

CHAPTER IV

ANALYSIS

This chapter is focused on analyzing the data of this study. This analysis is used to answer the problem of this study. In this part of chapter four the result of the study on language varieties on *wayang wong* entitled “Ranjapan Abimanyu” will be presented based on statement problem. In the section of the study, language varieties are analyzed based on the lexicons of sentence constituent in dialogue of *wayang wong* on each scene.

1.1.Language varieties among the Pandawa's family

SCENE I

Abimanyu : *Yayi, Yayi Dewi Utari ing semu kurang kepranan penggalihmu, apa sliramu durung bisa nampa katresnanku to wong ayu?*

Utari : *Duh Kakang Mas Abimanyu, katresnan kula ingkang linambaran ati kang suci menika badhe saged cabar lan wurung menawi paduka dereng blaka dumatheng kula saestunipun paduka menika taksih joko menapa sampun mengku garwa?*

Abimanyu : *Yayi Utari, jebul kuwi toh sing dadi sumelange atimu. Yen sliramu isih kurang percaya marang gedhene katresnanku, saiki aku bakal sumpah, yen nganti aku wes duwe garwa, mugo mugo patiku mbesuk dikeroyok wong sak praja.*

From the dialog above Abimanyu uses several lexicons of *ngoko* such as *kurang*, *apa*, *durung*, *bisa*, ²⁹*wong*, several lexicons of *krama* such as *semu*, *penggalihmu*, *nampa*, and *katresnanku*, and *krama inggil*; *sliramu*. It means that

Abimanyu is used *krama lugu* when talk to Utari. In this dialog Abimanyu uses lexicons *kepranan* (happy), which is from *Bahasa Kawi* (old Javanese language). This language never uses on a real life. Nowdays, it is only used on the stage (stage language) and it is usually used by the speaker with higher status or older to lower status or younger. Compare with the second dialog of Abimanyu, he uses several lexicons of *ngoko* such as *kuwi*, *atimu*, *isih*, *marang*, *gedhene*, *saiki*, *aku*, *patiku*, *wong*, and several lexicons of *karma* such as *jebul*, *sumelange*, *sliramu*, *katresnanku*, and *krama inggil*; *garwa*. It is clear that in this dialog Abimanyu still uses *krama lugu* when he talks to Utari. The using of *krama inggil* in this dialog shows the respect to the second person.

Utari in this dialog uses several lexicons of *krama* such as *katresnan kula*, *badhe*, *saged*, *cabar*, *wurung*, *menawi*, *dereng*, *blaka*, *menika*, *taksih*, *mengku*, and lexicons of *krama inggil* such as *saestunipun*, *garwa*. This dialog shows us that Utari uses *krama* for almost of the lexicon on her sentence. This sentence called *krama alus*. From the dialog Utari shows her respectful to Abimanyu.

Abimanyu and Utari are fall in love, and this dialog shows us the conversation between Abimanyu who ask to Utari about his proposal to be her husband.

SCENE IV

Kresno : *Yayi werkudara lan kowe Arjuna, metu saka tegal kurusetra, apa adhi wes bisa mateni musuh?*

Bimasena : *Hwaa musuhku pancene sekti. Tak jojoh kuku pancanoko mati, nanging bareng ditangisi karo Murdaningsih urip maneh.*

Arjuna : *Seman ten ugi kula Koko Prabu. Menawi Prabu Bogodhato, Murdaningsih pejah menawi ditangisi Gajah Supratipo saged urip malih Koko Prabu.*

Kresno : *Yayi Werkudara lan kowe Arjuna, siro sun jarwani. Pancen*

Bogodhato, Murdaningsih, lan Gajah Supratipo kae ngono wus manunggal nyawiji nadyan siji kok pateni sing sijine nagisi bakal urip maneh, prayogane yayi Arjuna, musuhmu telu kae tamanono pusakamu Kyai Trisula, yayi.

Arjuna : Inggih, ngestoake dawuh Koko Prabu.

Form the dialog above, Kresno's sentence contains all lexicons of *ngoko*. This sentence called *ngoko lugu*. The lexicons of *ngoko* that used by Kresna such as *kowe, metu, saka, apa, adhi, bisa, mateni, musuh*. This sentence is for Arjuna and Bimasena who are younger than him. This dialog happened. Compare with the second dialog of Kresno. Kresno still uses lexicoons of *ngoko* such as *kowe, pancen, kae, wis, ngunu, urip, maneh*. It means that Kresno uses *ngoko lugu*. In this dialog, *Bahasa Kawi* is used by Kresno such as *siro* (you) *sun* (I) *jarwani* (explain).

Bimasena talks using *ngoko lugu*. From the dialog with Kresno, Bimasena uses all lexicon of *ngoko* in his sentence such as *pancenen, mati, karo, urip, maneh*. Bimasena's sentence is called *ngoko lugu*.

It is very different when Arjuna talks to Kresna he still uses *krama alus*, all the lexicons of the sentence are *krama*. He uses lexicons of *krama* such as *semanten ugi, kula, menawi, pejah, saged, malih*.

This scene is setted at war. The speaker, Kresna, uses *ngoko lugu* to the hearers, Bimasena and Arjuna.

SCENE VI

Kunthi : Ngger anak Prabu Kresno. Tak sawang – sawang para kadhang Pandawa nandhang sungkawa. Mula enggal paringa dawuh yo ngger. Dimen pada enggal padhang penggalihe, ya kulup.

Kresno : Nuwun inggih kanjeng bibi. Rehning sampun wonten dawuh paduka. Mugi keparenga kula ngemutaken yayi Prabu Puntadewa lan sedaya para kadhang Pandawa kanjeng Bibi.

