ANALYSIS OF CODE SWITCHING IN *"TETANGGA MASA GITU?"*

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ABSTRACT

Tujuan dari penulisan tugas akhir ini ialah untuk mengidentifikasi dan mengklasifikasi fenomena alih kode yang terjadi dalam komedi situasi "Tetangga Masa Gitu" pada episode "Demi Bola." Penelitian ini menggunakan ancangan kuantitatif yang digabungkan dengan metode deskriptif. Data diperoleh dengan cara mengunduh video dari YouTube. Video kemudian ditonton dan disimak dengan seksama untuk menyeleksi kejadian alih kode antara bahasa Indonesia dan Inggris. Setelaha melakukan pengamatan, didapatkan hasil bahwa terdapat dua jenis alih kode yaitu *inter-sentential* dan *intra-sentential switching* dalam episode ini. *Inter-sentential switching* terjadi sebanyak empat belas kejadian, sedangkan *intra-sentential switching* terjadi sebanyak 57 kejadian. Dari 57 kejadian, *intra-sentential switching* terbagi atas delapan frasa dan 49 kata. Faktor sosial yang mendasari terjadinya peristiwa alih kode yang terdapat pada episode ini ialah adanya pembicaraan dengan topik tertentu dan juga fungsi afektif yang dipengaruhi oleh gaya bahasa atau perasaan penutur. Secara verbal, unsur komedi pada episode "Demi Bola" tidak terdapat dalam penggunaan alih kode.

Kata kunci: Tetangga Masa Gitu, *Inter-sentential switching, Intra-sentential Switching*

Introduction

When people choose one codes rather than other, there must be one or more factors which motivate people to use the language. For that factor, the writer want to analyze code switching phenomena used by characters in one of the best program in television which is Tetangga Masa Gitu. Two characters of the television program, Angel Schweinsteiger and Bintang Howard, have a bilingual competence (English and Indonesian) both in their real and television lives. We are able to see the bilingual fact from their last name, Schweinsteiger and Howard. Another character, Adi Putranto, also bilingual, but he is competent in Indonesian and Javanese and not in English in his television lives. Bastian Irawan came from Bogor and has only one language competence, Indonesian, in this television program. However, in his

real lives, the writer frequently watches Bastian Irawan switches his code from Indonesian into English in television.

In this project, the writer has to limit the discussion by focusing only on the Indonesian and English code switching. The writer tries to elaborate what kind of code switching appeared in *Demi Bola* episode according to inter-sentential and intra-sentential switching and how many time did the speakers use code switching in the episode and what factors motivate speakers to use code switching in this episode.

The purposes of this final project are to identify and classify types of code switching occurring in the episode, to calculate the frequency of code switching in this episode and to analyze factors those influence speakers use code switching in this episode.

Other writers wrote some writings which are relevant to this topic. Mulyani (2011) was conducting her writing on the factors affecting the host and the judges use the form of code switching and code mixing in five episodes of Indonesian Idol in sixth season. She concludes that the reasons of using the form are pernicious homonymy, oversight, low frequency of words, social value, and introduction and development of new culture.

While Khasanah *et al.*, (2013) accomplish their research to the hosts of "Gaul Bareng Bule" conversation. They conclude six reasons of code switching and code mixing are setting, solidarity expression, topic, quoting, emphasizing, and feeling expression. The reason of the code switching and code mixing in the television show is an intimacy among the hosts, the foreigners, and the audiences.

According to research conducted by Patmawati in "Campur Kode dan Alih Kode pada Acara *Show Imah* di Trans TV" in 2013, she assumes that the linguistic elements of code mixing are words, phrases, basters, idioms, and the elements of code mixing include languages mixing and variations (dialect and style) mixing. She assumes that the factors of code mixing are social intercourse, intellectualism, joke with the purpose of obtaining

attention, regionalism, and language context adaptation. The factors of code-switching are speakers, audiences or speech partners, situation changing caused by third person presence, and formal to informal shifting or the contrary.

Nurhayati and Gintings (2014) try to find the major type of code mixing and code switching used by the hosts of "Break Out" TV show on NET.TV and they conclude that the major type of code mixing is alternation.

