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# **An Analysis of Code switching Occurred in A Puppet Show**

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## **Abstract**

This study aims to investigate the types, the factors, and the functions in employing code switching in a puppet show in Lamongan. The method used by the writer in conducting this study was by observing three times performances and interviewing a puppeteer. The data were collected by recording the performances and transcribing the utterances of the puppeteer on a paper. The data were classified by the writer into two types of code switching; situational code switching and metaphorical code switching based on Holmes' theory (2001). The factors which influenced the use of code switching in this study such as participants, setting/scene, topic, and function were also identified by the writer through Holmes' theory (2001). However, the writer used Gumperz' theory in identifying the functions of code switching which occurred during performances. The results show that the use of code switching of Javanese-Indonesian during performances occurs frequently. The second, situational code switching is more frequent used by the characters of the puppet rather than metaphorical code switching; situational code switching were found about 58, while metaphorical code switching were found about 11. The third, the use of code switching by the characters of puppet are mostly influenced by the participant and the function. The last, situational code switching carries many functions such as interjection, message qualification, addressee specification, personalization versus objectification, and reiteration. Besides that, situational code switching also carries other functions such as motivating friends, giving advice, joking, making compliment and so on.

**Keywords:** Code; Code Switching; Metaphorical Code Switching; Situational Code Switching; Puppet

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## **1. Introduction**

In this globalization era, the held view of bilingual or multilingual people becomes usual thing which can be found everywhere. This is true that people's network time by time is going to be larger because of their interaction with others not only from the same society, but also from the different tribe even nationalities. In this case, people should have a strategy to cover that matter by choosing an appropriate language or code.

The choosing of another language or code in the conversation later defined as a code switching. As Numan and Carter (2001: 275) stated that code switching as a phenomenon of switching from one language to another in the same discourse. This can be understood that people will deliver their messages in the same conversation but by different way. Furthermore, in employing code switching, it can happen in a single sentence or utterance. Wardaugh (2005: 100) argued that whenever people choose to speak, and they may also decide to switch from one code to another or to mix codes sometimes occurs in the very short utterances. Thus, they can use only one sentence to switch into another code in which already represent their means.

To be more specific, Holmes (2001: 35) classifies code switching into two categories, namely situational and metaphorical code switching. Situational code switching can be identified by the reason of code switching employment. Meanwhile, metaphorical code switching is identified as a code switching with no intended meaning (Holmes, 2001: 40).

In Indonesia, the phenomenon of code switching might happen everywhere and also can be done by everyone from youth until adult. Considering that Indonesia is a country has a wide territory in which the citizens consist of various ethnic, regional language, and also cultural background (Chaer & Agustina, 2004). Thus, by the various people background in Indonesia, it could be a big deal to use such code switching to have a good interaction with others. Based on the common phenomenon which

occurs in the human relation, however, the phenomenon of using code switching could occur in the cultural performance such as puppet show at this time.

The phenomenon of using code switching found by the writer in Lamongan. This phenomenon is interesting to investigate further because commonly the language used in this performance is only Javanese. By the study of this case, it is expected to know the reason behind the using of code switching occurs in the puppet show.

There have been many studies that are studied about code switching. As a reference for the writer study, the first was a research that is conducted by Megan Wells (2011) titled "Code switching in the Comedy of George Lopez". In his study, he found that the using of code switching Spanish-English by George Lopez is efficient to create humor and share solidarity toward the different audience, whether American or Spanish audience as a performer. The second study is conducted by Schau, Dellande, & Gilly (2007) titled "The impact of code switching on service encounters". In this study, the writers found that applying code switching via language, dialect, or brand code is a reasonable approach to understanding the interaction between employee and customer in which to compete on service.

Due to the studies that have been conducted, many of these studies investigate the people's relation. Therefore, the writer chooses a puppet show since the writer interested in the phenomenon about the using of code switching in her own environment in which the puppeteer is her own father. Furthermore, this phenomenon assumes that although numerous studies have paid attention of codes switching in different subject, there are few researchers that have been conducted a research about code switching in the puppet show. Therefore, the writer would examine and investigate about the phenomenon of code switching in the puppet show. In addition, the writer would also reveal about the types, factors, function of using code switching during the performance.

