The Analysis of Form, Functions and Code Switching Factors in the Film *Kehormatan di Balik Kerudung*

Ifa Lathifah[1*,] Agus Sariono[2,] Ali Badruddin[3]

[1,2,3]*Fakultas Ilmu Budaya Universitas Jember*
Jl. Kalimantan No. 37 Kampus Tegal Boto Jember Jawa Timur Indonesia 68121
ifalathifah733@yahoo.com, agussariono.fib@unej.ac.id, elbadrelkarim@yahoo.com
*Corresponding Author: Ifa Lathifah733@yahoo.com

Abstract - Code-switching is the alteration or shift in the usage of one language to another within the context of communication, often occurring spontaneously and naturally. This study aims to find code switching forms, its underlying factors, as well as its function found in the Kehormatan di Balik Kerudung. The data of this research are players' utterances in which code switching appear. The data collected were analyzed using Poplack's theory (1980) to determine the form of code switching, Grosjean's theory (2010) to find the functions of code switching, and Azhar's, et al (2011) to find the factors behind the code switching. The results of this study indicate that extrasentential code-switching in the form of Javanese particles highly dominates the code-switching practices compared to the other two, namely intrasentential and intersentential, namely there were 30 extrasentential code-switching, 22 intrasentential and 7 intersentential. Some of the code-switching functions, are among others: to start a conversation, to confirm the conversation, to end the conversation, to confirm or emphasize statements, to ask for approval, and to answer doubts. Six factors underlying the code switching were among others: speakers, speech partners, topics of conversation, place and time of speech events, functions and objectives, as well as variety and level of speech.

Keywords: Form, function dan code switching actors, Javanese particles, Kehormatan di Balik Kerudung

I. INTRODUCTION

Linguistic phenomena such as bilingualism and multilingualism are very common in Indonesian society, which is rich in regional languages. Chaer and Agustina (2004: 84) state that language contact can cause various linguistic phenomena, such as bilingualism, diglossia, code switching, interference, convergence, language shift, and language maintenance. Another statement was conveyed by Sumarsono (2002) that the intersection between languages in the community can trigger linguistic phenomena, such as code switching, code mixing, and variations within the same language (variation within the same language). The linguistic phenomena as mentioned above do not only occur in daily life, but also often appear in film shows. Film has become one of the media commonly used by people to tell the sides of human life which almost always involves language. One of the films in which the dialogue involves a form of language contact in the form of code switching is the film *Kehormatan di Balik Kerudung*.

The film *Kehormatan di Balik Kerudung* adapted from the novel by Ma'mun Affany and

directed by Tya Subiakto Satrio, tells the story of a religiously infused love tale marked by conflicts and dilemmas. Syahdu is a woman of noble heart but firm demeanor who encounters Ifand Abdussalam, a man who claims to be a journalist. They establish a relationship despite their differing religious backgrounds. Seeds of love sprout between them, but their relationship faces opposition from societal pressures and differing beliefs. Syahdu learns about Islam from Ifand, yet their intimacy sparks jealousy among the community, especially from Sofia, who harbors feelings for Ifand.

When Syahdu's mother falls seriously ill, she is compelled to accept a proposal from her ex-boyfriend, Nazmi, in exchange for money to cover medical expenses. After their marriage, Syahdu confesses that her heart still belongs to Ifand, leading Nazmi to evict her. Ifand then marries Sofia, leaving the widowed Syahdu heartbroken. The story reunites Syahdu and Ifand when Sofia suggests that Ifand should marry Syahdu to assist her situation. However, the question remains whether this marriage is truly the best solution.

The film highlights religious values, love, and sacrifices in a complex context. While portraying the inner feelings and conflicts of characters, the film tends to use overly poetic language and diverges from the novel in certain ways, potentially reducing the clarity of the storyline. Ultimately, *Kehormatan di Balik Kerudung* attempts to present a message of sincerity and sacrifice in the realms of love and religion.

This film finds a number of code-switching events involving Indonesian and Javanese. The code-switching incident in this film, for example, is carried out by Andi, one of the characters, who switches the code in Javanese in the middle of his speech in Indonesian. Andi, a village youth from Pekalongan, often switches codes when conversing with other people around him.

From the example provided, the base code used is the Indonesian language, yet there are insertions of Javanese vocabulary, such as the words *Iku* (itu/that), *apa* (what), *tenan* (betul/true), and *rek* (kawan/friend). These words are vocabulary from Javanese in the *ngoko* (informal) variety.

One form of code switching that can be found in this study is intrasentential code switching. This code-switching occurs in a speech that involves Javanese in the middle of the speech in Indonesian that is being used. For example, Andi said *"Iku Mbak Syahdu apa ya? Cantik tenan rek"* (Is that Ms. Syahdu? It's really beautiful, isn't it). From this example, the basic code used is Indonesian, but it is found that there is an insertion of Javanese vocabulary in the words *Iku* (that), *apa* (ehat) dan *tenan* (right), *rek* (friend).

Thus, this research aims to describe the forms, functions, and factors that underlie code-switching occurrences in the film *Kehormatan di Balik Kerudung by* using a sociolinguistic perspective. In this case, the researcher employs a linguistic perspective to understand the forms, functions, and factors of code-switching occurring in the film. Sociolinguistics provides a rich insight into the phenomenon of code-switching by exploring how language is used in social interactions and how cultural context, identity, and power influence language choices. Thus, the relevance of sociolinguistics in analyzing code-switching in the film *Kehormatan di Balik Kerudung* lies in tracing the social context in which code-switching takes place, closely related to social factors, communication situations, and the relationship between speakers that can impact the choice of language used.

The interesting thing is that the use of various regional languages in the film can make the work have added value in the eyes of the people who speak that language. In addition, the involvement of regional languages can be a picture of cultural diversity in the archipelago, especially regional languages and furthermore, the use of this cultural content can be a way of maintaining regional languages that are increasingly marginalized. The novelty in this research that has not been studied much in previous studies is that this research will look at the extent to which the integration of regional and national languages in this film can be an illustration of the use of regional languages in the context of young people's lives which are surrounded by modernity, especially in language. Therefore, the authors use the reasons above as the basis for the need for language research that examines the potential for language diversity in the archipelago found in film media.

So far, the researchers have not encountered identical studies, but there are several studies that bear resemblance. The

research conducted by Muta'alim, Nawawi, Alfani, Ghaffar, & Wafi (2021) about codes switching and codes mixing of sellers and buyers in traditional markets: case study of market Kampong Asembagus Situbondo. This study aims to determine the form and the function of code-switching and codemixing speech between sellers and buyers in Asembagus Market, Situbondo. The method used in this study is a descriptive qualitative research. The results showed that there were 12 forms of code switching speech and 10 code mixing speech between sellers and buyers at Asembagus Situbondo Market Kampong. They master more than one language and speakers try to build an atmosphere of speech with mixing languages. This research has similaritis with the reseacher's research, namely on the using of code switching, while the differences on the forms and the factors of code switching. Muta'allim study focus on the model of code switching, while the reseracher study focus on extra-sentence code switching, intra-sentence and inter-sentence. Besides, the both of reseraches have the different theory, method, and object reaerach.

The research conducted by Susanty, Saud, Munawir, Julhadi, & Faizin (2023) about the context of using code switching between students and lecturers at islamic education management study program: a sociolinguistic study. This study aims to describe the form and context of the use of code switching between students and lecturers in the Islamic education management study program. The method used in this study is a descriptive qualitative research. The data in this study are sentences containing code-switching utterances, while the data source is the utterances of students and lecturers in the Islamic education management study program. The results showed that there were 3 forms of code switching in speech between students and lecturers, namely 1) code switching from EL to IL; 2) code switching from ML to IL; and 3) Code switching from AL to IL. The context of its use is motivated by multilingual factors, speakers, speech partners, topics of conversation, atmosphere of conversation, weak language, lack of vocabulary, just prestigious, and wanting to make it easier for the speech partner to understand the message conveyed.

