

## CHAPTER IV

### FINDINGS AND DISCUSSION

#### A. Findings

##### 1. Contexts of English Used

In order to find the context of English used in form of code switching that used by four broadcasters of music programs in Banjarmasin, the writer recorded their broadcasts (some of them are gotten from the radio itself). The programs which are presented by the broadcasters are:

From RRI PRO 2 (95,2 FM):

1. Pro 2 Morning Show
2. Remaja-remaja

From DBS (101,9 FM):

1. BMG (Bursa Music Gress)
2. Berisik (Berita dan Musik)
3. DBS I-ring
4. Disc Dance Top Ten
5. Sinergi (Single-single Anak Negeri)

RRI is the government's radio station. The content is mostly about campaigning and promoting Indonesia. The language used certainly Indonesian. They use Indonesian 70%, Banjarese 10% and English 20%. RRI PRO 2 is the channel for teenagers and adults. The jargon is "*Pusat*

*Kreativitas Anak Muda*". They call their listeners with "*Sahabat Kreatif*". Sometimes, they call them using the word "Guys" and "Man". Thus, this channel focuses on young even the western songs are not really significant to expose. The programs are also designed as modern. Consequently, the broadcasters get the duty to present it "in modern way".

DBS FM is more sophisticated. It is well known as the best radio for young. They call their listeners as "*Kaula Muda*" (Young Fellows). The programs' names are mostly in English word or abbreviation in English. The jargon is "*The Number One Hits Music Station in Banjarmasin*" in English as well. It is very up to date especially in western songs compared to other radio stations. Mostly, they expose or feature the singer, actress, actors or other information from foreign countries. As a result, their tendency in using English is significant. It is because their duty to adjust the content of the programs and the listeners who tune the broadcast.

Based on the transcript (*see appendix*), the writer found several contexts of code switching. Contexts here more focus on the situation when the broadcasters switch their language to English while on air. They are in:

Context	Examples
Opening	<ul style="list-style-type: none"> <li data-bbox="692 353 1366 824">• <i>Welcome back to DBS BMG</i>, kaula muda, <i>and still with me</i>, Hiam, sampai nanti kelar ke porsi enam sore ya, dan ada <i>single</i> terbaru milik penyanyi pendatang baru yang <i>single</i> pertamanya tuh <i>booming</i> banget.... kali ini dia hadir dengan <i>single</i> ke dua yang ber-<i>title</i>-kan “<i>Good Life</i>”. (24:33)</li> <li data-bbox="692 869 1366 1120">• <i>Okay</i>, senang sekali di kesempatan <i>weekend</i> kali ini di edisi hari Sabtu di tanggal 13 Februari 2016..Hiam bisa bertemu kalian lagi di ajang DBS BMG, Bursa <i>Music Gress</i>. (00:10)</li> <li data-bbox="692 1164 1366 1787">• Selamat sore Kaula Muda, dan masih bersama Nita menemani kamu di sore hari ini. Tapi kita berada di ajang yang berbeda..... Buat kamu pecinta lagu-lagu ber-<i>genre</i> IDM, dan lain-lain kaula muda, tentunya yang nge-<i>dance</i>, wah langsung aja deh kaula muda, kamu simakin <i>one and only in Banjarmasin, DBS FM. DBS FM proudly present “DBS Disc Dance Top Ten”</i> bersama Nita. (02:30)</li> <li data-bbox="692 1832 1366 1935">• <i>Hello guys</i>, balik lagi bareng Adit di Pro 2 <i>Morning Show.....wake up, guys</i>, ya. Mungkin</li> </ul>

	<p>kalian udah pada kepikiran ya gajian nanti mau ngapain.... (00:13)</p>
<p><b>Mentioning the jargon of the radio</b></p>	<ul style="list-style-type: none"> <li>• <i>Still on DBS 101,9, “the number one hits music station in Banjarmasin”</i> Bret Carolina..... (13:40)</li> </ul>
<p><b>Closing</b></p>	<ul style="list-style-type: none"> <li>• .... Hiam pamit, <i>keep stay tune only on DBS FM, “the number one hits music station in Banjarmasin”, I love you all, bye bye,</i> Wassalamualaikum Warahmatullahi Wabarakatuh. (01:53:55)</li> <li>• Oke kaula muda, waktunya Nita pamit undur diri. Mohon maaf kalau misalkan ada salah kata. <i>See you next time. Love you all, and bye bye,</i> selamat sore... (53:58)</li> <li>• Oke kalau gitu sahabat kreatif, Puput juga pamit undur diri dari ruang dengar kalian. Terimakasih banyak, mohon maaf ada beberapa <i>single</i> yang nggak bisa kita puterin malam hari ini. Dan mudah-mudahan bisa kita gantiin, sahabat kreatif, di “Remaja-Remaja” edisi berikutnya. Puput pamit, <i>bye bye.</i> (16:14)</li> </ul>

<p><b>Telling or reading the information:</b></p> <ul style="list-style-type: none"> <li>• <b>Mentioning genre of the music.</b></li> </ul>	<ul style="list-style-type: none"> <li>• ...Untuk sementara, kita simakin aja <i>single</i> yang menjadi <i>soundtrack</i> kedua untuk mempromosikan film ini, <i>single</i> yang ber-<i>title</i>-kan “<i>Wonderfull Life...</i>” yang dibawakan oleh.... dengan nuansa <i>Tropical</i>....(08:57).... Penasaran ya? Oke deh kita tungguin aja, <i>full album</i> dari “<i>Angry Bird The Movie</i>” ini... (09:15)</li> <li>• ... ada sedikit unsur <i>country</i> ya, kaula muda, di lagu ini. Mungkin untuk mencocokkan suara beratnya Nicky William ya. Dia mencoba <i>genre country</i> ini. Padahal dari segi usia, kalau Hiam bilang masih muda, kaula muda. Tapi untuk suara, benar-benar berat, seperti kakek-kakek. ..(62:35)</li> <li>• <i>Yes, this is a pop jump</i>.... kalian bisa <i>request</i> lagu ini, boleh di <i>DBS Morning Time</i>, boleh di <i>Happiness Weekend</i>, boleh di <i>Regret</i> ya, atau di <i>DBS Enjoy Corner</i>. (01:12:15)</li> <li>• ...Dan juga di <i>audio streaming</i> kita, di</li> </ul>
---	--