Based on the phenomena above, some questions are raised with the main objective of this study is to analyze the types and the functions using of code switching uttered by the puppeteer.

## **2. Literature Review**

In this research, the writer is using Holmes theory in analyzing the types of code switching. Meanwhile, to support the theory, the writer used (Gumperz (1982) to analyze the function of code switching. Therefore, the theory used by the writer is Holmes and Gumperz.

At this time, people are nearly always faced with choosing an appropriate code when they speak. Wardaugh added that in common, when you open your mouth, you must choose a particular language, dialect, style, register, or variety – that is, a particular code. However, the phenomenon of using a code in this section will discuss about code switching. Wardaugh (2006) defined the code switching as the needs to select a particular code whenever people choose to speak, and they may also decide to switch from one code to another or to mix codes even within sometimes very short utterances and thereby create a new code.

According to Holmes (2001), code switching occurs when a speaker switch from one code to another code. Holmes observed that a speaker may similarly switch to another language as a signal of a group membership and shared ethnicity with an addressee while switching motivated by the identity and relationship between participants often express a move along the solidarity or social dimension, such as the status relation between people or the formality of their interaction. Additionally, Poplack (2000) defined code switching as the mixing by bilinguals (or multilingual) of two or more languages in discourse. From this theories, we can conclude that code switching happens when someone switches his or her language. Code switching can also happen when someone changes his or her dialect or speech style.

According to grammatical classification, there are three types of code switching. Poplack (1980) differentiated three types of code switching. They are extra-sentential code switching or tag switching, inter-sentential code switching and intra-sentential code switching. Tag switching is an insertion of a tag in one language into an utterance which is entirely in another language. Then, inter-sentential code switching is defined as a switch either at a clause or sentence boundary. The last,

intra-sentential code switching is a switching which can be used in the middle of sentences or clauses, or even words.

In the other hand, according to contextual classification which is going to be analyzed by the writer, some experts have divided code switching into two different types, situational code switching and metaphorical code switching. Holmes (2001) gave opinion about situational and metaphorical code switching. Situational code switching occurs when people switch from one code to another for reasons which can be identified. Metaphorical code switching occurs when the speaker is really skilled bilingual. The speaker uses code switching like metaphor only to enrich his or her communication.

Another expert like Wardaugh (2006) also has an opinion about the types of code switching. She differentiated the types into two, situational and metaphorical as well. According to Wardaugh, situational code switching occurs when the language used change according to the situation in which the conversant find themselves: they speak one language in one situation and another in a different one. No topic change is involved. While metaphorical code switching, she defined that a change of topic requires a change in the language used. In this type, some topics maybe discussed in either code, but the choice of code adds a distinct flavor to what is said about the topic.

As the writer said before, there are some experts who differentiated two types of code switching. Through the Holmes theory, the writer will analyze the case which she has been conducting. Holmes (2001: 34-42) differentiates two types of code switching; situational and metaphorical code switching. Situational code switching can be identified by the purpose of code switching employment. In this type, the speaker realizes the reason why she or he employs code switching or she or he does it intentionally. Thus, situational code switching has a certain aim/end intended by the speaker.

Meanwhile, Holmes defined the metaphorical code switching or which is known as code mixing by many people. This is identified as a code switching with no intended meaning. It often happens in someone who has some capability in two or more languages. Sometimes they do not realize that they have done code switching at the time of speaking. It is because the speaker is skilled bilingual or familiar with those languages.

Several researchers have studied the functions of code-switching in different speech communities. There are many functions of code switching, as found by Gumperz (1982), Sert (2005) and Holmes (2008). Those factors are changing topic, emphasizing the message, joking, expressing feeling, quotation, showing solidarity, translation, equivalence, interjection, repetition. Besides, the writer discovers some new functions during the observation, such as giving an epithet, giving information, euphemism, motivating friends and showing gratitude.

### **3. Method of the Study**

In conducting the study, the writer prefers to use a descriptive qualitative as a research approach to describe the statement of the problem. Besides that, the writer also uses Sociolinguistic approach to know the detail information about code switching. Sociolinguistics is concerned with relationship between language and the context in which used. Thus, the writer will know the purpose of utterance used by the puppeteer. For the participant of the study, the writer investigated only one puppeteer because she did a case study. The participant is a puppeteer in Lamongan. Then, to obtain the data, the writer used some tools, handy cam and SLR digital camera. After that, the source of the data is the transcription that already transcribed by the writer from those recording.

