CODE CHOICE USED BY CHIYU TAMADE (CHU2) CHARACTER IN THE ANIME "BANG DREAM! SEASON 2 EP 3, 8, AND 9"

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Abstrak. Dalam bidang Sosiolinguistik, fenomena penggunaan bahasa seperti alih kode dan campur kode sering dijumpai dalam kehidupan kita sehari-hari. BanG Dream adalah proyek multimedia yang berfokus pada produk media bertema musik yang meliputi manga, serial anime, game, CD musik, dan konser live. Dalam serial anime, BanG Dream, karakter tertentu bernama Chu2 memiliki latar belakang menarik yang membuatnya memiliki kecenderungan untuk melakukan code switching dan code mixing. Namanya Chiyu Tamade atau juga dikenal dengan nama panggungnya Chu2 dari band Raise A Suilen. Tulisan ini bertujuan untuk mengetahui jenis-jenis code switching dan code mixingyang ditemukan dalam ujaran Chu2 dalam serial anime BanG Dream season 2 episode 3, 8, dan 9. Penelitian ini dilakukan dengan menggunakan metodologi kualitatif dengan observasi menyeluruh dan analisis untuk mengetahui jenis dan alasan dari setiap code switching dan code mixing yang ditemukan dalam tuturan Chu2. Temuan menunjukkan bahwa ada total 23 data, termasuk 13 data code switching dan 10 data code mixinh. Tiga jenis alih kode yang digunakan oleh Chu2 adalah tag switching, inter sentential switching, dan intra sentential switching. Sementara itu, hanya ditemukan satu jenis code mixing yang digunakan oleh Chu2 dalam ucapannya yaitu insertion. Temuan menunjukkan bahwa alasan Chu2 melakukan fenomena alih kode dan campur kode adalah karena dia lebih memilih bahasa Inggris daripada bahasa ibunya bahasa Jepang, dan identitas sosial sebagai siswa sekolah menengah internasional yang melatarbelakanginya. Kecenderungan untuk terus-menerus beralih dan mencampur antara bahasa Jepang dan Inggris karena dia terbiasa berbicara bahasa Inggris di sekolahnya.

Kata Kunci:, Alih Kode, Anime Bang Dream , Campur Kode, Pilihan Kode

Abstract. In the field of Sociolinguistics, phenomenons of language use such as code-switching and code-mixing are often found in our daily lives. BanG Dream is a multimedia project that focuses on music-themed media products that include manga, anime series, game, musical CD's and live concerts. In the anime series, BanG Dream, a certain character named Chu2 has interesting background that allow her to have the tendency to perform use of code-switching and code-mixing. This paper aims to find out the types of code-switching and code-mixing found in the utterances of Chu2 in the BanG Dream anime series season 2 episode 3, 8, and 9 and analyze factors affecting doing code switching and code mixing. The research was conducted using a qualitative method through observation to find out the types and the reason for every code-switching and code-mixing found in Chu2's utterances. The findings showed that there were a total of 23 data, including 13 data of code-switching and 10 data of code-mixing. Three types of code-switching used by Chu2 were tag switching, inter-sentential

switching and intra-sentential switching. Meanwhile, there can only be found one type of code-mixing used by Chu2 in her utterances which was insertion. The findings showed that the reason Chu2 performs the phenomenon of code-switching and code-mixing was because of her preferred language to speak English instead of her mother language Japanese, and her social identity as an international high school student which acts as a background to her tendency to constantly switch and mix between Japanese and English because she used to speak English in her school.

Keywords: Anime , Bang dream, Code Switching, Code Mixing, Code Choice

INTRODUCTION

Language is a fundamental aspect of society as it is used as the motor of communication. There are thousands of languages across the world, each comes with its own varieties. When it comes to this, people would stay divided because the language in every region is different, therefore people across the regions cannot interact and communicate. The concept of multilingualism offers more benefits to an individual in the face of globalization, such as allowing a person to communicate digitally, pursuing a global career, and having business, political, social, and cultural competencies to broaden their horizon in a variety of fields (Handayani, 2016).

In terms of a social aspect, some multilingual speakers tend to use code-switching by changing the use of code (a language or a variety of languages) into another code and code-mixing by combining two or more language codes with no specific reasons and in informal contexts (Sudrama & Yadnya, 2015). The use of a native language and a universal language allows society to maintain communication with people outside their regions or people who come from a different origin than theirs because they've mastered the ability to speak bilingual, even better if it's multilingual. Moreover, multilingual seem to be equipped with language awareness and competence that enable them to act purposefully in different communicative situations (Canagarajah & Wurr, 2011).

