized by Rosalina monocot genus in Instagram’s acceptable caption. The analysis technique employed in this study is that the qualitative technique. The study finds Associate in Nursing outer code-mixing in Rosalina Musa’s Instagram captions. It combines or combines a language and a distant language. in step with the definitions, numerous kinds of code-mixing is also seen in Rosalina Musa’s Instagram captions, like once a people language is mixed with the Indonesian language. Code-mixing will modification the shape of a word, phrase, sentence, hybrid, or repetition/reduplication.

The fourth analysis, “An Analysis Of Using Code-Mixing on Atta Hallilintar’s Video YouTube Channel” was written by Agung Sukrisna (2019) a student at the Tarbiyah and Teacher coaching college Raden Intan State Moslem University Lampung. The goal of this analysis is to

concentrate on the code-mixing that seems in Atta's YouTube channel videos. The goal of this analysis is to spot differing types and levels of code-mixing that exist in Atta's YouTube channel videos. This study utilizes descriptive qualitative analysis with a psychological feature perspective. This analysis use content analysis to look at the kinds of code-mixing made public by Hoffman off and therefore the level of code-mixing steered by Suwito. During this study, researchers collected information with documentation and so used Sudjiono's technique to calculate the quantity and sort of code-mixing. Supported the information, it will be determined that the foremost current degree of code-mixing level is that the word level and therefore the lowest level is that the repetition rate of words and idioms.

Based on researches of Merita Prabandari, Nila Ari Wibawati, Nur Fitria and Agung Sukrisna. The author highlighted a definite subject than earlier researcher, World Health Organization were a lot of doubtless to jot down on a social media web site. What distinguishes my study is that I propose a replacement topic in response to up to date conditions that square measure in high demand, specifically "Podcast," a voice communication activity with a lot of relaxed and versatile character. This study focuses on the analysis of the foremost current code-mixing in voice communication, exploring however the code-mixing is achieved within the podcast and what consequences of every discussion utilize code-mixing.

2. Code-Mixing

a. Definition of Code-Mixing

Other than code-switching, code-mixing is an early form of using other languages. According to P.W.J. Nababan (1976), code-mixing is the mixing of two or more languages or various languages in a speech act or discourse when there is nothing in the language situation that requires mixing the languages. He went on to say that there was no need for the speaker in that situation; it was simply a matter of relaxation and the speaker's habits.

In line with Nababan's view, M. Thelander in his article entitled "Code-Switching or Code Mixing (1976)" reveals that what is meant by code-mixing is the mixing or combination of different variations in a different clause in one buster class (hybrid clauses). Another expert who expresses the limitations of code-mixing is B.B Kachru in his article entitled "Toward Structuring Code Mixing: An India Perspective" (1976:28). He revealed that code-mixing is the use of two or more languages by incorporating elements of one language into another language consistently. Kridalaksana (1982:32) provides limits on code-mixing or interference as the use of language units from one language to another to expand language style or language variety; including the use of words, clauses, idioms, greetings, and so on.

The four limitations proposed by the experts above do not differ significantly; however, Nababan and Thelander add additional

characteristics to these limitations. Nababan believes that code-mixing occurs due to habit rather than situational demands, whereas Thelander provides additional constraints on the "scope" of code-mixing at the level below the clause. Code-switching clauses are those that occur at the clause level or higher.

According to Wardhaugh (1992:107-108), "conversational code-mixing involves the deliberate mixing of two languages without an associated topic change". He indicates that *code-mixing* is usually used as a solidarity marker in multilingual communities and in this paper it seems to be true when one considers. (Mabule, D R)

Based on some of the definitions above, we can conclude that code-mixing is a change in language caused by a change in the situation by a bilingual. Language change in code-mixing is not accompanied by a change in the situation (Hudson, 1996: 53). When a speaker who speaks a dominant language supports an utterance inserted with other language elements, this is referred to as code mixing. This is usually related to the speaker's characteristics, such as social background, level of education, religious preferences, and so on. The most noticeable feature is usually a relaxed or informal setting.

According Istiati S (1985), code-mixing is done by speakers for linguistic reasons rather than for situational reasons during verbal interaction. The source of code-mixing is usually language skills, but it can also be communication skills, specifically behavior (Istiati. S,

1985:87). If the symptom exists because the speaker is accustomed to using mixed language - for sheer convenience - as a result of a continuous cultural system, social system, or personality system, the symptom is caused by the behavioral system. That is, this symptom is caused by the inability to communicate.

b. Code-Mixing Characteristics

The following are characteristics of code-mixing:

1. Code mixing is not required by the situation and context of the conversation as happened in code-switching but depends on the conversation (language function).
2. Code mixing occurs because the speaker is relaxed about his habit of using language.
3. Code mixing is common and more common in informal situations.
4. The code mix is characterized by the scope under the clause at the highest level and the word at the lowest level.

c. Types of code-mixing

There are three types of code mixing based on syntactical patterns, according to Hoffman:

a) Intra-sentential code mixing

Intra-sentential code mixing is defined as the appearance of a phrase, clause, or sentence boundary in both oral and written conversation, such as Indonesia - English:

A: Besuch saya ada *final examination*, mata kuliah Mam. Indri.

(Tomorrow I will face final examination it is Miss. Indri's subject)

B: Ehm, ya kamu harus *study hard* supaya nilai kamu bagus.

(Ehm, you should study hard in order your score will be good)

In the example of the conversation between A and B, the speakers A and B mix Indonesian and English. "Besuk saya ada final examination, mata kuliah Mam. Indri," says speaker A. "Ehm, ya kamu harus study hard karena nilai kamu bagus," responds speaker B. Because they mix the languages in a sentence boundary, the mixing that they do in their conversation is known as Intra-Sentential code-mixing.

b) Intra-Lexical Code-Mixing

When communicators attach a word boundary to their utterance, for eg, I indonesia-English, intra-lexical code-mixing occurs.

Nana: Karin, kamu sudah *menge-save* nomor WhatsApp saya belum?

(Karin, have you saved my WhatsApp number?)

Karin: Belum Nana, kamu juga belum nge-follow Twitter saya.

(Not yet Nana, you do not follow my Twitter yet too)

Based on previous example, it can be stated that the conversation between the first and second speakers involves intra-lexical code-mixing because the first speaker adds the word "save" with "menge" and the second speaker says "nge-follow" when it should be "follow." As a result, it can be concluded that the first

and second speakers mix the language between English and Indonesian at the word level, which is known as intra-lexical code-mixing.

c) Involving a change of pronunciation

This type of code-mixing that occurs at the phonological level. It means that when Indonesians speak English, the words they use have Indonesian phonological structure. For example, the word "hello" is pronounced "halo," and the word "television" is pronounced "televise." Maudy Ayunda, an Indonesian actress, is affected by this phenomenon. When Maudy Ayunda speaks in Indonesian, she appears to be speaking in English because her Indonesian pronunciation is similar to her English pronunciation.

In addition, according to Musyken there are types of code-mixing such as insertion, alternation, and congruent lexicalization. Here the explanation:

a) Insertion

Insertion is the type of code-mixing which insert a word in the conversation both oral and written. Commonly, people are using code-mixin with this type because they do not know the meaning of the word in their national language so that why they mix with foreign language.

Example:

Ari : Agung, kamu pasti *shock* denger kabar ini!

(Agung, you definitely shock to hearthis news!)

Agung : Kabar apa Ari? *Hoax* apa enggak nih?

(What kind of the news) it is hoax or not?)

From the example of the conversation, the speakers are dominant to use Indonesian language and they insert in the middle of their utterance with English word. They insert the word of shock and hoax. By identifying the example of the conversation above, it can be clarified that the type of code-mixing that appears in the conversation is the type of insertion code-mixing.

b) Alternation

Alternation occurs between clauses, which means that it is used when a speaker combines his or her language with a phrase. As an example:

Radit: Dit, kamu sudah mengerjakan *your home work* belum?

(Dit, have you done your home work?)

Adit: Belum Rad, kemarin aku *a little bit busy* sama perlombaan buat pramuka.

(Not yet Rad, yesterday I was a little busy with my scout competition)

This conversation above is about the homework. The first speaker asked the second speaker if he had completed his home work in Indonesian, but the first speaker mixed Indonesian and English in his utterance by saying *your home work*. The second speaker then responded to the first speaker's question by saying, "Belum Rad, kemarin aku *a little bit busy* sama perlombaan buat pramuka." In the

second speaker's response, he mixed Indonesian and English, using the English word "*is a little bit busy*" to identify the code-mixing that the first and second speakers included in the type of alternation code-mixing because they mixed in phrase.

c) Congruent Lexicalization

The influence of dialect within language use is referred to as congruent lexicalization. It means that when the speaker speaks in his or her utterance, the words that come out of his or her mouth are similar to those of a foreign language. For example, the Indonesian official language has some dialects that include English words. It usually takes the form of a spoken statement. Here's an example of a conversation:

El: Ren, kamu masih lama sekali mengangkat *telephone* saya, kamu lagi sibuk?

(Ren, you are very long to accept my telephone, are you still busy?)

