THE GRAMMATICAL ERROR ANALYSIS OF ANGELINA SONDAKH SPEAKING PERFORMANCE

Thesis

Submitted as a partial of the proposal requirement for S1 - Degree

BY :
LIA MAHLIA
1911040380
Study Program: English Educatioan

ENGLISH EDUCATION
FACULTY OF TARBIYAH AND TEACHER TRAINING
RADEN INTAN STATE ISLAMIC UNIVERSITY
LAMPUNG
1445 H / 2023 M

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Advisors   **: M. Ridho Kholid, S.S, M.Pd**
Co-Advisor   **: Agus Hidayat, M.Pd**

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ABSTRACT

Grammar is an important language component to enhance students' language proficiency. However, many people still make grammatical errors in their speaking performance. The objectives of this research were to analyze the grammatical errors of the words/sentences uttered by Angelina Sondakh, to classify the types of grammatical errors in words/sentences uttered by Angelina Sondakh and to correct grammatical errors in words/sentences spoken by Angelina Sondakh so that they become correct grammar.

The researcher used a qualitative analysis method. In analyzing the collected data obtained from the research of Angelina Sondakh's speeches in a talk show hosted by Rosianna Silalahi on a TV station namely Talk Show Rossi. The data collection technique used in this research was the documentation technique. The data were analyzed in three steps namely data reduction, data display, and conclusion drawing.

Based on research finding, it was found that there were 187 sentences that Angie uttered in the talk show and 26 of them contained grammatical errors. The types of grammatical errors found were omission, addition, misformation and misordering. Omission was the type of error that Angie mostly mentions on talk shows. There were several grammatical error corrections, namely the lack of conjunctions, prepositions, to be, tenses, terms that are not included in the rules of grammatical language and excessive vocabulary. Therefore, it is hoped that the results of this study can provide input for conducting similar research regarding grammar errors and their types in the field of English or in other language fields.

Keywords: *Grammatical Error, Surface Taxonomy, Talk Show*

DECLARATION

I hereby declare that this thesis entitled, *"The Grammatical Error Analysis of Angelina Sondakh Speaking Performance"* is completely my own work. I'm fully aware that I have quoted some statements and ideas from various sources and they are properly acknowledged in this thesis.

Bandar Lampung,   October 2023

Declared by,

Lia Mahlia

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UIN RADEN INTAN LAMPUNG
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APPROVAL

This is to testify that the following thesis:

Title	: The Grammatical Error Analysis of Angelina Sondakh Speaking Performance
Student's Name	: Lia Mahlia
Student's Number	: 1911040380
Study Program	: English Education
Faculty	: Tarbiyah and Teacher Training

has been APPROVED

to be defended at the Thesis Defense
of the Faculty of Tarbiyah and Teacher Training,
Raden Intan State Islamic University of Lampung.

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ADMISSION LETTER

The following thesis entitled:

The Grammatical Error Analysis of Angelina Sondakh Speaking Performance, written by: Lia Mahlia, NPM: 1911040380, Department: English Education, has been successfully defended at the Thesis Defense of the Faculty of Tarbiyah and Teacher Training, Raden Intan State Islamic University, Lampung. The thesis defense was held on Thursday, October 5th 2023.

Board of Examiners:

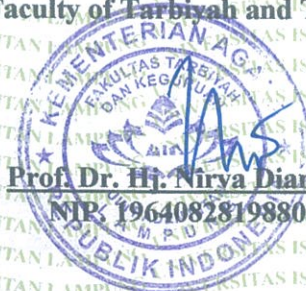The Chairperson   : Dr. Oki Dermawan, M.Pd (........................)

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Secondary Examiner : M. Ridho Kholid,S.S.,M.Pd (........................)

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Dean, Faculty of Tarbiyah and Teacher Training

Prof. Dr. Hj. Nirva Diana, M. Pd
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MOTTO

<div dir="rtl">

وَجَزَٰٓؤُاْ سَيِّئَةٖ سَيِّئَةٞ مِّثۡلُهَاۖ فَمَنۡ عَفَا وَأَصۡلَحَ فَأَجۡرُهُۥ عَلَى ٱللَّهِۚ إِنَّهُۥ لَا يُحِبُّ ٱلظَّٰلِمِينَ

</div>

"And the retribution for an evil act is an evil one like it, but whoever pardons and makes reconciliation – his reward is [due] from Allah. Indeed, He does not like wrongdoers."

(Asy Syura: 40) [1]

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[1] Departemen Agama RI. Al- Quran Tajwid Dan Terjemahnya. PT Syamil Cipta Media. 2006 P.71

DEDICATION

Praise and gratitude to Allah the Almighty for His abundant blessing to me, and from deep of my heart and great love, this thesis is dedication to:

1. Allah SWT who always loves and keeps my everywhere and everytime
2. My beloved Parents, my father Marna (Alm) and my mother Murdanah who have cares and loves me until this time, prays for me, support my success, thank you for all the motivation and supports. I love you them so much
3. My beloved special person in my life, Asmawi as a partner of life's problems, thank you for the prayers, advices, motivation, supports, who always love and comforts and strengthen me while carry out lectures and the completion of this thesis. Hopefully forever until heaven
4. My beloved son, Muhammad Khalid Asy-syathir, thank you for accompanying me on my journey while working on this thesis, and for being my biggest motivation in completing this thesis, I hope you grow up to be a pious and great child, always healthy, my beloved
5. My beloved sister and brother, Imas Mastirah, Muhammad Muntako and Muhammad Mukhlis, who always supports and prays for me
6. My beloved second parents, Mr Suhyani and Mrs Hamdiyah, who have supports, motivations and prays for me thank you for the everything
7. My beloved big family, who always supports and prays for me thank you for the all
8. My beloved friend, Arrina Febriani, Iin Indriani, Yunit Sari, Eka Adila, Nur Aisyah, Ikke Nuraini, Eva Rusiana, Cici Rizti Yunizar thank you for your supports and togetherness all this time. Love you friends
9. My beloved almamater, State Islamic University of Raden Intan Lampung.

CURRICULUM VITAE

The researcher's name is Lia Mahlia. Her nickname is Lia. She was born in Padang Cermin, March 19th, 2000. She is the second child of Mr. Marna (Alm) and Mrs. Murdanah. She began her study at MI Mathla'ul Anwar Pematang and graduated in 2012. After that, she continued her study at MTs Mathla'ul Anwar Pematang and graduated in 2015. After she finished from junior high school, continued her study at MAS Mathla'ul Anwar pematang and graduated in 2018. Then, she continued her study at State Islamic University of Raden Intan Lampung as a student of English Education Study Program of Tarbiyah and teacher Training Faculty.

ACKNOWLEDGEMENT

In the name of Allah, the Almighty, the most beneficent and the most merciful, for blessing the researcher with His mercy and guidance to finish this thesis. The peace is upon our prophet Muhammad SAW, as well as his family and followers.

This thesis is presented to the English Education Study Program of State Islamic University Raden Intan Lampung in order to submitted as compulsory fulfillment of the requirements for S1 degree.

The researcher would like sincerely thank to the following people for their ideas, times, guidances, and support for this thesis:

1. Prof. Dr. Hj. Nirva Diana, M.Pd. The dean of Tarbiyah and Teacher Training Faculty, State Islamic University Raden Intan Lampung.
2. Prof. Dr. Mohammad Muhassin, M.Hum. The Chairperson of English Education Study Program of State Islamic University Raden Intan Lampung.
3. M. Ridho Kholid, S.S, M.Pd. The Advisor for giving guidance and help to finish the thesis.
4. Agus Hidayat, M.Pd. The Co-Advisor for giving guidance and help to finish the thesis.
5. The English Department Lecturers in State Islamic University Raden Intan Lampung
6. My beloved Parents, my father Marna (Alm) and my mother Murdanah who have cares and loves me until this time, prays for me, support my success, thank you for all the motivation and supports. I love you them so much
7. My beloved special person in my life, Asmawi as a partner of life's problems, thank you for the prayers, advices, motivation, supports, who always love and comforts and strengthen me while carry out lectures and the completion of this thesis. Hopefully forever until heaven
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12. My beloved friend, Arrina Febriani, Iin Indriani, Yunit Sari, Eka Adila, Nur Aisyah, Ikke Nuraini, Eva Rusiana, Cici Rizti Yunizar thank you for your supports and togetherness all this time. Love you friends

13. All of my friends of class G of 2019 who always supports and and learned together as student at English Education study program of State Islamic University Raden Intan Lampung

Finally, it has to be admitted that nobody is perfect and the researcher is fully aware that there are still many weaknesses in this thesis. Therefore, the researcher sincerely welcomes criticisms and suggestions from the readers to enhance the quality of this thesis.

Bandar Lampung, October 2023

The Researcher,

Lia Mahlia
NPM. 1911040380

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CHAPTER I
INTRODUCTION

A. Title Affirmation

As a first step to understand and to avoid misunderstanding the title of this thesis, the writer feels the need to explain a few words which are the title of this thesis. The intended thesis title is "The Grammatical Error Analysis of Angelina Sondakh Speaking Performance". The description of the meaning of several terms contained in the title of this proposal are as follows:

Grammatical is according to grammar.[2] Meanwhile, what is meant by grammatical in this title is the meaning according to grammar in English.

Error is sides that have defects in the speech or writing of the learner.[3] So error is defects that are repeated repeatedly in speech or writing that occur because a person does not fully understand the language system.

Analysis is an activity explaining the origin or structure of a complex problem by making selections one by one.[4]

Performance is spectacle that has artistic value in which the spectacle is presented as a show in front of an audience.[5] The performance referred to in this title is a performance in a talk show.

So what the author means from the title of the thesis about "The Grammatical Error Analysis of Angelina Sondakh Speaking Performance" is an activity to explain or describe parts of Angelina Sondakh's grammatical pronunciation errors in a talk show.

B. Background of the Problem

Humans are social creatures. As social beings, humans certainly need interaction with other humans. To interact with

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[2] Hasan Alwi, *Kamus Besar Bahasa Indonesia*, 4th ed (Jakarta: Gramedia, 2008), 461.

[3] Henry Guntur Tarigan, *Pengajaran Analisis Kesalahan Berbahasa* (Bandung: Angkasa, 2011), 126.

[4] Kitahara, *Meikyo Kokugo Jiten* (Japan: Taishuukan, 2003), 12.

[5] Murgiyanto, *Pengertian Seni Pertunjukan* (Jakarta: Departemen Pendidikan dan Kebudayaan, 1995), 153.

others, humans must communicate so that the desired message can be conveyed. What can be interpreted that communication is a systemic process in which people interact with and through symbols to create and interpret meaning. Communication is a systemic process in which people interact with and through symbols to create and interpret meanings.

In the process of communication, humans need language. Language is an arbitrary sound symbol system that is used by members of a social group to work together, communicate and identify themselves.[6] Language is usually used as a medium for communicating with other people in their environment and society. In addition, in communicating, people use various languages that they understand and understand one another.

There are various kinds of languages in the world, including Indonesian, Arabic, Portuguese and English. English in particular, is the language most widely used by various countries. English is the main language in the United Kingdom, United States of America, Canada, Australia, New Zealand, several former British colonies, and states in the United States. English is also an official or semi-official language in countries like India, Singapore, Malaysia, Pakistan and South Africa.

English is spoken in more parts of the world than any other language and by more people than any other language.[7] Since English is the language most widely spoken by many countries, it makes English an international language. So do not be surprised if many people learn English. When learning English, there are four aspects that must be learned, namely *reading, writing, listening* and *speaking*. For most people, the most difficult thing in using English is determining the correct grammar.

Grammar is a study of language rules that explain the relationship between words, and the relationship between these words is the correct arrangement so that it gives meaning or

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[6] Kridalaksana, *Kamus Linguistic* (Jakarta: PT. Gramedia, 1993), 21.

[7] Kachru, *Standards, Codification and Sociolinguistic Realism: The English Language in the Outer Circle (*UK: Cambridge University Press - The British Council, 1985), 75.

meaning to anyone who uses the language.[8] In other words, grammar is a way of constructing a sentence by combining several parts of grammar such as subject, verb, article, noun, adjective, adverb, modifier, phrase, clause, object, and so on. So, when using English, we need to know the correct word order so that there are no grammatical errors so that it does not deviate from the intended meaning and purpose.

As stated by Brown, error is marked deviations from the grammar of adult native speakers, reflecting the learner's interlingual competence. Errors in teaching foreign languages, especially English, are cases that are quite difficult to avoid. Error analysis is the process of determining the occurrence, nature, causes and consequences of unsuccessful language.[9]

Grammatical error is a condition when the use of words or language is inappropriate and does not comply with the correct grammar rules. Placement of the wrong word order in communication will be a fatal mistake. As a result, there will be a distortion of meaning by the interlocutor. Grammar mistakes in speaking English often occur in Indonesian society. Even in a television program.

In Indonesia, television is a very popular mass media among the public, this is because everyone can enjoy television broadcasts for free. This attraction, besides radio, also exceeds cinema films, because everything can be enjoyed at home safely and comfortably, while television also presents films and other programs.[10]

There are many genres of television programs that can be presented to the public. Themes are getting bold and creative. Moreover, now television programs don't only dialogues about normative topics, but deread to use topics that are curious, varied, creative and entertaining. One of the television programs that use

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[8] George Ostler, *The Little Oxford Dictionary* (Oxford: Oxford University Press., 1987), 236.

[9] H.Douglas Brown, *Principle of Language Learning and Teaching* (London : Longman, 1980), 165.

[10] Effendy, *Ilmu Teori dan Filsafat Komunikasi* (Bandung : PT CitraAditya Bakti, 2003), 17.

interesting, varied, creative and entertaining topics is the talk show program.

Talk show is an interactive program or dialogue in which television presents a figure in the fields of politics, health, economics and psychology related to the theme of the program. Arifin stated that the concept of the talk show provides information in a light way so that it is easy for the audience to understand. The theme of the conversation that is conveyed usually raises human content.[11]

Naratama said that the talk show program was a dialogue event, where the speaker was free to argue, the moderator was allowed to criticize, and the guest star was allowed to cry, if necessary.[12] Meanwhile, according to Masduki, talk show is basically a combination of *"the art of speaking"* and *"the art of interviewing"*, and according to him the concept of talk show is the topic chosen is actual, currently in the spotlight, analytical nature, not just a case description, there is a balanced interaction among the informants, not monopolized by one person or one point of view, there is controversy, debate for and against and there is an open solution at the end of the conversation.[13]

One of the talk shows on television is the Rossia Talk Show hosted by Rosiana Silalahi live on Kompas TV. Rosianna Silalahi whose full name is Rosianna Magdalena Silalahi (born 26 September 1972) is a news presenter and talk show. Rosi's career began to climb after Ira Koesno and Arief Suditomo left SCTV. Rosi became one of 6 TV journalists from Asia who had the opportunity to exclusively interview US President George Bush at the White House, Washington DC, USA in 2003. Rosi's name skyrocketed after being awarded the title of Favorite Talk Show Host and News/Current Affair Host. Favorite version of the 2004 Panasonic Award. A year later, Rosi also received the most favorite title for the News Presenter (Curent Affairs) category at

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[11] Arifin Eva, *Broadcasting: to be broadcaster* (Yogyakarta: Graha Ilmu, 2010), 63.

[12] Naratama, *Menjadi Sutradara televisi* (Jakarta.Gramedia.2004), 147.

[13] Masduki, *Menjadi broadcaster professional* (Yogyakarta: Pustaka Populer.2004), 79–80

the 2005 Panasonic Award event which was held in December 2005. Previously, in November 2005, Rosi was entrusted with serving as chief editor of Liputan 6. In In the 2004 election, Rosi produced the 'Voice Box' program which discussed money politics, winning the 'Indonesian Journalists Council' award in 2004. In 2007, Rosi again won the title of Most Favorite Current Affair Presenter at the Panasonic Awards. Rosi invites politicians and other officials to openly discuss hot topics. entitled "TalkShow Rossi" this talk show is also broadcast live on the KompasTV YouTube channel and has 15.2 million followers. One of the figures invited to the "TalkShow Rossi" is Angelina Sondakh. and when inviting Angie on the youtube channel broadcast there were 4.6 million viewers who had watched the show and there were twenty thousand comments.

Angelina Patricia Pingkan Sondakh, she was born on 28 December 1977 better known as Angelina Sondakh or Angie is an Indonesian actress, former politician and model. She became known after representing the province of North Sulawesi and was selected as the winner in a national beauty contest, namely Puteri Indonesia 2001. Subsequently, she entered politics and was elected as a member of the DPR of the Republic of Indonesia for the 2004–2009 and 2009–2014 periods from the Democratic Party.[14] She became a suspect in a corruption and bribery case related to budget discussions for the Palembang Athletes House project and the corruption of the Hambalang project involving a number of other Indonesian politicians.

Rosiana silalahi has a talk show, namely the "Rossi Talk Show". This event brought in many top and important guest stars, including Angelina Sondakh. Angie was invited by Rossi because of the massive corruption case in the Hambalang project which caused her to more than 10 years in prison. Looking at the positive side, it is very unlikely that Angie will commit corruption, but it is true, so that public and Rossi want to know more clearly the reasons behind this big corruption. Rossi is a quality presenter, so it is very good to interview sources who need

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[14] *Ibid.*

information, so that the public can find out what caused Angie to commit corruption and why she did not mention another name related to this corruption.

Grammar is the art of reading, writing and speaking which has rules.[15] Grammar has an important role in English Learning Teaching (ELT). Without proper grammar knowledge, students will find many problems building sentences for communication activities. But if they have good grammar, they will be confident in speaking and writing English and they can also use the language correctly and clearly. A learner who understands grammar is one who has mastered and can apply the rules to express himself in what is considered an acceptable form of language.[16]

But this research does not explain about corruption. As explained before, because Angie the used to speak English, so that she often says sentence in English for daily communication. It also happened when she was interviewed by Rossi. This research specifically examines the grammatical errors by Angelina Sondakh in the "Talk Show Rossi" program live on Thursday, 31 March 2022 at 20.30 WIB on Kompas TV and uploaded on the KOMPAS TV YouTube channel.

The grammatical error of talkshow with the guess Angelina Sondakh was taken because in a talk show the conversation tends to be relaxed and does not have to be formal. So of course, both guest stars and hosts will speak casually and not stiffly. This makes them use a mix of languages, namely English and Language. Since this is an Indonesian talk show, so they are not native speakers who speak English for daily conversation, that is why researcher is interested in examining grammatical errors in the talk show of Angelina Sondakh.

