

CHAPTER III

DATA PRESENTATION AND ANALYSIS

In analyzing this study, the writer explains it by dividing it into three sections, namely code mixing, code switching, and several factors which influence code mixing and code switching.

From thirty episodes which have been taken as data, a number of code mixing and code switching are found.

A. Code Mixing

Code mixing is frequently found in the daily life conversation. In this bilingual/ multilingual communities this kind of code is easy to find.

In ludruk the phenomena emerging from the use of code mixing also exist since they are like a description of daily life. As stated by Poplack, Mc Laughlin, Appel and Muysken that "switches occurring at the lexical level within a sentence (intra sentencial swithes) are referred to as code mixing" (in Hoffmann, 1991:104). Here the writer presents the code mixing which is found in the performances of Ludruk Baru Budi Surabaya.

Example 1

- A : Bahagiane wong urip yo seko kesehatan.
 Nek jaman dhisik iku ajining diri dumunung ana ing lathi. Ajining diri ing kesehatan
- B : Yo, nek awake seger waras, awak iku ana ajine.
- A : Iyo se. Saiki contone wong nek gak sehat, loro yo to.

The underlined words above are Indonesian. Here the interlocutors paid attention to the happiness and health. In the conversation above A and B had the same level of knowledge about that topic. Here A did not use his native language, Javanese, since the words "bahagia" and "kesehatan" were more properly to be applied for hearers in general than if the interlocutor said it in Javanese.

Example 2

- A : Wong nek loro manggone ndek endi ?
- B : Yo rumah sakit
- A : Ngono iku nek lorone nemen gawe sawang-sawangan uwong. Terus ning endi letak keajiane awak ?
- B : Yo gak ono.

This conversation is done by two men who have the same perception in revealing the idea. The topic is about the condition of human being when he/she is sick. Here both of them teased to others who usually felt unhealthy or sick. Those who become the target are the third person who never care of his/her health. It is

not only aimed for him, the participant in the dialogues, but also hearers who tune in that radio program. It is a kind of message for the hearer.

When B said "rumah sakit", He could not avoid using Indonesian. This word is taken from Indonesian and in daily conversation it is common to use. It is due to the term "rumah sakit"(hospital) which cannot be translated into Javanese "griya sakit/gerah". When A asked B about "keajian", he paid attention to "where" it was. He has to mix it by inserting Indonesian so as to pay attention to "position" or "letak"(in Indonesian).

Example 3

- B : Gak sepenuhnya awak dhewe iki njagakne pasukan kuning thok ngono lho maksud-e
- Lg : Yo iyo Wo. Kabeh mau khan mbutuhno kesadaran. Yo nek wis sadar, gelem manut opo tujuanne Pemerintah. Yo mesti khan dadi kuto sing indah, kuto sing bersih.
- B : Yo anane kutone awak dhewe iku mengko iso oleh adhipura.

There are some words which are taken from Indonesian such as *sepenuhnya*, *pasukan kuning*, and *kesadaran*, which do not have their equivalent in Javanese. B does not merely explain to Lg because he actually has also known the topic. They have to say by mixing Javanese

with Indonesian because it is aimed for all people. They have an obligation in spreading information to hearers.

Example 4

Mk : Kon iku muleh ta mlayu nak ?
 An : Mulih Mak.
 Mk : Temen ta nak ?
 Mk : Lha iki surat pelepasanku

The participants of this conversation are son (An) and his mother (Mk) in which son "An" has to mix the conversation with Indonesian. "An" said that he had released from gaol by showing the letter which explained about it. That letter "surat pelepasan" has no equivalent in Javanese.

Example 5.

Ops : Sing ngobong tebu wis kenek. Saiki awakmu lepas teko penjara kene.
 Thn : Kulo pun kinging medal ?
 Ops : Iyo, tapi aku weling karo awakmu yo, hal-hal sing koyok ngene iku nek iso yo ojok sampek dibaleni maneh.
 Thn : Lha wong kulo niki mboten ngobong kog mbaleni se pak?!

This conversation above insists Ops to mix his native language with Indonesian since he uses the word "lepas" which is part of phrase "surat pelepasan". The

Javanese word for example "ucul" (=lepas; Indonesian) is not appropriate in this whole conversation. In the next conversation, Ops also cannot avoid using Indonesian, "hal-hal", since it is clearer for hearer than if he says "bab" or "perkoro".