This study have the similarities with the researcher's study, namely on code swithing, while the differences are on the various code

switching. Susanty's study focus on the code switching from 1) English language to Indonesian language; 2) Madures lnguage to Indonesian language; and 3) from Arabic language to Indonesian language. While the reseracher study focus on extra-sentence code switching, intra-sentence and inter-sentence.

The research conducted by Yudistira, & Muta'allim (2023) about code mixing as an anti-political indiscretion among farm laborers at Ajung, Kalisat, Jember. This research employed code-mixing acts constantly applied by farm laborers in their communication with land owners as the primary data to discover how the language codes were picked and arranged in excellent syntactical order to reflect meanings and metafunctions. The result of this research learned sensitive information on how politics allowed subjects equipped with the power to legitimate domination over the society and how the unbalanced rights and obligations were purposively maintained to suppress the farmers and their laborers to remain subordinated and weak subjects who lack resources.

This research has similarities on the using of code mixing, while the differences are on the code switching phemona. Yudistira's research focus on the code switching phenomena that use for againts an anti-political indiscretion among farm laborers at Ajung, Kalisat, Jember. While the researcher's research focus one the dialogue phenomena in the film *Kehormatan di Balik Kerudung*.

The research conducted by Yahya and Ali (2023) on semiotic analysis in the film *Kehormatan di Balik Kerudung* by Ma'mun Affany. The aims of the research were (1) to find out and understand the icons; (2) to know and understand the index; and (3) to find out and understand the symbol. The method used in this research is a qualitative research method which is descriptive in nature, which means that it describes objectively. The result of the study were (1) The various signs used in the film *Kehormatan di Balik Kerudung* start from icons, indexes, and symbols which are a whole series of signs that give a meaning. (2) The icon in this film is the visualization that exists in every scene, especially every scene that contains the figures of Ifand and Syahdu. (3) Every act performed by Ifand and Syahdu becomes an index and gives rise to certain symbols. It is hoped that this research can contribute ideas, especially about semiotic values which include

icons, indexes, and symbols and can contribute to written literature and all scientific disciplines in general.

Yahya reserach has similaritis with the researcher's research on the object reserach, namely *Kehormatan di Balik Kerudung*. While the differences were on the focus of the reserach. Yahya focus on the symbol and research's research focus on forms, fuctions and factors of code switching.

Mashuri and Madani's study (2018) on the utilization of rhetoric in the film *Kehormatan di Balik Kerudung* by Tya Subiakto Satrio. This research aims to describe the rhetoric contained within the film *Kehormatan di Balik Kerudung*. The method employed in this study is observational, involving direct observation of the subject under examination. The data collection technique used in this research is documentation. The research findings indicate that rhetoric present in the film encompasses: (1) language, involving the arrangement of language material; (2) selection of speech topics, involving self-expression of characters by introducing topics of discussion; (3) selection of speech acts, comprising speech acts by characters used to engage the audience with the basic components, namely Actions, which the author utilizes extensively in the film *Kehormatan di Balik Kerudung*. Mashuri's research has similarities on the object, namely *Kehormatan di Balik Kerudung*. While the differences on the research focus. Yahya focus on the rhetoric, while reseracher's reserach focus on the extra-sentence, intra-sentence, and inter-sentence code swithing.

The study conducted by Murti, Muslihah, & Sari (2018) on expressive speech acts in the film *Kehormatan di Balik Kerudung* directed by Tya Subiakto Satrio. This research aims to describe expressive speech acts in the film *Kehormatan di Balik Kerudung*. The method used is qualitative descriptive method with data collection techniques through documentation. Data analysis includes stages of description, classification, analysis, interpretation, evaluation, and conclusion. The research findings indicate that expressive speech acts in this film encompass compliments, expressions of gratitude, apologies, happiness, and complaints.

The research have similarities on the object research with the reserach's study, namely *Kehormatan di Balik Kerudung*. While

the differences was on the focus study. Murti focus on expressive speech acts, while researcher's study focus on the extra-sentence, intra-sentence, and inter-sentence code swithing.

The study conducted by Irsyadi, Fitriyah, Hanifiyah, & Muta'allim (2022) on assessing the potential of local wisdom values in regional literature. The aim of the study was to preserve and disseminate benefits for human life. This study's objective was to analyze the meaning, values, and local wisdom in Madurese literature through the lens of objectivism philosophy. Hermeneutics was employed to dissect fragments of M. Faizi's poems to uncover their significance and worth. The study demonstrated that the depiction of Madurese local wisdom in M. Faizi's poem indeed reflected human values. This discovery was corroborated by various research on the Madurese indigenous community. Consequently, M. Faizi's poems, aside from their figurative language, also conveyed contextual meanings, underscoring an element of objectivism in his works.

Then, researches that share similarities with the research of the researchers in terms of language, culture, theory, and methods used, are conducted by Muta'allim, Alfani, Mahidin, Agustin, & Wicaksi (2021); Salikin, Muta'allim, Alfani, Hosaini, & Sayfullah (2021); Muta'allim, Sofyan, & Haryono (2020); Haryono, Wibisono, Sofyan, & Muta'allim (2023); Yudistira, Muta'allim, Nurcaya, Julhadi, & Pattiasina (2022); Yudistira & Muta'allim (2023); and Sofyan, Yudistira, Muta'allim, Alfani & Ghaffar (2022). Based on the aforementioned background, the researcher formulates the research question, which is about the forms, functions, and factors of code-switching in the film *Kehormatan di Balik Kerudung*. To address this issue, the researcher employs sociolinguistic theory.

2.1 LITERATURE REVIEW
1. The Concept of Code Switching

Code-switching is the alteration or shift in the usage of one language to another within the context of communication, often occurring spontaneously and naturally. Code switching is not only related to switching from one language to another, but according to Gumperz (1982) code switching is a communication strategy used by bilingual people to express social meaning in response to situations and other social variables. Furthermore, Gumperz (1982)

says that code switching events are related to two linguistic aspects, namely linguistic factors and social aspects certain. These two things are the driving factors for bilingual people in choosing a particular language variety so that code switching occurs.

Based on the explanation above, it can conclude that code-switching involves changing from one language to another during communication, often happening spontaneously. It's not just about language shifts; Gumperz highlights it as a strategy bilinguals use to convey social meaning in response to situations and social factors. He identifies two linguistic dimensions, linguistic factors, and social aspects, as drivers for choosing a language variety, leading to code-switching.

2. Forms of Code Switching

This research will focus on code-switching events based on Poplack's theory (1979). Poplack states that code-switching involves the alternation of two languages within one discourse, sentence, or constituent. Muta'allim, Nawawi, Alfani, Ghaffar & Wafi (2021) define code-switching as a situation where speakers intentionally change the language code they are using for specific reasons.

Poplack categorizes code-switching patterns into three types: (1) tag/extra-sentence, (2) intra-sentence, and (3) intra-sentence. Poplack (2004: 54) explains that extra-sentence code-switching occurs when a speaker uses idiomatic expressions from one language to convey emotional feelings while speaking in another language. The markers of extra-sentence are *'right?' or 'I mean'*, *in Javanese like 'anu'*, *'palingan', or 'moso to'*. The following is an example of the use of extra sentence code switching used by students in a boarding school (Habibah, 2015).

Santri A	:There is no agenda today, ***kan?***
Santri B	: I don't want ***lah***, so far ***kok. Awas!*** A cat!.

