

## CHAPTER IV

### DATA ANALYSIS AND INTERPRETATION

In this chapter the writer used qualitative method. The data from the transcripts were quantified. According to William (2007), qualitative research involves purposeful use for describing, explaining, and interpreting collected data.

As data collected, the writer analyzed the transcript of that program to find out the languages used in *Dangdut* Academy program. Secondly, the writer analyzed the kinds of code switching whether it was inter-sentential code switching or intra-sentential code switching. The last of this data analysis is to know the functions of code switching in that program. It is closely related with the three objectives of this research. It is divided into three sub-chapters:

1. The languages used in *Dangdut* Academy TV Program.
2. Intra-sentential or Inter-sentential code switching used in *Dangdut* Academy TV program.
3. The functions of code switching used in *Dangdut* Academy TV Program.

#### **4.1. The languages used in *dangdut* Academy Program.**

Based on the existing transcript, the writer found some variations of code switching, such as English language, Sundanese language, Javanese language, Arabic, Madurese, and Malay. All of those languages were often used to communicate between participants and the judges and actively involved in the event. Based on the five transcripts, it can be seen that the use of English language had the highest percentage rather than other languages. It means that the participants and the judges prefer switching between English and Sundanese but each of them has different language mastery. For an example; those who did not fully understand the Sundanese language were more convenient to use Indonesian language and English. As the

explanation above, it is clearly shown that the uses of code switching in that program are English and Sundanese language. The writer included details on the calculation of the average number of words in every conversation in the transcript. Every detail from the table below is made with the intent to make it easier to understand the frequency of language used in each transcript.

| No    | Language  | T1 | T2 | T3 | T4 | T5 | Total<br>(word/s) | Percentage |
|-------|-----------|----|----|----|----|----|-------------------|------------|
| 1     | English   | 17 | 5  | 57 | 1  | 14 | 94                | 36,43 %    |
| 2     | Sundanese | 4  | 5  | 56 | 3  | 23 | 91                | 35,27 %    |
| 3     | Javanese  | 13 | 3  | 27 | 11 | 5  | 59                | 22,87 %    |
| 4     | Arabic    | 0  | 4  | 6  | 0  | 0  | 10                | 3,88 %     |
| 5     | Madurese  | 0  | 0  | 3  | 0  | 0  | 3                 | 1,16 %     |
| 6     | Malay     | 0  | 1  | 0  | 0  | 0  | 1                 | 0,39 %     |
| Total |           |    |    |    |    |    | 258               | 100 %      |

**Table 4.1.**

***The languages used in Dangdut Academy.***

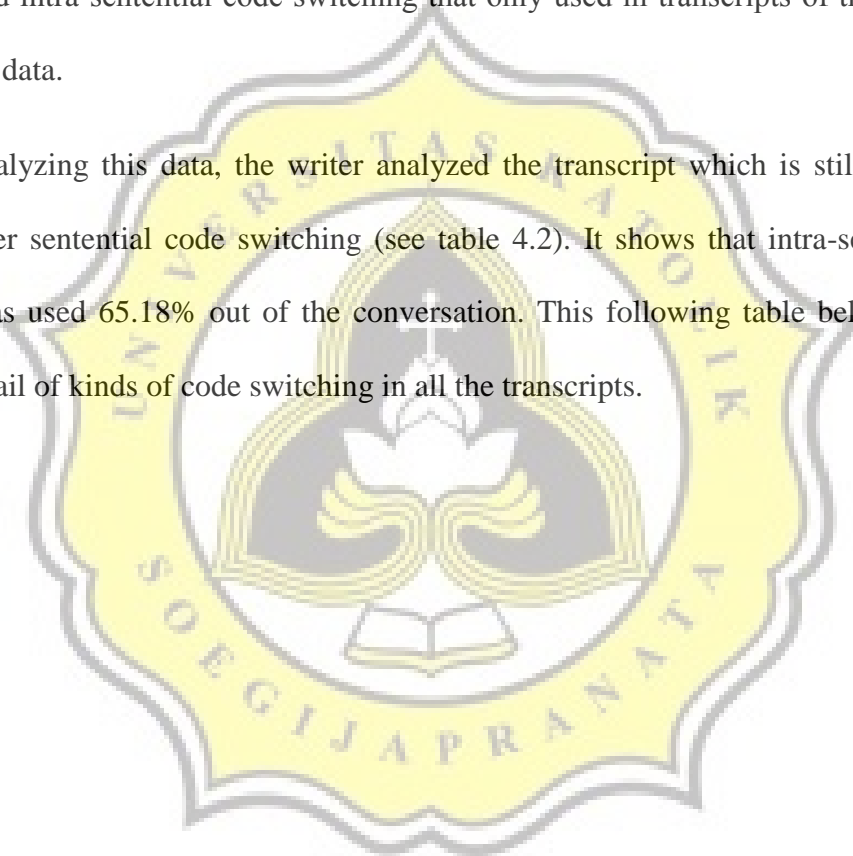
Based on the five transcripts, it can be seen that the use of English language is dominant with the percentage above 36% compared to other languages. It means that the participants and the judges prefer switching between English and other languages but each of them has different language mastery. For an example; those who did not fully understand the Sundanese language were more convenient to use Indonesian language and English. As the explanation above, it is clear that the use of code switching in that program is English language. The writer included details on the calculation of the average number of words in