Furthermore, Multilingual speakers are known to code-switching or code-mixing in spoken conversations for a variety of reasons, motivated by information-theoretic and cognitive principles, and also as a result of numerous social, communicative, and pragmatic functions (Gumperz, 1982). Sometimes we might forget certain words during a sentence, which makes us use the equivalent meaning word from another language to replace it for our message to be conveyed. This language attitude can cause some phenomena that commonly occur within a multilingual community, like code switching and code mixing. Code-switching occurs when a person switches his/her language from one to another within an utterance, while code-mixing occurs when a person mixes a language with another language within an utterance. These two phenomena are under the field of sociolinguistics, which is a study of the relationship between language and society, more precisely on how aspects of society including cultural norms affect the use of language.

Code choice refers to a speaker's decision of which code to use in a given utterance, and in the case of a CS utterance, to what extent the different codes are to be

used. Depending on the sociolinguistic and conversational context, a speaker's code choice may be unexpected and noticed by other speakers and is likely to affect other speakers' subsequent code choices. In other words, speakers may accommodate each other's code choice, positively or negatively (Genesee, 1982)

Code-switching and code-mixing phenomena can be found anywhere, whether in real life or fictional works such as movies or books. Code-switching (CS) refers to the fluid alteration between two or more languages within a conversation and is a common feature of all multilingual societies. (Auer, 2013). In addition, Nababan (as cited in Rinawati et al., 2020) supported that "code-mixing could occur because the speaker of a particular language does not find the suitable terms that can be used in that certain language. Therefore, in an informal situation, it often occurs especially to express or make meaning in another language".

For instance the inclusion of English words and phrases in Anime. This English inclusion in Anime projects is a behavior of language shifting. In the previous study by Mie Hiramoto (2013) discussed the use of language in anime works. The journal article titled "Hey, you're a girl?: Gendered expressions in the popular anime, Cowboy Bebop" discussed the language used on gendered expressions in anime titled "Cowboy Bebop", specifically on how ideas including heterosexual normativity are reproduced in order to negotiate the intertextual distances that link the characters and audience. The results show that Inter-indexical notions help to construct interpretive voices familiar to the cross-cultural audience's social world. The next study is from Cuk Yuana (2020), he discussed the practice of code-switching and code-mixing in Japanese songs by Aimer in the journal article titled "Analisis Penggunaan Alih Kode Dan Campur Kode Dalam Lirik Lagu Aimer Album Dawn Dan Sleepless Nights". The findings concluded that in the lyrics of the song Aimer album 'Dawn' and 'Sleepless Nights' show that there is external code-switching from Japanese to English. Whereas the mixed form of code contained is a mixture of external code in the form of phrases, words, and sentences. Hardianto Raharjo (2021) finds a similar phenomenon in Japanese anime songs in the journal article titled "The Use of English Words and Sentences in Japanese Anime Songs (Code Mixing and Language Switching in Japanese Anime Songs)", where the findings show that age to age, from before the 80s throughout 2010s, the use of English words and sentences in Japanese Pop, Rock, and even Rap songs remain consistent and unchanging, even though the music style changes according to the newest trends. These previous studies have conducted very good research activities regarding code choice found in the context of community or works of art with Japanese as its main language, including anime. However, none has done any research on code choice found in anime works, specifically about code-switching and code-mixing.

In addition, some studies

"BanG Dream!" is a multimedia project made by Bushiroad company back in January 2015. It's about high school girls who are interested in making music in a band. The project started off as a manga (comic) before Bushiroad spreads its function into other aspects such as anime series, live concerts, music video CD's, and a game

titled "BanG Dream! Girls Band Party". In most western countries, there's one particular character that has taken the interest of the people there, and that is Chiyu Tamade or also known as Chu2 from the band "Raise A Suilen". Chiyu Tamade is a young passionate DJ/rapper who aims to create the best band in the world. Her 'Tsundere' and bossy personality has made her a fan favorite because she seems like a person that is relatable to young western women. However, this one particular personality trait is one of the main reasons for her popularity, which is that she likes to speak English. There aren't any other characters that speak English as much as she does because they're all just normal Japanese people. Meanwhile, Chu2 is a student at Celosia Girls' Academy, which is an international school, which can be classified as a multilingual community because the residents of the school come from various nations with their own language variety. Since her debut in "BanG Dream! Season 2" anime series, Chu2 often practices the use of code-switching and code-mixing in her utterances. For example, Chu2 produces the utterance *Asa tte kara wa no problem! and But, mada mada yo*.

