# CHAPTER I

# INTRODUCTION

## 1.1 The Background of the Study

Spoken language is still the primary means of communication used by most people. This is why there are a lot of people that are able to communicate using more than one language and also English language in many communities. Languages have great impact on each other when they are in contact therefore variation or change in a language is a natural consequence. People use a language as a code to communicate to others. The term 'code' is useful for speakers to get better understand with others. In speaking, speakers have to choose a particular code to express their idea or feeling. In this case, code is a particular language, dialect, style, register, or variety (Saragih, 1997: 9).

Put simply, when choosing code, people sometimes switch their language when they communicate to the others. It is called code switching. Poplack (1980) states that code switching is the alternation of two languages within a single discourse, sentence or constituents. Code switching was considered as sociolinguistic phenomenon, a linguistic product of language contact, determined in various ways by the social circumstances in which it occurs (Chloros, 2009). Code switching is very important aspect of bilingualism, and it is considered a natural occurance when two bilingual speakers engage in discourse.

The researches on code switching have been conducted previously by a numbers of researchers. One of them is from Mardatila (2018) who analyzed code switching used by the main character in Gauri Sinde's English Vinglish movie.

This research has a difference from previous studies. As the new phenomenon, in this research, code switching happens in one local language. That is Javanese language which is well-known for its elaborate speech level system (*unggah-ungguh*). Nababan (1984: 91) states that the concept of code switching also includes events when we switch from one language variety, for example the use of *krama inggil* (Javanese language) to lower speech, for example *ngoko* and so on. Speech levels or *unggah-ungguh*, namely, *Ngoko* (Ng), *Krama Madya* (Kr) and *Krama Inggil* (Kr I). *Ngoko* is the lowest level and is used when addressing someone of the same status, the same age or lower status, such as close friends, younger persons, and subordinates. *Madya* is the middle level and is used when addressing a second person who is fairly respected, for example a new acquaintance and respected younger persons. *Krama* is the highest level and is used when addressing a second person or talking about a third person who is highly respected, such as teachers, parents, grandparents, elderly, etc. But the position of Javanese language is in danger among Javanese users caused. The reason of using Indonesian instead of Javanese, most of them argued that they are not able to speak in Javanese since their parents never trained them to speak with it.

This research intends to identify the code switching in movie. Movie can give a great deal about the phenomena of code switching. Movie has some genres such as love, comedy, education, fiction, horror and others. Movie sometimes tells story

based on the real life. *Kartini* movie is one of movies which based on the real life. Related to the occurrence of Javanese language nowadays, *Kartini* movie was originally made in Javanese language. *Kartini* movie can reinforce the assumption that old Javanese speakers were accustomed to use *unggah-ungguh* in their daily life in the family. Whereas the use of Javanese among Javanese people becomes less and it can be predicted that this language will no longer be used by Javanese people, especially among the youth Javanese.

    *Kartini* movie was released in 1982 with 165 minutes duration, directed by Sjuman Djaya. There are three languages that used by the main characters which are Javanese, Indonesian and Dutch. In this movie the main characters more often uses Javanese. It refers to code switching process, dealing with the patterns of code switching and the factors of code switching which will be found in *Kartini* movie. This is a story about the most famous Indonesian heroin, Kartini. In the early 1900s, Indonesia was still a colony of the Netherlands. Java is a land where noble families rule under Dutch supervision. Only noble and royal families were able to get education. Women weren't allowed to get higher education, even for women of royal blood. Women in the Javanese culture only had one purpose, to be a bride for a man with royal blood. Kartini grew up to fight this caste system, fight for equality for women, and most importantly she fought for the right for everyone to get an education regardless of their social status or gender. This is an emotional journey of Kartini where she had to defy her own family, het own culture and she had to fight to change in rules and traditions that were considered sacred in Java.

One interesting language feature that can be found in *Kartini* movie is prominent borrowing of words, phrases, or even sentences from *Ngoko* juxtaposted with *Madya* or *Krama* words, phrases, or sentences to create interesting utterances.

For example:

This happened when Kartini wanted to ask a question about why Yu Rah (his father's concubine) never joined them in having meal and must call her as Yu Rah, not mother. But in fact, Yu Rah is her biological mother.

> Source [Kartini movie, 10:00]
> Kartini : *Yu, aku sekolah sek yo* (Yu, I go to school now)
> Yu Rah : *Sakmeniko sampun pareng tindak* (yes please)
> Kartini : ........*[WALKING AND SUDDENLY STOP]*........
> Yu Rah : *Penopo ndoro?* (what's going on?)
> Kartini : *Ngapura nen yo yu. Tini oleh takon?* (I'm sorry, yu. May I ask something?)
> Kartini : *Yu, kok ora tau **dhahar** karo tini lah romo toh? Kenopo aku kaweh kudu nyeluk yu? Kok ora **ibu**?* (Yu, Why do you never have meals with me and father? Why should I call "yu"? why isn't mother?)
> Yu Rah : *Ndoro ajeng. Ndoro bingah toh? Menawi pirso yu bingah* (ndoro ajeng, you are happy, aren't you? If yes, I feel the same)
> Kartini : *Mesti no yu* (of course I am)

The discourse between Kartini and Yu Rah above shows that it is unavoidable to use only one language when someone does interaction with others. For Javanese people, social status and age affect the language used. In the data above, Kartini inserted *krama* words in the sentences "*Yu, kok ora tahu **dhahar** karo tini lah romo toh? Kenopo aku kaweh kudu nyeluk yu? Kok ora **ibu**?*". The utterances showed that the speaker started her sentence in *ngoko* and switch into *krama* but it is still in one sentence. Intrasentential switching also indicated that the speaker did not aware that she had switched her language one to another.

In regarding to the explanations above, code switching is considered important to be researched. This study is intended to describe the types, processes and reasons for code switching in *Kartini* movie.

## 1.2 The Problems of the Study

The problems of the study are formulated as the following:

1. What types of *unggah-ungguh* code switching are used in *Kartini* movie?

2. How are those types of *unggah-ungguh* code switching used in *Kartini* movie?

3. Why are those types of *unggah-ungguh* code switching used in *Kartini* movie?

## 1.3 The Objectives of the Study

Based on the problems of the study above, the objective of the study are:

1. To investigate the types of *unggah-ungguh* code switching used in *Kartini* movie

2. To describe the process of those types of *unggah-ungguh* code switching used in *Kartini* movie

3. To give the reason why those types of *unggah-ungguh* code switching used in *Kartini* movie.

## 1.4  The Scope of the Study

This research focuses on the aspects of code switching used by the characters in *Kartini* movie. The main aspects deal with the type of code switching, process of

code switching, and reason of the characters used code switching in the level of phrases, clauses or sentences of Indonesian language and *unggah-ungguh* local language during conversation.

**1.5  The Significances of the Study**

Theoretically, this research brings benefit to the society. The researcher wishes that after reaching this research, the society will know what code switching is, why the people tend to use code switching in their conversation, and what the function of code switching itself.

Practically, this research is expected to be useful for;

1.  English teachers and language scholars who are interested in code switching learning. Hopefully, this research can be used to give additional insight into the types and functions of code switching.

2.  The readers about the types of code switching for speaking or writing comprehension or other fields of study. It gives more understanding and knowledge specifically about the definition, types, function of code switching and the level of speech or *unggah-ungguh* in Javanese language.

3.  Other researchers who are interested in sociolinguistics especially in code switching study. They can use this research as a reference and get more information about code switching, especially in *unggah-ungguh* Javanese language.