Example 6.

- An : Dadi kumpul wong elek yo dadi gak karu-karuan yo mak.
 Mk : Iyo nak, karo maneh yo mosok kon iku gak ngrungokno wong nek sampek metu seko penjara, wong sing nalare sempit iku ngecap elek. Kon iku isik joko, masa depanmu sek dhowo sing kok gayuh iku.
 An : Yo mak wis kapok aku teko semene.

This conversation is done between mother (Mk) and his son (An). "Mk" has an obligation to convey the message. She does not merely say to his son "An" but also to hearer especially to teenagers. "Mk" mixes the conversation with Indonesian "masa depan" because this words is more suitable with the whole conversation.

Example 7

- Bw : Wis golek penggawean iku angel, dong-donganne setahun rong tahun kerjo ee... uniuk rasa. Perko-ro sing sepele digawe gedhe.
 Us : Iyo, yo
 Bw : Ngono iku kadhang yo mesti ono sing nunggangi yo iku pihak ketiga.

The participants in the conversation above are dominated by one person. Bw as a major character gave a kind of understanding to Us. Us in his position is functioned as a sample of one of the workers.

The conversation about "unjuk rasa"(on strike) above happens because such problems are frequently found nowadays. Bw reminds the audience that people have to be careful in doing something. There are so many events about on strike but as far as people know it must be the third-man in that event. Although it is not all of them but it exists.

The interlocutor seems to be a person who gives a warning. He concerns with the security of environment, so he pays attention to the relationship of "unjuk rasa" and the existence of "pihak ketiga".

Example 8

- Lg : Ojo larang-larang ngono lho, ngetarani iki mesti durung ono sing payu.
 D1 : Jare sopo daganganku iku gak payu. Wong iku mau yo wis payu telu.
 Lg : Wis biasa bakul yo ngono, gak ono sing ngenyang iku yo terus bohong, ngomong nek wis ono sing ngenyang satu selawe yo.

It talks about the culture of Indonesian people. The seller commonly does a pretending action. It is

useful for deceiving the buyers. It is testified in trading especially in Indonesian culture.

D1 did a pretending action but Lg who had known the trading culture did not worry about it. Lg told that D1 was "bohong"(not talking about the truth). He spreads information so as all hearers know precisely the Indonesian culture.

Based on all the analysis above, it states that code mixing is used in the dialogues. That code mixing is found when the interlocutor wants to give a kind of special intention to that word(s). Raised from that reason, the use of second language word(s), in this case Indonesian, is useful for all the hearers who come from various ethnic groups because they are more familiar with Indonesian term than in particular Javanese.

To find an equivalent meaning is another reason of the use of code mixing done by the interlocutor. Although, for example, there is a word(s) in Javanese but the interlocutor uses Indonesian because it seems the second language word(s) is more appropriate than the first language when it is applied in the sentence. The

interlocutor cannot avoid using the words of second language in the condition of as following; if they have to call an institution or department, although it can be transcribed in Javanese and if that Indonesian term has absorbed in Javanese.

All of the reason above are aimed at the hearers so as they can understand and follow the whole story well.

B. Code Switching

Code switching refers to the change from one code to another code during an interaction. People are usually forced to take up a particular code whenever they have to talk and they may also decide to switch from one code to another code. Here some code switching that are transcribed by the writer taken from thirty episodes of Ludruk Baru Budi's performances.

Example 1.

- B : Yo, ini khan teraih atas kekompakan kawulo termasuk penduduk. Yo masvarakat kota yang menyadari terhadap kebersihan lingkungan, sebab kebersihan itu sebagian dari iman. Tapi yo gak kenek terus mikir masalah kebersihan thok.
- A : Iyo se.
- B : Yo, masalah kesehatan khan yo kudu diutamakan.

B said like that because he wanted to convey the important role of discipline. He emphasizes on the health problem which is important. Besides the clean of atmosphere, we also must pay attention to the health. This message is clearer after B concludes it at last as following "masalah kesehatan khan-diutamakan"(The priority is at the health problems).

Example 2.

- B : Yo saiki nek duniamu memang masalah memelihara burung walet...
 Lg : Iyo Wo.
 B : Iku pancene kayane gedhe.
 Lg : Ngono Wo.
 B : Yang namanya sarang burung walet itu via harganya memang mahal sekali. Satu kilo bisa berbunyi jutaan rupiah.