Yayi Samiaji, menapa to ingkang dipun penggalih ngatos mboten kersa paring dawuh. Kula ngertos, bilih paduka sedaya penggalihipun dumatheng sedanipun para pinesepuh. Kanjeng Eyang Resi Bhisma menika gugur awit sampun ngunduh dumatheng wohing pakarti. Nalika taksih sesebatan Raden Dewabrata, sampun gadah utang pati kalian Dewi Amba. Atmane Dewi Amba mboten nedya sowan ing panagayomaning gusti menawi mboten sesarengan kalian Raden Dewabrata inggih Eyang Bhisma

From the dialog above, Dewi Kunti, Kresna's aunt uses several lexicons of *krama* such as *sawang – sawang, kadhang, nandhang, sungkawa, enggal, padhang*, several lexicons of *ngoko* such as *mula, padha*, several lexicons of *krama inggil* such as *paringa, dhawuh, penggalihe*. The dialog of Kunti to Kresna shows that she uses *krama lugu*, the main lexicon of her sentence is *krama*, but there are several lexicons of *ngoko* and *krama inggil* (to show her respect to Kresna). Kresna uses *krama alus* when he speaks to Dewi Kunti. He usese several lexicons of *krama* such as *nuwun, inggih, sampun, wonten, mugi, keparenga, kula, ngemutaken, sedaya*, and lexicon of *krama inggil; dawuh*. Kresna on this dialog also talks to Puntadewa (Yudhistira or Samiaji). He also uses *krama alus* because Puntadewa as a king. Kresna uses several lexicons of *krama* such as *menapa, ngantos, mboten, kula, ngertos, bilih, sedaya, dumateng, sedanipun, menika, awit, sampun, ngunduh, wohing, pakarti, nalika, taksih, gadhah, utang, pati, kaliyan, menawi*, and several lexicons of *krama inggil* such as *penggalih, kersa, paring, dawuh*.

PART OF SCENE VI

Puntadewa : Dhuh, Kaka Prabu, sesampunipun kula nampi carios paduka, rumaos padang manah kula. Pramila mekaten Kaka Prabu kula suwun paduka sampun kendhat angger paduka ngemutaken dumatheng kula lan sedaya kadhang Pandawa Kaka Prabu.

Kresna : Pancen sedaya sampa dados kuwajiban kula miwah Kakang

Semar ingkang minangka botohe para kadhang Pandawa. Pramila kanthi menika yayi Prabu, para kadhang Pandawa kula suwun sampun tumindhak ingkang langkung rumiyin saderengipun wonten tanda – tanda Astina ngedali senopati ing tegal Kurusetra.

From the dialog above, Puntadewa talks to Kresna uses several lexicons of *krama* such as *sesampunipun*, *kula*, *nampi*, *carios*, *rumaos*, *pramila*, *mekaten*, *kendhat*, *anggen*, *ngemutaken*, *dumateng*, lexicon of *madya*; *manah*, lexicon of *krama andhap*; *suwun*. The main lexicons of Puntadewa's sentence to Kresna are not only *krama*, but also *madya* and *krama andhap*. The main lexicons of this sentence is *krama*, it means the sentence of Puntadewa called *krama alus*.

Kresna on this dialog uses several lexicons of *krama* such as *sedaya*, *sampun*, *dados*, *kula*, *miwah*, *pramila*, *menika*, *tumindhak*, *lankungm rumiyin*, *wonten*, and lexicon *krama andhap*; *suwun*. This sentence is called *krama alus*.

PART OF SCENE VI

- Puntadewa* : *Gareng, Petruk, lan kowe Bagong. Ora tak timbali jeneng sira wani sowan ana wigati apa, coba enggal matura salah siji.*
- Petruk* : *Inggih sinuwun makili sami jagi. Atur uninga bilih Astina sampun ngedali senopati. Nitik saking banderone menika saking Sukalima dinten menika resi Durna madeg senopati, sinuwun.*
- Bimasena* : *Hwaa ... Petruk, apa bener panyawangmu, guruku madeg dadi senopati?*
- Petruk* : *Mboten sisip ndara Werkudara anggen kula nyawang pun genah Durno senopatinipun.*
- Bimasena* : *Yen kaya mengkana, kowe kabeh padha balia jaga. Hwaa ... jliteng kakangku iki terus kepiye? Durno guruku madeg senopati.*

From the dialog between Puntadewa, Petruk, and Bimasena, Puntadewa uses several lexicons of *krama* such as *timbali*, *krama andhap* such as *sowan*, *matura*, and lexicons of *ngoko* such as *ora*, *kowe*, *wigati*. Puntadewa's sentence is called *ngoko alus*.

Petruk uses several lexicons of *krama* such as *sami*, *jagi*, *atur*, *dinten*, *menika*, *madeg*, and *krama inggil*; *uninga*. It means that Petruk uses *krama alus* when he talks to Puntadewa. And also on his second dialog with Bimasena. He uses several lexicon of *krama* such as *sisip*, *anggen*, *kula*, *nyawang*, *sampun*.

Bimasena uses *ngoko lugu* when he talks to Petruk. He uses several lexicons of *ngoko* such as *apa*, *bener*, *dadi*. From the dialog above, Bimasena uses several lexicon of *krama* such as *panyawangmu*, *madeg* (*honorific to Durno*). For the second dialog Bimasena also uses several lexicons of *ngoko* such as *yen*, *kaya*, *mankana*, *kowe*, *kabeh*, *balia*, *jaga*, *iki*, *terus*, *kepiye*.