Rendi: Maaf El, saya lagi menegrijakan tugas di computer jadi gak focus ke hp.

(Sorry El, I am doing my tasks on computer and I do not focus to my phone)

The example of the conversation indicates that the first and second speakers engaged in congruent lexicalization because words such as telephone, computer, and focus appear in their conversation. Congruent lexicalization is used to identify the words.

d) Levels of Code-Mixing

According to Suwito in Agung Sukrisna (2019:31-32), there are different levels of code-mixing in the forms of word, phrase, baster, repetition, idiom, and clause. To make each level of code mixings easier to understand, the explanation is written in the table below.

Table 2.1

The Levels of Code-Mixing

NO	Levels of Code-Mixing	Definition of Code-Mixing	Example of Code-Mixing
1.	Word Level	The smallest unit of language is the word, which is made up of morphemes or more than one morpheme.	<i>“aku bawa something buat kamu”</i>
2.	Phrase Level	A phrase could be a cluster of words that lacks a topic and a verb.	<i>“tolong sih, bersihin black board nya”</i>
3.	Baster Level	Baster is composed of two elements that mix to make one which means. The baster kinds were obtained principally from English square measure mounted with Indonesian suffixes.	<i>“saya tidak tahu cara men-save nomor di WhatsApp”</i>

4.	Repetition word or Reduplication word level.	A repetition word is one that is fashioned as a results of word reduplication.	“ <i>saya pikir ini akan fine fine saja, tanpa ada kendala</i> ”
5.	Idiom Level	Idioms are unit teams of words that every have their own which means. It means the idioms cannot be taken as individual words as a result of the idiom has created a brand new which means.	“ <i>eh seriusan Isyana itu bukan your cup of tea</i> ”
6.	Clause Level	A clause could be a cluster of words that has subjects and verbs however is shorter than a sentence. Clauses are a unit classified into two types: independent clauses and dependent clauses. An independent clause is one that can stand on its own. While a dependent clause	“ <i>hari ini, hari yang istimewa buat aku, karena I get a new laptop</i> ”

		cannot stand alone as a clause, it requires another independent clause to complete it.	
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The distinction between types and levels of code-mixing can be seen in the previous explanation: Levels of code-mixing are more specific than types of code-mixing. It means that the levels of code-mixing explain each category of the word that is included in code-mixing one by one.

d. The background of the Code-Mixing

Suwito (1983) suggests that there are 3 reasons for code-mixing to occur, including:

1. Identify the role
2. Identification of a variety
3. Desire to explain and interpret

A similar opinion was expressed by Jendra (2008). According to him, the background to the occurrence of a code-mixing can be categorized into three, namely:

1. Speakers
2. Media language used
3. The purpose of the speaker

e. Miscellaneous Code-Mixing

Based on the origin of the absorption elements, code-mixing can be divided into three types, namely inner code-mixing, outer code-mixing, and hybrid code-mixing.

1. Inner Code-Mixing

Inner code-mixing is a type of code-mixing that absorbs elements of the original language that are still related. For example, in the event of mixing the Indonesian language code, there are elements of Javanese, Balinese, and other regional languages.

2. Outer Code-Mixing

Outer code-mixing is code-mixing that absorbs elements of foreign languages, for example, the symptoms of code-mixing in Indonesian use include Dutch, English, Arabic, Sanskrit, etc.

3. Hybrid Code-Mixing

Hybrid code-mixing is code-mixing in which (perhaps clauses or sentences) has absorbed elements of the original language (regional languages) and foreign languages.

- f. Purpose of Code-Mixing

Suwito (1996:90) identified the reason for the interference of codes, among others

1. Role identification
2. Identification of variance
3. Desire to explain and interpret

4. Social Media

The words "social media" refers to websites that use the internet to allow for in-depth social contact, group creation, and the management of collective activity (Bachnisch & Bruns, 2009)

Furthermore, according to Mayfield (2008), social media is best understood as a collection of new types of online media that include most or all of the following characteristics: participation, openness, dialogue, community, and connection.

According to Mayfield (2008) there would essentially six kinds of social media:

a. Social network

Individuals can create personal web pages on these sites and then connect with friends to exchange information and communicate. MySpace, LinkedIn, and Facebook are the most popular social media platforms.

b. Blog

Blogs are online journals that display the most current entries first, and are perhaps the most well-known kind of social media.

c. Wiki

These sites permit individuals to add content to or edit the information on them, acting similar as a collective report or database. The best known wiki is Wikipedia, the online

encyclopedia which has over two millions English language articles.

d. Podcast

Sound and feature that are available by subscription, through services like Apple iTunes.

e. Content community

Group which organize and share particular kinds of content.

The most popular content communities tend to form around photos (Flickr), bookmarked links (del.icio.us) and videos (YouTube).

f. Microblogging

Social networking combined with bite-sized blogging, where small amounts of contents are distributed online through the mobile phone network.

5. YouTube

As we can see YouTube become a very popular audiovisual media video sharing media website that allows anyone to save a short video for public or private viewing. YouTube also shares videos owned by Google that enable users to watch other people's videos and publish them. It's possible for both professional and amateur users to post videos, which can be seen by anyone in the world with an internet connection exist.

According to Frage et al. (200140) Youtube is so popular worldwide that any videos has an opportunity to be watched.

The audiences that trade unions need to reach are the group employees, precarious workers, women, young people, ethnic minorities, and migrant workers.

6. Podcast

Podcasting is a way of posting files to the Internet that allows people to subscribe to a feed and get files automatically by subscription, usually at no cost. It is a combination of Apple's "iPod" and "broadcasting." It first gained popularity in late 2004 and was primarily used for audio files.

A podcast is a digital media file, or a series of such files, that is distributed over the internet using syndication feeds for playback on portable media players and personal computers.

The current generation of students has grown up and lived with digital technology. The fact that most of today's students are very familiar with downloading audio files from the internet and own audio players makes the adoption of this method of learning almost automatic.

Podcasts allow anywhere, anytime learning. They permit students to access educational materials at home, while travelling to university or work, or doing any activity they choose. They have an obvious place in distance education, fulfilling the same role the audiocassettes performed in a previous era. However, through Web delivery, access is much easier, often via e-learning systems already in place at most universities.

1. Characteristics

A podcast can be:

- a. A one-time production
- b. A serial production where new “episodes” are produced daily, weekly, or monthly.
- c. Downloaded automatically when new content is uploaded by the author or “podcaster.”
- d. Listener to whenever and wherever

2. Common Misconceptions

- a. You need an iPod-No, an iPod is not needed. You can just use your computer or an mp3 player.
- b. A podcast is like live radio – No, it’s not a real time broadcast.
- c. You have to pay to host a podcast or to subscribe to podcast – No, podcasting is free, both to subscribers and podcasters.

3. Three Types of Podcasts

1) Basic podcast-audio only:

- a. Created using voice recorder or Audacity.
- b. Typical format is .mp3.

2) Enhanced podcast – audio with slides and pictures:

- a. Presentations with narration and chapters
- b. Typical formats are .mp4a, .mp4b, but can also be .mov files and even .PDF.

3) Vodcast-video

- a. Created using digital camcorder and video editing software such as iMovie.
- b. Typical formats are .mp4 or .mov.

4. Podcasts can use in Courses:

- a. Sum up difficult lesson or concept, or add more detail than was covered in class.
- b. Interview a guest speaker.
- c. Record in-class discussions where student can become part of the content creation process.
- d. Post “pre-cast” of what will be covered in the the next lesson to prepare students.
- e. What other ways can you suggest?

5. Benefits and Advantages of Podcasts

Podcast have several benefits as well as advantages over other channels. Besides being able to be accessed anytime, podcast can also set the topic of the audio show you want to listen to, starting from light topics, about education, music, discussions, and so on.

Some of other advantages of podcasts are:

- a. Many choices of topics, podcasts have a lot of language topics used, ranging from categories of comedy, music, movies, politics, etc.

- b. Does not serve ads. Unlike radio which always inserts advertisements, podcasts do not have ads, so listening to the content will feel more comfortable and focused.
- c. Flexible and can be listened to anywhere, podcasts can be heard regardless of time and place. Podcasts can also be accessed on the way to or from work, before bed, or when you're bored.

Imagine if you could download a podcast to help you learn how to properly pronounce words in a different language or learn English as a second language. Using podcast in the classroom can give you a first person point-of-view of what is happening in “hot spots” around the world. Listen in how things in Darfur are progressing from those who are there trying to make a difference. Or, listen to podcasts from both sides of the Israeli and Palestinian conflict in the Middle-East. These sorts of podcast are created by people who live in a world where violence and conflict have become a way of life.

7. **Boy William**

Boy William, the owner of the popular YouTube channel, included a description on his YouTube account that read, "Buckle Up, Sit Tight! Enjoy the Ride!" Since October 15, 2016, I've been a member of YouTube. It's no surprise that William's subscriber boy grew to 4.27 million subscribers.

Boy William uploaded the first video on YouTube about four years ago or around 2017, titled "Flyin' Money Viral Fest Asia Version," which contains a cover of a song that has been viewed by 180 thousand viewers.