Intra-sentence code-switching involves using two linguistic elements within a single sentence. This pattern occurs when speakers switch between languages at the level of words, phrases, or clauses (Poplack, 2004: 55). In terms of formation, intra-sentence code-switching resembles code-mixing. Bokamba (1989) notes

the similarities between the two. In this study, code-mixing and intra-sentence code-switching are combined due to their shared characteristics. An example of intra-sentence code-switching is provided, demonstrating its use by a teacher in an English class.

Guru	: *Yes! There is the change of climate*, **perubahan iklim.** *Where is the change of climate?*
Siswa	: *In south Asian, India.*

Inter-sentence code-switching requires more fluency in both languages because it has to follow the rules of both languages. The following are two examples of the use of inter-sentence code switching from the results of previous studies. The following example occurs in the dormitory of an Islamic boarding school that applies the concept of bilingualism to its students (Habibah, 2015).

Santri A	: Do you know, ***Teman Hidup?***
Santri B	: Yes, I know it. ***Lagunya bagus banget!***

3. Factors Behind the Occurrence of Code Switching

In general, experts such as Holmes (2013), Chaer and Agustina (2004), Suwito (1985), and Azhar, et al (2011) have more or less the same opinion about the factors affecting the reason behind the code switching. They argue that in code switching there is always the influence of context and language situations, namely speaker, speech partners, place and time of speech events, conversation topic, functions and objectives, variety and speech level of a language

METHODS

This research uses a qualitative descriptive method which aims to describe the data systematically, in detail, and in depth. The qualitative descriptive method is a research approach that focuses on understanding and providing an in-depth description of a specific phenomenon or context. In this method, researchers aim to depict the characteristics, relationships, and meanings derived from the collected data. This approach is particularly suitable for achieving research objectives

involving systematic, detailed, and in-depth data description, as seen in the study of code-switching in the film *Kehormatan di Balik Kerudung.*

The qualitative descriptive method enables researchers to meticulously explore patterns of code-switching. By conducting qualitative analysis on the data, researchers can depict how code-switching occurs within the film's dialogues, how language choices transition from one to another, and how social and cultural factors influence this phenomenon. In the qualitative descriptive method, the focus on detailed description allows researchers to gain a deeper understanding of the nuances of language used in the film's context. Besides, this approach permits researchers to uncover meanings that may not be quantifiable or considered quantitative data. The outcomes of qualitative descriptive analysis yield an extensive comprehension of the code-switching phenomenon within the film, allowing researchers to comprehensively illustrate patterns, meanings, and language interactions occurring within the cinematic situation.

This research takes the object of study in the form of the film *Kehormatan di Balik Kerudung.* The data that is the focus of analysis in this study is in the form of utterances in which there are code switching events. The data was obtained from the documentation of the dialogue of the film *Kehormatan di Balik Kerudung.*

The data in this study were collected using the listening method, specifically the non-participating view method. The listening method was utilized in this study to observe how code-switching occurs within the dialogues of the film "Kehormatan di Balik Kerudung." This involved re-listening to dialogue recordings and identifying moments of code-switching. This approach was meticulously applied to gather detailed and accurate data about the patterns of code-switching present in the film.

The non-participating approach was chosen to mitigate researcher bias in data collection. From a non-participating standpoint, the researcher acted as a neutral observer without active intervention or engagement in the communication process. This enabled the collection of data objectively and in alignment with the context present in the film. Consequently, the selection of the non-participating perspective ensures that the

analysis of code-switching is based on pure facts, reducing the potential influence of researcher interpretation or preferences on the data.

The process of listening to the object of research in this case the film is carried out repeatedly to get really accurate data to answer the formulation of the problem in the study. The data collection technique used in this study was adjusted to the method used, namely the listen method. This method has advanced techniques in the form of note-taking techniques and data transcription techniques. In the transcription technique, the researcher repeatedly played scenes from *Kehormatan di Balik Kerudung,* specifically focusing on conversations involving code-switching. Subsequently, the researcher transcribed the data, transforming spoken dialogue into written text.

What is meant by note-taking techniques is to record data that is relevant and in accordance with the goals and objectives of the research. The data transcription technique is changing the data in the form of oral speech into writing by following orthographic transcription. The steps for data collection are: watching the film as a whole and listening to the utterances containing code switching. The researcher watched and understood the dialogue of the film Honor in Behind the Veil as a whole from the beginning to the end and re-watched the code-switching event, identifying data in the form of utterances containing code-switching by recording the details of the time of the code-switching event in the film, the next step in data collection, namely data transcripts, after the data was transcribed into written form, the data were classified according to the purpose of this study, namely determining the forms of code switching and then determining the factors behind the code switching. The process of data analysis in this study was carried out using a flow analysis model. The analysis process in this model consists of data reduction, data presentation, and drawing conclusions.

To find the form of code switching, the analysis is carried out by looking at the construction of the formation of code switching in speech according to Poplack's theory (1979) which will then produce three types of code switching: intra-sentence code-switching, inter-sentence code-switching, and extra-sentence code-switching.

DISCUSSION

Code-switching plays a significant role in the context of modern linguistics and communication studies. This phenomenon occurs when speakers switch from one language to another within their conversations. Code-switching reflects the complexity of language interaction in multilingual or multicultural societies.

In modern linguistics, code-switching serves as a valuable source of information for researchers interested in sociolinguistic and psycholinguistic aspects. It aids in understanding how language is used in social contexts, how language norms and rules are formed, and how individuals adapt to diverse communication situations. Through the analysis of code-switching, researchers can trace changes in language use over time and how these changes relate to the social dynamics within a community.

In communication studies, code-switching has significant implications for how messages are conveyed and understood by various audiences. Code-switching can be used to clarify, emphasize, or express social identities. In an increasingly interconnected global environment, understanding code-switching is crucial for overcoming intercultural communication barriers. The ability to comprehend and employ code-switching appropriately helps individuals and groups communicate effectively with people from different cultural backgrounds.

Hence, code-switching is a relevant and substantial topic in the realms of modern linguistics and communication studies. In the context of this research, the researcher will delve into the forms, functions, and underlying factors of code-switching in the film *Kehormatan di Balik Kerudung,* with the aim of deepening our understanding of how language is utilized in social interactions and cinematic situations.

In this study, eight dialogues in the film *Kehormatan di Balik Kerudung* were found to occur in speech events involving code switching. These eight speech events involve three forms of code switching used by the players. The following details the findings of these three forms of code switching.

Table 1: The Distribution of Code-Switching Types

Data Source	Code Swithing Types		
	Extra	**Intra**	**Inter**
KdBK01	4	2	1
KdBK02	7	9	-
KdBK03	7	-	3
KdBK04	3	-	-
KdBK05	2	1	1
KdBK06	2	4	2
KdBK07	2	3	-
KdBK08	3	3	-
Total	**30**	**22**	**7**
%	**50**	**38**	**12**

This table showcases the distribution of different types of code-switching in the dialogue of the film *Kehormatan di Balik Kerudung*. The three types are categorized as follows: Extra refers to code-switching that occurs outside of the sentence. While, Intra refers to code-switching that happens within a sentence, and Inter refers to code-switching between sentences. From the three types of code switching, extra sentence code switching/tag switching is the most widely used type of code switching with a total of 30 times (50%) data. While the type of intra-sentence code switching is in second place with a total of 22 times (38%).

The types of intra-sentence code switching were only found 7 times (12%). In short, it can be explained that the use of extra sentence code switching is the easiest to use because it does not require much competence from the speaker, but can best show the speaker's emotional side and also help smooth communication. From the results of this study, it was found that there was a balance of factors underlying the occurrence of code switching in the dialogue of this film, as illustrated in the following table.