C. Research Focus and Sub-Focus

The focus of this research is intended to limit qualitative studies as well as limit research to choose which data are

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[15] Brown. *The Grammar of English Grammars* (Amazon Digital Service, 2004)

[16] Penny, *Grammar Practice Activities: A Practical Guide for Teacher* (New York: Cambridge University Press.1980)

relevant and which are irrelevant.[17] Restrictions in qualitative research are based more on the level of importance, urgency and reliability of the problem to be solved.[18]

This research focuses on the grammatical errors uttered by Angelina Sondakh using the surface strategy taxonomy technique. The Surface Strategy taxonomy describes the structural changes made by the speaker. In this case the speaker omitted several important components or added unnecessary components in the sentences he made. In addition, this change in structure also includes errors in form or arrangement (structure).

The sub-focus of this research is as follows:
1. Search for grammatical errors spoken by Angelina Sondakh.
2. Classification of grammatical errors uttered by Angelina Sondakh.
3. Correction of grammatical errors spoken by Angelina Sondakh.

D. Formulation of the Problem

Based on the background of the problems above, the researcher made the following problem formulation.
1. What words/sentences are grammatical errors and what types of grammatical errors are grouped into the word/sentence uttered by Angelina Sondakh?
2. How should the words/sentences uttered by Angelina Sondakh be correct grammar?

E. Research Purposes

The purpose of this research was as follows:
1. To analyze the grammatical errors of the words/sentences uttered by Angelina Sondakh.
2. To classify the types of grammatical errors in words/sentences uttered by Angelina Sondakh.
3. To correct grammatical errors in words/sentences spoken by Angelina Sondakh so that they become correct grammar.

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[17] Lexy J Moleong, *Metode Penelitian Kualitatif*, 2nd ed (Bandung: PT Remaja Rosdakarya, 2014), 237.

[18] Sugiyono, *Metode Penelitian Kuantitatif, Kualitatif, dan R&D* (Bandung: CV Alfabeta, 2017), 207.

F. Benefits of Research

The results of this study were expected to provide benefits both theoretically and practically.

1. Theoretical benefits
   a. Can broaden studies and enrich knowledge about grammatical errors and their types.
   b. Increase knowledge about grammatical errors and their types on the "Rossi Talk Show."
2. Practical benefits
   a. For students, the results of this study are expected to add to students' insight into grammar errors and their types.
   b. For lecturers and teachers, the results of this research are expected to be a learning material regarding grammar errors and their types.
   c. For other researchers, it is hoped that the results of this study can provide input for conducting similar research regarding grammar errors and their types in the field of English or in other language fields.

G. Relevant Previous Researches

To support the problems in the discussion, the researcher tries to trace various previous literature and studies that are still relevant to the problems that are the object of current research. Based on the exploration results of previous studies, the researcher found several previous studies that are relevant to this research. Although there are related discussions, this research is still very different from previous research. As for some of the previous research, namely:

First, Rima Kumala's thesis entitled "Grammatical Error Analysis of Speaking Skills at the Sixth Semester Students of English Department of IAIN PALOPO". The main discussion of this study is what types of mistakes are made by sixth semester students at the English Department of IAIN Palopo in grammatical speaking skills. This research is quantitative descriptive. This study focused on sixth semester students of the English study program majoring in Tarbiyah at IAIN Palopo in

the 2017 academic year. Data were analyzed using the error analysis method. Types of errors are classified based on the surface strategy taxonomy such as omission, addition, misformation, and misordering.[19]

Second, the thesis written by Rasari Triani Putri entitled "An Analysis of Students' Speaking Grammatical Errors at the Second Grade SMA N 10 Jambi Academic Year 2017/2018". This study aims to find grammatical errors made by students in speaking in the second grade of SMA N 10 JAMBI in the 2017/2018 academic year. This research method is descriptive qualitative. The researcher gave a topic to students about daily activities, and asked them to tell about their daily activities with a duration of 1-3 minutes. Responding to a minimum of 10 sentences/students using the simple present tense.[20]

Third, a journal written by Cut Mawar Helmanda, Siti Safura, and Evi Suriadi entitled "The Grammatical Error Analysis of Students' Speaking Performance". Factors that cause errors in grammar and difficulties faced by students majoring in English in speaking. This study uses a qualitative analysis method. This study also applies a descriptive analysis method in analyzing the collected data obtained from students' speaking utterances. The results of this study show that students make four types of grammar errors, which are classified into omission, misformation, misorder and overgeneralization.[21]

Fourth, the thesis written by Qowimul Adib entitled "Grammatical Error Analysis on Speaking Competence of English Department Student. A Study at 2010 Speaking Class of ELT Department of Tarbiyah Faculty of IAIN Walisongo". The writer used the qualitative approach of which the data were obtained from the students' monolog speaking. The grammatical

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[19] Rima Kumala, *"Grammatical Error Analysis of Speaking Skill at the Sixth Semester Students of English Department of IAIN Palopo"* (Thesis, IAIN Palopo, 2017), 56-66.

[20] Rasari Triani Putri, *"An Analysis on Students' Grammatical Ability in Speaking at the Second Grade SMA 10 N Jambi"* (Thesis, Batanghari University, 2017), 32-39.

[21] Cut Mawar Helmanda, Siti Safura, Evi Suriadi, "*The Grammatical Error Analysis of Students' Speaking Performance*" (Journal, Muhammadiyah Aceh University, 2017), 83-84

errors were classified as in producing verb group, errors in subject-verb agreement, errors in the use of articles, errors in the use of prepositions, errors in noun pluralization, errors in the use of pronouns, and errors in the use of conjunctions. The methods be used by the researcher to get the data in this research is observation, interview, and documentation.[22]

Fifth, the thesis written by Nadya Risky Hayrunnisa entitled "Students' Grammatical Errors in Using Simple Present Tense in Analytical Exposition Text at the First Semester of the Eleventh Grade of SMA Negeri 4 Bandar Lampung in the Academic Year of 2018/2019". The research methodology used descriptive qualitative. The data were taken from students' writing task. The result of the research showed that there are five types of errors in using simple present tense made by students based on linguistic category taxonomy. They are noun phrase error, verb phrase error, verb-and-verb construction error, word order error and some transformations error.[23]

From the several studies above, it can be concluded that the research method used in grammatical error analysis can use both qualitative and quantitative methods. To obtain research data, observations, interviews, and documentation can be carried out. While the types of errors studied can be in the form of linguistic category, surface strategy taxonomy, comparative taxonomy, or communicative affect taxonomy.

From the conclusions above, the research method that the researcher will use is descriptive qualitative. Data was collected using documentation techniques, while research was focused on surface strategy taxonomy errors. The difference between the researcher and the five studies above is in the subjects studied. The five studies above used several students and university students as research subjects, while this study only used one

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[22] Qowimul Adib, *"Grammatical Error Analysis on Speaking Competence of English Department Student. A Study at 2010 Speaking Class of ELT Department of Tarbiyah Faculty of IAIN Walisongo"* (Thesis, IAIN Walisongo, 2012), 35-36

[23] Nadya Risky Hayrunnisa, *"Students' Grammatical Errors in Using Simple Present Tense in Analytical Exposition Text at the First Semester of the Eleventh Grade of SMA Negeri 4 Bandar Lampung in the Academic Year of 2018/2019"* (Thesis, IAIN Raden Intan Lampung, 2019), 55-56

character, namely Angelina Sondakh as a research subject.

H. Research Methods
1. Research Design

This study used a qualitative analysis method. Qualitative research is research that is used to examine the condition of natural objects, where the researcher is the key instrument.[24] According to Moleong, qualitative research is research that intends to understand phenomena about what is experienced by research subjects such as behavior, perceptions, motivations, actions, etc. Holistically, and by means of descriptions in the form of words and language, in a special natural context. and by utilizing various natural methods.[25] The purpose of qualitative research was to explain a phenomenon as deeply as possible by collecting data as deeply as possible, which shows the importance of the depth and detail of the data studied. In qualitative research, the more in-depth, thorough, and explored the data obtained, it can also be interpreted that the better the quality of the research.

This study only provides an overview of the contents of the research and does not count the data of this study. This was done in several stages including data collection, data analysis and drawing conclusions. This research also applies a descriptive analysis method in analyzing the collected data obtained from the research of Angelina Sondakh's speeches in a talk show hosted by Rosianna Silalahi on a TV station. In Angelina Sondakh's utterances, errors were found in her grammar when speaking a second language.

2. Instruments of the Research

In qualitative research, the research instrument or research tool is the researcher himself. The researcher here acts as a human instrument, has a function in determining the research focus, determining informants, collecting data, analyzing data,

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[24] Sugiyono, *Memahami Penelitian Kualitatif* (Bandung: Alfabeta, 2014), 58.
[25] Rexi Moleong, *Metodologi Penelitian Kualitatif edisi revisi* (Bandung: Remaja Rosdakarya, 2014), 5

and interpreting and making conclusions.[26] The concept of human instrument can be understood as a tool that can reveal facts in the field and there is no better tool to carry out this qualitative research to reveal qualitative data except the researcher himself. Humans as data collection instruments provide an advantage during the research process, where they can be adaptive and flexible and can use all of their senses to understand something, starting from the tone of speech conveyed, to the gesture when conveying information.[27]

Related to this opinion, the main instrument in this study was the researcher himself, whose function was to determine the research focus, select informants, collect data, analyze data, and interpret and draw conclusions. The data collected was in the form of linguistic utterances expressed by research subjects in preference to the KOMPAS TV YouTube channel on the "Talk Show Rossi" program.

In addition to the main instrument, this study also used supporting instrument. The supporting instrument in this study was a table. This instrument was used to find out Angelina Sondakh's utterances that were not in accordance with grammar, then to correct the grammar to become the correct grammar.

3. Data Source

The data source used as material for analysis in this study is a secondary data source, namely a video of Angelina Sondakh's speeches which expresses a second language with incorrect grammar in the *"Talk Show Rossi"* program which was uploaded on the KOMPAS TV YouTube channel. The video can be viewed at the link https://youtu.be/51RAIarHbTM.

As for the things that were taken into consideration in making Youtube as a source of data in this study is due to the effectiveness factor. Meanwhile, the subject that became the

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[26] Sugiyono, *Memahami Penelitian Kualitatif* (Bandung: Alfabeta, 2014), 60.
[27] Satori, Djam'an, Aan Komariah, *Metodologi Penelitian Kualitatif* (Bandung : Alfabeta, 2013), 61-62.

source of data in this study was Angelina Sondakh. Angelina Sondakh was chosen as the research data source because she is a guest star on a talk show that uses English as her utterance, but there are still grammar errors.

4. Data Collection Technique

The data collection technique used in this study was the documentation technique. "Documentation techniques are finding data about things or variables in the form of notes, books, transcripts, newspapers, magazines, minutes, meetings, appointments, agendas and so on".[28] This research is said to use documentation techniques, because this research only takes data in the form of recordings video from the results of downloading and explaining it in written form. The researcher analyzed the data of research by data transcription. Data transcription refers to converting speech into written text for documentation or analysis purposes. Data transcription is also the first and most important step in a qualitative research project. Before analyzing any recorded audio, researcher must first convert them into text. Then, the researcher analyzed grammatical utterance by Angelina Sondakh based on surface taxonomy namely omission, addition, misformation and misordering.

5. Trustworthiness of the Data

Every research requires a standard to see the degree of trust or truth of the research results. In qualitative research, this standard is often referred to as trustworthiness of the data. Trustworthiness of the data is a step to reduce errors in the process of obtaining research data which of course has an effect on the validity of the final results of a study. Trustworthiness of the data is carried out by researchers aiming to produce data that can be scientifically accounted for and trusted and meets a high level of credibility.

This study retrieved data obtained from the KOMPAS TV YouTube channel, which can be viewed at the link

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[28] Arikunto, *Metodologi Penelitian Suatu Pendekatan Proposal* (Jakarta: PT. Rineka Cipta, 2002), 206.

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https://youtu.be/51RAIarHbTM. So the effort made by the researcher when all the data has been collected is to carry out the process of checking the validity of the data (trustworthiness) and returning to the research repeatedly on the YouTube channel to check or check the validity of the data regarding the grammatical error analysis of Angelina Sondakh speaking performance.

Qualitative research can be declared valid if it has a level of credibility, transferability, dependability, and confirmability. Based on these four conditions, testing the validity of the data in further research can be explained as follows:[29]

a. **Credibility**

Credibility is a criterion for fulfilling the truth value of the data and information collected. That is, research results must be trusted by all readers critically and from respondents as information.[30]

The validity of the data (trustworthiness) in this study was determined using the criteria for the degree of trust (credibility). The degree of trust in this data is intended to prove that what the researcher has collected is in accordance with the reality in the field or not. The degree of trust (credibility) of the data is checked through the completeness of the data obtained from various sources. As for how to obtain the level of confidence in research results, namely:

1. Extending the observation period (prolonged engagement), enabling an increase in the degree of trust in the data collected, being able to study culture and being able to test information from respondents, and to build the trust of the respondents in the researcher and also the confidence of the researcher himself.[31]

Extending the research conducted by the researcher with the aim of knowing in depth about the grammatical

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[29] M. Taufan B, *Sosiologi Hukum Islam: Kajian Empirik Komunitas Sempalan* (Yogyakarta: Deepublish, 2016), p. 108.

[30] Saryono dan Mekar Dwi Anggraeni, *Metodologi Penelitian Kuatitatif dan Kuantitatif dalam Bidang Kesehatan* (Yogyakarta: Nuha Medika, 2013), p.72

[31] *Ibid*

error analysis of Angelina Sondakh speaking performance until the required data can be collected completely and can answer all the focus of this research. These data will be obtained from Rossie's interview with Angelina Sondakh on the KOMPAS TV youtube channel.

2. Continuous observation (persistent observation), to find characteristics and elements in situations that are very relevant to the problem or issue being studied, and to satisfy oneself on these things in detail.[32]

This research obtained data certainty and sequence of events in a definite and systematic manner so as to provide an accurate and systematic data description of what is observed. The researcher increased the persistence of observations in collecting data by reading and carefully examining the data that the researcher had obtained from Rossie's interview with Angelina Sondakh on the KOMPAS TV youtube channel. This continuous observation aims to obtain data or information that is truly valid and relevant to the research focus in this study.

3. Triangulation, checking the validity of data that utilizes something other than the data for checking purposes or as a comparison of the data.[33]

Regarding the description of each triangulation used by researchers starting from source triangulation and technical triangulation, as follows:

a) Source Triangulation

Source triangulation is a technique for testing the credibility of data, this technique is done by checking data obtained from various sources.[34] In this study, data was obtained through documentation on the KOMPAS TV youtube channel with key informants,

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[32] *Ibid*

[33] *Ibid,* p. 73

[34] Sugiyono, *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif, dan R&D* (Bandung: Alfabeta, 2014), p. 274.

namely: Rossie as the host and Angelina Sondakh as the resource person.

b) Engineering Triangulation

Technical triangulation is a technique for testing the credibility of data that is done by checking the same source but with different techniques.[35] In this study, the triangulation technique used to obtain data on the grammatical error analysis of Angelina Sondakh's speaking performance can be achieved by comparing the interview data with the contents of a document related to the focus of the research, and comparing what the key informant said in public with what was said in private.

4. Discussion with colleagues (peer debriefing), namely exposing the interim results or final results obtained in the form of analytical discussions with colleagues.[36] Researchers conducted discussions with supervisors and friends who had carried out the research. So that the suggestions will be used as evaluation material for researchers.

5. Carrying out member checking, namely by testing different possible conjectures and developing tests to check the analysis, by applying them to the data, and by asking questions about the data.[37] The purpose of the member check is to determine the suitability of the data provided by the data source. In this study, the data checking process (member check) was carried out when all the data had been collected and conclusions were drawn so that the researcher obtained data findings related to the grammatical error analysis of Angelina Sondakh speaking performance. The data in the data checking process (member check) were obtained by researchers from key informants, namely Rossie as the

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[35] *Ibid*

[36] Saryono dan Mekar Dwi Anggraeni, *Metodologi Penelitian Kuatitatif dan Kuantitatif dalam Bidang Kesehatan* (Yogyakarta: Nuha Medika, 2013), p.73

[37] *Ibid*

host and Angelina Sondakh as the resource person through documentation on the KOMPAS TV youtube channel.

b. **Transferability**

Can the results of this study be applied to other situations? This criterion is used to meet the criteria that the results of research conducted in a particular context can be transferred to other subjects who have the same tripology.[38]

To obtain a high degree of transferability depends on the ability of the researcher to elevate the essential meanings of his research findings and to reflect and critically analyze them in the discussion of the research. As for research that fulfills transferability, that is, if the reader gets a clear picture of a research result, transferability can be carried out. High transferability values are always sought by others to be referred to, emulated, studied further, and can then be applied elsewhere. Transferability in this study is described through a detailed description. The transferability test in this study aims so that other people can understand the results of research related to the grammatical error analysis of Angelina Sondakh speaking performance, so that there is a possibility to apply the results of this study.

c. **Dependability**

Does the research result refer to the consistency of the researcher in collecting data, forming, and using concepts when making interpretations to draw conclusions. This criterion can be used to assess whether the qualitative research process is qualified or not, by checking: whether the researcher has been careful enough, whether he has made mistakes in conceptualizing his research plan, collecting data, and interpreting it. The best technique used is the dependability audit by asking the dependent and independent auditors to review the research activities. The reliability of qualitative research is influenced by the definition of a concept, namely a concept and definition that is formulated

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[38] *Ibid*

differently according to the knowledge of the researcher, the method of data collection and analysis, social situations and conditions, the status and position of the researcher before the respondents, and the relationship between the researcher and the respondent.[39]

d. Confirmability

Can the research results be proven true where the research results are in accordance with the data collected and included in the field report. This is done by discussing the results of the research with people who do not participate and have no interest in the research with the aim that the results can be more objective. Confirmability is a criterion for assessing the quality of research results. If dependability is used to assess the quality of the process taken by researchers, then confirmability is used to assess the quality of research results.[40]

Confirmability test is needed to find out whether the data obtained is objective or not. This depends on the agreement of several people on the views of the opinions and findings of researchers. If it has been agreed upon by several or many people it can be said to be objective, but the emphasis remains on the data. To maintain the truth and objectivity of research results, it is necessary to carry out an audit trail. An audit trail is conducting an examination of data to ensure that the things reported are true so that they can be tracked or followed.[41]

6. Data analysis

a. Data Analysis Technique

Data analysis techniques were steps taken to be able to conclude answers to research problems. Data analysis aims to manage data so that it can be justified for its accuracy.

