

INDONESIAN – ENGLISH CODE SWITCHING BY THE COMICS IN STAND-UP COMEDY SHOW ON METRO TV

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Abstrak

Fenomena alih kode yang telah lama menarik perhatian para peneliti, ternyata tidak hanya terjadi di situasi umum, tetapi juga untuk hal yang spesifik, seperti untuk hiburan, baik lisan maupun tulisan. Artikel ini bertujuan untuk menganalisis tipe, fungsi percakapan dan efek humor dari menggunakan alih kode. Sumber data berupa lelucon yang diujarkan secara lisan oleh para comic ketika mereka tampil di acara Stand-up Comedy Show Edisi Akhir Tahun 2011 di Metro TV. Data tersebut dikumpulkan dengan metode dokumentasi audio visual, dengan mengunduhnya dari Youtube dan ditranskripsi. Data yang valid kemudian dianalisis secara kualitatif dan melalui analisis percakapan. Teori-teori yang diterapkan antara lain: Romaine (1995), Gumperz (1982) dan Raskin (1985). Hasil dan pembahasan menunjukkan bahwa para comic cenderung sering beralih kode dengan bahasa Inggris, dengan merujuk bahwa semua tipe dan fungsi percakapan ditemukan. Tipe intra-sentential dan fungsi percakapan personalization versus objectivization adalah yang paling sering muncul. Walaupun demikian, ada beberapa data yang tidak tergolong fungsi percakapan, seperti kata-kata dalam hal teknologi dan penyiaran televisi. Secara keseluruhan, artikel ini mengungkapkan bahwa dengan melakukan alih kode tidak akan menyebabkan kesalah-pahaman, namun bahkan sangat diandalkan untuk menciptakan humor dan menarik perhatian penonton. Alih kode seakan menjadi variasi tersendiri untuk menyampaikan lelucon.

Kata kunci: *alih kode, tipe, fungsi percakapan*

1. Background of the Study

Recently, people in bilingual community, for instance, in Indonesia, here commonly alternated their languages. Bilingualism inevitably becomes the prominent factor for triggering people to easily do code switching. Myers-Scotton in Agneta & Ana (2010) defines code-switching as the alternation between two or more languages or varieties of a language in the same utterance or dialogue. Interestingly, this communicative behavior does not only occur in general domain or situation, but also in specific one, such as for the entertainment and even for arousing the sense of humor, such as in the performance of Stand Up Comedy. It is a kind of comic style which the comedian is usually doing monologue directly to the audiences and talking about a series of humorous stories or short jokes.

2. Problems of the Study

1. What are the types of code switching used by the comics in Stand-Up Comedy Show at Metro TV?
2. What are the conversational functions of code switching used by the comics in Stand-Up Comedy Show at Metro TV?
3. How is the humorous effect achieved by using code switching?

3. Aims of the Study

1. To investigate the types of code switching used by the comics in Stand-Up Comedy Show at Metro TV.
2. To analyze conversational functions of code switching used by the comics in Stand-Up Comedy Show at Metro TV.
3. To examine how the humorous effect achieved by using code switching

4. Research Method

Research is a systematic process to analyze the data in order to gain conclusion, by conducting a systematic process and scientific methods. Method means a settled kind of procedure, usually according to a definite, established, logical, or systematic plan. However, technique means a well-defined procedure used to accomplish a specific activity or task.

4.1 Data Source

Spoken data were taken when the comics performed in *Stand-up Comedy Show Edisi Akhir Tahun 2011* on December 31 2011, at 9 pm until 11 pm at Metro TV. There were 10 comics, they were: Soleh Solihun, Abdel, Cak Lontong, Mongol, Acho, Arief Didu, Sammy, Mudi, Pandji Pragiwaksono, and Raditya Dika. Also 2 guest stars, they were Mario Teguh and Pepeng.