Table 2: Functions of Code-Switching

No	Code-Switching Function	Quantity
1	Social Contact	30
2	Reinforcement	20
3	Clarity	15
4	Quotation	10

This table presents the various functions of code-switching observed in the film *Kehormatan di Balik Kerudung,* based on the context in which it is used. By providing clear

explanations for the headings and using informative captions for the tables, readers will be able to easily understand the content and purpose of each table presented.

Table 3: Factors Underlying Code-Switching

Code Switching Factors	Data Source
Speakre	KdBK01
Speech Partner	KdBK03, KdBK08
Discussion Topics	KdBK02, KdBK07
Functions and Objectives	KdBK04, KdBK05, KdBK06

From table 3 above, it can be explained that of the eight speech events studied, the factors behind code switching were found, namely 3 speech events based on function and purpose, 2 speech events based on the topic of conversation, 2 speech events based on speech partners, and 1 speech event. speech is motivated by the speaker.

To describe the results of an in-depth analysis of code switching events and the factors behind them, the analysis in this study was carried out in an integrated manner based on the sequence in which speech events involving code switching were found in the film.

The Results of The Analysis on The First Data Source

In the first data source (KdBK01) below there is a speech event involving code switching in it. This conversation took place at the train station between Andi (O1) and Syahdu (O2). Andi who was picking up Syahdu was waiting for him at the station. The topic of conversation in their conversation was about Syahdu's arrival.

(1) Andi : *Iku Mbak Syahdu **apa yha***?
(is she Mbak Syahdu?)

(2) Andi : Cantik ***tenan rek**.* Mbak syahdu, Mbak!
(You're really beautiful. Sister Syahdu, Sister!)

(3) Syahdu : Andi ya?
(Are you Andi?)

(4) Andi : ***He'eh***, Mbak Syahdu. ***Lho, bener*** ternyata.
(He'eh, sister Syahdu. Well, it's true after all)

(5) Andi : Ini Andi mbak anak tante dewi.
(This is Andi, sister, Aunt

Dewi's child).
(KdBK01/00:09:39-00:09:57)

The speech in the KdBK01 data source above shows the use of the form of code switching that occurs from Javanese into Indonesian. All forms of code switching are found in this speech event, namely: extra-sentence, intra-sentence, and inter-sentence code switching.

The first form of code switching is extra sentence code switching in the form of particles in the Java language. The use of the particle *he'eh* (3) which means 'oh ya' in the sentence *"He'eh*, Mbak Syahdu" serves to confirm the statement as a form of affirmation of the truth of what the speaker sees. While the particle *lho* (3) in the sentence *"Lho, bener* ternyata" is used by speakers to start the conversation. In this case, the function is to answer doubts about the previous statement, namely: *"He'eh*, Mbak Syahdu". The use of the particle *yha* (1) at the end of a sentence such as *"Iku mbak Syahdu apa yha?"* in the form of an interrogative sentence generally functions to ask for approval or to emphasize the content of the question asked (Wedhawati, Nurlina, and Setyanto, 2001). In this context the *yha* particle functions as an expression of self-doubt or doubt about what is seen so that the *yha* particle is needed as emphasis. While the use of the particle *rek* (1) has a literal meaning of 'friend'. This particle is influenced by the Javanese language, especially the East Javanese dialect which more often uses the *rek* particle as a characteristic of the people of this city of Surabaya. This particle comes from the word *arek,* which replaces the word *bocah* or *cah* (child) in standard Javanese. The word *rek* in the above context has no real meaning and only serves to reinforce quality. The phrase *tenan rek* has more of an equivalent meaning 'really…. yes'.

The second form of code-switching in this data is intra-sentence code-switching in the form of the phrase *'cantik tenan'* (2). This phrase is a form of a graduative adjective phrase that functions to express the level of quality or intensity which is characterized by the use of a modifier (Wedhawati, et al, 2001). The word *tenan* in this context serves as a modifier which means 'really'. The use of the phrase in the speech "cantik *tenan rek"* has the meaning "really beautiful, isn't it". Therefore, the phrase *'tenan rek'* in the context of the dialogue above

is used by Andi in expressing admiration for someone by adding a quality modifier which means 'really. The next intra-sentence code-switching is you know, *lho bener* (3) in the sentence "*Lho bener* ternyata" which means "Oh, it's true". This phrase is a form of interjection that does not have a special communicative meaning and does not expect a response, but is an expression of justification by involving the emotive side of the speaker.

As for the intra-sentence code switching in the dialogue above, it can be found in the sentence *"Iku Mbak Syahdu apa yo?"* (1). This sentence completely uses the Javanese variety of *ngoko* in the form of a question sentence that is spoken to oneself. This *ngoko* variety is characterized by the frequent use of particles and interjections which are characteristic of the informal variety (Wedhawati, et al, 2001). The use of Javanese by speakers to themselves is an affirmation of identity that speakers are users of Javanese, especially the variety of *ngoko* in their daily lives.

Regarding the factors behind code switching, it can be seen the pattern of communication between the speaker and the speech partner. At first the speaker used Javanese when speaking to himself, but then switched to intrasentence code when speaking to the speech partner who came from Jakarta. The factor behind the code switching in the discussion of the KdBK01 data source is the speaker factor. When Andi (O1) talks to himself, Andi uses the Javanese variety of *ngoko*. This attitude is a form of self-appointment as a speaker who usually uses the Javanese language.

The Results of The Analysis on The Second Data Source

In the KdBK02 data source, speech events still occur at the train station between Andi (O1) and Syahdu (O2). Andi was fascinated by Syahdu's beauty and the following conversation ensued.

(1) Andi : Aku hampir **nggak kenal** ini **lho** mbak.
   (I almost didn't recognize you, sister)

(2)   : Kalau **tak** lihat **kok** beda tapi kalau dipikir-pikir **kok** sama **yha** mbak. **Pangling** aku.
   (At first glance, it looks different, but upon further

thought, it's actually quite similar, sister. I am confused).

(3) Syahdu : Emangnya kenapa?
   (What's the matter?)

(4) Andi : **Wong** mbak cantik **tenan** gitu **kok, koyok wong Landa** mbak.
   (you're really beautiful, Sister. like a Landa person, sister)

(5)   : Tadi **tak pikir wong Landa** dari mana ini, dari negara mana ini, taunya Mbak Syahdu.
   (Earlier, I was thinking, where is this person from, from which country? Turns out, it's Sister Syahdu)

(6)   : **Yha wis** mbak, aku dah bawa kendaraan mbak. **Yok** mari **tak** anter.
   (Alright sister. I've brought the vehicle. Come on, let me take you there)

(KdBK02/00:09:59-00:10:18)

Partikel *kok* (2) di atas merupakan bentuk ungkapan keheranan Andi (O1) atas kecantikan Syahdu (O2). The speech in the KdBK02 data source shows the use of a form of code switching that occurs from Indonesian into the Javanese variety of *ngoko*. The particle you know (1) in the middle of a sentence as in pada *"Aku hampir nggak kenal ini lho mbak"* expresses the disbelief of Andi (O1) who barely recognizes Syahdu (O2). How come the use of particles (2) in the sentence "Kalau *tak* lihat *kok* beda tapi kalau dipikir-pikir *kok* sama *ya* mbak". Particle *kok* (2) above is an expression of Andi's (O1) surprise at Syahdu's beauty (O2).

Usually the particles are paired with wong particles as in the *wong* particle (4) as in the sentence "*Wong* mbak cantik *tenan* gitu *kok, koyok wong Landa*" which means contradicting the previous statement. In the context of the dialogue, Syahdu's beauty makes Andi almost unable to recognize him, so the phrase "*Wong* mbak cantik tenan gitu *kok*". Meanwhile, the particle *yha* (2) in the sentence kalimat "…kalau dipikir-pikir *kok* sama *yha* mbak" is an expression of a request for approval to Syahdu (O2), but actually this statement does not require an answer or response because the topic of the sentence is Syahdu (O2) himself.