Along with the growth of online listeners or viewers, particularly on YouTube, Boy has a special event called "Nebeng Boy." This event drew a positive response from a variety of circles because Boy arranged for guest stars who were on the rise or possessed extraordinary talents. Boy, who once had a camera in his car, managed to satisfy the audience with a relaxed podcast, but the chats mentioned were meaningful.

Boy's shows are packaged differently than other podcasts, and each video uploaded is unique. For example, the "NebengBoy" program is nicely packaged in the car and the audience is shown the comfort of conversation while listening to music, but there is also a Boy program called "Behind the Screen" that is placed on Boy's YouTube channel and is Boy's newest program. Until now, the videos on his YouTube channel have reached approximately 179 videos, with millions of people watching them on average. Some of the playlists created by the Boy to help the audience choose from the available shows include International Guests, #5MENITAJA, #NebengBoyNewGeneration, #DinnerWithBoy, #DibalikPintu, #TidurBarengBoy, #NEBENGBOY Season 4, #NEBENGBOY

Season 3, The Wedding Journey, #NEBENGBOY Season 2,
#NGAMENBOY, #DrinksWithBoy, and #NEBENGBOY Season 1.

CHAPTER III

RESEARCH METHODOLOGY

This section presents the procedure of acquiring and examining that information in this research. This single section comprises research design, object of the study, research instrument, data collection and data analysis.

A. Research Design

The form of this research is qualitative studies. Qualitative studies are research that targets to reveal the reality of social phenomena in human lifestyles. Primarily based on the definition, it can be concluded that qualitative research is the studies that investigate to get know-how the hassle of human or social via character or agencies in deep analysis. Qualitative studies pursuits to explain and explain the phenomenon. The information of the phenomenon gets from investigating and describe the phenomenon through narration. The studies manner of qualitative studies that outcomes from descriptive statistics written or spoken from the members and the behaviour this is observed. John W. Creswell, *Research Design Qualitative, Quantitative, and Mixed Methods Approaches*, Third Edition (USA: SAGE, 2009)

According to Creswell, J. C. (2014) said that qualitative research is an approach to understanding the meaning given by individuals or groups to a social or human problem. The final written report has a flexible structure.

In a qualitative project, the author will describe a research problem that can best be understood by exploring a concept or phenomenon. I have

suggested that qualitative research is exploratory, and researchers use it to probe a topic when the variables and theory base are unknown. For example, according to Morse (1991) said characteristic of a qualitative research problem are: lack of theory in previous research, there is a presumption that theories may be inaccurate, there is a need to explore further, the nature of phenomena that may not fit a quantitative measure.

B. Data and Source of Data

In step with Creswell (2007), qualitative strategies reveal a different method to scholarly inquiry than strategies of quantitative studies. Qualitative inquiry employs exclusive philosophical assumptions; strategies of inquiry; and techniques of facts collection, analysis, and interpretation. Although the processes are similar, qualitative processes rely upon textual content and picture statistics, have precise steps in statistical evaluation, and draw on various strategies of inquiry.

The object of this look turned into the transcript of Boy William's podcast on <https://www.youtube.com/watch?v=14h98-TyIXQ>. The research makes a speciality of the talk that takes place among the two which is known as podcast channel on YouTube. The Researcher carried out descriptive textual content as the records. The Researcher hired descriptive textual content as the facts due to the fact after finding the statistics, the Researcher explained it.

C. Research Instrument

According to John Creswell (2014) qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The researchers should be validated by themselves about their ability in doing inquisition. So, in this study the Researcher was the main instrument, yet to make the Researcher easier in conducting the research, the researcher needed supporting instruments such as book, pen, mobile phone, digital dictionary, and laptop.

D. Technique of collecting the data

In this research, documentation method was used to collect the data. Documentation method is a recording of event which already happened in the past. There are three types in documentation method such as written document (including diary, life history, biography, etc), picture document (including picture, sketch, moving picture (video), and so on), and art works document (including picture, statue, movie and so on).

The data gathered by executing the following steps:

1. Transcribed
2. Underline the English and Indonesian sentences
3. Numbering the sentences
4. Identifying the sentences with English and Indonesian words/phrase/clauses/sentences (mix sentences)

E. Technique of knowledge Analysis

In the final project, qualitative analysis was accustomed to analyzing the information. This sort of study doesn't target numbers, however rather on a way to deepen the writer's data of the interaction between ideas being learned. Analyzing the information entails deciding that sorts of code-mixing may be found within the YouTube podcast "Nebeng Boy."

Through the interpretation of the documentation method, it can be concluded that the documentation method is taking the data from a written document, picture document, and art works document. For analyzing the information, the author conducted the subsequent steps:

1. Analyze the data to find out the types for sentences with code-mixing
2. Analyzing the sentences (code-mixing).

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the writer found the result of the research that is the analysis of code-mixing found in podcast Boy William with Renatta Moeloek show on YouTube.

A. Findings

Some points are explained in the research findings. In this case, the writer discovered the various levels of code-mixing that the data were obtained from Boy William's video YouTube channel.

Following the data reduction process, all of the English-Indonesian data discovered by researchers in the Boy William video podcast were sourced from the YouTube channel; there were 43 data for the type of code-mixing. In the classification of the code-mixing level, 17 word levels were discovered, 10 phrase levels were discovered, no baster levels were discovered, no repetition levels were discovered, no idiom levels were discovered, and clause levels were discovered to be 16 data.

1. The Types of Code-Mixing in the “Nebeng Boy” podcast dialogue.

The data on the different types of code-mixing was classified by the researcher. The researcher used data from the previous researcher of Agung Sukrisna, who used the Suwito theory, in the types of code-mixing.

Meanwhile, to categorize the data in terms of code-mixing levels, the researcher used Suwito's theory, which is divided into six levels: word level, phrase level, baster level, repetition word, idiom level, and clause level. The researcher created code in the levels of code-mixing to make it easier for researchers to identify. The codes are as follows

WLCM : Word Level of Code-Mixing

PLCM : Phrase Level of Code-Mixing

BLCM : Baster Level of Code-Mixing

RWCM : Repetition Word of Code-Mixing

ILCM : Idiom Level of Code-Mixing

CLCM : Clause Level of Code-Mixing

The classification the levels of the code-mixing is written in the table below:

Table 4.1

Finding the data Levels of Code-Mixing

No	Finding	Time	Levels of Code-Mixing					
			WLC M	PLC M	BLC M	RWC M	ILC M	CLC M
1.	<i>What the hell</i> , ini apa nebeng Renatta apa?	00:04 seconds		✓				
2.	<i>Well</i> , kan lu yang challenge gua duluan lu kira gua gak bisa apa	00:15 seconds	✓					

3.	Sekarang lagi <i>shoot master chef</i> masih	00:23 seconds						✓
4.	Tapi itu acara <i>real</i> ?	00:28 seconds	✓					
5.	Maksudnya apa <i>real</i> ?	00:29 seconds	✓					
6.	Bukan <i>crew</i> nya yang masak buat anak-anak itu	00:32 seconds	✓					
7.	Gua Renatta Moloek mau ditawarkan untuk masuk ke acara, terus gua nungguin orang pura-pura masak terus gua pura-pura <i>judging do I look like an actress to you?</i>	00:35 seconds						✓
8.	Kan <i>you sister</i>	00:53 seconds						✓
9.	Ambil kiri anjir, <i>oh my good</i> Renatta gak bisa nyetir	01:02 minutes		✓				
10.	Gak ada tulisan dia satu arah atau dua arah, <i>just looks like a</i> jalan gitu	01:11 minutes						✓

11.	Yaudah, <i>let's try</i>	01:24 minutes						✓
12.	Lu awal-awal jadi <i>cheff</i> itu ya, jadi seorang <i>cheff</i> Rentta Moloek kayak sekarang ya how do you it all start?	02:16 minutes	✓					✓
13.	Lu awal-awal jadi <i>cheff</i> itu ya, jadi seorang <i>cheff</i> Rentta Moloek kayak sekarang ya <i>how do you it all start?</i>	02:16 minutes						✓
14.	Itu gara-gara <i>master cheff</i> ajasih	02:22 minutes						✓
15.	Jadi lu tiba-tiba di <i>calling</i> gitu. Hay	02:24 minutes	✓					
16.	Gue tuh berkali-kali kayak setiap ada kamera atau apa tuh gua kayak salting sendiri kayak gak tahu harus ngapain apalagi masak, masak depan kamera tuh menurut gue susah banget. Kadang	02:34 minutes	✓					

	kameranya itu nanti gue <i>nervous</i> sendiri							
17.	Emang <i>not everyone</i> bisa kan kayak gitu	02:46 minutes						✓
18.	Oh <i>entrepreneur</i> , mantap	02:54 minutes	✓					
19.	Lu anaknya anak rumahan apa anak <i>party girl</i> gitu sih?	03:16 minutes		✓				
20.	Gue suka <i>party</i> dan gue suka dirumah. Jadi gue <i>party</i> nya di rumah biasanya	03:22 minutes	✓					
21.	Males kan ke tempat- tempat <i>public</i> gitu	03:38 minutes	✓					
22.	<i>Lifestyle</i> jaman sekarang <i>chill</i> banget	03:56 minutes	✓					
23.	Tapi <i>you smoke</i> ?	03:58 minutes						✓
24.	Gue suka yang aduh yang <i>tropic</i>	04:04 minutes	✓					