Hence, considering the explanation above, this presents a study focusing on the analysis of code-switching and code-mixing. It aims to identify types of code-switching and code-mixing in Chu2's utterances in BanG Dream Season 2 and analyze the influential factors affecting code-switching and code-mixing.

METHOD

This research was conducted by a qualitative descriptive method, which Dörney (2007) explains as "qualitative data which usually involves recorded spoken data (for example, interview data) that is transcribed to textual form as well as written (field) notes and documents of various sorts." This research collected data from the anime "BanG Dream! Season 2" as the source of data, and used thorough observation and examination to pick out some utterances from the character Chiyu Tamade (Chu2) that includes the practice of Code Switching and Code Mixing. The data collected will then be classified into the three types of code-switching and code-mixing. For code-switching, this research uses Poplack's (1995) theory of types of Code Switching which includes Tag Switching, Inter Sentimental Switching, and Intra Sentimental Switching. As for code-mixing, this research uses Musyken's (2000) theory of types of Code Mixing which includes Insertion, Alternation, and Congruent Lexicalization (Dialect). After that, we will examine and analyze the data collected and find the identification and reasons behind the practice of code-switchingg and code-mixingg from Chu2's utterances.

RESULTS AND DISCUSSION
A. Code-Switching in BanG Dream

After analyzing all Chu2's utterances in the dialogue among the characters in BanG Dream Season 2 Episode 3, 8, and 9, and grouping those into data card the results of the analysis found that there were two languages used by the character Chu in the series,

namely Japanese and English. The phenomenon of code-switching and code-mixing in her utterances were found in 23 utterances in dialogue which can be grouped into types according to Poplack's theory (1980). For clarity, the results of this analysis are described in the following tables.

Table 1 code-switching in Chu's dialogue

Data Number	1
Minutes to…	S2 E3, 20:52
Utterances	Chu2 : Change the world, **yo!**
Types of code-switching	Tag switching
Causative factors	"yo" is a Japanese tag used to emphasize a point. In this utterance, Chu2 is emphasizing the point that they can change the world.

The data in Table 1 above shows that there is code switching included in the tag-switching type, because the word "*yo*" acts only as a filler in the blanks in a speech and if it is omitted, it does not change the meaning and the contributing factor is for emphasizing.

Table 2 code-switching in Chu's dialogue

Data Number	2
Minutes to…	S2 E3, 20:57
Utterances	Chu2: Why? **Doushite**?
Types of code-switching	Inter sentential switching
Causative factors	Chu2 is repeating the same question twice, but in another language because she's used to speaking English so she then repeats using the language that the addressee would understand, which is Japanese.

The data in Table 2 above shows that there is code-switching is included in the Inter sentential switching type, because the word "*Doushite*" is the change of code from English to Japanese. The contributing factor was the addressee. The addressee would understand if the speaker use Japanese.

The data in the Table 3 shows that there is code-switching is included in the Intra sentential switching type, because language switching is the same word, and contains element of several Japanese "*Layer wa shigoto, yo.*" The contributing factor namely speakers who have bilingual skills.

Table 3 code-switching in Chu's dialogue

Data Number	3
Minutes to…	S2 E8, 6:01
Utterances	Chu2: Layer **wa shigoto, yo.**
Types of code-switching	Intra sentential switching
Causative factors	Chu2 uses an English word "layer" which is also the stage name of her band member with the real name Rei Wakana. She likes to use stage names to refer to her band members.

Table 4 code-switching in Chu's dialogue

Data Number	4
Minutes to…	S2 E8, 6:07
Utterances	Chu2: Asa tte kara wa **no problem!**
Types of code-switching	Intra sentential switching
Causative factors	Chu2 switches from Japanese to English because she's used to speaking English, thus why she often uses English phrases such as "no problem".

The data in the Table 4 above shows that there is code switching is included in the Intra sentential switching type, because the language switching is in the same clause or sentence phare and contains elements of Japanese and English. The contributing factor namely speakers who have bilingual skills.

Table 5 code-switching in Chu's dialogue

Data Number	5
Minutes to…	S2 E8, 6:14
Utterances	Chu2: Demo, **wa**?
Types of code-switching	Intra sentential switching
Causative factors	"Demo" is an English word for demonstration, followed by a Japanese particle "wa" which is equivalent to "is" in English. Here, Chu2 is asking if the addressee has already listened to the demonstration that she sent her.

