PRAGMATIC STUDIES: THE USE OF CODE-SWITCHING IN JAVANESE ART PERFORMANCE DONE BY STUDENTS OF SMPN 1 KESESI KABUPATEN PEKALONGAN

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ABSTRACT

The study examines the language used by students in Javanese art performance in junior high school. The students who are multilingual tried to portray Javanese, English, Bahasa combined with their accent of Pekalongan Javanese. This language context association process may represent students’ knowledge. The art performance is story telling about fable and it is in Javanese combining with Pekalongan accent. The aims of the study are to explain the conversational functions of code switching occurring in Javanese Performing art done by students of SMPN 1 Kesesi and to describe the factors accounted for the code switching. The study is descriptive qualitative. This methodology are recorded, transcribed, identified, categorized and reduced. Finally, the classification falls into 6 conversational functions. Factors such as participants, topics, setting, attitudes, values and culture accounted for switching codes at Javanese art performance in SMPN 1 Kesesi Kabupaten Pekalongan, Central Java. The result of the analysis also shows that 3 languages are used by students in switching codes.

Keywords: code switching, story telling, multilingual.

Introduction

Language is one of the important things for humans to think and socialize. In many ways we use language to express, to communicate, to show the mood. Actually in context of sociology, we know that language is as a symbol of social term. For example we use English to discuss about science; we use Bahasa Indonesia to show our nationality, we use Javanese to show our identity and so on.

Goffman (1983) gives the example the social structures which do not determine ways of speaking but merely provide a repertoire of information to draw on in interaction. Agha (2003) states that process of association relies on the existence of metadiscourses about language use that might initially be found in dictionaries and prescriptive grammars, magazines and television. Then metadiscourses concern and develop into discourses about type of people who habitually speak a certain variety of a language.

A speech event which contains the type of metadiscourses along with senders and receivers involves in speech chain. Some people know the varieties of language will relate with social structures and characteristics and they will use the particular variety (Agha: 2003).

Marasigan (1983) seeks answers of a variety of code switching and code mixing in Metropolitan Manila. She investigates the complexity of Tagalog, Spanish and English which are commonly used all over Metro Manila area. The situation of Spanish occupation, then English, and follows by Pilipino promotion influence its language situation. In her study, she tries to identify the socio-cultural and individual factors; to establish when and to what extent they switch codes; and to interpret the social meaning of this switching; then to discover
sufficient bases for considering mix-mix as either a pidgin or a Creole or both. Mix – mix, the resulting language of code switching is spoken in the capital city of Philippines on school campuses, in classy shopping areas, offices, homes, etc when people have informal meeting, party and other social gatherings. She points that code switching and code mixing are serving particular communicative ends and there is a hope that the assimilation of English and Pilipino will become more effective communication.

In Javanese communication, the speakers involve locating themselves in an appropriate social position before starting with their utterances. This position will influence the selection of variety they will use in the conversation. There are five varieties: (1) the Ngoko variety, used by (grand-)parents to (grand-)children, teachers to students, elders to the younger, and between close friends; (2) the Madya variety, mostly used by those who lack of language courtesy; (3) the Krama variety, used by children to parents, students to teachers, among strangers, and workers to supervisors; (4) the Kedhaton variety, used in the Javanese kingdoms, i.e. in Keraton Solo and Yogya; and the Kasar variety, which is used mostly by people who do not know language courtesy at all.

In Pekalongan, students which are multilingual who use language mixture, speak not only Javanese as the mother tongue but also other languages which contribute the education and media at school and they set the formation of association of language context. It will draw the sociolinguistic which represents of Pekalongan Javanese.

The aims of the study are to explain the conversational functions of code switching occurring in Javanese Performing art done by students of SMPN 1 Kesesi and to describe the factors accounted for the code switching.

Methods
The research used qualitative approach. The data of the research were focused on code-switching in drama, art performance. Code-switching is in the form of discourse made by students of SMPN1 KesesiKabupatenPekalongan as multilingual, non-English users were analyzed by using the theory which is found by the linguists.

To achieve the goal, the study is conducted to descriptive stage where there will be description details of certain phenomena of any individual or a certain group in a society and carefully explained how the phenomena occurred in the group in the explanatory stage development.

1. Object of the Study
The object of the study is script of fable entitled KetheklanMerak. It is performed in graduating celebration in SMPN1 KesesiKab. Pekalongan in April 2015. The script is used Javanese with Pekalongan accent. The speakers are the native and some hearers are non-native. In constructing code switching, participants may have different terms. It means that they may switch the codes in the form of words, phrases or sentences.

2. Unit of Analysis
The unit of analysis of the study in this research was the utterances and text in presentation made by speakers. The utterances produced were recorded and transcribed.

3. Analyzing the Data
The first step of analyzing the data was transcribing the record data. The researchers transcribed the discourse of code-switching by the speakers which are multilingual. The researchers identified the form of code-switching. This identification helps to classify the form of code-mixing, whether form of words, phrases, or sentences.