This conversation above occurs between two men in which the first man is more expert than the second one "Lg" in handling the swallow problems. Here the second man is the one who needs some helps in developing his new work. B as an expert switches from Javanese to Indonesian to let the hearer also knows the important things about swallow.

Example 3.

- B : Wong wedhok iku ya punya peranan penting di belak kang pria.
- T : Oh iyo pancene.
- B : Ojo canggung-canggung maneh. Saiki wong wedhok iku yo posisine sama derajat-e dengan wong lanang. Wong lanang ono sing dadi pilot, wong wedhok yo ono sing dadi pilot. Dadi berdiri sama tinggi duduk sama rendah antara pria dan wanita itu ya sama-sama punya hak.

This conversation above occurs between man and women in the same level of education. Though the women (T) has known that women have an important role in daily life, the man as the actor has to convey messages to the hearer/ society. B has to switch from Javanese to Indonesian in uttering the messages " punya peranan penting di belak kang pria" and "berdiri sama tinggi duduk sama rendah antara pria dan wanita."

Example 4.

- Mk : Yo nek pancene wis dibebasno, yo Alhamdulillah.
- Wn : Aku iki lak kenek telung wulan, mari ngono yo ketepa'an ngliwati dina becik pitulas Agustus. Lha aku nek nggone Lembaga Pemasarakatan kono yo selalu berbuat baik, karo maneh pada waktu sidang aku yo selalu hormat, sodan, dadi oleh keringanan hukuman.

Basically this conversation is done by "Wn" (her son) and "Mk" (mother) but in emphasizing the needs of good attitude when somebody was being in gaol, Wn

switches to Indonesian. The term *gaol* in this circumstances is like rehabilitation institution in which the mental establishment is expected for the prisoner. Wn prefers to say "lembaga pemasyarakatan" (rehabilitation institute) than "penjara or pakunjaran (Javanese)" (ordinary *gaol*), eventhough in early conversation he used the term "penjara". Wn wants to say to hearer that if somebody is in rehabilitation institution he would better show good attitude so he will get the reward and he will be released earlier.

Example 5.

Wn : Wong iki aku sak durunge mulih yo dilungguhake dep-depan.

Mk : Yok opo ?

Wn : Ya sudah ini Warno pulang, nanti kalau sudah dirumah ya nggak melarang kamu itu kumpul sama teman-temanmu, tapi ambil segi positifnya, yang negatif ya jangan diambil dong. Ngono e Mak.

In retelling the conversation that had happened, Wn has to immitate it since that was in formal situation. Wn has responsibility to convey the message to the hearer similar with the utterances of the chief of rehabilitation institute, so he switches the language from Javanese to Indonesian. After the message or

suggestion of the chief of rehabilitation institute has conveyed, "Wn" switches again from Indonesian to Javanese in which he has to use Javanese for his daily conversation to his mother.

Example 6.

Fit : Duniyane awak dhewe iki lhak akeh ta.

Man : Soale ngene lho Fit, mobil-e awak dhewe iki wis loro.

Fit : Yo gak opo-opo se. Bilamana perlu empat. lima. enam mobil kban ya ngzak apa-apa.

Man : Iyo, mari ngono tuku sepur, terus pesawat. Wis kabeh ditukoni.

Fit : Wah ngenyek yo.

The conversation occurs between the wife (Fit) and her husband (Man). "Fit" switches from Javanese to Indonesian in concluding her desire. Here "Fit" shows that she is rich and everything her wishes is always reached. She looks like greedy. Here there seems to be a message for the listener.

Example 7

Bw : Yo nek kapane masalah iku gak begitu penting va... meskipun penting sekalipun ee... va dirunding dulu lah.

Us : Iyo, sarana musvawarah dan mufakat.

Bw : Jadi supaya menemukan titik tolak yang tepat. Lho lak ngono ta..

Us : Iyo betul Wo.

The conversation is done by two men who have an obligation to give information about social and political ethic in the Democracy ways. "Musyawarah and mufakat" is an important means in reaching the decision.

Bw and Us have the same vision and task in giving the understanding about democracy. They can interact with each other and talk about the same topic. It is an obligation for them as the entertainer.

