CODE-SWITCHING USED BY THE ENGLISH-SPEAKING COMEDIANS TO INDONESIAN IN STAND-UP COMEDIAN PERFORMANCES

THESIS

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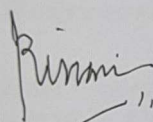
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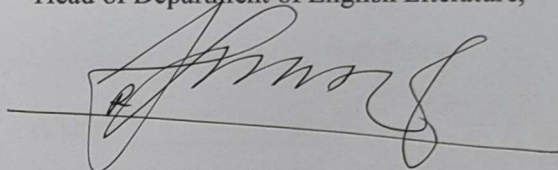
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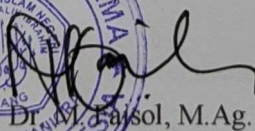
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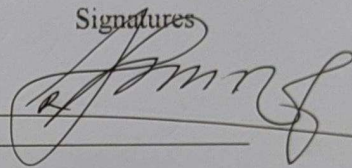Board of Examiners   Signatures
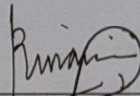
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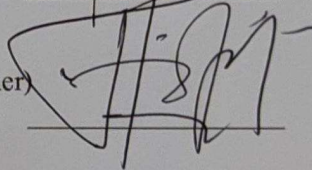
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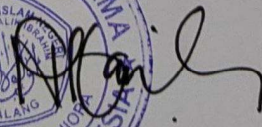
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MOTTO

"There is undoubtedly much to learn about the social uses of language, for communication or for other purposes."

Noam Chomsky

DEDICATION

This thesis is dedicated to my parents, family, and beloved friends

for helping and having me always.

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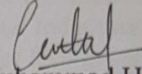
The heartfelt deepest gratitude to the researcher's dearly loved parents, Mr. Nopantri and Mrs. Eliya; the beloved brothers and sister who have supported the researcher mentally and financially despite the far distance. Thank you for the prayer, support, and education throughout this life. The researcher is truly thankful

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Finally, the researcher acknowledges that this thesis was not perfect in terms of content and presentation. Suggestions and insightful comments are welcome to complete the flaws of this thesis. The researcher believes that this thesis will be helpful and insightful to the readers, the researcher, and especially to the comedians.

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The researcher,

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ABSTRACT

One way of communication that is widely used in bilingual society is code-switching. This feature of communication is massively observed by linguists in various fields like EFL classes, public events, movies, and live performances, including stand-up comedy. The majority of research on code-switching and stand-up comedy focus solely on the types of code-switching used and the reason or function of the code-switching. Some observations are required to investigate how comedians use code-switching and whether code-switching can induce humor. This research examines the code-switching used by stand-up comedians in several videos from the Comedy Central Indonesia and Bali Comedy Club YouTube channels, where the comedians use English as their primary language. The data was acquired by transcribing the comedians' utterances from Comedy Central Indonesia and Bali Comedy Club's YouTube channels. They were then analyzed using Wardhaugh's (2010) theory of code-switching classification and Mutheu's (2015) theory of incongruity in verbal jokes. The findings revealed that stand-up comedians code-switched contextually thirty-five times, with half of the data indicating that code-switching is used to trigger humor through incongruity of verbal jokes. Metaphorical code-switching is the most common type of code-switching used by comedians for quotations and discussions of specific topics. Code-switching is also used in the joke to create incongruity in the comedians' jokes. Code-switching is used to build up a humorous effect, as a punchline of a joke, and as an intermediary to help audiences understand the joke's incongruity.

ABSTRAK

Tafsir, Muhammad Hasan. (2023). *Alih Kode yang Digunakan Komedian Berbahasa Inggris ke Bahasa Indonesia dalam Pertunjukan Stand-Up Comedian.* Skripsi. Departemen Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Rina Sari, M. Pd.

Kata kunci: Code-Switching, Stand-Up Comedy.

Salah satu metode komunikasi yang banyak digunakan dalam komunitas bilingual adalah alih kode. Fitur komunikasi ini diteliti secara masif oleh ahli bahasa di berbagai bidang seperti kelas EFL, acara publik, film, dan pertunjukan langsung, termasuk stand-up comedy. Sebagian besar penelitian tentang alih kode dan stand-up comedy hanya berfokus pada jenis alih kode yang digunakan dan penyebab atau fungsi alih kode tersebut. Beberapa penelitian diperlukan untuk menyelidiki bagaimana komedian menggunakan alih kode dan apakah alih kode dapat menyebabkan humor. Penelitian ini mengkaji alih kode yang digunakan oleh stand-up comedian di beberapa video dari channel Youtube Comedy Central Indonesia dan Bali Comedy Club, di mana para komedian tersebut menggunakan bahasa Inggris sebagai bahasa utamanya. Data diperoleh dengan mentranskripsi ucapan komedian dari channel Youtube Comedy Central Indonesia dan Bali Comedy Club. Data tersebut kemudian dianalisis menggunakan teori klasifikasi alih kode Wardhaugh (2010) dan teori keganjilan dalam lelucon verbal Mutheu (2015). Temuan mengungkapkan bahwa stand-up comedian melakukan alih kode secara kontekstual tiga puluh lima kali, dengan setengah dari data menunjukkan bahwa alih kode digunakan untuk memicu humor melalui keganjilan pada lelucon verbal. *Metaphorical code-switching* adalah jenis alih kode yang paling umum digunakan oleh komedian untuk mengutip dan mendiskusikan tentang topik tertentu. Alih kode juga digunakan dalam lelucon untuk menciptakan keganjilan dalam lelucon komedian. Alih kode digunakan untuk membangun efek humor, sebagai *punchline* dari lelucon, dan sebagai media untuk membantu penonton memahami keganjilan lelucon tersebut.

مستخلص البحث

تفسير، محمد حسن (2023) تبديل الشفرة الذي يستخدمه الكوميديون من الإنجليزية إلى الإندونيسية في المشهد الكوميديا الارتجالية. أطروحة الوجود. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة الإسلام نيجيري مولانا مالك إبراهيم مالانغ. المستشارة رينا ساري، M.Pd.

الكلمات الرئيسية: تبديل الشفرة، الكوميديا الاحتياطية

إحدى طرق الاتصال المستخدمة على نطاق واسع في المجتمع ثنائي اللغة هي تبديل الشفرة. يلاحظ اللغويون ميزة الاتصال هذه على نطاق واسع في مجالات مختلفة مثل فصول اللغة الإنجليزية كلغة أجنبية، والأحداث العامة، والأفلام، ومشهد الحالية، وذلك في الكوميديا الارتجالية. أعظم الأبحاث حول تحويل الشفرة والكوميديا الاحتياطية تتركز على أنواع تبديل الشفرة المستخدمة وسبب أو وظيفة تبديل الشفرة فقط. بعض الملاحظات مطلوبة للتحقيق في كيفية استخدام الكوميديين للتبديل الشفري وهل يمكن تبديل الشفرة أن يحفز الدعابة. يفحص هذا البحث تبديل الشفرة الذي يستخدمه الكوميديون في العديد من مقاطع الفيديو من قنوات Comedy Central Indonesia و Bali Comedy Club على YouTube، حيث يستخدم الكوميديون اللغة الإنجليزية كلغة الأساسية. تم الحصول على البيانات من خلال نسخ أقوال الكوميديين من Comedy Central Indonesia وقنوات Bali Comedy Club على. ثم تم تحليلها باستخدام نظرية (2010) Wardhaugh لتصنيف تبديل الشفرة ونظرية (2015) Mutheu حول التناقض في النكات اللفظية. أما النتائج هي أن الكوميديين قاموا بتبديل الأكواد في السياق خمسة وثلاثين مرة، مع نصف البيانات التي تشير إلى أن تبديل الشفرة يستخدم لإثارة الفكاهة من خلال تناقض النكات اللفظية. تبديل الشفرة المجازي هي أكثر أنواع تبديل الشفرات شيوعا التي يستخدمها الكوميديون للاقتباسات والمناقشات حول مواضيع محددة. يُستخدم تبديل الشفرة أيضًا في النكتة لإحداث تناقض في نكات الكوميديين. يتم استخدام تبديل الشفرة لبناء تأثير روح الدعابة، كقصة نكتة، وكوسيط لمساعدة الجماهير على فهم تناقض النكتة .

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CHAPTER I
INTRODUCTION

This chapter provides the background of the study, research questions, significance of the study, scope and limitation, and definition of key terms.

A. Background of the Study

The code-switching phenomenon in recent years is quite widespread considering the influence of globalization and increasingly sophisticated technology. It allows people from different countries who use different languages to communicate. Code-switching is known as the change of two languages inside a single discourse, sentence, or constituent (Poplack, 1980). It may occur frequently when two or more bilingual speakers of the same language communicate with each other (Hamers & Blanc, 2004). Previous researchers, according to Hammers and Blanc (2004), saw code-switching as an indication of illiteracy in one or either languages. However, it is disproven by the later researchers who found code-switching as an effective way to teach foreign language (Al-Qaysi, 2018), a sign of language creativity (Saputra, 2018), and a way to convey messages in bilingual society (Wells, 2011).

Code-switching is defined as the alternation between two languages or linguistic varieties in a conversation, while code-mixing is defined as "switches occurring at the lexical level within a sentence" (Hoffmann, 1991). Hoffmann (1991) also argued that code-switching is used by bilingual speakers which is affected by contextual, situational, and personal factors. In line with Hoffman's

statement, many experts studied the various methods in which society implements code-switching and came to the conclusion that code-switching is a communication behaviour guided by patterns that adheres to community-specific standards (Poplack, 1980); context-oriented (Fischer, 1972); and affected by personal background and social identity (Hoffmann, 1991; Myers-Scotton, 1992).

Several researchers have made various claims about the factors that influence code-switching. Fischer (1972) mentioned three contextual factors that affected code choice, namely the speakers' relationship, the setting of the conversation, and the topic of the discussion. In addition, Myers-Scotton (1992) said that beside contextual factors, social identity and educational background affect the code choice as well. According to Leyew (1998) and Bista (2010) in Al-Qaysi (2018), some Sociolinguistic factors influence code-switching behavior, such as the use of English terms for which other languages' equivalents do not exist, the adaptability of scientific expression, and recognition of fixed English phrases, such as apologies, salutations, and compliments.

Many studies consider code-switching to be a useful strategy for bilingual or multilingual communication. In EFL classes, code-switching served as an effective means of clarifying lecturers' instructions and explanations, as well as assisting lecturers in gaining students' attention (Mukti & Ena, 2018). In a stand-up comedy performance, a performer codeswitches to express solidarity with his assumed bilingual crowd (Wells, 2011). It means that code-switching also functioned to express group status or identity (Hamers & Blanc, 2004).

The study on code-switching does not always get positive results since the theory itself had been used for a long time and utilized for a communication strategy from different perspectives. Code-switching is repetitively used with a similar approach where code-switching is observed in relation to certain phenomena (Prabowo, 2018; Primayanda, 2019; Hanafiah, Mono, and Yusuf, 2021). Moreover, most of the studies observe the code-switching types based on grammatical theories without considering the contextual or personal aspects that also affect code-switching. However, the massive number of studies conducted also proved that code-switching is still being used by society (Mercy, Adams, and Lucy, 2019; Nitisari, Budiwaty, & Lestari, 2021; Al-Quran, 2022). Although it is considered as an old theory, it is still relevant to the current situation due to its massive usage. What remains unexplored is code-switching usage based on contextual and personal factors of the users.

The object of this study is stand-up comedy performances by comedians who use English as their primary language and code-switch in Indonesian. Most stand-up comedians in Indonesia understand English and use code-switching to express their arguments that cannot be expressed in Indonesian (Kawwami, 2015). However, all studies conducted in Indonesia focused on comedians who code-switched from Indonesia to English. To avoid repetition, the current study will focus on comedians who speak English as their first language but have code-switched into Indonesian. Instead of observing the grammatical aspect where the code-switching occurs, the researcher will examine the contextual aspect of the code-switching to determine why the comedians code-switched. Because there are

several comedians in Indonesia use English as their primary language, the comedians' backgrounds will also be considered.

Stand-up comedy is a comedic act where the comedian doing solo performances and telling sets of jokes directly in front of the audiences. Since the jokes are conveyed verbally, the jokes are possible to be observed linguistically. The purpose of this study is to provide insight into the use of code-switching in stand-up comedy. This research is significant to reveal how code-switching used in stand-up comedy and how humor can be induced by code-switching. By doing so, the researcher can observe the underlying mechanism of humor and how code-switching contribute or not contribute in that mechanism.

The purpose of this study is to observe code-switching as a mode of communication in delivering verbal jokes. According to Meyer (2000), there are three basic concepts that trigger humor, namely relief, incongruity, and superiority. In relief theory, humor is used to alleviate human tension and sociocultural inhibitions. When people are stressed, their brain naturally reduces the pressure by releasing nervous energy, which results in humor. In the case of verbal jokes, comedians purposefully create tension and sociocultural inhibitions to be resolved in order to create humor. The comedians created a dissonance to be defused, causing the audience to feel the relief of humor. Essentially, the comedians make a joke that relieves the tension that was created in the beginning. This entire process is known as incongruity, and it is the second source of humor (Meyer, 2000).

The incongruity of humor works by breaking certain social rules to surprise people. Berger (1976), Deckers and Divine (1981), and McGhee (1979) stated that

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"people laugh at what surprises them, is unexpected, or is odd in a non-threatening way" (Meyer, 2000). There is a certain pattern established at the beginning of the joke, which is then violated, but it still makes sense so it's non-threatening, yet is also strange so that listeners do not expect it. This oddity is then referred to as incongruity which can provoke humor.

The incongruity theory focuses on humans' ability to rationalize the patterns they see in their lives. After the audiences can think rationally about the patterns instilled by comedians, humor can be created by breaking these patterns. Using human rationalization, comedians create an incongruous relationship between objects, events, or rules, resulting in humor. In the current research, the researcher observes stand-up comedian performances where code-switching is utilized as a mean of communications. Aside from observing the code-switching phenomenon, the researcher hopes to uncover the role of code-switching in the joke-making process of stand-up comedians. Therefore, the incongruity of each joke will be examined to determine whether code-switching plays a role in the joke-making process, affects the interpretation or the reception of each joke.