RESULTS
The data is a script from storytelling of graduate school SMPN1 Kesesi 2015. According to the data, it is shows that there are language varieties, functions and factors of switching code:

<table>
<thead>
<tr>
<th>Language variety</th>
<th>Function of Switching code</th>
<th>Factor of switching code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Javanese</td>
<td>Expressing proper language</td>
<td>Lack of knowledge</td>
</tr>
<tr>
<td>Bahasa Indonesia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>Showing humor</td>
<td>Indicate a change more or less formal</td>
</tr>
<tr>
<td>Arabic</td>
<td>Showing group identity</td>
<td>Impress another with virtuosity in one language</td>
</tr>
<tr>
<td></td>
<td>Showing Interjection</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Showing addressee specification</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Showing quotation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Showing personalization</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Showing facility expression</td>
<td></td>
</tr>
</tbody>
</table>

1. Language Varieties
They are found in the data:

<table>
<thead>
<tr>
<th>E</th>
<th>B</th>
<th>Bsl</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>OK</td>
<td>kompetensi</td>
<td>dasar dongeng fabel</td>
<td>Assalamu’alaikum warohmatullahi wabarokatuh.</td>
</tr>
<tr>
<td>Indicator</td>
<td>mempelajari</td>
<td>dongeng fabel beracamwarna Seksi Wajib</td>
<td>Alhamdulillah</td>
</tr>
</tbody>
</table>

Note:
- E : English
- B : Bahasa Indonesia
- Bsl : Slank of Bahasa Indonesia
- A : arabic

**Code variety in Javanese**

<table>
<thead>
<tr>
<th>Ngoko</th>
<th>Madyo</th>
<th>Kromoalus</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ono</td>
<td>Enten</td>
<td>Wonten (v)</td>
<td>Exist</td>
</tr>
<tr>
<td>Arep</td>
<td>Ajeng</td>
<td>Badhe (v)</td>
<td>Will</td>
</tr>
<tr>
<td>Ngrungoake</td>
<td>Mirengke</td>
<td>Mirengke (v)</td>
<td>Hear/listen</td>
</tr>
<tr>
<td>Wenehane</td>
<td>Paringane</td>
<td>Peparinge (n)</td>
<td>Gift</td>
</tr>
<tr>
<td>Ketemuan</td>
<td>Kempalan</td>
<td>Pepanggihan (n)</td>
<td>Summit</td>
</tr>
</tbody>
</table>

**Code variety in accent**
## Discussion

### Corpus 1

<table>
<thead>
<tr>
<th>Teacher</th>
<th>: <em>Ajeng Ritahana ... onoopora?</em> (AjengRitahana.... Is she coming?)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student 1</td>
<td>: <em>Wonten, Bu.</em> (Present, Ma’am.)</td>
</tr>
<tr>
<td>Teacher</td>
<td>: <em>Siti Kustanti ... hadir?</em> (Siti Kustanti ... Also coming?)</td>
</tr>
<tr>
<td>Student 2</td>
<td>: <em>Wonten, Bu.</em> (Present mom)</td>
</tr>
<tr>
<td>Teacher</td>
<td>: <em>Aurora Kusuma Ratu ... mangkatyo?</em></td>
</tr>
<tr>
<td>Student 3</td>
<td>: <em>Wonten, Bu.</em> (Present mom)</td>
</tr>
<tr>
<td>Teacher</td>
<td>: <em>OK. Pepanggihan menika kita badhe sinau kompetensi dasar dongeng fabel.</em></td>
</tr>
</tbody>
</table>

Teacher as speaker, she is Javanese but not from Pekalongan. She does not know how to speak in Javanese in Pekalongan Accent. The speaker is older and more superior than hearers. The hearers are students from Pekalongan and know how to use Pekalongan accent.

When the speaker said to the hearers (the students), she used *ngoko* (Ngk) to show her superiority. But when she made conversation with the audience which may be more superior to her, she used *Krama* (Krm). At the same time the hearers were aware and used the proper language.

So in this conversation, the teacher switched the code to show expression in proper language. It means that the speaker practices in speaking proper language function of Javanese. The factor of switching code is indicating a change to less or more formal situation.

### Corpus 2

<table>
<thead>
<tr>
<th>Storyteller</th>
<th>: <em>Assalamu’alaikum warohmatullahi wabarokatuh.</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Kagem bapak ibu sedoyo, ngaturaken sugeng pepanggihan.</em></td>
</tr>
<tr>
<td></td>
<td>(Krm)</td>
</tr>
<tr>
<td></td>
<td><em>Assalamu’alaikum warohmatullahi wabarokatuh.</em></td>
</tr>
<tr>
<td></td>
<td>(Dear ladies and gentlemen, welcome here)</td>
</tr>
<tr>
<td></td>
<td><em>Hei konco-konco, piye kabare? Apik?</em></td>
</tr>
<tr>
<td></td>
<td>(Ngk)</td>
</tr>
</tbody>
</table>

The storyteller was the student as the speaker. The speaker switched the code from *krama* (Krm) to *ngoko* (Ngk) because she expressed the proper language. The first utterance was for older which was more superior. So she used *krama* (Krm). Then she made
conversation to the audience which is same superior by using ngoko (Ngk). So the factor of switching code is giving a signal to hearer more or less formal.