25.	Apa namanya, <i>tropic mix</i>	04:09 minutes		✓				
26.	Lu suka yang <i>tropic mix</i> ?	04:11 minutes		✓				
27.	Yang <i>tropic</i> ?	04:14 minutes	✓					
28.	Yang <i>tropic please!</i>	04:16 minutes		✓				
29.	Dulu gue ngerokok sih tapi sekarang udah enggak, karena udah ada <i>alternative</i> yang lain	04:18 minutes	✓					
30.	Ya ya, <i>this is better</i>	04:23 minutes						✓
31.	Dan ini gak keluar asap, makanya <i>you know</i>	04:25 minutes						✓
32.	Lu sebenarnya paling demen makanan apa <i>like for real?</i>	04:42 minutes						✓
33.	Kalo gue nih ya, kalo gue satu masakan Indonesia udah <i>fix</i> gue gak bisa kalo gak ada masakan	05:02 minutes	✓					

	Indonesia, kedua gua demen <i>Japannese</i> ya, kayaknya makanan Jepang tuh gak pernah salah, ketiga gua demen India dong							
34.	Iya Indian enak, <i>I love it</i>	05:15 minutes						✓
35.	Iya, soalnya menurut gue masak itu sama kayak apa ya. Maksudnya dia gak perlu jago masak yang kayak makanan nya harus teknik apaan gitu, tapi <i>at least</i> harus bisa jangan sampai dia kalo sendirian terus dia gak bisa masak sama sekali, harus bisa hidup mandiri masak itu kan <i>part of</i> hidup mandiri kan	05:32 minutes		✓				
36.	<i>What your dream,</i> kedepannya?	06:50 minutes						✓

37.	Kalo mimpi ya gue pengen bisa tinggal di <i>countryside</i> , ditempat yang udaranya enak, gue pengen punya anjing burner tiga	06:53 minutes	✓					
38.	Suka, gue suka hidup yang <i>simple</i>	07:03 minutes	✓					
39.	Jadi <i>at one point</i> jadi gue bakal cabut dari perkotaan	07:05 minutes		✓				
40.	Ren, <i>thankyou so much</i> lo udah nyetirin gue hari ini	07:25 minutes		✓				
41.	Gilak, dan sukses <i>for your master cheff</i>	07:29 minutes						✓
42.	<i>One day cooking for me</i> dong	07:35 minutes						✓

2. **The types of code-mixing realized in the “Nebeng Boy” podcast dialogue.**

The mixing data of each level can be seen from the classification of the data below:

Table 4.2

The Classification of the Data in the Levels of Code-Mixing

No	Levels of Code-Mixing	
	Data	
1.	<i>Well</i> , kan lu yang challenge gua duluan lu kira gua gak bisa apa	
2.	Tapi itu acara <i>real</i> ?	
3.	Maksudnya apa <i>real</i> ?	
4.	Bukan <i>crew</i> nya yang masak buat anak-anak itu	
5.	Lu awal-awal jadi <i>cheff</i> itu ya, jadi seorang <i>cheff</i> Rentta Moloek kayak sekarang ya how do you it all start?	
6.	Jadi lu tiba-tiba di <i>calling</i> gitu. Hay	
7.	Gue tuh berkali-kali kayak setiap ada kamera atau apa tuh gua kayak salting sendiri kayak gak tahu harus ngapain apalagi masak, masak depan kamera tuh menurut gue susah banget. Kadang kameranya itu	

	nanti gue <i>nervous</i> sendiri	Word Level
8.	Oh <i>entrepreneur</i> , mantap	
9.	Gue suka <i>party</i> dan gue suka dirumah. Jadi gue <i>party</i> nya di rumah biasanya	
10.	Males kan ke tempat-tempat <i>public</i> gitu	
11.	<i>Lifestyle</i> jaman sekarang <i>chill</i> banget	
12.	Gue suka yang aduh yang <i>tropic</i>	
13.	Yang <i>tropic</i> ?	
14.	Dulu gue ngerokok sih tapi sekarang udah enggak, karena udah ada <i>alternative</i> yang lain	
15.	Kalo gue nih ya, kalo gue satu masakan Indonesia udah <i>fix</i> gue gak bisa kalo gak ada masakan Indonesia, kedua gua demen <i>Japannese</i> ya, kayaknya makanan Jepang tuh gak pernah salah, ketiga gua demen India dong	
16.	Kalo mimpi ya gue pengen bisa tinggal di <i>countryside</i> , ditempat yang udaranya enak, gue pengen punya anjing burner tiga	
17.	Suka, gue suka hidup yang <i>simple</i>	
18.	Lu awal-awal jadi cheff itu ya, jadi seorang cheff Rentta Moloek kayak sekarang ya <i>how do you it all start?</i>	

19.	<i>What the hell</i> , ini apa nebeng Renatta apa?	Phrase Level
20.	Ambil kiri anjir, <i>oh my good</i> Renatta gak bisa nyetir	
21.	Lu anaknya anak rumahan apa anak <i>party girl</i> gitu sih?	
22.	Apa namanya, <i>tropic mix</i>	
23.	Lu suka yang <i>tropic mix</i> ?	
24.	Yang <i>tropic please!</i>	
25.	Iya, soalnya menurut gue masak itu sama kayak apa ya. Maksudnya dia gak perlu jago masak yang kayak makanan nya harus teknik apaan gitu, tapi <i>at least</i> harus bisa jangan sampai dia kalo sendirian terus dia gak bisa masak sama sekali, harus bisa hidup mandiri masak itu kan <i>part of</i> hidup mandiri kan	
26.	Jadi <i>at one point</i> jadi gue bakal cabut dari perkotaan	
27.	Ren, <i>thankyou so much</i> lo udah nyetirin gue hari ini	
-	Baster Level	
-	Repetition Level	
-	Idiom Level	
28.	Sekarang lagi <i>shoot master chef</i> masih	

29.	Lu awal-awal jadi cheff itu ya, jadi seorang cheff Rentta Moloek kayak sekarang ya <i>how do you it all start?</i>	Clause Level
30.	Gua Renatta Moloek mau ditawarin untuk masuk ke acara, terus gua nungguin orang pura-pura masak terus gua pura-pura <i>judging do I look like an actress to you?</i>	
31.	Kan <i>you sister</i>	
32.	Gak ada tulisan dia satu arah atau dua arah, <i>just looks like a jalan gitu</i>	
33.	Yaudah, <i>let's try</i>	
34.	Itu gara-gara <i>master cheff</i> ajasih	
35.	Emang <i>not everyone</i> bisa kan kayak gitu	
36.	Tapi <i>you smoke?</i>	
37.	Ya ya, <i>this is better</i>	
38.	Dan ini gak keluar asap, makanya <i>you know</i>	
39.	Lu sebenarnya paling demen makanan apa <i>like for real?</i>	
40.	Iya Indian enak, <i>I love it</i>	
41.	<i>What your dream, kedepannya?</i>	
42.	Gilak, dan sukses <i>for your master cheff</i>	
43.	<i>One day cooking for me dong</i>	

3. Why is code-mixing happen found in the “Nebeng Boy” podcast dialogue.

The people surely also have reasons why he or she switches their native language into English. Saville-Triuke (1986; 69) states that reasons for bilinguals or multi-linguals to switch or mix their languages.

Code-mixing is the activity of mixing one language with another language in a conversation. Conveying ideas, goals and intentions in people’s daily lives requires a bridge to archive this, the bridge is also called “language.” And we can conclude, language plays a vital role in the daily activites of the society.

Sometimes people want ti communicate only to certain people or community they belong to. To avoid the other community or people by using the language thatni everybody knows.

According Suwito (1996:90) purpose of code-mixing such as: role identification, identification of variance and desire to explain and interpret. In addition to the three goals mentioned by Suwito, according to my observations of the Boy William podcast with Renatta, one goal or reason why the code-mixing occurs is educational background and insight. Both have the same experience living aboard which allows them to speak a foreign language or English. However, both of them did not leave Indonesian when they returned to Indonesian and settled down. Mixing one language, namely Indonesian and English I think it becomes a necessity for the both them they are talking and want to explain something. For the example, Boy William addressed to Renatta on the

word “lifestyle” Boy chose the word “lifestyle” rather than “gaya hidup” because the word was easy for Renatta to digest.

That is the reason why code-mixing is used, one of which is to facilitate understanding in communicating and reduce misunderstandings.

According to Hoffman (1991:116) the reasons for bilinguals or multilingual to switch or mix their languages here:

- 1) Talking about particular topic.

People sometimes prefer to talk about a particular topic in one language rather than another. Sometimes, a speaker feels free and more comfortable to express their emotional feelings in a language that is not their everyday language.

