

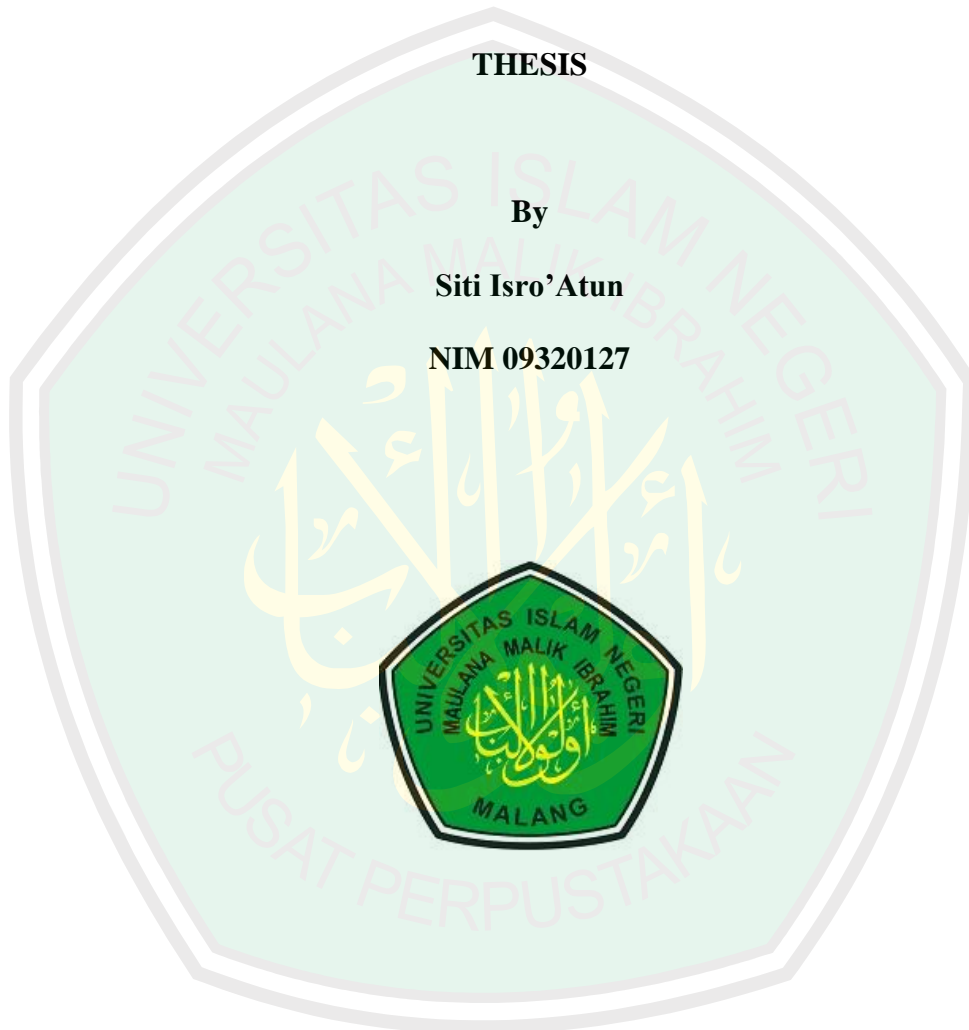
**CODE SWITCHING USED BY THE CHARACTERS OF JAVA HEAT  
MOVIE**

**THESIS**

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**ENGLISH LANGUAGE AND LETTERS DEPARTMENT  
HUMANITIES FACULTY  
MAULANA MALIK IBRAHIM  
STATE ISLAMIC UNIVERSITY MALANG  
2014**

**CODE SWITCHING USED BY THE CHARACTERS OF JAVA HEAT  
MOVIE**

**THESIS**

**Presented to**

**Maulana Malik Ibrahim State Islamic University Malang  
in Partial Fulfillment of the Requirement for the Degree of *Sarjana Sastra* (S.S)**

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2014**

## STATEMENT OF AUTHENTICITY

I state that the thesis I have written entitled **Code Switching Used by the Characters of Java Heat Movie** is truly my original work. It does not incorporate with any materials previously written or published by another person, except those indicated in quotation and bibliography. Due to this fact, I am the only person who is responsible for the thesis when there is any objection or claims from others.

Malang, 15 June 2014

The Researcher

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## APPROVAL SHEET

This is to certify that Siti Isro'Atun's sarjana's thesis entitled **Code Switching Used by the Characters of Java Heat Movie** has been approved by the thesis advisor for further approval by the Board of Examiners.

Malang, 15 June 2014

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## MOTTO

...يَرْفَعُ اللَّهُ الَّذِينَ آمَنُوا مِنْكُمْ وَالَّذِينَ أُوتُوا الْعِلْمَ دَرَجَاتٍ

...Allah will raise those in ranks who believe from amongst you and who are given knowledge” (QS. Al-Mujaadilah:11)

خير الناس أنفعهم للناس

(The best person is a person who is useful for the others)

Success is a journey, not a destination.

(Ben Sweetland)

## **DEDICATION**

This thesis is proudly dedicated to my wonderful father (Nur Sahid) and mother (Katmilah), for giving me your endless love, affection, effort, pray, support, advice, and everything. Without you, I'm nothing. May Allah bless you. Amen.



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First of all, praise and thank to Allah SWT who has given His mercies and blessings so that this thesis can be finished. Secondly, Shalawat and Salam are always blessed and poured down upon our beloved prophet Muhammad S.A.W. I realize that my thesis will never get success without any interference from other people. Furthermore, I would like to give my great thanks to those who helped me in completing my thesis.

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I thanks to Hamtana, Moza, Irul, and Arif who are also help me till finish my study, give me advice, and also always ask me my academic; I think it is also support to finish my thesis. Special to Hamtana, thanks for guide me in everything patiently.

Last but not least, I also would like thanks to my best friends, Ida and Susilowati. Thank you for sharing the thesis's rule and how to write the thesis before I met my advisor for consultation.

Finally I truly realize that this thesis is still far from perfection. Thus, I will always appreciate for the constructive criticisms and suggestions from the readers.

Malang, 15 June 2014

The writer



## ABSTRACT

**Isro'Atun, Siti**, 2014. *Code Switching Used by the Characters of Java Heat Movie*. Thesis. English Language and Letters Department. Faculty of Humanities. Maulana Malik Ibrahim State Islamic University of Malang. Advisor: Drs. H. Djoko Susanto, M.Ed., Ph.D  
Key words: Conversation Analysis, Code Switching

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People always need language to communicate with others. However, one person is not enough to be able to communicate to other people in one language because of different language of the interlocutor. Code switching is used when the speaker uses two or more languages in his/her utterance. Actually, Java Heat is a movie which uses four languages, but the characters switch of their utterances within two languages, those are English and Indonesia. The characters switch their utterances by using two languages and two methods; they switch from English-Indonesian and Indonesian-English. But, the researcher just focuses this research from the characters' utterances switching from the first language to another language: English-Indonesian.

Based on the topic, the researcher chooses to analyze code switching used by the characters of Java Heat movie. This research aimed to find the types and functions of code switching used by the characters of Java Heat movie according to Romaine in Maryono and Poedjosoedarmo (2002: 275) and Bloom & Gumperz in Susanto (2008). The descriptive qualitative method is used in this research because the data collected are the utterances of conversations of the characters of Java Heat movie.

This research finds two types and two functions of code switching. The types are: tag switching to insert tag or short expression which is different language in the end of utterance, intra-sentential switching when the speaker changes the different language in a sentence or an utterance. While the function of code switching, there are situational and metaphorical code switching. Situational function of code switching is influenced by topic and participant. A metaphorical function happens because of some reasons from the characters' utterances of Java Heat movie, those are: to respect, to inform, as interjection, to qualify a message, and to instruct.

The result of this research is useful for the next researchers to investigate the Sociolinguistic, especially in code switching context. Since this research only analyzes types and functions of code switching used by the characters of Java Heat movie, it will be more interesting for the next researchers to analyze other sources, such as novel.

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Semua orang membutuhkan Bahasa untuk berkomunikasi dengan yang lainnya. Akan tetapi, seseorang tidak cukup hanya mampu berbicara menggunakan satu bahasa karena perbedaan lawan tuturnya. Alih kode (code switching) digunakan ketika pembicara menggunakan dua atau lebih bahasa didalam ucapannya. Java Heat adalah movie yang menggunakan empat bahasa, tetapi para karakternya mengalihkan ucapannya menggunakan dua bahasa yaitu menggunakan Bahasa Inggris dan Indonesia. Para karakter Java Heat movie menggunakan dua bahasa dan dua metode dalam mengalihkan ucapannya yakni; mereka mengalihkan dari Bahasa Inggris kedalam Bahasa Indonesia dan mengalihkan dari Bahasa Indonesia kedalam Bahasa Inggris. Akan tetapi, peneliti hanya fokus didalam penelitiannya dari ucapan para karakter Java Heat movie yang menggunakan bahasa pertama kemudian mengalihkan kedalam bahasa yang lain yaitu dari bahasa Inggris kedalam Bahasa Indonesia.

Berdasarkan pada topk, peneliti menganalisis alih kode yang digunakan para karakter Java Heat movie. Penelitian ini bertujuan untuk menemukan jenis dan fungsi dari alih kode yang digunakan oleh para Java Heat movie menurut Romaine (Maryono and Poedjosoedarmo, 2002: 275) dan Bloom & Gumperz (Susanto, 2008). Penelitian ini menggunakan deskriptif kualitatif karena data yang didapatkan berupa ucapan percakapan dari para karakternya Java Heat movie.

Penelitian ini menemukan dua jenis dan dua fungsi alih kode. Dua jenis tersebut adalah: tag switching yaitu memberikan tag atau ekspresi pendek yang menggunakan bahasa yang berbeda pada akhir ucapannya; sedangkan intra-sentensial switching terjadi ketika pembicara mengganti bahasanya dengan bahasa yang berbeda didalam kalimat atau ucapannya. Sedangkan fungsi alih kode yaitu situasional dan metaforis alih kode. fungsi situasional alih kode dipengaruhi oleh topik dan peserta. Sedangkan fungsi alih kode metaporikal dikarenakan terjadi beberapa alasan yaitu: untuk memberikan rasa hormat, untuk memberikan informasi, sebagai kata seru, untuk merubah pesan menggunakan bahasa yang berbeda, dan sebagai perintah.

Hasil dari penelitian ini memberikan manfaat untuk peneliti selanjutnya yang meneliti Soslolnguistik perspektiv dengan konteks alih kode. Dikarenakan penelitian ini hanya menganalisis jenis dan fungsi alih kode yang digunakan para karakternya Java Heat movie, diharapkan untuk peneliti selanjutnya menganalisis dari referensi yang lain seperti novel.

## ABSTRACT

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## CHAPTER I

### INTRODUCTION

This chapter presents the research background, problems of the research, objectives of the research, significance of the research, scope and limitation, research method, and definition of the key terms.

#### 1.1 Research Background

This research examines code switching used by the characters of *Java Heat movie*. Code switching (hence spelled CS) is where one individual, who is bilingual, interacts with another bilingual individual, in more than one language, where bilingualism is roughly defined as having a “proficient” use of or familiarity with both languages (Crystal in Pagano, 1987: 2).

The research on CS has been conducted previously by a number of researchers. Imaroh (2011) analyzed “CS in lyrics of Maher Zain’s song”. She found that the lyric of Maher Zain’s song switch from English to Arabic and Arabic to English. Her study found that there are three types of CS and two functions of CS in the lyrics of Maher Zain’s song. The types of CS found in the lyrics of Maher Zain’s songs are intersentential switching, intrasentential switching and also emblematic switching. While the functions of CS found in the lyrics of Maher Zain’s song, situational CS and metaphorical CS. The situational was influenced by topic, setting, and participant.



While metaphorical functions of CS was used to quote the Prophet of Muhammad's speech; to mark that Arabic is more personalized to be used in praising and praying; to specify audiences; to reiterate an Arabic expression to emphasize its meaning; and also to qualify or clarify the message. Nisrocha (2011) analyzed "CS used by the presenter of Gaul Bareng Bule program on Trans TV". She found two types of CS: inter-sentential code switching and intra-sentential code switching. In her analysis she also found five functions of code switching used in Gaul Bareng Bule: (1) to serve a quotation, (2) to interject statement, (3) to qualify or clarify a message, (4) to specify an addressee, and (5) to reiterate and to carry out referential. Ferrara (2011) explored "CS used by English Teachers of State Senior High School 1 Batu (R SMA BI Negeri 1 Batu)". She found three types of CS: (1) extra-sentential, (2) inter-sentential, and (3) intra-sentential. She also found four functions of CS: (1) interjection, (2) repetition, (3) intention, and (4) real lexical. The last researcher is Wulandari (2011) who studied "CS used by english teachers at the State Senior High School 1 Batu (RSMA-BI NEGERI 1 BATU)". She analyzed types, function and reasons for using CS. She found two types of CS: inter-sentential and intra-sentential switching. She also found there are three functions of CS: unmarked CS, marked CS, and exploratory. The reasons for CS are to make an interjection, clarify the speech content for interlocutor; repeat used for clarification, and tells the student for doing something. The researcher also found other three reasons for CS used by the two English teachers: making jokes, translating words, and showing disappointment.



This research has several differences from previous studies. However, this research uses Romaine in Maryono and Poedjosoedarmo (2002: 275) and Bloom & Gumperz in Susanto (2008: 63-75) theory focused on CS which uses Java Heat movie as object of this research. Java Heat is action movie with multilingual. The movie is located in Jogjakarta which began Jake is a police man from America came to Indonesia as assistant of art's teacher. Actually he had one purposed to go to Indonesia. That is to investigate bombing in deed party which used expensive jewelry. The bombing terrorist to kill self always happened in the deed party program. Jake came in the deed party because Sultana wore necklace with price seven billion. Finally, Sultana is dead because there is bomb and Jake became the witness because he was the last person who met and talked to Sultana. This movie uses four languages: Indonesian, English, Arabic, and Chinese language. The researcher uses script of the characters' utterances in Java Heat movie. The data of the script is used English as the first language.