<ul style="list-style-type: none"> <li>• <b>Telling something related to the topic which is presented</b></li> </ul>	<p>yaitu “<i>Angry Bird</i>” kaula muda.....(08:00)</p> <ul style="list-style-type: none"> <li>• ...Dia berasal dari Belanda, dan seorang <i>producer</i>, <i>DJ</i>, dan juga <i>remixer</i>, kaula muda. (24:22)</li> <li>• ... Pada saat pemotretan, sang <i>photographer</i> tidak terlalu peduli dengan masuknya wanita tersebut ke dalam foto yang sedang dia ambil. Namun ketika dia melihat lagi dan hendak mengedit foto tersebut, dia merasa bahwa foto yang diambilnya saat itu sangat luar biasa....(15:09)</li> <li>• Ini dia kaula muda, <i>single</i> yang menjadi <i>theme song</i> sebuah drama yang bertemakan <i>sports</i> ya, yang bertemakan olahraga, dalam film yang ber-<i>title</i>-kan “<i>Raise</i>”.....dan katanya juga drama ini berdasarkan kisah nyata dari sang pemain, <i>legendary athlet</i>....kayaknya dia menjadi orang yang dihormati di bidang olahraga.....nah buat kamu yang penasaran, coba deh nanti tonton filmnya yang bakal <i>premiere</i> pada tanggal 19 februari 2016, tapi untuk</li> </ul>
--	---

	<p><i>soundtrack</i> nya sendiri ya, “<i>Let The Game Begin</i>” ini udah dirilis pada tanggal 29 Januari 2016...(1:00:45)</p> <ul style="list-style-type: none"><li>• .... biasa kalau orang lagi <i>falling in love</i> dan baru masa-masa pacaran gitu kan yang baik-baiknya yang keluar. (02:45)</li><li>• ... Oke dari film “<i>Conjuring 2</i>”, kita ke film yang masih tayang juga nih di bioskop. Kali ini “<i>The Huntsman</i>” gagal menjadi <i>box office</i> di Amerika Serikat....(22:08)</li><li>• .... dan rupanya ada alasan mengapa Calvin Harris ini tiba-tiba menampilkan Rihanna di atas panggung waktu dia lagi konser, kayak <i>guest star</i> gitu. (41:24) Mungkin <i>clue</i> bagi Calvin Harris kepada penggemarnya kalau dia akan berkolaborasi dengan Rihanna di album terbaru dia. (41:36)</li><li>• ... dan malam minggu udah pasti identik banget sama yang namanya <i>ngedate</i> ya kaula muda, buat kamu yang udah punya pasangan pastinya. Terus, apa sih rencana kalian ya buat mengisi malam minggu ini? (44:55)... atau juga kalian pengen berromantis ria, seperti <i>dinner</i>,</li></ul>
--	---

	<p>atau juga makan malam yang ada <i>candle-candle</i>, ada lilin-lilinnya gitu kaula muda ya, aduh <i>so sweet</i> banget gitu ya.(45:15)</p> <ul style="list-style-type: none"> <li>• ... Bukan karena kecantikan luarnya aja, tapi juga <i>inner beauty</i> dari dalamnya, kaula muda, diperlihatkan dengan kecerdasan salah satunya (54:50)</li> <li>• ... Nah <i>guys</i>, di Korea nih ya, kalau kita ngomongin Korea itu pasti ingetnya itu <i>boy band, girl band</i>, nah bukan sahabat kreatif ya... (03:55)</li> </ul>
<p><b>Connecting sentences or using it as a signal for starting a new topic (Well, next, by the way, so)</b></p>	<ul style="list-style-type: none"> <li>• Kalau nggak makan siang sih <i>it's okay</i> ya, tapi jangan sampai nggak makan pagi ya sahabat sekalian ya... (02:45)</li> <li>• ... <i>So</i>, jangan kemana-mana, <i>keep stay</i> di Pro 2 FM, pusat kreativitas anak muda. (05:50)</li> <li>• <i>Well</i>, 50 menit lepas dari pukul 19. Aditia pamit. Sampai jumpa lagi di jam 9 nanti di “<i>Boy’s Talk</i>”...</li> <li>• Makasih Aina yang ada di Vetran. Suaranya itu kayak menggumpal, Aina, tapi <i>at least</i> kita punya beberapa poin di mana Aina ternyata</li> </ul>

	<p>orang yang usil ya, dan ini pengakuan terdalam dari seorang Aina. (09:27)</p> <ul style="list-style-type: none"> <li>• <i>Anyway</i>, sahabat kreatif, sekarang udah pukul 19.00 waktu Indonesia tengah malam hari ini dan masih dalam ‘Remaja-Remaja’ bersama Puput di Pro 2 Fm Banjarmasin... (01:38)</li> <li>• Tuntas sudah kaula muda, Nita menemani kalian di ajang <i>Disc Dance Top Ten</i>. <i>But</i>, Nita masih menemani kalian di ajang selanjutnya nih...(56:57)</li> <li>• ..... sekali lagi, Ina <i>with</i> “<i>Randavu</i>”... (04:48)</li> <li>• <i>Alright, this is single from ..... featuring</i> Greyson Chance, kaula muda, dengan <i>title</i> nya yaitu “<i>Ocean</i>”. (15:48)</li> <li>• ... <i>okay</i>, kita <i>move on</i> dari Justin Bieber ke Zein Malik... (09:38)</li> </ul>
<p><b>Pausing the broadcast for commercial break</b></p>	<ul style="list-style-type: none"> <li>• ... tapi kita rehat dulu, untuk simakin beberapa info dari <i>commercial break</i> yang mau lewat berikut ini, <i>so, do not go anywhere, coz i will be right back after the break</i>. (16:34)</li> <li>• ... tapi kita harus simakin dulu beberapa info</li> </ul>