- 2) Quoting somebody else.

People sometimes like to quote a famous expressions or saying of some wellknown figures. In Indonesian, those well-known figures are mostly from some English-speaking countries. Then, because many of the Indonesian people nowadays are good at English, those famous expressions or saying can be quoted intact in their original language.

- 3) Being emphatic about something.

Usually, when someone who is talking using a language that is not his native tongue suddenly wants to be emphatic about something, he/she, either intentionally or unintentionally, will switch from his second language to his first language. Or, on the

other hand, there are some cases where people feel more convenient to be emphatic in their second language rather than in their first language.

4) Interjection (Inserting sentences fillers sentences connectors)

Language switching and language mixing among bilingual or multilingual people can sometimes mark an injection or sentence connector. It many happen unintentionally or intentionally.

5) Repetition used for clarification.

When a bilingual wants to clarify his/her speech so that it will be understood more by the listener, he/she can sometimes use both of the language that he masters saying the same utterance (the utterance is said repeatedly).

6) Intention of clarifying the speech content for interlocutor.

When bilingual talks to another bilingual, there will be lots of code switching and code-mixing occurs. It means to make the content of his/her speech runs smoothly and can be understood by the hearer.

7) Expressing group identity.

Code mixing can also be used to express group identity. As it has been mentioned previously, the way of communication of academic people in their disciplinary groupings, are obviously different from other groups. In other words, the way of communication of one community is different from the people who are out of the community.

According to Nababan quoted by Erika, the reasons people do code-mixing are:

a. Bilingualism

It talks about the ability of someone to use two languages well. It means that in a bilingual society, many people will do code-mixing in their communication.

b. Situation

In a relaxed situation or in a normal situation, code-mixing occurs. It's the reason why the speaker just their habit only.

c. Prestige

The speaker wants to show their proficiency in using many languages and they do code-mixing as a prestige language.

d. Vocabulary

There isn't an appropriate word or when there is a lack of vocabulary in one language. That's why sometimes people change the word in one language into the word in another language.

B. Discussion

Based on the classification of the data in table 4.2 about the levels of code-mixing, it can be discussed:

e. Word Level

Word level is the smallest unit of language is the word, which is made up of morphemes or more than one morpheme. In the classification of the data in the word level, the researcher found 17 data. Here, the researcher took three data which are discussed:

1. *Well, kan lu yang challenge gua duluan, lu kira gua gak bisa apa*

“*Well*, you challenged me first, you think I can’t do anything”

Based on the data above, it can be seen there are two words which are identified as the levels of code-mixing such as *well* and *challenge*. Those word appear on Renatta Moeloek’s utterance at 00:15-00:18 seconds. For the word of challenge, actually Renatta Moeloek’s said in three times. She said “challenge” because she wanted to inform to everyone who watches his video that usually the guest star who podcast with Boy William will sit in the passenger seat while being asked casual questions, but Renatta Moeloek can also challenge Boy William by swapping seat positions. Boy William was asked by Renatta Moeloek to sit in the passenger seat to feel what his guest star felt.

2. *Gue tuh berkali-kali kayak setiap ada kamera atau apa tuh gua kayak salting sendiri kayak gak tahu harus ngapain apalagi masak, masak depan kamera tuh menurut gue susah banget. Kadang kameranya itu nanti gue nervous sendiri*

“I always feel like every time I have a camera or something, I feel like I'm salting myself like I don't know what to do, let alone cook, I think cooking in front of a camera is really hard. Sometimes the camera will make me *nervous*”

The word of *nervous* turned up on Renatta Moeloek at 02:34 minutes. In his video, the word of *nervous* came out of Renatta Moeloek utterance when she answered Boy William's question why she could be a judge of the Master Chef Indonesia program which was broadcast on TV, social media and so on. Renatta Moeloek explained his weakness when in front of the camera she often feels nervous, especially about cooking in front of the camera, she needs to get used to it since he was included in the Indonesian Master Chef jury. Based the explanation before, it can be interference that “**nervous**” is included in the levels of code-mixing in the word level.

3. *Kalo mimpi ya gue pengen bisa tinggal di countryside, ditempat yang udaranya enak, gue pengen punya anjing burner tiga*

“If it's a dream, I want to be able to live in the countryside, where the air is good I want to have a three burner dog”

The sentences above turned up in Renatta Moloek utterance at 06:53 minutes. She said “**countryside**” in the middle of his utterance. In the Indonesian language “*countryside*” means “*pedesaan*”. Based on the mixing that was done by Renatta Moeloek in his utterance, it can be said that the word that Renatta

Moeloeok inserted in his utterance includes the word level of code-mixing.

f. Phrase Level

A phrase could be a cluster of words that lacks a topic and a verb. In the phrase level the researcher found the 10 data which are indicated as phrase level. Here, the researcher took some data that are discussed:

1. *What the hell, ini apa nebeng Renatta apa?*

“What the hell, what is this, Renatta?”

“*What the hell*” the English words which turned up on Boy William’s utterance at 00:04 seconds. Boy William mixed his language into a phrase from in his official language which is Indonesian language. Because the data above shows that the mixing that is done by Boy William in the form of the phrase, it can be interference that in the levels of code-mixing, Boy William did mixing in the phrase level.

2. *Lu anaknya anak rumahan apa anak party girl gitu sih?*

“Are you a homebody or a party girl?”

The sentence above appears in Boy William's speech at 03:15-03.18 minutes. He said "*party girl*" in the middle of his speech. In Indonesian, "*party girl*" means "*seorang perempuan yang menyukai pesta*". Based on the mixing done by Boy William in his speech, it can be said that the words that Boy William inserts in his speech are at the level of code-mixing words.

3. *Ren, thank you so much lo udah nyetirin gue hari ini*

“Ren, thank you so much for driving me today”

“*Thank you so much*” the English words which turned up on Boy William’s utterance at 07:26 minutes. Boy William mixed his language into a phrase from in his official language which is the Indonesian language. Because the data above shows that the mixing that is done by Boy William in the form of the phrase, it can be interference that in the levels of code-mixing, Boy William did mixing in the phrase level.

g. Baster Level

Baster is composed of two elements that mix to make one which means. The baster kinds were obtained principally from English square measure mounted with Indonesian suffixes. In analyzing the video, the researcher did not find any Boy William’s and Renatta Moeloek utterance indicates as baster level.

h. Repetition Level.

A repetition word is one that is fashioned as a result of word reduplication. The researchers did not find any word or sentence categories that were included in the repetition word.

i. Idiom Level

Idioms are unit teams of words that every have their own which means. It means the idioms cannot be taken as individual words as a result of the idiom has created a brand new which means. In Boy

William's podcast with Renatta Moeloek, the researcher did not find a sentence that shows the category in the idiom level.

j. Clause Level

A clause could be a cluster of words that has subjects and verbs however is shorter than a sentence. Clauses are a unit classified into two types: independent clauses and dependent clauses. An independent clause can stand on its own. While a dependent clause cannot stand alone as a clause, it requires another independent clause to complete it. In the clause level the researcher found the 11 data which are indicated as clause level. Here, the researcher took some data that are discussed:

1. *Gak ada tulisan dia satu arah atau dua arah, just looks like a jalan gitu*

“There's no writing that it's one-way or two-way, it just looks like a road”

The sentence above appears in Boy William's speech at 01:11-01:14 minutes. He said, “*just looks like an*” in the middle of his speech. In Indonesian, “*just looks like a*” means “ kayak udah jalan aja ”. Based on the mixing done by Renatta Moeloek in her speech, it can be said that the words that Renatta Moeloek inserts in his speech are at the level of code-mixing words.

2. *Tapi you smoke?*

“But, you smoke?”

“*You smoke?*” is English words that appear on Boy William's speech at 03:57 minutes. Boy William asked Renatta if

he smoked or not. In this case, "*You smoke?*" in code-mixing which is included in the clause level category.

3. **Ya ya, *this is better***

"Yes, this is better"

The sentences above Boy William's speech at 04:24 minutes. He said "*this is better*" in the middle of his speech. In Indonesian "*this is better*" means "*ini lebih baik*" Boy William gave a response that now there is an alternative to smoking cigarettes without emitting smoke and he thinks it is better, in this case "*this is better*" is included in the clause level category.

CHAPTER V

CONCLUSION

The final chapter presents the conclusions based on the points of view established in the Boy William podcast with Renatta Moeloek regarding the use of code-mixing. The researcher concludes the study in two ways in this chapter: the first is a conclusion based on the exploration findings, and the second is a suggestion for the reader, academic tutoring, and future experimenters.

A. Conclusions

Based on the findings of the study and the data analysis of the types of code-mixing used in "Podcast Boy William with Renatta Moeloek show on YouTube," the writer can draw the following conclusions:

1. There are six levels of code-mixing found in Boy William podcast show on YouTube, they are word-level, clause level, baster level, repetition level, idiom level, and clause level.
2. In Boy William's podcast with Renatta Moeloek, only three levels of code-mixing were found, namely: Word Level with 17 words, Phrase Level with 10 phrases, Baster Level, Repetition Level, Idiom Level is not found in this dialogue and Clause Levels found as 15 clauses.
3. Phenomena such as code-mixing found in Boy William and Renatta Moeloek's podcast can be concluded that code-mixing is naturally encountered in our daily conversations with friends or relatives. The advantage of this has a positive impact for us to communicate with someone from a different city or even a country with us.