The present research analyses CS used by the characters of Java Heat movie in their conversations. Java Heat movie used four languages, English, Indonesian, Arabic, and Chinese. The characters of this movie used two languages: English and Indonesian as their language in conversations. Java Heat movie was released on May 10, 2013 directed by Connor Allyn with 104 minutes duration. Java Heat movie is a subject to research in Sociolinguistics because this movie contains English and Indonesian.

## **1.2 Problems of the Research**

This research is done to answer the following questions:

1. What are the types of CS used by the characters of Java Heat movie?
2. What are the functions of CS used by the characters of Java Heat movie?

## **1.3 Objectives of the Research**

As stated in the research problems, the objectives of this research are:

1. To identify the types of CS used by the characters of Java Heat movie.
2. To describe the functions of CS used by the characters of Java Heat movie.

## **1.3 Significances of the Research**

Based on topic entitled of Code switching used by the characters' of Java Heat movie, this research has two contributions. The two of contributions are theoretical and practical contributions.

Theoretically, the results of this research will give useful contribution in studying Sociolinguistics, especially on CS as it is used by the characters of Java Heat movie.

Practically, this research is expected to be useful for English teachers and language scholars who are interested in CS learning. Hopefully, this research can give additional insight into the types and functions of CS. The results of this study will also be useful reference for future researchers who are conducting the same research.

### **1.5 Scope and Limitation**

This research focuses on CS used in Java Heat movie. This research uses Romaine's theory (Maryono & Poedjosoedarmo, 2002) and Bloom & Gumperz's theory (Susanto, 2008) to analyze the data. This research focuses on CS used by the characters' utterances in using their languages: English as the first language, Chinese, Indonesian, and Arabic, but the characters use two languages: English and Indonesian. The characters in Java Heat movie switched from English into Indonesian and Indonesian into English. This study, however, focuses on the characters' conversations in using English and then switches to another language.

### **1.6 Research Method**

This part presents research design, research subject, research instrument, data sources, data collection, and data analysis.

#### **1.6.1 Research Design**

This research applies qualitative method to analyze the types and functions of CS used by the characters of Java Heat movie. Qualitative method is used because of some reasons: (1) this research describes sentences and utterances of CS used by the characters of Java heat movie, (2) this research

examines the types and functions of CS used by the characters of Java Heat movie, and (3) this study analyzes the word, sentence, and utterance. The data are analyzed by using the theory Romaine in Maryono and Poedjosoedarmo (2002: 275) and Bloom & Gumperz in Susanto (2008: 63-75).

#### **1.6.2 Research Subject**

The subject of this research was the characters' utterances containing CS found in the Java Heat movie which is released on May, 10-2013 which released by Connor Allyn, last one hour and 44 minutes or 104 minutes.

#### **1.6.3 Research Instrument**

This research is Sociolinguistic study to understand the types and functions of CS found in Java Heat movie. The main instrument of this research is researcher herself because the researcher is the key of her research. As the main instrument, the researcher collects the data and analyzes by herself.

#### **1.6.4 Data Sources**

The data source of this research is Java Heat movie. This movie was released on May 10, 2013. The characters of this movie used English as the first language in their conversations. The researcher takes the character's utterances when they switch in one language to another. The data is downloaded from

[http://www.springfieldspringfield.co.uk/Movie\\_script.php?Movie=java-heat;](http://www.springfieldspringfield.co.uk/Movie_script.php?Movie=java-heat;)

<http://www.AmericansYouarelike.children> Always think you are Rambo.htm; and

<http://www.INTERNATIONAL> JavaHeaTrailerMickeyRourke, KellanLutz, ArioBayu, AtiqahHasiholan, Subtitles.htm.

### **1.6.5 Data Collection**

To collect the data, some steps are used: (1) watching the Java Heat movie several times, (2) finding out the script from the internet, (3) matching the utterances from the script while watching the movie, (4) checking the data of characters' utterances of Java Heat movie (5) identifying the data in the form words and sentences of Java Heat movie containing CS based on Romaine's theory (Maryono & Poedjosoedarmo, 2002: 275) and Bloom & Gumperz's theory (Susanto, 2008).

### **1.6.6 Data Analysis**

To analyze the data, several steps are used: (1) classifying the data based on the types and the functions of CS based on Romaine's (Maryono & Poedjosoedarmo, 2002: 275) and Bloom & Gumperz's (Susanto, 2008) theories; (2) analyzing the data based on the types of CS; (3) analyzing the data based on the functions of CS; and (4) discussing the finding.

### 1.7 Definition of the Key Terms

To clarify the key terms used in this research, it is necessary to define the terms used in this research:

1. Sociolinguistics is the study of language in society.
2. Bilingualism is the ability to use two languages in interaction with the others or in the communication of their life.
3. Multilingualism is the habitual of a person to speak three languages or more languages.
4. CS is used when the speaker able to communicate with inserting varieties code or language in his/her utterance.
5. Java Heat Movie is one of movie was directed by Connor Allyn released on May 10, 2013. This movie has 1 hour 44 minutes or 104 minutes duration.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter presents some theories used as foundation to solve the research problems. The discussion related on CS in the Characters' utterances of Java Heat Movie, which is to presents of sociolinguistic, bilingualism and multilingualism, and CS.

#### **2.1 Sociolinguistic**

The study of language in society is called Sociolinguistics. Sociolinguistics is branch of linguistic, it derives of socio and linguistic. The sociolinguistic is study of how to communicate and interaction to other peoples, for example how to communicate to the peoples who are older than us and how the way the style when we communicate to them. Also, we know the language varieties in this world. So, with study of sociolinguistic we know the way to communicate and interaction to other peoples who have different languages and cultures. According to Paoletti (2011: 1), 'Sociolinguistics' and 'language and Society' are terms that are often used interchangeably to refer to an interdisciplinary field of research in which linguistics and sociology, and other human sciences, join together to study verbal and other human conducts; but in fact their definition is a highly controversial matter. Sociolinguistics is concerned with investigating the relationship between language and society with the goal of better understanding of the structure of language and how

language function in communication. Hudson (1980) has described the different as follows, sociolinguistics is the study of language in relation to language. In other words, in sociolinguistics we study society in order to find out as much as we can about what kind of thing language is, and in the sociology of language we refers the direction of our interest.

## **2.2 Bilingualism and Multilingualism**

There are many languages in the society, such as English, French, Indonesian, Tamil, Mandarin, etc. It is possible in one place or society there are more than one languages. In Indonesia have some languages, Javanese, Madurese, Banjarnese, etc. Varieties of language comprise bilingualism and multilingualism. Bilingualism is the ability of people in using two languages in interaction with others or in the communication of their life. While multilingualism is the ability of a person to speak three or more languages. According to Bloomfield in Chaer and Agustina (2004: 113) explains that bilingualism is the ability to use two languages equally well by a speaker as a native speaker mastering his language. It means that people called bilinguals if they speak or use a first language and a second language equally well. In other words, Bloomfield in Chaer and Agustine (2004: 115) explains that mastering two languages are mastering two code systems. Based on Haugen in Butler and Hakuta (1986, 114) bilinguals as individuals who are fluent in one language but who “can produce complete meaningful utterances in the other language”. Haugen (Chaer and Agustine, 2004: 114) defines that knowing two or more languages is called



bilingualism. This means that people called bilinguals not always speak or use two languages when they speak. It is enough that those people know and understand two languages. Still according to him, that the bilinguals also the ability more one language in their utterances. According to him, that lowest limit of someone as a bilingual is the ability to make a complete meaningful utterance in a second language.

According to Astutik (;10) the term Bilingual means anyone who actually functions to any degree in more than one language. While, Mackey in Chaer and Agustine (2004: 120) argues that bilingualism is not language phenomenon, it is the characteristic of language usage. This not code characteristic, but characteristic of expression. It is not language but parole. If language belongs to a group, bilingualism belongs to individual. The use of two languages by a speaker obliges the existence of two bilingualism function or rule found in that language for the whole speaker's behavior.

Argument concerning bilingualism is stated by Oksaar in Chaer and Agustine (2004: 120). He states that bilingualism belongs to individual as well as a group. The reason is the language is not limited as tool of contact between individuals, but it is also a tool of communication between groups. Moreover, language is a tool showing the group identity. This conception enables the extent of bilingualism in unlimited community, either in a group of people or could be wider than a group of people as state.

Generally multilingualism can be related to the multilingual society, the society which has ability or a habit to use more than one language in the communication between members of society. Based on Sridhar in Wardhaugh (2002: 95) says multilingualism involving balanced, native like command of all the languages in the repertoire is rather uncommon. According Astutik (; 14) the habitual of using three languages or more in daily life by a speaker or group of community is called multilingualism.

### 2.3 CS

People in bilingual or multilingual society are usually forced to select a particular code whenever they choose to speak and they may also decide to switch from one code to another or to mix code. When people have switched languages, they have CS or that they have mixed languages, they have code mixing. It is support by McArthur in (Kanakri and Ionescu, 2010: 181) maintains that “mixing and switching” probably occur in the speech of all bilinguals. Mixed code to distinguish the use of two or more languages at the discourse level from switches within clauses/words (Mahootian, 2006: 512). Based on Susanto (2006: 1), CS use of two or more languages in conversation, has long been a topic of interest in linguistics.

CS happen when the speaker able to communicate with inserting varieties code or language in his/ her utterance. Gumperz (1982) in Gabusi was one of the first to express the idea that CS could be seen as a real, specific discourse strategy for bilinguals, remembering that we can use the word “bilingual” to define someone who

is able to communicate, to various extents, in a second language. Based on Myers-Scotton in Maś (2007) Code-switching is the selection by bilinguals or multilingual of forms from an embedded variety (or varieties) in utterances of a matrix variety during the same conversation.

### **2.3.1 Types of CS**

Based on Romaine in Maryono and Poedjosoedarmo (2002: 275) there are three types. The types are: tag switching, inter-sentential switching, and intra-sentential switching. Then, the period of the time to CS classify into two types, namely temporary CS and permanent CS. Temporary CS happens when speaker switches to other code but the speaker switches to previous code. Permanent switching is happen when the speaker using other code then she/ he does not using previous code (Poedjosoedarmo in Poedjosoedarmo and Maryono, 2002: 176).

#### **2.3.1.1 Tag Switching**

Tag Switching occurs when the speaker uses one language and gives short or tag expression with another language in the end of his/her utterance/sentence. This switching is not influence the syntactic rule because the minimal word furthermore in the end sentence. So, this

switching does not vitiating the syntactic rule it is supported by (Poedjosoedarmo and Maryono (2002: 275), Susanto (2008: 47), Yletyinen (2004: 47), Poplack in Jalil (2009: 3), Tatsioka (:130) and Jendra (2010)).

For example you know, I mean (English tag expression); iya kan, begitu bukan (Indonesian tag question); iyo toh (Javanese ngoko); and nggih toh (Javanese krama). Tag questions may be used as a polite request or to avoid the impression of firm order. However, the tag question can be use for emphasize a statement, to give advice, to seek an agreement, to endorse an activity, to mitigate criticism, and to make suggestion (Susanto: 2008: 177).

The example from Sneddon in Susanto (2008: 48)

“Jendela ditutup *ya*, sebelum tidur”.

‘Shut the window, won’t you, before you sleep’.

In the example above is Indonesian/ Javanese tag question. We can see in expression of “*ya*” was showed the tag switching.

Another example in Maryono and Poedjosoedarmo (2002: 275)

*Mutta en mę vittinyt no way. (but I’m not bothered, no way).*

The speaker used Finisia then the speaker insert English language at the end of a sentence. “Mutta en mę vittinyt no way” the utterance “no way is” English as tag of the end utterance.

### 2.3.1.2 Inter-sentential Switching

An inter-sentential switching happens when there is a complete sentence or clause in one language to other language and it occur between two or more sentences or clause boundary. The different sentence in using different language is involving the syntactic rule. Because differentiate the grammatical rule of one language and the other language (Poedjosoedarmo and Maryono, (2002: 275), Appel & Muysken and Myers-Scotton in Susanto (2008: 48), Yletyinen (2004: 44), and Kebeya (2013: 229)).

An example analyzed by Widjajakusumah in analysis of Indonesian/ Sundanese in Susanto (2008: 49). While the S and H were Sundanese (West Java), N was from Minangkabau (West Sumatra).

- Mrs. N : Bayi Ibu Muhtar gemuk saya lihat tadi.  
 ‘Mrs. Muhtar’s baby is chubby, I saw while ago.’
- Mrs. S : Saya belum sempat nengok...  
 ‘I haven’t had time to see.’
- Mrs. H : Nanti deh kapan-kapan kita kesana, kalau ada hajat cukuran. **Basa** di ibu **T oge geuning meni haneuteun**” ([...] Waktu di Ibu T juga kan, suasananya hangat benar.)  
 ‘Later some time we’ll visit when it is a time for the baby to have her hair cut. [...] When [we] visited Mrs. T *the situation was so friendly, wasn’t it?*

In the example above, Mrs. H switched into Sundanese after uttering a sentence which was expressed in Indonesian. In her switch occurs at a sentence boundary (inter-sentential CS). Another example in Jendra (2010) is an Indonesian switches from Indonesian to English.

*Ini lagu lama, tahun 60an. It's oldies but goodies, they say. Tapi masih enak kok didengerin.*

The last is example in Maryono and Poedjosoedarmo (2002: 275) English switches to Finisia. In this example is divided into two clauses, one clause is English while the another one is Finisia.

*Sometimes I'll start a sentence in English y termino in Spanol  
'Sometimes I'll start a sentence in English and finish in Spanish.'*

### **2.3.1.3 Intra-sentential Switching**

Intra-sentential switching is found when the speaker uses/inserts another language or another code in a sentence but then changing another code is still relevant with previous code. The speaker inserts another code in a sentence, it can occur mixing in a sentence or clause boundary. So, in this CS influence the greatest syntactic rule because in a sentence rolling language to changing code (Maryono and Poedjosoedarmo (2002: 275), Susanto (2008: 49), Kebeya (2013: 229), and Yletyinen (2004: 48)). The example of Sudarsono in Susanto (2008: 50)

A : Dari jam sepuluh empat lima *tekan jam sewelas seprapat kan.*  
 'From ten fourty five *to eleven fifteen, isn't it?*'

The example use Indonesian/ Javanese in a sentence, so the utterance is intra-sentential CS. Then example in the following in Jendra (2010) is an example of English switches to French in an utterance.

