The Code Choice of Multilingual Community in Javanese Short Film *Capciptop!*

Yulia Mutmainnah[(✉)] and Diana Hardiyanti

Universitas Muhammadiyah Semarang, Semarang, Indonesia
`yulia.m@unimus.ac.id`

Abstract. This study discusses the language code used by the speakers in the Javanese short film *CapCipTop!*. In general, the basic language used in this film is Javanese. However, there are other languages used by speakers due to the many languages spoken by speakers. In collecting data, the researcher used the listening method by listening to the video and transcribing the entire contents of the conversation in the video. At the analysis stage, the researcher sorts out the language codes used by the speakers. After analysis, the researcher found that there were several language codes used in this film, namely Javanese in the variety of *ngoko lugu*, Javanese in the variety of *ngoko alus*, Javanese in the variety of *krama lugu*, Javanese in the variety of *krama alus*, Indonesian, and foreign languages. Several factors influence language code use, including age, the closeness between speakers, education, and forms of respect.

Keywords: Code Choice · Multilingual · Javanese language varieties

1 Introduction

The language used in writing and speaking is one proof of human civilization that can reflect the culture of its users. Language and culture are like two sides of a coin that, although different, cannot be separated from one another. Like the Javanese language, for example, it has a level of language that can indicate the social level of its users.

Javanese is one of Indonesia's regional languages with the most significant number of speakers. However, based on research conducted by Rahman [1], it was found that the quality of the use of the Javanese language is currently declining. The language contact factor is one factor that plays a role in the use of more than one language by most Javanese speakers, who can be said to be multilingual. A multilingual in choosing the language code used in communication does not happen randomly and happens. However, some factors cause multilingual people to communicate in a particular language. Holmes stated that the speaker factors involved in the conversation, the speech's social context, and the speech event's function and topic are the social factors behind which a multilingual person chooses a language code in a speech event [2].

We can also find the phenomenon of using more than one language in films depicting everyday life. Facing the problem of the depletion of the use of the Javanese language, many groups continue to strive to maintain the Javanese language, among others, through

Javanese language programs and films, whether broadcast on television or radio or through YouTube channels. One of the films in Javanese that can be accessed freely is a short film entitled "CAPCIPTOP!". This 20-min film is directed by Ravacana Films and tells the adventures of Mrs. Tri, whose food stalls are getting quieter every day, and she wanted to prove that Mrs. Karman, who has more visitors in her food stall, uses black magic. In the film, the characters use Javanese as the main language of instruction. However, there are variations in Javanese and other languages besides Javanese used in the speech events in the film.

The Javanese language is the primary intermediary language used by Javanese people in Central Java, DIY, and East Java. In addition, the Javanese language is also widely used by Javanese people who live in areas other than the three regions. Based on data from the 2015 Ethnologue presented by Wirachmi [3], there are 68,200 million people who actively use the Javanese language. The Javanese language can be distinguished based on geographical location and speech level. Geographically, the Javanese language will have different variations. For example, the Javanese language in the North Coast (Tegal, Pekalongan) will be very different from the Javanese language in the southern region (Yogyakarta, Surakarta). Based on the speech level, Javanese is divided into two variations: *ngoko* (low variation of Javanese language) and *krama* (high level of Javanese language).

In the use of variations of the Javanese language, Nurjayanti [4] states that if someone has a close relationship with the speech partner or believes that his social rank is higher than his partner, then that person will use the *ngoko* variety. In contrast, a person will use the *krama* variety if that person feels that his social rank is lower than their partner. In other words, the krama variety is used to respect the speech partner with a higher social level. Furthermore, the *ngoko* and the *krama* variety are divided into the *lugu* (neutral vocabulary) and *alus* (polite vocabulary) varieties. From this division, we can obtain four variations: *ngoko lugu* (low variation with neutral vocabulary), *ngoko alus* (low variation with some polite vocabulary), *krama lugu* (high variation with neutral vocabulary), and *krama alus* (high level with polite vocabulary).