	<p><i>commercial breaks</i> yang mau lewat, <i>stay tune</i>. (33;16)</p> <ul style="list-style-type: none"> <li>• ... Oke sahabat sekalian, Pro 2 Banjarmasin. Pokoknya <i>keep stay</i> terus di 95, 2 karena masih ada informasi yang lainnya setelah <i>commercial break</i> berikut ini, jangan kemana-mana. (06:56)</li> </ul>
<p><b>Telling commercials while on air</b></p>	<ul style="list-style-type: none"> <li>• ...buat kamu yang kantongnya cekak ya, tenang, kamu bisa beli mobil <i>second</i> di <i>Showroom</i> Anugerah..... dan kaula muda bisa liat-liat mobil yang cocok dengan <i>style</i> kalian.. (40:26)</li> <li>• ...yang menariknya nih, kamu juga bisa dapetin <i>discount</i> dan berbagai bonus yang keren... cara pembayarannya juga gampang, kamu bisa melakukan pembayaran secara <i>cash</i> atau secara kredit. (27:08)</li> </ul>
<p><b>Commenting:</b></p> <ul style="list-style-type: none"> <li>• <b>Information which is presented</b></li> </ul>	<ul style="list-style-type: none"> <li>• Kadang-kadang kaula muda, di lapas mereka juga mengadakan <i>event</i>, kali aja loe bisa beruntung terus bisa dapat <i>wedding party</i> gratis, lumayan, kaula muda... (01: 30:38)</li> <li>• ... Kalau kamu udah putus dari mantan,</li> </ul>

<ul style="list-style-type: none"> <li>• <b>The songs which are played</b></li> </ul>	<p>harusnya jangan terpuruk ya, tapi malah terparak, haha mari kita genjarkan misi untuk <i>move on</i> dari mantan ya sahabat kreatif!....(21:45)</p> <ul style="list-style-type: none"> <li>• ... “Civil War” lagi <i>booming</i> banget yah, dan jadi incaran bagi sahabat kreatif yang suka sama <i>action film</i> terus juga film <i>super hero</i> seperti itu ya.. (00:19)</li> <li>• Entah kenapa kalau dengerin <i>single</i> Ina rasanya pengen nge-<i>dance</i> ya, kaula muda. (04:39)</li> <li>• ... dan ada <i>single</i> terbaru milik penyanyi pendatang baru yang <i>single</i> pertamanya tuh <i>booming</i> banget.... kali ini dia hadir dengan <i>single</i> ke dua yang ber-<i>title</i>-kan “Good Life”. (24:33)</li> <li>• Iya dan di <i>single</i> yang satu ini, kaula muda, Harris J masih dengan kereligiuserannya.... ini adalah sebuah lagu religi kalau Hiam boleh bilang ya dan sangat <i>easy listening</i> banget ya.</li> <li>• ... Sepertinya <i>single</i> Demi Lovato bakal</li> </ul>
---	---

masuk DBS *Slow Top Ten Chart* ya, karena *single* nya *slow middle*, asyik didengerin kalau misalkan kalian lagi galau atau juga lagi pengen tidur. (42:37)

- ... *single* nya sendiri benar-benar *catchy*, ringan, dan menggoda pendengaran kita ya, *yes, this is a pop jump.....* (01:12:15)

- ... yang jelas *single* nya bikin semangat dan *radio friendly* banget ya di telinga Hiam, bisa bikin kita gini-gini ya, manggut-manggut, geleng-geleng, haha nggak jelas banget deh gue. (20:43)

- Wah ini *single* yang enak banget didengerin ya, kaula muda, dan juga nggak hilang nih gaya-gaya *dance* nya tentunya, walaupun nggak se *up-bit* dengan DJ-DJ lainnya ya. (12:05)

- Buat kaula muda yang suka sama *single* satu ini ya, Nita suka kaula muda. Apalagi di *part* ya, di bagian *cello* dan *violin*-nya. Wah kece banget ya. (45:26)

- Kita mau bacain dulu tamu yang ada di

<ul style="list-style-type: none"> <li>• The messages from the listeners that is written in English</li> </ul>	<p>facebook kita... <i>“Good evening, Puput. I will request “Some Florida...”</i> Waaah Arian, <i>request</i> nya pakai Bahasa Inggris, oke, <i>good – good</i> ya. Kebanyakan nonton <i>“Civil War”</i> kayaknya nih. Oke, katanya mau <i>greet</i> buatnya..... <i>“Especially for my beloved, Yuli Kurnia, in Lombok. Even we are far away, I’ll always love and honest with you. Thank you Puput. Have a nice work and always success.”</i></p> <p>Amin. Wih kereeen banget sahabat kreatif. Baru kali ini lho Puput baca komenan dalam Bahasa Inggris. Lanjutkan, lanjutkan, lanjutkan ya! Biar ada sedikit kerjaan buat men-<i>translate</i>-kannya, sahabat kreatif.(13:45)</p>
<p>Mentioning the terms in social media or internet (tag, mention, follow)</p>	<ul style="list-style-type: none"> <li>• ... kamu bisa langsung <i>contact</i> aja tuh ke twitter kita... langsung di <i>tag</i> aja namanya sahabat kreatif (03:00)</li> <li>• .... langsung di <i>tag</i> aja namanya ya, kalau di twitter kamu bisa langsung <i>mention</i> .... (09:54)</li> <li>• Dicoba boleh deh, di <i>tweet pic</i> ke kita ya. (01:10) Di <i>upload</i> fotonya, terus sertakan nama dan alamat kamu. (01:18)....</li> </ul>