*The hotel, s est grand, is really huge and majestic*

### **2.3.2 Functions of CS**

Bloom & Gumperz (1972) in Susanto (2008) classified into two functions of CS. Those are: situational and metaphorical CS.

#### **2.3.2.1 Situational CS**

Situational CS is switched language or code by inserting topic or participant. A Situational CS Appears when there is a change in the situation that causes the bilingual switches from one code in the other. The changing situations involved could be the setting, the participant's, or the norms of interactions (Hymes 1964; cited in Jendra 2010). According Blom and Gumperz in Susanto (2008), situational CS refers to a language choice which is induced by topics, participants and settings, and conversely metaphorical CS concern languages choice which is not influenced by the speaker's stylistic purpose.

In Susanto (2006), Bloom and Gumperz investigated two dialects in the village called Bokmal (Norwegian standard dialect) and Ranamal (local dialect). They found that CS occurred when residents used Bokmal on formal occasions and switched to Ranamal when they were involved in casual and informal conversations.

An example according to Bloom and Gumperz (1972) in Niple (2006: 8) involve the same participants in the same setting when the topic shifts. Thus, teachers reported that they treated lecture versus discussion within a class as different events. While lectures were (according to teachers' reports) delivered in the standard Bokmål, a shift to the regional Ranamål was used to encourage open debate. Bloom and Gumperz call this type of shift, wherein a change in linguistic form represents a changed social setting, situational switching.

#### **2.3.2.1.1 Setting**

Used of CS it was influenced by setting. People can use different utterance in informal and formal situation. So, when the people use different style or language in different place or situation it is called CS which influenced by setting. They used style of formal language in formal situation, while informal language in informal situation. Setting may include the time, place and situation in which in which conversation takes place, for example a family gathering, breakfast, and academic lecture, or



worship (Susanto 2008: 64). According to him the physical setting and event may need the use of a different (variety of) language even when the same general purpose is being served, and when the same participants are involved.

Savile- Troike (2003) in Susanto (2008: 64) give an example the form of English greeting “may be used differently inside and outside building, inside an office versus inside a church or mosque, as well as between participants at differing distance from one another.

#### **2.3.2.1.2 Topic**

Topic also influenced the bilinguals in conversation. Changing of topic in a conversation can be influenced changing of code. According to Becker in Susanto (2008: 65) say that topic has also been identified as one of the reasons for bilinguals to codeswitch. Gunawan in Susanto (2008: 65-66) investigated language choice among Javanese-Indonesian bilinguals in a Javanese context.

Markuat : [...] tapi kalo lagu luar negeri harus diiringi gitar melodi, dengan drummer. *Lha saiki aku njaluk bantuanmu Kartolo.*  
 ‘[...] but a song from overseas should be sung with the accompaniment of a melody guitar, plus a drummer.  
*Well now, I’d like you to do me a favour, Kartolo.’*

Gunawan's example, the choice is mostly affected by the topic of conversation, that is, modern concepts such as melody guitar, drummer. Markuat switched to Javanese *ngoko* when he asked Kartolo as his close friend, to do him favour, signaling that he is reverting to "traditional" concepts after talking about 'modern' concept. Another example is based Astutik; 12 in conducting conversation, Najavo teachers usually speak English each other while they are discussing the problem concerning with school but they will switch the code if they speak about family, rodeo, and other societies activity. They will switch the code situational into English when there is a non Najavo speaker to participate in that conversation.

#### **2.3.2.1.3 Participants**

The different of participant of interlocutor can influence the change from one code to another code because the different status, age, and education background, of the interlocutors. It is supported by Susanto (2008: 66), the Bilinguals codeswitch from one language to another because of the participants' social class, status, and role. Based on Susanto (2008: 66) social class may be defined by wealth, circumstances birth, and occupation. Still according to him, Status is often determined by social class membership, age, and education. An example carried out by Gunarwan in Susanto (2008: 69);

- Sokran            **Kulo** hansip. *Sakniki saged boten saged sampèyan kedah mbayar kudu mbayar.*  
                       ‘**I am** from the civil defence. *Now wether you like it or not, you must pay. You must pay. You must pay.*
- Sontolowo        Tapi **kulo boten** utang *kalih sampèyan.*  
                       ‘But **I don’t** owe it *to you*’
- Sokran            Ini kewajiban. Harus bayar! Mau tidak? Harus bayar!  
                       ‘This is an obligation. You must pay.

Sokran starts his conversation by using Javanese krama. However, at a certain juncture Sokran switches from Javanese krama into Javanese ngoko which is indicating that Sokran does not make any attempt to reduce the impact of Sontolowo’s loss of face. The another example is carried out by Jendra (2010);

- Agus            : Menurutku, semuanya karena mereka tidak tahu persis artinya De,..
- Mark           : Hi Agus
- Agus           : Eh, How’re you Mark? Mark, this is Made, our friend from Mataram.
- Made           : Nice to meet you, Mark.
- Mark           : Nice to meet you too.  
                       What are you two talking about?
- Agus           : Nah, ini dia kita bisa...Mark can you help us?

### 2.3.2.2 Metaphorical CS

Metaphorical CS is called when the speakers used one language and giving expression/ words from different language to convey their goal. Metaphorical CS is code or language into the same language but there is additional meaning from the language, which is used by the speaker. Bloom and Gumperz (1972) in Susanto (2006) said that metaphorical CS occurred when both bilingual speakers used Bokmal and Ranamal in the same transaction. Here, In Jendra (2010: 77) said that a metaphorical code-switching happens when there is a change in the perception, or the purpose, or the topic of the conversation. In reference with the factors, this type of switching involves the ends, the act sequences, or the key, but not the situation. The example in Jendra (2010: 77), bilinguals that code-switch metaphorically perhaps try to change the participants' feeling towards the situation. In this example illustrate how some Indonesian students jokingly switch from English to Indonesian to affect a serious dialog to a bit humorous.

Example 1: from Jendra (2010)

- Made : We want to take it, to where...ya, itu tempat kita biasa mancing (fishing), and we are drinking, singing, having fun, ok
- Ali : And there we are surfing, swimming...terus, kita jadi pusing-pusing (feeling dizzy) dah...ha, ha, ha...
- Made : Are you Joining Jim?
- Jim : Okay, then.

According to Bloom and Gumperz in Susanto (2008: 70) the metaphorical approach considers that the reason for bilingual CS is to achieve certain communication purpose. Metaphorical CS consists of seven functions as follow.

#### **2.3.2.2.1 To Serve a Quotation**

The reason of the use metaphorical function of CS is to serve a quotation. It often happens when people quote the previous speaker's utterance produced directly when they want to convey to the other people. Moreover, the speakers do not change the language to quote the utterance from previous speaker (Gumperz in Mahootian (2006: 516) and Bloom in Gabusi).

Example in Mahootian (2006: 516) from Farsi to English

unvaeqt jan be maen mige, "I don't think I can make it.  
'Then John says to me, "I don't think I can make it.'

From the example above, the speaker quote the previous speaker's utterance directly to convey the utterance to the interlocutor. Furthermore, the speaker did not change the language with the first language.

### 2.3.2.2 For Interjection

Usually the people used another language to connect naturally to convey their message. Based on Gumperz and Appel & Muysken in Susanto (2008: 174), a tag question is classified as one of the metaphorical reasons for CS, that is, an interjection. As an interjection or simple sentence fillers includes exclamations or sentence fillers such as; *nah, lha, lho*, and tag question, for example, *(i) yo toh, nggih toh* (Susanto, 2008: 71). An example in Nisrocha (2011: 12);

Cinta : hmmm....it smells really good. *Nah, Sekarang udah jadi makanannya so sekarang kita bisa melihat tulangnya sudah dikeluarin biar lebih gampang makannya, trus ditambah*, What is it called?

*‘Nah, Sekarang udah jadi makanannya so sekarang kita bisa melihat tulangnya sudah dikeluarin biar lebih gampang makannya, trus ditambah’* means ‘Nah, now the food has already cooked so we can see the bones which has taken out to make it easier to eat, then added’. Cinta switches to Indonesian because the guess star “Narjih” does not know English much and she wants to share her solidarity to the audiences of that program because most of the audiences of *Gaul Bareng Bule* program are Indonesian people. Cinta switches to Indonesian because that program is set in informal situation and relaxes.

### 2.3.2.3 For Marking Personalisation and Objectivisation

Marking personalization and objectivisation is used to mark the person or something uses another word which familiar or was known by the people. Based on Gumperz in Susanto (2008: 71), CS in this case is used to express degree of emotional involvement by the speaker in the message: the use of language E is more personalized, while language B may reflect more distance. An example of Wolff & Poedjosoedarmo was cited by Susanto (2008: 72):

- E : [Rported] saya tidak ingin saya terus berlanjut ke situ.  
 Saya ingin dibelai-belai saat itu.  
 'I do not expect that my husband responds [by having sexual intercourse]. I just expect him to caress me.'
- B : *Kethaki aé*  
*'Just knock her with the joint of fingers.'*
- E : Nah ini kadang-kadang tidak dipahami oleh para suami.  
 'This is something which husbands sometimes do not realize.'

The use Indonesian by speaker E does not indicate any formality or other attributes of social distance, but rather is used to express his concern about the woman's feeling. Speaker E may be surprised or did not anticipate that speaker B would respond in this somewhat negative manner. Another example is from Imaroh (2001: 42) in analyzing Maher Zain's song.

From luxury you turned away  
 And all night you would pray  
 Truthful in every word you say  
 الله يارسول محمد

Code switching in this extract uses the function of marking **‘personalization and objectification’**. By saying, “الله يارسول محمد (Allah ya Rasul Muhammad)”, he wants to exclaim that Muhammad SAW is *‘Rasulullah’* or ‘the messenger of Allah’. By using that Arabic expression, he wants to praise and command the Prophet Muhammad SAW, because *‘Rasulullah’* is a nickname or *laqob* for Prophet Muhammad SAW. Therefore, the use an Arabic expression “الله يارسول (Allah ya Rasul)” is more personalized to follow the name of Prophet Muhammad SAW rather than English.

#### 2.3.2.4 To Clarify or Qualify a Message

Using one language to another language to explain of something because to convey the message easily for clarify or qualify a message reason. According to Bloom in Gabusi, by shifting from one language to another, the speaker can also underline and express his/her involvement or distance either in connection to the message or the social or cultural group



he/she's referring. This is usually influenced by the speaker's understanding of a particular topic of conversation. A topic introduces in language A and clarifies in language B to qualify a message (Susanto: (2008). An example in Nisrocha (2011: 14) as follows:

Cinta : it is good. ***Inikan masih basah, sambil nunggu kering kita coba*** indian dance

This conversation occurs in the last performance when an Indian draws a hena on Ame's hands. In this data Cinta says "*It is good. **Inikan masih basah, sambil nunggu kering kita coba** indian dance*". This utterance has metaphorical reason. In that utterance Cinta switches from English to Indonesian to qualify or clarify her message. It is done by the presenter because Amel as the guess star does not understand English much.

From the example above, Cinta Laura switches her language to Indonesian because of other participants who are joining in the conversation. Cinta Laura wants to share her solidarity especially to the guess star and to the audiences who watch that program. Another example of Nisrocha's (2011: 31) analysis of data 2.6 when Cinta, Amel, and Indian eat together. Then Cinta switches from English into Indonesian when she speaks:

Cinta : I want to say something, *kalau di India semakin religious seseorang mereka semakin gak makan daging.*

Of the example above Cintas with in her utterance from English into Indonesian in order the guest star can understand what she said. Another example is done by Susanto on Sunday, 2 March 2014 at one o'clock as follows:

Speaker : Barang siapa yang melakukan kebaikan akan masuk surga begitu juga sebaliknya, barang siapa melakukan kejahatan akan masuk neraka. Seperti yang telah disebutkan dalam hadits riwayat Bukhori dan muslim yang berbunyi [...] من كان عاملا صالحا يدخل الى الجنة

In the example above, the speaker switch Indonesian language into Arabic because to mention of part of hadits. In this case, the speaker clarifies his/ her utterance with another language with purpose the people understand. So, this function is for clarify a message with another language. With the topic is used another language then for clarify the topic also use another language. Indonesian language as A language for topic, then clarify or qualify a message with B language is Arabic.

### 2.3.2.5 To Specify an Address

Used of CS it can be to specify an address of the interlocutor when the speaker wants to include the interlocutor. In case of addressee specification, the switch of language is merely used in order to “direct the message to one of the possible addressees” (Bloom in Gabusi). The purpose of this switching is usually to notify the interlocutor that the speaker is inviting him/her to participate the conversation (Susanto, 2008: 73). This occurs because of the presence of the third person or because the speaker wants to exclude or include a certain person in a conversation (Poedjosoedarmo in Susanto, 2008: 73 ). The speaker in this switching tends to become an agent who initiates or invites the interlocutor to speak the language, or represents an agent who has to adapt him/herself to the interlocutors language (Susanto: (2008). An example in Susanto (2008: 222) as follows:

Kartono : Bapak sekalian jadi permasalahannya atlit PERSINAS Malang Raya yang bertempat di Malang selatan ini cidera. Pada dasarnya minta kebijakan apa itu bantuan bagaimana untuk biaya hidupnya, bagaimana untuk pengobatan, begitu! Jadi minta bantuam pengobatan se Malang! **Monggo dipun tanggapi. Monggo** Pak Heru. ‘Gentlement, so the problem is our PERSINAS athlete who lives in southern Malang had an accident at the championship. Basically, we are asked to think about his medical and financial support. **So please** let’s comment on this matter! **Please** Mr. Heru.’

Heru : **Nggih.** Ya *wong* namanya mewakili, berangkat saja itu insha'Allah ada biaya. Perharinya saja diberi ukhro. Lha karena ini mewakili ya, saya usulkan diobatkan sampai sembuh.  
 'Yes *well* he [went in the championships] to represent us, when he left if God is willing [he] was given some money. He was even given some money on a daily basis. *Well then*, because of the entered the championships to represent [us], I propose that we should give him medical support until he recovers.'