PART OF SCENE VI

Kresna : *Yayi Werkudara, semune kabeh kok padha miris atine bareng krungu Bapa Resi Durno madeg senopati. Rehning pun kakang lan kakang Semar kinaryo botoh aku kudu nuding jago. Yayi Prabu Samijai, paduka kula tuding dados senopati nandingi Bapa Resi Durno nggih yayi Prabu?*

Puntadewa : *Mboten kakang Prabu, kula ajrih awit menika guru kula.*

Kresna : *Menawi paduka mboten kersa inggih mboten menapa, Werkudara saiki kowe tak tuding dadi senopati?*

Bimasena : *Hwaa ... aku padha karo mbarep kakangku. Dosa apa sing tak sandhang yen aku wani karo guruku.*

Kresna : *Dadi kowe yo orang gelem, ora apa – apa. Arjuna kowe tak tuding dadi senopati musuh Bapa Resi Durno kepiye yayi?*

Arjuna : *Duh, Kaka Prabu, kula mboten sagah menawi kedah tanding klawan Bapa Resi Durno. Jalaran menika ingkang paring sesulangan dhumateng kula Kaka Prabu.*

From the dialog above Kresna uses several lexicons of *krama* such as *semune*, *miris*, *madeg*, *kunaryo*, *kula*, *dados* several lexicons of *ngoko* such as *padha*, *atine*, *bareng*, *krungu*, *botoh*, *kudu*, *nuding*. It means that Kresna uses *ngoko alus*. From the second dialog Kresna talks to Puntadewa. He uses several lexicons of *krama* such *menawi*, *kersa*, *menapa*, and *krama inggil*; *ajrih*. It is very different when Kresna talk to Bimasena he uses *ngoko lugu*.

PART OF SCENE VI

Kresna : *Kakang Semar lha iki jagone padha orang gelem maju perang terus kepiye kakang?*

Semar : *Hae ... Hae ... Sinuwun Prabu Kresna, aku mung pasrah kekurangane wicaksana apa paduka. Mung panyuwunku sing pratitis anggonmu milih jago.*

From the sentence, Kresna uses several lexicons of *ngoko lugu* to Semar. All the lexicons of that sentence are *ngoko*. Different with Semar, he uses *ngoko alus*. There is lexicon of *krama inggil* (*panyuwunku*), and *krama* (*pasrah*) on his sentence to Kresna.

PART OF SCENE VI

Kresna : *Yen wes ana keparengmu aku bakal nuding senopati Trustojumena, jeneng sira tak tuding dadi senopati, wani yayi?*

Trustojumena : *Inggih wantun Kaka Prabu*

Kresna : *Yen kaya mangkana sira jumenenga bakal tak kalungi pus�ita rinonce pratanda senopati, yayi.*

Kresna talks to Trutojumena (Utari's brother) uses *ngoko lugu*. He uses all his lexicons are *ngoko*. The lexicons of *ngoko* are used such as *tuding*, *dadi*, *wani*. But on the second dialog of Kresna he uses lexicons *ngoko* such as *mangkana*, *bakal*, *kalungi*, lexicon of *krama inggil*; *jumenenga*, and lexicon of *krama*; *pratandha*. It means on this sentence Kresna talks using *ngoko alus*. The phenomenon of Kresna's sentence is called code switching. On the first sentence he uses *ngoko lugu* then on the second sentence he uses *ngoko alus*.

PART OF SCENE VI

Trustojumeno : *Kaka Prabu, keparenga kula nyuwun pirsa panguwasane seopati menika kados pundi Kaka Prabu?*

Kresna : *Yayi Trustojumeno, panguwasane senopati menika tanpa winates. Wenang mrintah ning orang wenang di printah. Dene gumelaring perang gumantung marang jeneng sira, yayi.*

Trustojumeno : *Menawi ngaten Kaka Prabu, kula badhe damel gelar perang Kaka Prabu*

Kresna : *Banjur gelarmu perang apa, yayi?*

From the dialog above, Trustojumeno uses several lexicons of *krama* such as *keparenga*, *kula*, *menika*, *kados*, *pundi*, *menawi*, *ngaten*, *badhe*, *damel*, and lexicons of *krama inggil*; *nyuwun*, *pirsa*. This sentence is called *krama alus*. Kresna talks to Trustojumeno on that dialog uses *krama lugu* because he uses lexicon *ngoko*; *ora*, *marang*, in the main of lexicons *krama*; *menika*, *tanpa*, *wuinates*, *mrintah*, *wenang*, *gumantung*, and he does code switching on the second dialog he uses all lexicons of *ngoko*; *banjur*, *apa*. It means he uses *ngoko lugu*.

PART OF SCENE VI

Trustojumeno : *Garuda nglayang. Dene perangipun garuda nglayang mekaten Kaka Prabu, ingkang minangka dados sirahe garuda menika Kaka Prabu Puntadewa, sukunipun inggih kakang mas Nakula lan Sadewa, penjawat kanan saha kiringipun menika kakang mas Werkudara lan Arjuna, buntutipun inggih Kaka Prabu Gathutkaca ingkang ngayomi prajurit tawur.*

Kresna : *Lha yen wes jangkep ayo enggal budhal ing palagan, yayi.*

Trustojumeno : *Mangke rumiyen Kaka Prabu, netranipun dereng wonten Kaka Prabu.*

Kresna : *Whoo yo yayi, Garuda tanpa mripat lakune bakal nabrak – nabrak. Banjur mriplate Garuda sapa, yayi?*

Trustojumeno : *Inggih mboten sanes paduka Kaka Prabu Dwarawati kalian Kakang Semar.*

Kresna : *We lah jebul aku iki yo sih oleh gaweyan to? yo, yo, yayi*

Trustojumeno : *Menawi ngaten sampun jangkep monggo sakmenika manjing ing tegal Kurusetra*

From the dialog above Trustojumeno tells his war strategy by using all lexicons of *krama* such as *mekaten*, *dados*, *israhe*, *menika*, *sukunipun*, *tawur*. It means that Trutojumeno uses *krama alus*. And also the others dialog of Trustojumeno, he uses *krama alus*. Kresna uses *krama lugu* when he talks to Trustojumeno. But on the last dialog of Kresna, he uses *ngoko lugu* because all of his lexicons are *ngoko*.