every conversation in the transcript. Every detail from the table above is made with the intent to make it easier to understand the frequency of language used in each transcript.

#### **4.2. Kinds of Code Switching**

There are two kinds of code switching that is used based on the juncture or the scope of switching where the languages take place (Hoffman, 1991). They were intra-sentential and inter-sentential code switching. In this case, the writer focused only in inter-sentential code switching and intra-sentential code switching that only used in transcripts of the YouTube's videos as the data.

In analyzing this data, the writer analyzed the transcript which is still related with intra and inter sentential code switching (see table 4.2). It shows that intra-sentential code switching was used 65.18% out of the conversation. This following table below contained about the detail of kinds of code switching in all the transcripts.



| No            | Kinds of Code Switching |                  |
|---------------|-------------------------|------------------|
|               | Intra-Sentential        | Inter-Sentential |
|               | C.S                     | CS               |
| Transcript 1  | 15                      | 11               |
| Transcript 2  | 11                      | 6                |
| Transcript 3  | 47                      | 9                |
| Transcript 4  | 9                       | 0                |
| Transcript 5  | 14                      | 5                |
| Total(s)      | 96                      | 31               |
| Percentage(s) | 75,59%                  | 24,40%           |

**Table 4.2. Kinds of Code Switching**

#### 4.2.1. Intra-Sentential Code Switching

In this research the writer found that the use of intra-sentential code switching occurs between sentences. It is also found that the words are inserted inside the Indonesian sentence. Furthermore, the total percentages of this kinds of code switching got 75, 59%. The writer gave some examples for these kinds of code switching based on the existing transcript.

a) Transcript 2

*Benikno: Zi, karna selama ini Teguh itu membawakan lagu yang slow, ya. Nah pas dia mendapatkan lagu ini \*(Ramzi berkata: Nge bit haa) dengan konsep panggung dengan penari yang seperti itu boleh dong saya under estimate sedikit tapi ternyata saya salah. Dia bisa menunjukkan penampilan yang bagus dan keren malam ini.*

(Zi, all this time he brought a slow song, then when he got this song \*(Ramzi said :is it kind of a beat song?) With the stage concept and the dancers like that I underestimate him, but I was wrong. He can give spectacular show tonight)

In transcript II, Benikno as one of the judges commented on Teguh's performance. He used the words; "slow", and "underestimate" that is borrowed from English language. He also inserted these words inside Indonesian language. Therefore, it can be included into intra-sentential code switching.