Therefore, to obtain the data, the writer did an observation in the live performance and an interview to the puppeteer. An observation is conducted to observe utterances from the puppeteer during performance. The writer used three recording from three times performances which contain of code switching. The steps of data collection are watched the live performance, rechecked the live performance of the puppeteer's utterances which contain code switching by using video, and then transcribed the utterance in a paper. Then, interview is conducted in order to confirm the function of code switching which used by the puppeteer to empower the research questions in this study. Last, after the data got by the writer, then she selected which utterances contain code switching based on Holmes' theory categorized into metaphorical or situational. Finally, the steps in analyzing the data

are; finding out the code switching from the data, explaining how the language changing, classifying the types of code switching, and interpreting and conclusion.

#### 4. Results and Discussion

##### 4.1 Types of Code switching

Holmes differentiates code switching into two types, situational and metaphorical code switching. Because of the plenty of the data, the writer chose some data which represent each categorization of code switching.

###### 4.1.1 Situational Code Switching

Situational code switching is done when the speaker has certain purpose in changing the language within one utterance. In this case, the speaker is aware to do the switching. Based on the research, the data collected are as following:

Excerpt (1)

Prabu Duryudana : Paman, kula nampi surat saka Ngamarta sing surasane kula dikengken nang Ngamarta merga Pandhawa ngawonten pesta raja ondro wina *dengan kata lain prasmanan besar-besaran.*

(Uncle, I was asked to come to Ngamarta because Pandhawa hold a big party)

Patih Sengkuni : Menawi ngaten, keleresan pasumbang minuman sing jagane kangge Kurawa niku selir mboten ngangge racun.

(If it is like that, it is coincidently to give a drinking; the drink for Kurawa is free from poison)

Prabu Duryudana : *Kalau begitu saya sangat setuju dengan usul panjenengan paman.*

(I agree with your suggestion, uncle)

Patih Sengkuni : Menawi ngaten mangga dipun samektaaken pasumbang dateng negara Ngamarta.

(In occasion, let's go there)

(Transcription 1, Scene 1)

The context in the excerpt (1) includes some aspects. They are participant, setting, topic, and function. This dialogue is uttered by prabu Duryudana and patih Sengkuni. Both of these characters have a high class society in which they have an authority in the kingdom. The setting of the conversation takes place in Ngastina country. In this situation, prabu Duryudana and patih Sengkuni are doing a meeting in which discuss about a trick to give a poison into Pandhawa's drink.

The factor which influences the use of code switching in this excerpt which is uttered by prabu Duryudana is only to give a function. In this case, there is no new participant joins conversation, there is no change of topic of discussion, and the setting still takes place in Ngastina.

The function of code switching based on the excerpt above is functioned as translation. In this case, the character of prabu Duryudana intentionally did the code switching in order to give a better understanding about the word "pesta raja ondro wina" in Indonesian. This is because the term "ondro wina" in Javanese language is a term which is not common in daily life.

###### 4.1.2 Metaphorical Code Switching

Metaphorical code switching is done when the speaker has no certain purpose in changing the language within one utterance. In this case, the speaker is not aware to do the switching. Based on the research, the data collected are as following.

Excerpt (2)

Togog : Otot kawat  
(muscle of conductor)

Bilung : Balung besi  
(steel bone)

Togog : Kulit tembaga  
(copper skin)

Bilung : Sum-sum gigolo  
(sum-sum gigolo)

Togog : Kowe kok isa wae Lung  
(you can do everything, Lung)

Bilung : *Ya iya lah.*  
(it easy)

(Transcription 1, Scene 3)

The context of the excerpt (2) can be described that the character of puppet which join the conversation is only low class society. They are Togog and Bilung. The setting of the conversation above takes place in the Candipura country. The dialogue above occurs in the middle of conversation in which the conversation is dominated by Togog and Bilung. In this case, the topic which is talked by them is describing raden Gatutkaca who already kill prabu Candi Wasesa's parents.