	<ul style="list-style-type: none"> <li>• .. cari aja, kaula muda, <i>searching</i> ya, di om Google.... (56.48)</li> <li>• ..... Ternyata wanita itu adala seorang penjual roti, dan dia <i>memposting</i> foto tersebut ke akun instagram miliknya. (15:32)</li> <li>• ...tapi untuk para <i>fans</i> nya, khusus di <i>single</i> ini yang ber-<i>title</i>-kan ”<i>Once in a While</i>”, kalian boleh <i>download</i> secara gratis. (44:15)</li> </ul>
<p><b>Saying what the listener can do while the broadcast on air (greet, request)</b></p>	<ul style="list-style-type: none"> <li>• Oke, di “remaja-remaja” kali ini, bersama Puput, kamu bisa <i>request</i> di twitter <i>at</i>...(00:59)</li> <li>• ... <i>thank you</i> udah gabung di twitter kita, dan <i>greeting</i> nya buat temennya yang usil tadi ya. (21:36)</li> <li>• . Tentunya di “Remaja-Remaja” kali ini edisi 27 April 2016 bersama Puput dan juga bersama lagu-lagu berikut ini. Setelah itu kita akan kembali dengan <i>line request</i> dan <i>greeting</i> yang bisa kamu <i>access</i> sahabat kreatif ke.....</li> <li>• ...kalian di sana bisa <i>request</i> dan ngobrol bareng sama <i>host</i> kita ya, dan pastinya juga <i>greeting</i>.... So, Hiam pastiin malam minggu kalian nggak bakal bete kalau dengerin DBS FM. (01:37:09)</li> </ul>

<p><b>Quoting the lyric of English song</b></p>	<ul style="list-style-type: none"> <li>• ....Ada juga di <i>single</i> “<i>hold up</i>”, ada liriknya “<i>hold up, they can’t love you like I love you.</i>” ‘Mereka tuh nggak bisa mencintai kamu seperti aku cinta sama kamu’, katanya. Jadi si Beyonce ini kayak nyindir suaminya gitu... (29:12)</li> </ul>
<p><b>Restating the information</b></p>	<ul style="list-style-type: none"> <li>• .. Habis mengetuk pintu rumah temannya, nah si Nenek ini malah <u>kabur</u>, <u>running away</u> gitu, sahabat kreatif sambil ketawa dan dia kelihatan bahagia banget sudah melakukan keusilan ini, (04:29)</li> <li>• Terus sekarang..... beberapa bulan yang lalu, ditemukan juga, ada <u>jagung yang berwarna-warni</u>.... jadi <u>rainbow corn</u> gitu ya, hahaha. (07:27)</li> <li>• Dan berikutnya kaula muda, ada informasi mengenai <u>pernikahan</u> atau <u>wedding party</u> nih (01.29.00)</li> <li>• Kali ini ada informasi unik nih kaula muda, ada <i>century eggs</i> kaula muda, adalah makanan yang berasal dari <i>China</i> dan dikenal juga sebagai <u>millenium eggs</u>, atau “<u>telur ribuan</u></li> </ul>

	<p><u>tahun</u>". (51:45)</p> <ul style="list-style-type: none"> <li>• .. "<i>This is What You Can For</i>" ini adalah <i>single</i> pamungkas kita di edisi kali ini, <i>single</i> milik Calvin Harris yang akan dirilis nanti di <u>musim gugur, <i>autum</i></u> ya, kaula muda...(99:56)</li> <li>• ... kemudian dia juga pernah ikutan di "<i>Seceret Of Life</i>", sebuah komedi juga, menentengahkan tentang kehidupan para <u><i>American Teenager</i></u> - 'para remaja di Amerika', pada tahun 2013... (06:05)</li> <li>• ....Ada juga di <i>single</i> "<i>hold up</i>", ada liriknya <u>"<i>hold up, they can't love you like I love you.</i>"</u> 'Mereka tuh nggak bisa mencintai kamu seperti aku cinta sama kamu', katanya... (29:12)</li> <li>• ...Dulu juga di album....., Beyonce juga merilis lagu <u>"<i>Ring The Alarm</i>"</u> 'nyalakan alarm'. Soalnya saat itu rumor suaminya pdkt sama Rihanna itu kenceng banget. (29:50)</li> <li>• Satu <i>single</i> kaula muda, <i>from</i> Slank with <u>"<i>I Miss You but I Hate You</i>"</u> , kangen tapi benci nih kaula muda, gimana tuh ceritanya...(01:38:03)</li> </ul>
<p><b>Reviewing the songs</b></p>	<ul style="list-style-type: none"> <li>• .. Tapi sebelumnya kita kilas balik dulu ya,</li> </ul>

**which have been played**

kaula muda. Kita *review* dulu beberapa *single* yang udah Hiam kasih tahu semenjak jam 4 sore tadi.... (91:10)

- *Alright*, Kaula Muda, dipekan kali ini, dia mesti *out* ya. Jadi kita *say good bye ya and thank you* buat Sharon Darson yang sudah mengisi ajang *chart* kita di DBS *Disc Dance Top Ten*... (04:05)

- Oke, Kaula muda. Satu *single* yang *out*, berarti ada satu yang *entry*. Wow, penasaran siapa? (07:00) Di edisi kesepuluh, kaula muda, di tanggal 08 Maret 2016, DBS *Disc Dance Top Ten* akan menyampaikan, kaula muda ya, *new entry* kita kali ini, dan langsung berada di posisi ke sepuluh (07:17)

- *Single* satu ini, kaula muda, pada minggu yang lalu, dia berada di posisi keempat. Sayang sekali ya, *step down* dua peringkat, dan akhirnya langsung berada di posisi keenam. (26:22)

- *This is single from..... featuring* dengan .... dan juga .... dengan “*Dying For You*” yang pernah menjadi juara di DBS *Disc Dance Top*

	<p><i>Ten</i> sebanyak dua pekan. Oke, <i>congratulation</i> buat.... (44:55)</p>
<p><b>Greeting the listeners</b></p>	<ul style="list-style-type: none"> <li>• <i>Guys</i>, nggak terasa kita udah di penghujung ya, dan terimakasih buat kamu yang udah <i>stay tune</i> di 95,2 FM ya dari awal sampai sekarang...(14:50)</li> </ul>
<p><b>Reading the message from listeners that written in English</b></p>	<ul style="list-style-type: none"> <li>• Kita mau bacain dulu tamu yang ada di facebook kita... “<i>Good evening, Puput. I will request “Some Florida...”</i> Waaah Arian, <i>request</i> nya pakai Bahasa Inggris, oke, <i>good – good</i> ya. Kebanyakan nonton “<i>Civil War</i>” kayaknya nih. Oke, katanya mau <i>greet</i> buatnya..... “<i>Especially for my beloved, Yuli Kurnia, in Lombok. Even we are far away, I’ll always love and honest with you. Thank you Puput. Have a nice work and always success.</i>” Amin. Wih kereeen banget sahabat kreatif. Baru kali ini lho.....(13:45)</li> </ul>
<p><b>Introducing the song to be played</b></p>	<ul style="list-style-type: none"> <li>• <i>Yes</i>, kaula muda, ada <i>first song in DBS BMG for this week</i> datang dari Ina dengan <i>single</i> terbarunya “<i>Randavu</i>”. (04:39)</li> </ul>