Another study was conducted by Yuliasari (2015) which the purpose of her writing is to describe the use of code switching and code mixing in "Kick Andy". She said that intern and extern-code switching are used in "Kick Andy" talk show. The mix and switch happens in Indonesian to Javanese and in Indonesian to English.

There are some different between previous study and the writing that we can see below.

- Previous study and this writing are used different theories.

- Previous studies use talk show as the object of the study while this final project use situation comedy as the object for the data source.

- Previous studies use qualitative as the approach of the research and this project uses quantitative as the approach.

There are number types of code switching introduced by linguists. Myers-Scotton (2005:239) classify code switching into two general terms such mentioned below.

a. Inter-Sentential Switching

In this switch, one clause or sentence will be spoken completely from the native language while the next clause will be spoken in a different language from the first language in single speech event.

b. Intra-sentential switching

The definition of this term is that when people use two or more languages in a clause or sentence in single speech event. The intra-sentential switching happens in the form of words.

According to Holmes (2013:34-40), social factors of language choice are divided into three general factors which are addressee (participant, solidarity, and status), topic, and function.

a. Addressee (participant, solidarity, and status)

Who is speaking and who is the speech partner will determine the language choice when the speech event occurs.

b. Topic

What is being talked about triggers people to use an appropriate code for the topic of the conversation. In expressing their thougshts, people feel free and comfortable by using one specific code to extend their thought.

c. Function

The reason of speech event is categorized as a social factor of code choice. Holmes (2013:38-39) illustrates this function when people want to give an amusement and dramatic effect of a story. When expressing a disagreement, people sometimes change the code they used. The switch occurs not only does in H and L language, but also in style.

Discussion

The design of this study is a quantitative descriptive method because this writing presents numerical data. Sarwono (2006:81) explains that the purpose of descriptive research is to illustrate a characteristic, indication, or function of a population. One principle of quantitative research is to construct sciences in explicit, exact, and formal procedure in defining concepts and measuring concepts and variables (Poerwandari, 1998:98). The writer chooses a quantitative method due to the writer want to reveal statistical value in code switching from the TV program.

Tetangga Masa Gitu is a situation comedy program. Berger (2012) stated that there are four basic aspects of humor which are language (*bombast, exaggeration, facetiousness, etc.*), logic (*absurdity, accident, analogy, etc.*), identity (*before/after, burlesque, caricature, etc.*), and action (*chase, slapstick, speed,* and *time*). According to that aspect, there are two types of comedy which are high and low comedy. High comedy comes from language and wordplay, while low comedy relies on physical action and visual gags. The humorous aspect of language is not found in characters' code switching although still there is humor in their dialogues. The humorous aspect is not in form of code switching but it occurs only in one language, Indonesian. The use of code switching in this episode is dominantly occurring when there is a serious conversation among characters.

Inter-sentential switching

We can see the frequency of inter-sentential switching from following table.

Table.4.1. Inter-sentential switching

No	Speaker	Sentence	%	Inter-sentential `switching	%
1	Bintang	88	**19%**	7	**1.51%**
2	Adi	144	**31%**	1	**0.20%**
3	Bastian	200	**43%**	5	**1.10%**
4	Angel	33	**7%**	2	**0.45%**
Total		465	**100%**	15	**3.24%**

From 465 sentences or sentences like uttered by all characters in this episode, inter-sentential switching has only 14 frequencies (3.01%). We can see that Bintang's competence on bilingualism is reflected from the table above. She is bilingual and the most frequent user of inter-sentential switching because she is able to speak both Indonesian and English equally well. Meanwhile, Angel's switching has a low frequency although she is also bilingual. However, if we compare the value of Angel's code switching with her sentences, we will able

to show the reason of the low frequency. She has a low frequency in inter-sentential switching because she has the most minimum dialogue in this episode.