PART OF SCENE VI

Kresna : *Yayi Trustojumena ... kowe iki kepiye to karepmu. Yayi Werkudara lan Arjuna mbok lilani lunga mapagne musuh. Apa ora wedi sengkleh lakune garuda tanpa penjawat kanan lan kiri yayi.*

Semar : *Hae Hae ... sinuwun Prabu ora perlu nutuh Trustojumena mapan. Deweke durung sepiraha kawruhe. Mula saka kuwi ayo padha nututi Werkudara lan Arjuna*

Kresna : *Yo yen kaya mangkana ayo kakang.*

From the dialog above, once more Kresna uses *ngoko alus* when he talks to Trustojumeno. He uses several lexicons as the dominant lexicons of his sentence such as *kowe*, *iki*, *karepmu*, *apa*, *ora*, *wedi*, *lakune*, and lexicons of *krama*; *lilani*, *sengkleh*, *penjawat*. And also Semar, he talks to Kresna uses. He uses lexicons of *krama* such as *mapan*, *kawruhe*, *saka,perlu* and lexicons of *ngoko* such as *ora*, *mula*, *durung*, *sepiraha*, *padha*. The dominant of the lexicons on Semar's sentence are *ngoko*, it means Semar's sentence is called *ngoko alus*.

SCENE VII

Puntadewa : *Kulup kaki Prabu Gathutkaca, jeneng sira sun utus jumujuga ing taman wiratha. Dawuha marang adhimu Abimanyu supaya mecah gelar Cakra Biyuh.*

Gathutkaca : *Nuwun inggih wa Prabu ngestoaken. Prayoganipun sumangga paduka kula aturi kundhur wa prabu*

Puntadewa : *Iyo kulup sing ati – ati*

From the dialog above, Puntadewa talks to Gathutkaca using *krama lugu*. He uses lexicons of *krama* such as *jumujuga*, *marang*, *mecah*, lexicon of *krama inggil*; *dawuh*, and *ngoko*; *adhi*, *supaya*.

Gathutkaca uses several lexicons of *krama* such as *prayoganipun*, *sumangga*, *kula*, *atur*, and lexicon of *krama inggil*; *kundhur*. It means on this dialog Gathutkaca uses *krama alus*.

PART OF SCENE VIII

Kresna : *Yayi Arjuna, musuhmu wes tumekaning pati. Mula saka kuwi yayi ayo enggal bali manunggal karo kabeh para kadhang, yayi ...*

Arjuna : *Mangga kula derekaken kaka Prabu*

From the dialog above Kresan uses all lexicons of *ngoko*. It means that this sentence is called *ngoko lugu*. Different Arjuna, he uses *krama alus*. He uses lexicons of *krama*; *kula* and *krama inggil; derekaken*

PART OF SCENE VIII

Semar : *Haeee Haeee ndara Bimasena, kados pundhi anggen paduka perang klawan mengsah paduka?*

Bimasena : *Hwaaa musuhku pancen sekti. Tak pateni bola – bali bisa urip maneh*

Semar : *Haee ... ndara, musuh paduka menika di pateni ngantos ping pinten mawon bisa urip maneh. Amargi isih ketetesan banyu embun. Pramila mekaten ndara, kula aturi ndamel pelangan mangke yen musuh ndika mati, ndika cemplungaken teng pelangan lajeng di tablek watu, ndara!*

Bimasena : *Yen kaya mangkana, sumingkira bumine bakal tak idak ben jeglong. Aku bakal mateg aji blabak pengantol – antol*

From the dialog above, Semar uses *krama alus* when he talks to Bimasena. He uses several lexicons of *krama* such as *kados*, *pundhi*, *anggen*, *kalawan*, *mengsah*. On the second dialog of Semar, he uses several lexicons of *krama* such as *menika*, *ngantos*, *pinten*, *amargi*, *isih*, *pramila*, *mekaten*, *kula*, *atur*, *damel*, *tableg*, lexicon of *madya*; *mawon*, and lexicon of *ngoko*; *musuh*, *dipateni*. Semar's second sentence is called *krama lugu*. Semar does code switching from *krama alus* to *krama lugu*. Bimasena, in every condition, usually uses *ngoko* in different tone. In this condition (at war), he uses lexicons of *ngoko* with high tone.

PART OF SCENE VIII

Semar : *Haee Haee ... ndara werkudara, mengsah paduka sampun pejah. Monggo kula aturi bali, gus*

Bimasena : *Haaa ... Ayo ngono tak derekno kakang*

From the dialog above Semar uses all lexicons of *krama*. It means that this sentence is called *krama alus*.