The factors which influence the use of code switching into Indonesian by Bilung above is only participant. In this case, because the participants who dominate the conversation is low class, thus the characters feel free to say anything such phrase "*ya iya lah*" which is uttered by Bilung above. Here, the use of code switching by Bilung has no certain purpose and meaning. The phrase "*ya iya lah*" is only common term in daily life and because the puppeteer when he uttered Bilung's character already familiar with that term.

By the unintentionally code switching which is uttered by Bilung above, in this excerpt has no function of the use of code switching. Thus, the code switching which occurs in this excerpt (4) can be categorized as metaphorical code switching.

#### 4.1.2.1 Addressee Specification

The first function is addressee specification which defined by Gumperz (1982) as the switch serves to direct the message to one of several possible addressees.

Excerpt (3)

Bambang Priyanggada : Aku Bambang Priyanggada, apa pancen kowe kang nyolong Jamus Kalimasada?

(I am Bambang Priyanggada. Is it true that you have stolen Jamus Kalimasada?)

Petruk : Wah inggih ndoro, pasti tiyang estri niki. *Ayo mengaku saja.*

(it seems ndoro, of course this women. Come on just admit it)

Dewi Mustakaweni : Iyo pancen aku sing nyolong Jamus Kalimasada. Kowe arep apa?

(that's right. I stole that Jamus Kalimasada. What do you want?)

(Transcription 2, Scene 9)

The context in this excerpt can be described that the participants which involve in the conversation is high class society and low class society. The setting of the conversation takes place in Candi Sapta Rengga. This conversation occurs in the end of conversation in which there is a new participant comes that is Dewi Mustakaweni. In this case, Petruk switch his code into Indonesian at the time of Dewi Mustakaweni comes. Before Dewi Mustakaweni comes, Petruk only used one code that is Javanese language.

The factor which influences the use of code switching in this conversation is only participant and function. As the description above, Dewi Mustakaweni is the first factor which influences the use of code switching by Petruk. Then, the second factor in employment such code switching by Petruk is to deliver direct message to Dewi Mustakaweni. In this case, the use of code switching "*ayo mengaku saja*" is intentionally done by Petruk in order to treat Dewi Mustakaweni.

The function of code switching in this excerpt above can be functioned as Addressee specification in which servers to direct message to the addressee (Gumperz, 1982). Thus, by the intentionality of the use of code switching by Petruk, the type of code switching in this excerpt is situational code switching.

#### 4.1.2.2 Interjection

Excerpt (4)

Duryudana : Paman, kula nampi surat saka Ngamarta sing surasane kula dikengken nang Ngamarta merga Pandhawa ngawonten pesta raja ondro wina *dengan kata lain prasmanan besar-besaran.*

(uncle, I got a letter from Ngamarta in which it asked me to go Ngamarta because Pandhawa celebrates a king party)

Patih Sengkuni : Menawi ngaten, keleresan pasumbang minuman sing jagane kangge Kurawa niku selir mboten ngangge racun.  
(if that, coincidentally the drink for Kurawa is originally without poison)

(Transcription 1, Scene 1)

As described in the excerpt (4), the context can be said that the participants which includes in the conversation above are prabu Duryudana and Patih Sengkuni. The setting of the conversation is in the Ngastina country. They have a high class society and an authority in the kingdom. In this conversation, they are doing meeting in which Duryudana tells that Ngamarta country invites him to join a party. Then, Patih Sengkuni proposes an idea to kill Pandhawa by giving a poison in the drink that will be delivered by Duryudana. This situation can be said as formal situation because the conversation occurs in the meeting activity.

Based on the situation, it can be analyzed that the factor which influences the use of code switching by prabu Duryudana is only a function. In this case, there are no changes in the participant, setting, and also topic. The conversation is still in the same discourse and place.

The function of the use of code switching which is uttered by prabu Duryudana “*dengan kata lain prasmanan besar-besaran*” can functioned as interjection. Gumperz (1982) stated that interjection as switch serves to mark an interjection or sentence filler. This is because phrase of “*pesta raja ondro wina*” is a term or uncommon word in Javanese language. Thus by switch phrase to Indonesian “*dengan kata lain prasmanan besar-besaran*”, it is expected to be more clear to be understood by the audience. Here, interjection is almost same with translation function such as previous excerpt (excerpt 1) in which to repeat into another word in order to make the utterance more clear.