	<ul style="list-style-type: none"> <li>• .... ini dia <i>the second single from</i> David Cook <i>with</i> “<i>Broken Windows</i>”.(06:37)</li> <li>• <i>Next</i>, kita ke <i>single</i> berikutnya, kaula muda, ada <i>single</i> ..... dengan “<i>Make My Love Go</i>”. (30:48)</li> <li>• Oke, kita beralih ke <i>single</i> berikutnya, kaula muda, kita <i>move on</i> dari “<i>Make My Love Go</i>” yang datang dari ..... <i>featuring</i> ..... (33:02),</li> <li>• .. kalau kalian nebaknya itu Demi Lovato, <i>yes, you got the right answer!</i> (37:34)..... yang ber-<i>title</i>-kan “<i>Confident</i>”.</li> <li>• Ini dia kaula muda, <i>single</i> yang menjadi <i>theme song</i> sebuah drama yang bertemakan <i>sports</i> ya, yang bertemakan olahraga, dalam film yang ber-<i>title</i>-kan “<i>Raise</i>”.....(1:00:45)</li> <li>• ada <i>the latest single from.... with</i> “<i>Good Enough</i>”... (01:12;15)</li> <li>• Ini <i>single</i> ketiga dari <i>debut album</i>-nya yang ber-<i>title</i>-kan “<i>Wild Fire</i>” ya, <i>this is</i> Rachel Platten <i>with</i> “<i>Better Place</i>”.(33:02)</li> <li>• Oke kaula muda, <i>this is single from</i> Melly Goeslow dengan “<i>Ratusan Purnama</i>”. (05:29)</li> </ul>
--	---

## 2. Reason of English Used

Besides the context of English used, the writer also investigated the reason of using English in form of code switching. To find the answer, the writer used interview. There are numbers of questions (*see appendix*) that are asked. Those questions focus on gaining the information about their reasons in using English and their perception of English itself. Based on the interview, the broadcasters used English (in form of code switching) because:

1. They feel more comfortable and have been accustomed to saying those words in English (single, request, greet, title, etc).
2. They feel more stylish and fashionable, sophisticated and more confidence when using English as the language which sell *like hot cakes*.
3. They want to make variation in their broadcast.
4. They imitate someone such as presenter of *American Idol* or their senior.
5. They want to make special characteristic for themselves, so they are easy to be recognized by the listeners.
6. They forgot the Indonesian words.
7. They adjust their presenting (including their language) to the program and the listener (like DBS which play 70% western

song and the listeners mostly teenagers and young, so their intensity to use English is raise).

8. They are lazy to translate the script (which written in English) to Indonesian.

In interview, the writer also found that not all of the broadcasters are graduated from English Department. Only the male broadcaster of RRI Pro 2 who took a bachelor degree of English Education Department. The female broadcaster of DBS FM learned English through course. The other just learned English through movies and songs. Hence, these broadcasters got their English competence from different ways.

## **B. Discussions**

### **1. Context (situation) in Code Switching**

Related to the context of doing code switching (CS), the writer found 16 situation (session) when the broadcasters switch their language to English. They do it in *opening, mentioning the jargon of the radio, closing, telling or reading the information, connecting sentences or using it as a signal for starting a new topic, pausing the broadcast for commercial break, telling commercials while on air, commenting, mentioning the terms in social media or internet, saying what the listener can do while the broadcast, quoting the lyric of English song, restating the information, reviewing the songs which have been played, greeting the listeners, reading the message from listeners that written in English, and introducing the song which going to be played.*

These situations are almost the same for every broadcaster. Even these broadcasters are from different radio stations and have different characteristics, but it does not really influence the way they present the broadcast. Since the listeners are young, they present it in quite sophisticated way. But, the tendency of using English is different.

**a. Situational Factors**

These findings can prove some theories which the writer presents in chapter II. The theories of reason for code switching can explain the context as well. Bhatia and Ritchie (2006: 339) clearly stated that one of the factor that contribute to the code switching is **situational factors** where some language are viewed as suited to particular participant/social group, setting or topic. In the findings, there are some contexts which suit with that theory.

In telling or reading the information, the broadcasters often said about:

**1. The genre of the music:**

*Yes, this is a pop jump....* kalian bisa *request* lagu ini, boleh di DBS *Morning Time*, boleh di *Happiness Weekend*, boleh di *Regret* ya, atau di DBS *Enjoy Corner*. (01:12:15)

**2. The website which can be accessed:**

...itu artinya DBS I-ring kaula muda, sudah berakhir, *thank you* banget buat yang udah *stay tune* dari jam dua tadi siang sampai kelaran jam empat di sore hari ini. *Thank you* juga

yang udah *tunning via streaming di triple w*  
(*www.dbs101,9.com*) (01:38:14)

**3. Mentioning the terms in social media and internet:**

... langsung di *tag* aja namanya ya, kalau di twitter kamu bisa langsung *mention* .... (09:54)

**4. Saying what the listeners can do while on air:**

...kalian di sana bisa *request* dan ngobrol bareng sama *host* kita ya, dan pastinya juga *greeting*.... So, Hiam pastiin malam minggu kalian nggak bakal bete kalau dengerin DBS FM.  
(01:37:09)

**5. Saying the jargon of the radio:**

*Still on DBS 101,9, "the number one hits music station in Banjarmasin"* Bret Carolina..... (13:40)

**6. Telling something related to the topic which is presented:**

... Nah *guys*, di Korea nih ya, kalau kita ngomongin Korea itu pasti ingetnya itu *boy band, girl band*, nah bukan sahabat kreatif ya... (03:55)

Thus, even these words have the equivalent in Indonesian, the broadcasters prefer to saying them in English because they believe that English is more suited to express it. This may also be due in part of the "power" of English as Saville-Troike said (2003: 43):

... they sometimes continue to discuss, lecture, and publish about linguistics in English, often even when their students are not fluent in that language. This may be because they do not know the

necessary terminology in their national language, or because they have come to believe it is more appropriate to use English to talk about such subject as grammatical analysis, and even to use English examples rather than their own Chinese, Arabic, or Japanese. This may also be due in part to the “power” of English...