2   Literature Review

In a multilingual society, a multilingual person must be able to make the right choice of language he uses in a speech event. Multilingual is a term often used to refer to communities, nations, or individuals who use more than one language in everyday life with different levels of mastery [5]. In a multilingual society, choosing a language code to use as a communication tool does not happen randomly or by chance. Grosjean states that four factors influence the choice of code: participants, situation, the content of discourse, and function of interaction [6].

What is meant by the code in this discussion refers to language or language variations, as stated by Wardhaugh [7]. Everyone who carries out communication activities, then that person will use a certain code in his communication, either in the form of a certain language, style, register, or certain variations in a language.

In selecting a language code to be used, a multilingual can use three variations of language selection, namely (1) intra-language-variation or choosing a language variation

of the same language, for example, from Javanese *krama* to Javanese *ngoko*; (2) code-switching or translating languages from one language code to another, for example from English to Indonesian; and (3) code-mixing or by mixing one particular language code with fragments of other language codes, for example in speech using Indonesian, there are fragments from other languages, for example, English, Arabic, Javanese, and others [8].

3 Methodology

The data in this study are in the form of utterances from film characters who use different language codes. In this study, researchers used several stages in collecting data: downloading videos and transcribing conversations. In the analysis stage, the researcher analyzed the data by providing an overview of the context of the speech events of the speech participants who used specific codes, after which the researchers also explained the variations of the language codes used in the speech events in the film.

4 Results and Discussion

This short film, directed by Ravacana Films, is set in a suburb of Yogyakarta, with the primary setting being two food stalls. This film tells the story of Mrs. Tri, who does not accept that her food stall is getting quieter while Mrs. Karman's food stall is increasing more visitors daily. Due to being instigated by Mrs. Tejo, Mrs. Tri finally went to Mrs. Karman's food stall to prove Mrs. Tejo's words that Mrs. Karman used "black magic" so that she got many visitors. In this 20-min short film, several interesting linguistic phenomena appear to be analyzed, namely the variety of language codes used by the characters in the film entitled CapCipTop!, as well as the reasons the speakers choose a certain code in their conversation.

The film entitled CapCipTop! is played by several characters with various social backgrounds, including educational factors, age, and closeness between speakers. These factors give rise to various language codes in speech events. The various language codes contained in this film are:

4.1 Javanese *Ngoko Lugu*

The use of Javanese *ngoko* can be seen from two things: the level of familiarity between speakers and speech partners and the speaker's social level. These two aspects also appear as reasons for using various Javanese *ngoko lugu* codes in the film CapCipTop!

From the aspect of familiarity between speakers, Javanese *ngoko lugu* is a code used by speakers with a high or good familiarity. In the film CapCipTop!, many conversations use the Javanese *ngoko lugu* code, which is based on a high level of familiarity, as shown in the following excerpt.

Context: The conversation occurs between Yudha, Ajiz, and Gilang, who are playing an online game using a cell phone.

Yudha: *Pe nyerang kowe iki, kancane dikawal, piye to Lang kowe ki?* [They're going to attack you, escort your friends, how come you Lang?]

Ajis: Lang! Lang!

Gilang: *Peluruku entek* [I run out of bullets]

Yudha: *Iki akeh peluru! Iki ono peluru!..... Dene cepet dikawal kancane* [Here you are a lot of bullets! Here are the bullets!.... Hurry up, escort your friends]
          (09:01-09:09)

This conversation is between three people playing a game using a cell phone. From the language code used, the researcher can be sure that the three speakers are close friends in their association. They are used to playing together, and there is no awkwardness in communicating between speakers even though when viewed from age, Yudha is far above Ajis and Gilang. Even though Yudha is a bachelor's degree graduate, he usually plays games daily with his elementary school friends. This age difference does not create gaps in communication between existing speakers, so they feel comfortable using the Javanese variety of *ngoko lugu* as their intermediary language in communicating.

Context: Two women are talking about the social gathering that will be held tomorrow.

Bu Tri: *Sesok ki awak dewe sido arisan ora?* [Shall we have a social gathering tomorrow?]