The use of intra-sentence code-switching in the dialogue above is at the word, phrase and clause levels. At the word level, the code-

switching of the word *pangling* (2) in the sentence "*Pangling* aku" comes from the Javanese variety *ngoko* which has the parallel meaning of 'don't know anymore' in Indonesian. Likewise with the word *tenan* (4) which has the meaning of 'really' as an explanation of the adjective 'beautiful' in the above speech. When forming the phrase 'cantik *tenan*' this expression forms a graduative adjective phrase which functions to give a quality level to the word beautiful so that it means "really beautiful.

The use of code switching in the form of phrases is also found in *'nggak kenal'* (1) which has the meaning of 'don't know'. The word *nggak* commensurate with the meaning of 'no' in Indonesian. The use of these phrases is inserted in the Indonesian language with non-standard variations in the speech process. Intra-sentence code-switching at other phrase levels, namely: *tak pikir, tak lihat,* dan *tak anter*. This phrase is formed from the element *'tak'* which comes from the Javanese *'dak'* which functionally means 'ku-/saya'.

Thus, in the context above, the phrase *tak pikir* has the equivalent meaning "I think", the phrase *'tak lihat'* has the equivalent meaning "I see", and the phrase *tak anter* has the equivalent meaning "I deliver'. In Javanese this pattern of affixes is called *ater-ater tripurusa* which is usually used as a prefix to the predicate *(wasesa)* in passive sentences *(ukara tanggap)* (Wedhawati, et al, 2001). The form of intra-sentence code-switching is also found at the clause level, when Andi (O1) emphasizes the sentence "cantik *tenan* gitu *kok, koyok wong landa*". The phrase '*koyok wong Landa*' is a form of comparative adjective phrase which expresses a comparable meaning relationship between the core constituents and the modifier (Wedhawati, et al, 2001). Therefore, the clause means *"kok begitu cantik, seperti orang Belanda"* which functions as an expression of comparison or parable. The factor behind the code switching in the KdBK02 data source above is the topic of discussion. The topic of conversation can cause code switching events in a speech event. It can be seen in the conversation above that the speaker uses a lot of vocabulary in Javanese related to the topic of conversation, namely about the beauty of Syahdu (O2).

Results of Analysis on The Third Data Source

In the KdBK03 data source there is a code switching event that occurred in front of Syahdu's grandmother's house. The speech event occurred between Andi (O1) with Syahdu (O2) and Grandma (O3). The topic of conversation behind the incident was the arrival of Syahdu and the health of Syahdu's parents. The speech in the KdBK03 data source shows the use of a form of code switching that occurs from the Javanese variety of ngoko into Indonesian and also Arabic.

(1) Andi : ***Nyampek*** *mbak?*.
(Arrived, sis?).

(2) : *Ditungguin nenek **lho** dari tadi nanyain sudah sampai belum, sudah sampai belum cucune?*
(Waiting for you, sis. Grandma has been asking whether you've arrived yet and whether the grandchildren have arrived?).
: *Cucu kesayangan.*
(Beloved grandchildren)
: *Ayo mbak sedih banget muka'e?*
(Come on, sis. Why do you look so sad?)

(3) :***Kula nuwun*** nek, ***Assalamualaikum.***
(You're welcome, Grandma. Assalamualaikum).

(5) Grandma : ***Wa'alaikumsalam.***

(6) Andi : *Ini **lho** mbak Syahdu.*
(Thisi is Sister Syahdu)
Grandma : *Ibu gimana?*
(How is your mother?)

(7) Syahdu : ***Alhamdulillah*** *sehat nek.*
(Alhamdulillah, she's healthy, Grandma)

(8) Andi : ***Wis aku balik ning omah ae yo.***
(I'm returning home)

(9) Grandma : ***Iyo wis.***
(Oh, okay)

(10) Andi : ***Iyo wis, Salamualaikum.*** *Ayo Mbak Syahdu.*
(Yes, alright. Salamualaikum. Come on sister Syahdu)
Syahdu : *Makasih ya Ndi.*
(Thank you, Ndi)
Andi : *Iya.*
(Yes)

(11) Grandma : ***Ati-ati.***

(be careful)
(KdBK03/00:10:39-00:11:17)

In the use of particles, *lho* (2) and (6) in the middle of a sentence, such as in the sentence "*ditungguin* nenek *lho…*" and maupun "Ini *lho* Mbak Syahdu" is a particle that serves to confirm the previous statement. In this context, the use of the word *lho* as an informative word to emphasize the information conveyed by Andi (O1), namely the arrival of Syahdu, which his grandmother had been waiting for. Next, the use of particles *iyo wis* (9) and (10) and also (8) as in the sentence *"Wis aku balik nang omah ae yo"* is a form of expression for ending the conversation between the speaker and the speech partner. The next particle shape can be found in the *ati-ati* reduplication particle (11).

The use of this particle has the function of ending the conversation as well as giving advice to someone who will travel or travel. The next form of extra-sentence code switching is particle reduplication by combining two different languages, namely in Javanese and Arabic. In the sentence *"Kulanuwun nek, Assalamualaikum"* (4) the function of the particle is more or less the same in meaning, namely a sign of someone's arrival or an application for an entry permit. *"Kulanuwun"* is used as a form of habit based on the language of the speech community, namely Javanese and *"Assalamualaikum"* which is used as a religious identity. When used simultaneously, it can reflect the regional and religious identity of the speaker and the speech partner. The sentence *waalaikumsalam'* marks the closing of the conversation between the speaker and the speech partner.

The use of expressions of gratitude in the form of particles as conveyed by Syahdu (O2), namely *"Alhamdulillah* sehat nek" is also a code-switching with a habitual background that shows religious identity. Therefore, in general, in the dialogue above, the disclosure of cultural and religious backgrounds is highlighted through the code-switching event carried out by the speech participants. While the form of intra-sentence code switching in the dialogue above can be found in the sentence "*Wis aku balik ning omah ae yo"* which is a type of Javanese language with a variety of *ngoko.*

The factor behind the code-switching event in the dialogue above is the speech partner. In this case, the presence of a third person with a different linguistic background from the participants in the conversation can trigger code switching symptoms. When Andi (O1) arrived at Grandma's house (O3) and had a conversation, Andi did the code switching to Javanese because Grandma's background had the same language as Andi. However, when Andi and Grandma spoke to Syahdu (O2) they tended to switch the code into Indonesian. The next factor is the choice of speech variety.

The interesting thing from the dialogue above related to the factor is the use of the Javanese variety of *ngoko* by Andi to Grandma. The choice of this variety is not unusual in the language norms of the Javanese people who have different speech levels to speak to people who are socially different. Andi who is young should use a variety of Javanese *krama* to his parents (grandmother). This implies that there is a limited ability to speak Javanese by speakers so that the habit of choosing a variety of Javanese *ngoko* is formed. In this case Andi and Grandma seemed accustomed to using Javanese *ngoko* and when Syahdu, who was accustomed to using Indonesian, was present (involved in conversation) there was a change in language use. Speakers sometimes switch codes to balance the linguistic abilities of their interlocutors, so that the speech partners are able to understand the conversation that is taking place.

Results of Analysis on the Fourth Data Source

In the KdBK04 data source, speech events occurred between Syahdu (O1) and Grandpa (O2) in the living room in a moving atmosphere because they had not seen each other for a long time. A close but still formal conversation seemed to occur between them. The topic of conversation behind the conversation was the state of health news.