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[39] *Ibid*

[40] *Ibid*, p. 74

[41] Lexy J Moleong, *Metode Penelitian Kualitatif*, 2nd ed (Bandung: PT Remaja Rosdakarya, 2014), p. 127.

The data analysis technique used in this research is to use the data analysis model according to Miles and Huberman cited by Sugiyono suggesting that the activity in data analysis is carried out interactively and continues continuously until complete, so that the data is saturated.[42]

b. Data Analysis Procedures

As stated by Miles & Huberman, analysis consists of three streams of activities that occur simultaneously, namely: data reduction, data display, and conclusion/ verification.[43]

1) Data Reduction

Data reduction is not something separate from analysis. It is part of the analysis. The researcher's choices of what pieces of data to code, what to develop the story for, are all choices of analysis. Data reduction is a form of analysis that refines, selects, focuses, discards, and organizes data in a way where final conclusions can be drawn and verified.[44]

This technique researchers have summarized the data obtained from the field carefully and in detail, selecting the main things and focusing on the important things, and removing anything that is not related to the research focus. This makes it easier for researchers to carry out further data collection regarding the grammatical error analysis of Angelina Sondakh's speaking performance. The basic concept was reducing large amounts of data into meaningful chunks. The purpose of data reduction was to overcome the limitations of data storage in a database and overcome the length of time needed to analyze complex data in each complete dataset. Therefore, the researcher only focused on analyzing

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[42] Sugiyono, *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif, dan R&D* (Bandung: Alfabeta, 2014), p.337

[43] Milles dan Huberman, *Analisis Data Kualitatif* (Jakarta: Universitas Indonesia Press, 1992), p. 16.

[44] Emzir, *Metodologi Penelitian Kualitatif: Analisis Data* (Jakarta: Rajawali Pers, 2014), p. 130.

utterance by Angie even though there were some utterances by Rossi as presenter on the talk show.

2) Data Display

The basic principle of presenting data is to share understanding of something with other people. Because there is data obtained in qualitative research in the form of words and not in the form of numbers, the presentation is usually in the form of descriptions of words and not in the form of tables with statistical measurements.[45] Therefore, the researcher designed a narrative form of words to combine information that is arranged in a coherent form that is easy for readers to understand.

3) Conclusion Drawing or Verification

Drawing conclusions is the final part of data analysis, in the form of interpretation activities that find the meaning of the data that has been presented. The methods used vary, can use contrast comparisons, finding patterns and themes, grouping and connecting one another. The meaning that the researcher finds must be tested for its validity, suitability and robustness.[46] So the researcher makes a final conclusion that is still temporary and will change if strong and supporting evidence is not found.

Schematically the process of data analysis using the interactive data analysis model of Miles and Huberman can be seen in the following chart:

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[45] Bagong Suyanto dan Sutinah, *Metode Penelitian Sosial: Berbagai Alternatif Pendekatan* (Jakarta: Kencana, 2007), p. 173.

[46] Mahfud, dkk, *Pembelajaran Pendidikan Agama Islam Berbasis Multietnik* (Yogyakarta: Deepublish, 2015), p. 43.

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┌──────────────────┐                    ┌──────────────────┐
│  Data grouping   │ ─────────────────→ │   Data display   │
└──────────────────┘                    └──────────────────┘
        │                    ↗                    ↕
        │                  ↗                      │
        ↓                ↙                        ↓
┌──────────────────┐                    ┌──────────────────┐
│  Data reduction  │ ←───────────────→  │   Conclusion/    │
└──────────────────┘                    │   verification   │
                                        └──────────────────┘
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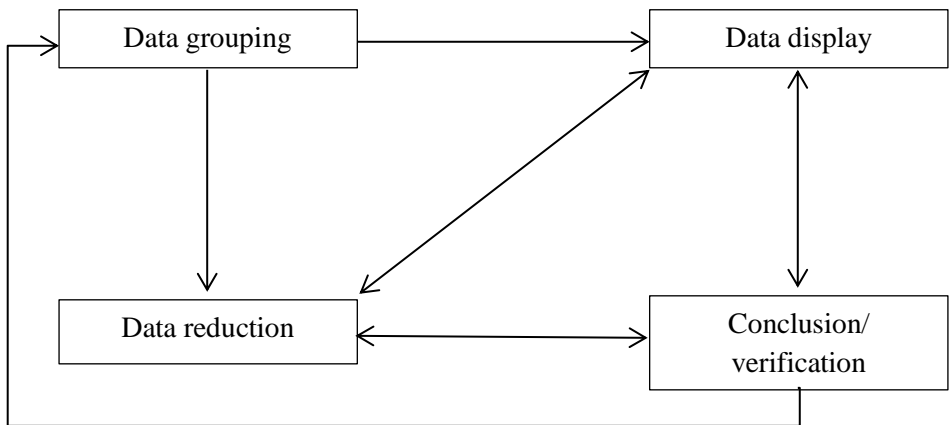
I. Discussion Systematics

The systematic discussion of the steps in the process of preparing this thesis are:

CHAPTER I INTRODUCTION

This chapter contains confirmation of the title, background of the problem, research focus and sub-focus, problem formulation, research objectives, research benefits, relevant previous research studies, research methods and discussion systematics.

CHAPTER II THEORETICAL BASIS

This chapter contains a review of several relevant theories and references related to the thesis theme as well as being the basis for supporting this research study.

CHAPTER III. RESEARCH OBJECT DESCRIPTION

This chapter contains an overview of the object under study as well as the presentation of facts and research data.

CHAPTER IV. RESEARCH ANALYSIS

This chapter contains research analysis and research findings.

CHAPTER V. CLOSING

The last chapter contains conclusions, suggestions or recommendations. The conclusion briefly presents all research findings related to the research problem. Conclusions are obtained based on the results of the analysis and interpretation of the data described in the previous chapters. Suggestions are formulated based on the results of the research, containing descriptions of

what steps need to be taken by the parties related to the results of the research in question. Suggestions are directed at two things, namely:

1. Suggestions in an effort to expand research results, for example suggested the need for further research.
2. Suggestions for determining policies in areas related to problems or research focus.

CHAPTER II
REVIEW OF LITERATURE

A. The Description of Errors
1. Error Detection

If you detect an error, you become aware of its presence, nothing more. You have spotted the error. Now error detection is not as simple as you might think. People find it harder to spot error in spoken, informal language than in written, formal texts. But error detection in written texts is not always easy either: strangely, people who use word-processors find it harder to spot errors 'on screen' than in a print-out, even though both of these modes are written. Spotting one's own errors is more difficult than spotting other people's errors, which again is surprising.

In error detection, no more than a reasonably firm yes/no decision is called for. Error analysis has to be more demanding than this, however, as additional questions are asked about the putative 'detected' error.[47]

2. Locating Errors

Firstly, not all errors are easily localizable, some are diffused throughout the sentence or larger unit of text that contains them: they are what are known as global errors.[48] The sentence does not simply contain an error: it is erroneous or flawed as a sentence. Secondly, it is often difficult consistently to locate the error in what the learners have said or written, or in what they should have written.

Burt and Kiparsky suggesting that we should identify errors by reference to the TL, 'according to what the person who says them has to learn about English', that is according to 'a rule which he has been violating'[49]

This is a reasonable suggestion: the learners first need to

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[47] Carl James, *Errors in Language Learning and Use : Exploring Error Analysis* (London : Routledge Taylor & Francis Group), p.91

[48] Burt, M.K. and Carol Kiparsky. *The Gooficon: A Repair Manual for English* (Rowley, Mass.: Newbury House Publishers, 1972)

[49] *Ibid,p.8*

stop making the error, and to start producing the TL form. And this, it has been suggested, is how learners do proceed. Gatbonton adopts the gradual diffusion model of language change developed by the creolist Bickerton and applies it to the FL learning process. This model suggests that learning involves two stages: the first is the learning stage, where the learners accumulate, in a fixed order, good (TL-like) repertoires that they did not have before. But they do not immediately reject the wrong forms they have been using prior to learning the right ones. The wrong and the right forms coexist side by side for a while, and we say that their IL is variable. Stage two involves not learning more good and new responses but extirpating all the old and wrong ones, so the learners are left with only the good ones. Interestingly, the order of learning and the order ofrejecting are determined by the same factors.[50]

3. Describing Errors

Corder considered description to be the first-order application of linguistics, whether the language described was the TL, the L1 of the learner, or, the learner's errors.[51] The system used for the description of learners' errors must be one having two essential characteristics. First, the system must be well-developed and highly elaborated, since many errors made by even beginners are remarkably complex: it is not the case, as one might expect, that only advanced learners make 'advanced' errors, since even beginning learners are very adventurous, as Hammerly reminds us. The grammar used for describing them must be the most comprehensive we have, and the one capable of maximum 'delicacy' of descriptive detail. The second essential characteristic ofthe system in terms of which the learners' errors are described is that it should be as simple, self-explanatory and easily learnable as possible.

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[50] Ibid, p.92-93

[51] Corder. *Introducing Applied Linguistics* (England : Penguin Books, 1973)

A distinction is commonly drawn between 'scientific' and 'pedagogic' grammars.[52] Scientific grammars are highly technical systems that can only be understood and appreciated and used by the few people who study them full-time. Their purpose is to explain languages. Pedagogic grammars lie at the opposite end of the scale. They do not describe but exemplify, and give practice opportunities. Pedagogic grammars do not aim to be comprehensive in their coverage, but prefer to focus on those aspects of an L2 that give trouble - and trouble is usually manifest in errors. So pedagogic grammars are grammars aimed at preventing or repairing errors. They focus on difficult areas of the TL, areas where learners are known to experience problems. They are thus focused on those areas where learnability has been shown by EA to be problematic.

Halfway between the two extremes of scientific and pedagogic grammars we have descriptive grammars. The most informative, compendious and accessible of these are the theory-neutral grammars of English.[53] They are eclectic and they seem prepared to incorporate insights gained in any kind of linguistic research, at the same time wisely eschewing the apparatus and metalanguage ofsuch research. They recycle and often reconcile adversarial insights provided by more theory-based grammarians like Chomsky and Halliday. They cover the grammar from the morpheme to the thematic organization of discourse. They succeed well in keeping things simple, and offer the best framework for practical error description.

Next, what purposes does description serve? I believe there are three main purposes. The first is to make explicit what otherwise would be tacit and on the level of intuition, so as to justify one's intuitions. Perhaps it is as basic as the human instinct to apply labels to entities and by so doing to give them substance: in a word, to reify them. A second purpose of description is that it is a prerequisite for counting errors: in

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[52] Bygate, Martin., Alan Tonkyn & Eddie Williams. Grammar and the Language Teacher. (New York:Prentice Hall, 1994)

[53] Quirk, et al. *A Comprehensive Grammar of the English Language* (Longman, London,1985)

order to ascertain how many instances of this or that type you have, it is necessary to gather tokens into types. The third function of description and labelling is to create categories.[54]

4. Error Classification

We pointed out earlier that one of the prime purposes of describing errors was that this procedure reveals which errors are the same and which are different, and this was a necessary step in putting them into categories. We shall here describe a number of classificatory systems that have been used in EA, and even risk recommending the 'best'. First we shall consider what must be the simplest way of organizing a collection of errors into categories: the dictionary of errors.[55]

5. Dictionaries of Errors

Dictionaries are generally organized according to the alphabetic principle, and dictionaries of error are no exception. But there is an important difference: general dictionaries have tended to target information on the lexical system of the language, and are in this respect distinct from grammars. This is an unfortunate state of affairs, since they should complement one another. Dictionaries of error do combine these two functions, and contain lexical information alongside grammatical information.

The title of Turton's ABC of Common Grammatical Errors conceals the fact that this book contains not only entries on grammatical errors, in the domains of subject-verb agreement, tense, passives, interrogatives, etc., but also what Turton calls 'word grammar errors'. Word grammar errors, as distinct from the other 'system Grammar errors', arise when learners violate 'rules that control the use of particular words'. For example, *allow* and *let* are synonymous, despite which they require different complement structures: *She allowed her son to smoke* and *She let her son smoke* are both grammatical, while both

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[54] Ibid, p.94-97
[55] Ibid.

She let her son *to smoke and *She allowed her son *smoke are not*.[56]

6. Error Taxonomies

Taxonomy is defined in the New Shorter Oxford English Dictionary as 'the branch of science that deals with classification'.

A mere listing of errors, including alphabetic ones, is not a taxonomy. A taxonomy must be organized according to certain constitutive criteria. These criteria should as far as possible reflect observable objective facts about the entities to be classified. Many criteria are in principle available for use in error taxonomies: the sex, age, or nationality of the learner, type of school attended, type of activity which gave rise to the errors, such as translation, dictation, free speech, guided composition, dictogloss, and so on. Some of these criteria will be more revealing than others, and more informative for some sorts of decision-making than others.

Note also that the criteria I gave as an illustration are not mutually exclusive. It is not the case that you can only choose one of them to classify a particular error. In other words, it is possible to classify errors simultaneously according to a number of criteria.

Specifying errors in terms of a set of criteria in this way yields a sort of taxonomy which we shall call a feature taxonomy. Legenhausen makes use of such a taxonomy, pointing out that the idea offeature-specification originated in phonology, but can be applied to other levels of language too. He suggests that feature-specifying an error is especially revealing when the error is ambiguous, since this technique enumerates the set of TL targets it might be related to.

Error taxonomies are usually done with paper and pencil, and the maximum number of dimensions of error that one can show on a plane surface is three: usually two dimensions are reflected in the taxonomy. The decision as to which two these

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[56] Ibid, p.98

shall be is a crucial one, since some are more revealing than others.[57]

7. Linguistic Category Classification

This type of taxonomy carries out specification of errors in terms of linguistic categories, in terms of where the error is located in the overall system of the TL 'based on the linguistic item which is affected by the error'.[58] First, it indicates on what level (or in which 'component') of language the error is located: in phonology, graphology, grammar, lexis, text or discourse. Next, there is a specification of the 'category' of linguistic unit where the error occurs. If it is a grammar level, what particular grammatical construction does it involve? Some possibilities they list are: the auxiliary system, passives, sentence complements - in fact, the sorts of categories conventionally used for constructing structural syllabuses for TEFL and the related teaching texts. Given that it is a grammar error, does it involve the class of a noun, verb, adjective, adverb, preposition, conjunction, determiner, etc? Then we need to assign a rank to the error, in terms of where it lies on the hierarchy of units that constitute its level. Finally, we need to specify the grammatical system that the error affects: tense, number, voice, countability, transitivity, etc. So, if it is a grammar level error, and involves the class noun, we want to know if it is located at the 'rank' of, for example, (noun) morpheme, word, phrase, clause, or sentence and what grammatical system is affected. The taxonomy is rigorous in that these categories of level, class and rank are mutually defining. For example, the class 'noun' is manifest at different ranks: as word noun, as noun phrase, as noun clause. As an example, consider the following error:

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[57] Ibid, p.102-104
[58] Dulay, H., Burt M. & Krashern, S. *Language two*. (New York: Oxford University, 1982), p.146

We *use to* go swimming every morning

The learner is attempting to use *used to* (indicating habitual behaviour) in the present tense. So, it is a grammar level error involving the word class verb, and the system of tense. This framework is certainly useful, and can handle the errors of relatively advanced learners. One problem with the scheme is that while we have a reasonably well-understood set of units on the level of grammar, what the corresponding units are on the levels of phonology, lexis and text/discourse is not so clear. For analysing lexical errors, the categories ofsense relations (synonymy, hyperonymy, opposite, etc.) and of collocation will be appropriate. There are also emerging at the present time useful categories for describing discourse errors, such as coherence, cohesion, signalling, and so on.[59]

8. The Surface Structure Taxonomy

This is the second type of descriptive taxonomy proposed by Dulay, Burt and Krashen. A more acceptable descriptive label for this would be the Target Modification Taxonomy since it is based on the ways in which the learner's erroneous version is different from the presumed target version. Dulay, Burt and Krashen themselves describe this taxonomy as being based on 'the ways surlace structures are altered'.[60] We must not lose sight of the fact that we are speaking metaphorically, however. It would be quite misleading to say that the learner 'alters' or 'distorts' the correct form so as to produce an error. This formulation would imply that he or she knew the correct form all along, in which case he or she would not have produced an error in the first place. Nor are the four main kinds of 'alteration' in any way suggestive of the behavioural or cognitive processes involved in learning L2 forms: it is merely a vivid, albeit loose, useful metaphor.

Dulay, Burt and Krashen suggest that there are four

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[59] Ibid, p.105
[60] Dulay, H., Burt M. & Krashern, S. *Language two*. (New York: Oxford University, 1982), p.150

principal ways in which learners 'modify' target forms, in other words, four ways in which IL and TL forms diverge 'in specific and systematic ways'.[61]   In addition there are four further subtypes, yielding eight in all.

a. Omission (∅)

This is to be distinguished from ellipsis (E), and from zero (Z), elements which are allowed by the grammar (indeed are powerful grammatical resources), whereas omission is ungrammatical. Compare:

He'll pass his exam but I won't [pass my exam]. Ellipsis
He'll pass his exam and I'll [∅] too. Omission

A high omission rate leads to a truncated IL with features similar to those found in pidgin languages, and is typical of untutored learners or learners in the early stages of learning. It tends to affect function words rather than content words at least in the early stages. More advanced learners tend to be aware of their ignorance of content words, and rather than omit one, they resort to compensatory strategies to express their idea.[62]

b. Addition

This manifestation of error, Dulay, Burt and Krashen suggest, is the 'result of all-too-faithful use of certain rules'[63] and they suggest there are subtypes. First, regularization, which involves overlooking exceptions and spreading rules to domains where they do not apply, for example producing the regular **buyed* for *bought*. As one might expect, omission, being the mirror image of overinclusion, tends to result from the converse, irregularization. This occurs when a productive process such as affixation is not applied, but instead the form is wrongly assumed to be an exception to the general rule:

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[61] Ibid, p.150

[62] Kasper, G., & Kellerman, E. *Communication strategies: Psycholinguistic And sociolinguistic perspectives*. (London: Longman, 1997)

[63] Dulay, H., Burt M. & Krashern, S. *Language two*. (New York: Oxford University, 1982), p.156

*dove for the preterite form -'./ dived. A second subtype of oversuppliance is double marking, defined as 'failure to delete certain items which are required in some linguistic constructions but not in others'. A typical result is an English sentence having two negators or two tense markers instead of one. Here is an example: He doesn't know*s me contains a redundant third person -s on the main verb know, redundant because the auxiliary do already carries that marker. One presumes that the learner has intuitively formulated a rule 'the lexical verb must carry any required third person inflection', overlooking the exception to (or overregularizing) this rule and applying it in contexts where there is an auxiliary that carries the -s already. A very similar account could be rendered of the double past tense markings in: *1 didn't went there yesterday. However, some of their examples of regularisation, such as *sheeps and *putted could just as well be seen as double marking, suggesting that the distinction is not clear-cut. Regularization and double marking seem to be two ways of referring to the same phenomenon. They might be distinguished by saying that while regularization is the process or the cause, thesecond is the product or effect. We shall presently suggest that double marking is an error type that can be better accommodated under the heading of blend. The third category of addition error is simple addition, which caters for all additions not describable as double markings or regularizations.

c. Misinformation

This is Dulay, Burt and Krashen's define misinformation as use of the wrong form of a structure or morpheme, and give examples like:

*I*seen her yesterday.*
*He hurt *himself.*
*I read that book*s.*

It is indeed clear that *seen* for *saw* is use of the wrong form, but why call it 'misformation'? It is not, no more than

that is a 'misformation' of this. What the learner who produced this error has done is not misform but misselect, and these should be called misselection errors. Dulay, Burt and Krashen do in fact use this term, when defining another subtype, archiform, which they define as 'The selection [sic] of one member of a class offorms to represent others in the class'.[64] For example, out of the set this/ that/those/these the learner might use only one: that. This is clearly misselection of a special kind, what Levenston referred to as overrepresentation. While it is probably not the case that these four demonstratives occur with equal frequency of use by native speakers of the TL, it would be very unlikely that NSs use only that. But learners do, and overrepresent this one form and at the same time, as a consequence, underrepresent the other three.