SECENE IX

Abimanyu : *Garwaku yayi Dewi Utari, gumelaring kaendahaning jagad kang maweh sengsem ing rasa. Nanging luwih sengsem bagya mulya uripku yen aku tansah sumanding klawan sliramu duh wong ayu.*

Dewi Utari : *Kakang mas Abimanyu, bungahe manah kula tanpa upami. Katresnan kula sampun mboten saged dipun pisahaken kakang mas.*

Abimanyu : *Yen kaya mangkana katresnanmu padha klawan pun kakang yayi Utari*

Gathutkaca : *Yayi Abimanyu pun kakang keng prapto yayi*

From the dialog above Abimanyu uses lexicons of *krama* such as *gumelaring*, *kaendahaning*, *maweh*, *naging*, *tansah*, *sumanding*, lexicon of *ngoko*; *luwih*, and lexicon of *krama inggil*; *sliramu*. And also on the second sentence of Abimanyu, he uses lexicons of *krama* such as *kaya*, *katresnanu*, *kalawan*, lexicons of *ngoko*; *mangkono*, *padha*. Two sentences of Abimanyu are called *krama lugu*. The main lexicons are *krama*, but there are *ngoko*, and *krama inggil* among *krama*. If Abimanyu talks to Utari uses *krama lugu*, Utari uses *krama alus* when he talks to Abimanyu. She almost uses lexicons of *krama* such as *bungah*, *kula*, *tanpa*, *upami*, *katresnan*, *sampun*, *saged*, *dipun*, *pisahake*, and lexicon of *madya*; *manah*.

PART OF SCENE IX

Abimanyu : *Kakang mas Gathutkaca, ngaturaken kasugengan sak rawuh paduka wonteng ing negari Astina.*

Utari : *Semanten ugi kula kakang mas, ngaturaken sembah pangabekti kula mugi kunjuk kakang mas.*

Gathutkaca : *Yo, Abimanyu lan Utari tak tampa sembah pangabektimu. Tiba sapadha pada ya yayi. Hemmm ... yayi sing gedhe pangapuramu. Tekaku ing kene ora niat pun kakang mas ganggu marang jeneng sira sakloron kang lagi sih sinian. Nanging yayi, hemmmmmm*

Abimanyu : *Wonten menapa kakang mas, monggo kersa paring dawuh*

Abimanyu, from his sentences above, he uses *krama alus* when he talks to Gathutkaca (Bimasena's son). Abimanyu uses lexicons of *krama* such as *ngaturaken*, *wonten*, *negari*, *menapa*, and *krama inggil*; *kasugengan*, *rawuh*, *kersa*, *paring*, *dawuh*. And also Utari, she uses *krama alus* to Gathutkaca. The lexicons of *krama* that used by utari such as *ngaturaken*, *mugi*, *pangabekti* and *krama inggil*; *kunjuk*. Gathutkaca talks to Abimanyu and Utari uses *ngoko alus*. He uses lexicons of *ngoko* such as *tampa*, *gedhe*, *kene*, *ora*, *niat*, *ganggu*, *marang*, *sakloron*, and lexicons of *krama* such as *pangabektimu*, *nanging*.

PART OF SCENE IX

Gathutkaca : *Aku ora mentala paring dawuh yayi ... nanging kepiye maneh yayi, iki mau kanggo kaperluane negara. Yayi abimanyu, perang Bharatayudha jaya binangun wes dumadi. Saiki musuh gawe gelar Cakra Biyuha. Kamongko sing bisa mecah gelar iki mau mung Paman Arjuna klawan jeneng sira yayi. Saiki Paman Arjuna milar saka barisane para Pandawa. Mula saka kuwi yayi, pun kakang di utus klawan Wa Prabu Puntadewa utusan marang si adhi mecah gelar Cakra Biyuha.*

From the sentence of Gathutkaca above, he uses lexicons of *ngoko* such as *aku*, *ora*, *kepiye*, *maenh*, *iki*, *kanggo*, *negara*, *saiki*, *musuh*, *gawe*, *bisa*, *marang*,

lexicons of *krama* such as *mentala*, *nanging*, *kamongko*, *kalawan*, *milar*, and lexicons of *krama inggil*; *paring*, *dawuh*. Lexicons of *Ngoko* are dominant in this sentence; it means this sentence called *ngoko alus*.

PART OF SCENE IX

- Utari* : *Duh, kakang mas, paduka sampun jengkar saking taman. Kula mboten saged paduka tilar. Kakang mas kula sakmenika sampun garbini. Kula aturi paduka welas dumatheng calon putra paduka kakang mas.*
- Abimanyu* : *Garwaku yayi Utari sing banget ndak tresnani, jeneng sira kudu bisa milahake antarane katresnan lan kewajiban. Ayo padha nengenake keperluane negara ono sakdhuwure keperluan pribadi. Mula saka kuwi yayi aku sangonono esemmu duh wong ayu. Pun kakang nyuwun pamit.*

From the dialog above, Utari once again uses *krama alus* when she talks to her husband, Abimanyu. She uses lexicons of *krama* such as *sampun*, *saking*, *kula*, *saged*, *tilar*, *sakmenika*, *sampun*, *aturi*, *welas*, *dumatheng*, lexicons of *krama inggil*; *jengkar*, *garbini*, *putra*. Abimanyu talks to Utari using *ngoko alus*. He uses lexicons of *ngoko* dominantly such as *kudu*, *bisa antarane*, *keperluane*, *negara*, *ono*, *sakdhuwure*, *mula*, *saka*, *kuwi*, *aku*, lexicons of *krama*; *katresnan*, *pamit*, lexicon of *krama inggil*; *garwa*, and lexicon of *krama andhap*; *nyuwun*.