(1) Syahdu   : ***Assalamualaikum*** kek.
                        (Assalamualaikum, Granpa).
(2) Granpa   : *Wa'alaikumsalam. Cucu kakek dateng.*
                        (Wa'alaikumsalam. Grandchildren are coming)
     Syahdu   : *Kakek sehat?*
                        (Is grandpa healthy?)
(3) Granpa   : *Alhamdulillah seperti*

yang kamu lihat.
(Alhamdulillah. as you can see).

In this KdBK04 data source there is only extra sentence code switching in the form of particles that function as markers of religious identity, namely *Assalamualaikum* (1), *Wa'alaikumsalam* (2), and *Alhamdulillah* (3). The language used is more likely to be Indonesian with a formal variety with a few inserts of non-standard variety. The factors behind the discussion on the KdBK04 data source are the function and purpose. The function of language is as a way to express a goal. In the code-switching incident above, Syahdu's grandfather used a formal variety of language with the aim of maintaining his position as an old and religiously obedient person, but his grandfather also inserted a few non-standard words, namely *dateng* as a form of his desire to be close to his grandson. This is reinforced by the Syahdu language, which continues to use the formal variety of Indonesian to his grandfather.

The Results of The Analysis on The Fifth Data Source

Speech events in the KdBK05 data source occurred when Andi (O1) and Syhadu (O2) were walking around the village where their grandparents lived.

(1) Andi : *Kenapa sih Mbak?* **Lho, kok buru-buru? Mbak syahdu!**
(Why, sis? Wait, why the rush? Sister Syahdu!)

(2) : **Ada apa toh Mbak? Koyok nggak** *pernah ke sini* **wae?**
(What's the matter, sister? Have you never been here before, sis?)
(KdBK 05/00:12:37-00:12:49)

Speakers switch extra sentence codes in the form of particles, such as *sih* (1), *lho* (1), *kok* (1), *toh* (2), dan *wae* (2). The position of the particle is in the middle, at the beginning and at the end of the sentence. *Sih* particles (1) are like in the sentence "kenapa *sih* mbak?" is a particle in the Betawi language that has become a habit in the various spoken languages of the Indonesian people due to the influence of the language of the people of the capital city. *Sih*

particles in the context of the dialogue above have the meaning of emphasizing the questions asked, but they are weak in nature (Harijatiwidjaja and Hastuti, 1994). The next use of the particle found in the dialogue is the *toh* particle after all (1) as in the sentence "*Ana apa toh Mbak?*". *Toh* particles tend to be used in a variety of spoken languages derived from Javanese. In the context of the dialogue above, the particle is an affirmation with the aim of asking for answers to the questions posed.

In the speech event above, intra-sentence code switching occurs at the word level, namely *wae* whose Indonesian equivalent is 'only'. As for the use of inter-sentence speech in this dialogue, it is found in the sentence kalimat "*Ana apa toh Mbak?*" which has a meaning (What's wrong sis?). As explained in the previous section, the motive for the expression of this expression serves to emphasize in the form of a request for an answer to an event that is currently happening. The second data that uses intersentence code switching is "*Lho, kok buru-buru?*". The *buru-buru* phrase is in the form of a repetition or reduplication and comes from the Betawi language (Harijatiwidjaja and Hastuti, 1994). This *buru-buru* phrase has an Indonesian equivalent, namely 'quickly'. *Lho* particles in the sentence "*Lho, kok buru-buru?*" functions as an interjection that expresses a sense of wonder that has a high level of affect and is affective (Wedhawati, et al, 2001).

The factors behind the code switching event in the KdBK05 data source are the function and purpose of the utterance. The function of language is an expression related to a particular purpose, such as commands, questions, offers, announcements, and so on (Azhar, et al, 2011). Therefore, in the context of the dialogue above, the code-switching event is caused because the speaker (Andi) intends to ask for an answer to what happened by asking questions in Javanese and through particles and interjections that function as affirmations.

Results of Analysis on The Sixth Data Source

Speech events in KdBK06 occurred between Andi (O1) and Syahdu (O2) who were around the village park where the residents of Pekalongan Village were relaxing. Syahdu was so curious about Ifand's figure he knew at the station that they met again in the village where his grandparents lived. Syahdu, who wanted to know and get to know Ifand, asked Andi for

information when the two of them were sitting relaxed to unwind.

	Syahdu	: *Dia tinggal dimana?*
		(Where does he live?)
(1)	Andi	: *Masih satu desa **kok** sama kita.*
		(He still lives in the same village with us).
	Syahdu	: *Oh ya? Siapa namanya?*
		(Oh really? What's his name?)
(2)	Andi	: ***Lho, lho, lho sek, ana apa iki Mbak?** Mbak suka ya?*
		(Lho, lho, lho What's wrong with this, sis? Do you like him?)
(3)	Syahdu	: ***Nggak**, cuma **pingin** tahu namanya aja.*
		(No, just curious about his name).
(4)	Andi	: ***Padha wae iku Mbak. Pingin** tahu nama, sama suka, ma **kenalan.***
		(It's all the same, sis. Wanting to know the name, liking, and getting to know someone).

(KdBK06/00:13:22-00:13:45)

In the KdBK06 data source above, it was found the use of code switching in the form of extra-sentence, intra-sentence and inter-sentence. In the dialogue above, Andi (O1) uses Indonesian which then switches the code to Javanese. The first code-switching analyzed in this section is an extra-sentence form consisting of *lho* particles (2) and *kok* (2). The use of the *kok* particle in the sentence "masih satu desa *kok* sama kita" is a form of softening gatra particle that serves to emphasize the previous statement/information in the main gatra, namely "masih satu desa". Meanwhile, the next extra-sentence code-switching is a secondary interjection *lho*. Secondary interjection is an interjection which in terms of form has shown a phonotactic pattern like words in general (Wedhawati, et al, 2001). The interjection in the dialogue above is reshaped as in the sentence "*Lho, lho,lho sek,anaapa iki Mbak*?". The function of using the reshaped interjection above is to show the expressive form of the speaker's curiosity/sense of curiosity about something that is being discussed.

The next form of code switching is intra-sentence code switching which has word, phrase, and clause levels. At the word level, this

type of code switching can be found in the word *nggak* in the sentence "*Nggak*, cuma *pingin* tahu namanya *aja*". The meaning of the word *nggak* above is the same as 'no' in Indonesian. While the word wants has the meaning of *pingin* in Indonesian. Even though these words come from Javanese, these words are commonly used by people in informal Indonesian language. This habit is reflected in Syahdu's speech above who can use these words in the right context and structure. As for the intersentence code switching in the speech event above, it can be found in the sentence "*Lho, lho, lho sek, ana apa iki Mbak?*" which means "you know for a moment, what's this, sis?".

The recurring particles are a form of strengthening Andi's curiosity about Syahdu's curiosity about Ifand. While the sentence "*Padha wae iku Mbak*" is a form of reinforcement for Andi's previous statement, "Ma'am, do you like it?". The factors behind the code switching of the above dialog are function and purpose. In the KdBK06 data source above, At first Andi used Indonesian, but after several questions Syahdu asked Andi about Ifand, Andi switched the code to Javanese in the form of the question "*Lho, lho, sek, ana apa iki Mbak?*". The code switching serves to strengthen Andi's curiosity about Syahdu's questions about Ifand.

Analysis Results on KdBK07 Data Sources

This speech event took place on the outskirts of the forest near Pekalongan village one afternoon While sitting around enjoying the view of the village, Syahdu seemed to want to continue talking about Ifand's figure which still made him curious. Syahdu felt that Ifand was a different man from the men he had ever known.