Another of the subtypes that Dulay assign to the category of misformation is what they call alternating forms, which they define as 'fairly free alternation of various members of a class with each other'. Let's simplify by considering cases where just two 'members' are involved. There are three possible pairings: [right + wrong], [right + right], and [wrong + wrong]. We can disregard the second of these as being irrelevant in EA. Consider then the first case, using the wrong and the right forms of a particular construction at the same stage in learning. An example is early EL2 negation, where *I don't play* and *I *no play* alternate in the IL of a learner. Now, if one of two forms used by a learner alternately is well-formed, it is not an error, and only the other, deviant, form is of interest to the error analyst. On the other hand, being right in some linguistic contexts and wrong in others does suggest that the learner is not in a state of total ignorance of the rule concerned: would it be legitimate to say that the learner 'halfknows' the rule? These are indeed pedagogically relevant phenomena, since teachers are often frustrated by

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[64] Ibid, p.160

such inconsistency in learners, and are tempted to see the pupil as culpably careless. Even more irritating for teachers are alternations of the [wrong + wrong] type, such as *I *seen her yesterday* occurring alongside *I have just *saw her*. This learner seems to have totally reversed the two rules in question, and some radical intervention seems to be urgently called for.

Such variation in IL can have the status of either free variation or of conditioned variation, both familiar concepts in basic linguistics. If two or more forms that are thought to be instances of the same entity occur in random alternation, that is, without there being any apparent principle differentiating them, such as formality or their linguistic environments, we say the forms are in free variation. If there is a principle such as the sex of the addressee, one form being used when speaking to boys and the other when speaking to girls, determining the choice of variants, we say they are conditioned. Now, it may be the case that one of the variants is right, the other wrong. Or both might be wrong. Or both might be right. Whatever the combination, it is the erroneous one or ones that are of interest to Error Analysts. Therefore 'alternating forms' is not per se an error category or even a subtype: the erroneous form is the concern of EA. This is not to say that the coexistence of right with wrong forms in learner repertoires is not an interesting fact, since it raises the question of whether it is sensible in this case to talk in terms of learners 'half-knowing' a TL form, or whether it is indeed the case that 'nothing is "fully" learned until everything is "fully" learned'.[65] A second question arising is whether the learner knows the fonn but not the distribution of L2 items. We usually specify rules of language on two dimensions: in terms of the forms involved, and in terms of their location. So, in transformational grammar, some specified form gets moved from location x

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[65] Corder. *Introducing Applied Linguistics* (England : Penguin Books, 1973) p.283

to location y. We might wish to specify linguistic knowledge in the same terms. The Surface Strategy Taxonomy divorces these two properties, dealing separately with formation and with placement. 'Alternating forms' is therefore not a discrete type of error, since the relationship between the deviant and the targeted form can be adequately described in terms of the other categories. We now turn to the last of these.

d. Misordering

This category is relatively uncontroversial. Part of linguistical competence, in addition to selecting the right forms to use in the right context, is to arrange them in the right order. Some languages have stricter word-order regulation than others. In English certain word classes seem to be especially sensitive to misordering, for instance adverbials, interrogatives and adjectives, yielding errors as in: *He every time comes late home, *Tell me where did you go, *The words little.*

Just as important as syntactic ordering is rhetorical ordering: different linguistic-eultural groups develop conventions determining what each considers consensually to be the 'right' way to order one's arguments or reasons in writing for example. Getting these rhetorical orderings wrong is part of contrastive rhetoric.

As Dulay, Burt and Krashen observe, misordering is often the result of learners relying on carrying out 'word-for-word translations of native language surface structures'when producing written or spoken utterances in the TL. An insightful account of the use learners make of 'mental translation' when producing and processing a FL or L2 is to be found in Cohen (forthcoming).[66]

Dulay, Burt and Krashen offer a useful descriptive error taxonomy which I suggest we call a Target Modification Taxonomy, so acknowledging the fact that it is based on a

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[66] Dulay, H., Burt M. & Krashern, S. *Language two*. (New York: Oxford University, 1982), p.163

comparison of the forms the learner used with the forms that a native speaker (or 'knower') would have used in the same situation. Dulay, Burt and Krashen's system comprises four main categories plus four subcategories. Some of these I reject. Others I coalesce or relabel, and so retain the following categories: omission, overinclusion, misselection, and misordering.

e. Blends

There is one category that complements the Target Modification Taxonomy. It is typical of situations where there is not just one well-defined target, but two. The learner is undecided about which of these two targets he has 'in mind'. In such situations the type of error that materializes is the blend error, sometimes called the contamination or cross-association or hybridization error. There are subtle differences implied by these different labels waiting to be teased out. Blending is exemplified in *according to Erica's opinion which arises when two alternative grammatical forms are combined to produce an ungrammatical blend. In this example according to Erica and in Erica's opinion seem to have been blended.

There are also contentious cases: for example, Dechert and Lennon suggest that the blend in (The punishment consists of) *a sentence to prison results from a combination of the two following noun phrases: a prison sentence and being sent to prison. It might also be the case that the near-homophony of send and sent(ence) reinforces the confusion.[67]

Blending has been widely studied in speech error ('slips') research, and Hockett and later Baars explain it in terms of the competing plans hypothesis. As Dechert and Lennon put it: 'The blending errors we have found in written composition may derive from the co-temporal

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[67] Dechert, Hans W. & Paul Lennon. 1989. *Collocational Blends of Advanced Second Language Learners: a Preliminary Analysis* (Amsterdam & Philadelphia: John Benjamins, 1989)

availability of two alternate syntagmas'.[68] This means that the speaker or writer has activated two structures that are semantically related, either of which could serve his present purpose. But they fail to make a clear choice, and instead combine a part of each to produce a structure with characteristics of both. In fact, as Sternberger suggests, three types of outcome are possible:

i.   There is total mutual inhibition of each potential target, so the result is a deletion.

ii.   The conflict of choice is not resolved.

iii. This is the standard blend. Part of each target is inhibited, and part is used, resulting in 'a blend of the intended and unintended'.[69]

B. Grammar

The word grammar has several meanings and there is no universally accepted definition. Different experts define the term grammar differently. There is no fixed definition of grammar.

Harmer defines grammar as the description of the ways in which words can change their forms and can be combined into sentences in that language.[70]

Brown argues that grammar is a set of rules about the structure and connection of words in a sentence.[71]

Grammar consists of forms and structure of words, phrase and sentences. According to Newson, grammar is a set of rules which tell how to recognize the expression of words.[72]

In conclusion, grammar is a set of language rules that guide someone in speaking which is used to change and combine words into sentences so that listeners can understand what these words are about.

Without knowing the grammar of a language, one can not be

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[68] Ibid, p.134

[69] Ibid, p.106-112

[70] J. Harmer, *The Practice of English Language Teaching* (London: Longman Group Limited, 2001), 12

[71] Brown, *Teaching by Principles: and Interactive Approach to Language Pedagogy* (New York: Pearson Education Company, 2001), 362

[72] Newson, *Basic English Syntax with Exercises* (Bölcsész: Konzorcium, 2006), 1

said to have learned the language. Besides, it seems impossible to learn a language without learning the grammar because it tells him how to use the language. People learn how to construct a good message based on the rules they have known and try to convey the message to the others. These rules are termed as grammar. The mechanism of grammar cannot be seen concretely, because it is rather abstractly represented in the human mind, but we know it is there because it works. One way of describing this mechanism is by means of a set of rules which allow us to put words together in certain ways which do not allow others. The meaning of a message conveyed by language has to be converted into words put together according to grammatical rules and these words are then conveyed by sounds.

C. Grammatical Errors

Richard explained that a grammatical category is a set of syntactic features that express meanings from the same conceptual domain occur in contrast to each other, and are typically express in the same fashion.[73] Grammar is the pattern that governs a language and every language has different rules in forming words and sentences. Many people often use their rule of mother tongue when they get difficulties in producing some utterance in the second language. The change in the perceived role of the first language began with the observation that the number of errors in the second language performance that could be attributed to first language influence was far smaller than had been imagined previously. This phenomenon is called grammatical error.

D. Speaking Performance
1. Definition of Speaking

Speaking is an interactive process of meaning construction that involves producing and receiving and processing information. Its form and meaning are dependent on the

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[73]J.C. Richard, *English Language Teaching* (London: Oxford University Press, 1971), 157

context in which is occurs. Including the physical environment and the purpose for speaking it's often spontaneous open-ended and involving. However speech is unpredictable.[74]

With the recent growth of English as an international language of communication, there is a clearly needed for many learners to speak and interact in multiplicity of situation through the language, be it for foreign travel, business or other professional reason. In many contexts speaking is often the skill upon which a person is judged of face value. In other words, people may often from judgment about our language competence from our speaking rather than from any of the other language skills.

In the *Merriam Webster Dictionary of English Language* stated that "speaking" means the act or act of person who speaks and which is spoken utterance and capable of speech. Speaking is the verbal use of language to communicate with other.

Speaking is one of aspect that taught in English. The other aspect are listening, reading and writing. The major reason for people to study language (in this case is English) are to obtain good and services, to socialize with others and for entertainment and enjoyment.[75] The most important reason is to socialize with other. To realize this purpose, so the people should master the speaking skill well.

Speaking is one of language skill which is very important to be mastered by students in order to be good communicator. Speaking is the verbal use of language to communicate with others.[76] Speaking is the verbal use of language to communicate with other. The statement shows that speaking is used to communicate with other verbally. Speaking is also called as the oral production. Speaking is the productive, oral

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[74] Mc. Donough and Cristhoper, *Material and Method in ELT* (London: Black Well, 2003), 12

[75] Marianne Celce, *Teaching English as a Second or Foreign Language*, 3rd ed (Los Angeles : University of California, 2002), 58

[76] Glenn Fulcher, *Testing Second Language Speaking* (Britain: Pearson Education Limited, 2003), 23

skill that consists of producing systematic verbal utterance to convey meaning.[77]

2. The Importance/Usage of Learning Speaking

Generally, as a skill that enables us to produce utterances, when genuinely communicative, speaking is desire and purpose driven. In other words, we genuinely want to communicate something to achieve a particular end. This may involve expressing ideas and opinions; expressing a wish or a desire to do something; negotiating and/ or solving a particular problem or establishing and maintaining social relationship and friendship. To achieve this speaking purpose we need to activate a renege of appropriate expressions.[78]

Oral communication is very important in our life. It provides the base for growth in writing, reading and listening abilities. Speech is power, act and manner of speaking. Speaking is one of man's most valuable possessions. He uses it to make friends. It helps him to get things he needs. With speech he can persuade, inform and amuse. Speech is powerful weapon. Throughout history it has influenced the way people behave and change the course nations. A person speech tells a great deal about him or her. It shows personality and educations, his understanding of people and his respect of himself and others.

Jack C Richards explained that there are three functions of speaking/ talk. First function is talk as interaction and the second function is talk as transaction and the third function is talk as performance. Talk as interaction can be defined as the conversation and interaction with other people in social live. The example is when the people meet with other people, they exchange greeting, engage in small talk, and so on. Talk as interaction refers to the situation where the focus is on what is said or done. The message and making oneself understood

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[77] Bailey, Katheleen M, *Practical English Language Teaching; Speaking (*New York : McGraw-Hill, 2005), 119

[78] Jo Mc Donough and Christopher Shaw, *Material and Methods in ELT: A Teacher Guide*, 2nd ed (UK: Blackwell Publishing, 2003), 134

clearly and accurately is the central focus, rather than participant and how they interact socially with each other. While, talk as performance, it usefully distinguished has been called talk as performance. This refers to public talk, for example; presentation, audience, etc.[79]

Analyzing speaking purposes more precisely, Kingen combines both the transactional and interpersonal purposes of speaking into anextensive list of twelve categories as follows:

a. Personal - expressing personal feelings, opinions, beliefs and ideas.
b. Descriptive- describing someone or something, real or imagined.
c. Narrative-creating and telling stories or chronologically sequenced events.
d. Instructive-giving instructions or providing directions designed to produce an outcome.
e. Questioning-asking questions to obtain information.
f. Comparative-comparing two or more objects, people, ideas, or opinions to make judgments about them.
g. Imaginative-expressing mental images of people, places, events, and objects.
h. Predictive-predicting possible future events.
i. Interpretative-exploring meanings, creating hypothetical deductions, and considering inferences.
j. Persuasive-changing others' opinions, attitudes, or points of view, or influencing the behavior of others in some way.
k. Explanatory-explaining, clarifying, and supporting ideas and opinions.
l. Informative-sharing information with others.[80]

3. The Essence of Speaking

As a language skill, speaking is sometimes undervalued or in some circle taken for granted. This is a popular impression

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[79] Jack C Richards, *Teaching Listening and Speaking* (New York: Cambridge University Press, 2008), 19-20

[80] Kingen, *Teaching Language Arts in Middle Schools.: Connecting and Communicating* (New Jersey: Lawrence Erlbaum Associates, 2000), 218

that writing particularly literature it means to be read and as such is prestigious, whereas speaking is often thought of as "colloquial" which help to account for its lower priority in some teaching context.[81]

As a skill that enables us to produce utterances, when genuinely communicative, speaking is desire and purpose-driven, in other words we genuinely want to communicate something to achieve a particular end. This may involve expressing ideas and opinions; expressing a wish or desire to do something negotiating and or solving particular problem or establishing and maintaining social relationship and friendship. To achieve the speaking purpose we need to activate range of appropriate expression.[82]

4. Problem of Speaking

Adapted from a speaking skills problems questionnaire from Irismet, there are four problems in speaking performance as follows:

10. Socially-related problem

Knowledge of language does not adequately prepare learners for effective and appropriate use of the target language. Learners must have competence which involves knowing what is expected socially and culturally by users of the target language. The learners must acquire the rules and norms governing the appropriate timing and realization of speech acts.

11. Affective-related problem

The affective side of the learners is probably one of the most important influences on language learning success or failure.[83] The affective factors related to the EFL learning emotions, self-esteem, empathy, attitude, and motivations. EFL learning is a complex task that is susceptible to human

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[81] Mc. Donough and Cristhoper, *Material and Method in ELT* (London: Black Well, 2003), 133

[82] Ibid., 134

[83] R.L. Oxford, *Language learning strategies: What every teacher should know* (New York: Newbury House Publishers, 1990), 140

anxiety.[84] It is associated with feelings of uneasiness, frustration, self-doubt, and apprehension. Speaking a foreign language in public, especially in front of native speakers, is often anxietyprovoking. Sometimes, extreme anxiety occurs when EFL learners become tongue-tied or lost for words in an unexpected situation, which often leads to discouragement and a general sense of failure.

There are four factors that are related to affective factors can be caused the difficulties in speaking English, and they are as follows:

1) Inhabitation

Unlike reading, writing or listening activities, speaking requires some degree of real-time exposure to an audience. Learners are often inhibited about trying to say thing in foreign language in the classroom: worried about mistakes or simply shy of the attention that their speech attract.

2) Nothing to say

Even they are not inhibited, you often hear learners complain that they cannot think of anything to say: they have no motive to express themselves beyond the guilty feeling that they should be speaking.

3) Low or uneven participation

Only one participant can talk at a time if he/she is to be heard and in large group this means the each one will have only very little talking time. This problem is compounded of some learners to dominate, while other speaks very little or not at all.

4) Mother tongue use

It is easier for the student to use their mother tongue in their class because it looks naturally. Therefore, most of the students are not disciplined in using the target language in the learning process.

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[84] H.D. Brown, *Principles of Language Learning and Teaching*. (San Fransisco: Library of Congress Catalog, 2000), 159

12. Teacher and Education System-related Problem

Other factors that affected the development of speaking skill that is related to the teacher and system and facilities of the education are as follows:

1) Time and Frequency

The success of a method of teaching also depends on another factor that is the total of time allocated to the teaching and learning activity. If the time provided is not enough, any method will not be successful. That is why the teacher should be able to allocate some of the time for teaching speaking such as how long and how often the classes will take place. Meaning that, providing enough time to the teaching and learning activities is essential to make the students achieve the objective.

2) Teaching Material

Nawshin also adds a number of other causes that makes speaking is difficult based on her research, such as lack of interesting topics which make the students do not feel interested in the topic for the speaking activity.[85] To attract the student's attention, the teacher may use a variety of teaching materials to explain language meaning and construction, engage students in a topic, or as the basis of a whole activity.[86]

13. Linguistically-related Problem

Linguistically-related problem is problem which contain about grammar, vocabulary, pronunciation and students fluency in speaking performance. In regards with speaking, the term mechanics refers to basic sounds of letters, and syllables, pronunciation of words, intonation, and stress. In order to convey meaning, English foreign language learners must have the knowledge of words and sentence, they must understand how words are segmented into various sounds,

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[85] Nawshin, *Problems in Teaching in Traditional ESL Classrooms* (Dhaka: Brac University Press, 2009), 20

[86] J. Harmer, *The Practice of English Language Teaching*, 4th ed (London: Longman Group Ltd., 2007), 134

and how sentences are stressed in particular ways. Thus, enables speaker to use and understand English language structures accurately, which contributes to their fluency.