b) Transcript 1

*Inul: Ya malam hari ini saya baru menemukan duet yang chemistry, yang dapet banget, yang kawin banget dengan vokal yang punya karisma masing-masing,, punya talenta sendiri-sendiri dan ini disatukan dalam lagu yang bagus sekali. Ini bagi saya, saya bisa mendapatkan duet yang bagus sekali dalam penutup acara malam ini. ( Yes, this evening I've just found a duet with a good chemistry, mate with the their own vocal,. Each artist has his/her own talent and this talents are in harmony. For me, this evening I get a very good duet for the closing of the event,)*

In transcript1, Bunda Inul as the judge commented to Lesti's and Subro's performance. She used the word chemistry from English language. As mentioned above, it is called intra sentential when it occurs between sentences.

c) Transcript 1

*Bunda Rita: Selamat malam Subro dan Lesti. Malam hari ini sangat surprise sekaligus untuk Subro dan Lesti itu dua-duanya vokalnya sangat luar biasa.*

(Good evening Subro and Lesti. This night is really surprising, also for Subro and Lesti. Their vocal is really amazing)

In transcript 1, Bunda Rita, one of the judges, gave comment to Subro and Lesti performance. She used the word surprise in switching from Indonesian to English word. Therefore, it can be called as intra sentential code switching.

d) Transcript 3

*Rina: Jadi ndak cuma Ega aja. Jadi lebih konsentrasi lagi ya neng geulis, oke buat semua juga ya, buat semua peserta yang lain. (So, it is not only for Ega. You should concentrate more Ega! , okay, it is for everybody too especially other participants)*

In transcript3, Rina, she is one of the hosts that came from the same region with Ega from Sundanese. She switched codes from Indonesian into Sundanese language. It occurred because both of them came from the same region. In other words, it can be categorized as intra sentential code switching.

e) Transcript 3

*Ivan Gunawan: Ini ni bawahnya ni kan muter-muter tangga ya. saya pernah beberapa kali fashion show baju saya itu terbuat dari tile bawahnya ini rumput tetangga. Jadi, tile ini.*

(This lower part of this dress looks like a spiral staircase. I've had several chances to have a fashion show for that dress. This dress is made of tulle).

From the transcript3, Ivan, the one of commentators in that program, gave his comment to Ega's performance. He mentioned the words tile and fashion show which is borrowed from English language. He inserted the words inside Indonesia language. So, it can be called intra sentential code switching.

#### 4.2.2. Inter sentential code switching

The writer counted that inter-sentential code switching occurred only 34, 82%. It can be inferred that this kind of code switching is rarely used in this program. So, the writer gives an example about this this kind of code switching.

a. Transcript 2

Benikno : *Thank you* Rina

Rina : Yes, you're welcome

In that transcript, it is called as inter sentential code switching because it occurs outside the sentences. Rina and Benikno also used the words in full sentences.

#### 4.3. The Functions of Code Switching in *Dangdut* Academy TV Program

The writer found some functions such as functions based on the referential meaning, functions to show solidarity, affection, humour, exclude people from conversation, prestige and topic. The table below show the total words of each function. It shown referential meaning occurred more often in the conversation.

| Transcript   | Referential meaning | To show solidarity | Topic Switch | Affection | Humour    |
|--------------|---------------------|--------------------|--------------|-----------|-----------|
| 1            | 11                  | 1                  | 0            | 0         | 1         |
| 2            | 2                   | 1                  | 2            | 0         | 2         |
| 3            | 19                  | 6                  | 4            | 3         | 8         |
| 4            | 2                   | 0                  | 0            | 0         | 1         |
| 5            | 6                   | 4                  | 0            | 0         | 0         |
| <b>TOTAL</b> | <b>38</b>           | <b>12</b>          | <b>6</b>     | <b>3</b>  | <b>12</b> |

**Table 4.3** *The functions of code switching*

#### 4.3.1. To show referential meaning

Based on the table above, it is clear that referential meaning has the highest occurrence compared to other functions. Referential meaning is a meaning which refers to an object, it can be thing, action, event, quality, or a notion (opinion, meaning idea, concept) it happens outside the language in a particular context. In this part, the writer also added every details of this function which exist in the transcripts.