In carrying the current study, there are several previous studies which are pivotal to make sure the present research stays true to its origins, avoids repetition, and adds novel insights and advantages. In educational area, Sagala et al. (2018) found that code-switching is used to facilitate communication regarding all activities in STKIP Budidaya Binjai English Department Proposal Seminar. The researchers classified code-switching based on the place code-switching happened in the sentence or grammatical code-switching, and the reasons why code-switching

happened or contextual code-switching. Although they explained thoroughly the grammatical types of code-switching used in the proposal seminar, there is no detail explanation regarding contextual code-switching. It was not aligned with the findings of the research as they managed to explain the reasons of code-switching, but did not explain which one was situational and metaphorical, or which one was formal and informal. Therefore, the contextual types of code-switching should be observed in order to know the reasons of code-switching.

Hanafiah et al. (2021) found that code-switching may maintain the continuity and fluidity of the interaction, and also ensure that the messages are understood by the students a thesis examination session in the English graduate program at Universitas Sumatera Utara. Based on their finding table, code-switching is used 40.4 % for asking, 18.4% for emphasizing, 14.9 % for explanation. However, there is no further explanation why certain type or function of code-switching is used more than the others. Based on the functions of code-switching the researcher found, code-switching was considered as a communication strategy and it was hard to avoid code-switching along the examination process.

Code-switching studies regarding students' and teachers' perspectives on code-switching in the learning process indicated the needs for adding social and cultural background of both the students and teachers. For example, Suganda et al. (2018) aimed to observe code-switching in the interaction among teachers and students by addressing to the cultural, social, and communicative aspects. However, their interview and questionnaire had no question regarding social and cultural background of the students and teachers. Meanwhile, Mukti and Ena (2018) who

studied about code-switching usage in Sanata Dharma University's General English Classes for Non-English Students conclude that code-switching can help to clarify the lecturer's instruction, bridge the gap among students and lecturers, and improve students' understanding of the materials. However, those conclusion were based only on the teacher's perspective. In order to observe whether code-switching beneficial or deficient to English class, both perspectives were matter to get a comprehend result.

Another study on teachers' and students' perspectives on code-switching was conducted by Al-Qaysi (2018). He analyzed educators' and students' attitudes toward the use of code-switching in higher education settings. He found that not all students and teachers had positive attitudes toward code-switching according to various studies. For instance, Bilgin and Rahimi (2013) found that code-switching improved students' comprehension of instructions and vocabulary, as well as increased student involvement in a relaxing learning environment provided by the mother tongue (Al-Qaysi, 2018). On the other hand, Johansson (2014) found that educators in an upper secondary school in Sweden were generally opposed to CS (Al-Qaysi, 2018). Although the majority of the students switched between Swedish and English, 87% of students asked their teachers to make them speak English more than Swedish.

The findings on Al-Qaysi's (2018) research indicated that attitudes toward code-switching were various according to the factors that affected code-switching. One of the factors was the different goals of code-switching users. For example, the teachers utilised the native language to explain syntactic rules of the target

language. It facilitated the teachers to make the students focused on the point they were explaining. On the other hand, students used their native language solve their target language deficiency problems. Their target language incompetence demanded them to use two languages in order to maintain the communication fluency while learning the target language. In one case, code-switching could be troublesome for students, while in the other case it was beneficial for the teachers. This finding led to the conclusion that different aims of code-switching may affect the attitudes toward code-switching. Therefore, the current study will also observe the background of each code-switching users to know their aims of code-switching.

Similar conclusions were drawn from research on YouTube content creators regarding the use of code-switching. Primayanda (2019), who observed code-switching function in Sacha Stevenson's video, found that code-switching is used in the video to convey emotion or expression, to underscore messages, and to substitute words that do not exist in English. In line with the research, Prabowo (2018) investigated the social factors that influence code-switching as well as the functions of code-switching between five YouTubers. Beside conveying emotion, and underscoring messages, code-switching is used for the purpose of personalization, repetition, and comedy. He also added several factors of the YouTubers using code-switching, such as staying in a multilingual country because they are minority groups, and getting married or having parents or relatives outside one's ethnicity.

Another related research is conducted by Beatty-Martínez et al. (2018). They elaborate on the optimal techniques for examining code-switching, based on

data from various approaches and multilingual populations. The corpus-to-cognition approach to code-switching draws on corpus-driven and experimental research and merges field and laboratory-based work to investigate how multilingual experience influences language processing. They believe that the bilingual speaker is a pivotal aspect in code-switching research. From several research, there is a tendency for the bilingual speaker to perform a complex code-switches, even an asymmetric one.

Many scholars in Indonesia have investigated code-switching and how stand-up comedians use it in their performances (Siregar, 2019; Nitisari et al., 2021). However, the objects of those researches are the comedians who use Indonesian as the primary language. There is no researcher that investigates the use of code-switching by stand-up comedians in Indonesia who speak English as their primary language. This is an important topic to investigate because it will contribute to Sociolinguistic research as one of the studies on code-switching concerning linguistics and humor.

Siregar (2019) studied the types of code-switching and code-mixing used by comedians in Stand-Up Comedy Indonesia Season 8. He found that comics switch their codes to help their audiences understand the jokes and most of the switches occurred as the comics were aware that the surround society also does the code-switching and code-mixing. However, the findings on this research only tell that the audience laugh after hearing some English words. There is no further explanation on how the audiences can understand and interpret the joke.

Similar to Siregar (2019), Nitisari et al. (2021) explored the material presented by one of the well-known comics, namely Dodit Mulyanto and found variative results. They conclude that Dodit at certain points mixed his code between Indonesian and English inadvertently as he cannot find the right equivalent in Indonesian. Dodit also inserted English phrases into Indonesian sentence and the audience found it funny to hear. Similar to Siregar's (2019) research, the researcher did not provide theoretical explanation about the mechanism of the comedian's joke to make the audience laugh.

There are two related research on stand-up comedians' code-switching and code-mixing that held in Kenya. The first research is conducted by Mercy et al. (2019) who found that there are different properties that are only unique to certain jokes, so comedians must manipulate the audience's encyclopaedic knowledge to achieve a humorous effect. Another research by Al-Quran (2022) found that Jordanian comedians switched not only between Arabic and English, but also between urban and rural dialects to produce humor through stand-up comedy techniques. Also, code-switching to standard Arabic assisted in establishing relationships and developing an impression of participation with the crowd by conveying shared knowledge. Such studies have never been done in Indonesia and may result differently as the way of delivering speech is different in each language in the world. Therefore, such a study is beneficial for English-speaking comedians in Indonesia to provide a perspective on the application of code-switching and incongruity in attaining comedic effects.

The present research focuses on code-switching and its motivation in English stand-up comedy performances in Indonesia. Because the previous studies focus on stand-up comedy performances in Indonesian, the researcher choses the focus of this study to fill a gap in code-switching strategy related to code-switching usage as an incongruity trigger in stand-up comedy performances where English is the primary language. The researcher expects the study findings can assist comedians in learning code-switching strategies in performance and determining the best way to employ them to achieve humor.

B. Research Question

There are two research questions for this research:

1. How do the English-speaking comedians switch their code to Indonesian in stand-up comedy performances?

2. How does code-switching used by stand-up comedians evoke or not evoke incongruity in stand-up comedy performances?

C. Significance of the Study

The study of code is one of the sociolinguistics studies that monitor code altering and mixing in multilingual communication. Hence, beside enriching sociolinguistics science treasure, the study of code-switching can be a crucial reference for bilingual or multilingual social interaction. This research can help the scholars to gain deep understanding on code-switching and the relation between language and comedy by providing detailed data on the way of code-switching operates in order to provoke humor.

This research also provides plentiful insight for Indonesian comedians who perform with English and employ code-switching as a mean of communication. By examining the incongruity of the stand-up comedians' verbal jokes, the research may find the contribution of code-switching in stand-up comedian joke mechanism, and how effective code-switching is in affecting the interpretation or reception of the joke.

D. Scope and Limitation

This research focuses on the types of code-switching and the relation between incongruity in verbal jokes and code-switching strategy of English-speaking comedians who changed their code to Indonesian for their stand-up comedy shows. The source of this research is the stand-up comedians' utterances containing code-switching that are taken from videos of Comedy Central Indonesia and Bali Comedy Club YouTube channel.

The researcher limits this research only to the types of code-switching used by the comedians based on Wardhaugh's (2010) theory and the classification of incongruity in verbal jokes based on Mutheu's (2015) theory. This research does not analyze the function of code-switching, the reason of code-switching, and the other topics related to code-switching. The researcher also limits the object of the research on 24 videos of 18 comedians which are taken from Comedy Central Indonesia and Bali Comedy Club YouTube channels.

E. Definition of Key Terms

To help the readers understand the research and avoid misinterpretation of the terms used in this research, definitions of key terms relating to the topic are provided as follows:

1. Code-switching is a language phenomenon where the speaker changes the languages, or certain linguistic variety within an utterance in a single conversation. This research studies code-switching used by the English-speaking comedians in several of their comedy shows.

2. Stand-up comedy is form of comedy where a single person carried out a monolog about particular topic in order to make the audiences laugh, usually on a stage, and in front of a crowd. Related to the current study, several stand-up comedy shows of 13 comedians were analyzed.

CHAPTER II
REVIEW OF RELATED LITERATURE

This chapter delves into the review of related literature used in this study. They are the types of code-switching and incongruity in verbal jokes.

A. Code-switching

Code-switching is described as the simultaneous use of two languages or linguistic variations within the same speech or discourse (Hoffmann, 1991). It can take the form of changing languages in the context of bilinguals communicating with each other, or alterations in style in the case of monolinguals. Myers-Scotton (1988) defines code-switching as "the use of two or more linguistic varieties in the same conversation, without prominent phonological assimilation of one variety to the other" (Myers-Scotton, 1988, p. 157). Her model of code-switching focuses on social repercussions as motivators for linguistic code choices, as well as how speakers employ conversational implicatures to achieve the desired outcomes.

Wardhaugh (2010) defines the term 'code' as any type of communication system used by two or more people, which includes language, dialect, vernacular, style, creole, standard language, and pidgin. People have the option of using one code over another when there are two or more distinct codes in society. Therefore, people may select a specific code whenever they speak, and switch from one code to another or mix codes.

Living in a society with a variety of situations can influence people's use of code. Wardhaugh (2010) referred to this as a diglossic situation, in which the society had two distinct codes with clear functional separation. Consequently,

people will use one code in one set of conditions and another in a completely different set. For example, one type may be used to deliver lectures, give political speeches, broadcast news on television and radio, and so on. In contrast, the other varieties may be used in casual conversation, "soap operas" and popular radio programs, and "folk literature."

Code-switching is an example of a linguistic phenomenon that is widely observed and used in many contexts as most people around the world are fluent in multiple dialects and even bilingualism (Wardhaugh, 2010). As a result, the question of why someone uses one language and then switches to another arises to observed code-switching contextually. Based on Wardhaugh (2010), there are two kinds of contextual code-switching:

1. Situational code-switching

Situational code-switching arises when conversant languages change depending on the situation: they use one language for one situation and another language in another situation. The transition from one to the other may happen rapidly. Some situations, such as ceremonial or religious events, are able to prescribe socially. Others can be determined subtly, but speakers easily and quickly adhere to the norms.

Situational code-switching also affected by the participant of the conversation. It because the presence of certain participant can change the social situation (Holmes, 2013). For example, two Indonesian students may change their language from Indonesian to English when an American student join their conversation to express solidarity.

2. Metaphorical code-switching

Metaphorical code-switching happens when an alteration in topic necessitates an alteration in the language utilized. Some topics can be discussed in any code, but the code choice brings a unique flavor to the content of the topic. As the name implies, metaphorical code-switching has an affective component where people switch the code as they redefine the situation, from authorized to private, formal to informal, serious to comedic, and so on.

Holmes (2013) argued that metaphorical switching has affective and referential function which is in line with Wardhaugh's theory. People may use certain language to express specific types of referential content and other languages for other topics. Beside the messages, people can also alternate their languages to convey affective meaning, such as angry or signal someone's identity. Metaphorical code-switching also happens if the alternation aims for rhetorical excuse. When a metaphorical switch occurs, it enriches a situation by allowing allegory to more than one social relationship inside the situation (Blom & Gumperz, 1972).

The current study applies Wardhaugh's (2010) view of code-switching to examine how the stand-up comedians applied code-switching in stand-up comedy performances in Indonesia. That theory is used to scrutinize contextually code-switching strategy in stand-up comedy performances of 13 comedians in 2 YouTube channels. The concepts describe the code choice pattern, how and when the speaker change his code, and the function of the code-switch. The theory is consistent with the first research question which disclose the process of code-switching usage, and how it functioned contextually in stand-up comedy. Therefore,

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this theory is compatible to answer the research questions and create comprehensive results.

B. Incongruity in Verbal Jokes

Mutheu's (2015) framework on incongruity in stand-up comedy will serve as the foundation for analysis in the current study. Mutheu investigated whether code-mixing jokes (Swahili/Kikamba and English) elicit humor through incongruity in relation to stereotypes, norm violations, and political ideas. Therefore, the current study will examine how code-switching used by English-speaking stand-up comedians evoke or does not evoke incongruity in stand-up comedy performances using Mutheu's analysis framework.

Incongruity is a type of humor that shows how common assumptions about a specific target are incorrect, bizarre, or reversed. It works by creating a disparity of what was expected and what finally happens in a joke (Shultz, 1976, as cited in Mutheu, 2015). It is entirely dependent on the first reference made to the audience. By providing specific information in the beginning, a comedian generates humor by breaking the audience's expectations at the end of the joke.

The same concept also applies to stand-up comedy, where humor is delivered through incongruous punchlines. There are two parts of a joke in stand-up comedy: set-up and punchline. According to Aidi (2021), incongruity causes spectators' frames of reference to collide. Thus, the first part of the joke, the set-up, creates the presumption or reference frame. Then, the punch line of the joke, which deviates from the presumption set by the joke, making the ending incongruous with the early part.