4.2 Method and Technique of Collecting Data

To support the data analysis, audio visual documentation method was used. It was conducted by compiling and examining the audio visual data to observe the phenomenon. It was through several techniques:

1. Browsing and downloading. The video was downloaded via Youtube on July 4 2013. It recorded the entire performance of the comics. The video was split into some parts, therefore, there are 15 videos in total.
2. Transcribing. Those downloaded audio visual data were watched and then transcribed into written form.

4.3 Method and Technique of Analyzing Data

The collected data were analyzed using Qualitative Method and Conversation Analysis. They were then classified into several techniques:

1. Identifying. The transcribed data were identified whether they were valid data or not. They were considered valid if they belong to code switching.
2. Data Reduction. The data were rechecked again and some invalid data were deleted.
3. Classifying. Those valid data were classified based on each type and conversational function of code switching.
4. Theoretical Application. All identified and classified data were then analyzed based upon the theories proposed by Romaine (1995), Gumperz (1982) and Raskin (cited in Vizcaino, 2011).

5. Analysis of Indonesian-English Code Switching by the Comics in Stand-up Comedy Show at Metro TV

The data were classified based upon their types in accordance with Romaine (1995), which are tag, intra-sentential and inter-sentential switching. Moreover, for the conversational functions, the theory proposed by Gumperz (1982) was applied, which are quotation, addressee specification, interjection, reiteration, message qualification, and personalization vs. objectivization. Then, for the humorous effect, they were analyzed through three classes of psychological theories to explain humor by Raskin (cited in Vizcaino, 2011). There are: incongruity, disparagement, the release of tensions, stress or repressed feelings.

This section represents the examples of code switching used by the comics to deliver humor. It was spoken spontaneously or intentionally by the comics. Below are the further analyses:

Data 1 (Pepeng):

Biasanya kan ada yang ngomong “Oh God why me?” Gitu.

Oh saya ga berani lah kalo bilang “Oh God why me?”

Terus kalo Allah bilang “Why not?” Kan lebih gawat lagi.

Analysis of Types of Code Switching:

This switching here belongs to exclamation, it may resemble the question form, but it actually cannot be answered literally. The comic exclaimed his feeling and argumentation by doing code switching spontaneously. Therefore, it definitely belongs to tag-switching. He constantly said the quotation in English, presumably in order to evoke the different sense to the audiences.

Analysis of Conversational Functions of Code Switching:

The utterances were spoken continually by one speaker and they are correlated each other as if in the form of conversation. This dialogue is framed by our knowledge of characteristics of God and Human. It is impossible for human to talk to God directly, however, it illustrates that he was pretending to do a dialogue between he himself and God. This example illustrates that the speaker firstly quote someone’s statement, and then he tried pretending to say that statement as if imitating that person. Finally, he tried pretending to be God, as if answering his pray. The examples show that the speaker seems to retell the story, thus he quoted the previous statement, until somehow he makes up his own fake reply from the God. Therefore, it belongs to quotation of the conversational function.

Analysis of the Humorous Effect by Using Code Switching:

This switching can successfully elicit the humor because of his unpredictable story. This utterance may be a part of his own stress feeling, but he can kindly hide it through saying this humor. Just as commonly, the patients who suffer this disease will feel angry and mad at this ordeal, but somehow he can overcome it through facing the reality instead. Even, he can draw and show the humor within it. Thus, switching into English can give the deliverance of more

expressive feeling. By delivering the main message in the other language, it tends to be a communicative resource which builds participant's perception of these two languages. The utterance in different language will embody different interpretation too, because they already have their own significant and social information within. Therefore, it will be less funny, if it is stated in Bahasa, as there is no semantic significance getting involved.

Data 2 (Abdel):

*Selamat malam, terima kasih Soleh Soli **stone**, karena dia udah **rock** sekarang.*

Analysis of Types of Code Switching:

This switching belongs to intra-sentential, as it precisely occurs in the middle of clause boundary. It is used to replace the presenter's real name *Soleh Solihun* into *Soleh Soli stone*, by giving the ridiculous reason *karena dia sudah rock sekarang* (because he has been into rock music). This switching is intentional due to the correlation between group band name: *Rolling stone* and the genre of its music: *rock*.