1.2.Language varieties among the Kurawa's family

SCENE II

- Durno* : *Oh lole lole waluh genthos monyor – monyor howelo howelo. Nuwun mangke to ngger anak Narpato Basukarno lan sedoyo para putro kurawa kabeh wae. Mangertiyo yo ngger, ing wektu dino iki pun Bopo dadi senopati. Milo, kanthi menika manggalaning prang negari Astina. Kula nyuwun dumatheng paduko badhe ngiguhanen tanpo winates. Milo, saking meniko paduko kedah manut menopo ingkang kulo dawuhaken.*
- Karno* : *Inggih Bopo gandheng panguwaos senopati samangke*

datheng asto paduko. Kula badhe tut wuri dumatheng dawuh paduko poro kurawa saged unggul ing perang.

Bogodhato : *Nuwun sewu Bopo, keparengo munjuk atur. Gandheng meniko paduka dados senopati kula kepingin sanget ngetingalaken labuh kula dumatheng paduka. Pramilo mekaten pengapit senopati kulo suwun, Bopo.*

Murdaningsih : *Semanten ugi kula, Bopo. Mugi wonteno kepareng kula ugi badhe nderek labuh dumatheng paduko.*

Durno : *Oh lole lole emprit ganthil buntute omah joglo howelo howelo. Anak Prabu Bogodhato syukur mangayubagya dene siro bisa ngerti materang sedayane pun Bopo. Mulo kabeh podho gathekno dino iki aku bakal gawe gelar perang Cakra Byuho. Mulo ngger Bogodhato siro sak prajuritmu disikono laku. Dene, pun Bopo lan poro prajurit tawur bakal ngayomi lakumu ngiras pantes toto baris. Ayo saiki nenggal moro bage budhal manjing tegal kuru setro.*

From this scene on this dialog between Durno (the teacher of Kurawa and Pandawa) uses several lexicons of *ngoko* such as *kabeh wae, wektu, dina, iki, dadi*, and several lexicons of *krama* such as *nuwun mangke, lan, sedoyo, mangertiyo, pramilo, kanthi, meniko, dumatheng, ngiguahaken, saking, kedah, manut, menopo, winates, dawuhaken*. Most of the lexicons of this sentence are *krama* but also several lexicons of *ngoko*. It means Durno uses *krama lugu* when he talks to Kurawa's group. Compare with the second dialog of Durno, he uses several lexicon of *ngoko* such as *bisa, ngerti, marang, kabeh, padha,dina, iki, aku, bakal, gawe, mula, disikono laku, budhal, saiki*, and lexicons of *krama* such as *gathekno, gelar, ngayomi, nenggal*. For this sentence Durno uses most of the lexicons are *ngoko* (dominant) and several lexicons of *krama*. It means this sentence called *ngoko alus*. The using of *krama* is to show respect to the second persons. Durno changes his sentence from *krama lugu* to *ngoko alus*; this phenomenon is called code switching.

From the dialog above Karno talks to Durno uses *krama alus*. He uses several lexicons of *krama* such as *inggih*, *gandheng*, *samangke*, *datheng*, *kula*, *dumatheng*, *saged*, and lexicon of *krama inggil*; *asta*. And also Bogodhato he uses *krama alus* in his sentence. His sentence dominantly uses lexicons of *krama* such as *nuwun*, *keparengo munjuk atur*, *dados*, *dumatheng*, *prmilo*, *mekaten*, *kula*, and lexicon of *krama andhap*; *suwun*. Murdaningsih also uses *krama alus*.

This dialog happened when they are arranging the strategy for war. Durno as the teacher of Kurawa talks to Kurawa uses low honorofic. It means that Durno shows his power.

SCENE V

- Durno* : *Oh lole lole waluh genthos monyor monyor hawelo hawelo. Ngger anak Prabu Karno lan kabeh poro Kurawa, wektu dina iki pengapit senopati wus gugur. Pramilo, kula badhe ngangkat pengapit senopati malih, kados pundi ngger anak prabu Basukarno?*
- Basukarno* : *Nyumangga'aken kerso paduka, jer sedaya kolo wau gelaring perang dumatheng asto paduka Bopo.*
- Durno* : *Menawi ngaten sisan gawe, ngger Gardopati lan Warsoyo. Jeneng siro tak angkat dadi senopati. Kepiye sumpah prasetyamu marang aku ngger?*
- Gardhopati* : *Sampun dados sumpah kula tumapak perang Bharatyuda kulo kedah ngatonaken labuh kula dhumateng paduko. Kulo sagah ngrentengi sirahe Pandawa ingkang namung gangsal glintir, Bopo.*
- Warsoyo* : *Semanten ugi kula Bopo, benjang menapa kula dipun keparengaken maju perang. Kula badhe ngokop gethe werkudara, motheng – motheng balunge Arjuna, njejuwing kwandane Puntadewa, Bopo.*
- Durno* : *Bagus yen koyo mangkono ngger. Mulo saiki gawe coro ngurangi kekuatane poro Pandawa. Ngger Gardapati tantangen Arjuna perang ana ing pesisir kidul. Lan kowe Warsoyo tantangen Werkudara ana ing pesisir lor. Yen Werkudara lan Arjuna wes metu saka barisan Pandawa,*

ateges ngurangi kekuatane pada Pandawa. Yo ing kono Puntadewa lan sisahé para Pandawa di krocok gaman, yo ngger.