##### a. Transcript1

Iis: *Ooo makin malam makin mant duetnya bukan mendem sebenarnya. Subro kan memang pas di nada lakinya ga tinggi dan vokal nya Lesti memang menggelegar gitu ya. Ya memang namanya juga duet jadi harus ada harmoni.*

(Switch between Indonesian and Javanese language).

(Ooo, the later, the more spectacular the duet. It is not out of tune. Subro is really perfect with his manly tone, Lesti has her loud voice, right? Well the duet needs to have harmony).

In (a), Iis Dahlia as the judge in that program used Javanese word *mendem*. She selected the word “*mendem*” because she might feel difficult to choose the appropriate word in when she gave a comment on Lesti-Subro performance. Another possible reason is that she could express her thought using that particular word better.

##### b. Transcript1

Irfan: Gue sih ada pertanyaan, tapi takut disangka norak lagi padahal gue mewakili pemirsa dirumah.

(I've a question, but I am afraid people think of me as being assumed tacky.

Whereas I represent the audience at home)



Ivan G: Silahkan. Silahkan (Please)

Ramzi: Ayo boleh. Oke- -Oke. Mudah-mudahan saya dikatai orang lagi ya

(Let's start it Ok, hopefully people will talk about me again).

Irfan: Ini mengenai sabuknya, ini Subro maaf ya bro. Subro itu maaf perutnya itu kan ngaburayot. Ini ni juga takut melorot. Ini tuh kayak keteken gitu. Apakah tidak sebaiknya ini lebih besar sedikit supaya bisa ditutup. (It is about his belt,

Sorry Subro. Sorry your stomach is wide and fat. I am afraid of sagging. It doesn't look good

Ivan G: Ya, tapi tolong jangan banyak berkomentar. Dia memang gemuk, jadi bajunya memang tidak muat untuk di kancing, sekalipun muat pasti dia akan terasa sesak.

(Yes, sorry but you can't comment too much. He is fat, so the coat cannot be buttoned, even if it is buttoned, he will feel so tight)

Irfan: Apa tidak dibikinkan jas yang lebih besar supaya bisa dikancing?

(Can you make a bigger coat?)

In transcript 1, the writer found a Sundanese word “ngaburayot” spoken by Irfan as one of the hosts. Irfan from Sundanese used the word “ngaburayot” as lexical need because the word only can't be satisfactorily translated into the Indonesian language.

c. Transcript 4

Inul: Tapi aku rasa dimana-mana kalo namanya orang bilang itu kalo dimasukin lirik pasti liriknya ngawur.

(But I guess, every time people tell somebody to input the lyrics, it will be wrong)

In transcript4, Inul tried to deliver her statement by using a word “*ngawur*”.It is a Javanese word. Thus, in this case, she switched from Indonesian to Javanese language then used another language which occurs outside the words/ context in their conversation.

#### 4.3.2. To show solidarity

People sometimes switch code within a domain or social situation. When there is some obvious change in the situation, it is easy to explain the switch (Holmes, 2013). As mentioned above on chapter 2, the topic being talked in here does not change. The writer takes some of example about to show solidarity in this program. It is taken from the transcript.

##### a. Transcript2

*Nazar: ulukute leuncah* (A kind of sundanese sentence)

*Irfan: Mbak Inul tau tidak ulukute leuncah?* (Mrs. Inul do you know it?)