The data in Table 5 shows that there is code-switching is included in the Intra sentential switching type, because the language switching is in the same clause or

sentence phare and contains elements of Japanese and English. The contributing factor namely speakers who have bilingual skills.

Table 6 code-switching in Chu's dialogue

Data Number	6
Minutes to…	S2 E8, 6:25
Utterances	Chu2: Watashi no kikitai oto dasanakya kae tte morao. **Ready**?
Types of code-switching	Inter sentential switching
Causative factors	Chu2 asks a question in English after a full sentence in Japanese, making it an act of inter sentential switching.

The data in Table 6 above shows that there is code-switching is included in the Intra sentential switching type, because the language switching is in the same clause or sentence phare and contains elements of Japanese and English. The contributing factor namely speakers who have bilingual skills.

Table 7 code-switching in Chu's dialogue

Data Number	7
Minutes to…	S2 E8, 6:07
Utterances	Chu2: But, **mada mada yo.**
Types of code-switching	Intra sentential switching
Causative factors	Chu2 uses a word "but" in English as a replacement to "kedo" in Japanese.

The data in Table 7 above shows that there is code switching is included in the Intra sentential switching type, because the language switching is in the same clause or sentence phare and contains elements of Japanese and English. The contributing factor namely speakers who have bilingual skills.

Table 8 code-switching in Chu's dialogue

Data Number	8
Minutes to…	S2 E8, 21:00
Utterances	Chu2: We are Raise A Suilen! **Gakushite RAS yo.**
Types of code-switching	Inter sentential switching
Causative factors	Chu2 says the name of the band which is in English, then she mentions the abbreviation of the band name which is "RAS" in the next sentence boundary with Japanese language.

The data in Table 8 above shows that there is code switching is included in the Intra sentential switching type, because the language switching is in the same clause or

sentence phare and contains elements of Japanese and English. The contributing factor namely speakers who have bilingual skills.

Table 9 code-switching in Chu's dialogue

Data Number	9
Minutes to…	S2 E8, 21:06
Utterances	Chu2: Japanese curtains **tte itta hou ga wakaru kashira**?
Types of code-switching	Intra sentential switching
Causative factors	Chu2 switches from speaking English to Japanese within the sentence boundary.

The data in Table 9 above shows that there is code switching is included in the Intra sentential switching type, because the language switching is in the same clause or sentence phare and contains elements of Japanese and English. The contributing factor namely speakers who have bilingual skills.

Table 10 code-switching in Chu's dialogue

Data Number	10
Minutes to…	S2 E8, 21:35
Utterances	Chu2: New world **ga hajimaru no yo!**
Types of code-switching	Intra sentential switching
Causative factors	Chu2 continues her utterance in Japanese after a phrase taken from the English language "New world".

The data in Table 10 above shows that there is code switching is included in the Intra sentential switching type, because the language switching is in the same clause or sentence phare and contains elements of Japanese and English. The contributing factor namely speakers who have bilingual skills.

Table 11 code-switching in Chu's dialogue

Data Number	11
Minutes to…	S2 E8, 21:42
Utterances	Chu2: First one man **buchiyage made ni, saikyo no joutai ni shiagete ageru!**
Types of code-switching	Intra sentential switching
Causative factors	Chu2 continues her utterance in Japanese after a phrase taken from the English language "First one man."

The data in the Table 4 above shows that there is code switching is included in the Intra sentential switching type, because the language switching is in the same clause or

sentence phare and contains elements of Japanese and English. The contributing factor namely speakers who have bilingual skills.

Table 12 code-switching in Chu's dialogue

Data Number	12
Minutes to…	S2 E8, 21:46
Utterances	Chu2: Yes! **Saikyo!**
Types of code-switching	Inter sentential switching
Causative factors	After a sentence, Chu2 continues speaking in another language which is Japanese rather than the language in the first sentence.

The data in Table 12 above shows that there is code switching is included in the Intra sentential switching type, because the language switching is in the same clause or sentence phare and contains elements of Japanese and English. The contributing factor namely speakers who have bilingual skills.

Table 13 code-switching in Chu's dialogue

Data Number	13
Minutes to…	S2 E9, 11:00
Utterances	Chu2: Raise A Suilen **no densetsu ga maku dake da wa!**
Types of code-switching	Intra sentential switching
Causative factors	Chu2 switches from speaking English to speaking Japanese within one sentence boundary.