Humor is not just caused by the incongruity, but the incongruity resolution which depends on the context of prior discourse (Suls, 1983, as cited in Mutheu, 2015). The resolution will make the incongruity shown rational or at least less incongruous compared to what was originally thought, resulting in humour. To allow the material of the punch line to follow the reference formed in the set-up naturally, the set-up should contain certain cognitive rules to follow. According to Mutheu (2015), incongruity in stand-up comedy can be analyzed through its relation to three cognitive rules in society:

1. Incongruity in Stereotypes

Stereotype is a standardized image shared by members of a certain group that usually oversimplified and biased. Stereotypes are typically spread through popular cultures such as news, film, music, books, and even through word of mouth (Aidi, 2021). The types also vary from gender stereotypes, race, religion, and even place and country can all be related to stereotypes.

Stereotypes are essential to humor because they represent common beliefs with reduced process effort within any given culture. The beginning of the joke in stereotypes creates a humorous perception as well as the matching stereotype from the hearer's extensive knowledge. Therefore, the incongruity in stereotypes can be identified through analyzing which part of the joke that contrast with the common beliefs.

2. Incongruity and violation of norms

A norm is the expected behavior of people in a particular situation and is viewed as social rules of what individuals should do. Violation of a norm entails

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doing something that contradicts what is correct in society. Apte (as cited in Meyer, 2000) contended that humor arises from infringements of what is socially or culturally accepted as normal. Comedy requires an established set of societal and cultural standards against which inconsistencies can be found.

3. Incongruity and political ideas

Because political criticism is frequently encoded in humorous terms, politics can be displayed in a comedic way. In politics, incongruity occurs when political ideas conveyed violate people's political expectations.

From the explanation above, it can be concluded that incongruity in a joke can be identified through its relation through several cognitive rules. The theory used to analyze incongruity in stand-up comedian jokes is Mutheu's (2015) theory about incongruity in relation to stereotypes, violation of norms, and political ideas. Mutheu (2015) identified how incongruity elicit humor by examining the set-up and punchline of each joke. This theory is suitable to answer the second research question as it will reveal code-switching's contribution in the stand-up comedian joke mechanism. By observing the incongruous aspects of each joke, the researcher can find whether code-switching contribute in one or more aspects of incongruity in the stand-up comedian jokes.

CHAPTER III
RESEARCH METHOD

The method applied in the current study is discussed in this chapter. It provides research design, research instrument, data source, data collection, and data analysis.

A. Research Design

This research employed descriptive qualitative research design. According to Creswell (2014, p. 5), qualitative research was "an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem". This approach was suitable for participatory action research or discourse analysis; studying individuals; exploring processes, activities, and events; or learning the behaviour of culture-sharing between individuals or groups (Creswell, 2014, p. 282). As this research tended to observe individuals' utterances in specific events, qualitative approach was compatible for this research. Besides, this research used descriptive method since it aimed to describe narratively how the code-switching used by the speaker and how humor was evoked through the code-switch.

B. Research Instrument

The researcher employed a human instrument or the researcher himself as the research instrument in this research, as Miles, Huberman, and Saldaña (2014) argued that the researchers are the primary instrument in a qualitative study. The main reason for using human instruments was that the researcher was in charge of collecting and analyzing the data. In addition, the researcher required the assistance

of other tools, such as a computer, to watch and listen to the videos and audios, as well as transcribe the necessary materials.

C. Data Source

The data for this research were taken from 18 videos of stand-up comedy performances. The data were in the form of words, phrases, and sentences containing code-switching produced by the stand-up comedians. There were 18 videos in total, that consisted of 9 Comedy Central Indonesia's videos and 9 Bali Comedy Club's videos. There are 13 comedians involved in those videos. Eleven of them are Indonesian: Mo Sidik, Oza Rangkuti, Reggy Hasibuan, Ben Dhanio, Duto Triadjie, Adit MKM, Alfie Rahmi, Sugi, Abizar, Aditya Nugraha, and Kauten Jehnsen. They spoke Indonesian in daily life, but performed stand-up comedy in English, specifically on the videos to be researched. The rest of them were foreigners who lived in Bali and spoke English in daily life: Christian Giacobbe, and Fritz Gheen. To make data collection easier, the researcher gathered all relevant videos from the YouTube playlist using the following link: https://www.youtube.com/playlist?list=PL7yTWDQGhlKQb8UsVkj0FOZuoDE0 nFtyv.

D. Data Collection

The researcher collected the data by doing several steps. Firstly, watching the videos of 13 stand-up comedians through Comedy Central Indonesia and Bali Comedy Club YouTube channels. Secondly, transcribing the utterances of 13 comedians from the videos into written form. Thirdly, understanding the content of related stand-up comedy performances by watching the videos along with reading

the transcription. Fourthly, identifying utterances which have code-switching based on the theory of Wardhaugh (2010). Finally, those data of code-switching that had been identified were arranged in a table based on the types of code-switching.

E. Data Analysis

To analyze the data, this research used Wardhaugh's (2010) theory on types of code-switching and Mutheu's (2015) classification of incongruity in stand-up comedy. First, the data was categorized based on Wardhaugh's (2010) types of code-switching to answer the first research question. Second, the researcher analyzed the incongruity between the set-up and punchline of the code-switched jokes based on Mutheu's (2015) classification of incongruity. By doing so, the researcher then examined whether code-switching contributed or not in arising humor through incongruity to answer the second research question.

CHAPTER IV
FINDINGS AND DISCUSSIONS

This chapter provided the findings according to the research questions asserted in Chapter I. The discussion followed at the end of the chapter.

A. Findings

The findings presented in this chapter were based on the research questions stated in Chapter I. To answer the first research question, the findings were classified based on Wardhaugh's (2010) types of code-switching, as presented in Chapter II. The researcher then used Mutheu's (2015) classification of incongruity to assess the incongruity of the code-switched jokes. Finally, at the end of this chapter, it concludes with a discussion of the analysis.

1. Code-switching

Thirty-five comedians' utterances were culled from stand-up comedy videos on the Comedy Central Indonesia and Bali Comedy Club YouTube channels. The utterances were categorized as situational or metaphorical code-switching according to Wardhaugh's theory (2010). The findings were summarized below.

a. Situational code-switching

Situational code-switching was a language switch made by the speaker in response to the situation. Situational code-switching occurred when speakers used one language in one situation and another language in another (Wardhaugh, 2010). The situation may change due to other participants, society, location, or the speaker's own language limitations. There were eleven data of situational code-

switching found in stand-up comedy videos on Comedy Central Indonesia and Bali
Comedy Club YouTube channel.

Datum 3

Anybody from Scotland? **Apaan lu? Bule kok…** *Scotland* **muka Jawa, anjing!**

Mo Sidik uttered these sentences in a stand-up comedy video on the Comedy Central Indonesia YouTube channel. The language changes were considered situational code-switching because Mo changed his language from English to Indonesian adjusting to his interlocutor's language. When Mo asked if there was an audience from Scotland, he expected to be answered by Scottish. Instead of a Scottish, an Indonesian man answered Mo's question which triggered Mo to respond to him in Indonesian. The pronoun 'lu,' which meant 'you,' was used in the sentence 'Apaan lu?' to refer to the man who answered Mo's question. Mo kept communicating with that person by saying, '**Bule kok**… Scotland **muka Jawa, anjing!**' explained that the man's face does not look Scottish, but rather Javanese. Therefore, this indicated that Mo's language changed due to the presence of certain participants and it was considered situational code-switching.

Mo's code-switching was also affected by his personal background as an Indonesian. As he and the audience shared the same identity as Indonesians, it was more intimate for Mo to use Indonesian when spoke to the audience. The intimacy was shared by the use of curse word and Mo's high intonation indicating that he was angry. Since Indonesian was Mo's native language, it was more nature for Mo to convey his emotional speech in Indonesian. In other words, Mo's code-switching was functioned as identity and emotion markers.

Datum 5

> *My **ngaji** teacher… no. my muslim teacher used to tell me like "Oza. Remember, the sin of pre-marital sex is fourty years." He said. "Eight years longer than the **rezim** of Soeharto."*

These sentences were taken from Oza's utterance in a stand-up comedy video in Comedy Central Indonesia YouTube channel. In his sentences, Oza switched to Indonesian twice by saying the word 'ngaji' and 'rezim.' In the first switch, Oza told the audience that his muslim teacher used to tell him something. However, instead of saying muslim, he said 'ngaji' which was an Indonesian word. The term 'ngaji teacher' came from the Indonesian phrase 'guru ngaji,' which was commonly used in Indonesian society to refer a teacher who taught Qur'an and religion. After saying that phrase, Oza realized that he just said Indonesian word while he should speak in English. Therefore, he clarified his utterance by using the English phrase 'muslim teacher.' It implied that his previous utterance was an accident because he said so inadvertently due to his habit. Therefore, the switch was a situational code-switching because Oza was affected by his social situation.

The next switch at the last sentence was a metaphorical code-switching because the word 'rezim' was an allusion of how rude the president at the time. Therefore, it was not a situational code-switching.

Datum 6

> ***Belanda?** So, you married **penjajah**, Ma'am.*

The sentence was uttered by Oza in a stand-up comedy video on Comedy Central Indonesia YouTube channel. The changes were categorized as situational code-switching because Oza changed his language to Indonesian adjusting to the

addressee. In that video, Oza approached a married couple and inquired about the husband's origins. The wife then explained that her husband was from 'Belanda,' which was Indonesian for 'the Netherlands.' Therefore, Oza used the same term to communicate with the woman to signal that he shared the same reference with her. This change was considered situational because Oza changed his language due to the influence of another participant.

Oza also used the word 'penjajah,' which meant 'invader,' to demonstrate how Indonesians stereotyped Dutch people. As an Indonesian person, Oza knew that historically the Netherlands had invaded Indonesia for a long period of time, leading many Indonesians to regard Dutchmen as invaders. As a result, the switch was a situational code-switching because Oza changed his language due to Indonesian society's influence.

Datum 8

> *I see a lot of Indo sisters. Hello, indo sisters. **Selamat malam**. Om swastiastu.*

The quotes were from Reggy Hasibuan's stand-up comedy show, which can be found on the Comedy Central Indonesia YouTube channel. Because Reggy used a different language to communicate with specific addressees, the switch in this utterance was classified as situational code-switching. Although Reggy was known as a comedian who performed fluently in English, Reggy was natively an Indonesian who stayed in Bali. In that episode, Reggy greeted his fellow Indonesian in the audiences. As a result, he said "good evening" in Indonesian to express solidarity with the Indonesians. The switch was classified as situational code-

switching because he changed his language to communicate with specific audiences.

Datum 13

> *And yeah. Because our parents is… is more, you know… they, in Indonesia, you know, they tends to… you know, what do you call that uh…* **nasehatin bahasa Inggrisnya apa sih, anjing?** *Yeah. Give you advice.*

Mo Sidik mentioned these sentences in a stand-up comedy video on Bali Comedy Club YouTube channel. Mo's switch was classified as situational code-switching because he switched due to his inability to say a specific word in English. Mo intended to say in that set of jokes that parents in Indonesia tend to give advice to their children. However, Mo had forgotten what 'nasehatin' or 'give advice' in English was at the time. As a result, he asked his fellow Indonesian in the audience, "*Nasehatin bahasa Inggrisnya apa sih, anjing*?" From that switch, it can be concluded that Mo changed his language because he could not continue his set in English due to a lack of knowledge of a specific word.

The fact that he asked his fellow Indonesians indicates that he altered his language in order to communicate with specific addressees. As a result, it is possible to conclude that the switch was situational code-switching because Mo changed his language as a result of his situation, which forces him to change the language and communicate in Indonesian.

Datum 18

> *Now I understand why some* **ustad** *say that stand-up comedy is haram.*

These sentences were taken from Duto Triadjie's utterance in a stand-up comedy video on Comedy Central Indonesia YouTube channel. Duto's used the

word 'ustad' and it was classified as situational code-switching because he did so due to his cultural and social behaviour. Duto was an Indonesian comedian who lived and grew up in Bekasi. Traditionally, Indonesian urban society was educated since childhood to study Qur'an and religion. The term 'ustad' was the Indonesian term of 'teacher,' which was commonly used in Indonesian society, referred to the Qur'an and religion teacher. As he used to call his teacher as ustad since childhood, this habit had carried over to the present day. Therefore, since Duto was affected by his social situation, the switch was considered a situational code-switching.

Datum 19

> But I'm confused to about atheis, but… **udahlah gua. Gua ga kuat gua**.

The sentence was uttered by Aditya in a stand-up comedy video on Comedy Central Indonesia YouTube channel. Because of his inability to speak English fluently, Aditya's switch was classified as situational code-switching. Aditya admitted to the audience that he couldn't continue speaking in English by saying 'udahlah Gua. Ga kuat Gua,' which meant 'All right, I'm done. This is too much for me.' Following that, he performed his entire set in Indonesian. Based on that switch, it can be concluded that Aditya changed his language because he couldn't continue his set in English, which was categorized as situational code-switching.

Datum 20

> Nobody came. I mean, this is not an open mic, guys. This is dinner, you know. I mean, we should just meet in that **warkop** over there.

The sentences were Oza's utterances from a stand-up comedy video on the Comedy Central Indonesia YouTube channel. The switch in Oza's set was

categorized as situational code-switching because Oza changed his language to speak with Indonesian. Oza stated that the open mic he did was similar to dinner because the audience was small and that they should just meet in the coffeeshop instead. However, Oza did not use the term "coffeeshop," but rather "warkop," which is the Indonesian term for "coffeeshop." The fact that he used "warkop" indicates that he addressed his speech to Indonesian because only Indonesians understand the term. Oza changed his language to communicate with specific people, therefore the switch was situational code-switching.

Datum 22

*Yeah. You can also **belibet** when you are angry. I'm sorry.*

Sugi mentioned those sentences in a stand-up comedy video on Comedy Central Indonesia YouTube channel. The switch Sugi did was classified as situational code-switching because Sugi switched to Indonesian to communicate with Indonesian audiences. Sugi was stuttering when delivering the joke during that session. Then he explained that he stuttered because he was angry and apologized to the audience. The word 'belibet' was an Indonesian word which meant 'sttuttering.' Because it was only understood by Indonesian, it meant that Sugi was talking to Indonesian audiences. Therefore, the switch was classified as situational code-switching because Sugi altered his language to accommodate the Indonesian audience.

