

# Jombang Javanese Pidgin from the Derivation Process in Jidor Sentulan Stage Literature

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## Abstract

*Theatrical literature has unique characteristics in the language patterns it produces. It can be explored as a strategic effort to preserve local cultural identity. The purpose of this study is to identify the derivational patterns that form a pidgin in the Javanese theatrical literature of Jidor Sentulan from Jombang. This research employs a qualitative approach, using componential analysis and cultural themes to examine the pidgin patterns found in Jidor Sentulan. The research setting is focused on dialogues using purposive sampling to highlight morphological aspects such as sound-altering reduplication and derivation. The validity used is theoretical validity through document observation of morphological aspects, focusing on sound-altering reduplication and derivation processes. The pidgin in Javanese experiences word formation through derivation, which tends to be understood by a specific group of Javanese speakers in Jombang. This derivation dominantly occurs through adjective-adverb-half.*

**Keywords:** Derivation, Jombang Javanese, Pidgin, Jidor Sentulan Theatrical Literature, Morphology.

## Introduction

Stage literature has unique characteristics in the linguistic patterns it produces. Stage literature can be explored as an identity strategy to preserve local culture. The generational traditions in Jombang, East Java, in preserving local wisdom should be examined as a case study in multicultural language. This research is important for identifying the direction of digitizing stage literature texts in discovering the concept of pidginization of stage literature from language phenomena imbued with local wisdom. Furthermore, the pidginization of stage literature in Indonesia remains unexplored, as evidenced by the many case examples drawn from pidginization abroad. This research implements the resolutions of the 12th Indonesian Language Congress, which recommended the establishment of binding legal frameworks to ensure the management of the Indonesian language and literature, regional languages and literatures, foreign languages and literatures, as well as literacy in Indonesia as one of the national priority programs supporting the realization of a "Golden Indonesia 2045." Sociolinguistics serves as the umbrella for pidginization. The concept of pidginization in stage literature has unique characteristics and needs to be raised as a linguistic formula from the stage literature found in East Java, especially in the city of Jombang. As part of Indonesia's linguistic wealth, the existence of pidgin language forms must be preserved and maintained. Moreover, pidginization in stage literature represents a mixed language used by community groups, featuring simple and limited grammar. One example of stage literature that serves as the focus of this research, with characteristics as a cultural strategy, is the stage literature Jidor Sentulan, which exhibits pidginization of the Javanese language spoken in Jombang, assimilated with religions such as Hinduism and Buddhism. Jidor Sentulan represents stage literature in the form of pidgin language with unique characteristics. An exploratory study is needed to build a system for processing pidgin from stage literature texts. Pidgin develops meaning in communication among people who are not native speakers of the language (Janet Holmes, 2013). According to (Affia, 2023; Buba et al., 2016; Hyun, 2015; Raymond & Ngulube, 2022; Spice, 2018; Unachukwu et al., 2020), code-mixing is a useful tool for learning and teaching in the early stages of language acquisition.

Stage literature in Indonesia is a form of culture produced by human resources who are art enthusiasts within society. The use of language in stage literature is often identified with pidginization language. This research is expected to enhance Indonesia's cultural competitiveness on the global cultural stage. The research aims to examine the verbal patterns of pidgin language found in the stage literature Jidor Sentulan. Several studies conducted by researchers that indicate the continuity of this research include the following: Jidor Sentulan has a narrative form, and its dialogues can be examined through pragmatic studies (Darihastining & Sulistianingsih, 2018), as well as local cultural literacy skills among students. Students can develop listening skills via E-PUB by watching digital versions of stage literature (Darihastining et al., 2019).

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Students can also improve their narrative writing skills through the E-PUB application by exploring local knowledge in its framework (Darihastining et al., 2020). The problem-solving approach used is an exploratory study that includes identifying objectives and establishing pidgin patterns in East Javanese stage literature texts. The researcher focuses on analyzing the Javanese language because it has unique features, such as reflecting specific attitudes (Arifin, 2023; Imam Sutardjo, 2017), indicating social identity (Kusumaningsih et al., 2023; Anam Miftakhul Huda, 2016), representing a belief system (Stuart A. Bruce, 2003), showing levels of speech (Atmawati, 2021), highlighting unique culture (Santoso, 2012), and marking ethnic identity (Kusumaningsih et al., 2024; Zen & Malang, 2021). The morphological theory put forth by previous researchers is also cited (Anjariah et al., 2022; Saputra et al., 2023; Magria & Sari, 2020).

Previous research related to pidgin includes Salem (2013), who studied the linguistic forms of pidgin found in Kuwaiti Arabic, examining the pidgin used in oral texts. The pidgin that emerged from communication needs in Kuwait is called "Araboid." Buba et al. (2016) researched the acceptance of Nigerian pidgin by Nigerian students studying in Malaysia. Unachukwu et al. (2020) explored \*pidgin\* English as a symbol of identity, membership in a particular group, social status, and as a linguistic code falling under sociolinguistics. Researchers (Rohmadi et al., 2023; Dewi, 2023; Ekpenyong, 2008; Osisanwo, 2012; Plag, 2004) also noted the formation of new vocabulary through derivational processes. Pidgin has several characteristics that researchers need to pay attention to, such as being formed by new vocabulary that arises from extreme situations like war, colonization, slavery, and international trade. Pidgin does not adhere to the standards of English (Affia, 2023; Buba et al., 2016; Salem, 2013). In this study, pidgin will be examined through both Indonesian and English language standards. Pidgin is also used as a symbol of identity, membership in a particular group, social status, and as a sociolinguistic code used to simplify language, promote ease, and serve as a unifying medium among Nigerian students through non-standard English, though it falls into the category of accepted (positive) pidgin English, as a form of lingua franca (Affia, 2023; Buba et al., 2016; Raymond & Ngulube, 2022; Unachukwu et al., 2020; Saputra et al., 2023). The exploratory study, which includes identifying goals and establishing pidgin patterns in East Javanese stage literature texts, is expected to fill research gaps that have not been addressed by previous researchers. This study produces new findings, as it fills a gap by investigating pidgin patterns in East Javanese stage literature texts as part of efforts to preserve regional languages