The data in Table 13 above shows that there is code switching is included in the Intra sentential switching type, because the language switching is in the same clause or sentence phare and contains elements of Japanese and English. The contributing factor namely speakers who have bilingual skills.

B. Code-Mixing in BanG Dream

Table 14 code-mixing in Chu's dialogue

Data Number	14
Minutes to…	S2 E3, 20:49
Utterances	Chu2: Watashi no **produce** de, saikyo no **band** ni nareru no ni.
Types of code-mixing	Insertion
Causative factors	The word "produce" and "band" are borrowed words from English that the Japanese people uses, including Chu2.

The data in Table 14 above shows that there is code mixing which is included in the insertion type, due to the mixing of the two languages structure that occur in Japanese sentence "*Watashi no **produce** de, saikyo no **band** ni nareru no ni.*"

Table 15 code-mixing in Chu's dialogue

Data Number	15
Minutes to…	S2 E3, 21:01
Utterances	Chu2 : Anatatachi no **play** ga subarashii kara **scout** shita no.
Types of code-mixing	Insertion
Causative factors	"play" and "scout" are borrowed words from English used by Japanese people in the context of music. "play" means live performance, and "scout" is used when someone is finding talents from a performance.

The data in Table 15 above shows that there is code mixing which is included in the insertion type, due to the mixing of the two languages structure that occur in Japanese sentence "*Anatatachi no **play** ga subarashii kara **scout** shita no.*"

Table 16 code-mixing in Chu's dialogue

Data Number	16
Minutes to…	S2 E3, 22:04
Utterances	Chu2: Anna **band** butsubushite yaru!
Types of code-mixing	Insertion
Causative factors	"band" is a borrowed word from English that refers to a group of musical artists.

The data in Table 16 above shows that there is code mixing which is included in the insertion type, due to the mixing of the two languages structure that occur in Japanese sentence "*Anna **band** butsubushite yaru!.*"

Table 17 code-mixing in Chu's dialogue

Data Number	17
Minutes to…	S2 E8, 23:53
Utterances	Chu2 : Watashi ga **producer** no Chu2, yo. Sochi wa Pareo. Achi wa **Masking**.
Types of code-mixing	Insertion
Causative factors	Another commonly borrowed word in musical context is "produce" or "producer". Here, Chu2 is introducing herself as the producer, while also introducing the other band members, one with the stage name of

	Masking. Chu2 has the tendency to use stage names instead of real names of her other band members.

The data in Table 17 above shows that there is code mixing which is included in the insertion type, due to the mixing of the two languages structure that occur in Japanese sentence "*Watashi ga producer no Chu2, yo. Sochi wa Pareo. Achi wa Masking.*"

Table 18 code-mixing in Chu's dialogue

Data Number	18
Minutes to…	S2 E8, 21: 32
Utterances	Chu2: Watashi no saikyo no ongaku de, **girls band** no jidai wa owaraseru!
Types of code-mixing	Insertion
Causative factors	Chu2 inserts a phrase from the English language "girls band" into her Japanese sentence.

The data in Table 18 above shows that there is code mixing which is included in the insertion type, due to the mixing of the two languages structure that occur in Japanese sentence "*Watashi no saikyo no ongaku de, girls band no jidai wa owaraseru!*"

Table 19 code-mixing in Chu's dialogue

Data Number	19
Minutes to…	S2 E8, 21:41
Utterances	Chu2: Ashita kara **studio** wo haitte!
Types of code-mixing	Insertion
Causative factors	Chu2 inserts a word from the English language "studio", one of the most commonly used English borrowed words in this context.

The data in Table 19 above shows that there is code mixing which is included in the insertion type, due to the mixing of the two languages structure that occur in Japanese sentence "*Ashita kara studio wo haitte!*"

Table 20 code-mixing in Chu's dialogue

Data Number	20
Minutes to…	S2 E8, 22:00
Utterances	Chu2: Takusan **live** deru yo!
Types of code-mixing	Insertion
Causative factors	Chu2 inserts the word "live" which is also a commonly borrowed English word for this context which means live band performance in a live house.

The data in Table 20 above shows that there is code mixing which is included in the insertion type, due to the mixing of the two languages structure that occur in Japanese sentence "*Takusan **live** deru yo!*"

Table 21 code-mixing in Chu's dialogue

Data Number	21
Minutes to…	S2 E9, 3:00
Utterances	Chu2: Chu2 **produce** saiko no **band** yo! Ippan piipo to no rekishi teki densetsu teki **first contact** no shunkan wo Yukina ni mo misete ageru!
Types of code-mixing	Insertion
Causative factors	Chu2 inserts two of the previous borrowed English words "produce" and "band". Chu2 means to say that she is the producer of the best band in the world. Also, she mentioned a phrase from English language "first contact" which she uses to argue that the band will make its first contact with the history of Japanese bands.