Datum 23

*__Emak-emak__ in neighbourhood is like **pedulilindungi** application, you know? They leak your data.*

Abizar mentioned those sentences in a stand-up comedy video on Comedy Central Indonesia YouTube channel. Abizar switched twice in those sentences. The first switch was when Abizar mentioned the word 'emak-emak' which meant 'mothers' or 'group of mothers.' The switch was categorized as situational code-switching since Abizar switched to Indonesian because of the society influence. Abizar wanted to say that mothers in his neighbourhood loved to gossip. Instead of calling them as 'mothers', he used the term 'emak-emak' which had negative stereotype in Indonesia. The term 'emak-emak' was associated with mothers who loved to talk negative about people behind the people's back. Abizar used the specific term because he wanted to stress that he talked about Indonesian mothers, especially in his neighbourhood. The audiences were also Indonesian who understood the reference. Therefore, the switch was categorized as situational code-switching because Abizar changed his language to adjust with the society.

The second switch as metaphorical since Abizar switched his language to quote an application name. He said that mothers in his neighbourhood loved to leak data like 'pedulilindungi' application which once had the history of leaking Indonesian citizen's information. Therefore, the switch was not a situational code-switching.

Datum 27

*I wanted to marry her. I love her so… so… much. Because when you are marrying a Japanese girl, you get everything in package. You get the babysitter and a **pembantu**. Like that is the best one. That's extremely racist.*

The utterances above were from Ben Dhanio's performance which can be found in a stand-up comedy video on Bali Comedy Club YouTube channel. The

switch in his utterance was classified as situational code-switching because he switched due to the audience influence. In his joke, Ben said that marrying a Japanese girl was the same as marrying a babysitter and a maid. Instead of saying 'maid', Ben said 'pembantu' which is the Indonesian term for 'maid.' The reason Ben used the word 'pembantu' was because the audiences in front of him understood the reference. Most of the audiences were Indonesian and tourist who lived for a long time in Bali. They all knew and were familiar with the 'pembantu' service. Therefore, the switch was categorized as situational code-switching since Ben altered his language to adjust with the addressees.

b. Metaphorical code-switching

Metaphorical code-switching occurred when a speaker switched to discuss a specific topic or to convey affective meaning (Wardhaugh, 2010). People may use one language to discuss one topic and another language to discuss another. Metaphorical code-switching can be used to convey affective meanings like anger, to redefine a situation, or for rhetorical purposes (Wardhaugh, 2010; Holmes, 2013). There were twenty-four data of metaphorical code-switching found in stand-up comedy videos on Comedy Central Indonesia and Bali Comedy Club YouTube channel.

Datum 1

Bali's bule is pussy right?

The sentence was taken from Mo Sidik's utterance in a stand-up comedy video on Comedy Central Indonesia YouTube channel. The switch was classified

as metaphorical code-switching because Mo switched to speak about a specific topic which was 'bule' or 'foreigner'. Mo used the word 'bule' instead of 'foreigner' because it was a specific word used by Indonesians to refer to a person from another country. As an Indonesian comedian who performed many times in front of foreigners, Mo knew that even among the foreigners, the word 'bule' was more familiar to them. Mo used the term because both Indonesians and foreigners understood it. As a result, the switch was metaphorical because Mo used specific language to discuss a specific subject.

Datum 2

> *'Mo. You should go earlier to Deus. You should go earlier because this is **macet.**' This is not **macet** man.*

Mo said those sentences in a stand-up comedy video posted on Comedy Central Indonesia YouTube channel. The switch was categorized as metaphorical code-switching as Mo altered his language to Indonesian in order to quote from a person and speak about a specific topic. Mo quoted someone who told him to go earlier to a place called Deus to avoid the 'macet' or 'traffic jam.' Mo quoted the exact word to highlight the specific message content. Therefore, it was regarded as metaphorical switching because Mo used a specific language to quote somebody and talk about a specific topic.

Datum 4

> *And they will repeat it. **"Kami ulangi." Nah, itu bisa, anjing!***

Mo says these lines in a stand-up comedy video on the Comedy Central Indonesia YouTube channel. Because Mo changed his code to quote someone, the

switch was classified as metaphorical code-switching. Mo attempted to quote a train station announcer who will repeat an announcement. The phrase 'kami ulangi' was a direct quote from the announcer and meant 'we will repeat' or 'once more.' As a result, it was classified as metaphorical code-switching because Mo changed to quote an exact saying in another language.

The next switch was also metaphorical because Mo quoted himself at the train station. The phrase 'nah, itu bisa, anjing!' which meant 'Well, you can speak there!' ' was Mo's angry response to the announcer, who mumbled the announcement but spoke clearly to the unnecessary words. As a result, it was classified as metaphorical because Mo switched to quote his own saying in another language.

Datum 7

*Why can't you find **pribumi** guys, I mean, man. Come on.*

Oza mentioned those sentences in a stand-up comedy video on Comedy Central Indonesia YouTube channel. The switch was categorized as metaphorical code-switching because Oza altered his code for rhetorical reason. Oza used the word 'pribumi' which meant 'Indonesian natives.' Oza used it as a metaphor that represents social status shared by Indonesians. The term 'pribumi' also reflects unity and resistance against colonialism in the past. Nowadays, the word was still used especially to distinct between Indonesian and foreigners. From those explanations, it can be concluded that Oza switched his code for rhetorical reason or allusion. Therefore, it was categorized as metaphorical code-switching.

Datum 9

*…I was like "no. we should… you know… look for the **yatim** kids, right? Kids with no parents."*

This was Oza's utterance in a stand-up comedy video on the Comedy Central Indonesia YouTube channel. Oza switched from English to Indonesian by saying 'yatim' and the switch was categorized as metaphorical. The word 'yatim' meant 'orphan' in English. Oza switched his language because he quoted himself while telling a story. Oza used the Indonesian word 'yatim' because it was a specific word he mentioned from his past experience. Therefore, the switch was classified as metaphorical code-switching as Oza switched for quotation purposes.

Oza's personal background also influenced his code choice beside the quotation factor. If this case was examined from Oza's point of view, it was clear that he was talking to a friend at the time the conversation occurred. As an Indonesian, Oza was aware that the term 'orphan' was not widely used. As a result, he used the term 'yatim,' which was popular in society. Because Oza preferred to communicate with his friend in Indonesian, the switch can also be viewed as situational code-switching.

Datum 10

*And I can literally hear some racist guy panting "**Woi, Cina!** You legal or not? You illegal or not?" I could have said something like **"Saya orang Indonesia, permisi."***

Ben Dhanio mentioned those sentences in a stand-up comedy video on Comedy Central Indonesia YouTube channel. He switched to Indonesian twice in certain moment by saying 'woi Cina!' and 'saya orang Indonesia.' Both of the switches were classified as metaphorical code-switching because he switched to

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Indonesian to quote utterances in different language. The first utterance was 'woi Cina' which meant 'hey, you Chinese!'. It was mentioned by a train passenger who mistakenly believes Ben was Chinese. Ben then intended to demonstrate his Indonesian identity by saying, 'Saya orang Indonesia, permisi.' But he did not say those words and instead just thought about them. So, the first utterance was a quotation of a train passenger, and the second one was a quotation of Ben's mind. In conclusion, both switches were metaphorical because Ben changed his language to quote specific messages.

Datum 11

I called him "Stu. You are the first child in your family." "How did you know?"
*"Because your name is Stu. **Stu, dua, tiga**."*

Ben Dhanio narrated this conversation in a stand-up comedy video on the Comedy Central Indonesia YouTube channel. The switch was regarded as metaphorical code-switching for two reasons. First, Ben changed his language in order to annoy his boss at work. His boss's name was Stewart, but his co-workers referred to him as Stu. Ben claims that Stu was the family's first child because the pronunciation of 'Stu' was identical to 'satu,' which meant 'one' in Indonesian. And the words 'Stu, dua, tiga' meant 'One, two, three' in English. Therefore, Ben's switch was the result of an affective act, which causes the switch to be regarded as metaphorical code-switching.

Second, the switch was considered as metaphorical because it was a quotation of Ben's previous utterance. Ben told the story of how he made fun of his boss and quoted the exact conversation they had. As a result, the switch he described

in that conversation was classified as metaphorical switching because he switched to quote an exact speech in the past.

Datum 12

> *Because the kids love it. The kids be like **"orang gila! Orang gila!"***

Duto Triadjie said these lines in a stand-up comedy video on the Comedy Central Indonesia YouTube channel. The switch he did was metaphorical because it was a quotation people utterance. In his joke, he talked about how kids in his neighbourhood loved to made fun of a crazy person. The kids were saying 'orang gila!' which meant 'crazy person!' Duto quoted the exact saying of those kids in Indonesian because the kids indeed speak in Indonesian. Therefore, the switch was categorized as metaphorical code-switching because Duto changed his language to quote an exact saying of other people.

Datum 14

> *I ride a bike at my house. And then this guy just stopping "eh stop! Stop **gendut**! Stop!"*

Mo Sidik said these sentences in a stand-up comedy video on Bali Comedy Club YouTube channel. Mo's switch was considered metaphorical because he changed to quote someone else's words. Mo related a story about an elderly gentleman who stopped him while he was riding his bicycle. Mo was nicknamed 'gendut,' which translates to 'fat' in English. Mo used not only the term 'gendut,' but also the Indonesian interjection 'eh,' which was used to express confusion. Because Mo changed his language to narrate an exact quotation of someone, his switch was classified as metaphorical switching.

Datum 15

*"Hey! You. Riding bike ya?" "Yes, yes." "Where?" "Go to **toko lah**."*

Mo Sidik mentioned these sentences in a stand-up comedy video on Bali Comedy Club YouTube channel. The switch in Mo's utterance was categorized as metaphorical because Mo altered his language to discuss a specific reference, and it was also a quotation. Mo told a story in his set about a conversation in which he told an old man that he needed to go to the store. But, instead of 'store,' he used the Indonesian term 'toko.' In Indonesia, a 'toko' was a grocery store that sells not only food but also other daily necessities. As a result, it was a highly specific Indonesian reference. As a result, Mo's utterance switch was a metaphorical code-switching because he switched to quote an utterance and discuss a specific topic.

Datum 16

*"Oh. Now I remember. It's you **bencong**." For some of you who gets confused, **bencong** is an actual Indonesian word for faggot.*

The sentences were uttered by Ben Dhanio in a stand-up comedy video on Bali Comedy Club YouTube channel. Ben switched twice in that moment, both of which were classified as metaphorical code-switching. The first switch was a quote from Ben's friend, who mocked Ben by calling him a 'bencong.' The second switch was when Ben explains that 'bencong' actually refers to a shemale. The first switch was a metaphorical switch because Ben changed his language to quote his friend exactly. The second switch was also metaphorical because Ben switched to explain the meaning of the word 'bencong.' To summarize, both switches were metaphorical code-switching because Ben's switches were caused by quotation and explanation of certain topic.

Datum 17

*She created a political party called **partai pelopor**. Do you know **partai pelopor**?*

The lines were mentioned by Adit in a stand-up comedy video on the Comedy Central Indonesia YouTube channel. The switches in Adit's lines were categorized as metaphorical code-switching because Adit switched to Indonesian to mention a specific political party in Indonesia. Adit switched twice in his joke by saying the same phrase 'partai pelopor' which was the name of a political party in Indonesia. The first switch was to say that there was a woman who created the party, and the second one was to ask the audience if they knew the party. Since Adit switched twice to talk about a specific topic, the switches were categorized as metaphorical code-switching.

Datum 21

*So, he went to Egypt to found his **surgawi**. And then me to Korea to found my **duniawi**.*

Alfie Rahmi uttered these sentences in a stand-up comedy video which can be found on the Comedy Central Indonesia YouTube channel. In her utterances, Alfie switched twice and both switches were categorized as metaphorical code-switching because she switched for a rhetorical reason. Alfie said that his brother went to Egypt to find his 'surgawi' which meant 'heavenly life.' The reason she said that was because Egypt was known as one of the Islam religion education centers. By going there, it meant the same as her brother going to look for the heavenly life. Alfie used the specific term 'surgawi' in Indonesian which was commonly used in society as an allegory for heavenly life. Therefore, the first

switch was metaphorical code-switching since she changed her language to make an allegory.

The second switch was also metaphorical because Alfi altered his language to make an allegory. After talking about her brother, she talked about herself went to Korea to find her 'duniawi' which can be translated to 'worldly life.' She said that because Korea was known for its tourism spot and entertainment industry. She created an allusion that going to Korea was the same as looking for amusement and pleasure. Therefore, the switch was classified as metaphorical code-switching because she switched to make an allusion.

Datum 24

> *If you buy something full price, they call you **bule**. If you haggle down the price and buy something local price, they call you **Pak**. Now, if you haggle down the price even more and you buy corona price, they call you **anjing**!*

These were Christian Giacobbe's utterances that can be found in a stand-up comedy video on Bali Comedy Club YouTube channel. There were three code-switches in Chris' utterances and all of them were classified as metaphorical code-switching. In his joke set, he said that shop cashiers in Bali called the customer differently according to the grocery price of the customer. They called the buyer a 'bule', which meant 'foreigner', if the buyer bought something full price. It because a 'bule' was known as a rich people as they came from foreign country for holiday. If the buyer bargained for lower price and bought something with local price, the buyer will be called 'pak' that meant 'sir' in Indonesian. The reason why the buyer was called 'pak' was because the cashier assumed that only Indonesian who will bargain and buy something local price, so the cashier identified the buyer as

Indonesian. Then, if the buyer bargained for the price lower than the local price, the cashier will the buyer 'anjing' which meant 'dog.' It does not mean that the cashier identified the buyer as a dog, instead 'anjing' was an Indonesian curse word. The cashier cursed because the price that the buyer wanted was not make sense. Since all of the Indonesian words were not Chris' words, the switches were classified as metaphorical code-switching because Chris quoted the Indonesian words from another person.

Datum 25

> On the reservation, the name of the reservation on the table next to mine was **pocong**. **Pocong** is a ghost that is wrapped in a sheet, its legs are bound together, kind of hops around, it's like a kangaroo of Indonesian ghost.

Fritz Gheen mentioned those sentences in a stand-up comedy video on the Bali Comedy Club YouTube channel. The switch in his sentences was categorized as metaphorical code-switching because he switched to Indonesian to discuss an Indonesian topic. In his joke, Fritz told his experience when he was in a restaurant in Bali. He said that in the table next to him, the table reservation was under the name of 'pocong'. 'Pocong' was the name of an Indonesian local ghost that was wrapped in a shroud all over its body and usually jump around to scare people. Fritz said the word 'pocong' to talk about the ghost. Since the ghost was from Indonesian myth, the best way to discuss it was by using Indonesian. Therefore, the switch was metaphorical because Fritz switched to discuss a specific topic.