Example 8

- Lg : Lha wong atase PDS, kog ngedhol larange sak mono.
 Tak nyang po'o, kudune khan separoh harga dengan yang ada di toko ?!
- Dl : Lho yo ngelok sepeda-e yo gak keno langsung separoh harga ngono.
- Lg : Lha yo, yok opo lho saiki ?!

Social and economic problems are found again in this conversation. It is found in the trading field especially in a certain shop, that is a second hand merchandises shop.

It is a tradition in the second hand shop that the seller has to offer the price of things expensive as possible. It means that he sells in a high price but it is only a little grade below if it is compared with a

new one. A smart buyer who knows precisely the price around never worried.

Lg said that the price of the bicycle should be a half of a new one "separoh harga dengan yang ada di toko". In this condition Lg wants the hearer know about daily habit.

Example 9

Wt : Iyo iyo opo-opo gak bener...

War : Lha wong kon iku sing tidak bisa memenuhi syarat sebagai seorang istri.

Wt : Walah-walah saiki ngomong ngono. Kurang memenuhi syarat sing endi se cak. Wong sembarang-sembarang yo tak lakoni....

The dialogue above explains around the family affairs. The husband "War" conveys to his wife about the wife's tasks. Bw reminds the wives, in this case it is represented by his wife "Wt" that they have to fulfill the requirements as a good wife. War switches from Javanese to Indonesian so as all the hearers from all level of society can catch the message clearer. That's why he said "kurang memenuhi syarat sebagai istri".

The analysis above describes that the major factor of insertion of Indonesian into Javanese are for the clarification of the story. It can be understood by all the Indonesian people. Code switching is used for giving a special intention or emphasizing a story which is formed as a message.

A message has to be understood by all hearers from all level of society so the use of Indonesian as a national language is helpful. Code switching can explain it in an easy form because code switching uses a larger phrase in Indonesian which is understandable.

C. Several factors which influence code mixing and code switching.

Related with chapter I that this study uses two of eight elements of SPEAKING, the writer only uses Ends and Act Sequence of those one.

Ends refers to the result expected by the speaker and felt by the hearers, and to the speakers' and the hearers' aims.

Act Sequence refers to the form and content of the message, how and what is said, the word and the topic.

Topic which is appeared is about social, economic, and political affairs and also the culture. The interlocutor realizes that he/she has to insert the second language into his/her native language. It is due to give special attention to the discussed topic. Each topic emerges special understanding to hearers.

From the data above, the results which are expected by the speaker are that the hearers can get add value such as a new knowledge and experience besides the moral message.

By using code mixing and code switching, the speaker expects that the hearer can understand what actually he/she meant. The hearer can reach new horizons and knowledge. It is not only for Javanese people but it is also for Indonesian people in general. It is pointed in description above when the interlocutor explains about the add value of swallow or the importance of health, and so on.

Other reasons for the mixing and the switching done by the speaker are expectation of speaker so as his/her

hearer can follow the current development of this country, Indonesia.

The director creates a script and determines actors which are capable to speak Indonesian well. They have a task to convey the message in Indonesian. The director thinks that if the actor who cannot speak Indonesian well is forced to apply Indonesian so it will make an unclear message.

As the entertainer, two kinds of actors above have responsibility to convey the moral message to hearers besides to entertain them. The first one who is able to speak Indonesian well can mix or switch from Javanese to Indonesian when he/she gives a kind of message and switches from Indonesian to Javanese when he/she thinks that it is enough and he/she can perform in his/her native language, Javanese. The second one who is not able to speak Indonesian well keeps conveying message in his/her native language, Javanese.

So many Indonesian words which can be inserted into the dialogues if those words do not have an equivalent meaning in native language. They are clearer in Indonesian than Javanese such as in example 3 of Code Mixing

(p.25) about *pasukan kuning* and *kebersihan* and example 3 of Code Switching (p.32) about *wanita mempunyai peranan penting*.

The mixing and switching also help Ludruk Baru Budi becoming a famous ludruk group in East Java. It is sponsored and supported by PT Jamu Gunung Giri which asks Ludruk Baru Budi to advertise the products of Deltomed Jamu Gunung Giri's traditional medicine ("*Jamu*" in Indonesian).

BAB IV

CONCLUSION AND SUGGESTION