B. Suggestions

Based on the result of the research considering the previous conclusion, the researcher would like to provide some of suggestions. Some suggestions are pointed to:

1. The Students

By reading this final paper, students should have a better understanding of code-mixing.

2. The Lectures

To make the teaching and learning process more interesting, the lectures should include teaching materials such as podcasts.

3. The Readers

Because reading this final paper provides them with new information and knowledge, the reader must be smarter than before.

4. The Writer

The writer should help expand her knowledge by analyzing other podcasts in order to comprehend the podcast's use of more than one language.

5. The other Researcher

This research is far from perfect. The writer may create mistakes in analyzing, arguing, presenting, or concluding the outcome. So, for the other researchers, the author hopes that this study will help them learn more about code-mixing. The other researcher is expected to develop this study based on their own point of view. (C, 1991)

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<https://www.youtube.com/watch?v=14h98-TyIXQ>

Blog Source:

<https://www.sekawanmedia.co.id/blog/apa-itu-podcast/>






Appendix 1: Kartu Bimbingan



KARTU BIMBINGAN FINAL PROJECT
MAHASISWA UNIVERSITAS PGRI SEMARANG

NAMA : ARI AFRI YANI
 NPM : 17420144
 PROGDI : FPBS/PEND. BAHASA INGGRIS
 DOSEN PEMBIMBING I : Drs. M. Wahyu W, M.Pd






NO	WAKTU BIMBINGAN	MATERI YANG DIKONSULTASIKAN	TANDA TANGAN PEMBIMBING I
1.	25 Februari 2021	Mengajukan judul skripsi	
2.	6 Maret 2021	Revisi judul dan mengajukan judul baru	
3.	18 Maret 2021	Mengajukan bab 1 sampai bab 3	
4.	26 Maret 2021	Revisi bab 1 sampai bab 3, mengenai tata cara penulisan.	
5.	23 Juni 2021	ACC bab 1 sampai bab 3 dalam format skripsi	






6.	24 Agustus 2021	Mengajukan bab 4	
7.	7 September 2021	Revisi bab 4 mengenai penulisan dan diminta melanjutkan bab berikutnya	
8.	13 Januari 2022	Bimbingan via online melalui Googlemeet, mengajukan dan menjelaskan bab 1 sampai bab 5.	
9.	27 Januari 2022	ACC bab 1 sampai bab 5 dan diminta menyusun kelengkapan	
10.	02 Febuari 2022	Konsultasi penulisan artikel dan tanda tangan approval	



KARTU BIMBINGAN FINAL PROJECT
MAHASISWA UNIVERSITAS PGRI SEMARANG

NAMA : ARI AFRI YANI
 NPM : 17420144
 PROGDI : FPBS/PEND. BAHASA INGGRIS
 DOSEN PEMBIMBING I : Ajeng Setyorini, S.S., M.Pd

NO	WAKTU BIMBINGAN	MATERI YANG DIKONSULTASIKAN	TANDA TANGAN PEMBIMBING I
1	26 Feb 2021	Mengajukan judul skripsi	
2.	18 Maret 2021	Revisi judul dan mengajukan judul baru.	
3.	20 Maret 2021	Acc Judul skripsi	
4.	26 Maret 2021	Mengajukan bab 1 hingga bab 3.	
5.	23 Juni 2021	Acc bab 1 sampai bab 3, beberapa revisi spasi.	

6.	30 Agustus 2021	Mengajukan bab 4.	
7.	9 November 2021	Bimbingan offline. • Revisi bab 4	
8.	13 Januari 2022	Pengajuan bab selanjutnya dan diminta melengkapi - bab 5	
9.	27 Januari 2022	Acc bab 1 sampai 5	
10.	02 Februari 2022	Konsultasi penulisan artikel dan tanda tangan approval.	

Appendix 2: Approval**APPROVAL**

This final project entitled “ An Analysis of Code-Mixing Used in Boy William’s Podcast Channel “Nebeng Boy” with Renatta Moeleok Show on YouTube.

Name : Ari Afri Yani
NPM : 17420144
Study Program : English Education Study
Program Faculty : Faculty of Language and
Arts Education

Was approved by the advisors of the English Education Study Program of the Faculty of Language and Arts Education of University of PGRI Semarang on:

Day :
Date :

Advisor I,



Drs. M. Wahyu W., M.Pd.
NPP 996701148

Advisor II,



Ajeng Setyorini, S.S., M.Pd.
NPP 068302108

Appendix 3: Berita Acara



YAYASAN PEMBINA LEMBAGA PENDIDIKAN PERGURUAN TINGGI PGRI SEMARANG
 FAKULTAS PENDIDIKAN BAHASA DAN SENI
UNIVERSITAS PGRI SEMARANG
 Kampus : Jalan Sidodadi Timur Nomor 24 Semarang Indonesia. Telp. (024) 8448217, 8316377
 Faks. (024)8448217 Website: www.upgris.ac.id

BERITA ACARA UJIAN SKRIPSI

Pada hari ini Jumat 04 Maret 2022, berdasarkan susunan tim penguji Skripsi :

1. Nama : Dr. Asropah, M.Pd.
Jabatan : Ketua
2. Nama : Dr. Jafar Sodik, S.Pd, M.Pd.
Jabatan : Sekretaris
3. Nama : Drs Mohammad Wahyu Widiyanto, M.Pd
Jabatan : Anggota (Penguji I)
4. Nama : Ajeng Setyorini, S.S., M.Pd
Jabatan : Anggota (Penguji II)
5. Nama : Dr. Jafar Sodik, S.Pd., M.Pd.
Jabatan : Anggota (Penguji III)

Dengan ini menyatakan bahwa mahasiswa yang tersebut di bawah telah diuji skripsinya.

Nama	: Ari Afri Yani	Fakultas	: FPBS
N.P.M	: 17420144	Program Studi	: Pendidikan Bahasa Inggris
		Program Pendidikan	: Strata 1

Judul Skripsi :

AN ANALYSIS OF CODE-MIXING USED IN BOY WILLIAM'S PODCAST CHANNEL ON THE "NEBENG BOY" WITH RENATTA MOELOEK SHOW ON YOUTUBE

Nilai :

Demikian berita Acara Ujian Skripsi dibuat untuk diketahui dan dipergunakan seperlunya oleh pihak-pihak yang berkepentingan.

Ketua,

Dr. Asropah, M.Pd.

Sekretaris,

Dr. Jafar Sodik, S.Pd, M.Pd.

Penguji I,

Drs Mohammad Wahyu Widiyanto, M.Pd

Penguji II,

Ajeng Setyorini, S.S., M.Pd

Penguji III,

Dr. Jafar Sodik, S.Pd., M.Pd.

Mengetahui,
Dekan,

Dr. Asropah, M.Pd.
NPP/NIP 936601104

Appendix 4: List of Tables

Table 2.1
The Levels of Code-Mixing

NO	Levels of Code-Mixing	Definition of Code-Mixing	Example of Code-Mixing
1.	Word Level	The smallest unit of language is the word, which is made up of morphemes or more than one morpheme.	<i>“aku bawa something buat kamu”</i>
2.	Phrase Level	A phrase could be a cluster of words that lacks a topic and a verb.	<i>“tolong sih, bersihin black board nya”</i>
3.	Baster Level	Baster is composed of two elements that mix to make one which means. The baster kinds were obtained principally from English square measure mounted with Indonesian suffixes.	<i>“saya tidak tahu cara men-save nomor di WhatsApp”</i>
4.	Repetition word or Reduplication word level.	A repetition word is one that is fashioned as a results of word reduplication.	<i>“saya pikir ini akan fine fine saja, tanpa ada kendala”</i>
5.	Idiom Level	Idioms are unit teams of words that every have their own which means. It means the idioms cannot be taken as individual	<i>“eh seriusan Isyana itu bukan your cup of tea”</i>

		words as a result of the idiom has created a brand new which means.	
6.	Clause Level	<p>A clause could be a cluster of words that has subjects and verbs however is shorter than a sentence.</p> <p>Clauses are a unit classified into two types: independent clauses and dependent clauses.</p> <p>An independent clause is one that can stand on its own.</p> <p>While a dependent clause cannot stand alone as a clause, it requires another independent clause to complete it.</p>	<p><i>“hari ini, hari yang teristimewa buat aku, karena I get a new laptop”</i></p>

Table 4.1
Finding the data Levels of Code-Mixing

No	Finding	Time	Levels of Code-Mixing					
			WLC M	PLC M	BLC M	RWC M	ILC M	CL CM
1.	<i>What the hell</i> , ini apa nebeng Renatta apa?	00.04 seconds		✓				
\\2.	<i>Well</i> , kan lu yang challenge gua duluan lu kira gua gak bisa apa	00:15 seconds	✓					