Datum 26

> My favorite Indonesian ghost is **tuyul**. And **tuyul** is a little boy, a little mysterious boy, but he only steals money.

Fritz Gheen said those words in a stand-up comedy video on the Bali Comedy Club YouTube channel. The switch in his joke was considered as metaphorical code-switching since he switched to discuss a certain topic. In his joke, he switched to Indonesian to explain about his favorite Indonesian ghost. He mentioned 'tuyul' which was the name of an Indonesian ghost that resembled a bald little boy. It was an Indonesian local ghost that loved to steal money from someone's house. Because it was an Indonesian ghost, Fritz changed his language to Indonesian to mention the ghost's name. Therefore, the switch was considered metaphorical because Fritz switched his language to talk about a specific topic.

Datum 28

> *I think the early success is not only a matter of a hard work and dedications. I think it's also we have to thank for the power beyond us that grant us protections and a peace of mind. Yes, I'm talking about the **pecalang** yeah.*

These sentences were said by Kauten Jehnsen in a stand-up comedy video on Bali Comedy Club YouTube channel. The switch in his sentences was categorized as metaphorical code-switching because he switched to discuss a specific topic. In his joke, Kauten talked about the traditional police in Bali called 'pecalang.' He said that 'pecalang' granted the people protection so they can live their life peacefully. Since there was no English term for 'pecalang', Kauten used Indonesian to talk about it. Therefore, the switch was categorized as metaphorical code-switching because Kauten switched to discuss a certain topic.

Datum 29

> *I bet if Hitler is still alive today, he will not really fancy my place. Because we have too many jews. Orange, pineapple, mango, so many juice. And also, on top of that, rather than having a croissant, he will prefer to have a **nazi… goreng ya. Nasi goreng.***

These were Kauten Jehnsen's utterances which can be found in a stand-up comedy video on Bali Comedy Club YouTube channel. The switch in his utterances was classified as metaphorical code-switching because he switched the language for a rhetorical reason. Kauten mentioned that if Hitler was still alive, he will prefer to have a 'nasi goreng' than the other food. Kauten said so because the pronunciation of 'nasi' was almost similar to 'nazi', a political party created by Hitler. Kauten meant to joke by connecting between the word 'nazi' with 'nasi' which meant 'rice.' Therefore, the switch was classified as metaphorical code-switching because Kauten switched his language for a rhetorical reason.

Datum 30

My friends were upset with me after my last set. And not in that way that like Indonesians complain to white people that like **"Oh. Permisi, Pak." "Oh. Maaf."**

These were Fritz Gheen's lines which can be found in a stand-up comedy on Bali Comedy Club YouTube channel. The switches in his lines were categorized as metaphorical code-switching because he switched to quote specific utterances. In his joke set, Fritz said that if Indonesians complained to white people, they complained politely. Indonesians will say 'Oh. Permisi, Pak' which meant 'Excuse me, Sir' or 'Oh. Maaf' that meant 'I am sorry.' Fritz quoted both utterances which were he usually heard from Indonesians when they were complaining. Therefore, the switches were categorized as metaphorical code-switching because he switched for quotation purposes.

Datum 31

So, I went back to the market, starts complaining. "**Pak. Permisi, Pak. Maaf.**"

Fritz Gheen mentioned these utterances in a stand-up comedy video on Bali Comedy Club YouTube channel. The switch in his utterances was categorized as metaphorical code-switching because he switched to quote his own utterance. He told about his experience when he went to an Indonesian traditional market to complain about something he bought before. He started complaining to the seller by saying 'Pak. Permisi, Pak. Maaf' which meant 'Excuse me, Sir. I am sorry.' In that context, he used Indonesian because his interlocutor was an Indonesian. But, in the stand-up comedy show, he used Indonesian to quote his own utterance in the past. Therefore, the switch was categorized as metaphorical code-switching because he switched to quote a specific utterance.

Datum 32

*And then the woman at the… at the market, the **ibu-ibu**, she said to me "that's not how you complain at the **pasar pagi**."*

Fritz Gheen said those sentences in a stand-up comedy video on Bali Comedy Club YouTube channel. He switched twice between the sentences by saying 'ibu-ibu' and 'pasar pagi.' The first switch was when he said 'ibu-ibu' which meant 'mother' or 'group of mothers.' The switch was categorized as situational code-switching the term because of the society influence where everyone called a random mother in Indonesia by 'ibu-ibu.' Therefore, it was not a metaphorical code-switching.

The second switch was categorized as metaphorical code-switching because Fritz switched to quote a specific utterance and mention the name of a traditional market in Indonesia. In his joke, Fritz told the audience about his conversation with

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a woman he met at a traditional market. The woman said to him, 'that's not how you complain at the pasar pagi.' 'Pasar pagi' or 'Morning market' was a common name for Indonesian traditional markets that were opened from the morning. Fritz mentioned the phrase 'pasar pagi' to quote the specific utterance of the woman he met. Also, the market was indeed named 'pasar pagi' by the people around. Therefore, the switch was categorized as metaphorical code-switching because Frizt altered his language to quote a specific phrase and mention a specific name of a traditional market.

Datum 33

*"**Maling**! You owe me 50 grains of rice. **Anjing lo!**" then the guy give me a hundred grains of rice.*

Fritz Gheen mentioned those sentences in a stand-up comedy video on Bali Comedy Club YouTube channel. The switches in his sentences were considered as metaphorical code-switching because Fritz switched to quote his own utterance in the past. In his joke, Fritz talked about his experience when complaining to a seller in a traditional market. He complained about a bag of rice he bought that lack fifty grains of rice. He said 'Maling! You owe me 50 grains of rice. Anjing lo!' which contains Indonesian words, 'maling' and 'anjing lo!'. 'Maling' was the Indonesian term of 'thief.' Fritz accused the seller as a thief because he thought the seller stole fifty grains of rice from him. Meanwhile, 'anjing lo!' can be translated to 'you dog!' which was said by Fritz as a curse word. There were two Indonesian phrases in Fritz's sentence, namely 'Maling' and 'Anjing lo!'. Both were part of his own

sentence that he quoted from the past. Since both switches were quoted from Fritz utterance, they were considered as metaphorical code-switching.

The other factors that affected Fritz's code choice were his personal background and emotional aspect. Fritz was an American who had been lived in Indonesia for ten years. As he lived for a long time in Indonesia, he knew Indonesian curse words, and what situations the words could be used. As he was angry because he thought a store manager was a thief, he expressed his anger in Indonesian. Since conveying affective act was a part of metaphorical code-switching, Fritz code choices were also considered as metaphorical code-switching.

Datum 34

But instead, here I am. Living in this beautiful paradise. Getting racially abused by the Indonesians. ***"Woi Cina! Cina anjing!"***

Kauten Jehnsen mentioned those sentences in a stand-up comedy video on the Bali Comedy Club YouTube channel. The switch in his joke was categorized as metaphorical code-switching since he switched his language to quote an utterance. In his joke, Kauten claimed that his grandfather was Chinese who immigrated to Indonesia. As a result, despite being born in Indonesia, he had a Chinese appearance. He also claimed that Indonesians racially abused him because of his appearance. He repeated the sentence he frequently heard, 'Woi Cina! Cina anjing!' meant 'You Chinese dog!'. Because Kauten switched his language to quote an exact utterance from another person, the switch was categorized as metaphorical code-switching.

Datum 35

> *Indonesians don't even know formal Bahasa. They don't use formal Bahasa.* **Ber- and per-** *and* **saya.**

These sentences were mentioned by Fritz Gheen in a stand-up comedy video on the Bali Comedy Club YouTube channel. The switches in his sentences were categorized as metaphorical code-switching because he switched his language to talk about a specific topic. In his joke, Fritz said that Indonesians didn't use formal Bahasa when they talked. He gave examples of formal terms that were rarely used by Indonesians such as ber-, per-, and Saya. The words 'ber' and 'per' were Indonesian prefixes which were usually used in formal language. Meanwhile, 'saya' was the formal pronoun for 'I' or 'me.' In his joke, Fritz mentioned those words as the examples of formal Indonesian words. Therefore, the switches in his sentences were categorized as metaphorical code-switching because he switched to discuss a specific topic.

2. Incongruity in verbal jokes

Seventeen sets of joke which contain code-switching were collected from stand-up comedy videos on the Comedy Central Indonesia and Bali Comedy Club YouTube channels. The joke sets are the complete jokes which consisted of set-up and punchline, and they were analyzed based on Mutheu's theory of incongruity (2015). The results were presented below.

a. Incongruity in Stereotypes

The incongruity in stereotypes can be recognized by analyzing which aspects of the joke contradict common beliefs (Mutheu, 2015). The stereotype was

delivered as a common assumption at the beginning of the joke in stand-up comedy. The stereotype was then deviated at the joke's resolution or punchline to elicit laughter. There were four data of incongruity in stereotypes found in stand-up comedy videos on Comedy Central Indonesia and Bali Comedy Club YouTube channel.

Data 1 and 2

The first example was a complete set of datum 1 and datum 2 from Mo Sidik's utterances in the video 'Mo Sidik: Expats in Bali is SO WEAK! | Stand up Asia: Bali #4' on the Comedy Central Indonesia YouTube channel. In this joke set, Mo explained the different perspectives of traffic jams between Jakarta and Canggu. As a comedian, Mo was well known as one of the top five in the Stand-Up Comedy Indonesia competition, and also as a comedian who can perform fluently in English. His popularity made him often invited to perform in various cities and regions, especially Jakarta and Bali. As a comedian who had performed in both Jakarta and Canggu, he had a different view on traffic jam compared to people who never visited both places. His view was depicted in hi joke set as follow:

> ***Bali's bule*** *is pussy right? Jakarta bule, they are tough. You moved here? From Jakarta? Over here, they were like "Mo, where do you stay?" "I am staying in Legian". By the way, great hotel. Clap for a… I forgot the name of the hotel. Away Legian! Yes. You stay where? "Legian", I said. "Oh! So far from Canggu". "How many minute?" "28". 28 minutes? In Jakarta that is like… that is going to the backyard.*
> *Mo. You should go earlier to Deus. You should go earlier because this is **macet**. This is not **macet** man. You guys are pussy. This is traffic light. In Jakarta, there is this really huge building called "ENERGI" building. They have a huge name "ENERGI" building. There, I had a really terrible traffic jam. It took me three hours from the letter E to letter I. Three fucking hours. And you said "this is **macet**". No! that is **macet**.*

The preceding example illustrated the different stereotype of traffic jam between cities in Indonesia. A Bali's 'bule' or 'foreigner' told Mo in the first part of the joke that the place Mo stayed, Legian, was far from Canggu. In a traffic jam, the trip from Legian to Canggu took 28 minutes. The incongruous part came when Mo compared a 28-minute traffic jam in Bali to a 28-minute traffic jam in Jakarta. In Bali, a 12-kilometer trip from Legian to Canggu takes about 28 minutes due to traffic. However, in Jakarta, 28 minutes of traffic is equivalent to going to the backyard, demonstrating how bad the traffic is. Therefore, it is incongruous because people expected Mo to tell them how many kilo meters the Jakarta traffic jam took a driver, but instead Mo told them it took someone to the backyard or just a few meters.

In the second part of the joke, someone advised Mo to arrive early at a place called Deus due to a 'macet' or 'traffic jam.' Mo compared the traffic in Bali to the traffic in Jakarta once more. Mo explained that a foreigner's definition of a traffic jam in Bali is incorrect because it is not a traffic jam, but rather a normal stop for a red traffic light in Jakarta. Mo then mentioned that he was stuck in traffic in Jakarta when he passed a building with the word 'ENERGI' written in front of it, and that it takes three hours to get from letter E to letter I. The last part of the joke is incongruous because expats in Bali did not expect to take that long for just a few meters.

Datum 10

This example is a complete joke set of datum 10 which taken from Ben Dhanio's utterance in a stand-up comedy video entitled 'Ben Dhanio: White

English Teachers and Trains...? | Stand-Up Asia: Jakarta #8' on Comedy Central

Indonesia YouTube channel. Ben Dhanio was an Indonesian comedian of Chinese

ethnicity. Before being a comedian, he was a postgraduate student in Sydney,

Australia.

> *As I entered the train, there was one thousand passengers, I was the only Chinese person. If there is a riot in the train, who do you think is gonna die first? This guy. I was walking by, I was looking for my seat. Everyone was staring at me like some weirdo. They were staring at me like I can literally hear them whisper "what is he doing here? Is he lost? Oh! Is he illegal? Is he the owner of the train?" I can hear all the weird shit. And I can literally hear some racist guy panting on his seat "**woi cina**! You legal or not? You illegal or not?" I could have said something like "**saya orang indonesia, permisi**." But I was so scared, so I don't know what came up to my mind. I literally say "sawadikap" and then fuck off.*

This example exemplified the Indonesian stereotype of Chinese in

Indonesia. Ben began his joke by recounting his experience on a train. He declared

that if there was a riot on the train, he will be the first to perish. It was because

Chinese people have faced discrimination throughout Indonesian history. It

happened because Chinese people were stereotyped as wealthy individuals who

were always successful in business. There was a time in 1998 when Indonesia was

hit by an economic crisis, but Chinese people were unaffected. It made the

Indonesians envious and prejudiced against the Chinese. Although he also used to

be a minority in Australia, he had never been in this situation before. Therefore, the

different treatment against minority in Indonesia made Ben concerned about his

safety.

Ben said that there was a racist guy asking him if he was a legal residence

or not. Ben thought the guy was racist because Ben was actually Indonesian. It was

the second stereotype in which Indonesians believed that all Chinese descents in

Indonesia were a native Chinese. However, this was incorrect because the majority

of Chinese descents in Indonesia were Indonesian. The incongruity in this joke was Ben's reaction to the racist. Instead of claiming to be Indonesian, he acted like a Thai and moved away from that person. Ben admitted that he was scarred at the time and accidentally greeted in Thai, which caused laughter. The audiences expected that Ben will confess that he was an Indonesian to save himself. His decision to speak Thai rather than Chinese surprised and amused the audience.