*Inul: Aku tidak tau, apa itu? Jadi teringat Pantura*

(I don't know. What is it? I am just remembering *pantura*)

*Nazar: Ulukute leuncah dengan oncom dioseng-oseng dengan tahu bodas*  
(*ulukute leuncah* with *oncom dioseng* with *tahu*)

*Irfan: Menggunakan nyakrek* (with *nyakrek/ kerupuk kulit sapi*)

*Ramzi: Nanti dijambal. Menggunakan lalapannya ketimun* (then it will be eaten with cucumbers)

In the transcript2, Nazar said a word *ulukute leuncah* and Irfan asked to Inul as one of the Javanese judges what Nazar talked about. It shows one of the examples about solidarity because both Irfan and Nazar who came from Sundanese region explain to Inul that *ulukute*

*leuncah* is one kind of foods. In addition, the writer tried to search more about *ulukute leuncah* and she found that it is a kind of food from Sundanese.

b. Transcript5

*Bunda Heti* : *Tapi, tapi lagu ini cicing heula. Rina cicing heula.gitu wae teras setelah berjoged dan diam seperti patung, Tapi, tapi waktu kamu nyanyi di ke depan di akhirnya bunda merinding bulu roma bunda. Yok* (But, this song *cicing heula. Rina cicing heula* just like that after dancing then become silent like a sculpture. But, when you sang in front of us, then I've got goose bumps)

In transcript5, Bunda Hesti commented to Sarah. She used a word *cicing heula. Cicing heula* and *teras*, is a Sundanese word means keep silence then *teras* means go on. Both Rina and Mrs Heti know Sundanese word because they came from Sundanese same with Sarah as the participant.

#### 4.3.3. To show topic switch

A person may switch code within a speech to discuss a particular topic (Holmes, 2013). A bilingual may tend to talk about one certain topic in a language rather than another. However, as mentioned above by the writer, a person should have an ability to use more than one language within one same utterance. These were some of example about function of topic switches in this program.

a) Transcript3

*Ramzi: Ega, ada apa?* (Ega, what happen ?)

*Rina: Kunaon atuh Ega?* (what happen Ega?)

*Inul: ada apa nak?* (What's up daughter?)

*Ega: Ega baru saja mengetahui lagunya.* (Ega just already know the song for the first time)

*Ramzi: Ow baru saja mengetahui lagunya.* (Ough, you just already know the song)

*Dika: Jadi begitu, pantas saja liriknya salah.* (Well, no doubt if she is wrong in memorizing the lyric)

*Ega: Iya dan lagi menghafalnya juga setelah diberi tahu lagu itu, waktu tampil kemarin terakhir.* (Yea, and also I memorized after being told the song in the last show)

*Dika-Rina: Heem* (Yeah right.)

In transcript 3, a situation happened where the judges and the hosts asked Ega about her performance. All the judges said that Ega performance was not good because she forgot and eliminated some lyrics in her song. So, Ramzi, Rina, Dika, and Inul had an initiative to ask Ega why she eliminates and forgets about the lyrics. In that part, it can be called as to show a topic switch occurs between Ega, judges, and hosts.

b) Transcript 2

*Ramzi: Diawalnya Benikno sempat “ah gabisa nih”* (At first time, Benikno are still be able to say “Argh, I cannot do it”)

*Benikno: Agak ragu, agak ragu* (I doubt it)

*Irfan: Eh ga boleh kayak gitu kan belum liat penampilannya. Dosa Ben.*

(You cannot say that, we don't even see his performance. It is a sin to doubt someone Ben)

*Rina: Dosa hahahaha (Its sin hahaha)*

*Irfan: Kok dosa sih? (How's come?)*

*Ramzi: Ga boleh dong underestimate. Orang belum tampil die uda nyangka ga bagus aja. (You are not allowed to underestimate. He hasn't perform yet but you already judge him)*

*Benikno: Zi, karna selama ini Teguh itu membawakan lagu yang slow, ya. Nah pas dia mendapatkan lagu ini \*(Ramzi berkata: nge bit dengan konsep panggung dengan penari yang seperti itu boleh dong saya under estimate sedikit tapi ternyata saya salah. Dia bisa menunjukkan penampilan yang bagus dan keren malam ini (Zi, all this time he brought a slow song, then when he got this song \*(Ramzi said :is it kind of a beat song?) With the stage concept and the dancers like that I underestimate him, but I was wrong. He can give spectacular show tonight)*

*Irfan: oooo gitu (Oo, I see)*

*Rina: Ooooo (Oooo)*

Code switching occurred when one of the judges, were done with his comments on Teguh's performance. Then, Ramzi suddenly said to Benikno about Benikno's statement to Teguh's performance. Irfan tried to find a topic switch after Benikno done with his commented.