E. Talk Show

Talk show is a talk on television where a person or group gets together to discuss various topics in a relaxed but serious atmosphere. Latif, (2003: 218) argues that a talk show is an interactive talk show, chat or dialogue that invites guests to the studio to discuss a theme. Through the theme conveyed, it makes the audience or listener know the information that is currently being discussed.[87]

Wibowo argues that talk show is a program of talks of three or more people about a problem. In this program, invited speakers can talk to each other and express opinions and be guided by the host as a moderator. Through the moderator the opinions raised can run systematically.[88]

Talk show is an interactive program or dialogue in which television presents a figure in the fields of politics, health, economics and psychology related to the theme of the program. Arifin (2010: 63) states that the concept of a talk show provides information in a light way so that the audience can easily understand it. The theme of the conversation that is conveyed usually raises human content.[89]

Talk show as a form of speech featuring one or several people to discuss a certain topic and guided by a presenter. The types of speech delivered by the event guide often have different characteristics from other event guides. In this case, a presenter plays the role of playing with a word, so that the events in the speech can be understood by the speakers and the audience.

When viewed from the style, talk shows are divided into two types, namely light entertainment and serious discussion. This type of light entertainment talk show by interviewing celebrities,

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[87] Latif, *Siaran Televisi Non Drama* (Jakarta: Kencana Prenada, 2003), 216

[88] Wibowo. *Dasar-dasar Produksi Program Televisi* (Jakarta: Grasindo, 2007), 8

[89] Arifin Eva, *Broadcasting:to be broadcaster* (Yogyakarta: Graha Ilmu, 2010),

such as movie stars or politicians. In events like this, the host sits behind a table and interviews the event's guests. The program always has a positive, comfortable, cheerful atmosphere, and is broadcast in the evenings. On the other hand, talk shows are of the serious discussion type, according to their 'serious' name. The content concentrates on a particular topic in the political or social field, or on a person who is the target of the news at the time and is spoken of in a firm and serious manner.

Masduki mentioned five components that must be present in a talk show program, namely:[90]

1. topic (formulated in the form of a question);
2. sources (preferably more than one person);
3. guide (as manager of dynamics, assisted by the operator);
4. music and songs (as interludes and backsound);
5. the atmosphere of the talk show location (if held outside the studio, include the atmosphere during, before and after the talk show).

Furthermore, Masduki said that the talk show program could be broadcast live (live and interactive), or postponed (recorded first and then broadcast). However, regarding interactive talk show, Jonathan Bignell said that occasionally talk show also includes opportunities for viewers to phone in and speak directly to the host and to ask questions or make comments.[91] From this it is known that a live talk show program can provide more opportunities for the public to interact with the presenters and resource persons. The talk show method according to Klaus Kastan is known as the talk show skill, in the form of a guide's ability to carry out several actions which include:

1. Make a Decision
2. Quickly arrange topics and questions
3. Interrupting the speaker's conversation that deviates
4. The ability to compromise and convince sources
5. Integrated program packaging interactively

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[90] Masduki. *Menjadi Broadcaster Professional* (Yogyakarta: Pustaka Populer.2004), 81

[91] Jonathan Bignell, *An introduction to television studies* (London: Routledge.2004), 266

One of the talk shows on television is the Rossi Talk Show hosted by Rosiana Silalahi, which is broadcast on Kompas TV. Kompas TV is one of the national news private television stations in Indonesia. Kompas Tv is owned by Kompas Gramedia with many news programs, features, talk shows, variety shows and exploration, entertainment, sports, automotive, Ramadan, and many talk show programs about politics that are trending in society.

Rosi also known as Rosiana Silalahi is a news presenter and former chief editor of 6 SCTV coverage. Rosi's career began to climb, Rosi became one of 6 TV journalists from Asia who had the opportunity to exclusively interview US President George Bush at the White House, Washington DC, USA in 2003. Rosi's name skyrocketed after being named the Most Favorite Talk Show Host version Panasonic Award 2004. A year later Rosi also received the most favorite title for the category of News Presenter (Curent Affairs) at the 2005 Panasonic Award event which was held in December 2005. Rosi is known as a successful news presenter on coverage of 6 SCTV and now Rosi occupies the position of chief editor at Compass Tv. Rosi also hosted a talk show on the Kompas TV channel, namely the "Rossi Talkshow". Rosi often invites politicians and other high-ranking figures to openly discuss topics that are currently being discussed.

One of the figures invited to the "TalkShow Rossi" event was Angelina Sondakh, a politician who was implicated in corruption in budgeting and a suspect in bribes for the IDR 5 billion project for the construction of the 2012 SEA Games Athletes House.

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APPENDIX 1

TRANSCRIPT OF TALKSHOW

[Musik]

Rossie : Selamat malam. Angelina Patricia Pingkan Sondakh. Seseorang yang dulu dikenal sebagai Putri kecantikan, lalu melesat naik namanya masuk partai politik yaitu Partai Demokrat, dan kemudian berkibar namanya. Tapi Tak lama kemudian setelah itu, ia tersangkut kasus Mega korupsi proyek Hambalang. Sepuluh tahun lamanya ia mendekam di penjara. Ia akhirnya bebas. Dan malam hari ini, saya bersama Angeline Sondakh. Selamat malam Angie.

Angie : Selamat malam, Mbak Rossie.

Rossie : Kita buka masker. Saya sendiri sudah antigen. Begitu juga dengan Angie.

Angie : Ya, betul.

Rossie : Angie, terima kasih sebelumnya sudah menerima tawaran saya untuk mewawancarai.

Angie : *It's my pleasure*, [1:21] dan sebenarnya saya yang merasa terapresiasi. *It's my first... tv show*, [1:29] karena memerlukan kekuatan ya, untuk tampil kembali di TV. Ini bukan hal yang mudah setelah 10 tahun yang dulunya dikejar-kejar, terus abis itu aku masuk (penjara), ada sedikit paranoid dan *frankly speaking*, [1:52] ada seperti, "ini gua mau disidang lagi nih, gua mau disidang lagi nih" ya kan. Cuman dengan lampu yang banyak. *It's really* [2:00] ada traumatis sedikit. tapi *I really appreciate and than, here I am.* [2:05]

Rossie : Terima kasih Angie. Angie keluar kemarin setelah 10 tahun mendekam di penjara. Angie menangis lalu kemudian Angie mengatakan saya minta maaf, dan jangan ulangi atau contoh, kira-kira seperti itu yang Angie katakan, apa yang saya lakukan. Ada yang mengapresiasi dengan mengatakan biasanya koruptor itu keluar dari tahanan, dadah-dadah, melambaikan tangan dan tersenyum. Tapi Angie menangis dan minta maaf. Apa ini sungguh ketulusan?

Angie : Yang pasti saya tidak ingin memulai babak kehidupan saya setelah bebas dari penjara dengan drama lagi. Insya Allah apa yang saya sampaikan, murni dari hati saya, karena memang saya pernah salah. Dan saya menyadari bahwa 10 tahun yang saya jalanin itu, *It's really Kick off* [1:00] ke aku. *I was a sinner [1:02]* Aku pernah korupsi. Aku pernah memberikan anakku (rezeki) yang haram, dan aku menyesalinya. Jadi kalau misalkan persepsi yang timbul ada yang menganggap ini bukan tulus ataupun air mata apa, settingan, settingan mungkin, aku menghargai. Karena aku enggak meminta orang untuk percaya sama saya. Bertahun-tahun, apapun yang saya katakan pasti dianggap kebohongan. Makanya ketika Mbak Rosi ngundang saya, ada sedikit dari hati saya, ah percuma, toh saya juga ngomong 'kan orang udah nggak percaya. *But*, Hari ini saya ada di sini *at least it's courage for me, to say something little from my heart.* [4.03]

Rossie : Karena ada pepatah yang mengatakan "Sekali lancung ke ujian, seumur hidup orang tidak percaya"

Angie : Dan saya percaya itu. Sehingga saya tidak meminta orang untuk percaya kepada saya. Saya hanya meminta orang untuk memberikan kepercayaan, kesempatan kedua untuk saya bisa diterima dimasyarakat dan paling tidak beraktivitas seperti masyarakat biasa.

Rossie : Angie, saya termasuk orang yang marah padamu.

Angie : *Understood*, [4.34] dan bisa diterima.

Rossie : Marah, dan bisa, bisa langsung merasa benci banget gitu. Kita pernah sama-sama *photoshoot* bareng. Dan menurut saya dengan rekam jejak seorang putri kecantikan itu nggak gampang. Karena juga *the look and* juga *the brain*. Kamu nggak hanya cantik tapi kamu juga punya otak. Kau masuk partai Demokrat 2004, partai baru yang kemudian melejit di 2009 sebagai partai penguasa. Angie 2004 sebagai anggota dewan, saya ingat waktu itu kamu masih aktivis lingkungan, giat dengan aktivitas menjaga orang utan, sesuatu yang membanggakan. 2009 saya liat anda berubah. Apalagi

menjadi anggota banggar, dan kemudian booomm, 2012 meledaklah kasus Mega korupsi Hambalang nama Angie disebut. Apakah semudah itu, sesingkat itu mengubah seorang Angie, perempuan cantik, cerdas, menjadi seorang koruptor.

Angie : Yang pertama saya memaklumi kemarahan bukan dari Mbak Rossie saja, banyak yang marah pada saya. Banyak yang benci, *ilfill* [5.58] Disitu, dipenjara itulah saya menyadari bahwa itulah *It's my fault [6.05]* Kalau Mbak Rossie tanya, apakah sebegitu cepat. Air ketika ditaruh kopi langsung berubah warnanya, walaupun kopinya sebenarnya takarannya lebih sedikit daripada air itu sendiri. *What I'm saying is* [6.20] akui yang tidak mampu mengatakan tidak. *And then I have pay for that. Sometimes,* [6.28] Emang kita harus berani untuk mengatakan, saya gak mau, saya nggak bisa. Dan ada situasi yang harus saya bilang bahwa enggak apa-apa saya enggak jadi apa-apa. Yang penting saya tidak melakukan hal-hal yang mengecewakan. Tapi kan itu semua, pemikiran, refleksi itu terjadi ketika saya sudah ada dalam penjara. *And then*, [6.56] bener Mbak, aku salah. Artinya, andaikan waktu itu saya berani dan andaikan saat itu aku tidak terlalu masuk kedalam lingkaran itu, main sama orang utan aja aku udah *happy*. [7.12] Aku ke Kalimantan main segala macam di hutan, di air, *and then it was my happiness [7.17]* gitu. Justru ketika aku dalam lingkungan yang aku pikir manusia yang bisa memberikan aku nilai tambah, memberikan aku *edit value* [7.27] dalam hal yang positif justru lingkungan itu yang bagi aku membawa aku kedalam kehancuran.

Rossie : Mengapa, begitu mudah bisa dapat uang sebagai anggota DPR, apalagi sebagai anggota banggar waktu itu?

Angie : *honestly speaking, yes*. [7.43] Semua orang yang kena kasus korupsi itu pasti ada hubungannya dengan anggota banggar, dimana semua penetapan anggaran ada disitu. Mudah untuk bernegosiasi. Orang akan mencari kita. Tapi aku nggak tahu

ya kalau itu masih, karena *I was taking, I'm taking the..* [8.09]

Rossie : Waktu itu.

Angie : Waktu itu. Jadi jangan sampai ada pre-assume [8.13] *pressium* yang mengatakan, oya aku mengatakan hari ini, mudah-mudahan hari ini aku berharapnya udah bersih. Tapi *at my era [8.18]* itu *it was totally dirty [8.21]*

Rossie : Pada waktu eramu itu benar-benar jorok sekali?

Angie : *Yes*. Dan Aku mengatakan ini bukan buat apa-apa. *Because I really want* [8.33] jangan ada lagi kayak saya. Apalagi perempuan, *you know* [8.38] menanggung *ten years in jail, alone* [8.46] itu enggak mudah. Jadi *why I was saying* itu *was dirty* [8.53] gitu kan, karena *my expectation* [8.55] setelah aku dihukum tinggi yang dikatakan akan memberikan efek jera, mudah-mudahan gak ada lagi yang mau korupsi. *It's really Painful. I still hope [9.08]* gitu loh, bahwa di DPR sana itu sekarang udah bersih. *Which is* [9.14] Aku nggak mau menghakimi, aku nggak mau menjudgement karena *All of My Life* [9.18] ketika aku dipenjara, aku terus dihakimi. *So I never want to accuse [9.23]* aku nggak mau juga untuk *judging. It's only my Hope* [9.29]

Rossie : Mengapa itu cukup sulit untuk dipahami,. Seorang Angelina Sondakh, sungguh-sungguh merasa misal, minta maaf dan kemudian merasa bersalah. Karena satu hal yang sangat paradoks di masa itu, ada iklan Demokrat. Angie, termasuk Anas Urbaningrum, karena waktu itu Angie adalah wakil Sekjen. Bintang iklan dengan mengatakan katakan 'tidak' pada korupsi. Tapi toh, Angie ada dalam pusaran mega korupsi Hambalang. Tidakkah itu memalukan?

Angie : Sangat Mbak. Kalau ditanya, sangat memalukan. Makanya saya mengatakan diawal, saya tidak ingin memulai hidup saya setelah bebas dari penjara dengan drama lagi. Karena posisi saya, apapun yang saya katakan pasti dianggap sebagai ketidakbenaran. Dan saya hanya berharap Mama

Papa saya dan anak saya percaya. Orang tidak mau percaya, *it's fine [10.40]* Karena pantes Mbak, aku Ini memalukan. Aku ini melakukan hal yang tidak harusnya ditiru. *And it's really making me want to say sorry [10.52]* Jadi aku keluar penjara, *I'm really Apologize* [10.58] *Actually I shouldn't did it [11.01]* Karena aku adalah mantan Putri Indonesia, banyak orang melihat Aku. *And then I'm giving such a bad example to the public* [11.11] Tapi itu enggak dateng tiba-tiba Mbak. *It takes me three years to realize* [11.17] bahwa aku memang salah.

Rossie : Tiga, empat tahun *realize*

Angie : Tiga, empat tahun.

Rossie : Di dalam penjara.

Angie : Dalam penjara.

Rossie : Sorry, saya boleh minta diberikan tisu untuk Angie. Silahkan masuk aja dulu. Tiga, empat tahun baru *realize,* bahwa apa yang kamu lakukan salah?

Angie : Iya.

Rossie : Apa, apa yang membuat kamu, baru tiga, empat tahun sadar bahwa apa yang kamu lakukan salah?

Angie : Karena saya masih ingin berjuang agar supaya, Hakim, karena aku sedang mengajukan banding, kasasi, mereka untuk percaya, tapi toh hasilnya tidak sesuai, *and then I said [12.05]* ya udah, merefleksikan diri. Betul, aku korupsi, ya. Karena aku menerima, gitu. Walaupun menurut aku, ya itu ngomongin 10 tahun lagi lah, seperti dalam persidangan, gitu. *Which is I'm just going to short cut [12.22]* aku memang menerima, walaupun menurut aku. Tapi kan *it's going to be so subjective*, *I didn't do it alone* [12.32]

Rossie : Kamu tidak melakukannya sendiri.

Angie : *Yes*, gitu. Dan di awal-awal tahun pertama, kedua, gitu. Sampai ada ucapan bahwa *I'm not Jesus* [12.43] gitu. *I didn't want to sacrifice for all of it* [12.47] gitu. artinya *talking about single fighter [12.52]* Karena kan korupsi dimana-mana gak mungkin *single fighter*. *It's link, it's links*

so everybody [13.00] Jadi tiga tahun merenung dan aku *give up [13.05]* Aku bilang rasanya aku sulit mencari orang untuk percaya. Dan aku terima. Jadi ketika aku bebas dan ada orang yang tidak percaya, aku memaklumi. Mudah-mudahan seperjalanannya waktu dengan aku menjadi aku sekarang, Insyaallah aku berdoa. Makanya aku minta diberikan kesempatan. *I dont want talk a lot, I just wanna show it [13.32]* itu. Aku ingin orang melihat pelajaran dari aku, masuk kedalam penjara yang bener-bener penjara. Penjara yang bener-bener penjara adalah ketika kita nggak punya power, dan kita enggak punya duit. *And then, welcome to the jungle* [13.54] Artinya, aku yakin bahwa itu semua diperjalankan untuk saya.

Rossie : Oke tapi sebelum itu. Pada tahun 2011, Nazaruddin mulai nyanyi dalam pelariannya. 2012 sidang mulai dilaksanakan. Pada waktu itu 'kan Demokrat partai berkuasa. *You're not alone.* Kamu enggak sendirian. Kamu punya link pada kekuasaan. Jadi kalau sekarang, kamu bilang kamu sendiri, kamu tidak punya power, rasanya nggak masuk akal.

Angie : *Indeed* [14.29] memang nggak punya power. Kalau aku terhubungkan dengan power, rasanya enggak mungkin sebegini berat. *I am not only talking about sentences [14.46]* nya yang 10 tahun atau waktu itu 12 tahun. *The treatment in the prison [14.51]*

Rossie : Saya nggak percaya. Orang pasti akan berpikir bahwa pasti kamu dapat fasilitas. Pasti dapat segala hal yang terkait dengan kekuasaan. Siapa yang bisa percaya bahwa orang partai politik termasuk petinggi ,sungguh-sungguh seperti yang anda katakana, sendiri dan menderita.

Angie : Saya memang tidak membutuhkan orang percaya. Toh juga sejarah nanti akan bercerita. Walaupun sejarah itu *sometimes [15.24]* ditulis oleh orang-orang yang sedang berkuasa. Tapi saya yakin mata dari napi-napi yang lain bisa menyaksikan. Mata dari orang-orang yang mungkin terkunci mulutnya. Dan bagi saya, saya gak perlu lagi pengakuan. Saya gak perlu dibilang, oh anda enggak punya fasilitas, *I don't need*

anymore [15.46] Yang aku perlukan adalah aku menanam kebaikan. Toh juga aku merasa, dengan mereka aku nyaman. *It's really good lesson for me [15.55]* Aku bisa menemukan sahabat sejati disana. Aku bisa menemukan kehidupan sesungguhnya di sana. Aku bisa menemukan ternyata enak juga ya makan dilantai. *And then*, ternyata kenyang juga ya makan dengan tempe. *So i thank all of it* [16.12] gitu. Kalau aku enggak dihukum berat, mungkin aku selalu hanya akan makan di meja makan dengan pembantu yang banyak. *Which is* itu duit aku dapetin dari hal-hal yang tidak baik. *So*, ketika orang nggak percaya, aku enggak akan maksa mereka untuk percaya kepada saya. *Let it be like that* [16.36] gitu. Aku udah koruptor, *Yes*. Orang bilang aku punya fasilitas. *Just* [16.45] kalau mau dibilang, aku terima. Kamu nggak percaya sama saya, aku terima juga. Karena *I already been true [16.54]* tiga kali persidangan juga tidak ada yang percaya. *So to whom, i have to make believe [17.00]* gitu loh. Aku berusaha mati-matian, gitu. Walaupun dalam sidang pertama, bahwa walaupun dalam banding, hukuman aku tetap empat setengah tahun.