From those 15 frequencies, 10 sentences are imperative clause. "*Tackling*!, *block*!, and *tap out*!" are imperative clause which are pronounced repeteadly in this episode. The terms "*tackling*" (*sliding tackle*) and "*block*" are two activities found in a football match. For the word *tackling*, Bastian does not use a correct English grammar in this imperative clause because he is influenced by Indonesian grammar in this clause. In Indonesian, there is no difference in tense, imperative, declaratif, and interogative verb form.

"*Tap out*" refers to an activity when a fighter must surrender to his rival by tapping his rival body or mattress out. The function of this switching is not only for one specific topic of conversation but also to strengthen an order in this episode. Bastian uses the term when he is asking Adi to surrender in a fight while watching the football match by using this clause. Another imperative clause is "*stop*!" which is used by Bintang. She tends to give a strong order to Adi and Bastian when they are having a fight while watching the football match at the third video part.

As a stress in Bintang's sentences, she says "*I'm serious*" and "*trust me*!" in this episode. Bintang wants to give an emphasize on her utterance by saying "*I'm serious*". Bintang did not want her husband and Adi to have a fight due to watching the football match. "*Trust me*!" is spoken by Bintang when she want Angel as her speech partner to believe in her opinion.

Bintang says "*Okey, okey let's see!*" and "*Bas, I get to go. Now.*" In those scenes, Bintang wants to make a clarification in her speeches by using English. The use of English can make the clarification stronger in her speeches.

The next sentence in English is "*I'm home*". She says the sentence as a greeting when coming back come.

The last sentence "*shush*!" is pronounced by Angel. There is a superiority in Angel's sentence when she is having a conversation with Adi by using the imperative clause.

Intra-sentential switching

a. Intra-sentential switching in form of phrase

Intra-sentential switching in the phrase form is the smallest phenomena occurring in this episode. We are able to see the frequency of the phrase and the single word from a table below.

Table.4.2. Intrasentential switching in form of phrase

No	Speakers	Intra-sentential switching	%	Phrase	%	Single Word	%
1	Bintang	20	**37.7%**	3	**5.7%**	17	**32.1%**
2	Adi	3	**5.7%**	0	**0%**	3	**5.7%**
3	Bastian	23	**41.5%**	1	**2%**	22	**39.6%**
4	Angel	8	**15.1%**	0	**0%**	8	**15.1%**
Total		54	**100%**	4	**7,7%**	50	**92.5%**

Intra-sentential switching in form of the phrase occurs in a small frequency in this situation comedy program. It occurs four times and it is used by only two characters of the television program, Bastian Irawan and Bintang Howard. As same as inter-sentential switching, Bintang's ability in bilingual is shown from the table above.

When Bastian says "ball position" in the first scene of the second part of video, he refers the term to a specific term in football. He may feel more comfortable and free to express his speech in different code because the term is known commonly event in different language from Indonesian.

Bintang pronounces "in denial" in order to give an intention to clarify her speech content. There is a stress in her sentence. The switch occurs in order to make a better explanation about her statement.

Other phrases by Bintang are interjections. The phrases are "oh my God". In this episode, Bintang's interjections are an expression for an exclamation. At the scenes, she feel angry and shocked because of Bastian and Adi's debate while watching the football match.

b. Intra-sentential switching in form of single word

In this episode, all characters in the videos utter intra-sentential switching in the form of a single word and it is the dominant phenomenon of intra-sentential switching in form of both phrase and single word. From the table 4.2, Bastian dominates the switch in this episode, but the reason is not his bilingual competence. He is the dominant switcher because he has a lot of dialogue and also the switch in his intra-sentential switching happens because of imitiation on one word or his speech partner's word.

Bintang utters a noun in English when she talks about football topic with Bastian and Adi in a sentence below.

"*Yang satu* **fans** *berat Arema Chronus*"

The word *fan* is commonly replaced with *supporters*. Another noun, *bro* (refers to *brother*), is pronounced by Bastian the switch into this word is happening due to there is a situation change in the conversation. "*Deal*" is used by Bintang in order to ask an agreement on Bastian when she asks him not to provoke Adi while watching the football match. Meanwhile, Bastian replies on Bintang's sentence with imitating her sentence in English. The other noun, we can see the word from the following sentence below.