Bu Tejo: *Lho you sido, lha wong biasane tanggal rong puluh kok. Lha wong koyok biasane tho yo.* [Yes, of course. It is usually held on the twentieth, right?]

Bu Tri: *Ning ndi nggone sidone?* [Where will it be?]

Bu Tejo: *Neng gene yu Nah* [At Mrs. Nah's home]
          (02:13–02:20)

In this conversation, Mrs. Tri and Mrs. Tejo use the Javanese variety of *ngoko lugu* because they are close friends. They do not feel shy and awkward in communicating, so there is no need to use Javanese with *krama* variety.

From the speaker's social level, ngoko lugu variety of Javanese is usually used by people who have high positions to communicate with people who are in lower positions or older when communicating with younger people. In the movie CapCipTop!, the Javanese *ngoko lugu* variety is used by older people in their communication with younger people, as in the following example.

Context: The following is a conversation between Mrs. Tejo and Yudha at Mrs. Tri's food stall when Yudha wanted to exchange money.

Bu Tejo: *Kowe iki lak ponakane Bu Karman kae to hah? Seng biasane nyambut gawe neng bengkel to kowe?* [You are Bu Karman's nephew, right? The one who usually works in the workshop, right?]

Yudha: *Njih bu Tejo, niki kulo pun medal saking bengkel. Pun* resign [Yes, Mrs. Tejo, now I have left the workshop, I have resigned].

Bu Tejo: *Oh ngono* [Oh, I see]

Yudha: *Sakniki rewang-rewang bulik ting warung, ngrencangi bulik niku nggeh* [Now I help my aunt at the food stall, to accompany my aunt].

Bu Tejo: *Owalah hahahaha entuk gawean genah gajine wulanan kok malah milih dinggo jaga warung ki hahaha. Lucu banget to kowe* [Oooh hahaha.. Already

got a clear job and monthly salary, why instead choose to keep the food stall hahaha. You are very funny].
  (02:45-03:00)

In this conversation, there are two participants of different ages. Bu Tejo is much older than Yudha, so there is a high social distance. Based on this difference in social level, Mrs. Tejo uses Javanese with *ngoko lugu* style to Yudha, who is younger. On the other hand, Yudha uses Javanese *krama* to respect his older interlocutor.

4.2   Javanese *Ngoko Alus*

Although not much, the use of the Javanese code of *ngoko alus* variation is also found in the conversations in this film. An example of the Javanese language in *ngoko alus* variation is found in the speech of Mrs. Rum when she was talking to Mrs. Tri as in the following.

Bu Rum: *Bu Tri: Penyakite sampeyan iki jenenge soudzon. Iku mulo to iki mumpung ono panganan diicap-icipi rasane! Ben ngerti rasane! Gek ndang di icipi, tak tunggu iki* [your illness is called soudzon. That's why, while there are foods, please try them. Let you feel! Give it a try. I'm waiting].
  (18:23)

Mrs. Rum's speech is in the *ngoko* language in which the vocabulary "*sampeyan*" means "you". The choice of the word "s*ampeyan*" by Mrs. Rum was used to honor Mrs. Tri. In Javanese, the vocabulary "*sampeyan*" is smoother than the word "*kowe*" which is a *ngoko lugu* vocabulary.

4.3   Javanese *Krama Lugu*

The Javanese language of *krama lugu* variation is a more subtle variation compared to *ngoko alus*. In using manners, the speaker wants to respect his interlocutor. However, the *krama lugu* is less refined than *krama alus*. In sluggish krama, neutral or innocent vocabulary is still tucked in. In this short film, there are several uses of the Javanese language in *krama lugu* variation, including in Mrs. Tri's speech when answering Mrs. Rum's call.

Bu Rum: Bu Tri!
Bu Tri: *Eh bu rum to. Eee anu ngapunten lho, kulo niki pangling kalih njenengan* [Oh, Mrs. Rum. Uhm, sorry, I don't recognize you].
  (17:37–17:38)

In Mrs. Tri's speech, there are some *lugu* words, although overall, it can be said that the speaker uses Javanese *krama*. Mrs. Tri uses the vocabulary "*niki*" which is included in the *lugu* vocabulary, instead of "*menika*" for Javanese *krama alus*. In addition, Mrs. Tri also shortened the word "*panjenengan*" which means "you" to become the word "*njenengan*" which is used for intimacy and is shorter in pronunciation.