Datum 24

This is a complete set of jokes for datum 24 taken from Christian Giacobbe's stand-up comedy video titled 'Bali Comedy Club - Red Flags - Christian Giacobbe' on the Bali Comedy Club YouTube channel.

> *Depends on the situation you are, they call you in a different way. I think it's very interesting. For example, when you go shopping, when you go buy something, if you buy something full price, they call you **bule**. If you haggle down the price and buy something local price, they call you **Pak**. Now, if you haggle down the price even more and you buy corona price, they call you **anjing**!*

This example showed the stereotype of bule or foreigner in Indonesia which was usually identified as a rich person. Christian Giacobbe claimed that expats in a store were called differently by the seller depended on their attitude toward a product's price. If an expat bought it full price, the seller called the expat 'bule' because buying thing full price was something that a rich person did. If the expat bargained for the lower price, the seller called the expat 'Pak' to indicate that it was the same price that the Indonesians will accept. Finally, if the expat bargained to the lowest price, the seller called the expat 'anjing!', which was a curse word, because it put the seller at a loss.

There were two incongruities of this joke related to stereotype. The first incongruity was the fact that expats were also bargaining on the store contradicted the stereotype. In Chris's story, he confessed that expats do bargain like locals, even to the lowest price. It was incongruous because Indonesians believe that all people from outer country were rich people who came to Indonesia on vacation with lots of money. The second incongruity was the seller's reaction at the punchline of the joke. Between three conditions that Chris explained, the last condition was the only time when the seller did not call the expat with a proper title. Instead, the seller regarded the expat as 'anjing' or 'dog' which was actually a curse word in Indonesian. Therefore, the seller's curse was the only thing that was not expected by the audience, which then evoked laughter from the audiences.

Chris' choice of code was also influenced by his experiences while living in Indonesia. He was originally from Italy, and stayed in Indonesia since 2018. Throughout his experience, he knew that Indonesians viewed a foreigner who spoke, especially cursed, in Indonesian as a funny thing. Therefore, he purposely quoted the curse word as he knew that it will trigger the audiences to laugh.

Datum 27

This as the entire set of jokes for datum 27 from Ben Dhanio's stand-up comedy video named 'Bali Comedy Club - Chinese Indonesian - Ben Dhanio' which was uploaded on the Bali Comedy Club YouTube channel.

> *I wanted to marry her. I love her so… so… much. Because when you are marrying a Japanese girl, you get everything in package. You get the babysitter and a* **pembantu***. Like that is the best one. That's extremely racist.*

Ben Dhanio's joke represented people stereotype toward Japanese where a Japanese person was usually identified as a hard-working and discipline person who can do anything perfectly. Ben stated that he wanted to marry a Japanese woman he loved because of a certain reason. He said that the reason was because marrying a Japanese woman was the same as marrying a babysitter and 'pembantu' or 'maid.' He said so due to the stereotype of the Japanese as a diligent and discipline person. Therefore, marrying a Japanese woman meant having a diligent and discipline wife who can do every house chores.

The incongruity in his joke was the fact that Ben compared the Japanese woman capability to a maid or babysitter which contradicted the stereotype. In the joke set-up, Ben said that he loved a Japanese woman so much and wanted to marry her. It created an expectation in the audiences' mind that there was a certain criteria which made Ben loved that woman. Therefore, it was incongruous to eventually know that Ben loved the woman because he equated the woman with a maid. The stereotype of the Japanese was meant as a compliment and a symbol of a high status for Japanese because no countries in the world can top their discipline and hard work ethic. Therefore, Ben Dhanio's comparison contradicted to the stereotype in a way that he did not glorify the Japanese discipline character, instead he equated it with a maid ability. It was incongruous with the stereotype and successfully elicited laughter from the audience.

The incongruity was also represented in Ben's joke by the use of Indonesian word 'pembantu.' In his joke, Ben said 'pembantu' instead of 'maid' due to the audience influence. As most of the audiences were Indonesian, he used the word

'pembantu' because the word 'maid' was not common for Indonesian to heard. However, the audiences did not expect Ben to speak Indonesian since he used English from the beginning. Combined with the context of the joke, the usage of the Indonesian word evoked laughter from the audiences.

b. Incongruity and Violation of Norms

A violation of a norm involves doing something that goes against the rules of society (Mutheu, 2015). Incongruity and violation of norms is a concept of humor that is elicited by breaking social and cultural norms (Meyer, 2000). The norms that society accepts as normal are violated in a specific way at the punchline of the joke, which causes laughter. There were nine data of incongruity and violation of norms found in stand-up comedy videos on Comedy Central Indonesia and Bali Comedy Club YouTube channel.

Datum 9

This example was a complete set of joke from datum 9 which was taken from Oza' utterances in a video entitled 'Oza Rangkuti: New pandemic virus called: K-POP | Stand-Up Asia: Jakarta #10' on Comedy Central Indonesia YouTube channel.

> *...And it's hard being a muslim virgin when you have a lot of infidel asshole friends. They are gonna tempt you with… "Hey Oza, let's go out tonight, in my car. I am gonna pay you seven hundred thousand as long as you try having sex with this prostitute" he said. And I was like "No man. Seven hundred thousand is a lot of money. We should just give it to people who needs it, right?" and he was like "Yeah! Prostitutes, man. They really need that seven hundred thousand." I was like "no. we should… you know… look for the **yatim** kids, right? Kids with no parents?" "Yeah. They prostitutes have no parents"*

This set of joke illustrated incongruity caused by violation of religious norm since prostitution was banned in Islam. Prostitution was forbidden for Muslims because it was a major sin. Oza's friend tried to entice him into hiring a prostitute by offering him money. Oza then attempted to decline the offer by stating that the money should be donated to those in need. Oza referred to the 'yatim' or 'orphan' who had no parents. It was also recommended that Muslims help orphans because God will reward them. The punchline came when his friend mentioned that the prostitute needed money and was an orphan herself. It was incongruous because it violated the religious norm because prostitution was prohibited in Islam, but Oza's friend said that it was also right since the prostitute was an orphan and needed the money.

Datum 12

This was a complete set of jokes from datum 12 taken from Duto Triadjie's utterances in one of Comedy Central Indonesia YouTube channel video titled 'Duto Triadjie: Bekasi vs Jakarta | Stand-Up Asia: Jakarta #11'.

> *In Jakarta, the crazy ones are being treated in hospital and taken away from society. But in Bekasi, we release those maniacs to the street. Because the kids love it. The kids be like "**orang gila! Orang gila!**" it's like free entertainment for them.*

This joke depicted an incongruity that resulted from a violation of norm because crazy people should not be allowed to roam the streets. Normally, as Duto explained, crazy people were hospitalized and removed from society. However, in Bekasi, crazy people were allowed to roam the streets. Even though it had occurred in some areas of Indonesia, it was still uncommon to see or interact with insane people in society, making it incongruous. What made it even funnier was that the

kids enjoy seeing the crazy people because they can make fun of them. Audiences did not expect the kids to do that because normally, people were scarred by a crazy person, including adults. Therefore, hearing that kids in Bekasi made fun of crazy people surprised and triggered laughter.

Datum 14 and 15

This example was a complete joke sets from datum 14 and 15 which was taken from Mo Sidik's utterances in a video entitled 'Bali Comedy Club - Traffic Jam - Mo Sidik' on Bali Comedy Club YouTube channel.

> *Our mothers they tend to give us advice. I got advice from… I don't know. I don't know. I don't know the guy. They just popped. I ride a bike at my house. And then this guy just stopping "eh stop! Stop **gendut**! Stop!" this uncle, you know? "Hey! You riding bike ya? Where?" "Go to **toko** lah." "You riding bike everyday?" "No." "What? You are fat! You should taking ride everyday! So you are healthy." He is speaking like that while he is smoking.*

This joke depicted an incongruity caused by a violation of norm because healthy people should not smoke in order to keep their lungs in good condition. In this joke, Mo described a conversation he had with an elderly man who stopped him while he was riding his bike. The old man inquired whether Mo rode his bike every day, and Mo eventually stated that he did not. The old man then became enraged and stated that because Mo was overweight, he should ride his bike every day in order for him to become healthy. What made the conversation incongruous was the fact that the old man, who told Mo to get healthy, was smoking. The audience expected the old man to be healthy because he advised Mo to do so. The audience laughed in surprise when Mo revealed that the old man was smoking, which was unhealthy.

Datum 16

This was a complete set of jokes from datum 16 taken from Ben Dhanio's utterances in one of Bali Comedy Club YouTube channel video titled 'Bali Comedy Club - English Teacher - Ben Dhanio'.

> *One time I sent text message to one of my expat friends. I said "Hey! How is it going, David? This is Ben." In which he replied "I'm doing great. Which Ben is this by the way?" and I said, "You know, this is Ben. The awesome Chinese comedian" and his response "Oh. Now I remember. It's you **bencong**." For some of you who gets confused, **bencong** is an actual indonesian word for faggot. At this point, I don't know what frustrates me even more, the fact that he just called me a faggot in my own language, or the fact that I cannot be angry him because "Chong" is my real Chinese name.*

This set of jokes demonstrated incongruity as a result of norm violation because Ben cannot be angry with his friend even if he wanted to. Ben told a story about text messages he exchanged with one of his foreign friends. Ben's friend mocked him at the time by calling him a 'bencong,' which meant a shemale. It was incongruous because no one expected Ben's foreigner friend to say 'bencong,' an Indonesian word that was rarely used, even by Indonesians. The biggest laughter came when Ben admitted he cannot be angry because his Chinese name was actually Chong. People were normally enraged when they are mocked. Ben, on the other hand, cannot be angry because his friend was not wrong because Ben's Chinese name was Chong. The humorous effect was achieved not only by Ben's Chinese name, but also by Ben's inner turmoil, in which he wanted to be angry but cannot.

Datum 20

This was a complete set of jokes from datum 20 taken from Oza's utterances in one of Comedy Central Indonesia YouTube channel video titled 'Share The Mic - Episode 2 | Featuring Oza, Kauten, Ben Dhanio'.

> *Last year, these events are the most depressing nights in Ketawa club, ladies and gentlemen. It's very very sad and very very dark, you know. There is one time when we… we have 15 comedian tonight. One time we have 8 comedian, but the audience was zero, actually. Nobody came. I mean, this is not an open mic, guys. This is dinner, you know. I mean, we should just meet in that **warkop** over there.*

This joke showed an incongruity that resulted from a violation of the norm, as an open mic was typically watched by a large audience. Open mic was a live event where people can practice and showcase their talents, such as singing or dancing. Oza mentioned open mic for stand-up comedy in this context, where comedians test their material in a cafe or comedy club. Normally, in Indonesia, there are several audiences presented, which helped the comedian to determine whether their jokes were funny or not based on the laughter of the audience. Oza joked that there was a time when the open mic had no audience. It was incongruous because there are eight comedians who did not know how to test their jokes because there was no audience.

The humorous effect also triggered when Oza suggested that instead of doing an open mic, they should have dinner at a coffee shop near the comedy club. Oza's use of the word 'warkop,' which was Indonesian for 'coffeeshop,' also elicited laughter. Oza's word choice made the audience laugh because he used technical terms of stand-up comedy in English such as 'open mic' and discussed his open mic experience. As a result, the audience was surprised to hear the word 'warkop,' which had nothing to do with open mic, and made them laugh.

Datum 25

This was the complete set of jokes from datum 25 taken from Fritz Gheen's utterances in the Bali Comedy Club YouTube channel video titled 'Bali Comedy Club - Indonesian Ghosts - Fritz Gheen.'

> *On the reservation, the name of the reservation on the table next to mine was **pocong**. **Pocong** is a ghost that is wrapped in a sheet, its legs are bound together, kind of hops around, it's like a kangaroo of Indonesian ghost. And I'm sure when Chris took the reservation, he had no idea who **pocong** was. And I couldn't tell if **pocong** was here or not, because the seats next to me were empty.*

This set of joke exemplified an incongruity resulted from norm violation because Fritz talked about a ghost as it was a living creature. In the first part of his joke, Fritz said that there was a reservation beside his table under the name of 'pocong.' That statement contained two incongruities already: the use of the word 'pocong' from a foreigner, and a table reservation by a ghost. Pocong was an Indonesian original ghost that wrapped by white shroud and usually jumped around to scare people. The audience did not expect for Fritz to mention it since the word 'pocong' itself was very traditional that only locals knew that word. Therefore, it was incongruous to see a foreigner to know and mention the word. It triggered humorous effect and made the audiences laugh.

The punchline of the joke was also incongruous because Fritz treated Pocong like a normal living person, while Pocong was actually a dead person. In the end of his joke, Fritz admitted that he did not know whether Pocong came for its table reservation or not because the table was empty. It indicated that Fritz thought the Pocong would come to eat which was incongruous because a dead person cannot come to a restaurant and eat like a normal person. Therefore, it triggered comedic effect that made people laugh.

Datum 28

This was the entire set of jokes for datum 28 from Kauten Jehnsen's stand-up comedy video named 'Bali Comedy Club - Butterman - Kauten Jehnsen ' that was uploaded on the Bali Comedy Club YouTube channel.

> *I think the early success is not only a matter of a hard work and dedications. I think it's also we have to thank for the power beyond us that grant us protections and a peace of mind. Yes, I'm talking about the* **pecalang** *yeah.*

This set of joke illustrated two incongruities that caused of norm violation. In this joke, Kauten stated that success was not resulted from a person's hard work only, but also because of the power beyond. Hearing that statement, the audiences expected that Kauten talked about God since God had the power beyond everything else. However, Kauten then continued that the power he meant was the power of Pecalang, some kind of traditional police officers in Bali. His later statement broke the audiences' expectation because they thought that Kauten talked about God. It was the first incongruity that evoked laughter from the audiences. The second incongruity was Kauten's use of the word 'pecalang' itself. Since all his joke set was delivered in English, people did not expect him to speak Indonesian. Therefore, the people surprised and triggered to laugh because not just Kauten suddenly used Indonesian word at the end of his sentence, but the word itself was so traditional that it was contrast to the whole English joke set.

Datum 31, 32, and 33

This example was a complete joke sets from datum 31, 32 and 33 which was taken from Fritz Gheen's utterances in a video entitled 'Bali Comedy Club - Rice - Fritz Gheen' on Bali Comedy Club YouTube channel.