The data in Table 21 above shows that there is code mixing which is included in the insertion type, due to the mixing of the two languages structure that occur in Japanese sentence "*Chu2 **produce** saiko no **band** yo! Ippan piipo to no rekishi teki densetsu teki **first contact** no shunkan wo Yukina ni mo misete ageru!*"

Table 22 code-mixing in Chu's dialogue

Data Number	22
Minutes to…	S2 E9, 3:15
Utterances	Chu2: Roselia mo watashi no **produce** wo kireba koo naru hazu datta no yo!
Types of code-mixing	Insertion
Causative factors	Another "produce" word being used by Chu2 in the middle of a Japanese utterance. This time she argues that Roselia would also be the best band if she was the producer.

The data in Table 22 above shows that there is code mixing which is included in the insertion type, due to the mixing of the two languages structure that occur in Japanese sentence *"Roselia mo watashi no **produce** wo kireba koo naru hazu datta no yo!"*.

The data in Table 22 above shows that there is code mixing which is included in the insertion type, due to the mixing of the two languages structure that occur in Japanese sentence "*Watashi no **band** no houga zettai ni kachi ga aru no ni!"*

Table 23 code-mixing in Chu's dialogue

Data Number	23
Minutes to…	S2 E9, 3:30
Utterances	Chu2: Watashi no **band** no houga zettai ni kachi ga aru no ni!
Types of code-mixing	Insertion
Causative factors	Chu2 inserts the word "band" in the middle of her Japanese sentence. She uses English because it's a commonly borrowed word in the context.

After analysing all the utterances in the dialogue of Chu2, several points can be drawn. Firstly, the analysis results found that there are two languages used by Chu2 in the film,namely, Japanese and English. This is due to the bilingualism of figure Chu2. Second, based on the results of the data analysis by adapting Poplack's theory (1995), it was found that 10 utterances containing code switching. It was devided into three types of code switching, which includes tag switching, inter sentential switching, and intra sentential switching. Tag switching is simply the insertion of a tag in one language in an utterance which is entirely in the other language, Inter sentential switching, involves a significant amount of syntactic complexity and conformity to the rules of both languages, and Intra sentential switching refers to the switching that occurs inside the same clause or sentence which then contains elements of both languages. Factors affecting code switching according to McClure (1977) includes interlocutor's language proficiency, language preference, and social identity.

Finally, from the results of data analysis by adapting Muyske's theoryn (2000), there are three types of code mixing, which includes insertion, alternation, and congruent lexicalization. Insertion (word phrase) approaches the depart from the notion of insertion new to constraint in term of the structural properties some base or matrix structures. Here the process of code mixing is conceived as something borrowing, Alternation approach departs from alternation view the constraint on mixing in terms of capability or equivalence of the language involved at the switch point, and Congruent lexicalization notion of congruent lexicalization underlies the study of style shifting and dialect/standard variation rather than bilingual language use proper. Moreover, according to Eunhee, includes Participant Role and Relationship; Situational Factors; Message-Intrinsic Factors; and Language Attitude, Dominant, and Security.

CONCLUSION

This research concludes that Chiyu Tamade (Chu2) has done the practice of Code Switching and Code Mixing quite frequently, with 10 data of code switching and 8 data of code mixing found. The types of code switching used by Chu2 are Tag Switching, Inter Sentential Switching and Intra Sentential Switching. Tag switching occurs one in Chu2's utterance and it happens because she's trying to emphasize a point but using another language (Japanese). Chu2 uses Inter Sentential Switching when she repeats a

question in another language and when she switches her language from one sentence boundary to another. The use of Intra Sentential Switching can be found in 8 data which many of them are caused because Chu2 switches from one language to another in the word class perspective. For example, she uses Japanese for the subject and continues with English for the predicate. Insertion is the only type of Code Mixing in Chu2's utterance which occurs as a mean of borrowing words from another language. These phenomenons can't be overlooked from the fact that Chu2 herself is a student from an international high school, which means she would have to speak more than one language because her classmates come from many different countries. As a young girl, it might be difficult to keep the consistency of using only one language, especially when there is no need to use another. However, Chu2's condition of being surrounded by international friends give her the tendency to keep switching and mixing between two languages (English and Japanese) even when it's unnecessary to use

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