Rossie : Ditolak sebenarnya kan bandingnya. Jadi kan empat setengah tahun pengadilan, ditolak bandingnya.

Angie : Enggak, banding itu menguatkan putusan pertama.

Rossie : Ya, lalu kemudian kasasi dengan hakim agung almarhum Artidjo diganti jadi 10 tahun.

Angie : Dinaikkan jadi12 tahun, tambah lima tahun. Walaupun dalam putusannya satu Hakim yang *abstain* [17.39] Jadi tidak mengambil putusan, tetapi karena 3 hakimnya. A*nd then*, walaupun ada yang gak setuju, apakah merubah kehidupan saya? Toh juga tidak. Ketika tiga Hakim ini, dua Hakim memutuskan untuk memperberat dan satu Hakim juga mungkin*, I don't know [17.58]* ya waktu itu. Dan tidak memberikan pendapat, tapi kan tetep aja ketika divoting 2 lawan 1, *that i have to go with [18.07]* Aku masih mau berjuang Mbak, aku berjuang untuk PK, tidak dengan memberikan bukti baru. Bukan ofum baru, aku hanya

mengajukan kekhilafan Hakim, itu. Artinya membantah bahwa putusan yang sebelumnya itu salah. Nah pengacara saya pada waktu itu bilang, Angie kamu serius? Kamu yakin, gitu. Aku mau coba sekali lagi. Apakah mereka bisa percaya kepada saya.

Rossie : Oh ini konteksnya kenapa kamu PK ya. Yang kemudian dapat hakimnya almarhum Artidjo Alkostar

Angie : Enggak, PK aku hakimnya bukan Artidjo lagi. Jadi ketika PK udah ada tiga Hakim yang berbeda. Nah, putusannya dikurangi menjadi 10 tahun dan uang pengganti pun diturunkan, menjadi 1 tahun Pidana kurungan dan nominalnya pun diperkurang. Nah, *and then*, di situlah aku mulai ya sudahlah.

Rossie : Oke. Oke Oke Berarti konteksnya adalah kasasi oleh Hakim almarhum Artidjo Alkostar. Kamu minta kemudian itu ada PK untuk menggugat bahwa itu adalah bagian dari kekhilafan Hakim. Tapi toh itu tidak signifikan meringankan hukuman.

Angie : Tapi *I thank* [19.31] maksudnya aku kalau enggak di beginiin, Mbak. *May be my whole life was even worse than now [19.37]*

Rossie : Bagaimana mungkin hukuman yang terus diperberat justru membuat kamu merasa bersyukur?

Angie : Karena aku merasa bahwa aku perlu menyadari kesalahan aku. Aku nggak mau *denial* lagi bahwa *no*, aku enggak korupsi kok, aku nggak terima kok. Aku udah capek bersembunyi dibalik semua drama itu. *And then now i admit it* [20.00] aku minta maaf terutama ke anak-anak saya, kepada orang tua saya. *And then that the reason I wanna go in there again [20.14]* Aku bisa cari uang halal. Sedikit ternyata juga bisa membuat aku *happy*. *I don't it any luxuary's now [20.25]* Aku udah biasa dengan kehidupan dalam penjara. Aku biasa makan dengan orang-orang yang biasa. Malah aku kagok kalau sekarang mbak manggil, makan di mana-mana, mungkin aku jadi agak keder sendiri

gitu loh. Karena aku agak sedikit disorientasi juga ketika keluar kan, *I can enjoy my small car [20.44]* gitu loh. Walaupun dengan kaca yang pecah, karena waktu itu katanya ka Ikna tuh ditendang ama Keanu. Dia enggak sengaja mau tidur, gitu. *And then I don't need the brand anymore [20.55] I'm happy with who I'm now* [20.59] gitu. Kalau mungkin aku hanya dengan empat setengah tahun, enggak diperberat oleh almarhum Artidjo, *my Life shall wouldn't change [21.08]*

Rossie : *So*, kamu berterima kasih pada almarhum almarhum Artidjo Alkostar?

Angie : Sangat berterima kasih. Karena *I think*, baik, putusan itu bagus. Walaupun aku ingin bahwa putusan aku menjadikan efek jera bagi yang lain. Dan aku agak sedikit miris melihat makin kesini makin kecil hukuman koruptor. *And then I wish [21.36]* aja, ini *my wish [21.37]* ya, pak Artijo masih ada. Aku masih ingin agar supaya dia menghakimi koruptor itu dengan lebih bijak seperti dia menghakimi saya. Karena *it's going to make a difference* [21.51] Kalau hukumannya kecil, *you know, three-four years with the fasilitas [21.59] it's not going to change somebody* [22.03] gitu. Tapi *me*, dengan hukuman yang begitu, ditambah dengan dipenjara kayak begitu, *it's really blessing for me* [22.12] Mbak. Dan aku rasa akhirnya *I really thank him* [22.18]

Rossie : Kenapa Angie tidak mau jadi j*ustice collaborator*. Contoh misalnya, Nazaruddin hukumannya diperingan bisa dapat, dia menjadi *Justice collaborator,* menyediakan diri sebagai itu dan hukumannya diperingan. Kenapa Angie tidak melakukan itu?

Angie : Saya mengajukan Mbak.

Rossie : Kau ajukan juga?

Angie : Iya.

Rossie : Apa yang terjadi?

Angie : Ditolak

Rossie : Ditolak karena?

Angie : Mungkin bukan sesuatu yang baru.

Rossie : Dan bukan sesuatu yang baru itu karena memang tidak ada hal yang baru yang Angie ingin ungkapkan atau apa?

Angie : Saya, yang kembali saya ngomong tadi ke Mbak Rossie, apapun yang saya katakan kan tidak merupakan, dianggap sebagai kebohongan. Jadi ketika saya menceritakan, tidak dianggap sebagai kebohongan jadi saya ditolak. *And then for me [23.19]* saya udah nggak mau berusaha lagi. Karena saya yakin masih ada semesta yang akan menilai saya, gitu. *So..*

Rossie : Gimana sih, prosesnya untuk kamu mengajukan jadi *justice collaborator*. Harusnya kan itu menjadi bagian untuk pengungkapan kasus ini, dan penyebutan nama-nama lain yang ikut menikmati uang negara dari hasil korupsi. Seperti yang tadi Angie katakan mega korupsi itu enggak mungkin sendiri. Pasti itu juga mega geng.

Angie   : Kalau saya mau bicara Mbak, mungkin *I will* [23.58]] mungkin kalau saya berani bicara, saya akan berani bicara 10 tahun yang lalu. Kalau sekarang kan*, there's no urgency* [24.06] aku udah jalanin 10 tahun. Untuk *mention name by name [24.15]* pun juga udah nggak laku.

Rossie : Tapi kan waktu itu misalnya, *last says* 10 tahun yang lalu, mengajukan diri sebagai *justice collaborator*. Itu bisa mengubah hukuman yang diberikan pada Angie, toh.

Angie : *Sometimes* aku berpikir *is it real justice collaboration [24.32]* gitu. Karena aku nggak tahu *justice* kebenaran apalagi yang harus aku ungkapkan agar supaya aku disebut sebagai *justice collaborator*. Cerita apa yang diinginkan agar supaya saya bisa mendapatkan keringanan hukuman. Semua cerita, rasanya sudah gamblang saya ceritakan pada waktu itu. Tapi kalau itu tidak dianggap sebagai sesuatu yang memiliki nilai *justice, what can I do? [25.00]* Aku sendiri. Aku enggak punya siapa-siapa, Mas Aji baru meninggal. Aku enggak punya cantolan kekuasaan, mungkin orang berpikir bohong banget gitu, loh. Partai penguasa gitu. Tapi saya menghargai partaiku dulu itu mengatakan bahwa tidak memberikan

tempat juga untuk para koruptor. *And i was a corruptor [25.58]* Pantas Kalau saya tidak di *backing*.

Rossie : Pantas kalau Angie tidak…

Angie : Tidak di *backing*. Karena emang saya tidak…

Rossie : Tidak dapat *backingan.*

Angie : Betul. *And,* ya sudah.

Rossie : Saya ingin mengingat kembali apa yang pernah dikatakan Opa, Ayah Angie. Saya baca Opa mengatakan bahwa saya tahu ada *master main* di sini. Seorang aktor besar yang menjerumuskan anak saya. Mempromosikan anak saya, tapi justru menjerumuskan anak saya. Opa sendiri tidak ingin menyebutnya. Kenapa Angie tidak menyebutnya dalam persidangan?

Angie : Saya takut. Saya masih berpikir Keanu harus selamat, harus selamat. Dan kalau saya mau dibilang penakut saya terima. Karena saya lebih ingin melihat Keanu tumbuh besar, normal, tanpa ketakutan juga di Keanu. Saya, *I am a single parent [26.38]* Kakakku meninggal. *So basically I am running it by my self [26.46]* gitu. Dan aku 'kan, ya aku takut Mbak.

Rossie : Takut. Demi Keanu.

Angie : *He is my everything* [26.54] Aku hanya punya dia. *It's OK*, aku *block* sama Keanu walaupun mungkin Keanu juga nggak percaya. *And then it was*, *it was pain for me [27.12]* juga 'kan. Tapi *let hopefully one day [27.19]* gitu kan, *the truth will revealed [27.21]* Mudah-mudahan, kalau masih ada. *I am not expecting it* [27.28] Tapi kalau *one day it will revealed [27.32]* aku nggak mau minta, aku enggak, aku udah nggak punya lagi dendam buat siapapun juga. Aku hanya ingin *the truth is for my son [27.43]* Aku hanya pengen anak saya percaya sama saya. *That's it*. Orang lain nggak percaya itu normal, Mbak. *Because they saw me like this [27.54]* Tapi *at my son, love me, let my son accept to me and let my son think that I'm doing the best for him [28.06]*

Rossie : Mengapa, kalau kamu mengatakan aktor, *the big actor* di

belakang mega korupsi Hambalang ini, itu akan, harga bayarannya adalah keselamatan Keanu?

Angie : Saya tidak meng *judge* ataupun tidak mau mengatakan bahwa *yes, there is* [28.33] Saya enggak pernah bilang, oh ini ada kekuasaan besar, dan *It's my feeling* [28.40] Ketakutan itu ada di dalam aku. *And basically it raise [28.51]* karena *a servent experiment* [28.54] Artinya mbak, gak ada orang yang bisa korupsi sendiri. Saya ini siapa, saya hanya orang yang datang dari Manado, masuk ke politik, gitu kan. *Logically, thinking [29.14]* gak akan masuk akal. Tapi *should I discussed* [29.20] penting 'kah, rasanya kan itu udah usang juga.

Rossie : Bukankah ini demi kebenaran?

Angie : *Is there any* [29.30] kebenaran di dunia ini. Apakah ada kebenaran, apakah ada keadilan. *It's my question to myself [29.40]* gitu. Karena *i was looking for it, years by years, counting days hopefully it will come [29.51]* Dan *until today [29.52]* aku *hopeless* untuk mencari keadilan dan kebenaran. *So I just wanna make myself easy to be a mom [30.08]*

Rossie : Kau bisa dibilang atau kamu merasa dikorbankan?

Angie : *At the very first time [30.18]* aku merasa sangat dikorbankan, *at the very first* ya. Dan itu mulai degradasi, *years by years [30.27]* ketika aku dipenjara. Enggak, aku enggak dikorbankan sih, *and told it myself [30.34]* gitu, aku memang bodoh, aku aja yang mau dicocok hidungnya buat kesana kesini. *So actually* [30.45] kita ini diinjak orang karena kita ijinkan orang injak. Kita dikorbankan orang karena kita ijinkan orang korbankan. *And then I was at that position* [30.52] Bukan salah orang yang murni ngorbanin Angelina Sondakh, *No. They were totally not wrong [30.57] This is a jugle, the fittest the survival* [31.03] Ya udah aku yang mau dikorbankan, *it's not their fault* [31.09] *So that*, ya udah nggak ada yang mau dikorup, maksudnya enggak ada kata-kata dikorbankan. Sebenarnya kalau aku berkata, *I don't want do that* [31.21] Aku nggak mau di jadiin tumbal, tapi itu *old story* [31.28]

Rossie : Karena begitu banyak misalnya, mereka yang menjadi

tersangka kasus korupsi terpidana. Mereka selalu akan bilang saya ini dikorbankan.

Angie : Yes, *always like that* [31.43] Selalu pasti akan bilang begitu. Karena *that's very normal feeling* [31.46] ketika pertama kali masuk (penjara). Tapi ketika kita lama dipenjara, *and then we learn [31.54] we really looked deep in our heart [31.58]* sebenarnya kita akan menemukan bahwa kita yang salah. *Everything,* betul lingkungan itu mempengaruhi. Kayak aku dulu mainnya ma orang utan, *I don't think about corrupt* [32.11] karena *I was happy* [32.13] Tapi ketika aku dicemplungin di satu ekosistem yang kotor, aku nggak mampu bertahan sendiri. Karena ketika dalam suatu ekosistem yang nilainya sudah dipatenkan, terus kita mau sok-sok bersih disitu, adanya kita juga bakal digeser. *And then* kita nggak punya pilihan selain…

Rossie : Ikut?

Angie : Ikut atau tergeser.

Rossie : *But you enjoyed* Kamu menikmatinya.

Angie : *I did, I did* [32.46] Makanya aku bilang, aku tidak mau *denial* lagi. Betul, *and then power, money [32.54]* itu, itu tingkat addiksi nya itu *growing up [32.59]* loh, Mbak. Dari yang kita cuman mau A, terus kita mau B, mau C, mau D, dan *I was there [33.06] and I never want to go there again [33.10]* Itu hanya fatamorgana yang akhirnya ketika nyampe sana juga biasa-biasa aja. Oh kita pikir ya, gua kalau kekuasaannya banyak, duit saya banyak, *and then I can have the whole world* [33.26] gitu mungkin. *Indeed no* [33.30] gitu. Kebahagiaan bisa ada disaat kita pun sedang dikucilkan. *Experience* itulah yang aku rasa, *that's why I want to thank Pak Artijo, I want to thank all my Jaksa* [33.48] gitu loh. *Forgiving we such a heavy sentences [33.51]* Bahkan orang mengcompare-compare hukuman aku dengan yang lain, gitu loh. *And then I was saying [33.57]* aku *thanks God [33.58][*gitu loh. Aku Alhamdulillah. Karena mungkin ini yang membuat aku seperti begini sekarang.

Rossie : Angie akan selalu dikait-kaitkan dengan kasus korupsi.

Seperti yang tadi saya bilang, sekali lancung ke ujian, seumur hidup orang tidak percaya. Kemudian meskipun Angie memang sudah menerangkan, menjelaskan saya tidak memaksa orang untuk percaya pada saya. Tapi Angie tadi mengatakan saya menyesal. Bagaimana Angie tapi bisa menjalani hidup ini dengan label yang selalu dikaitkan ingatan tentang Angelina Sondakh. Tentang apel malang dan apel Washington.

Angie : Label orang itu ketika tercemari seperti saya ini butuh waktu untuk membersihkannya. Sepuluh tahun aja toh ternyata tidak cukup. Dan saya tidak pernah complain dengan itu. Biarlah waktu yang bicara. Tidak ada yang harus saya buktikan. Tidak ada juga yang harus saya yakinkan untuk percaya, enggak, gua nih bersih sekarang. *No, I don't want it* [35.16] karena *everybody make mistake [35.18].* Masalahnya ada yang kecium, ada yang ketangkep, ada yang aman-aman aja. Jadi aku memilih untuk lebih berkonsentrasi kepada *my inner [35.35]* Orang mau bilang apa, *is their right, I can not control what people say, I can only control my heart.[35.45]* Dan aku gak pernah mau membenci orang-orang yang menghakimi saya juga. Karena *i know how painful in this, when you judge [35.55]* Dan kita nggak bisa bilang, enggak, gua enggak begini, enggak begini, gitu loh. *So, for me, i just want to enjoy the life that i have now [36.12] And I thank, even you that giving me a second chance to come here [36.19].* Karena aku sebenarnya ngerasa aku gak pantes tampil di sini, Mbak. *And then you giving me a chance* [36.25] Aku ngerasa terapresiasi. Walaupun ada ketidakpercayaan tadi aku masuk ya Allah ini studio. Ya Allah ini begini, itu *you know*, aku ada ciutnya gitu. Aku ada mindernya, gitu. Karena aku nggak pengen sebenernya. Aku masih ada rasa ya Allah entar aku diomongin apalagi, ada. Bukan akunya yang nggak tahan, orang tuaku. *If only me, you can slap me, you can* [36.56] aku bisa dihina kalian, aku enggak apa-apa kalian cerca, kalian caci aku. Tapi sekarang kan aku diluar, *it's effect my parents* [37.06] Aku hanya mau *make my parents happy [37.11].* Kalau aku udah biasa

Mbak, mau ditendang, mau disikat, mau dihabisin. *I used to that [37.21],* gitu. Tapi *my family, my parent* mungkin belum. Apalagi Keanu.

Rossie : Salah satu yang membuat bagaimana rekam jejak itu selalu ada adalah platform mencari informasi. Keanu ditinggalkan oleh Angie mendekam dipenjara saat berumur dua setengah tahun. Tentu Keanu adalah seperti halnya anak sekarang, *menggoogle* atau mencari segala hal di mesin pencari, itu gampang. Dan dia bisa membaca apapun tentang ibunya. Dengan semua perjalanan dan keputusan dulu yang Angie ambil sebagai anggota banggar dan kemudian berakibat pada vonis 10 tahun lama dipenjara dan kemudian sekarang keluar. Apa kamu merasa seorang ibu yang baik untuk Keanu?