It means that there are certain words or topic which more appropriate conveying in English. If it is conveyed with other language, the sense will be less. That is the “power” of English.

Bhatia and Ritchie (2006: 339) also said that situational factor related to the participant or social group of the listeners. Since the fact that the listeners mostly teenagers or young which can understand English and use that words in daily conversation, the broadcasters believed that will be better if they adjust their language and their presenting with their listeners.

#### **b. Message-Intrinsic Factors**

Bhatia and Ritchie (2006:339) also stated the other factors: Message-Intrinsic Factors such as **quotation, reiteration, and topic or comment**. Holmes (2008: 38) and Hoffman (1991:116) also state the same in quotation and topic. But, for reiteration, Holmes didn't state that. Instead, Hoffman has the same point of view with Bhatia and Ritchie.

The theory presented of quotation mostly about the quote which comes from well-known figures from some English countries. However the findings do not appear it. Instead, in the broadcasting case, the

quotation is from the lyric of the song or the message from the listener in English. These are the example of **quotations**:

1. ....Ada juga di *single* “*hold up*”, ada liriknya “*hold up, they can’t love you like I love you.*” ‘Mereka tuh nggak bisa mencintai kamu seperti aku cinta sama kamu’, katanya. Jadi si Beyonce ini kayak nyindir suaminya gitu... (29:12)
2. Kita mau bacain dulu tamu yang ada di facebook kita... “*Good evening, Puput. I will request “Some Florida...”* Waaah Arian, *request* nya pakai Bahasa Inggris, oke, *good – good* ya. Kebanyakan nonton “*Civil War*” kayaknya nih. Oke, katanya mau *greet* buatnya..... “*Especially for my beloved, Yuli Kurnia, in Lombok. Even we are far away, I’ll always love and honest with you. Thank you Puput. Have a nice work and always success.*” Amin. Wih kereeen banget sahabat kreatif. Baru kali ini lho.....(13:45)

Since the lyric and the message are written in English, the broadcasters directly switch their language to English when they said or quoted it. They said that without changing the language to keep the sense of the message.

In line with **reiteration** (Bhatia and Ritchie, 2006:339), Hoffman (1991:116) stated the same but with different expression: Repetition used for clarification. Both conveys same message – clarifying the message in other language to make the listeners understand better. The findings can

prove this theory. Some of the broadcasters acknowledge their worrying if the listener cannot understand their speaking. That is why they re-state it or translate those English words into Indonesian. Based on the transcript, the broadcasters frequently restate some English words to Indonesian or vice versa. Here are the examples:

**Reiteration from English to Indonesian:**

1. ...Dulu juga di album....., Beyonce juga merilis lagu "*Ring The Alarm*" 'nyalakan alarm'. Soalnya saat itu rumor suaminya pdkt sama Rihanna itu kenceng banget. (29:50)
2. Satu *single* kaula muda, *from* Slank *with* "*I Miss You but I Hate You*", kangen tapi benci nih kaula muda, gimana tuh ceritanya...(01:38:03)
3. Kali ini ada informasi unik nih kaula muda, ada *century eggs* kaula muda, adalah makanan yang berasal dari *China* dan dikenal juga sebagai *millenium eggs*, atau "telur ribuan tahun". (51:45)
4. ... kemudian dia juga pernah ikutan di "*Seceret Of Life*", sebuah komedi juga, mengetengahkan tentang kehidupan para *American Teenager* - 'para remaja di Amerika', pada tahun 2013... (06:05)

**Reiteration from Indonesian to English:**

1. .. “*This is What You Can For*” ini adalah **single** pamungkas kita di edisi kali ini, **single** milik Calvin Harris yang akan dirilis nanti di musim gugur, **autum** ya, kaula muda...(99:56)
2. .. Habis mengetuk pintu rumah temannya, nah si Nenek ini malah kabur, **running away** gitu, sahabat kreatif sambil ketawa dan dia kelihatan bahagia banget sudah melakukan keusilan ini, (04:29)
3. Terus sekarang..... beberapa bulan yang lalu, ditemukan juga, ada jagung yang berwarna-warni.... jadi **rainbow corn** gitu ya, hahaha. (07:27)
4. Dan berikutnya kaula muda, ada informasi mengenai pernikahan atau **wedding party** nih (01.29.00)

Based on the interview, the writer also found that some of the broadcasters did it because they are afraid if the listeners cannot understand what they mean. To avoid misunderstanding, they prefer to restate it in Indonesian. However, for the reiteration from Indonesian to English, they tried to translate the script first, then said the real utterances (which written in script). They did it with the same reason to make their information be understood better.

In **talking about particular topic**, the broadcasters sometimes change their language into English. According to Hoffman (1991:116), people often feel free and more comfortable to express their emotional feelings in a language that is not their everyday language. Thus, in

presenting the broadcast, sometimes the broadcasters use some English words (which are not their everyday language) because they feel comfortable to say that. Holmes (2008: 39) also has the same point of view. He believed that in talking about certain topic, people will change their language for affective function. Sometimes, they also give comments to that topic in other language like Bhatia and Ritchie (2006:339) said. In other word, these theories are completing each other. Based on the findings, here are the example of **talking about particular topic and comment:**

**1. Introducing the song which is going to be played:**

*Yes, kaula muda, ada **first song in DBS BMG for this week** datang dari Ina dengan **single** terbarunya “*Randavu*”. (04:39)*

**2. Commenting the songs which have been played:**

*... yang jelas **single** nya bikin semangat dan **radio friendly** banget ya di telinga Hiam, bisa bikin kita gini-gini ya, manggut-manggut, geleng-geleng, haha nggak jelas banget deh gue. (20:43)*