Kartono used Javanese **krama** “**monggo**” when inviting Heru to speak because of higher social status in this community than Kartono. Realizing that he was respected, Heru replied in Javanese **krama** as well “**nggih**” ‘yes’, although this usage is not consistent with Scollon and Scollon’s hierarchical politeness system. Another example in Susanto (2008: 73) which is given by Wolf and Poedjosoedarmo:

(33) **Kula nyuwun pengapunten déné upacara meniko mboten nawi boso Jawi nanging boso Endonesiya**”. Atas nama Bapak dhan Putra dhan Roh Kudus. Amin [...] **poro rawuh soho poro lenggah sedoyo.**  
 ‘**I ask you forgiveness that this ceremony is not Javanese** but rather in *Indonesiann*. In the name of the Father, and of the Son, and the Holy Spirit. Amen [...] **all of the guest and congregation be seated.**

The example above is an instance of an utterance by a Christian priest as he was about to marry an Indonesian (Javanese) woman to an Australian man. The priest uses Javanese **krama** to ask forgiveness for diverging from the normal code [Javanese] in order to give the

congregation commands in Indonesian because the ceremony was attended also by Australian friends. The Javanese are reluctant to use their own language with non-Javanese until they establish a friendly relationship. They may also consider that the outsiders may not understand Javanese (Wolff & Poedjosoedarmo in Susanto, 2008: 73).

#### 2.3.2.6 To Reiterate

CS it can happen because to reiterate of utterance' of the previous speaker. CS is sometimes used to reiterate what just been said by the speaker. It means that a particular message, or a part of it, is repeated and translated into the other linguistic code. It is to clarify and emphasize the message or, on the other hand, it may simply be used to give emphasis and more strength (Susanto and Gabusi). For example in Susanto (2008:74):

Adi : ***Sampun** disampeken **niku wau** Maz aztu. Nggih jadi awalnya sudah disampaikan.*  
*" That matter **has already been discussed** brother Aztu. Yes, so at the beginning that matter has been discussed.*

Adi reiterates his message in response to Aztu's disagreement with the idea of interchanging the imam for prayer of Iedul Fitri and Iedul Adha. However, it was too late for Aztu to express his disagreement.

### 2.3.2.7 For Referential

CS also carries out referential function (Appel & Muysken in Susanto (2008: 74)). According to Appel & Muysken in Susanto (2008: 74) bilinguals code switch because they lack sufficient knowledge of one language or lack the ability to satisfactorily express themselves in that language on a certain subject. An example of Wolf & Poedjosoedarmo in Susanto (2008: 74-75) is conversation between a peasant teacher and his interlocutor, and is about a “medical prescription”. The peasant teacher often switches from Indonesian to Javanese: *malah rong taq* ‘but I haven’t [bought for him], *digeros hé iso* ‘just pulverize it’ as a device for pretending that the interlocutor did not understand what they were talking about.

- Peasant : Aspilèx. Diberi dhulu resèp Dokter Dewi, *malah rong taq* [...]  
 Teacher : ‘Aspilèkx. Dr. Dewi gave him prescription, *but I haven’t* [bought it for him].’ (In this case the speaker purposely left unspoken the notion ‘bought’ which would require a choice between a honorific or none)  
 Inter : Pil to?  
 Locator : ‘Pills?’  
 Peasant : Itu nanti *digeros hé iso*. Turun panas.  
 Teacher : you can *just pulverize it*. it brings the fever down

## **CHAPTER III**

### **FINDINGS AND DISCUSSION**

This chapter presents the data findings and discussion of the characters' utterances in "Java Heat movie". The data analysis was based on the research questions presented in chapter I. The data were analyzed and classified based on theories used in this research: Romaine (1989) in Maryono & Poedjosoedarmo (2002: 275) and Bloom & Gumperz (1972) in Susanto (2008: 63). Finally, the data were classified according to the types and functions of CS found in the characters' utterances in Java Heat movie.

#### **3.1 Findings**

The findings describe the data of CS made by the characters in Java Heat movie. Some steps were taken to explain the findings: (1) explains the types of CS used by the characters of Java Heat movie; (2) explains the functions of CS used by the characters of Java Heat movie; (3) describes the metaphorical functions used by the characters; and (4) finding the data of CS switches from the first language is English to another language that is into Indonesian. Fourteen data of CS were analyzed by also considering the characters' utterances of Java Heat movie.

The transcription conventions are used to describe the use of English, Indonesian, and particle. This transcription gives the information of switches from the first language to other languages: English used Normal font; Indonesian used Bold; and particle used Bolded italics underlined.

### 3.1.1 Types of CS

There are three types of CS; those are tag switching, inter-sentential switching, and intra-sentential switching. Each type of CS found is presented in table 3.1.

Table 3.1: The types of CS used by the characters of Java Heat movie

No	Types of CS	Frequency
1	Tag switching	1
2	Inter-sentential switching	-
3	Intra-sentential switching	9

Table 3.2: The data of the types of CS used by the characters of Java Heat movie

No	The types of CS	Data
1	Tag switching	Hi, Mister. DVDs? Blueray? <b>Ya?</b>
2	Intra-sentential switching	I'm sorry, <b>pak</b> . But every witness must be...
		Perhaps, it is less painful for you to wait outside <b>Pak</b> Vizier
		This is <b>nasi goreng</b> , Fried rice. Good for you.
		Tell us about your studies, <b>Mas</b> Jake.
		no no no mister <b>tidak mau dia , tidak mau, tidak mau Twilight? Twilight Twilight? Dia tidak mau twilight.</b>



		I'm sorry <b>pak</b> I am Moslem. I cannot drink.
		Thank you <b>pak</b> .
		Get back to work! <b>mundur, mundur!</b>
		Good bye <b>Mas</b> Jake

Table 3.1 explained the total number of CS used by the characters of Java Heat movie. There are ten data which were classified into types of CS, one datum of tag switching and nine data of intra-sentential switching. Inter-sentential switching was not found in the data because the inter-sentential type was not used by the characters' utterances in the conversations. For each data which is mention of the types was showing on table 3.2.

#### 3.1.1.1 Tag Switching

##### Datum 6/ 00.33.43

Seller : Hi, Mister. DVDs? Blueray? **Ya?**

The utterance of datum 6 was made by a seller to Jake, when Jake in the road was on looking for a girl with a tiger tattoo in her body. Jake seemed to be confused. The seller came closer to Jake and asked him to buy what the seller was bringing, "*Hi, Mister. DVDs? Blueray? **Ya?***" the seller's utterance contained tag question to seek an agreement hoping that Jake would buy the DVD and Blueray.

Datum 6 also contains metaphorical function of CS: interjection. A tag question is classified as one of the metaphorical reason for CS, that is, an interjection (Gumperz, Appel & Muysken in Susanto 2008: 174), which includes exclamations or sentence fillers such as; *nah, lha, lho*, and tag question, for example, *(i) yo toh, nggih toh* (Susanto, 2008: 71).

### 3.1.1.2 Intra-Sentential Switching

#### Datum 7 / 00.33.48

Andi : no no no mister **tidak mau dia, tidak mau, tidak mau Twilight? Twilight Twilight? Dia tidak mau twilight.**  
Hello, Mister(Jake) ! Let me introduce myself. I'm Andi.

The utterance of datum 7 was stated by Andi to the Seller. Andi came to Seller and Jake when the seller holds Jake's Hand to see what she sold. Jake let his hand to be held by the seller and followed her although Jake did not agree with that. The reason for Andi came to them because he saw that. So, Andi said to seller: "*no no no mister **tidak mau dia, tidak mau, tidak mau Twilight? Twilight Twilight? Dia tidak mau twilight***". The datum 7 contains intra-sentential switching because Andi used English then switched into Indonesian in one utterance. Intra-sentential switching uses two codes in an utterance, that is, English-Indonesian and two of them have relation, but they relate to each other (Maryono & Poedjosoedarmo 2002).

### **Datum 8/ 00.35.35**

Andi : I'm sorry **pak** I am Moslem. I cannot drink.

The utterance of datum 8 was stated by Andi when Jake offered him a drink containing alcohol to Andi. Andi refused it by saying "*I'm sorry **pak** I am Moslem. I cannot drink.*". The datum can be classified as intra-sentential switching which brings with it a metaphorical function: to respect. It is considered an intra-sentential switching because Andi used word "**Pak**" in the middle of the sentence. However, Andi used English but he inserted "**Pak**" to call Jake, an English person. Andi could actually called him "**sir**" or "**Mr.**". The word "**Pak**" in datum 8 is used to respect Jake. Andi was not familiar to Jake and they were not close. Moreover, beside of explanation above, expression of "**Pak**" was to convey that Andi accepted Jake as foreign people came to Indonesia.

#### **3.1.2 Functions of CS**

There are two functions of CS: situational and metaphorical CS. Situational CS refers to language alternation which is influenced by the topics, participants, and settings; while metaphorical CS concerns language

alternation which is not triggered by the topics or participants but the speaker's stylistic purpose (Susanto, 2008: 63). Data of each of the functions of CS is presented follows:

Table 3.3: The functions of CS used by the characters of Java Heat movie

No	Functions of CS	Frequency
1.	Situational	2
2.	Metaphorical	11

Table 3.4: The function of CS used by the characters of Java Heat movie

No	Function of CS	Data
1	Situational CS	Indeed. <b>Budi, Ade, udah siap belum?</b>
		I am. I have to reduce stresses. Hold on. <b>Jangan bergerak! Jangan bergerak mas! ! Jangan bergerak mas!</b>
2	Metaphorical CS	I'm sorry, <b>pak</b> . But every witness must be...
		Perhaps, it is less painful for you to wait outside <b>Pak Vizier</b>
		This is <b>nasi goreng</b> , Fried rice. Good for you.
		Tell us about your studies, <b>Mas Jake</b> .
		Hi, Mister. DVDs? Blueray? <b>Ya?</b>
		I'm sorry <b>pak</b> I am Moslem. I cannot drink.
		Thank you <b>pak</b>
		<b>Nah...!</b> I had the safety ON.
		I warned you. <b>Jalan, move!</b>
		Get back to work! <b>mundur, mundur!</b>
		Good bye <b>Mas Jake</b> .

Table 3.3 shows the frequency of the functions of CS, then on table 3.4 shows the data of the functions of CS. As can be seen from the table, there are two data of situational CS and eleven data of metaphorical CS.

### 3.1.2.1 Situational CS

This study finds two data of CS influenced by situational function: topic, participant, and setting. Detailed descriptions of the data are described in table 3.5

Table 3.5: The situational function of CS used by the characters of Java Heat movie

No	Datum	Topic	Participant
1	Indeed. Budi, Ade, udah siap belum?	√	√
2	I am. I have to reduce stresses. Hold on. Jangan bergerak! Jangan bergerak mas! ! Jangan bergerak mas!	√	√

Table 3.5 shows two data which has situational functions of CS influenced by two aspects: topic and participant.

#### Datum 5/ 00.19.38

In datum 5, Hashim used English when speaking to Jake. They had a breakfast together because Hashim's wife wanted to thank him for saving her husband. After saying 'indeed', Hashim switched his language to Indonesian to his children.

Hashim : Indeed.  
Budi, Ade, udah siap belum?

Datum 5 was made by Hashim to speak to Jake and his children. When speaking to Jake, he used English, but switched to use Indonesian when speaking to his children. Hashim used English to Jake because Jake was an American. The use of Indonesian in this datum is influenced by the participant of the conversation that is Hashim's children. Hashim did not use English when speaking to his children because Indonesian was the language used by them at home.

Based on the explanation above, the situational function in datum 5 was influenced by participant because bilinguals of the datum 5 was occur when the third person was came. Participant plays an important role in situational CS. Datum 5 above was showed that Hashim used English when the interlocutor is Jake, then Hashim switched to Indonesian language when speaking to his children. Hashim's utterance "*Indeed.*" is to respond Jake's opinion and "*Budi, Ade, udah siap belum?*" is to address his children.

#### Datum 10/ 01.12.55

Hashim : I am. I have to reduce stresses. Hold on. **Jangan bergerak! Jangan bergerak mas! Jangan bergerak mas!**

The conversation in datum 10 occurred when Hashim made a conversation with Jake in a car, but Hashim changed his language because of the appearance of the third persons: bank officers. Hashim switched to

Indonesian by saying “*Jangan bergerak! Jangan bergerak mas! ! Jangan bergerak mas!*”, after stating “*I am. I have to reduce stresses. Hold on.*” The reason for Hashim to use Indonesian was because he knew that he was speaking to the bank officers who are Indonesian. The essence of using Indonesian for Hashim was to warn the officers not to attack Hashim and Jake, as the bank officers might have different interpretation in regard to Hashim’s and Jake’s coming.

### 3.1.2.2 Metaphorical CS

This study finds ten data of CS influenced by metaphorical factors. Detailed descriptions of the data are described in table 3.6.

Table 3.6: Metaphorical reason of CS used by the characters of Java Heat movie

No	Reason	Datum
1	To respect	I'm sorry, <b>pak</b> . But every witness must be...
		Perhaps, it is less painful for you to wait outside <b>Pak Vizier</b>
		Tell us about your studies, <b>Mas Jake</b> .
		I'm sorry <b>pak</b> I am Moslem. I cannot drink.
		Thank you <b>pak</b>
		Good bye <b>Mas Jake</b> .
2	To inform	This is <b>nasi goreng</b> , Fried rice. Good for you.
3	As interjection	Hi, Mister. DVDs? Blueray? <b>Ya?</b>
		<b>Nah...!</b> I had the safety ON.
4	To qualify a massage	I warned you. <b>Jalan, move!</b>
5	To instruct	Get back to work! <b>mundur, mundur!</b>

As can be seen from table 3.6, there are ten data of metaphorical CS found from Java Heat movie. According to table 3.6 above, metaphorical functions of CS have five reasons those are: six data to respect, one datum to inform, two data as interjection, one datum to qualify a message, and one datum to instruct.