Angie : Tidak, sama sekali tidak. Dan ketika aku mengatakan keluar penjara Aku menyesal. *It's because [38.37]* karena salah satunya aku merasa bukan ibu yang baik. Karena aku, Keanu ikut menderita. Keanu ketinggalan, kehilangan ayahnya ketika dia berusia satu setengah tahun. *And then [38.56],* Aku bukannya ada disitu untuk mendampingi, *and then I did stupid things [39.00]* dan akhirnya aku meninggalkan Keanu lebih lama lagi. *I'm totally not a good mother, but i want to be a good mother for him [39.14] honestly speaking if Keanu can give me a time* [39.17] Aku belajar buat itu, Mbak. Walaupun aku bilang aku tidak seperti yang dulu lagi. Tapi *we can find happiness in simple things, no need to be glamour* [39.30] Enggak usah lagi mau yang kebanyakan. *Actually* kita bisa kenyang kok dengan dua helai roti. *We don't*, itu aku buat ajarin ke Keanu, tapi *I'm know* karena banyaknya sosmed sekarang dengan segala macam *flexing*, mungkin masih ada penolakan di Keanu. Tapi aku hanya bisa berdoa mudah-mudahan Allah membuka hati Keanu supaya bisa menerima hati ibunya. *And then, it's not easy* [40.03] Makanya kubilang apalagi perempuan, *you know you better stay away* [40.07] Jangan pernah ada dalam lingkaran korupsi. Ingat anak aja. Karena gara-gara kita, gara-gara saya yang bodoh. Saya yang melakukan hal yang tidak baik,

anak saya itu menderita, Mbak. Kalau Keanu bisa ngomong *I know*, Walaupun dia berusaha untuk menutupi itu, tapi *I know it hurts a lot* [40.37]

Rossie : Saya dengar di dalam penjara, Angie itu, apa, ikut menggali parit. Membangun banyak macam-macam itu bagian dari sebenarnya, supaya Angie bisa lebih sore masuk kedalam tahanan. Kerja apa itu maksudnya tuh?

Angie : Ya, kalau mau dibilang moduslah ya.

Rossie : Apa itu, jadi bangun Parit?

Angie : Jadi aku tuh harus mencari jalan agar supaya aku bisa ketemu Keanu.

Rossie : Karena sebelumnya enggak bisa ketemu Keanu?

Angie : Karena ketika waktu Kalapas, yang setelah Bu Herlin, Kalapas Bu Sri, waktu kunjungan dibatasin. Keanu itu kan pulangnya sekolah jam 03.00. Kunjungan terakhir ditutup jam 03.00. Keanu nyampe ke lapas jam 04.00, dan tidak boleh lagi diizinkan untuk masuk. Aku harus bercara, Mbak, agar supaya aku bertemu dengan Keanu. Kalau aku enggak gali parit, aku nggak, bongkar sampah, aku nggak bisa ada izin untuk sampai ke depan pintu portir, karena kan itu area steril. Walaupun aku tahu aku dicemoohi, ya Allah gila ya main parit, main sampah, di atas, di atas bak sampah aku joget-joget, gitu kan, karena itu namanya tamping kebersihan, kita bisa paling enggak, *at least* keluar sampai kepintu. Dan aku hanya mau liat Keanu aja. Terus aku bilang sama Pak Ikna, ya udah pulang aja, yang penting Keanu udah liat. Jadi aku harus macul, *is only for me to see him* [42.22] gitu. Akhirnya aku *fight*. Karena aku bilang kalian boleh hukum saya, tapi jangan hukum anak saya. Alhamdulillah lah dengan pak menteri yang sekarang ini, terus diberikan jadwal kunjungan anak dari jam setengah 4 sampai jam setengah 5. Jadi *I have to do things only to see my son [42.43]*, karena Keanu pernah berantem. Jadi aku sedihnya, ketika Keanu dilaporin katanya sama gurunya 'kan, ada surat bahwa Keanu mukul temannya, karena Keanu *press the que [42.55]*. Dia lagi ngantri terus dia nyelak antriannya, temennya marah, Keanu mukul. Pas

ditanya, Keanu kamu kenapa begitu? Karena saya mau cepet-cepet liat Mami. Sementara terus dia dateng, dia enggak bisa ketemu aku. *You're that, really really make me such a bad mother [43.19]*. Makanya aku cari jalan, aku main dengan sampah, aku main dengan kotoran. *So I can go, at least [43.27]* ke depan pintu portir *and I can see by son's face [43.30]*, gitu. Terus ketika aku, akhirnya aku dapat izin keluar buat bersih-bersih, nyapu-nyapu, aku janjian sama Pak Ikna, di jam 4 nya ibu keluar. Walaupun aku nggak enak lihat Keanu tuh, liat aku tuh lagi macul, lagi bersihin sampah. Tapi *I miss him [43.50]*, gitu. Aku bilang sama Ikna, Na kamu jelasin ya, ini emang kerja bakti, dan banyak. Nanti juga Keanu kalau di sekolah bakal begitu. *Because I never want to show my sad face to Keanu [44.06]*. Di momen dia datang ataupun dimomen aku liat Keanu, *I really have to be happy [44.12]*. Jadi Ikna udah nungguin di depan, soalnya aku cuma punya waktu dua menit buat dadah-dadah gitu kan, *and then I hug him [44.23]*, gitu. Abis itu aku kerja lagi, *so* kerjanya ngebersihinnya selama satu setengah jam, ketemunya cuma dua menit, ya udah tapi *the price that i have to pay [44.33]*. Makanya aku bilang itu yang bikin aku, *at the very plus beginning close [44.40]* dari penjara aku minta maaf. Karena perbuatan aku ini ni bobrok, nggak bener, akhirnya anak aku tu, *have to pay [44.48]* Mbak, nggak gampang Mbak. Keanu tu dari sekolah, satu jam dulu dia harus kelapas, terus dia balik lagi, *you know*. Dia *put sacrifice [44.5]*, dua tiga jam untuk ketemu aku yang cuma kadang-kadang 5-10 menit. Kalau jam kunjungan apalagi. Waktu sebelum pandemi ini kan, ceritanya setelah pandemi, sebelum pandemi kan Keanu dari sekolah ke lapas, itu mungkin sejam. Berarti kan harus ngambil kartu antrian dulu, nunggu dulu di depan. Sejam, sejam setengah, *so actually he spend [45.21]* dua setengah jam dari sekolah sampai ke lapas, masuk aja untuk ketemu 30 menit. *And then* dia balik lagi ke rumah, *which is take [45.30]* dua jam, jadi *four hours or five hour only to see [45.41]*. Aku tuh dalam setengah jam ataupun satu jam, *and I know* dia *tired* [45.46]

Jadi dia pulang-pulang tidur di mobil *it makes me sad* [45.48] aku ni bener-bener bukan ibu yang baik. *But I'm try to [45.52]*

Rossie : Ya, untuk Keanu, semua hati kita untuknya. Karena dia sebenernya tidak salah.

Angie : *Oh god*, aku, *me*.

Rossie : Tapi dia juga harus ikut menanggung beban…

Angie : Itu yang aku sesali.

Rossie : Dari seorang anak yang masih kecil, dia harus ikut membayar apa yang di lakukan oleh ibunya.

Angie : Aku ibunya, aku *and so sory* untuk Keanu. Dan disitu titik baliknya aku menyadari bahwa *what I did this such a trap [46.31]*, gitu. Bener-bener gak bener, gitu. Padahal aku punya *treasure*, aku punya Keanu. Itu *my most treasure [46.39]*, aku abaikan dia, aku sibuk kerja, ikut sana, ikut sini, gitulah akhirnya ngejeblosin aku ke penjara. Dan dia nggak tahu apa-apa, ikut nanggung 'kan. *That's very heartbreaker [46.50]*, gitu. Dan aku keluar dari situasi, aku selalu, aku gak bener, aku gara-gara aku begini, Keanu begini Itu nggak gampang. Karena aku *keep regretting*, *what I did [47.05]*. Beda mungkin kalau Keanu ada ayahnya. Karena Keanu sempet, aku bilang Ik, aku minta tolong anakku Keanu, mau tinggal di rumah kamu pun gak apa-apa. *And then I know [47.19]*, Mbak. Dia tinggal di rumah Pak Ikna tuh dua malam.

Rossie : *Your driver* ya

Angie : *My driver [47.27]*

Rossie : Sopirnya Angie.

Angie : Tidur berdua sama anaknya Ikna. Aku ngerasanya ya Allah. anak ku harus begini, gitu ya Allah. Keanu nanya kan '*Mom*, harus tinggal disini?' Ku bilang Keanu mau *take care [47.43]* sama siapa? Kita sempat lihat tempat penitipan anak, Ikna sama Opa survey gitu. Karena Keanu kayaknya enggak punya siapa-siapa untuk tinggal, gitu. Dan disitulah aku merasa aku ni enggak bener-bener, gara-gara aku Keanu begini. *There is a long of story [48.00]*, Mbak. Tempat penitipan anak pondok bambu. Enggak bisa Keanu tinggal di

situ, karena harus tinggal di tempat penitipan anak yang berdomisili sesuai dengan KK (kartu keluarga). Dari situlah aku merasa, *gods* gitu loh, *I should not do this [48.26], Gods it* ini bener-bener gak bener, gitu. Kalau orang yang benar-benar ada di penjara dan ngalamin apa yang aku alami pasti akan kapok. *And this is Supposed to be a lesson for every woman [48.43]* ataupun semua politisi. *I don't know [48.48]* yah, kalau *a men side [48.49]* itu gimana. Tapi *for me, being a woman in the political* [48.57] rezimnya seperti begini, liat anak-anak kalian aja, *you know,* itu lebih berharga daripada segala macam kekuasaan, kemewahan yang ditawarkan, yang baru tawarkan ya, kan belum benar-benar dapat. *So that the lesson [49.13]*

Rossie : Angie 'kan tidak mampu atau tidak mau membayar uang pengganti supaya bisa lebih cepat keluar, sehingga akhirnya itu kompensasinya adalah tetap kurungan badan. Bagaimana dengan pertanyaan banyak orang bahwa, 'Kan udah korupsi pasti duitnya masih banyak. Boleh saya ingin mewakili pertanyaan publik? Koruptor yang keluar dari tahanan itu pasti duitnya masih banyak.

Angie : Itu enggak salah, Mbak. Kalau dia benar-benar korupsi. Dan saya enggak mengatakan bahwa saya nggak korupsi, nggak, saya pernah korupsi, betul. Tapi ketika saya mengatakan bahwa Oh ya banyak koruptor ataupun, kalau saya dikorupsi, kalau saya benar-benar korupsi pasti saya juga akan punya banyak duit setelah itu. Kalau beda ceritanya, kalau dipenjara itu gratis. Bukannya saya mengatakan dipenjara itu ada pungli atau apa, nggak. Artinya kalau saya kan harus membiayai Keanu, saya harus membiayai orang tua saya. Mau sebanyak-banyak harta korupsi seapapun, itu pasti enggak akan nyampe. Orang punya sinisme bahwa saya masih punya banyak duit, itu wajar, Mbak. Karena yang dipersangkakan kepada saya tuh nominalnya gede. Kalaupun saya ada duitnya, saya pengen bayar biar cepet pulang. Tapi saya pernah bilang sama se SP saya tolong bayarin uang pengganti, kalau saya enggak mau lebih lama di sini. *Four month's,* empat bulan itu, bagi saya tuh sudah cukup lama

terpisah dengan Keanu. Tapi lagi-lagi *fate,* Mbak. Aku enggak mau lagi ngomongin harusnya begini, harusnya begini. Karena nanti akhirnya orang berpikir, itu mah alibi. Itu mah pembenaran diri, gitu loh. *So*, kalau aku sekarang dibilang duitnya masih banyak, mudah-mudahan nanti kalau saya udah kerja, saya mau kerja apa aja kok, saya udah bilang ke orang tua saya, kaki jadi kepala, kepala jadi kaki juga itu, *It's okay. I'm willing to the everything [51.43],* asalkan halal.

Rossie : Saya sendiri sebenarnya orang yang juga masih skeptis seperti banyak orang lain. Tapi Angie hari ini bersama saya mengatakan bahwa ini adalah bagian dari ketulusan. Meskipun Angie juga tidak berharap orang mau percaya. Sekali lancung ke ujian seumur hidup orang tidak percaya. Tapi kamu diberikan kesempatan saat ini dan hari-hari kedepannya. Apakah iming-iming untuk misalnya, masuk ke dunia politik, kembali ke kehidupan semula, itu sebuah tawaran yang masih bisa dipertimbangkan demi hidup yang lebih baik, misalnya?

Angie : *Politic environment [52.38]* yang sehat itu rasanya agak sulit. *Politic environment* yang bisa mencetak orang-orang bersih. Saya belum menganalisa, cuman kan kesininya makin banyak juga yang korupsi. Malah dari berita dibulan Januari aja udah tiga, empat. Kan *for me* berarti, *the environment,* kalau *environment* nya enggak berubah, orangnya rasanya akan sulit untuk berubah juga. Jadi keparnoan itu tuh masih ada di saya. Kecuali bisa diganti. *It's perfect, perfectly clean [53.21].* Mungkin kita bener-bener bisa menjadi politikus yang betul-betul membawakan nilai-nilai kenegaraan tanpa ada timbal balik dalam bentuk uang. Tapi kalau sekarang ini, dengan pemberitaan korupsinya, bukan hanya saja makin banyak, tapi sampai ke *lawyer* yang paling bawah.

Rossie : Jadi kau kapok masuk politik?

Angie : Sekarang dan ke nantinya juga kayaknya *I just wanna be a mother [53.56]*, yang penting kan bisa sekolah. Aku jualan kue juga ternyata masih bisa kasih makan Keanu gitu loh. Insyaallah gitu. Aku berjuang dan melakukan kebaikan, gak

perlu dengan menjadi politikus atau nggak perlu ada dalam lingkaran *power*. *I just wanna see my son [54.14]*, dan Aaliyah dan Zahwah bisa *grow be success, I think happiness is simple [54.25]* aja. Kalau dulu definisi kebahagiaan aku itu kan berbeda. Mungkin masih dengan yang branded lah, ini segala macem lah, kemewahan lah. Tapi itu udah *disappear by time and then [54.36]*, sekarang aku bersyukur aja dengan kehidupan aku sekarang, dan aku rasa Allah baik. Kalau nggak, aku nggak akan pernah sampai pada titik ini.

Rossie : Kenapa saya tanyakan soal partai politik, karena kamu pakai baju biru.

Angie : Mbak.. (*tertawa*)

Rossie : Kode, pesan atau apa pakai baju biru?

Angie : Sesungguhnya ketika saya masuk penjara, saya hanya mau mengasosiasikan warna itu dua. Hanya hitam dan putih. Bagi saya warna biru sudah tidak lagi terasosiasikan dengan definisi apapun.

Rossie : Tapi sekarang pakai biru.

Angie : Ini yang ada dilemari Mbak. Jadi ya gitu sedapat-dapatnya.

Rossie : Kirain kok.

Angie : Sedapat-dapatnya di lemari ya itu aku ambil. Kalau misalkan saya punya koleksi banyak warna biru karena memang dulu, dan ternyata Alhamdulillah saya masih bisa pakai bajunya, gak mubazir. Yaudah mbak Rossie ngundang, saya, saya bingung cari lemari, baju nya warna apa gitu kan. Dan ketemunya ada ini, bahkan baju-baju saya yang dulu pun, dengan emblem partai tertentu pun itu masih banyak. Karena saya baru bongkar rumah kan. Yaudah, tapi tidak mau lagi mengasosiasikan atau tidak lagi mau memberikan kode melalui warna. Karena bagi saya tuh, ya warna hanya hitam putih mbak.

Rossie : Tidak merasa perlu untuk menjalin kontak dengan senior di partai politik tempat dulu Angie dibesarkan?

Angie : Perlu, karena saya harus berterima kasih.

Rossie : Siapa yang mau di kontak atau didatangi, Pak SBY misalnya?

Angie : Boleh kalau beliau berkenan. Kan saya bukan siapa-siapa. Pasti saya ingin apapun kejadiannya jadi *it's all blessing in*

disguise [56.33], dan aku selalu *learn a lot [56.36].*

Rossie : Emang kalau kamu ketemu Pak SBY mau ngomong apa?

Angie : Saya minta maaf. Saya berterima kasih.

Rossie : Minta maaf karena apa? Berterima kasih karena apa?

Angie : Karena saya sudah menjadi kader yang mungkin memberikan, mencorengkan. Dan saya berterima kasih dengan kejadian ini saya belajar banyak. Walaupun di awalnya saya nggak bisa terima.

Rossie : Awalnya tidak bisa terima. Tapi sekarang sudah bisa menerima?

Angie : Sekarang saya ikhlaskan. Lalu saya berdoa. Ya mudah-mudahan Pak SBY sekeluarga juga sehat. Saya masih belum bisa bertemu dengan almarhum Bu Ani. Saya juga mengirimkan al-fatihah buat beliau. Semoga diterima di sisi Allah subhanahu wa ta'ala. Dan mendapat ketenangan, diampuni segala dosanya.

Rossie : Masa sih sebagai manusia biasa Angie enggak punya catatan nama-nama, nih orang yang menjerumuskan saya, ini. Dan suatu saat nanti dalam waktu yang tepat saya akan bicara atau membalas.

Angie : Saya punya. Tapi bukan untuk membalas ataupun bukan untuk berbicara. Saya hanya ingin meyakinkan diri saya bahwa sesungguhnya semesta bekerja. Ketika saya merasa tidak berdaya, ternyata Allah, semesta dan alamnya, tidak diam. Catatan itu hanya buat diri saya saja untuk memberikan keyakinan kepada diri saya, bahwa Angie walaupun kamu nggak punya suami, kamu ditinggal meninggal kakak kamu, dan kamu sekarang harus mengurusi anak dan orang tua kamu, alam tidak akan meninggalkan kamu, apalagi Allah.

Rossie : Angelina Patricia Pingkan Sondakh. Mengapa saya meminta wawancara ini. Adalah sebagai bagian sebenarnya dari, yang tadi saya kayak bilang marah dan termasuk kecewa. Perempuan yang sesungguhnya bisa diandalkan, tapi kemudian menjadi contoh yang bisa buruk. Sejak awal hingga akhir Angie tidak bisa menahan tangis. Saya ingin percaya bahwa tangisan ini adalah satu ketulusan dan

penyesalan yang sungguh mendalam. Saya tahu, Angie sudah menjalani ini semua sebagai bagian dari proses hukuman. Saya cuman mau titip satu pesan sih, jangan lagi mengecewakan Opa dan Oma, Keanu, dan banyak orang diluar sana, yang masih tetap percaya pada seorang Angelina Sondakh.