4.4 Javanese *Krama Alus*

In this 20-min film, researchers did not find much use of the Javanese *krama alus* used by the characters in communicating. However, the use of Javanese *krama alus* exists in the following conversation.

Context: The conversation occurred at Mrs. Karman's stall when Mrs. Karman asked Yudha to exchange money from Mrs. Tri.

Bu Karman: Le.. Yud!

Yudha: *Dalem bulik* [Yes, I am].

Bu Karman: *Bulik njaluk tulung diijolke nggo susuk ko rung atus ewu iku* [I ask for help to exchange money for a change, this is two hundred thousand].
                   (1:48–1:49)

During the conversation, Yudha answered Mrs. Karman's call using Javanese *krama alus*. He chose this language code because he respects Mrs. Karman, her aunt and also the owner of the food stall where he works.

4.5 Indonesian

Indonesian is the official language as well as the national language of Indonesia. Indonesian can also function as an intermediary language for citizens in Indonesia who have many regional languages. Even though, in general, this film uses Javanese as an intermediary language, as the official language that almost all Indonesian people master, the Indonesian language also appears in conversations in the film CapCipTop!. Based on the data, the writers find that there are Indonesian in the form of phrases and complete sentence forms used by speakers in communicating. The following speech is an example of using the Indonesian code as a phrase.

Yudha: *Waduh Mas Anton, njeh njeh, tak kira siapa. Niki mie ayam ceker* [O Mr. Anton, ya ya, I thought who the buyer was. Here you are the chicken claw noodles].
                   (00:36)

In this speech, Yudha uses two language codes: Javanese and Indonesian. Yudha started his speech in Indonesian, namely the phrase "*Waduh Mas Anton*", but with that phrase, he continued his speech in Javanese, "*njeh njeh*". He continued again using Indonesian "*tak kira siapa*". In this speech, the sentence "*Waduh Mas Anton, njeh njeh, tak kira siapa*" can be categorized as a variation of code-mixing, namely mixing one particular language code with bits and pieces of another language code. The Javanese language "*njeh njeh*" fragments that appear among the Indonesian languages used by Yudha occur spontaneously and without reason. From Indonesian, Yudha switched to using Javanese "*Niki mie ayam ceker*" when giving customers food orders. This code-switching does not occur spontaneously, but Yudha does it because he wants to respect his customers, so this language switching is categorized as code-switching.

Meanwhile, Indonesian in complete sentences occurs in the following conversation.

Context: Yudha brings the customer's ordered food to be delivered. In delivering customer orders, Yudha called the customers' names to find their sitting position.

Yudha: *Atas nama Munaroh!* [In the name of Munaroh!]

Munaroh: *Matursuwun nggeh mas* [Thank you].

Yudha: *Atas nama Antonio!* [In the name of Antonio!]

Antonio: *Halo* [Hello].
(00:22-00:32)

During the conversation, Yudha used Indonesian to find a seat for the customer. Yudha chose this code because Indonesian is a neutral intermediary language; there is no level of politeness in its use.

4.6   Foreign Languages

Apart from the Javanese and Indonesian language codes, some of the speakers in this film also use fragments of foreign language codes, namely Arabic and English. The use of Arabic in the film CapCipTop! can be seen in the following speech.

Context: Mrs. Tejo is telling Mrs. Tri that she suspects Mrs. Karman is using gifts to make her food stall crowded with visitors, but Mrs. Tri still finds it hard to believe it.

Bu Tri: *Kok yo onok kui lho, uwong nek nggolek rejeki kok ndadak koyo ngono carane* [Why is that so? You know, Why are people looking for fortune like that?].

Bu Tejo: *Sopo seng ra doyan duit? Cobo tak takoni kowe* [Who doesn't like the money? I ask you].