#### 4.1.2.3 Reiteration

##### Excerpt (5)

Bambang Pamikat Tresna : Yen pancen ora ono pepalangane laku ayo padha dibacutake menyang Negara Pringgadanai.  
(if there is no matter, let's go to Pringgadani country)  
Bagong : Mikat. *Mari ndoro*  
(Come on ndoro, come on)

(Transcription 1, Scene 4)

The context of the excerpt (5) can be described that the participants which joins conversation above are Bambang Pamikat Tresno and Bagong. Here, the class of those characters is different. Bambang Pamikat Tresna has a high class society, while Bagong is a low class society. The setting of this conversation is in the forest in which they discuss to go to Pringgadani country as soon as possible. In the conversation above, Bambang Pamikat Tresna used a low variety to Bagong, while Bagong used a high variety switched into Indonesian.

The factor which influences the use of codes switching by Bagong is only function. This can be seen from the conversation that there are no changes in the participant, setting and also topic. The use of code switching is intentionally done by Bagong in order to clarify the word “*mikat*” in Javanese into “*mari ndoro*” in Indonesian.

Thus, the function of code switching in this excerpt is a reiteration in which it is functioned to clarify utterance by using another code. In this utterance, the word “*mikat*” is easier to be understood if it is uttered in Indonesian. The repetition a primer language into another code later can be called as reiteration. This is supported by Gumperz (1982) said that frequently a message is repeated in the other code, either literally or in somewhat modified form.

#### 4.1.2.4 Message Qualification

##### Excerpt (6)

Raden Setyaki : Sanget ing pamundi kula, saengga jejimat.  
(with my high honor, my highness)  
Prabu Kresna : Koko prabu, wonten wigatos menapa rawuh paduka wonten negari Duwarawati?  
(brother, what happen by coming here?)

Prabu Baladewa : Rawuhipun kakang sepisan tilik marang kuwarasane si Adi. Ping pindho, ndeleng pembangunan Negara Duwarawati wes beda kelawan *taun-taun yang lalu. Tempat-tempat ibadah sudah dibangun megah, masjid, musholla dan gereja ...*

(my visit today have purposes to visit my little brother, and the second I would like to know the development of Duwarawati in which already different from previous years. The worship places were already built such mosque, church..)

Raden Samba : Nuwun inggih kanjeng rama, mangestoaken dawuh.  
(if it is like that, that is right, my highness)

(Transcription 2, Scene 1)

The context of the excerpt (6) can be described that the characters which join the conversation is only high class society. All of the characters above have a big authority in the kingdom. In this case, the setting of the conversation is in the Duwarawati country in which discussing about the significant development of Duwarati country.

The factor which influences the use of code switching in this conversation is only a function. Prabu Baladewa intentionally did a code switching into Indonesian because he wants to deliver some information through Indonesian. This is because at the time of prabu Baladewa did a code switching, he was talking about social matter.

The function of code switching which is uttered by prabu Baladewa above can be called as message qualification. In this case, by using Indonesian, the social matter such development of a country can be explained clearly by the speaker. Thus, the information about social matter above can be understood easily by audiences of puppet show.

#### 4.1.2.5 Personalization versus Objectification

##### Excerpt (7)

Gareng : Iyo mo desa mbesi iki sak taun ono wong papat sing nanggap karo awak dewe.  
(that's right, Mbesi village in this year, there are four people who ask a show with us)

Petruk : Kang Gareng ojo larang-larang bah pira-pira pokok e bisa tanggapan mrene.  
(Kang Gareng, do not be too expensive)

Bagong : Iyo kang Gareng, *jangan dipersulit masalah biaya jangan mahal-mahal walaupun sedikit demi sedikit lama-lama menjadi bukit supaya bisa lancar.*

(that's alright kang Gareng, we just no need to make too expensive about the payment, little by little is going to be hill)

(Transcription 1, Scene 3)

The context in the excerpt (7) can be described that the characters which involve in the conversation above are low class. They are Semar, Petruk, and Bagong. The setting of the conversation takes place in the Candipura country. Actually, this conversation occurs almost in the end of the conversation in which dominated by low class society. In this case, the code switching from Javanese to Indonesian uttered by Bagong is intentionally done in order to deliver a knowledge about how to be exist to get customer for puppet show by charge a middle price (not too expensive).