Angie : Insyaallah.

Rossie : *I hope you are reborn*

Angie : Aamiin ya Allah. Aku enggak bisa bilang apa-apa, karena bagi saya, Mbak Rossie dan Kompas sudah mengundang saya *I'm flatter/slater [1.00.02]*. Aku nggak nyangka bahwa aku bisa ada disini. Dengan label aku yang sebegitu negatifnya dan aku malu sebenarnya untuk tampil. Terima kasih doanya.

Rossie : Terima kasih Angie. Terima kasih. Semoga jalan ke depan menjadi jalan yang lebih baik

Angie : Aamiin ya Allah.

Rossie : *Don't let me down*

Angie : Insya Allah Mbak. *You can have my word [1.00.32]*.

Rossie : Angelina Patricia Pingkan Sondakh. Salam untuk Opa, Oma dan ciumku untuk Keanu.

Angie : Makasih Mbak. *Thank you very much for inviting me here [1.00.47]*.

Rossie : *Thank you* Terima kasih sudah menyaksikan Rossie bersama Angeline Sondakh. Kita jumpa lagi minggu depan. Selamat malam.

APPENDIX 2

CODING OF ANALYSIS GRAMMATICAL ERROR
SENTENCE

No	Sentence	Coding	Correct	Incorrect
			Description	
1	It's my pleasure	[1:21]	√	
2	It's my first... tv show	[1:29]	√	
3	frankly speaking	[1:52]	√	
4	It's really	[2:00]		√
5	I really appreciate and then, here I am	[2:05]		√
6	It's really Kick off	[1:00]		√
7	I was a sinner	[1:02]	√	
8	At least it's courage for me, to say something little from my heart.	[4.03]	√	
9	Understood	[4.34]	√	
10	ilfill	[5.58]		√
11	It's my fault	[6.05]	√	
12	What I'm saying is	[6.20]		√
13	And then I have pay for that	[6.28]	√	
14	And then	[6.56]	√	
15	and then it was my happiness	[7.17]	√	
16	edit value	[7.27]	√	
17	honestly speaking, yes	[7.43]	√	
18	I was taking, I'm taking the	[8.09]		√
19	at my era	[8.18]	√	
20	it was totally dirty	[8.21]	√	
21	Because I really want	[8.33]		√
22	ten years in jail, alone	[8.46]	√	
23	Jadi why I was saying itu was dirty	[8.53]		√
24	my expectation	[8.55]	√	
25	It's really Painful. I still hope	[9.08]	√	

26	Which is	[9.14]	√	
27	All of My Life	[9.18]	√	
28	So I never want to accuse	[9.23]	√	
29	It's only my Hope	[9.29]	√	
30	it's fine	[10.40]	√	
31	And it's really making me want to say sorry	[10.52]	√	
32	I'm really Apologize	[10.58]	√	
33	Actually I shouldn't did it	[11.01]	√	
34	And then I'm giving such a bad example to the public	[11.11]	√	
35	It takes me three years to realize	[11.17]	√	
36	and then I said ya udah	[12.05]	√	
37	Which is I'm just going to short cut	[12.22]	√	
38	it's going to be so subjective, I didn't do it alone	[12.32]	√	
39	I'm not Jesus	[12.43]	√	
40	I didn't want to sacrifice for all of it	[12.47]	√	
41	talking about single fighter	[12.52]	√	
42	single fighter. It's link, it's links so everybody	[13.00]		√
43	give up	[13.05]	√	
44	I dont want talk a lot, I just wanna show it	[13.32]	√	
45	And then, welcome to the jungle	[13.54]	√	
46	I am not only talking about sentences	[14.46]	√	
47	The treatment in the prison	[14.51]	√	
48	I don't need anymore	[15.46]		√
49	It's really good lesson for me	[15.55]	√	
50	So i thank all of it	[16.12]		√
51	Let it be like that	[16.36]	√	
52	I already been true	[16.54]	√	

53	So to whom, i have to make believe	[17.00]	√	
54	I don't know	[17.58]	√	
55	that i have to go with	[18.07]	√	
56	I thank	[19.31]		√
57	Maybe my whole life was even worse than now	[19.37]	√	
58	And then now i admit it	[20.00]	√	
59	And then that the reason I wanna go in there again	[20.14]	√	
60	I don't need any luxury's now	[20.25]	√	
61	I can enjoy my small car	[20.44]	√	
62	And then I don't need the brand anymore	[20.55]	√	
63	I'm happy with who I'm now	[20.59]	√	
64	my Life shall wouldn't change	[21.08]	√	
65	And then I wish	[21.36]	√	
66	my wish	[21.37]	√	
67	it's going to make a difference	[21.51]	√	
68	you know, three-four years with the fasilitas	[21.59]	√	
69	it's not going to change somebody	[22.03]	√	
70	it's really blessing for me	[22.12]	√	
71	I really thank him	[22.18]	√	
72	And then for me	[23.19]	√	
73	there's no urgency	[24.06]	√	
74	mention name by name	[24.15]	√	
75	is it real justice collaboration	[24.32]	√	
76	what can I do?	[25.00]	√	
77	And i was a corruptor	[25.58]	√	
78	I am a single parent	[26.38]	√	
79	So basically I am running it by my self	[26.46]	√	
80	He is my everything	[26.54]	√	

81	And then it was, it was pain for me	[27.12]	√	
82	let hopefully one day	[27.19]	√	
83	the truth will revealed	[27.21]		√
84	I am not expecting it	[27.28]	√	
85	one day it will revealed	[27.32]		√
86	the truth is for my son	[27.43]	√	
87	Because they saw me like this	[27.54]	√	
88	at my son, love me, let my son accept to me	[28.06]		√
89	yes, there is	[28.33]	√	
90	It's my feeling	[28.40]	√	
91	And basically it raise	[28.51]		√
92	a servent experiment	[28.54]	√	
93	Logically, thinking	[29.14]	√	
94	should I discussed	[29.20]	√	
95	Is there any kebenaran di dunia ini	[29.30]		√
96	It's my question to myself	[29.40]	√	
97	i was looking for it, years by years, counting days hopefully it will come	[29.51]	√	
98	So I just wanna make myself easy to be a mom	[30.08]	√	
99	At the very first time	[30.18]	√	
100	years by years	[30.27]	√	
101	and told it myself	[30.34]		√
102	And then I was at that position	[30.52]	√	
103	No. They were totally not wrong	[30.57]	√	
104	This is a jugle, the fittest the survival	[31.03]	√	
105	it's not their fault	[31.09]	√	
106	I don't want do that	[31.21]	√	
107	old story	[31.28]	√	
108	always like that	[31.43]	√	

109	that's very normal feeling	[31.46]	√	
110	and then we learn	[31.54]	√	
111	we really looked deep in our heart	[31.58]	√	
112	I don't think about corrupt	[32.11]	√	
113	I was happy	[32.13]	√	
114	I did, I did	[32.46]	√	
115	and then power, money	[32.54]		√
116	growing up	[32.59]	√	
117	I was there and I never want to go there again	[33.06]	√	
118	and then I can have the whole world	[33.26]	√	
119	Indeed no	[33.30]	√	
120	that's why I want to thank Pak Artijo, I want to thank all my Jaksa	[33.48]	√	
121	Forgiving we such a heavy sentences	[33.51]	√	
122	And then I was saying	[33.57]	√	
123	thanks God	[33.58]		√
124	No, I don't want it	[35.16]	√	
125	everybody makes mistake	[35.18]	√	
126	is their right, I can not control what people say, I can only control my heart	[35.45]	√	
127	i know how painful in this, when you judge	[35.55]		√
128	So, for me, i just want to enjoy the life that i have now	[36.12]	√	
129	And I thank, even you that giving me a second chance to come here	[36.19]	√	
130	And then you giving me a chance	[36.25]	√	
131	If only me, you can slap me	[36.56]	√	

132	it's effect my parents	[37.06]		√
133	make my parents happy	[37.11]	√	
134	I used to that	[37.21]	√	
135	It's because	[38.37]	√	
136	and then I did stupid things	[39.00]	√	
137	I'm totally not a good mother, but i want to be a good mother for him	[39.14]	√	
138	honestly speaking if Keanu can give me a time	[39.17]	√	
139	we can find happiness in simple things, no need to be glamour	[39.30]	√	
140	And then, it's not easy	[40.03]	√	
141	you know you better stay away	[40.07]	√	
142	I know it hurts a lot	[40.37]	√	
143	is only for me to see him	[42.22]	√	
144	I have to do things only to see my son	[42.43]	√	
145	You're that, really really make me such a bad mother	[43.19]	√	
146	So I can go	[43.27]	√	
147	and I can see by son's face	[43.30]	√	
148	I miss him	[43.50]	√	
149	Because I never want to show my sad face to Keanu	[44.06]	√	
150	I really have to be happy	[44.12]	√	
151	and then I hug him	[44.23]	√	
152	the price that i have to pay	[44.33]	√	
153	at the very plus beginning close	[44.40]	√	
154	have to pay	[44.48]		√
155	put sacrifice	[44.05]	√	
156	so actually he spend	[45.21]	√	
157	which is take	[45.30]	√	
158	four hours or five hours only to see	[45.41]	√	
159	and I know dia tired	[45.46]	√	

160	it makes me sad	[45.48]	√	
161	But I'm try to	[45.52]		√
162	what I did this such a trap	[46.31]	√	
163	my most treasure	[46.39]	√	
164	That's very heartbreaker	[46.50]	√	
165	keep regretting, what I did	[47.05]	√	
166	And then I know	[47.19]	√	
167	My driver	[47.27]	√	
168	take care	[47.43]	√	
169	There is a long of story	[48.00]	√	
170	I should not do this	[48.26]	√	
171	And this is Supposed to be a lesson for every woman	[48.43]	√	
172	I don't know	[48.48]	√	
173	a men side	[48.49]	√	
174	for me, being a woman in the political	[48.57]		√
175	So that the lesson	[49.13]	√	
176	It's okay. I'm willing to the everything	[51.43]	√	
177	Politic environment	[52.38]	√	
178	It's perfect, perfectly clean	[53.21]	√	
179	I just wanna be a mother	[53.56]	√	
180	I just wanna see my son	[54.14]	√	
181	grow be success, I think happiness is simple	[54.25]	√	
182	disappear by time and then	[54.36]		√
183	it's all blessing in disguise	[56.33]	√	
184	learn a lot	[56.36]	√	
185	I'm flatter/slater	[1.00.02]	√	
186	You can have my word	[1.00.32]	√	
187	Thank you very much for inviting me here	[1.00.47]	√	

APPENDIX 3

TYPES OF GRAMMATICAL ERROR

No	Incorrect	Type of Error			
		Om	Add	MI	MO
1	It's really…	√			
2	I really appreciate and then, here I am	√			
3	It's really Kick off	√			
4	Ilfill				√
5	What I'm saying is	√			
6	I was taking, I'm taking the…	√			
7	Because I really want	√			
8	Jadi why I was saying itu was dirty			√	
9	Single fighter. It's link, it's links so everybody				√
10	I don't need anymore	√			
11	So, I thank all of it	√			
12	I thank	√			
13	The truth will revealed	√			
14	One day it will revealed	√			
15	At my son, love me, let my son accept to me		√		
16	And basically it raise	√			
17	Is there any			√	
18	And told it myself	√			
19	And then power money	√			
20	Thanks god		√		
21	I know how painful in this, when you judge				√
22	It's effect my parents				√
23	Have to pay	√			
24	But I'm try to	√			
25	For me, being a woman in the political			√	
26	Disappear by time and then			√	
Total		**16**	**2**	**4**	**4**

APPENDIX 4

CORRECTION OF GRAMMATICAL ERROR

No	Incorrect	Correction
1	It's really… (ada traumatis sedikit)	It's really a little bit traumatic
2	I really appreciate and then, here I am	I really appreciate *it* and then, here I am
3	It's really Kick off (ke aku)	It's really kick *me* off
4	Ilfill	Lost feeling
5	What I'm saying is…	What I'm saying is *admitting that you can't say no*
6	I was taking, I'm taking the…	I was taking, I'm taking the *risk*
7	Because I really want… (jangan ada lagi kayak saya)	Because I really want *no more people like me*
8	Jadi why I was saying itu was dirty	*So, that is* why I was saying *it* was dirty
9	Single fighter. It's link, it's links so everybody	Single fighter. It's link, it links *for* everybody
10	I don't need anymore	I don't need *it* anymore
11	So, I thank all of it	So, I thank *for* all of it
12	I thank…	I thank *to the Judge and Prosecutor*
13	The truth will revealed	The truth will *be* revealed
14	One day it will revealed	One day it will *be* revealed
15	Let my son accept to me	Let my son accept *to* me
16	And basically it raise	And basically, it raise*s*
17	Is there any… (kebenaran di dunia ini)	Is there any *truth in this world*
18	And told it myself	And told it *to* myself
19	And then power money	And then *the* power *of* money
20	Thanks god	*Thank* God
21	I know how painful in this, when you judge	I know how painful is this, *when you are judged*

22	It's effect my parents	It's *affected to* my parents
23	Have to pay	*I* have to pay
24	But I'm try to	But I'm *trying* to
25	For me, being a woman in the political… (rezimnya seperti begini)	For me, being a woman in the political *regime is like this*
26	Disappear by time and then… (sekarang)	Disappear by time and then now

APPENDIX 5

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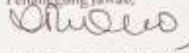
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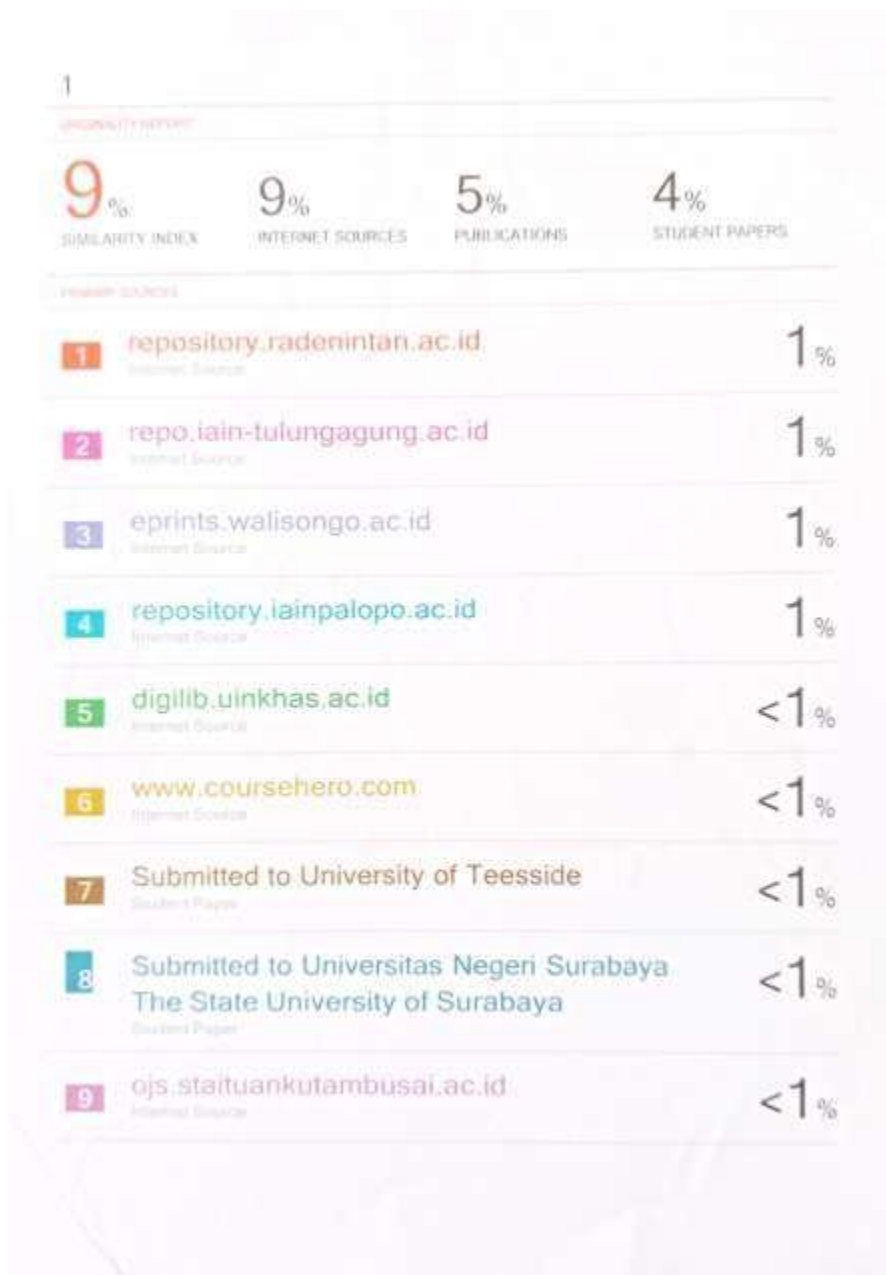
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APPENDIX 6

VALIDASI OF THE RESEARCH

KEMENTERIAN AGAMA

UNIVERSITAS ISLAM NEGERI RADEN INTAN LAMPUNG

FAKULTAS TARBIYAH DAN KEGURUAN

Alamat : Jl. Let. Kol. H. Endro Suratmin, Sukarame I Bandar Lampung35131 Telp. (0721) 703260

SURAT KETERANGAN VALIDASI

Yang bertanda tangan di bawah ini:

Nama   : Susanto, S.S.,M.Hum.,M.A.,Ph.D.

Instansi   : Universitas Bandar Lampung

Jabatan   :

Dosen Bidang   : Forensic Linguistic

Telah membaca hasil penelitian yang telah di analisis dalam skripsi yang berjudul "The Grammatical Error Analysis of Angelina Sondakh Speaking Performance" oleh peneliti:

Nama   : Lia Mahlia

Npm   : 1911040380

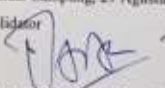Program Studi : Pendidikan Bahasa Inggris

Setelah memperhatikan hasil penelitian yang telah dianalisis, maka masukan untuk penelitian tersebutadalah:

→ Judul ⟶ Code Mixing

→ Type 1 ⟶ belum Hdak lengkap
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Demikian surat keterangan ini dibuat agar dapat digunakan dalam penelitian.

Bandar Lampung, 29 Agustus 2023

Validator

SUSANTO, S.S.,M.Hum.,M.A.,Ph.D.
NIDN.0203057701

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