Bu Tri: *Astaghfirullah.*
(07:43-07:50)

The basic code for this speech event is the Javanese of *ngoko* variety. However, the Arabic code spoken by Mrs. Tri also appeared in the conversation to express her surprise. The use of the word "*astaghfirullah*" is more on the habits expressed by a Muslim.

Apart from Arabic, this film also contains fragments of English which are only spoken by Yudha, as in the following conversation.

Context: the following conversation occurred at Bu Tri's food stall when Yudha was exchanging money. Yudha explained why he left his job at the workshop to Bu Tejo.

Yudha: *Njih bu Tejo, niki kulo pun medal saking bengkel. Pun* resign [Yes, Mrs. Tejo, now I have left the workshop, I have resigned].

Bu Tejo: *Oh ngono* [Oh, I see]

Yudha: *Sakniki rewang-rewang bulik ting warung, ngrencangi bulik niku nggeh* [Now I help my aunt at the food stall, to accompany my aunt].

Bu Tejo: *Owalah hahahaha entuk gawean genah gajine wulanan kok malah milih dinggo jaga warung ki hahaha. Lucu banget to kowe* [Oooh hahaha.. Already got a clear job and monthly salary, why instead choose to keep the food stall hahaha. You are very funny].

Yudha: *Lha pripun, Bu Tejo, niku kulo mboten krasan ting bengkel. Mboten passion*
           hehe [Well, I felt uncomfortable in the workshop. It wasn't my passion].
               (02:50-03:10)

In the conversation, Yudha used several words in English, namely "resign" and "passion," when he explained his reasons for leaving work at the workshop. Several factors underlie Yudha's use of English vocabulary, such as Yudha's educational background. Yudha is an educated scholar, so he is used to using English terms. In addition, English is also more efficient for expressing "out of work" and "big desires".

5   Conclusion

From the results of the analysis that has been done, it can be concluded that in this Javanese short film, there are several language codes used by the players in communicating. There are four sub-variations of the Javanese language used: ngoko lugu, ngoko alus, krama lugu, and krama alus. In addition to Javanese, other language codes are used, namely Indonesian and foreign languages. The foreign language codes used in this film are Arabic and English. Several social factors underlie speakers using certain language codes, such as age, the closeness between speakers, education, and respect.

References

1. Rahman, A., Chatarina, H., & Surwati, H. D. (n.d.). *DILEMA BAHASA. JAWA NING JAWA (Dokumenter Tentang Terancam Punahnya Bahasa Daerah sebagai Bahasa Ibu di Indonesia).*
2. Holmes, J. (2013). An Introduction to Sociolinguistics. In G. Leech & M. Short (Eds.), *Language* (4th ed., Vol. 70, Issue 3). Routledge. https://doi.org/10.2307/416511
3. Wirachmi, A. (2022, January 21). *Ini Data Terbaru 5 Bahasa Daerah dengan Penutur Terbanyak*. https://nasional.sindonews.com/read/663495/15/ini-data-terbaru-5-bahasa-daerah-dengan-penutur-terbanyak-1642759291
4. Nurjayanti, P. L. (2020). *Tingkat Tutur Bahasa Jawa.* 1–8. https://doi.org/10.31227/osf.io/k3q7u
5. Genemo, T. B. (2021). Multilingualism and Language Choice in Domains. *Multilingualism - Interdisciplinary Topics.* https://doi.org/https://doi.org/10.5772/INTECHOPEN.101660
6. Grosjean, F. (1982). *Life with two languages : an introduction to bilingualism.* 370.
7. Wardhaugh, R. (2006). *An Introduction to Sociolinguistics* (5th ed.). Blackwell Publishing Ltd.
8. Fathurrokhman. (2009). *Fenomena Pemilihan Bahasa dalam Masyarakat Multilingual: Paradigma Sosiolinguistik.* https://fathurrokhmancenter.wordpress.com/2009/06/04/fenomena-pemilihan-bahasa-dalam-masyarakat-multilingual-paradigma-sosiolinguistik/