*During the last lockdown, I was so bored, I counted every single grain of rice in a 5 kg bag. 7822. The next bag only had 7800. So, I went back to the market, starts complaining. "**Pak. Permisi, Pak. Maaf**." And then the woman at the… at the market, the **ibu-ibu**, she said to me "that's not how you complain at the **pasar pagi**." Oh. No? "**Maling**! You owe me 50 grains of rice. **Anjing lo!**" then the guy give me a hundred grains of rice.*

This set of jokes demonstrated an incongruity caused by a violation of norms by Fritz Gheen for a variety of reasons. First, Fritz counted every grain of rice in two bags of five-kilogram rice, which was unusual. Normally, rice was packed by the distributor or seller in a specific weight unit to facilitate the transaction, so the buyer no longer needed to count the rice before purchasing. As a result, Fritz troubled himself by counting each grain of rice in the bag. Fritz's actions were incongruous because they contradicted the efforts of the seller and distributor to make the buyer's life easier.

The next incongruous part was the different concept of complaining between Fritz and a woman at a market. Fritz went to the traditional market to complain about the rice after noticing that one bag contained less rice than another. Initially, Fritz politely complained to the seller, saying 'Pak. Permisi, Pak. Maaf,' which meant 'Excuse me, Sir.' However, a random woman near the store saw Fritz and advised him not to complain politely. Fritz then took her advice and began yelling and cursing at the rice seller. The woman teaching Fritz how to complain was incongruous because Fritz had already complained politely at the start. Furthermore, the woman's suggestion was actually effective because the seller not only compensated for the rice shortage but also doubled the compensation. The

audience did not expect the suggestion to work, and they laughed when they realized that the woman's suggestion was correct in some way.

The final incongruity was the use of Indonesian by a non-native Indonesian. Fritz fluently apologized and swore to the seller in his joke. The audiences rarely saw a non-Indonesian person swear or say Indonesian phrases like 'Maling' or 'Anjing lo!'. Therefore, when the audience hears Fritz say bad words fluently in Indonesian, they are compelled to laugh.

Datum 34

This was the complete set of jokes from datum 34 taken from Kauten Jehnsen's utterances in the Bali Comedy Club YouTube channel video titled 'Bali Comedy Club - My Grandpa - Kauten Jehnsen.'

> *And thanks to my grandpa decision, I born and live in Bali. Yes. Back then in China he have two choices. It's either he migrate to the US, or migrate to Indonesia. Thank god for the right decision, otherwise with this face, I will get racially abused in the United States. But instead, here I am. Living in this beautiful paradise. Getting racially abused by the Indonesians. "**Woi Cina! Cina anjing!**"*

This set of jokes depicted an incongruity that resulted from a norm violation in which Kauten equated paradise with a bad thing. Kauten thanked his grandfather for deciding to migrate to Indonesia rather than the United States. He said this because he was afraid of being racially abused as a Chinese if his family moved to the United States. Then Kauten continued that he lived in Indonesia, a beautiful paradise, where he got racially abused by the Indonesians. The final statement was illogical because the audience assumed that living in Indonesia would be better for

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Kauten because he stated that Indonesia is a paradise. However, Kauten defied the audiences' expectations by claiming that he was still get racially abused by the Indonesians. Therefore, the latest statement was incongruous because being racially abused cannot be equated with living in a paradise.

Kauten's Indonesian words at the end of his joke added to the incongruous effect of the joke. The words are 'Woi Cina! Cina anjing!' which meant 'You Chinese dog!'. That specific words demonstrated that there is no difference between living in the United States and living in Indonesia. The only difference is that Chinese will be racially abused in Indonesia using the Indonesian language.

c. Incongruity and political ideas

In politics, incongruity occurred when political ideas introduced contradict people's political expectations (Mutheu, 2015). This concept of joke was typically presented for critics in order to expose the mistakes of political officers or political systems in a humorous manner. There are two data of incongruity and political ideas found in stand-up comedy videos on Comedy Central Indonesia and Bali Comedy Club YouTube channel.

Datum 5

This example was a complete joke set from datum 5 which can be found in Oza's stand-up video entitled 'Oza "The Problem with Zodiac" | Stand-Up Asia: Jakarta #15' on Comedy Central Indonesia YouTube channel.

> My **ngaji** teacher… no. My muslim teacher used to tell me like "Oza. Remember, the sin of pre-marital sex is fourty years." He said. "Eight years longer than the **rezim** of Soeharto." What? Wow. "Why politics muslim teacher?" I said. Why politics.

The preceding example compared the ramifications of a major sin in Islam to the length of time a particular president ruled Indonesia. In that joke, Oza related a story about his teacher, who explained that in Islam, the sin of pre-marital sex was equivalent to forty years of sin. The teacher went on to say that the sin is even longer than the regime of Soeharto, Indonesia's second president, which made the joke incongruous.

The teacher compared the sin to Soeharto's reign to demonstrate how serious the sin is. Soeharto was Indonesia's president for three decades. During his presidency, there have been numerous instances of corruption, nepotism, arrests of political opponents, and numerous other issues. As a result of his tyranny and lack of freedom of expression during his reign, Soeharto was labelled a dictator. The humorous effect was achieved by comparing the sin to Soeharto's reign, in which the teacher claims that the sin was somehow worse because it lasted longer than Soeharto's reign.

Datum 17

This sentences are a complete set of joke from datum 17 which was delivered by Adit in a stand-up comedy video entitled 'Share The Mic - Episode 1 | Featuring: Duto, Adit MKM, Ben' on Comedy Central Indonesia YouTube channel.

> *She created a political party called **partai pelopor**. Do you know **partai pelopor?** No? no? yeah. It is normal. It is understandable because the party is already dead. Just like the founder.*

Adit mentioned a political party called 'Partai Pelopor' in the preceding example. The party was founded in 2002 by a politician named Rachmawati

Soekarno Putri and had not been heard of since 2009 after losing an election that year. The incongruity in this joke comes when Adit explained why no one had heard about this party. Adit asked the audience if they had ever heard of this party, and everyone said no. Adit then stated that it is logical that no one is aware of this party because it was no longer active. The comedic effect occurred when Adit mentioned that the founder, like the party, had died. The audience expected Adit to explain why the party was died, but they never expected Adit to compare the party to the founder's passing.

B. Discussions

After analyzing the data with code-switching Wardhaugh's (2010) theory, the researcher found eleven data of situational code-switching and twenty-four data of metaphorical code-switching in twenty-four stand-up comedy videos from Comedy Central Indonesia and Bali Comedy Club YouTube channel. The researcher also analyzed the Incongruity of verbal jokes of the comedians on those two YouTube channels according to Mutheu's (2015) theory. From that analysis, the researcher found four data of incongruity in stereotypes, seven data of incongruity and violation of norms, and two data of incongruity and political ideas.

There were nine data of situational code-switching in Comedy Central Indonesia YouTube videos and two data from Bali Comedy Club video. From the eleven data of situational code-switching, the majority reason for the comedians to codeswitch situationally was due to the addressee factor. Either they adjusted to communicate with specific Indonesian audiences or delivered their joke to Indonesian in general, there were six data of situational code-switching because of

the addressee's factor. The reason was suitable to Wardhaugh's (2010) theory where people shifted their style to accommodate the addressee they were talking to.

Other reasons of the comedians situational code-switching were because of their background influence. There are three data of situational code-switching that caused of social and cultural influence. In this case, the comedians used Indonesian terms because they were commonly used by the society. For instance, the phrase 'guru ngaji' in datum 5 and the word 'ustad' in datum 18. Both of those were translated to 'muslim teacher', but the Indonesian terms were commonly used by the society. Especially in datum 5, the comedian clarified his speech after using Indonesian phrase by replacing it with English phrase. It proved that the comedian spoke Indonesian unintentionally because of his cultural and social influence.

There were also two data of situational code-switching that caused of the comedians' lack of English skill. In this context, the comedians cannot continue their joke since they did not know some English terms they needed to use. This case was in line with Wardhaugh's (2010) general theory of situational code-switching where a person used one language in one condition, and another language in another condition. For example, in datum 13, the comedian started his joke in English, but he did not know some terms in English he needed to use. That condition made him to ask the audiences in Indonesian the term he did not know. Another example was datum 19 where the comedian began the joke in English, but then realized that he could not continue in English. He acknowledged his condition to the audiences and continued the rest of the joke in Indonesian.

This research also found twenty-four data of metaphorical code-switching that consisted of ten data from Comedy Central Indonesia YouTube videos and fourteen data from Bali Comedy Club videos. Based on those data, there were several reasons of the comedians' metaphorical code-switching. Those were quotation purpose that consisted of fifteen data, ten data that caused of the topic, three data of rhetorical reason, and one datum of affective reason. If these data were calculated, there were more data than the total data explained in the beginning which were twenty-four. It was because there were several data of metaphorical code-switching that caused of more than one reason. For instance, datum 2 that caused of the topic and quotation purpose, and datum 11 that cause quotation and affective reason.

The major reason of the comedians' metaphorical code-switching was the quotation purpose that consisted of fifteen data. In these cases, the comedians altered their language to quote the exact words, phrases, or sentences in Indonesian. According to Holmes (2013), people code-switched by quoting other people's utterances to convey the exact message of the people that were quoted. Similar to the research findings, the comedians quoted other people or themselves to convey the exact quotation in Indonesian. The comedians narrated a story in their joke set where consisted of dialogues in Indonesian. Therefore, they quoted the dialogues in Indonesian to deliver the exact message of the quotation.

Another reason of the comedians' metaphorical code-switching was because they talked about a specific topic that consisted of ten data. Talking about a specific topic was the second major reason of the comedians' metaphorical code-

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switching. According to Wardhaugh (2010), topics caused change of code because certain topics were more appropriate to be discussed in certain language or certain style. For instance, in datum 25, the comedian mentioned ghost names in Indonesian. Since the related ghost was named traditionally by Indonesians, it was more appropriate to mention its name in Indonesian.

The other reasons of the comedians' metaphorical code-switching are because of rhetorical reason that consisted of three data, and because of affective reason that consisted of one datum. By rhetorical reason meant that the comedians code-switched to deliver specific messages with an allusion or a metaphor. For example, in datum 7, the comedian mentioned the word 'pribumi' as an allusion of the social status shared by the Indonesians who against the colonialism in the past. Also, in datum 11, the comedian tried to annoy his boss by comparing his boss' name with numbers in Indonesian. These examples are corresponded to Holmes' (2013) statement that people can convey a complex meaning through code-switching because every code symbolized certain social meanings.

The researcher found that the comedians' personal backgrounds influenced their choice of code in both situational and metaphorical aspects. In situational code-switching, the comedians' backgrounds influenced the switching in such a way that the comedians used certain Indonesian terms they had known since they were children, such as datum 5 and datum 18. Furthermore, the background and identity that they shared with Indonesian audiences influenced their code selection to accommodate Indonesian addressees, such as datum 3 and datum 8. Personal background, on the other hand, influenced the comedians' metaphorical code-

switching when discussing Indonesian-specific topics. Because these comedians were made up of both native Indonesians and foreigners who had lived in Indonesia for a long time, they were aware of which Indonesian terms were understood only by Indonesians and which were understood by both natives and foreigners. As a result, their experiences as Indonesians and foreigners living in Indonesia influenced their choice of code to determine which language was more appropriate to discuss specific topics.

Another aspect that influenced comedians' code-switching in general was the emotional aspect. There are several data where the comedians expressed their anger in Indonesian, namely data 3, 4, 13, 24, 33, and 34. For example, datum 3 where the comedian cursed in Indonesian while talking with Indonesian audiences, and datum 4 where the same comedian was angry to the train station announcer who made an unclear announcement. As a bilingual speaker, the comedian switched to his native language to express the depth of his anger as native language associated with strong emotion of the native speaker. The social connection between the comedian and the audience also affected the comedian to expressed his anger in native language. As the comedian shared the same identity with the audience, expressing anger in the native language created an intimacy between them.

The interesting part related to code-switching and emotion is that in datum 24, the comedian was not originally from Indonesia, and the anger was not expressed by him. Instead, it was expressed by an Indonesian store manager in the comedian's story. However, the comedian intentionally quoted the Indonesian curse word since he knew that it will be funny if a foreigner like him cursed in Indonesian.

Therefore, his decision was based on the comedic purpose as he decided to express someone's anger in Indonesian to make the audiences laugh. He created an oddity to elicit humorous effect, which was also called as incongruity.

The researcher found three kinds of incongruity in the jokes of the comedians on Comedy Central Indonesia and Bali Comedy Club stand-up comedy videos. First, incongruity in stereotypes with four joke sets in total and consisted of two jokes from Comedy Central Indonesia and two jokes from Bali Comedy Club YouTube videos. Second, incongruity and violation of norms with nine joke sets in total that consisted of three jokes from Comedy Central Indonesia and six jokes from Bali Comedy Club YouTube videos. Third, incongruity and political ideas with two joke sets in total and both were from Comedy Central Indonesia YouTube videos.

The findings on the incongruity of the stand-up comedians' jokes showed that code-switching contributed to build up incongruity and produce humorous effect in several jokes. First of all, on the analysis of incongruity in stereotypes, the researcher found that the incongruity was produced through the deviation of common stereotypes or the unexpected reaction towards certain stereotypes. For example, in datum twenty-four, the incongruity was resulted from the fact that an expat can also bargain like poor people and contradicted the stereotype that expats are rich people. However, the biggest laughter came from the last part of the joke where a shopkeeper cursed in Indonesian to the expat who bargained at the store. The Indonesian cursing was not expected by the audiences and triggered the

humorous effect. Therefore, the code-switching was not only built up the incongruity, but also being the punchline itself.

The second example of incongruity in stereotype were illustrated in datum twenty-seven where the comedian deviated the discipline stereotype of Japanese people as an ability of a maid. The interesting aspect in this datum was the fact that the audiences not only laugh because of the incongruity of the Japanese stereotype, but they also laughed because the comedian used Indonesian word 'pembantu' instead of 'maid.' It was incongruous because the audiences did not expect the comedian to code-switch since he used English from the beginning. This is also similar to the previous example, datum twenty-four, where not only the comedian suddenly used Indonesian in the middle of English joke set, the related comedian was actually not from Indonesia. The audiences indirectly built the stereotype themselves that the non-Indonesian comedian will not speak Indonesian and their expectation was broken at the end.