Analysis of Conversational Functions of Code Switching:

The data belongs to message qualification. This function is to highlight the main meaning of the utterance, or in this case to say a punchline of a joke. The comic tried to qualify the punchline by giving a connection between *Soleh Solihun* and *Rolling Stone*. It is also dignified by a nearly similar phonetic vocal ending between *hun* and *stone*, precisely similar /oon/. it gives the audiences the link of understanding, before then can give response to this joke. They need to know the social culture about both *Rolling Stone's* genre of music and what previously being talked by Soleh Solihun. If they missed, it will be an obstacle to gain the message, because it is an inseparable link of joke.

Analysis of the Humorous Effect by Using Code Switching:

This switching was actually used to tease *Soleh Solihun*, since he previously was always zealous to admit that he badly dreams of becoming a rockstar. The

comic then cunningly manipulated and mixed that fact, by modifying the presenter's name *Soleh Solihun* and the most popular rockstar group band name *Rolling Stone*. Therefore, it belongs to the humorous effect for disparagement, which is necessary to attribute humor to mockery or ridicule other people.

Data 3 (Pandji):

Kebayang ga kalo misalkan lo tinggal di jalan Uranus, lo punya temen bule, hey yo, man, where do you live?; Umm, Uranus; Oh really? Pantès sakit ya..

Analysis of Types of Code Switching:

There is an interesting correlation occurring here. Since the speaker previously talked about *bule* (the term for Indonesian people to call white-skinned foreign people), it then triggers him to say the utterance in English as well, because foreign people commonly speak English. He did code switching in the form of full sentence as there is a simultaneous conversation between someone who stays at Uranus street and that *bule*. Thus, it belongs to inter-sentential switching because it occurs at sentence boundary.

Analysis of Conversational Functions of Code Switching:

It belongs to addressee specification as the comic turned into English, when his role is as *bule*. It was intentionally done in order to specify the correlation between two speakers in that story. It is indeed contributive to give the illustration more imaginative to the audiences. Meanwhile, he simply switched back into Bahasa afterwards, because he realized the audiences' proficiency in English is generally low

Analysis of the Humorous Effect by Using Code Switching:

This switching is the most salient feature that he has to do, since he was pretending to do a fictive conversation by himself alone. The switching is also varied by switching back into Bahasa, just as in *oh really? Pantès sakit ya*. He resembled the phonetic interference that the foreign people may do. Therefore, in the case of eliciting humor, it is used for incongruity. Since, Bahasa is not

normally used among native speaker of English and if they are not really fluent in Bahasa, it indeed can sound funny.

6. Conclusion

According to the rigorous analyses previously, all types and conversational functions of code switching were applied on the selected data. The intra-sentential switching mostly occurred, since it is easier to switch only in the form of words, and the speakers tend to typically choose more popular words, instead of creating new term in Bahasa. Then, personalization versus objectivization is mostly appeared. It is because the comics have more tendencies to distinguish their personal opinion and fact by doing code switching. Unfortunately, there are some data not applicable to the conversational functions. Those are the more popular words, words in technology and television broadcasting. It happens because people seem to use the words that are commonly spoken in the society, and to avoid meaning loss or gain.

The most prominent factor is that code switching into foreign language regarded as cool and popular. Another factor is due to the fact that some words cannot be translated, even if they are translated, they can produce uncommon words which are possibly away from the intended meaning. The main reason for the sake of humor is because of the speaker's intentional variation or style in delivering the main point of their punchline of humor. To conclude, by introducing foreign language, it does not lead to misinterpretation, yet it is still recognizable. It even can create humor and grab the audiences' attention.

7. Bibliography

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