3.	Sekarang lagi <i>shoot master chef</i> masih	00:23 seconds						✓
4.	Tapi itu acara <i>real</i> ?	00:28 seconds	✓					
5.	Maksudnya apa <i>real</i> ?	00:29 seconds	✓					
6.	Bukan <i>crew</i> nya yang masak buat anak-anak itu	00:32 seconds	✓					
7.	Gua Renatta Moloek mau ditawarkan untuk masuk ke acara, terus gua nungguin orang pura-pura masak terus gua pura-pura <i>judging do I look like an actress to you?</i>	00:35 seconds						✓
8.	Kan <i>you sister</i>	00:53 seconds						✓
9.	Ambil kiri anjir, <i>oh my good</i> Renatta gak bisa nyetir	01:02 minutes		✓				
10.	Gak ada tulisan dia satu arah atau dua arah, <i>just looks like a</i> jalan gitu	01:11 minutes						✓
11.	Yaudah, <i>let's try</i>	01:24 minutes						✓
12.	Lu awal-awal jadi <i>cheff</i> itu ya, jadi seorang <i>cheff</i> Rentta Moloek kayak sekarang ya how do you it all start?	02:16 minutes	✓					✓

13.	Lu awal-awal jadi cheff itu ya, jadi seorang cheff Rentta Moloek kayak sekarang ya <i>how do you it all start?</i>	02:16 minutes						✓
14.	Itu gara-gara <i>master cheff</i> ajasih	02:22 minutes						✓
15.	Jadi lu tiba-tiba di <i>calling</i> gitu. Hay	02:24 minutes	✓					
16.	Gue tuh berkali-kali kayak setiap ada kamera atau apa tuh gua kayak salting sendiri kayak gak tahu harus ngapain apalagi masak, masak depan kamera tuh menurut gue susah banget. Kadang kameranya itu nanti gue <i>nervous</i> sendiri	02:34 minutes	✓					
17.	Emang <i>not everyone</i> bisa kan kayak gitu	02:46 minutes						✓
18.	Oh <i>entrepreneur</i> , mantap	02:54 minutes	✓					
19.	Lu anaknya anak rumahan apa anak <i>party girl</i> gitu sih?	03:16 minutes		✓				
20.	Gue suka <i>party</i> dan gue suka dirumah. Jadi gue <i>party</i> nya di rumah biasanya	03:22 minutes	✓					

21.	Males kan ke tempat-tempat <i>public</i> gitu	03:38 minutes	✓					
22.	<i>Lifestyle</i> jaman sekarang <i>chill</i> banget	03:56 minutes	✓					
23.	Tapi <i>you smoke?</i>	03:58 minutes						✓
24.	Gue suka yang aduh yang <i>tropic</i>	04:04 minutes	✓					
25.	Apa namanya, <i>tropic mix</i>	04:09 minutes		✓				
26.	Lu suka yang <i>tropic mix?</i>	04:11 minutes		✓				
27.	Yang <i>tropic?</i>	04:14 minutes	✓					
28.	Yang <i>tropic please!</i>	04:16 minutes		✓				
29.	Dulu gue ngerokok sih tapi sekarang udah enggak, karena udah ada <i>alternative</i> yang lain	04:18 minutes	✓					
30.	Ya ya, <i>this is better</i>	04:23 minutes						✓
31.	Dan ini gak keluar asap, makanya <i>you know</i>	04:25 minutes						✓
32.	Lu sebenarnya paling demen makanan apa <i>like for real?</i>	04:42 minutes						✓

33.	Kalo gue nih ya, kalo gue satu masakan Indonesia udah <i>fix</i> gue gak bisa kalo gak ada masakan Indonesia, kedua gua demen <i>Japannese</i> ya, kayaknya makanan Jepang tuh gak pernah salah, ketiga gua demen India dong	05:02 minutes	✓					
34.	Iya Indian enak, <i>I love it</i>	05:15 minutes						✓
35.	Iya, soalnya menurut gue masak itu sama kayak apa ya. Maksudnya dia gak perlu jago masak yang kayak makanan nya harus teknik apaan gitu, tapi <i>at least</i> harus bisa jangan sampai dia kalo sendirian terus dia gak bisa masak sama sekali, harus bisa hidup mandiri masak itu kan <i>part of</i> hidup mandiri kan	05:32 minutes		✓				
36.	<i>What your dream, kedepannya?</i>	06:50 minutes						✓
37.	Kalo mimpi ya gue pengen bisa tinggal di <i>countryside</i> , ditempat yang udaranya enak, gue pengen punya anjing burner tiga	06:53 minutes	✓					

38.	Suka, gue suka hidup yang <i>simple</i>	07:03 minutes	✓					
39.	Jadi <i>at one point</i> jadi gue bakal cabut dari perkotaan	07:05 minutes		✓				
40.	Ren, <i>thankyou so much</i> lo udah nyetirin gue hari ini	07:25 minutes		✓				
41.	Gilak, dan sukses <i>for your master cheff</i>	07:29 minutes						✓
42.	<i>One day cooking for me</i> dong	07:35 minutes						✓

Table 4.2

The Classification of the Data in the Levels of Code-Mixing

No	Levels of Code-Mixing	
	Data	
44.	<i>Well</i> , kan lu yang challenge gua duluan lu kira gua gak bisa apa	
45.	Tapi itu acara <i>real</i> ?	
46.	Maksudnya apa <i>real</i> ?	
47.	Bukan <i>crew</i> nya yang masak buat anak-anak itu	
48.	Lu awal-awal jadi <i>cheff</i> itu ya, jadi seorang <i>cheff</i> Rentta Moloek kayak sekarang ya how do you it all start?	
49.	Jadi lu tiba-tiba di <i>calling</i> gitu. Hay	
50.	Gue tuh berkali-kali kayak setiap ada kamera atau apa tuh gua kayak salting sendiri kayak gak tahu harus ngapain apalagi masak, masak depan kamera tuh menurut gue susah banget. Kadang kameranya itu nanti gue <i>nervous</i> sendiri	

51.	Oh <i>entrepreneur</i> , mantap	Word Level
52.	Gue suka <i>party</i> dan gue suka dirumah. Jadi gue <i>party</i> nya di rumah biasanya	
53.	Males kan ke tempat-tempat <i>public</i> gitu	
54.	<i>Lifestyle</i> jaman sekarang <i>chill</i> banget	
55.	Gue suka yang aduh yang <i>tropic</i>	
56.	Yang <i>tropic</i> ?	
57.	Dulu gue ngerokok sih tapi sekarang udah enggak, karena udah ada <i>alternative</i> yang lain	
58.	Kalo gue nih ya, kalo gue satu masakan Indonesia udah <i>fix</i> gue gak bisa kalo gak ada masakan Indonesia, kedua gua demen <i>Japanese</i> ya, kayaknya makanan Jepang tuh gak pernah salah, ketiga gua demen India dong	
59.	Kalo mimpi ya gue pengen bisa tinggal di <i>countryside</i> , ditempat yang udaranya enak, gue pengen punya anjing burner tiga	
60.	Suka, gue suka hidup yang <i>simple</i>	
61.	Lu awal-awal jadi cheff itu ya, jadi seorang cheff Rentta Moloek kayak sekarang ya <i>how do you it all start?</i>	
62.	<i>What the hell</i> , ini apa nebeng Renatta apa?	
63.	Ambil kiri anjir, <i>oh my good</i> Renatta gak bisa nyetir	
64.	Lu anaknya anak rumahan apa anak <i>party girl</i> gitu sih?	
65.	Apa namanya, <i>tropic mix</i>	
66.	Lu suka yang <i>tropic mix</i> ?	
67.	Yang <i>tropic please!</i>	

68.	Iya, soalnya menurut gue masak itu sama kayak apa ya. Maksudnya dia gak perlu jago masak yang kayak makanan nya harus teknik apaan gitu, tapi <i>at least</i> harus bisa jangan sampai dia kalo sendirian terus dia gak bisa masak sama sekali, harus bisa hidup mandiri masak itu kan <i>part of</i> hidup mandiri kan	Phrase Level
69.	Jadi <i>at one point</i> jadi gue bakal cabut dari perkotaan	
70.	Ren, <i>thankyou so much</i> lo udah nyetirin gue hari ini	
-	Baster Level	
-	Repetition Level	
-	Idiom Level	
71.	Sekarang lagi <i>shoot master chef</i> masih	Clause Level
72.	Lu awal-awal jadi cheff itu ya, jadi seorang cheff Rentta Moloek kayak sekarang ya <i>how do you it all start?</i>	
73.	Gua Renatta Moloek mau ditawarkan untuk masuk ke acara, terus gua nungguin orang pura-pura masak terus gua pura-pura <i>judging do I look like an actress to you?</i>	
74.	Kan <i>you sister</i>	
75.	Gak ada tulisan dia satu arah atau dua arah, <i>just looks like a jalan</i> gitu	
76.	Yaudah, <i>let's try</i>	
77.	Itu gara-gara <i>master cheff</i> ajasih	
78.	Emang <i>not everyone</i> bisa kan kayak gitu	
79.	Tapi <i>you smoke?</i>	
80.	Ya ya, <i>this is better</i>	