The analysis on incongruity and violation of norms also yielded the similar result regarding the correlation between incongruity in verbal jokes and code-switching. Generally, the incongruity was resulted through the violations of cultural or social norms that were told by the comedians in their jokes. For example, datum twenty-five where the comedian treated a ghost like a living creature and datum sixteen where the comedian cannot be angry after being insulted by his friend. The joke in datum twenty-five was incongruous because the comedian thought that Pocong, an Indonesian ghost, made a table reservation. Datum sixteen was

incongruous as the comedian was mocked as 'bencong' while 'Ben' was his name and 'Chong' was his Chinese name, and he could not be angry about it.

The interesting part of the two jokes above are that the code-switching also triggered incongruity and laughter from the audiences. Besides violating the cultural or social norms in society, the comedians code-switch violated the unspoken rule of their comedy performance. As those comedians performed in English open mic and English comedy show, they should not speak Indonesian while performing. The audiences set an expectation that they would watch and listen to the English jokes of the comedians. Therefore, the code-switches were not expected by the audiences and triggered incongruity. The code-switches violated the English performance rules of the show and triggered laughter from the audiences.

The researcher also found the correlation between code-switching and incongruity in verbal jokes in the analysis of incongruity and political ideas. From two data, one datum proved that the code-switching acted as an agent or intermediary to the incongruity. The related datum was datum five where the comedian compared the consequence of a major sin in Islam and the 'rezim' or regime of a president named Soeharto. In this case, the incongruity was resulted by comparing the sin to Soeharto's reign. It was like the teacher claims that the sin was worse because it lasted longer than Soeharto's reign. However, the audiences were helped by the use of the word 'rezim' to understand the context of the joke. Although 'rezim' or regime was actually a neutral word, it had a negative connotation between Indonesians. By pairing the word 'rezim' with a certain

president name, the audiences understood that there was something wrong with this president. Therefore, the audiences understood the incongruity of the joke by the help of the code-switching and it made them laughed.

The analysis of code-switching in this research yielded similarity and also difference in result to the previous researches in Chapter I. For example, two studies conducted by Siregar (2019) and Nitisari (2021) found that the comedians used English words in their joke for comedic purposes. However, there was no theoretical explanation about how those English words made the audiences laughed. Nitisari (2021) found that the audiences laughed because the comedian mentioned the phrase 'follower-follower.' Meanwhile, Siregar (2019) found a comedian mentioned the word 'Badminton' in the end of his sentence, and it made people laughed. It was unclear whether the audiences laughed because the English words, or for another reason. The current study employed Mutheu's (2015) framework to study the contribution of code-switching in comedian jokes. By observing the incongruity of the comedian jokes, the researcher found that code-switching contributed in the process of joke-making by being the punchline, triggering incongruity, and being an intermediary for the audiences to understand the context of the joke.

Both Siregar (2019) and Nitisari (2021) also observed the comedians who code-switched from Indonesia to English. In general, they found that the comedians code-switched to English to adjust with the young audience, and to talk about particular topics. Meanwhile, in the current study, the researcher found that the comedians code-switched from English to Indonesian not only to adjust with the

Indonesian audiences, but also as a part of identity. The Indonesian comedians told the jokes in English, but communicate directly with the audience in Indonesian in crowd-work sessions.

The other differences were that the English-speaking comedians took advantages of their personal background as an Indonesian or foreigner stayed long for a long time in Indonesia, while in Siregar (2019) and Nitisari (2021) there was no background influence of the comedians to the code-switching. The current study found that the English-speaking comedians who grew up or stayed long enough in Indonesia knew which Indonesian terms and in what context those terms can be used for comedic purposes. For example, Chris in datum 24 who had stayed more than five years knew that it was funny for foreigner to curse in Indonesian.

The current research basically strengthened the results of both previous researches above. Both of those researches examined code-switching and code-mixing of the stand-up comedians' jokes from Indonesian to English. Meanwhile, the current research observed the stand-up comedians' who performed in English and code-switched into Indonesian. The current research also observed how code-switching contributed to build incongruities in the stand-up comedians' jokes. This research found that the comedians did not code-switch without any intention, instead they used the code-switch as a part of their joke crafting.

CHAPTER V
CONCLUSION AND SUGGESTION

This final chapter contains the conclusion and suggestions. The conclusion was obtained based on the research questions and study findings. The suggestions were made to researchers for future studies as well as to any individuals who will get the benefit from this research.

A. Conclusion

The aim of this study was to observe how English-speaking stand-up comedians used code-switching in their joke and whether code-switching contribute or not in producing humorous effect through incongruity. To carry out those tasks, the researcher analyzed the types of code-switching that used by the comedians contextually. Also, the researcher analyzed the incongruity of each joke through three cognitive rules, namely stereotype, violation of norms, and political ideas to observed how humorous effect is achieved in each joke and whether code-switching contributed in the process.

Based on the analysis of the data using Wardhaugh's (2010) theory, the researcher found that stand-up comedians code-switched contextually thirty-five times, which eleven times are situational code-switching and twenty-four times are metaphorical code-switching. Metaphorical code-switching was the most used type of code-switching because dominantly the comedians applied code-switching for quotation purpose and to talk about certain topics.

The stand-up comedians in both YouTube channels applied code-switching for various purposes. They code-switched to adjust with the addressee, and

signalled their identity through code-switching by discussing Indonesian related topics and mentioning some terms that commonly used in the society. There were also several times where they code-switched to maintain the continuity of their joke. The non-Indonesian comedians also code-switched from English to Indonesian in their joke to make the audience understand the context of the topics better, and express their social identity as comics who lived in Indonesia.

Besides using code-switching as a part of communication, the comedians utilized code-switching to build up humorous effect and as the punchline of the joke. To do so, they incorporated the code-switching in the process of producing incongruity in their joke. According to the analysis of incongruity in verbal jokes, half of the data shows that code-switching contributes in producing incongruity. From four data of incongruity in stereotypes, two data proved that code-switching became the punchline of the joke. Five from nine data of incongruity and violation of norms also showed that code-switching triggered incongruity in the comedians' jokes. From two data of incongruity and political ideas, one data proved that code-switching acted as acted as an intermediary to help the audiences understand the incongruity of the joke.

B. Suggestion

The current research presented code-switching strategies used by English stand-up comedians in their comedy performance and the relation between code-switching and incongruity in verbal jokes. Based on the result, the researcher recommends the future research to observe a single comedian instead of many comedians to get deeper understanding from the perspective of one certain

comedian. By doing so, the further research can also include the background of the comedian into the observation. Instead of using code-switching theory, the researcher suggests the next researchers to use another theory such as translanguaging. Different from code-switching that treats languages as separate codes, translanguaging argues that language practice is a dynamic practice without boundaries or restrictions (Garcia & Wei, 2014). It recognizes that people do not neatly separate languages in their minds, but rather draw on a comprehensive linguistic repertoire to express themselves. Therefore, instead of observing how people use distinct languages in distinct situations, the further research can focus on how people manage their linguistic repertoire effectively in communication (Vogel & García, 2017).

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CURICULUM VITAE

Muhammad Hasan Tafsir was born in Padang, 9 July 2001. He graduated from MAS Perguruan Islam Ar-Risalah Padang in 2018, and continued his study to the Department of English Literature UIN Maulana Malik Ibrahim Malang since 2018 and finished in 2023. During his study in senior high-school, he joined the student organization as a staff of the information and communication department; and also took part in the English Olympiad at the school level. He also participated as a mushrif and a student of Griya Tahfiz Al-Qur'an at Ma'had Sunan Ampel Al-Aly from 2019-2022.

APPENDIX

Datum of Code-switching Used by the English-Speaking Comedians to Indonesian in Stand-up Comedy Performances

Speakers	Datum	Utterances	Timestamp	CS type
Mo Sidik	Datum 1	**Bali's bule** is pussy right?	0:34-0:37	Metaphorical
Mo Sidik	Datum 2	Mo. You should go earlier to Deus. You should go earlier because this is **macet.** This is not **macet** man.	1:33-1:39	Metaphorical
Mo Sidik	Datum 3	Anybody from Scotland? **Apaan lu? Bule kok…** Scotland **muka Jawa, anjing!**	3:37-3:45	Situational
Mo Sidik	Datum 4	And they will repeat it. **"Kami ulangi." Nah, itu bisa, anjing!**	8:12-8:17	Metaphorical
Oza	Datum 5	My **ngaji** teacher… no. my muslim teacher used to tell me like "Oza. Remember, the sin of pre-marital sex is fourty years." He said. "Eight years longer than the **rezim** of Soeharto."	2:30-2:39	Situational

Oza	Datum 6	**Belanda?** So, you married **penjajah**, Ma'am.	3:20-3:22	Situational
Oza	Datum 7	Why can't you find **pribumi** guys, I mean, man. Come on.	3:31-3:33	Metaphorical
Reggy Hasibuan	Datum 8	I see a lot of Indo sisters. Hello, indo sisters. **Selamat malam.** Om swastiastu.	0:43-0:50	Situational
Oza	Datum 9	I was like "no. we should… you know… look for the **yatim** kids, right? Kids with no parents."	4:13-4:20	Metaphorical
Ben Dhanio	Datum 10	And I can literally hear some racist guy panting **"Woi, Cina!** You legal or not? You illegal or not?" I could have said something like **"Saya orang Indonesia, permisi."**	2:12-2:26	Metaphorical
Ben Dhanio	Datum 11	I called him "Stu. You are the first child in your family." "How did you know?" "Because your name is Stu. **Stu, dua, tiga.**"	5:04-5:10	Metaphorical

Duto Triadjie	Datum 12	Because the kids love it. The kids be like **"orang gila! Orang gila!"**	2:26-2:31	Metaphorical
Mo Sidik	Datum 13	And yeah. Because our parents is… is more, you know… they, in Indonesia, you know, they tends to… you know, what do you call that uh… **nasehatin bahasa Inggrisnya apa sih, anjing?** Yeah. Give you advice	15:18-15:35	Situational
Mo Sidik	Datum 14	I ride a bike at my house. And then this guy just stopping "eh stop! Stop **gendut**! Stop!"	17:32-17:39	Metaphorical
Mo Sidik	Datum 15	"Hey! You. Riding bike ya?" "Yes, yes." "Where?" "Go to **toko lah.**"	17:40-17:44	Metaphorical
Ben Dhanio	Datum 16	"Oh. Now I remember. It's you **bencong**." For some of you who gets confused,	2:32-2:41	Metaphorical

		bencong is an actual Indonesian word for faggot.		
Adit MKM	Datum 17	She created a political party called **partai pelopor**. Do you know **partai pelopor?**	1:12-1:18	Metaphorical
Duto Triadjie	Datum 18	Now I understand why some **ustad** say that stand-up comedy is haram.	1:34-1:39	Situational
Aditya Nugraha	Datum 19	But I'm confused to about atheis, but… **udahlah gua. Gua ga kuat gua.**	2:25-0:32	Situational
Oza Rangkuti	Datum 20	Nobody came. I mean, this is not an open mic, guys. This is dinner, you know. I mean, we should just meet in that **warkop** over there.	1:05-1:14	Situational
Alfie Rahmi	Datum 21	So, he went to Egypt to found his **surgawi**. And then me to Korea to found my **duniawi**.	4:38-4:49	Metaphorical
Sugi	Datum 22	Yeah. You can also **belibet** when you are angry. I'm sorry.	2:21-2:26	Situational

Abizar	Datum 23	**Emak-emak** in neighborhood is like **pedulilindungi** application, you know? They leak your Datum.	2:30-2:35	Situational
Christian Giacobbe	Datum 24	If you buy something full price, they call you **bule**. If you haggle down the price and buy something local price, they call you **Pak**. Now, if you haggle down the price even more and you buy corona price, they call you **anjing**!	0:49-1:10	Metaphorical
Fritz Gheen	Datum 25	On the reservation, the name of the reservation on the table next to mine was **pocong**. **Pocong** is a ghost that is wrapped in a sheet, its legs are bound together, kind of hops around, it's like a kangaroo of Indonesian ghost.	2:11-2:30	Metaphorical
Fritz Gheen	Datum 26	My favorite Indonesian ghost is **tuyul**. And **tuyul** is a little	2:51-3:02	Metaphorical

		boy, a little mysterious boy, but he only steals money.		
Ben Dhanio	Datum 27	I wanted to marry her. I love her so… so… much. Because when you are marrying a Japanese girl, you get everything in package. You get the babysitter and a **pembantu**. Like that is the best one. That's extremely racist.	6:16-6:28	Situational
Kauten Jehnsen	Datum 28	I think the early success is not only a matter of a hard work and dedications. I think it's also we have to thank for the power beyond us that grant us protections and a peace of mind. Yes, I'm talking about the **pecalang** yeah.	0:38-0:54	Metaphorical
Kauten Jehnsen	Datum 29	On top of that, rather than having a croissant, he will prefer to have a **nazi… goreng ya. Nasi goreng.**	2:42-2:47	Metaphorical

Fritz Gheen	Datum 30	My friends were upset with me after my last set. And not in that way that like Indonesians complain to white people that like **"oh. Permisi, pak." "Oh. Maaf."**	0:16-0:27	Metaphorical
Fritz Gheen	Datum 31	So, I went back to the market, starts complaining. **"Pak. Permisi, Pak. Maaf."**	2:05-2:11	Metaphorical
Fritz Gheen	Datum 32	And then the woman at the… at the market, the **ibu-ibu**, she said to me "that's not how you complain at the **pasar pagi**."	2:12-2:21	Metaphorical
Fritz Gheen	Datum 33	**"Maling**! You owe me 50 grains of rice. **Anjing lo!"** then the guy give me a hundred grains of rice.	2:23-2:32	Metaphorical
Kauten Jehnsen	Datum 34	But instead, here I am. Living in this beautiful paradise. Getting racially abused by the Indonesians. **"Woi Cina! Cina anjing!"**	0:32-0:40	Metaphorical

Fritz Gheen	Datum 35	Indonesians don't even know formal Bahasa. They don't use formal Bahasa. **Ber-** and **per-** and **saya.**	7:29-7:34	Metaphorical