Basukarno : *We lah jagad dewo bathara. Bopo Resi Durno keparengo kula badhe sumelo atur. Perang Bharatayudo menika perang suci, kenging menapa ndadak golek lenane Werkudara lan Arjuna. Menapa paduka ajrih ngadepi para Pandawa. Kula mboten sarujuk menawi paduka ndamel cara ingkang kados mekaten, menika coro ingkang licik, Bopo.*

Durno : *Senopati menika panguasane tanpo winates, sing wenag damel strategi perang niku kula. Paduka sarujuk monggo, mboten sarujuk yo ora apa apa.*

Basukarno : *Menawi ngaten tanpo guna kula manunggal lan barisan paduka Bopo. Luwih becik bali ing Ngawonggo.*

From the dialog above, Durno uses several lexicons of *ngoko* such as *kabeh, wektu, dina, iki, wis, ngangkat*, and several lexicons of *krama* such as *gugur, badhe, malih, kados*. From the sentence, Durno uses *ngoko alus* on his sentence. And also on the second dialog of Durno, he uses *ngoko alus* when he talks to Basukarno. He uses several lexicons of *ngoko* such as *jeneng sira, dadi, kepiye, marang, aku*, and several lexicons of *krama*, such as *menawi, ngaten*. On the third and the fourth dialog he also uses *ngoko alus*.

Basukarno uses *krama alus* when he talks to Durno. He uses several lexicons of *krama* such as *kala wau, gelaring, dumatheng*, and several lexicons of *krama inggil* such as *kersa, asta*. The second dialog Basukarno uses lexicons of *krama* such as *keparengo, kula, badhe, atur, menika, lenane, ajrih, sarujuk, kados, mekaten, menika*. And also the third dialog he uses *krama alus*.

From the dialog above Gardopati uses *krama alus* on his sentence when he talks to Durno. He uses several lexicons of *krama* such as *sampun, dados, kula, tumapak, kedah, dumatheng, sagah, ngrenthengi, sirahe, namung*, and also lexicons of *krama inggil; ngatonaken*. And also Warsoyo uses *krama alus* when he talks to

Durno. He uses several lexicon of *krama* such as *semanten*, *ugi*, *kula*, *benjang*, *menapa*, *badhe*, *ngokop*.

1.3.Language varieties that used at war

SCENE III

- Bimasena* : *Hwaaa ... sapa kowe Ratu mandegani prajurit tawur, sapa kowe?*
- Bogodhato* : *Aku prabu Bogodhato saka projo Turiloyo. Sapa kowe?*
- Bimasena* : *Panenggak Pandawa, aku Bimasena yo Werkudara*
- Murdaningsih* : *Lha, sing siji iki sapa, satria kowe iki sapa?*
- Arjuna* : *Panengah Pandawa, aku Radeng Arjuna, bali kowe sapa?*
- Murdaningsih* : *Aku srati murdaningsih Raden Arjuna, wong Bagus.*
- Bogodhato* : *Heeee ... Murdaningsih, aja kepincut baguse priyo. Ngelingono kabeh iki musuh, heee ... kowe Bimasena lan kowe Arjuna, aku pengapit senopati saka bumi kasapto. Mulo kowe manuto tak gedhengi sirahmu.*
- Bimasena* : *Hwaaa ... Bosen urip kowe majuo tak untapane nyawamu*

From this dialog, the sentences that used by Bimasena and Arjuna to Bogodhato and Murdaningsih are *ngoko*. They use lexicons *ngoko* such as *kowe*, *sapa*, *aku*. And also Bogodhato and Murdaningsih to Arjuna and Bimasena they uses *ngoko*. This dialog happen when Pandawa (Arjuna and Bimasena) meet Kurawa's group (Bogodhato and Murdaningsih) at war. This dialog contains lexicons of *ngoko* (*rude ngoko*), there is no respect each other, there is no recognition of higher social status, or elder. It means that there is no recognition of power at war.

PART OF SCENE VI

- Gardapati* : *Haaa Haaa ... Heee, kowe Arjuna, kowe tak tantang perang*

ana ing pesisir kidul, iki lho aku Prabu Gardapati, jebul kowe licik Arjuna Hahahahaha

Warsaya : *Heee jowe para Pandawa. Endi sing jenenge Werkudara. Kowe tak tantang ana ing pesisir lor. Yen kowe wani, tandingana iki lho Prabu Warsaya. Hahahahaha ...*

Bimasena : *Hwaaaa sang senopati lilanana tak labrake manungso sing nantang aku.*

Arjuna : *Sang senopati lilanana aku maju perang, ana musuh sing wani nantang aku.*

Trustojumena : *Menawi kersa paduka mekaten inggih monggo kakang mas.*

Gardapati and Warsaya on the dialog above challenge Bimasena and Arjuna to fight. Gardapati and Warsaya use all lexicons of *ngoko* such as *kowe*, *tantang*, *endi*, *jenenge*, these sentences are talked with hight tone and they are called *ngoko kasar* (rude). Bimasena and Arjuna ask to Trustojumeno to give them permition to fight with Gardapati and Warsaya. Bimasena and Arjuna because of the condition, both of them uses *ngoko lugu*. Trustojumeno on his last dialog uses *krama alus*, he uses lexicons of *krama* such as *menawi*, *mekaten*, and *krama inggil*; *kersa*.

SCENE VIII

Gardopati : *Iki ana satria bagus teka ing kene apa kowe sing jeneng Arjuna?*

Arjuna : *Ora sisip kandamu aku Raden Arjuna bali kowe sapa?*

Gardopati : *Aku Prabu Gradopati. Heee kowe Arjuna aku sing nantang kowe perang. Mula saka kuwi manuto bakal tak pedhot gulumu.*

Arjuna : *Ojo kegedhen anggonmu sesumbar, heee sang Prabu. Majua bakal tak pungkasi nyawamu.*

From the dialog above, the condition at that time is at war. Of course they use *ngoko* with hight tone (rude *ngoko*). Gardopati and also Arjuna use almost using lexicons of *ngoko* such as *iki, ana, teka, kene, kowe, jenenge, ora, sapa, pedhot, gulumu, majua*.