81.	Dan ini gak keluar asap, makanya <i>you know</i>	
82.	Lu sebenarnya paling demen makanan apa <i>like for real?</i>	
83.	Iya Indian enak, <i>I love it</i>	
84.	<i>What your dream</i> , kedepannya?	
85.	Gilak, dan sukses <i>for your master cheff</i>	
86.	<i>One day cooking for me</i> dong	

Appendix 5: Transcript of Boy William's podcast with Renatta Moeloek

1. What the hell, ini apa nebeng Renatta apa?
2. Gila, lu ngambil pekerjaan gua sekarang Renatta
3. What are you trying to do with my life?
4. Well, kan lu yang challenge gua duluan lu kira gua gak bisa apa
5. Lu apa kabar?
6. Baik
7. Ya?
8. All good
9. Lu ngapain aja akhir-akhir ini?
10. Sekarang lagi shoot master chef masih
11. Oh serius, udah mulai lagi?
12. Udah
13. Tapi itu acara real?
14. Maksudnya apa real?
15. Real cooking
16. Ya iyalah masa boongan, pura-pura masak gitu
17. Bukan crew nya yang masak buat anak-anak itu
18. Gua Renatta Moloek mau ditawarkan untuk masuk ke acara, terus gua nungguin orang pura-pura masak terus gua pura-pura judging do I look like an actress to you?
19. Iya juga sih
20. Kapan lagi gua bisa di setirin sama seorang Renatta Moloek gila
21. Kalo nyetir gua bisa, tenang aja
22. Kan you sister
23. Ini gua kemana?
24. Kanan
25. Ya tapi gua udah lurus
26. Yaudah gapapa
27. Ini dua arah gak sih?
28. Ini satu arah

29. Fuck!
30. Haha
31. Ambil kiri anjir, oh my good Renatta gak bisa nyetir
32. Gua dimana?
33. Gua juga gatau ini kita kemana
34. Gak ada tulisan dia satu arah atau dua arah, just looks like a jalan gitu
35. Harusnya, harusnya sih bisa ya, harusnya ada jalan keluar deh
36. Ini dua arah bener kan?
37. Kayaknya
38. Yakin?
39. I've never been here
40. Gua gak yakin sih
41. Yaudah, let's try
42. Udah paling cocoknya di dapur cuy
43. Ya emang
44. Haha
45. "Sepanjang jalan kenangan kita selalu bergandeng tangan"
46. "Sepanjang jalan kenangan kau peluk diriku mesra"
47. Ini gua kemana?
48. Kesana, lurus
49. Oke
50. "Hujan yang rintik-rintik, diawal bulan itu"
51. "Menambah nikmatnya malam syahdu"
52. Lu awal-awal jadi cheff itu ya, jadi seorang cheff Rentta Moloek kayak sekarang ya how do you it all start?
53. Itu gara-gara master cheff ajasih
54. Jadi lu tiba-tiba di calling gitu. Hay
55. Iya, gue itu sebenarnya waktu itu, awalnya tuh gue bukan anti ya. Gue bukan tipe yang suka kamera kan
56. Ha'a ha'a terus terus

57. Gue tuh berkali-kali kayak setiap ada kamera atau apa tuh gua kayak salting sendiri kayak gak tahu harus ngapain apalagi masak, masak depan kamera tuh menurut gue susah banget. Kadang kameranya itu nanti gue nervous sendiri
58. Iya iya
59. Emang not everyone bisa kan kayak gitu
60. Lu sekarang kalo ditanya sama orang ya
61. Hm hm
62. What are you? Are you an actress or cheff?
63. Entrepreneur
64. Oh entrepreneur, mantap
65. Yah
66. Lady boss
67. Kata siapa kita hidup ini gak bisa jadi apapun yang kita mau, bener?
68. Iya bener
69. Mantapp
70. Kata siapa, kata siapa kita gak bisa ngelakuin apa yang kita mau
71. Kayak lo ngeliat gue kemarin masak kemarin, kata siapa gue gak bisa masak?
72. Kata siapa Renatta gak bisa nyetir mobilnya Boy?
73. Haha
74. Lu anaknya anak rumahan apa anak party gila gitu sih?
75. Anak rumahan banget
76. Serius lu? Lu jarang keluar gitu?
77. Gue suka party dan gue suka dirumah. Jadi gue party nya di rumah biasanya
78. Serius lu?
79. Lu sama gue sama berarti
80. Haha
81. Gue paling males keluar gatau kenapa, orang mikirnya gue kayak sering keluar banget. Kayak anak diluar banget, tapu gue sebenarnya dirumah terus tau nggak

82. Iya sama
83. Haha
84. Kalo gak rumah gue ya rumah orang, tapi harus di rumah aja
85. Males kan ke tempat-tempat public gitu
86. Iya
87. Lu suka minum?
88. Suka, tergantung minum apa. Abis kayaknya orang tuh disini
mikirnya kayak kalo minum tuh artinya mabuk-mabukan
89. Mabuk, enggak lah
90. Padahal, ya lo bisa aja pulang kerja minum bir terus tidur gitu kan
yaudah
91. Chill man
92. Haha
93. Lifestyle jaman sekarang chill banget
94. Tapi you smoke?
95. You?
96. I don't smoke, I velo
97. Asik
98. Haha
99. Gue ada velo, lu mau nggak?
100. Mau-mau-mau
101. Gue suka yang aduh yang tropic
102. I have tropic, where is it
103. Apa namanya, tropic mix
104. Tropic mix
105. Lu suka yang tropic mix?
106. You want?
107. Mau
108. Yang tropic?
109. Yang tropic please
110. Dulu gue ngerokok sih tapi sekarang udah enggak, karena udah ada
alternative yang lain

111. Ya ya, this is better
112. Ya
113. Dan ini gak keluar asap, makanya you know
114. Hmm
115. Dan setiap gua habis nge-velo ya, gue langsung kepikiran sama lagu ini
116. "I just wanna be myself every other man is for himself, this is me mamama ma velosofi"
117. Lu sebenarnya paling demen makanan apa like for real?
118. Itu pertanyaan yang orang suka nanya dan gua gak bisa jawab
119. Kenapa?
120. Loh ya beda lah, makan itu banyak banget masalahnya
121. Oke
122. Makanan Indonesia, makanan Asia, makanan
123. Negara makanan apa yang lu paling suka
124. Satu, dua, tiga ranking ya, nih gue nih.
125. Kalo gue nih ya, kalo gue satu masakan Indonesia udah fix gue gak bisa kalo gak ada masakan Indonesia, kedua gua demen Jappanese ya, kayaknya makanan Jepang tuh gak pernah salah, ketiga gua demen India dong
126. Iya Indian enak, I love it
127. Enak banget gila
128. Lu apa?
129. Asia dan Eropa
130. Asam atau manis?
131. Asam manis
132. Bingung ah ngomong ama lu, lu semuanya suka
133. Haha
134. Lu kalo nanti punya cowok ya, dia harus bisa masak gak?
135. Bisa lah harus
136. Dia harus bisa?

137. Iya, soalnya menurut gue masak itu sama kayak apa ya. Maksudnya dia gak perlu jago masak yang kayak makanan nya harus teknik apaan gitu, tapi at least harus bisa jangan sampai dia kalo sendirian terus dia gak bisa masak sama sekali, harus bisa hidup mandiri masak itu kan part of hidup mandiri kan
138. Right, right
139. Tapi cowok kalo bisa masak lu tambah luluh gak?
140. Gue gak punya tipe cowok sih
141. Terus?
142. Tipe cowok gue cuman satu, yang cocok
143. Anjay
144. Asik dong
145. Oke oke, dia cocok nih ya
146. Hmhm
147. Obrolan nyambung
148. hmhm
149. Bisa masak tapi pendeknya segini lu nih, sepundak
150. We can be best friend
151. Haha
152. Start braining the new. Iam living today
153. Puter balik lagi
154. I want New york
155. What your dream, kedepannya? You have a dream?
156. Kalo mimpi ya gue pengen bisa tinggal di country side, ditempat yang udaranya enak, gue pengen punya anjing burner tiga
157. Serious lu, lu demen anjing?
158. Suka, gue suka hidup yang simple
159. Nah
160. Jadi at one point jadi gue bakal cabut dari perkotaan
161. Yak
162. Udah pasti, cari yang udaranya enak terserahlah mau di Indonesia
163. Atau di luar

164. Di luar, terserah yang penting udaranya enak
165. Simple life is very happy life
166. Yes
167. Agree?
168. Agree
169. Ya, kata siapa hidup harus ribet?
170. Ren, thankyou so much lo udah nyetirin gue hari ini
171. Yeay
172. Gilak, dan sukses for your master cheff
173. You too, succes please for all your projects
174. Yes, thankyou so much
175. One day cooking for me dong
176. Si Renatta ternyata nyetirnya setiap kali ada mobil lewat diklaksonin