	Syahdu	:*Kenapa mesti nanti malam?*
		(Why does it have to be tonight?)
	Andi	: *Kenapa Mbak mesti tanya?*
		(Why does sister have to ask?)
(1)		:*Wis mbak **mulih** Mbak. Dah sore, entar hujan **lho** Mbak.*
		(Alright, sis. Let's go home. It's already evening, and it might rain later, sis).
(2)		:*Ayo-ayo cepetan, ayo mbak **mulih** Mbak.*
		(Come on, let's hurry. Come on, sis, let's go home).
(3)		:*Mbak, ayo **ndang**. Ujan **lho** Mbak Syahdu.*

(Sis, please. It's raining, sister Syahdu).
(KdBK 07/00:13:58-00:14:09)

In the KdBK07 speech above, it was found that there was the use of code switching in the form of extra-sentence, intra-sentence and inter-sentence. While the factors behind the occurrence of code switching is the topic of conversation. In the speech event above, Andi uses the form of extra sentence code switching in the form of particles, *lho* (1). The particle *lho* (1) in the sentence "entar hujan *lho* Mbak" serves to emphasize the previous information/statement. The same thing is also found in the sentence "*Ujan lho* Mbak Syahdu" (3). Unlike the lho, interjection, the lho, particle is not an expression of the speaker's feelings, but as an emphasis on the statement attached to the particle. In terms of distribution, the *lho* interjection tends to be at the beginning of the sentence, as in the data KdBK06 data (2), namely *"Lho, lho, lho sek, ana apa iki Mbak?".* While the *lho* particle distribution, you know, can be in the middle or at the end of the sentence, as in the "Itu *lho* guru guru yang bersikap antagonis" atau "Itu menurut saya, *lho*" (Harijatiwidjaja and Hastuti, 1994).

In the form of intra-sentence code switching, Andi inserts the use of Javanese words when communicating. The use of language lies in the word *mulih* (1) which means 'go home' in Indonesian. Likewise, the use of the word *ndang* which is derived from the word *endang* which has the equivalent meaning of 'immediately' in Indonesian. The choice of words in Javanese inserted into Indonesian is a form of affirmation of the actions that need to be taken by the speech partner. The factors behind the code switching in this KdBK07 speech are the topics of conversation. At first the speaker (Andi) used Indonesian, but the speaker then changed the topic of conversation because of his reluctance to answer the question of the speech partner (Syahdu) so he switched codes by changing the topic of conversation.

The Results of The Analysis on The Eight Data Sources

This KdBK08 speech event occurred when Andi was delivering Syahdu to the village prayer room to perform congregational prayers. When he arrived at the prayer room, Andi told Syahdu about Ifand who was also in the prayer room.

(1) Andi : **Wis sampai mbak.**
(It have arrived, sis)
(2) :*Mbak Syahdu, **iku lho** Mbak orang yang mbak tanyain di hutan. Ada di dalam orangnya.*
(Sister Syahdu, that's the person you asked about in the forest. It's inside the person).
Syahdu : *Oh ya?*
(really?)
Andi : *Iya*
(Yes)
(3) :**Lho-lho!** Mbak *Syahdu!* **Semprong enak!** *Aku ditinggalin disini.*
(Lho-lho! Sister Syahdu! Very delicious! I was left here).
(4) : **Nggak** penasaran **to** mbak?
(Aren't you curious, sis?)
(KdBK08/00:14:42-00:16:02)

In this speech KdBK08 found the use of code switching in the form of extra-sentence and intra-sentence. Extra-sentence code switching is in the form of using *lho* particles (2) and *to* (4) in the middle of a sentence, and interjection is reshaped, *lho lho!* (3) as well as particles in the form of phrases *semprong enak!* (3) which is located at the beginning of the sentence. The factors behind the occurrence of code switching is the topic of conversation.

In the dialogue above, the speaker uses extra sentence code switching in the form of particles. One form of particle used is *lho* (2) as in the sentence *"Mbak Syahdu, iku lho Mbak orang yang mbak tanyain di hutan"*. The *lho* particle has the function of determining which demonstrative words are

That way it will be able to attract the attention of the speech partner (Syahdu). The *lho* particles in this context are complementary particles that function as reinforcement for the main news. The next particle is *to* (4) which is located in the middle of the sentence. The particle *to* in the interrogative sentence *"nggak penasaran to* mbak?" serves to request confirmation of the interlocutor about the questions mentioned in the main gatra.

Complementary particles *to* this can be distributed in interrogative sentences, imperative sentences, or exclamations (Wedhawati, et al, 2001). The next form of extra-sentence code-switching used in the dialogue above is a reshaped interjection, *lho lho*. This form of repeated interjection is used when expressing the speaker's surprise at the speech partner's actions. Subroto, Soenardji, and Sugiri (1991) termed these interjections containing expressive meanings as affective particles, namely particles that really have a sense of taste or which are used to express the speaker's feelings

The last extra-sentence code-switching found in the dialogue above is a "*Semprong enak!* as in the sentence "*semprong enak! Aku ditinggalin* disini" which has the same function *lho lho* as a form of expression of mixed feelings of surprise at the actions of the interlocutor. The word *semprong* itself has a literal meaning of a type of Eid cake that is cylindrical or long like a pipe with a distinctive and unique taste. Thus the use of particles *semprong enak!* means the expression is a little cursing but is done in a humorous way expressed by the speaker as a form of astonishment at the attitude of the speech partner. Particles of this kind are typical of a particular region that may not be found in other regions. For example, typical Temanggung swears such as "*Thelo tenan kuwe, janji ora ditepati*". Swearing is used as a certain cultural marker to vent emotions and affective turmoil (Sudaryanto, 1993).

The next code switching is found in the form of intrasentence. The use of this form is seen in the word *wis* (1) which means 'already'. The word wis is included in the classification of the Javanese variety *ngoko* (rough). The use of these words is usually intended in communication patterns for people of the same age. Sometimes the word *wis* can also function as a particle, especially when paired with the word *iyo* to form the particle phrase *iyo wis* which has various meanings depending on the context of the conversation, such as expressions ending a conversation or showing resignation or agreement, such as "Iyo wis karepmu, pokoe aku oleh-olehno" which means "It's up to you. the important thing is to bring gifts for me" (Yuliana, Sofyan, and Asrumi, 2015).

The factor behind the code switching in KdBK08 speech is the speech partner. The communication process that occurs between the speaker and the speech partner above uses Indonesian with Javanese words inserted. The use of these words aims to establish familiarity. At another level, the use of code switching also pays attention to the linguistic abilities of the speech partners being faced. Therefore, code switching is not done completely, but in the form of word insertions from Javanese into Indonesian to balance the linguistic abilities of the interlocutor.

CONCLUSION

The results of this study indicate that extrasentential code-switching in the form of Javanese particles highly dominates the code-switching practices compared to the other two, namely intrasentential and intersentential, namely there were 30 extrasentential code-switching, 22 intrasentential and 7 intersentential. Some of the code-switching functions, are among others: to start a conversation, to confirm the conversation, to end the conversation, to confirm or emphasize statements, to ask for approval, and to answer doubts. Six factors underlying the code switching were among others: speakers, speech partners, topics of conversation, place and time of speech events, functions and objectives, as well as variety and level of speech.

This research has significant contributions and implications for society at large. The contributions of this research can be seen in terms of cultural realism, multicultural representation, and in-depth characterization. Meanwhile, the implications encompass global understanding, the importance of context, language and cultural preservation. Additionally, when considering the factors contributing to code-switching, these include story context, character characterization, and emotional emphasis.

Thus, the film *Kehormatan di Balik Kerudung* with its code-switching elements makes a contribution to cultural depth, characterization, and multicultural representation. The implications include understanding context and cultural preservation. The factors contributing to code-switching involve characters, situations, and emotions within the story. Further research is needed not only concerning the forms, functions, and factors of code-switching, but also for a comprehensive analysis of cultural representation and multicultural communication.