"*Ini kursi* **friend** *ni. Kan situ lawan. Situ, situ!*"

The word *friend* is uttered when Bastian wants to give a stress in his sentence in order to ask Adi to take a seat separated from Bastian's seat.

The switch in form of adjective was produced by three speakers (Bintang, Adi, and Bastian).

Bintang : *Bas, please ya, jangan* **childish**, *please banget!*

……
> Bastian   : ***Childish**, **childish**, **childish***.

Bintang's word "childish" has no other purpose but a language style. She feels comfort with English in uttering the word. The same situation is also happening when Bastian pronounces *fair* in the third scene of the first video part. Meanwhile, Bastian uses *childish* because he understands what his wife proposes and repeats his wife word. In his repetition, Bastian tends to imitate with the specific code used by Bintang. The imitation of the word with the original code is a signal that Bastian accepts and understands what was his wife explained. Another adjective is pronounces by Bastian and Adi. The word is "*mute*" and it is used by them for the purpose of a specific term of television feature.

Adverb is spoken by Bastian, Angel, and Bintang in this episode. We can see the occurrence of adverb from a dialogue below.

> Bastian: *Iya Bi, kita gak bakalan berantem kok. Bro,* ***forever**!*

The word *forever* occurs for rhetorical function. By changing his code, tries to convince her wife that he and Adi would not fight while watching television. The last adverb is "*now*" which is used by Bintang and Angel. Angel uses "*now*" in the fifth scene of the first video part and she uses it as an indication of strong order to Adi. She commands Adi with the adverb to coming back home.

The occurrence of interjection in this episode has a function for expressing the emotion of the characters. The first interjection is "*bye*" which has a function as a farewell remark when the characters want to leave the arrangement of scenery context and environment.in this episode. The second is "*hello*" and it is used by Angel when she wants to attract Bastian and Adi when they are having a fight. The third are "*no*" and "*nope*" which is used by Angel. By pronouncing the words, Angel shows that she does not agree with an idea or a statement in this episode. The fourth is "*okey*". In this episode, "*okey*" is the opposite of "*no*" and it has a function as an agreement on something. The fifth is "*please*" which used by

Bintang as a polite request. The sixth "*yes*" which is pronounce by Bastian to show his excitement on watching the football match.

Conclussion

Although this program is a comedy program, the writer did not find humorous aspect in characters' switching. The aspect of humor in this progam is dominated by characters' action.

The types of code switching in this episode are inter-sentential and intra-sentential switching according to Myers-Scotton's types of code switching. After classifying the switching into clause (sentence), phrase, and word, the writer found that inter-sentential switching has fifteen frequencies. From those frequencies, Bintang switches her code seven times, Adi switches his code one time, Bastian switches his code five times, and Angel switches her code one time. As the most frequent switcher, Bintang's competence in bilingual is reflected from that data.

Intra-sentential switching has fifty seven frequencies in this episode. From those frequencies, the writer classified intra-sentential switching into phrase and word. Phrasal code switching occurs eight times, while word code switching occurs fourty times in this episode. The characters who switch their code into phrase are Bintang with three frequencies and Bastian with five frequencies.

Single word classification has the biggest frequency in this episode. Based on part of speech, noun is spoken by Bintang and Bastian. Adjective is spoken by three speakers, Bintang, Adi, and Bastian. Adverb occurs only one time and it is spoken by Bastian. The last part of speech is interjection and all characters in this episode utter interjection. Other part of speech, verb, pronoun, preposition, and conjunction do not occur in this episode.

According to Holmes' factor of code switching, code switching occurs when the characters have a specific subject in their conversation. It also occurs for the purpose of affective function. The affective function of code switching are feeling emphasis and

stressing in an opinion, clarifying an opinion, greeting and farewell remark, superiority and strong order, language style, situation changing, imitiation of the first speecher, agreement and disagreement, rhetorical function (informative conversation), gaining someone's attraction, polite request, and a sign of enthusiasm. Adressee factor is not found because there is no a presence of a new person and the characters are not members of particular speech community in this episode.

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