The factor which influences the use of codes switching in which uttered by Bagong above is only function. In this case, there is no new participant which joins the conversation. The topic is still discussing about the price tag of puppet show. Further, the setting is still in the Candipura country.

The function of the use of code switching which is uttered by Bagong is intentionally done in order to deliver an idea about the price tag of the puppet show. This function later defined as personalization versus objectification. Gumperz (1982) stated that whether a statement reflects personal opinion or knowledge; whether it refers to specific instances authority of generally know fact could occur in this function. Further, the type of code switching in this excerpt is situational code switching.

#### 4.1.2.6 Euphemism

##### Excerpt (8)

Bilung : Agih kang Togog.  
(come on kang Togog)

Togog : Wak, aku ojo dikesusoni. Aku nek kesusu malah kliru kabeh. Lha wong aku tau kate *penting* yo kliru kabeh.  
(please, do not make me hurry. If I am hurry I can be wrong in doing something. I ever did something hurry, then it was totally wrong)  
(Transcription 1, Scene 3)

The context of the excerpt (8) can be described that the character which join the conversation is only low class. They are Bilung and Togog. Actually, this conversation occurs in the middle of conversation which takes place in Candipura country. Based on the dialogue above, it can be seen that the conversation is discussing about humor of short message.

The factor which influences the use of code switching above is only function. During conversation, the topic gets no change. Based on the excerpt, Bilung just asks Togog to be hurry to do something. Then, to reply Bilung's statement, Togog switches a code into Indonesian to ask Bilung to be relaxed. Togog intentionally switch a word "*penting*" in order to make polite confession. This is because the term "*penting*" is kind of term to express something in doing a love. Thus, by use that code, it is expected to keep politeness expression to the audiences of the puppet show.

Based on the analysis above, the function of code switching in this excerpt can be identified as euphemism. Thus, by intentional of code switching employment in this excerpt, it expected to appreciate the audience.

#### 4.1.2.7 Equivalence

##### Excerpt (9)

Gareng : Kok nganggo bahasa Indonesia barang?  
(why does it use Indonesian?)  
Bagong : Cek keren Reng.  
(so cool Reng)  
Petruk : *diperbaharui yo dipermodern*.  
(be a new and modern)

(Transcription 1, Scene 4)

The context in the excerpt (9) can be described that the conversation uttered by low class and occurs in *gara-gara*. This situation is informal which takes place in the forest. The topic that being talked by the characters is about the use of bahasa Indonesia in the puppet show at this time.

The factor that can be identified in the excerpt above which influences the use of code switching in that conversation is only function. In this case, there is no change in topic of discussion, participant, and also the place of conversation.

In this case, Petruk intentionally switches his language into Indonesian because that term "*diperbaharui*" and "*dipermodern*" is more appropriate and to represent the mean of the character's utterance in which to deliver how amazing of the use of bahasa Indonesia. Thus, the function of code switching in this excerpt can be called as equivalence.

#### 4.1.2.8 Expressing Feeling

##### Excerpt (10)

Prb. Bumiloka : Eyang resi Kalapujangga, ini bagaimana eyang negeri saya kena pageblug Mayangkara? Sehingga banyak orang yang menderita sakit. Sore sakit, pagi meninggal.  
(Eyang resi Kalapujangga, how is this, my country attacked by pageblug Mayangkara? So many people die. They are sick in the evening, then they die in the morning)  
Resi Kalapujangga : Putu prabu Bumiloka, negaramu kang kena pageblug iku bisa waluya jati kaya wingi wuni yen yen ditumbali pusaka jamus kalimasada.  
(Prabu Bumiloka, your country which is attacked by that pageblug can be recover by jamus kalimasada)

(Transcription 2, Scene 3)

The context in the excerpt (10) can be described that the characters which join the conversation comes from high class society. The code switching which occurs in the conversation is on the beginning in which prabu Bumiloka tries to express his sad feeling to his grandfather, resi

Kalapujangga. This conversation takes place in the Negeri Hima Himantaka in which their rendezvous is to discussing a problem solving about disease that which has been spreading in that country. In this conversation, the characters who join the discussion are almost high class and the conversation almost dominated by them as well.