### 3.1.2.2.1 As Interjection

#### Datum 11/ 01.15.21

Jake : Nah..! I had the safety ON.

The utterance of datum 11 was made by Jake when speaking to Hashim as Jake would shoot the bank officers. Jake was frightening them, but Hashim felt worried if Jake really shoots them. Jake and Hashim took their property because Jake and Hashim wanted to save it from Sultan's cousin. Before taking the property they found information of Sultan that the palace would lose the property of the palace that the bank officers send to the palace. Because Vizier wanted to take the property, Jake and Hashim took it first from the bank officers to save it. But, the bank officers assumed that they wanted to steal the property, so Jake and Hashim tried to stop them to take it. Jake



threatened with a shooting to make them afraid, because one of the bank officers did not open the door, Jake used the weapon again to make him, as driver, afraid that his friend who is beside car's door will be shot by Jake. After that he opened the door and surrender.

Jake continuously came into a car and driven, then Hashim asked to Jake that what Jake would really to kill them. To answer Hashim's question, Jake used sentence filler "Nah....!". The meaning of expression in Jake's utterance of "Nah....!" is "*here! Take it*" because Jake showed the weapon and answered Hashim's questioned in the utterance "Nah...! *I had the safety ON.*". According to Stevens & Schmidgall-Tellings in Susanto (2008) said that the meaning of particle "nah" can be: "here! Take it" and "well". In "here! Take it" for interjection inviting someone to accept something. While for "well" is opening a new topic/ expressing one's opinion. From Jake's expression "Nah....!" it is called as interjection reason of metaphorical function of CS, because Jake let Hashim to see his weapon and hope Hashim accepted of his explanation.

### 3.1.2.2.2 To Inform

#### Datum 3/ 00.15.14

The datum 3 bellow was occurred when Jake was sitting in the back, because he was as a witness of the bombing in the deed party, where made Sultana was died. Then, Jake asked to Hashim to work together to investigate the case. But Hashim ignore it and eat fried rice. Jake laughed and asked him why he should be eating something greasy. According to Jake, he would eat greasy food if he sad. Then, Hashim answered that food is “nasi goreng”.

Hashim : This is **nasi goreng**, Fried rice. Good for you.

Datum 3 was made by Hashim to speak to Jake in a car. Hashim was eating fried rice, than Jake laughed and asked him that the problem. Jake argued that the people who were sad or had problems will usually eat the greasy food. Then, Hashim answered Jake’s questioned in his utterance “*This is **nasi goreng**, Fried rice. Good for you.*”. Hashim’s utterance of datum 3 is another example of switches from English into Indonesian language than back into English in a sentence. So, datum 3 is an intra-sentential switching because the sentence contains English-Indonesian-English. Intra-sentential switching concerns language alternation that occurs within a sentence or a clause

boundary; sometimes it includes mixing within word boundaries (Romaine in Susanto, 2008: 49). It is sometimes also called temporary CS because Hashim as a speaker backed to use previous code.

From metaphorical perspective, the reason for Hashim to switch was to inform that the name of food is “*nasi goreng*”, one of Indonesian foods. The utterance “*This is nasi goreng, ...*” shows that expression of “*nasi goreng*” is to inform one of food in Indonesian.

### 3.1.2.2.3 To Instruct

Datum 13/ 01.25.27

Vizier : Get back to work! **mundur, mundur!**

Datum 13 was made by Vizier to his soldiers who opened the box to save the property of palace. Then the vizier asked his soldiers to do quickly, because Malik came. Mr. Vizier asked them to work “*Get back to work! mundur, mundur!*”. Of this utterance, it is called intra-sentential switching because used the participant used different language, that is, English-Indonesia. The reason for Mr. Vizier to say that was to instruct his soldier to go back and work, and also to let Malik see the property in a box. Vizier’s

utterance was not polite to instruct his soldiers because Vizier had a higher position than soldiers, because he is Sultan's cousin who worked together with Malik to kill Sultana.

#### 3.1.2.2.4 To Respect

##### Datum 1/ 00.06.46

The utterance in datum 1 below was made by Hasim when speaking to General Sriyono. Hashim was a policeman, and he was in a lower position than General Sriyono. Hashim was also younger than him.

Hashim : I'm sorry, **Pak**.  
But every witness must be...

The utterance was made when Hashim witnessed the bombing which caused Sultana died in charity party. By using an intra-sentential switching, in the utterance of "I'm sorry, **Pak**. But every witness must be..." indicated that Hasim wanted to show his respect to the General, the person who was older and in a higher position in their business relationship. In his utterance, Hasim used "**Pak**" without mentioning his name. From Javanese cultural viewpoint, the address term "**Pak**" is used before mentioning the name or sometimes Javanese people only use "**Pak**" without mentioning the name. According to Nadar in Susanto (2008: 30-31), status and respect are two inseparable

elements attached to social structures in Javanese culture, and it is these structures that create and maintain inequality in Javanese norm. Status in this context refers to social class based on heredity, occupation, wealth, education, age, and power (Susanto, 2008:31). In the Hashims' expression, the address term "**Pak**" is used to express politeness.

**Datum 2/ 00.12.28**

Datum 2 describes a conversation made by Hashim to Vizier. Vizier is Sultan's cousin; therefore, Hashim has to respect him because Vizier has power domination and is older than Hashim.

Hashim : Do you (Jake) want to become a permanent guess here? *Perhaps, it is less painful for you to wait outside* **Pak** Vizier. Did you (Jake) know it is a great sin in Islam to deface his own flesh? (Do you want to become a permanent guess here? Perhaps, it is less painful for you to wait outside Mr. Vizier. Did you know it is a great sin in Islam, to deface his own flesh?)

The datum was produced by Hashim in hospital when interrogating Jake as the witness of a bombing in charity party which caused Sultana died. Jake cannot answer Hashim's question because there was a third person, Mr. Vizier, in that room. Then, Hashim asked Mr. Vizier to wait outside and let Jake and Hashim talk freely, as shown in the utterance "...*Perhaps, it is less painful for you to wait outside* **Pak** Vizier..." Hashim as a speaker says "**Pak**

*vizier*” because in Javanese culture, the word **“Pak”** is used to respect someone who is of higher status; to respect older people, which could mean that the speaker did not know yet the name of his/her interlocutor. In datum 2, Vizier was the person who had a higher status than Hashim. He is older than Hashim. So, it makes sense if Hashim called him **“Pak Vizier”**. Datum 2 contains an Intra-sentential switching which has metaphorical function. An intra-sentential occurred because the datum used different language or mixing language in a sentence. Furthermore, as metaphorical function of CS, because of respect reason which is made by Hashim to Vizier, as he called Vizier, Pak Vizier.

#### **Datum 14/ 01.38.06**

The word “mas” is used to respect (1) older people and (2) foreign people. The word Mas can also be used to address younger people when the speaker do not know their name. People in Indonesia often use **“Mas”** when they are not close friend or when speaking to foreigner. English does not have address term of Mas, but they have expressions “pak” and “ibu” , “sir” and “mom”.

Hashim : Good bye **Mas** Jake.

The utterance “*Good bye **Mas** Jake*” is another example of datum which has metaphorical function of CS to respect reason. The expression of “**Mas** Jake” is one of examples of Indonesian expression. The datum was made by Hashim when Jake would back home to America. Then, Hashim said “*Good bye **Mas** Jake*”. The reason for giving short expression “**Mas**” was because Hashim wanted to respect Jake as a foreigner. They were not close to each other although they had the same age. The utterance in datum 14 called metaphorical function of CS to respect the interlocutor. Besides, the datum also called intra-sentential switching.

#### 3.1.2.2.5 To qualify a message

##### Datum 12/ 01.20.54

Achmed : I warned you. **Jalan**, move!

Datum 12 was stated by Achmed to Malik. Achmed wanted to open Malik’s car, because Malik beside of his car in order Sultana, Fitria, Ade, and Budi as his prisoners did not run, but Achmed relented of them (Sultana, Fitria, Ade, and Budi) so, Achmed asked to Malik to move to another side in the utterance “*I warned you. **Jalan**, move!*” then Achmed opened the door and asked them (Sultana, Fitria, Ade, and Budi) to go out of the car. We can see the datum used different language in an utterance. After using English,

Achmed used Indonesian and back to English. From the word “*Jalan, move!*” the speaker qualify a message with different language in order the interlocutor understand and will do what he said.

## 4.2 Discussion

The researcher classified the data based on types and functions of CS investigated in this research.

Based on chapter two, there are three types and two functions of CS: tag switching, inter-sentential switching, and intra-sentential switching. Nevertheless, this research found that there were only two kinds of CS; tag switching and intra-sentential switching. There was one datum of tag switching, nine data of intra-sentential switching.

For tag switching, the seller was sought an agreement when she used Indonesian language in the end of sentence to give tag question after she used English in her utterance. While the intra-sentential switching happens because the first language in this movie is English and the speakers were from different region and different language. Therefore, they mixed word in their utterances. An example in datum 7, Andi told to seller that Jake did not need what the seller bringing to sell. From datum 7, Andi as a speaker used English-Indonesian in a sentence.

Situational CS is influenced by the topic and participant. The situational CS in this study was found when the speaker switched their code by changing topic or participant. The metaphorical CS is given the expression of different language to get



the goal. In this study there are two data of situational function of CS and ten data of metaphorical functions of CS (see table 3.3 and 3.4).

The situational function of CS used by the characters of Java Heat movie was influenced by the topic and participant; while the metaphorical function of CS is found to be used by the participants to respect, to inform, as interjection, to instruct, and to qualify a message.

One reason someone use metaphorical function is to respect the others by using expression word of “**Pak**” and “**Mas**”. As explained in the data finding that speaker behave politely to interlocutors according to Javanese culture. The term “**Pak**” had two category, those are to respect “the older people or the people who had a higher status” in datum (1/00.06.54) and datum (2/00.12.28), and to respect “the foreign people in datum (8/00.35.35) and datum (9/00.35.52).

The term “**Mas**” is also used to address interlocutors in order to respect them. In Indonesia, actually that term is addressed to the older brother. In this study it is found that the term is also used to respect foreign people in datum (4/00.19.16) and datum (14/01.38.06).

Another reason people use Metaphorical CS is to inform by using intra-sentential switching. It was used by Hashim to inform Jake about one of Indonesian food in datum (3/ 00.15.14).

Besides that, the researcher found two data of metaphorical CS as interjection reason, the data are (6/ 00.33.43) and (11/ 01.15.21). In the datum of (6/

00.33.43) the seller as speaker wanted to seek an agreement of Jake's suggestion as her interlocutor. While the datum (11/ 01.15.21) Jake as speaker wanted to get an accepting of Hashim as his interlocutor.

Besides, the metaphorical function for qualify a message reason was used by Achmed in datum (12/ 01.20.54). Achmed repeated his utterance with different language that was to make the interlocutor can understand and do what he said.

The last, the researcher found the intra-sentential switching utterance and also as metaphorical function of CS to instruct, as in datum (13/ 01.25.27). Vizier as speaker instructs soldiers as his people with used Indonesian without polite expression. Because the Vizier has a higher status then soldiers.

## **CHAPTER IV**

### **CONCLUSION AND SUGGESTION**

This chapter presents the conclusion and suggestion dealing with the data finding and analysis of the research. The conclusion is summary of data finding and analyzing of statement research problems discussed on chapter III. Then, the suggestion is given for the next researchers who are interested in Sociolinguistic perspective especially on CS.

#### **4.1 Conclusion**

The researcher concludes from the finding and discussion in chapter III that the characters of Java heat movie switch their code from the first language to another language, which is from English into Indonesian. Java Heat movie is the movie used four languages; those are English, Indonesian, Arabic, and Chinese. But, the characters of Java Heat movie used two languages to switch their code. They used English and Indonesian when they made conversation. Based on the data findings and discussion in chapter III, the researcher concludes that the characters of Java Heat movie switched code when they made conversations to the others.

There are two types of CS used by the characters of Java Heat movie: tag switching and intra-sentential switching, one datum for tag switching and nine data for intra-sentential switching. Besides, there are two functions of CS, those are: situational (two data) and metaphorical (eleven data) functions of CS.

There are many reasons the characters used CS in their utterances. The situational function is happened when the characters of Java Heat movie changed his topic because third participant. Therefore, in the metaphorical function of CS divided into five reasons: (six data) to respect, (one datum) to inform, (two data) as interjection, (one datum) to qualify a message, and (one datum) to instruct.

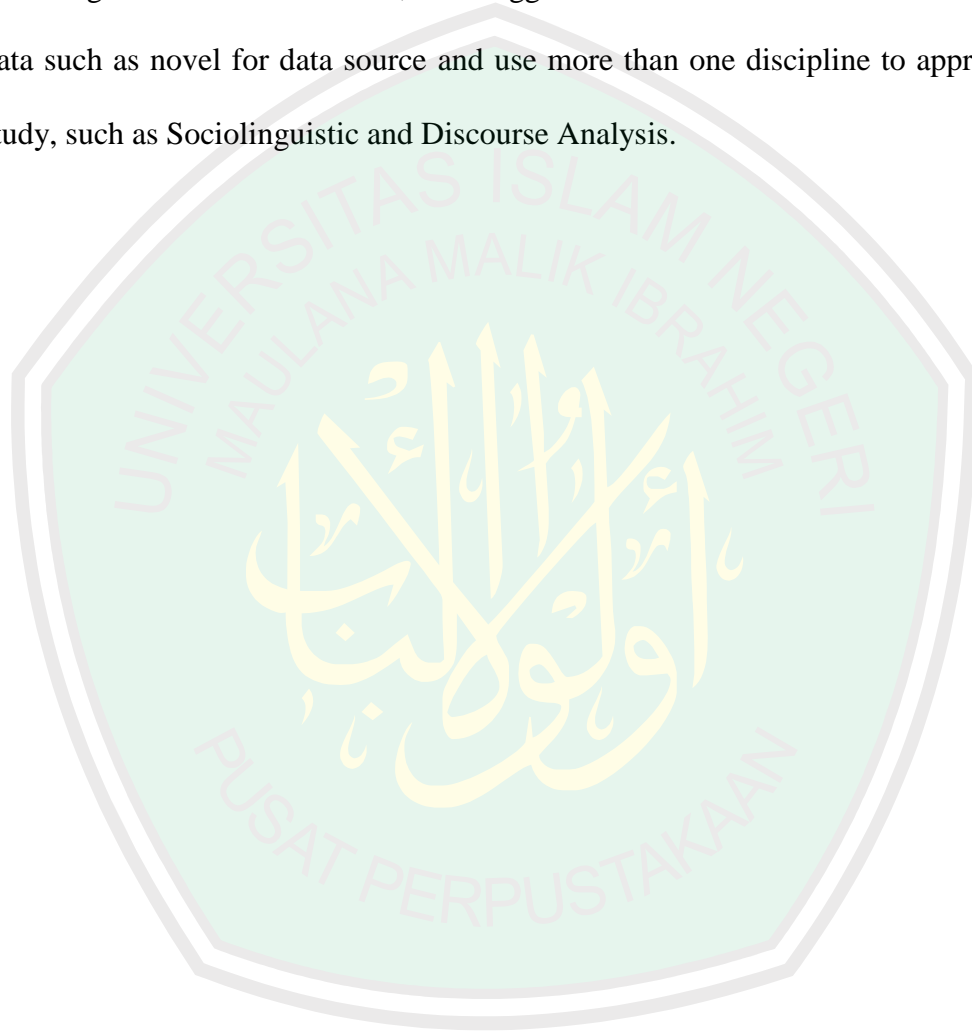
From the reasons of metaphorical functions above, the characters want to convey the polite, give information, to seek an agreement, to find an accepting, to make the interlocutor understand with repeat the different word, and to order something.