Consequently, the results of this research can provide guidance for filmmakers, screenplay writers, and cultural advocates regarding the potential use of code-switching within the context of multicultural stories. Practical implications include the appropriate selection of language according to character and story context, as well as the potential to enhance the audience's understanding of cultural diversity in Indonesia. This research could also stimulate further studies on cultural representation in visual media.

REFERENCES

Azhar, I. N. (Ed). (2011). *Sosiolinguistik Teori dan Praktik.* Surabaya: Lima-Lima Jaya.

Bokamba, E. G. (1989). Are There Syntactic Constraints on Code-Mixing?. *Word Englishes, 8*(3): 277-292. https://doi.org/10.1111/j.1467-971X.1989.tb00669.x

Chaer, A. & Agustina, L. (2004). *Sosiolinguistik: Perkenalan Awal.* Jakarta: Rineka Cipta.

Grosjean, F. (2010). *Bilingual: Life and Reality.* Cambridge: Harvard University Press.

Gumperz, J. J. (1982). *Discourse Strategies.* Cambridge: Cambridge UniversityPress.

Habibah, U. (2015). *English-Indonesian Code Switching Used in Pondok Pesantren Darul Falah Be-Songo Semarang.* Unpublished Thesis. Islamic Education and Teacher Teaching FacultyWalissongo State Islamic University Semarang.

Harijatiwidjaja, N., & Hastuti, T. I. (1994). *Pemakaian Bahasa Indonesia dalam Majalah Remaja: Kasus Majalah Hai.* Jakarta: Pusat Pemhinaan dan Pengemhangan Bahasa.

Haryono, A., Wibisono, B., Sofyan, A., & Muta'allim. (2023). The Use of Speech Levels by Madurese Students as Implementation of Politeness Principles in Islamic Boarding School in Bondowoso, East Java. *Journal of Southwest Jiaotong University,* 58(2), 93-104. DOI: https://doi.org/10.35741/issn.0258-2724.58.2.9

Holmes, J. (2013). *An Introduction to Sociolinguistics.* New York: Routledge Taylor and Prancis Group.

Irsyadi, A. N., Fitriyah, N. M., Hanifiyah, F & Muta'allim. (2022). Menakar Potensi Nilai Kearifan Lokal dalam Sastra Daerah. *Haluan Sastra Budaya,* Vol. 6, No. 2, 145-162. Doi: https://doi.org/10.20961/hsb.v6i2.61902

Mashuri & Madani, M. T. (2018). Pemanfaatan Retorika dalam Film *Kehormatan di Balik Kerudung* Karya Tya Subiakto Satrio. *Kabilah:* Vol. 3, No. 2, 157-173.

Mularsih, S. (2018). *Interferensi Gramatikal Bahasa Jawa dalam Bahasa Indonesia pada Kolom Ah Tenane Koran Harian Solopos Edisi Mei 2018: Alternatif Pembelajaran Bahasa Indonesia di SMP.* Skripsi Tidak Dipublikasikan. Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Surakarta.

Murti, S., Muslihah, N. N., & Sari, I. P. (2018). Tindak Tutur Ekspresif dalam Film *Kehormatan di Balik Kerudung* Sutradara Tya Subiakto Satrio. *Silampari Bisa: Jurnal Penelitian Pendidikan Bahasa Indonesia, Daerah, dan Asing:* Vol. 1, No. 1, 17-32.

Muta'allim, Alfani, F. R., Mahidin, L., Agustin, Y. D & Wicaksi, D (2021). Fungsi Adjektiva Komparatif dalam Bahasa Madura Dialek Kangean dan Dampaknya bagi Masyarakat Kangean: Kajian Pragmatik. *Totobuang, 9*(2), 257-271. DOI: https://doi.org/10.26499/ttbng.v9i2.2999

Muta'alim., Nawawi., Alfani, F. R., Ghaffar, A. A., & Wafi, A. (2021). Codes Switching and Codes Mixing of Sellers and Buyers in Traditional Markets: Case Study of Market Kampong Asembagus Situbondo. Retorika: Jurnal Ilmu Bahasa, 7(2), 121-129. doi: https://doi.org/10.22225/jr.7.2.2627.121-129

Muta'allim, Sofyan, A & Haryono, A. (2020). Adjektiva superlatif bahasa madura dialek kangean: sebuah kajian pragmatik. *Leksema: Jurnal Bahasa dan Sastra,* 5(1), 15-26. DOI: https://doi.org/10.22515/ljbs.v5i1.20577

Poplack, S. (1979). Sometimes I'll start a sentence in English y termino en español: Toward atypology of code-switching. *Linguistics, 18,* 581-618.

Poplack, S. (2004). Code-switching. *In Ammon, U., Dittmar, N., Mattheier, K. J. & Trudgill, P. (eds.), Sociolinguistics/Soziolinguistik: An international handbook of the science of language (2nd ed.).* Berlin: Walter de Gruyter. 589-596.

Salikin, H., Muta'allim, Alfani, F. R., Hosaini, & Sayfullah, H. (2021). Traditional Madurese Engagement Amids the Social Change of the Kangean Society. *Retorika: Jurnal Ilmu Bahasa,* 7(1), 32-42. doi: https://doi.org/10.22225/jr.7.1.2633.32-422

Sofyan, A., Yudistira, R., Muta'allim., Alfani, F. R & Ghaffar. A. A. (2022). The Analysis of Conversational Implicature Between Students and Teachers at Al-Azhar Islamic Boarding School. *RETORIKA: Jurnal Ilmu Bahasa,* 8(1), 65-72. https://doi.org/10.55637/jr.8.1.4042.65-72

Sudaryanto. (1982). *Inilah Kesalahan Berbahasa Indonesia : Teori dan Praktek*. Yogyakarta: Samudra Biru.

Sudaryanto. (1993). *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan Secara Linguistik*. Yogyakarta: Duta Wacana University Press.

Sumarsono. (2002). *Sosiolingustik*. Jakarta: Pustaka Pelajar.

Susanty, L., Saud, J., Munawir, A., Julhadi., & Faizin. (2023). The Context of Using Code Switching between Students and Lecturers at Islamic Education Management Study Program: A Sociolinguistic Study. RETORIKA : Jurnal Ilmu Bahasa,, 9(1), 93-99. DOI: https://doi.org/10.55637/jr.9.1.6647.93-99

Suwito. (1985). *Pengantar Awal Sosiolinguistik Teori dan Problema*. Surakarta UNS Press.

Wedhawati, W. E., Nurlina, S., & Setiyanto, S. (2001). *Tata Bahasa Jawa Mutakhir*. Jakarta: Pusat Bahasa.

Yahya, A. M., & Ali, M. (2023). Analisis Semiotika pada Film Kehormatan di Balik Kerudung Karya Ma'mun Affany. *CENDEKIA: Jurnal Ilmiah Pendidikan,* Vol. 11, No. 1, 63-73. DOI: http://doi.org/10.33659/cip.v11i1.266

Yudistira, R., & Muta'allim. (2023). Code Mixing as An Anti-Political Indiscretion among Farm Laborers at Ajung, Kalisat, Jember. *LiNGUA*, Vol. 18, No. 1, 25-35. DOI: https://doi.org/10.18860/ling.v18i1.20312

Yudistira, R., Muta'allim., Nurcaya., Julhadi & Pattiasina, P. J (2022). The Role of Linguistics and Local Wisdom on Knowing Harmony between Religions at Tana Toraja. Muslim Heritage, 7(2), 409-431. DOI: 10.21154/muslimheritage.v7i2.5023

Yuliana, S., Sofyan, A., & Asrumi. (2017). Penanda Fatis dalam Bahasa Jawa yang Digunakan oleh Masyarakat Madura di Jember. *Semiotika, 18*(1), 2017:81-93. DOI: https://doi.org/10.19184/semiotika.v18i1.5189