PART OF SCENE VIII

Warsaya : *Hee ... kowe satria gedhe dhuwur kowe teka ing pesisir lor. Yen ngono kowe raden Werdukara sing tak enteni?*

Bimasena : *Haaa jebul kowe Ratu sing sesumbar nantang aku perang. Apa wes bosen urip kowe. Ayo majua bakal tak sirna 'ne kowe!*

Warsaya : *Haaaaahahahah ojo kakean pangucap kowe!*

From the dialog above, it is very similar with Gardopati and Arjuna. Bimasena and Warsaya are at war. Both of them use *ngoko* (rude *ngoko*). They uses lexicons of *ngoko; kowe, teka, ngono, enteni, nantang, aku, bosen, urip*.

SCENE X

Lesmana : *Lho kug kowe to nyu. Jebul kulitmu atos atose gedebog, sedelo maneh kowe bakal mati nyu. Mengko yen kowe mati, bojomu dadi rondho, tak surut tak openane nyu.*

Abimanyu : *Mati kowe kakang Lesmana*

From the dialog above, Lesmana uses all lexicons of *ngoko* such as *kowe*, *maneh*, *bakal*, *mati*, *mengko*, *bojomu*, *dadi*, *sedhela* on his sentence. It means he uses *ngoko lugu*.

SCENE XI

Resi : *Ngger Jayadatra sawangen, kae Abimanyu wes tanpo daya.*
Durno *Enggal rampungana nyawane yo ngger!*

Jayadatra : *Nggih Bapa.*

From the dialog above, Resi Durno uses lexicons *krama* such as *sawangen*, *tanpa*, *daya*, *enggal*, *rampungana*, *nyawane*, and lexicons of *ngoko*; *kae*, *wes*. Lexicons of *krama* dominantly on Resi Durno's sentence, but there are still lexicons of *ngoko*, it means this sentence called *krama lugu*.

This scenario contains elevent scene and divided into three parts. Each of part shows the phenomena language varieties of Javanese language that used in *wayang wong*. From the elevent scene can be concluded as the table below:

Scene	Language Varieties					
	Ngoko		Krama		Code	
	Lugu	Alus	Lugu	Alus	Swit-ching	Mix-ing
1.4. Language varieties among Pandawa's family						
1.4.1. Scene I			√		√	
a. Abimanyu – Utari						
b. Utari – Abimanyu						

	1.4.2. Scene IV						
a.	Kresna – Bima/Arjuna	√				√	
b.	Bima – Kresna	√					
c.	Arjuna – Kresna						
	1.4.3. Scene VI						
a.	Kunthi – Kresna			√		√	
b.	Kresna – Kunthi					√	
c.	Samiaji – Kresna					√	
d.	Kresna – Samiaji					√	
e.	Samiaji – Petruk					√	
f.	Petruk – Samiaji					√	
g.	Bima – Petruk	√					
h.	Petruk – Bima	√				√	
i.	Kresna – Semar		√				
j.	Semar – Kresna			√			
k.	Kresna – Trustojumena	√					√
l.	Trustojumena – Kresna				√		
m.	Kresna – semar						
n.	Semar - kresna						
	1.4.4. Scene VII						
a.	Samiaji – Gatutkaca			√		√	
b.	Gatutkaca – Samiaji						
	1.4.5. Scene VIII						
a.	Semar – Bima	√		√		√	
b.	Bima – Semar			√			√
	1.4.6. Scene XI						
a.	Abimanyu - Utari					√	
b.	Utari – Abimanyu					√	
c.	Abimanyu-Gatutkaca					√	
d.	Utari-Gatutkaca					√	
e.	Gatutkaca- Utari/Abimanyu						
1.5.	Language varieties among Kurawa's family						
	1.5.1. Scene II						
a.	Durno – Karno			√		√	
b.	Karno – Durno					√	
c.	Bogodhato-Durno					√	
d.	Murdaningsih-Durno					√	
e.	Durno-		√			√	

Bogodhato/Murdanin gsih						
1.5.2. Scene V						
a. Durno – Karno		✓				
b. Karno – Durno			✓			
c. Durno-Gardhopati				✓		
d. Gardhopati-Durno					✓	
e. Warsoyo-Durno					✓	
f. Durno-Warsoyo		✓				
g. Karno-Durno			✓			
h. Durno-Karno				✓		
1.6. Language varieties that used at war						
1.6.1. Scene III						
a. Bima - Bogodhato	✓					
b. Bogodhato-Bima	✓					
c. Murdaningsih-Arjuna	✓					
d. Arjuna-Murdaningsih	✓					
e. Bogodhato- Murdaningsih	✓					
1.6.2. Scene VI						
a. Gardhopati-Arjuna	✓					
b. Warsoyo-Bima	✓					
c. Bima-Trutojumeno	✓					
d. Arjuna-Trutojumeno	✓					
e. Trutojumeno- Bima/Arjuna					✓	
1.6.3. Scene VIII						
a. Gardhopati-Arjuna	✓					
b. Arjuna-Gardhopati	✓					
c. Warsoyo-Bima	✓					
d. Bima-Warsoyo	✓					
1.6.4. Scene X						
a. Lesmana-Abimanyu	✓					
1.6.5. Scene XI						
a. Durno – Jayadatra				✓		
b. Jayadatra-Durno					✓	

Tabel 4.1