## 5.2 Suggestion

People switch their utterances for various reasons, as in the characters' utterances in Java Heat movie. Java Heat is a movie used four languages which the first language is English. Code switching happens because they want to combine from one language to another language.

The researcher suggest for the next researchers who conduct the same research to use another theory of CS. Furthermore, this research is still far from being perfect. The subject of this research are only the characters' utterances of Java Heat movie. Moreover, the research classifies the types and functions according to Romaine's (Maryono & Poedjosoedarmo, 2002: 275) and Bloom & Gumperz's (Susanto, 2008) theories. In addition, based on the data was found, the researcher also suggest to the next researcher can explore the various types, functions, and reasons

for the use of CS. Besides, the result of this study will also expect to give more information about CS. Besides, it also concerns in one aspect of disciplines in Sociolinguistic area. In addition, it is suggested for the next researcher to use other data such as novel for data source and use more than one discipline to approach the study, such as Sociolinguistic and Discourse Analysis.



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## Appendix 1

Data	Characters' Utterances of Java Heat Movie	Types of Cs	Function of Cs	
			Situational CS	Metaphorical CS
1/ 00.06.54	Hashim: I'm sorry, <b>Pak</b> . But every witness must be...	Intra-sentential switching		To respect
2/ 00.12.28	Hashim: Do you (Jake) want to become a permanent guess here. Perhaps, (Vizier) it is less painful for you to wait outside <b>Pak</b> Vizier. Did you (Jake) know it is a great sin in Islam, to deface his own flesh?	Intra-sentential switching		To respect
3/ 00.15.14	Hashim: This is <b>nasi goreng</b> , Fried rice. Good for you.	Intra-sentential switching		To inform
4/ 00.19.16	Vitria: Tell us about your studies, <b>Mas</b> Jake.	Intra-sentential switching		To respect
5/ 00.19.38	Hashim: Indeed. (Jake)		Influenced by topic	

	<b>Budi, Ade, udah siap belum?</b> (to Budi and Ade)		and participant	
6/ 00.33.43	Seller: Hi, Mister. DVDs? Bluera <b>y</b> ? <b>Ya</b> ?	Tag switching		As interjection
7/ 00.33.48	Andi: no no no mister <b>tidak mau dia , tidak mau, tidak mau Twilight? Twilight Twilight? Dia tidak mau twilight</b> (to seller) Hello, Mister (Jake)! Let me introduce myself. I'm Andi.	Intra-sentential switching		
8/ 00.35.35	Andi: I'm sorry <b>pak</b> I am Muslim. I cannot drink.	Intra-sentential switching		To respect
9/ 00.35.52	Andi: Thank you <b>pak</b> .	Intra-sentential switching		To respect
10/ 01.12.55	Hashim: I am.I have to reduce stresses. Hold on. <b>Jangan bergerak! Jangan bergerak mas! ! Jangan bergerak mas!</b>		Influenced by topic and participant	
11/ 01.15.21	Jake: <b><u>Nah..!</u></b> I had the safety ON.			As interjection
12/ 01.20.54	Achmed: I warned you.			To qualify a message

	<b>Jalan, move!</b>			
13/ 01.25.27	Vizier: Get back to work! <b>mundur, mundur!</b>	Intra-sentential switching		To instruct
14/ 01.38.06	Hashim: Good bye <b>Mas</b> Jake.	Intra-sentential switching		To respect



## Appendix 2

### Script of Java Heat Movie

#### (Jake, Hashim, and Anton)

Anton : Americans. Coca Cola. You like?

Hashim : John Jason Wilde.

Jake : Jake. My friends call me Jake.

Hashim : Mr Wilde.  
I'm Lieutenant Hashim.  
Detachment 88  
you have heard of us in  
America We are not all  
terrorists.  
Begin..

Jake : I was there, maybe an hour

Jihadist : Allahu akbar!

Hashim : Wait. Begin with...how you came to my country.

Jake : Look, I am a grad school TA  
I'm on Anthology program  
from Cornell University. Ivy  
League. In America? here  
to do a pen on fucking  
Southeast Asian art history

Hashim : A teaching assistant?

Jake : Yeah.

Hashim : Do you lecture to your  
students with that language?

Jake : You should hear what they  
call me.

Hashim : Lanjutkan. (Indonesian  
lang.) Continue

Jake : I flew in last week and they  
invited me to this party.  
They said formal, I didn't  
realize it was like "Hawaiian  
Shirt" meeting.

Hashim : Batik. It's called: Batik.

Jake : Batik. All right.

Hashim : Did you speak with anyone?

Jake : I don't know anyone here. I  
hit on a pretty girl, so..?

Hashim : Our Princess Diana. You  
were the last, who has  
spoken with the Sultana of  
Java, before she died. Now,  
You will tell me every detail

#### (Jake, Diana, and Vizier)

Jake : Wow! Those are beautiful.

Jake : Excuse me? The Diamonds.  
Khmer Royal Treasury. Am  
I right?

Diana : You know Jewelry.

Jake : And the beauty.

Vizier : Sultana? Your speech.

Diana : A pleasure to meet you  
Mister..?

Jake : Wilde. Call me Jake.

Diana : Mr Jake...

#### (Jake and Hashim)

Hashim : So, you just hit on her?

Jake : She's the prettiest girl at the  
party That's where you start.  
Then you work your way  
down...

Hashim : Our Sultana is the...Was the  
most revealed woman in my  
country You may go. Just  
fill out this witness report.

#### (Hashim and Anton)

Anton : Bule ini sama sekali nggak  
mau menceritakan  
kebutuhannya.

Hashim : saya tahu.

Anton : Dan bule akan nglakuin hal  
seperti itu.

Hashim : seorang Bule yang mengerti majapahit. Tapi tidak mau memakai batik diacara resmi kita.  
 Anton : Dia bohong.  
 Hashim : Saya tahu.  
 Anton : Jendral dah nungguin.  
 Hashim : ya, saya tahu.

**(Hashim and General)**

Hashim : pak Jendral  
 General Sriyono: English! Where have you been?  
 Hashim : I'm sorry, pak.  
 But every witness must be...  
 General Sriyono: My man told me that there is no link is between this bombing and the Malaysian fanatic Faruq Al'Assan.  
 Hashim : Faruq is far too politically sophisticated for this.  
 General Sriyono: I need someone to string up for the media And the absence of Faruq, you will do.  
 Hashim : I'll be sure to mention your thoroughness to my superiors.

**(Jake and Nita)**

Nita : Mas (Respected male in Javanese or brother) Jake!  
 Jake : Hey! Nita?  
 Nita : Yes. Notes. For your sections. They killed her, you know?  
 Jake : What?  
 Nita : She has been the first female Sultan

**(Jake, Hashim, and Anton)**

Jake : So much for "Muslim hospitality."  
 Anton : I am a Christian. "Bule".  
 Hashim : Buka borgolnya.  
 Jake : "Bule"? Shit!  
 Hashim : Literally means: stupid white person. But it can be a term of Endearment.  
 Jake : Yeah, right!  
 Hashim : The bomber stood here, yes?  
 Jake : Uhm..  
 Hashim : Think Mr. Wilde  
 Jake : Yeah, he stood there.  
 Hashim : And the Sultana? She was here?  
 Jake : Yes. But...  
 Hashim : You could not see. Because this screen.  
 Jake : Yeah.  
 Hashim : And you. Were you here?  
 Jake : No. I was here.  
 Hashim : You had a clear view of the bomber.  
 How did you see?  
 Jake : He held his hands up and shouted.  
 Hashim : Mr Wilde, Allah gave you two eyes and one mouth, so that you may see twice as much as you speak.  
 So please, what did you see?  
 Jake : I've told you. I heard him scream, and he blew the whole...  
 Hashim : No What did you see?  
 Jake : His hands were empty.  
 Someone else detonated the bomb. How did I miss that?  
 Hashim : No dout, not part of your training in Southeast Asian studies.

Jake : Art history.  
Hashim : Yes.

**(Jake and Hashim)**

Jake : Whose this?  
Hashim : The Sultana.  
Jake : This is where you found the Sultana?  
Hashim : Indeed. Although that her body was blown toward the explosion One more stop.  
Jake : She was the pretiest girl at the party.  
Hashim : Do you (Jake) want to become a permanent guess here?  
Perhaps, it is less painful for you to wait outside Pak Vizier. Vizier Did you (Jake) know it is a great sin in Islam, to deface his own flesh?  
Jake : And what does the Koran say about woman pierce her clit?  
Hashim : Excuse me?  
Jake : She also had a nose job implants.  
This is not the Sultana.  
Hashim : How can you know this?  
Jake : Trust me, I know women.  
Hashim : Yes, you know beauty.  
Jake : I met the lady.  
Hashim : It's time for us to leave.

**(Malik and Achmed)**

Malik : (assalamualaikum).  
Achmed : (waalaikumussalam) The Police...  
Malik : Yes, yes, all right. Here, boy. Get out! Okay.

Achmed : The detective returned to the site. The "bule".

Malik : I think  
Achmed : he's English...  
Malik : American. Do you know him? He's grown out his hear. The blue of his eyes.  
Achmed : This is not a game.  
Malik : Of course it is. now, my friend. Another enemy of Islam into your hands. Oh look at you, I can take your name out.

**(Jake and Hashim)**

Jake : Who is the dead girl? How do you eat that shit? Ever heard of trans fats? Gluten?  
Hashim : This is nasi goreng. Fried rice. Good for you.  
Jake : And where are we going?  
Hashim : There is no "we".  
Jake : Come on Hash? We can taser them.  
Hashim : Americans. You are like children. You always think you're the "Rambo".  
Jake : you know "Rambo"? "I always thought that the mind would be the best defense."  
Hashim : "Weapon!"  
Jake : What?  
Hashim : "I always thought that the mind would be the best weapon."  
Jake : See? That's why we make a good team. You know you can trust me.  
Hashim : Yes, that's why you're sitting in the back...  
Jake : Hashi? Hashi?

Achmed : (Allahu Akbar).

Jake : Hashim!

**(Jake, Hashim, and Vitria)**

Hashim : Anton. (in phone)

Vitria : You saved my husband's life.

Jake : That's nothing, ma'am I'm Jake.

Vitria : Mas Hashim. Mas Jake will come to our house for breakfast.

Jake : Thanks Ma'am, but I.. I really should be getting back.

Hashim : yes, your students will miss you.

Vitria : It's the least we can do.

Hashim : She is right.

**(Fitria, Jake, and Hashim)**

Vitria : Do you take sugar?

Jake : No, thanks. It's very good, ma'am.

Hashim : nasi goreng. Gluten free.

Vitria : Tell us about your studies, Mas Jake.

Hashim : "Mas" in Javanese means "brother."

Jake : Where did you learn such good English?

Hashim : siap-siap yuk anak-anak. Vitria went to university. in Gradschool.

Jake : You're a lucky man.

Hashim : In deed.  
Budi, Ade, udah siap belum?

Vitria : mas.

Hashim : ya.  
Within family we don't shake hands. It shows deeper affections.

Jake : Strange country. And man can kiss your wife in public?,

Hashim : but I cannot.

Jake : Strange country.

Hashim : Strange that you did not learn this in Southeast Asian studies.

Jake : Art history.

Hashim : I want to thank you.

Jake : It was nothing.

Hashim : I was something. This shooting... This you learned in art history?

Jake : Just Lucky, I guess.

Hashim : Even here we have Internet, you know?. WiFi. Vitria has found something that you might like to see. Here.

*(Hi Everyone, I'm John J. Wild. And today...*

*We would be discussing Ancient Javanese Art...)*

Hashim : Your country lectures us about cooperation in the world from terror Since 9/11<sup>th</sup> We have caught twice as many terrorists as you Mister "not-so-Wild".

Interpol shows your fingerprints at bomb sites in Baghdad Kabul and Beirut.

Jake : I've been tracking this terrorist in the last 2 years I'm close, Hashi. Real close. And no one at your FBI inform their agent is here? They don't trust you people.

Hashim : Because we are Muslims?

Jake : Because when we talk to you, We're not sure who we are talking to.

Hashim : Indeed.



Jake : Because we're not allowed to operate outside US soil. That's why you can't tell the embassy. It will ruin 2 years of work.

Hashim : Nor can I take your story.

Jake : Look, Hashi. This is my case.

Hashim : And this is my country. And what I should do now is elevate you. From bad witness to good suspect.

Anton : apa kamu udah gila?

Hashim : jendral itu seorang nasionalis. Kalau dia tahu kita sedang berurusan dengan Amerika, mata-mata.

Anton : Bunda Maria dan yesus akan melindungi kita.