The factor which influences the use of code switching in this excerpt is only function. The code switching into Indonesian intentionally done by prabu Bumiloka in order to express his sad feeling more dramatize and it is expected to get sympatric from the audience. Thus, the function of the use of code switching which uttered by prabu Bumiloka can be identified to express a feeling.

#### 4.1.2.9 Joking

##### Excerpt (11)

- Begawan Jaya Wilapa : Putuku Bambang Priyenggada, dak sawang pirang-pirang dina kok katon surem cahyane peteng palatamu. Apa sing mbok pikir?  
(my grandson, seems you so sad at recently time, what do you think?)
- Bambang Priyenggada : Duh, Eyang sinten sejatine kanjeng rama ingkang ngukir jiwa raga kula menika?  
(grandfather, actually who is my parents?)
- Semar : Nggeh panembahan mangga dipun blakani kemawon awit ndara Bambang Priyenggada niku sampun dewasa kepengen sumerep tiyang sepuhipun.  
(that's right Lord, just tell him, he is already mature)
- Petruk : Yah panembahan *tolong diberitahu terus terang saja kalau tidak diberitahu nanti bisa marah lho.*  
(that's right lord, just tell the truth, because if you do not tell him, he can be angry)
- (Transcription 2, Scene 6)

The context in the excerpt (15) can be described that the characters which join the conversation are various, high and low class society. The high class is Begawan Jaya Wilapa and Bambang Priyenggada, while low class is Petruk and Semar. This conversation takes place in Pertapan Arga Wilapa. The domination of high and low class is balance in this conversation. This situation is formal because the high class is discussing about something important.

The factors which influence the use of code switching in this conversation are participant and function. During the conversation occurs, Petruk suddenly comes and joins that conversation. Besides that, the use of code switching above is intentionally done by Petruk in order to employ a function.

Based on the analysis above, Petruk switches a language into Indonesian intentionally to create a humor. Thus, the atmosphere is not tension anymore. Because the use of code switching into Indonesian is intentional, thus the type of code switching in this excerpt is a situational code switching.

#### 4.1.2.10 Motivating Friends

##### Excerpt (12)

- Togog : Iku ono satriya tak takoni ora gelem ngaku apa pancen budek apa pancen bisu. Coba takonono Lung.  
(there is a hero is asked but he does not answer. Maybe he is deaf. Let ask him Lung)
- Bilung : Ayo kang Togog *dipaksa jangan sampai tidak mau mengaku.*  
(come on kang Togog, let ask him)
- Petruk : Kang Gareng, ndoro dikroyok banyak ayo ditulungi mesaake kang Gareng.  
(Kang Gareng, our majesty attacked by swan, let help him)
- Gareng : Wah, *kasihan* ndoro Truk, *mari kita tolong kesana.*  
(yes, that's right Truk, let's go there)
- (Transcription 2, Scene 7)

The context in the excerpt (12) can be described that the characters who join the conversation above are high and low class in which the high class is only one named Bambang Priyenggada. Meanwhile, the low class societies are Petruk and Gareng. However, Bambang Priyenggada joins the

conversation only in the end of the conversation. Thus this conversation happens between low classes. This conversation happens in the forest in which discussing about the coming of Bambang Priyanggada in the forest suddenly. Then, the low class tries to beg Bambang Priyanggada about his identity. During low class begs him, they do not let Bambang Priyanggada to talk. They just let him in the end of the conversation. But, before low class successes in interrogating Bambang Priyanggada, actually there is something happens suddenly that Petruk gets misunderstand about the Togog's statement. That is why Petruk asks Gareng to safe their majesty by saying "wah, *kasihan ndoro Truk, mari kita tolong ke sana*".

The factor which influences is only function. Based on the excerpt, there is no change in the topic of discussion, participant, and also the setting. This utterance is intentionally done by Petruk in order to motivate Gareng to join to safe their majesty. Thus, the type of code switching which occurs in this excerpt is a situational code switching.