#### **4.3.4. To show affections.**

Sometimes a certain language can be used to express or show an individual feeling, when he/she is getting angry with others, they will be more expressive to use a certain language. The specific reason for a switch can be identified with reasonable confidence.

Though it would not be possible to predict when a switch will occur without knowing what a speaker intended to say next, it is often possible to account for switches after they have occurred (Holmes, 2013).The writer gets an example about function of show an affection in this program.

a) Transcript3

*Ramzi: Em betul seperti apa yang dewan juri baru saja katakan. Jadi memang sekarang Ega tampil, besok tampil, jika semisal malam hari ini ada kesalahan, besok tidak. Tetapi juri tetap melihat semalam Ega ada kesalahan, jadi itu juga menjadi catatan. Tapi tepuk tangan sekali lagi untuk Ega kuningan. Memang waktu sangat terbatas tapi ini berlaku juga untuk para finalis yang lainnya.(Em yeah, it is like what the judges saying. So tonight and tomorrow is Ega's performance. If tonight there's a mistake, tomorrow we hope you don't make any mistake. But the judges' still sees Ega's performance last night when she made a mistake, please take a note. Please, give applause once again for Ega from kuningan. Indeed the time is very limited but this applies also to the other finalists).*

*Dika: Ya betul. (Yes, sure)*

*Rina: Jadi ndak cuma Ega aja. Jadi lebih konsentrasi lagi ya neng geulis,oke buat semua juga ya, buat semua peserta yang lain. (So it's not just Ega. More concentration Ega, okay for all the other participants too).*

From that transcript, it can be seen that Ramzi showed his concerned to Ega by giving her a good advice and support for her better performance on the next day. It is a kind of affection to show attention for someone.

#### 4.3.5. To show sense of humour

There is a case where code switching can be used as a function creating a humorous effect. According to Troike (1989) a person can switch the code when he/she want to make a joke in order to make a convenient situation so the joke will not be taken in a serious conversation.

The writer gives an example based on the transcript about this one:

a) Transcript3

*Rina: Benar, jangan bertingkah terlalu banyak (mengarah ke Ivan Gunawan yg menaiki ayunan). (That's right, don't act too much). (Pointing to Ivan who was climbing the swing)*

*Soimah: Hei, bisa roboh itu .(Hey, it can be broken)*

*Rina: Jangan banyak bertingkah. Itu bisa roboh (Don't act too much. It can be broken)*

*Ivan: Mengapa orang gemuk selalu memiliki keterbatasannya. (Why do fat people always have their limitations?)*

*Soimah: Iya pasti, (Yes, of course !)*

*Rina: Ya, itu salah anda sendiri (Yes, it's your own fault)*

*Soimah: Talinya kecil itu (The rope is too small)*

*Ivan: Belilah. (Just buy it.)*

*Soimah: Ih, apose. (Expression)*

*Dika: Kalau begitu benar mau naik? Benar ya (Ok, you really want to climb.. Do you?)*

*Rina: Jika memang mau, akan dibantu untuk naik.*(Well, if you really want to climb, take my hand)

*Soimah: Naik !* (Climbed it up)

*Ivan: Nanti kalau aku jatuh bagaimana ?*

(How if I fell down ?)

*Soimah: Baguslah* (That's good)

*Ramzi: Kita akan tepuk tangan karena tampilan di TV menjadi bagus*

(We will applause because the TV's view will be really good)

*Soimah: Bagus* (Good)

It can be seen that, on transcript3, Ivan tried to do a surprising thing where he wanted to climb the rope. Then Soimah and Rina challenged him to do it. Suddenly Soimah, Dika, and Rina ask Ivan to climb. Then, he made a joke by showing his acting on the stage but he couldn't do that thing because the rope is too small to climb.