Hashim : Insyaallah.

**(Jake and Baron)**

Baron : Hey, Travis.

Jake : Did it come through?

Baron : Hold your horses, man. What you got here, Jake? Tiger? A tattoo. From a victim. I'm running it through the system. But I cannot promise anything. Yeah, yeah, yeah. We're even. No, we are not. they are all over me to find you, your ex, your folks

Jake : Would you, check on them from me?

Baron : Yeah, I added it to the list. One more thing. Don't tell the cops over there a fucking thing. They're all dirty in their country. "Semper Fi", brother.

Jake : Semper Fi.

**(Anton and Hashim)**

Anton : kita nggak bisa percaya sama dia bang.

Hashim : dia punya informasi yang kita nggak punya.

Anton : dia nylametin komandan bukan karena cinta. Tapi karena dia butuh sama koandan.

Hashim : lebih baik seperti itu. Trust me.

Driver : Komandan dipanggil jendral ke markas.

**(Malik and Achmed)**

Malik : My American. He lives. He stay tuned. I appreciate it. Superbe.

Achmed : Two of my men were kille

Malik : remarks are to Allah.

Achmed : Yes. We will remember their sacrifice. But who will remember you?

Malik : The boy will.

Achmed : You devour what you touch.

Malik : Like you, I pick someone out of the dirt I cleanse them and bring them in to the light. The Cenderawasih for I found her in New Guinea. He was sitting in a drain pipe It's the worse place on earth

Achmed : Me and My men will not take part of this anymore.



Malik : Do not play the innocent, Achmed.  
 Achmed : You said we would be fighting a holy war, not this.  
 Malik : When you go to bed with a snake, Do not be surprised if you get bitten. You got what you wanted. Now you help me to get what I came for.

**(Hashim and General)**

Hashim : pak.  
 General Sriyono: Where is your partner?  
 Hashim : Sergeant Anton following a lead.  
 General Sriyono: No, your American partner.  
 Hashim : He is a valuable witness. I think he...  
 General Sriyono: No longer necessary. We got our man  
 Hashim : What? Who?  
 General Sriyono: Faruq Al'Assan. We found him. (*Faruq Al 'asan tempat ini sudah terkepung Ini perintah dari kepolisian pusat. Serahkan diri sekarang juga! Faruq Al 'Asan tempat ini sudah terkepung. Serahkan diri sekarang juga!)* CNN, BBC, Youtube. Even Twitter.  
 Hashim : You're going to kill him?  
 General Sriyono: (*serahkan diri sekarang juga!*).Lieutenant Hashim. Kembali kesini!  
 Hashim : Faruq Al'Assan! You are under arrest!  
 General Sriyono: Tembak dia!  
 Hashim : Where is the Sultana, Faruq?  
 Faruq : The Sultana?

Hashim : Hands up or I'll shoot! Wait! Wait, you don't have to do this!  
 Faruq : Allahu Akhbar!

**(Jake and Baron)**

Baron : Yeah. I got something, brother. The tiger is not a tattoo. It's a brand. Used by The "Tong".  
 Jake : The Chinese?  
 Baron : So this particular Tiger brand is for their working girls.  
 Jake : Hookers?  
 Baron : Yes. The "Tong" is like the brand of their best performer, like price cattle. They send them to Thailand. For body sculpting. Ass, tits or face. Turn them in to like hooker royalty.  
 Jake : Thank you, Jimbo.  
 Baron : Semper Fi, brother.

**(Seller, Jake, Andi, and Achmed)**

Seller : Hi, Mister. DVDs? Blueray? Ya?  
 Andi : no no no mister tidak mau dia , tidak mau, tidak mau. Twilight? Twilight  
 Twilight? Dia tidak mau twilight. Hello, Mister! Let me introduce myself. I'm Andi.  
 Jake : Andi.  
 Andi : I know everything. I know everyone. I'll show you. Come on. You want girls?  
 Jake : Not right now.  
 Andi : Boys, You want boys?  
 Jake : No, no, no!  
 Andi : No boy for you.

Jake : I'm looking for something special.  
Andi : Oh, special. Waria (Transgenders) You want Waria. Waria, of course.  
Jake : Does that mean Tiger?  
Andi : No! Waria is very special. A Ladyboy. Very pretty!  
Jake : Oh..! I love you, so much.  
Andi : I know you love them, right?  
Jake : Something of no. Definitely not my type. Then not, lovelies.  
Andi : ntar kita balik ya. Sir, what do you like? I'll find it.  
Jake : Look, aah. Check this out! There we go.. I'm looking something like that. Tiger Ladies!  
Andi : Yes, Tiger Ladies.  
Jake : Tiger Ladies. Andi! Ah, there you are. Here, for you.  
Andi : I'm sorry pak. I am Muslim. I cannot drink.  
Jake : And where these tigers are ladies?  
Andi : second floor. Andi can not go. Foreigners only.  
Jake : There you go.  
Andi : Thank you pak.  
Achmed : tinggalkan kami pelacur .

**( Ling, Ling's partner, Man, Jake, Rani, Yoshiro, and Anton)**  
Partner ling: (Tai lung  
Ling : Gāi Djihadist. Méiyǒu tā réngrán? Wǒ xiǎng wǒ de qián de lìng yībàn Zìwèi tā mā de' Wǒ gǎn dǎdǔ Zài tā de túzhōng dào bājīstān. The Djihadist.  
Prtner Ling: Tā zài zhèlǐ.  
Man : Mr. Yoshiro is busy.

Jake : So am I.  
Man : Yoshiro is busy.  
Jake : Oh.. So... Relax. I'm here to see her.  
Rani : You just blew a big deal for me  
Yoshiro : My money...  
Jake : Come on!  
Yoshiro : My Money...  
Rani : Come on!  
Anton : Anjing! Selalu perempuan gitu!  
Partner Ling: There!

**(Jake and Rani)**  
Jake : Come, come! Come here!  
Rani : A shy boy!  
Jake : What is this made out of? It's like the softest material I have ever felt. Is that silk? Or Synthetic? Synthetic, synthetic. Sounds funny, doesn't it? Feels great! The...  
Rani : You got to bathe first, Mister. You see this? It means you have to pay big, yeah..!!  
Jake : Where'd you get that, baby?  
Rani : It's a gift  
Jake : Do you have a who has something on her thigh? You do. Who's she?  
Rani : Why? Do you want to fuck her? Or me?  
Jake : Look.  
Rani : Come here!  
Jake : Calm down! I need you to tell me about a girl with a tiger brand on her thigh.  
Rani : What the fuck!  
Jake : How do you know her?  
Rani : She is my sister.

Jake : What do you say? Your sister?

Rani : Just let me go! I will kill you, come here!.

Jake : Where the fuck is your sister now?

Rani : They send her to Thailand, OK?

Jake : Thailand?

Rani : she got really good gig. A classy guy. Rich

Jake : Is the guy Arab? Europeans? Chinese?

Rani : No.

Jake : French? Americans? Russian?

Rani : No! Just Bule. they're all the same like you

**(Ling, Achmed, Jake, Anton, and Police)**

Ling : Don't fuck with Ling, Achmed! Not me! Where is Ling's money, you raghead motherfucker? Where's my motherfucking girl?

Achmed : la ilaha illallah.

Jake : The killed them, Ling With a blast. They killed her sister.

Ling : You killed my tiger ladies, Achmed? You don't think Ling will come for you?

Anton : polisi! Detachment 88!

Ling : Police? I own the police.

Jake : Who did you sell the girl to?

Ling : Fuck you!

Jake : Who did you sell the girl to? No, no, no. There's another guy. And a white guy.

Ling : What you gonna do, cop? Read your rights?

Jake : Give me his name. I'll kill this son of a bitch.

Ling : Malik. His name is Malik.

Jake : Where, Ling? Where can I find him, Ling?

Ling : Don't worry, cop... He finds you.

Police : Guns away! Police!

**(Malik and Sultana)**

Malik : To find beauty in a place like this where so much dirt and grime is.

Sultana : kamu tidak melihat apa-apa.

Malik : To bathe is more intimate than making love.

Sultana : kamu tidak menyentuh apa-apa.

Malik : Very professional.

Sultana : kamu bukan siapa-siapa.

**(Hashim, Malik)**

Hashim : Vitria? Ade? Budi? Vitria? Budi? Hello?

Malik : Lieutenant Hashim. Salamualaikum.

Hashim : Who is this?

Malik : they tell me, you are a very reliable man. The best In the Detachment 88.

Hashim : Where is my family?

Malik : Can I rely on you, Lieutenant?

Hasyim : Yes

Malik : Bien.. (Good) I have important business. When I finish, I will release your family In the meantime you take some time off to grieve for your friend. Do you understand, Lieutenant?

Hashim : saya mengerti pak.

Malik : Then we are in agreement.  
Hashim : Yes. Complete agreement.

**(Hashim and Jake)**

Jake : Hashi! Listen. You gotta...

Hashim : They took my family. If you're FBI, why are you in handcuffs? Why are there U.S. Marines outside this door?

Jake : I do not know. I'm not a super spy. I was in the Marines. As a cop. Like you. In Baghdad I ran I MC detail in a Museum opening. Jewels, arts,

Hashim : Go on.

Jake : There was bombing. The CIA tapped Al Qaeda. But Bin Laden was already dead. It seemed pointless. So the watch with the Intel. More bombings, VIP events. Jewels and art.

Hashim : And?

Jake : They're not terrorists, Hashi. The Sultana had a seven million dollars necklace on when she was killed.

Hashim : Yes. It is in evidence locker.

Jake : Did you check whether it's real? They switch girls, Hash. And necklaces. Before the bombing. You gotta get me out of here! We are cops, man! We gotta stick together. You're gonna trust your boss to find Vitria? The kids?

Hashim : You are an officer in the Marines.

Jake : A lieutenant. Like you.

Hashim : Richard Travers.

Jake : Look, I...

Hashim : Private First Class, USMC.

Jake : You do not understand.

Hashim : Yes, I do. You are a liar. Mr. Not Wilde. Lieutenant Not-Jake

Jake : Hashi.

Hashim : They belong in prison. Where they give you numbers. Not a name.

Jake : I got a name for you. The guy that has your family. I know his name.

Hashim : Tell me!

Jake : you need to get your family back? Get me out of here! We both get what we want.

Captain : You must be Lieutenant Hashim. Thanks for helping for cover up our fugitives.

Hashim : Fugitive?

Captain : I have an arrest warrant for him.

Hashim : maaf bapak. I must speak with you. And about politics.

**(Malik, Sultana, Vitria, and Achmed)**

Malik : In. Up? Superb. For my buyers. The Chinese are great lovers for royal things. And who knows? Maybe they even buy you.

Vitria : Sultana, kamu masih hidup.

Sultana : apakah mereka nyakiti kamu? Anak-anak kamu?

Malik : Youth is of particular beauty. Perhaps because it slips away so quickly.

Achmed : The policeman's wife and his children. This is not part of our deal

Malik : You will be rewarded. No, not you pretty little thing. This is not good for you. She loves chocolate.

Achmed : We care nothing for money

Malik : Yet, you seems to need much of it for your jihad.

Achmed : Jihad is not a license for desecration of innocence.

Malik : No, no. Just a murder.

Achmed : You are warned Malik. You cannot have the good wife or the children.

Malik : I can have anything I want. Why do you think I'm here?

**(Jake, Agus, and Captain)**

Jake : Captain, you gotta let me go! You know why.

Captain : That's why I'm taking you home, Jake. For Christ's sake!

Agus : Get out! Get out!

Jake : No! No!

**(Jake, Hashim, and Agus)**

Agus : Ini adalah pilihanmu sendiri. He's all yours.

Hashim : The name!

Jake : Hashi?

Hashim : You promised me a name. Lie to me again... And I swear, I will send you back to America. In the body bag.

Jake : His name is Malik. He's American. Or Europeans.

Hashim : Not even Muslim. When he says "salamu alaikum", it lacks respects.

Jake : So why all this street theater?

Hashim : The general and I made a deal. The Americans may not know. Now, the truth. All of it

Jake : The bomb is just a distraction.

Hashim : What a distraction... it is very expensive.

Jake : Fuck Hash. We're talking big bucks. The perfect crime. Everything is playing fucking Abdul's terrorists.

Hashim : How does he get people to blow them self up for him?

Jake : He uses a remote detonator, right?

Hashim : He leaves nothing to change. You think Malik switched Sultana with another woman?

Jake : I know he did.

Hashim : Why? And how?

Jake : How he did it, I know. But why, haven't figured out yet. I will.

Hashim : We will.

Jake : Yes. Right. So where are we headed?

Hashim : It's time to speak with the Sultan.

**(Hashim, Jake, Sultan, and Vizier,)**

Hashim : Thank you that you receive us, Your Majesty.

Sultan : You said it involved my daughter?

Jake : We need to discuss about her necklace.

Sultan : Her necklace? I do not understand. Who are you?

Jake : Travers. FBI. Kidnapping Squad.



Hashim : Sorry, Your Highness. There are some details about the bombing, that you...

Vizier : The General told us, The matter has been resolved. The killers have been given justice.

Hashim : But still, there are details that...

Jake : You were right next to her when the bomb went off.

Hashim : Jake!

Vizier : How dare you?

Sultan : I Thank you. Both of you. For your concern.

Hashim : terimakasih Sultan.

**(Jake, Hashim, and Seller)**

Jake : They were hiding something. Has used up his life in lies.

Hashim : many people lies when they share their interest.

Jake : We had him by the balls. that's when you squeeze partners...

Hashim : cukup! Haven't you gotten enough people killed? Americans. Always you are telling. Never listening. Always fighting, never hearing.

Jake : Yes. That's us. A violent country.

Hashim : This is not time for jokes. My family is at stake. From now on, we play by my rules. Java rules.

Seller : ini sangkar saya rusak ini. Bagaimana sangkar saya rusak ini? Siapa yang mau bayar ini?

Jake : What was that sneaky Javanese karate?

Hashim : No karate. Pencak Silat. An ancient martial art, is more important than the cunning over strength.

Jake : Aw, shit.

Hashim : This is how we must act. Not like a bull in a Chinese shop.