#### 4.1.2.11 Giving Advice

Excerpt (13)

- Raden Citraksi : Man, ses ses ses Sengkuni kula man nyadung dawuh.  
(uncle, Sengkuni I ask an instruction)
- Patih sengkuni : O hala Citraksi kowe iki yen ora bisa ngomong mbok ora usa ngomong ...  
supaya pusaka Ngamarta ora diselehake Petruk ben disilihake aku nang  
Petruk malah nantang karo aku diseret turut kale. Jangkrik ..krik ..  
(Citraksi, if you could not speak, you just no need to speak, please .. so the pusaka of Ngamarta  
will not be lent to Petruk, but for me. However, I just be kicked along the drainase, oh what a  
shit ..)
- Durmogati : Man, paman *itu seorang patih seharusnya tidak boleh bicara jangkrik  
jangkrik karena itu artinya misuh man...*  
(uncle, you are a prime minister, you are suppose to be not talking *jangkrik-jangkrik* because  
that swore is forbidden)

(Transcription 3, Scene 2)

The context in the excerpt (13) can be described that the characters who join conversation are almost high class. But, there is one character who are not high class named raden Durmogati. This conversation takes place in *alun-alun* Ngamarta in which discussing about the patih Sengkuni ignored to borrow *pusaka* from Ngamarta. This situation can be called as formal situation because they are holding such little discussion or meeting.

The factors which influence the use of code switching are participant and function. In this case, raden Durmogati suddenly comes in the middle of conversation. Further, because patih Sengkuni say something forbidden remember that he is a patih. Then, Durmogati tries to remind him that his utterance is wrong by switching into Indonesian.

Based on the excerpt above, the function of code switching can be identified as giving advice. This can be seen from the excerpt that raden Durmogati has a good advice to make patih Sengkuni realize his wrong utterance.

After all data were analyzed, it can be concluded that the function of code switching in the puppet show are suitable with the function of from Gumperz (1982). From the six functions of code switching which is stated by Gumperz, there are five functions are found by the writer in this study. They are addressee specification, interjection, reiteration, message qualification, and personalization versus objectivication. Besides, other functions of code switching in this study is also found by the writer such as giving advice, motivating friends, joking, expressing feeling, complaining, euphemism, and equivalence.

## 5. Conclusion

Just like human being, the puppet show can be said as a multilingual community by the various class societies in the story. It is supported by the various languages or codes used by different character that are Javanese and Indonesian during performance. The Javanese language itself divided into three varieties in spoken namely low variety (*ngoko*), middle variety (*madya*), and high variety

(*krama*). Code switching employment among character in the puppet show happens in two ways, they are aware when doing the switching and they are not. When they are not aware with the language they switch, it means that code switching occurs because of nothing (metaphorical code switching). It is possibly happens because the puppeteer's brain has been accustomed to the particular languages, especially Indonesian and Javanese. In short, the puppeteer linguistic repertoire is Javanese and Indonesian. Therefore, sometimes they may speak something using different language within one utterance and it is done unconsciously. Nevertheless, there is also code switching that they employ intentionally. They are aware when they utter this. Most of them are aware with the switching they do when the switch has a purpose such as to make a joke, share solidarity with interlocutors, etc. However, the tendency to employ situational code switching is more than metaphorical code switching. This fact reveals that although puppet show characters are various, the puppeteer tries to commit to use Javanese during performance.

The tendency of using situational code switching also shows that they use the switching to create attractive performance to entertain the audiences. Meanwhile, the code switching in the puppet show is motivated by four factors; the scene, the participants, the aims, and the topics. Then, most of Javanese function is to intimate the participants horizontally while Indonesian is to build a gap among the character. Besides, Indonesian has a higher sense value than Javanese which makes Indonesian is appropriate enough in giving information and translation. Finally, Indonesian is a good also to create a joke and functions as a bridge for non-Javanese audiences to build intimacy with other Javanese audiences. Overall, the code switching among the character in the puppet show is one of the efforts to keep existence in this era. Through code switching, it is expected to make puppet show recognized by many people as Indonesian heritage.

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