**Corpus 3**

**Storyteller**: Dumadakan, Kethek teko. Kethek ndlongop nyawang wulu Merak kang alus beracamwarna.

“Eh, Thek. Bisa aja keleus ngeliatnya. Lebay.”

“nyong yo pingin nduwe wulu koyo sampeyan.”, ujare Kethek marang Merak.

Ngk

(Suddenly, the monkey is up. He stares the peacock’s feathers which is colorful.

“Don’t stare like that. This is my feather”. the peacock tells.

“I want to be like you” says the monkey.

The speaker as a peacock said “Eh, Thek. Bisa aja keleus ngeliatnya. Lebay.”. Speaker used Javanese slank to show the group identity that the speaker was a teenager. Also it has a function as showing humor. Because when the speaker said that, the audiences were laughing spontaneously. And the same time, it shows emotion because it expresses dislike. So the factor of switching code is impressing another with virtuosity in one language.

**Corpus 4**

**Storyteller**: “Thek, nyongroawakmu ki mung sadhermo nompo opo kang dadi peparine Pangeran.


Ngk

“you and I are just accept what the God give to us. Your skin is like that, and my feather is like this. It must have its function”

The speaker switches the code from Ngoko (Ngk) to Krama (Krm), by appearing the phrase peparine Pangeran. The speaker must know the phrase is addressee to God. And God must be the most superior than the speaker. So the function of switching code is addressee specification and the factor of switching code is indicating a change to less or more formal.

**Corpus 5**

**Storyteller**: Kesesi kaline banjir. Pingin seksi monggo dipikir.

Keses bathike suwek. nyong seksi rodo kemenyek.

Wulu dadi banyu. nyong dadi seksi. Sopo pengen koyo nyongkiye?

The speaker may quote the utterance or makes a comical limerick and uses the word seksi. In English means sexy (adj). This word is adapted to Bahasa or in Javanese because it is simple meaning. So the function of switching code is showing quotation and personalization, the speaker uses the word to make the audience simply understand what she said. The factor of switching code is lack of knowledge or facility.

**Corpus 6**

**Storyteller**: Assalamu’alaikut warohmatullahi wabarokatuh.


The speaker said ‘Assalamu’alaikut warohmatullahi wabarokatuh’, which not only has meaning salutation but also praying for the prosperity and safeness. The second, she said ‘Alhamdulillah’, means all praise for God. It is the thanksgiving utterance. The speaker said
the words in Arabic. So it has function to personalize because the speaker switched the code to set the audience in easy language so that easy for them to understand and the factor of switching code is impressing another with virtuosity in one language.

**Corpus 7**


The teacher as a speaker switched the code from Javanese to English by saying ‘OK’ and ‘indicator’. The teacher wanted to ask all teachers not only playing act but also learning competence, and it ‘indicator’ as a goal. The teacher showed the other knowledge on syllabus and curriculum.

She got difficulty in finding the right words at the time of speaking or writing which also signed that she was lack of familiarity with the style she was using. So the function of switching code is facility of expression and the factor of switching code is impressing another with virtuosity in one language.

**Conclusions**

In this discussion we found language varieties. Many codes are used by multilingual students. They are Javanese, Bahasa Indonesia, English and Arabic. According to the analysis, the codes they set have their own function, such as: indicating a change to less or more formal situation, impressing another with virtuosity in one language, showing quotation and personalization and facility of expression. Indicating a change to less or formal situation is always done to set to whom they speak and how they will speak. It is related to the speaker’s intention. In other way, speaker sometimes drew the way to impress virtuosity in one language. In this case the speaker and most audience are in same level as a teenager. The speakers are likely want to touch audience to show humor.

Showing quotation and personalization is rarely done by speaker, because the speaker here showed the art performance. It means they have to improve their act skill. It is different from the science project like doing practical work, the quotation is always performed frequently. Even though students are familiar to use Javanese and Bahasa Indonesia, they bold the words in English or Arabic to bridge the communication.

People must understand that language is not only to communicate each other but also for thinking and show emotion. By switching code, speaker can set the language use. It is more than grammar and vocabulary but the taste of language; how we use it and how we respond it. The speaker’s intention, the knowledge and the culture background is setting the factor of using switch code. In other words, the more speaker recognizes who the audience is, the more speaker grips the communication.

**REFERENCES**