**3. Telling something related to the topic:**

*... dan malam minggu udah pasti identik banget sama yang namanya **ngedate** ya kaula muda, buat kamu yang udah punya pasangan pastinya. Terus, apa sih rencana kalian ya buat mengisi malam minggu ini? (44:55)... atau juga kalian pengen berromantis ria, seperti **dinner**, atau juga makan malam yang*

ada *candle-candle*, ada lilin-lilinnya gitu kaula muda ya, aduh *so sweet* banget gitu ya.(45:15)

**4. Commenting information which is presented:**

... Kalau kamu udah putus dari mantan, harusnya jangan terpuruk ya, tapi malah terparak, haha mari kita genjarkan misi untuk *move on* dari mantan ya sahabat kreatif!....(21:45)

**5. Introducing people who is talked about:**

...Dia berasal dari Belanda, dan seorang *producer*, *DJ*, dan juga *remixer*, kaula muda. (24:22)

**6. Pausing the broadcast for commercial break:**

.... tapi kita rehat dulu, untuk simakin beberapa info dari *commercial break* yang mau lewat berikut ini, *so, do not go anywhere, coz I will be right back after the break.* (16:34)

**7. Telling commercials while on air:**

....buat kamu yang kantongnya cekak ya, tenang, kamu bisa beli mobil *second* di *Showroom* Anugerah..... dan kaula muda bisa liat-liat mobil yang cocok dengan *style* kalian.. (40:26)

The examples above are fit with the theories. In introducing the song, pausing the broadcast for commercial break, and telling something related to the topic, the broadcaster used English. It is because he felt comfortable to say it. He is already get used to said it. So, he unconsciously switches his language to English when talking that topic.

Besides, in telling commercials, commenting the songs and information, and introducing people who are talked about, the broadcasters switch their language to English for saying certain words. This is for the affective function. Instead of said “*barang kedua*” the broadcaster prefer to use “second”. Saying “Producer” also better than “*penghasil lagu*”. Hence, the broadcasters prefer to switch their language to English in order to make their language affective, more suitable, and easy to listen.

### c. Interjection

Bhatia and Rithcie (2006:339) also stated that **interjection** is one of the reasons of code switching. Interjection here means inserting sentence fillers or sentence connectors. In line with Bhatia and Rithcie, Hoffman (1991:116) and Holmes (2008:36) also considered interjection as the reason. This is the example of **interjection**:

1. .. jadi berita ini sebenarnya udah diberitakan oleh media lokal, tapi...*oh my god*, tersebarnya baru aja, sahabat sekalian ya. Kejadiannya tanggal 4 ya, kemudian tanggal 9, 12 pelaku ditangkap. Nih seolah-olah berita ini hanya cuman kalau terlihat “ooh berita pemerkosaan lagi?”....tidak ada rasa solidaritasnya gitu loh sahabat sekalian. (11:00)
2. *Well*, 50 menit lepas dari pukul 19. Aditia pamit. Sampai jumpa lagi di jam 9 nanti di “*Boy’s Talk*”...

3. *Hello guys*, balik lagi bareng Adit di Pro 2 *Morning Show.....wake up, guys*, ya. Mungkin kalian udah pada kepikiran ya gajian nanti mau ngapain.... (00:13)

However, related to the sentence connector, the writer found more conjunction such as **so**, **but**, **with**, **and**, for connecting the sentence:

1. ... *So*, jangan kemana-mana, *keep stay* di Pro 2 FM, pusat kreativitas anak muda. (05:50)
2. Tuntas sudah kaula muda, Nita menemani kalian di ajang *Dance Top Ten*. *But*, Nita masih menemani kalian di ajang selanjutnya nih...(56:57)
3. .... sekali lagi, Ina *with* “*Randavu*”... (04:48)
4. *Welcome back to DBS BMG*, kaula muda, *and still with me*, Hiam, sampai nanti kelar ke porsi enam sore ya, dan ada *single* terbaru milik penyanyi pendatang baru yang *single* pertamanya tuh *booming* banget.... kali ini dia hadir dengan *single* ke dua yang ber-*title*-kan “*Good Life*”. (24:33)

The rests are the fillers for the sentences; some of them are the signal for starting a new topic:

1. *Anyway*, sahabat kreatif, sekarang udah pukul 19.00 waktu Indonesia tengah malam hari ini dan masih dalam ‘Remaja-Remaja’ bersama Puput di Pro 2 Fm Banjarmasin... (01:38)

2. *Alright, this is single from ..... featuring* Greyson Chance, kaula muda, dengan *title* nya yaitu “*Ocean*”. (15:48)
3. .... *okay*, kita *move on* dari Justin Bieber ke Zein Malik... (09:38)
4. *Next*, kita ke *single* berikutnya, kaula muda, ada *single* .... dengan “*Make My Love Go*”. (30:48)

#### d. Showing Status Relationship

The reason of code switching based on Holmes (2008:36) also for **showing status relationship** between people of the formality interaction.

Look at this example:

- 1) *Guys*, nggak terasa kita udah di penghujung ya, dan terimakasih buat kamu yang udah *stay tune* di 95,2 FM ya dari awal sampai sekarang...(14:50)
- 2) ..dan yang lagi menikmati *weekend* nya, kok aku bilang *weekend* sih? Yaiyalah, besok udah pada libur, *man!* Selamat menikmati liburnya aja deh. Karena *long weekend*, jadi ngerjain tugasnya dulu, sahabat sekalian ya....(16:13)

The broadcaster use the words “guys” and “man” to show the status relationship between he and the listener. These addresses indicate that they do not have distance each other. It is also indicate that this speaking is informal. This theory is also conveyed by Bhatia and Ritchie (2006:339) and Hoffman (1991:116). Bhatia and Ritchie stated that

participant roles and relationship play a critical role in doing code switching. Hoffman stated that code switching is for expressing group identity. Therefore, based on the fact, the broadcasters used these addresses as for expressing that they are a “young group” with an informal language and they have a very close relationship.