Jake : Chinese shop. Like dishes?

Hashim : Why would a bull but dishes?

Jake : They told us jack shit in there.

Hashim : They told us everything. You weren't need talking. About Vizier. blah, blah, blah.

Jake : I was trying to figure out what they know.

Hashim : And did you? Think Jake. Even the Sultana's body must be viewed by next of kin.

Jake : Then the Sultan already knew?

Hashim : That his daughter is alive? Yes. So, Tell me...Mister "FBI kidnapping expert". Why does the father of a kidnap victim refused to speak to the police?

Jake : Because the kidnapers told him not to talk to the cops. While they wait for the ransoms.

Hashim : Aha. You see? Speak less, learn more. It was interesting, too, that the Sultan refused to talk before the vizier.

Jake : How do you know the Sultan wants to talk to us at all?  
 Hashim : Because when I kissed his hand He gave me this. At midnight? At the aqueducts. before that we need proof.

**(Jake and Hashim)**

Jake : Bingo! All that glitters is not gold.  
 Hashim : Glisters!  
 Jake : Glitters?  
 Hashim : Shakespeare. "The Merchant of Venice".  
 Jake : Hey!  
 Hashim : Time to go.

**(Jake, Sultan, and Hashim)**

Jake : Are we followed?  
 Sultan : How does man know.  
 Hashim : You listen and trust your instinct.  
 Sultan : Why do my instincts tell me to trust you?  
 Hashim : Because of the man who has kidnapped your daughter, has my family.  
 Jake : Sir. We brought the necklace. Can you tell if it's a fake?  
 Sultan : I know it is a fake.  
 Hashim : Then why not say so?  
 Sultan : My cousin, the Vizier wants the throne. He sticks with the kidnappers under a blanket.  
 Hashim : This is about more than the necklace.  
 Sultan : The jewelry is part of a collection. The Crown Jewels of Java.

Jake : How's the exchange gonna take place?  
 Sultan : There will not be one, Mr. Travers.  
 Jake : Get out, go! Quick! We gotta move out.  
 Sultan : Call the cops!  
 Jake : Hashi!  
 Hashim : I can not leave him here!  
 Jake : Okay. The keys.  
 Sultan : Can you trust this Bule?  
 Hashim : No. Why did you mean? There will be no exchange.  
 Sultan : I have instructed the Central Bank, to send the our treasures to the palace. Before night. When my cousin, He gets... Everything is lost.  
 Jake : Hashi! Come on!

**(In Radio)**

*(... It was confirmed that the victim is Sri Sultan X His body was found 2 hours ago The Sultan's heir, the Grand Vizier witnessed the crime. Which he said was initiated by foreign agent As a strike against Javanese Muslims Among the suspects is U.S. Navy Lieutenant Jake Travers..... Also wanted in Sultan's murder Lieutenant Hashim from Detachment 88 Both men are armed and considered dangerous)*

**(Sultana and Vitria)**

Vitria : nggak apa-apa kalau Sultana mau menangis.  
 Sultana : tidak didepan dia.

**(Jake and Hashim)**

Jake : There. Are we gonna get this guys?

Hashim : Who are you? Really. Jake? Richard?

Jake : We aren't doing this right now.

Hashim : There's always time for truth. No more lies, Jake.

Jake : He's followed me everywhere, you know? He wanted all the time to be like me. When I left school, he went off well. I joined the Marines. And he came all the way to Baghdad, because he wanted to be like his big brother.

Hashim : The Marine who was lost. In the bombing?

Jake : Yes. They don't even put me on the case. They offered counseling. "Hey, man, we'll send you to the hospital As you roll up your order total.." As if I could have said to my mother: "I know you don't want me to join up because you're affraid Richard may come" Now Richie never coming home You know, everything is good because I'm in counseling. Fuck that! You go after the bastards. I kill your motherfucking brother Counsel that motherfucker. That's what you do.

Hashim : Thank you. I needed to know

Jake : They stole the shit already.

Hashim : These men are innocent.

Like your brother. We take what we need and go.

Jake : You got it.

Hashim : Put on your seat belt!

Jake : Are you fucking serious?

Hashim : It's law. You pay 500.000 Rupiah fine.

Jake : You gotta be kidding.

Hashim : I am. I have to reduce stresses. Hold on. Jangan bergerak! Jangan bergerak mas! ! Jangan bergerak mas!

Jake : Alright boys! Faces down, hands up. I said Hands up! Hashi?

Hashim : Polisi Detachment 88 (delapan delapan)

Jake : I think they like different division.

Hashim : They think we're stealing the crown jewels.

Jake : We are. But we're not very good at it. Open the door! Get up! Now open the god damn door!

Hashim : Jake, don't!

Jake : I said open the fucking door! Get the hell out! Get down! Hashi!

Hashim : Yes. Go! You were going to kill that man.

Jake : Nah..! I had the safety ON.

**(Waitress, Hashim, and Jake)**

Waitress: Please, sir.

Hashim : Are you serious?

Jake : Don't even start.

Hashim : bisa keluar sebentar mbak?

Jake : This is a great hide out. Besides, you had the easy part. The big part because I've hauled.



Hashim : Your clothes. for Disguise!  
 Jake : Well, thank you.  
 Hashim : Better to dress as an ex  
 Marine who is wanted for  
 murder?  
 Jake : Hashi, don't know a thing as  
 an ex Marine? Semper Fi.

**(Hashim, Jake, and Malik/ on the phone)**

Hashim : Assalamu'alaikum haji.  
 Malik : Lieutenant Hashim. Let's not  
 pretend. You know who I  
 am.  
 Jake : Listen up, asshole! Let his  
 family go, maybe we can  
 make a deal with this  
 whole...  
 Malik : Is not shit, Travers, You  
 have failed your brother,  
 again. Until then, my friend.

**(Jake, Hashim, Customer, and Soldier )**

Malik : American technology. very  
 good for striking terrorists.  
 Jake : Are you ok? Do not!  
 Hashim : No I can't. My family.  
 Jake : Not good if you're dead. Go,  
 get down! Shut up! Shut up!  
 Customer: Take it easy.  
 Soldier : Mana mereka? Cepat  
 katakan  
 Hashim : turun! Get up! Sorry.  
 Malik : Anything can grow here.

**(Achmed, Vizier, and Malik)**

Achmed: sebentar lagi kalian pulang  
 Vizer : You want us all to be killed.  
 She's supposed to be dead?

Malik : Easy. Only through them  
 that we are safe. They will  
 be dead. as soon as your  
 men, Give my merchandise  
 to my merchant.  
 Achmed : I warned you. Jalan, Move!  
 Malik : Do as he says.  
 Achmed : ayo cepat, cepat!  
 Malik : Salamu'alaiku Hashim.

**(Hashim, Jake, and Achmed,)**

Hashim : No! My family! Come on!  
 There! Look.  
 Jake : Key.  
 Achmed : You are working with an  
 American soldier? They  
 bomb on our children.  
 Hashim : Yes. But he also lost  
 someone in the war. He  
 helps me to find mine.  
 Achmed : Your family is still alive  
 until tonight Insyallah.  
 Hashim : insyaallah.  
 Achmed : You'll be at the festival.  
 Malik may not get your boy.  
 No.  
 Hashim : You must declare your faith.  
 Achmed : Asyhadu Anla ilaha illalloh  
 wa asyhadu anna  
 muhammadarrasululloh

**(Vizier and Malik)**

Vizier : Get back to work! mundur,  
 mundur!  
 Malik : I hope you have an  
 explanation for this. Where  
 are they? Where are the  
 jewels?

Sultana : You are pathetic! We sold them years ago to feed our people. Yes. The only thing my father wouldn't sell... hat necklace. For year when I take the throne.

**(Hashim and Jake)**

Hashim : Your shotgun is showing.  
Jake : Shit!

**(Soldier and Vizier)**

Soldier : Hei!  
Vizer : kalian keluar. Ini semua menjadi urusan saya

**(Jake)**

Jake : Check it out.

**(Vizier)**

Vizer : No Witnesses

**(Jake and Hashim)**

Jake : Hey, there!  
Hashim : Hey, Jake!

**(Vizier, Malik, Jake, Malik, Sultana, Soldier and people)**

Vizier : No!  
Malik : My dear vizier...The Chinese They pay 2 million euros for a tiger. And a million for a rhino. What do you think they're paying for a princess?  
Jake : Give me a reason!  
Malik : How about two? Your have a choice.  
Sultana : Thoersi, Sashta! Kalian mengenali saya.  
Hashim : lihat dia bunuh Vizier.  
Jake : Stay back!  
Soldier : berikan pisau itu.

Hashim : lindungi dia!  
Soldier : Berikan pisaunya  
Jake : Let them go. No, no. Hashi! are you OK?  
Hashim : iya  
People : sultana masih hidup  
Malik : Out of the way, you idiots!  
Jake : No! Hold it! No! Stop him!  
No. No, no, no!

**(Hashim and Vitria)**

Hashim : tempat saya disini.  
Vitria : kamu itu seorang polisi.

**(Hashim, Malik, Jake, and General Sriyono )**

Hashim : Jake! Polisi Minggir polisi  
Jake!Permisi mas. Minggir!  
Awes, awes, awes! Polisi awes minggir pak!  
Malik : Move it, bitch!  
Jake : Get down! Get down!  
Malik : Look at that. His shotgun. It's a poor choice, my friend. Like you. It lacks precision. The necklace is in my pocket. It can buy my way out of this crazy place. I have everything. And now..... I have you. What's wrong? Did you run out of American tough guy insults? You want to call me asshole? Or motherfucker.  
Jake : you see? this friend of mine told me to talk less... And listen more.  
Malik : Well cowboy, A good advice then you listen to it.  
Hashim : Jake?  
Jake : That's how you use a shotgun, motherfucker!  
Hashim : Jake! Jake!

General Sriyono: Kita ada perjanjian.

**(Jake, Sultana, and Hashim)**

Jake : Sorry, I know you can't kiss  
on the mouth in public. It  
againsts the law.

Sultana : It is not. Who told you that?

Jake : Oh! Almost forgot. A little  
gone away present.

Sultana : You do not know what this  
means.

Jake : Yes. I do.

Hashim : Hey, Jake. How did you...?

Jake : I figured your boss will have  
a price for spring this police  
jarhead. We got politics in  
court too. And with  
generals. The fake we stole  
from the morgue..... Then  
after we got Malik. Well,  
you get the picture.

Hashim : I gave the General a fake?

Jake : What's he gonna do? Call  
the cops? This is the best  
weapon.

Hashim : Your brother would have  
been proud of you. I am  
proud.

Jake : Hopefully the court marshall  
sees it that way.

Hashim : Good bye Mas Jake.

Jake : See you, Hashi.

### Appendix 3



**ENGLISH LANGUAGE AND LETTERS DEPARTMENT  
HUMANITIES FACULTY  
MAULANA MALIK IBRAHIM  
STATE ISLAMIC UNIVERSITY MALANG**

Jl. Gajayana No. 50 Malang 65144 Telp. (0341) 570872 Fax.  
570872 Website, <http://humaniora.uin malang.ac.id>

#### **Evidence of Thesis Consultation**

Nama : Siti Isro' Atun  
NIM : 09320127  
Fakultas/ Jurusan : Bahasa dan Sastra Inggris  
Judul : **Code Switching used by the Characters of Java Heat Movie**  
Pembimbing : Drs. H. Djoko Susanto, M.Ed., Ph.D

No	Tanggal	Pembimbingan	TTD
1	29 September 2012	Pengajuan Judul dan BAB I	
2	06 Oktober 2012	Revisi BAB I, Pengajuan BAB II, dan Revisi BAB II	
3	11 Oktober 2012	ACC Proposal	
4	22 Februari 2014	Membahas Judul	
5	02 Maret 2014	Pengajuan BAB I	
6	23 Maret 2014	Revisi BAB I	
7	30 Maret 2014	Pengajuan BAB II	
8	13 April 2014	Revisi BAB II	
9	20 April 2014	Pengajuan BAB III	
10	25 Mei 2014	Revisi BAB III	
11	27 Mei 2014	pengajuan BAB IV	
12	31 Mei 2014	Revisi BAB IV	
13	15 Juni 2014	ACC	

Malang, 15 June 2014

On Behalf of  
Head of English Language and Letters Department,  
Secretary of English Language and Letters Department

Dr. Syamsuddin, M.Hum  
NIP 19691122 200604 1 001

## Appendix 4

### CURRICULUM VITAE

Name : Siti Isro' Atun  
Father : Nur Sahid  
Mother : Katmilah  
Place/Date of Birth : Trenggalek, February, 28 1991  
Sex : Female  
Religion : Moslem  
Marital Status : Unmarried  
Address : Dsn. Gunung Kembar, RT/ RW 042/009, Ds. Tawing, Kec. Munjungan, Kab. Trenggalek. East Java.  
No. Hp : 082336186758  
Email : [Cewek.meso@yahoo.com](mailto:Cewek.meso@yahoo.com)  
FB : Iis Reyen  
Motto : يَرْفَعُ اللَّهُ الَّذِينَ آمَنُوا مِنْكُمْ وَالَّذِينَ أُوتُوا الْعِلْمَ دَرَجَاتٍ :  
خير الناس أنفعهم للناس  
Success is a journey, not a destination.

### **Educational Background**

#### **Formal Education**

1996-1997 : TK RAUDHATUL ATHFAL AL-HIDAYAH  
1997-2003 : MI TAWING III  
2003-2006 : MTsN MUNJUNGAN  
2006-2009 : MA NURUL ULUM MUNJUNGAN  
2009-2014 : S.S English Language and Letters Department Maulana Malik Ibrahim State Islamic University of Malang  
2009-2010 : PKPBA (Program Khusus Pengembangan Bahasa Arab) UIN Maulana Malik Ibrahim Malang

#### **Non-Formal Education**

1997- 2002 : TPQ Miftakhul Huda  
1997-2005 : Madrasah Diniyah Miftakhul Huda  
2006-2008 : Ponpes Nurul Ulum Munjungan  
2009-2010 : Ma'had Sunan Ampel Al-'Aly, Mabna Asma' Binti Abu Bakar Kampus UIN Maliki Malang.