## **2. Reason of English Used**

Besides the context of code switching, this research also investigate the reason of doing that. Based on the interview to four broadcasters, the writer got eight reasons. Generally, it is because their good perception of English as a fashionable and stylish language. They also tried to adjust their presenting with the program and the listeners. Some of them just imitate their senior or other presenter in presenting the program. Sometimes, their switch their language because they forgot the equivalent in Indonesian. They also want to make the variation in their broadcast.

When the writer asked whether they do it intentional or unintentional, they gave different answers. Some of them said that they do it intentionally because they just read the script, or because they have planned their speaking while the song is played. The other said the contrast. They did it unintentionally because they have been accustomed

to use it. Thus, when saying “single”, “request”, “stay tune”, “title”, “booming”, “greeting”, “mention”, etc. they did it spontaneously.

The words above are the familiar terms in radio, so, the broadcasters totally sure that their listeners will understand the meaning. They believe on the common ground as Clark (1996) said. No doubt anymore to say those words in English. They also more comfortable when said that words in English than in Indonesian. As Hoffman (1991:116) and Holmes (2006:38) said, people can switch their language to another in talking about certain topic because they feel free and comfortable to say it in that language; the broadcasters also have the same reason. They also feel free to make a variation and special characteristic for themselves if they switch their language into English. In other word, this theory is fit with the findings.

When asking about why they switch their language into English, all of the broadcasters have same answer: they feel fashionable and stylish, sophisticated and more confidence when using English. One of them also said that *”Bahasa Inggris itu adalah bahasa yang laku di mana aja”*. Related to this fact, Holmes (2006: 36) reveals that code switching is a signal for the sophistication and identification with modernity. In this case, they believe that by using English, they have showed their sophistication and modernity, because English nowadays is not only an International Language, but also “prestige” language.

As it used everywhere, in the television, social media, instructions of medicines or electronic stuff, in branding, etc, English becomes language which *sells like hot cake*. This is what Bhatia and Ritchie (2006:519) stated:

According to the British Council website, English is the main language of books, newspapers, airports and air-traffic control, international business and academic conferences, science, technology, diplomacy, sport, international competitions, pop music, and advertising. Over two-thirds of the world's scientists read in English, three-quarters of the world's mail is written in English, 80 percent of the world's electronically stored information is in English. Of the estimated forty million users of the internet, some eighty percent communicate in English....

The massive spread of English like the fact above turns English into the most popular language in the world. It is perceived to have a higher social status than other language. As a result it makes everything that is spoken or written in English seems fashionable, stylish and precious. English can change the status of stuff. It can raise someone's level and make something become "expensive". It is also the language that is used by people of 'high status' like *American Idol* presenter. In broadcaster case, surely English can raise their level and make their program become fashionable and stylish. Their tendency to switch their language into English can be explained with Yule's theory (2008:209) of prestige. He stated that when a change is in the direction of a form that is more frequent in the speech of those perceived to have higher social status, it is called as **overt prestige** or status that is generally recognized as 'better'

or more positively valued in the larger community. In other word, in the broadcasting field, this phenomenon is considered as overt prestige.

Moreover, the situational factor as Bhatia and Ritchie (2006:339) said, and expressing group identity like Hoffman (1991:116) said also fit the result of the interview. The broadcasters reveal that they try to adjust their presenting (including their language) to the program and the listener (like DBS which play 80% western song and the listeners mostly teenagers and young, so their intensity to use English is raise). In this answer, the writer sees that the broadcasters switch their language to English because of the situational factor where their participants are young and the topic / content of the programs are western. Hence, the broadcasters use English to adjust with the listener and the content of program. Besides, English is a fashionable and stylish language (like the writer said above). Teenager or young considered as a fashionable, stylish and sophisticated society. So, English and young have the close relation and it becomes an identity. The English words that used by the broadcasters also shows the young identity like “guys”, “man”, “coz”, “nge-dance”, “nge-date”, “ber-title-kan”, “men-translate-kan” etc. It carries information that this program is consumed by the young generation with informal situation.

The last reason is they forgot the Indonesian words and lazy to translate the script (which written in English) to Indonesian. Hoffman (1991:116) inserts the real lexical needed as one of the code switching

factors. This theory can explain the forget factor. According to Hoffman, the most common reason for bilingual person switch their language is due to the lack of equivalent lexicon in the language. So, when someone lacks in one language, they will use other language to express the message. It obviously happened to the broadcasters. Sometimes they forgot the words in Indonesian. Because they are bilingual, they are able to speak in English as well; then, they try to find the equivalent words in English and speak it out. It is also same with their reason of laziness to translate. Laziness to translate can be because of lack equivalent lexicon (vocabularies). As a result, they prefer to read the script just the way they are. So, when they know the equivalent words and able to translate it, they will. But if they do not, they just read without translate it.

In addition, the English used is not only influenced by their educational background, but also with the content and the image of radio itself. As the writer said above, only the male broadcaster of RRI Pro 2 who have graduated from English Department and the female broadcaster of DBS FM who took English course. But, the male broadcaster of DBS FM (who learned English autodidact) seemed more using English. His utterances also more complicated than the male broadcaster from RRI Pro 2. For the female broadcaster of DBS FM, she also used more complicated English compared with the female broadcaster of RRI Pro 2 who just learned English autodidactly. Therefore, the broadcasters in DBS FM which is perceived as the sophisticated radio station and explore more

about western songs used English more compared with the broadcasters in RRI Pro 2. In other words, the image and content of the radio contribute to their English used.

Finally, most of the findings can be explained by the theories from Bhatia and Ritchie (2006:339), Hoffman (1991: 116) and Holmes (2008:35-40). Sometimes, their theories are the same even conveyed in different words. Their theories also can complement each other. However, both Bhatia and Ritchie (2006: 339) and Hoffman (1991:116) didn't present the theory of signal for sophistication like Holmes (2008: 36). Hence, in explaining the broadcasters' perception of English as the fashionable, stylish and sophisticated language, the writer just used theory from Holmes. Furthermore, among these theories, only Hoffman (1991:116) stated about lack of equivalent lexicon. Whereas, it is a quite important and significant reason in doing code switching. So, the writer only used Hoffman's theory for explaining the forget and laziness factor from the broadcasters.