## Theoretical Framework

Pentas Jidor Sentulan is a form of traditional performance art that has grown and developed in East Java, particularly in Jombang (Esti, 2020). In the study of traditional performance arts, performances like this are not only viewed as entertainment but also as an important part of the cultural expression and identity of the local community. The theory of art and culture in anthropology explains that every form of performance art plays a significant role in preserving cultural values, social norms, and local wisdom passed down from generation to generation. Pentas Jidor Sentulan, like many other traditional performance arts, functions as a medium of communication for the community, rich in symbols and meaning.

In a socio-cultural context, performance theory as proposed by Richard Schechner suggests that every traditional art performance is an event that reflects the social and cultural dynamics of the society that produces it. Pentas Jidor Sentulan, as an art form involving music and movement, not only provides entertainment but also serves as a means of conveying moral messages, customary values, and various forms of collective expression. This performance often features distinctive musical components, such as the beat of the jidor instrument, which is a primary feature and accompaniment of the performance. Through simple music and dialogue, this performance can evoke emotions and unite the community.

Additionally, Pentas Jidor Sentulan can be analyzed through the lens of aesthetic theory, which discusses the value of beauty in traditional arts. Traditional performances like Jidor Sentulan have their own aesthetic, rooted in elements of tradition, such as the use of costumes, dance movements, and traditional music that highlight local wisdom. These elements contribute to the formation of a unique sense of beauty and showcase the cultural identity of the Jombang community.

Sociolinguistics is a branch of linguistics that studies the relationship between language and society, specifically

how language is influenced by social factors such as class, age, gender, and ethnic background (Hudson, 1996). In the context of the Jombangan Javanese pidgin, sociolinguistics plays an important role in understanding how language variation arises from the complex social interactions among speaker communities in Jombang. Pidgin, as a product of language contact, is formed when speakers from various linguistic backgrounds attempt to create a mutually intelligible communication medium, even though no single dominant language is used by all parties. In this case, the traditional art performance of Jidor Sentulan becomes a social space rich in interaction between speakers of various dialects and social levels.

Pidgin theory in sociolinguistics explains that in situations of intensive language contact, especially in multilingual environments, speakers often combine elements from different languages or dialects they use, creating a simpler and more standardized language through a process of adaptation and reduction of linguistic structures. Pidgin languages usually form spontaneously in response to the need for communication, often without adhering to strict grammatical rules. The Jidor Sentulan performance provides a platform where these language variations are not only preserved but also evolve through derivation processes that enrich the form of the local pidgin.

In this study, theories about language dynamics are also relevant, particularly the concept of diglossia, which explains the functional division between official and local languages within a society. In Jombang, Javanese Krama and Ngoko have different functions in various formal and informal situations. The Jidor Sentulan performance allows the Jombangan Javanese pidgin to develop as a flexible and dynamic form of language, influenced by local socio-cultural conditions and the informal nature of the performance itself.

Furthermore, sociolinguistic theories of language and identity emphasize how language is used as a tool to shape and assert social identity. In the case of the Jombangan Javanese pidgin, the use of this language variation reflects the local community's identity, which is rich in cultural diversity, while also demonstrating how language can serve as a tool to integrate various social groups into a cohesive form of communication.

From the perspective of cultural communication theory, Pentas Jidor Sentulan can be seen as a form of non-verbal communication that conveys cultural and social messages through artistic expression. The verbal elements, which appear in the form of the Jombang variant of the Javanese language in the performance, are also part of the communication, facilitating dialogue between the audience and the performers, as well as between the older and younger generations. This performance becomes a medium for preserving local language and traditions, continually adapting to the times without losing its cultural roots.

This research focuses on the study of morphology applied in the analysis of Jombang Javanese pidgin through the process of derivation that appears in the stage literature Jidor Sentulan. Morphology is a branch of linguistics that studies word structure and how words are formed from units of morphemes, serving as the main foundation for understanding how pidgin is formed through morphological processes (Guo, 2016). The derivation process in morphology is a mechanism for forming new words by adding bound morphemes, such as affixes, to root words. These affixes can include prefixes (added at the beginning), suffixes (added at the end), infixes (inserted within), or circumfixes (a combination of a prefix and a suffix). The addition of these affixes alters the base form of a word and affects its meaning (Lieber, 2017). The derivation process can create word variations from the same root without radically changing the basic meaning, though it often shifts the word class, for example, turning a verb into a noun or an adjective into a verb (Dixon, 2014). In this context, Jombang Javanese pidgin is formed from unique cultural and linguistic interactions, and the Jidor Sentulan performance serves as a medium where this language evolves and functions within the form of performing arts.

The derivation process in Jombang Javanese pidgin involves adaptations from the original Javanese language, as well as influences from other languages present within the language users' community. Through the analysis of Jidor Sentulan stage literature, this research identifies morphological derivation patterns such as the addition of prefixes, suffixes, and infixes, which play a role in the formation of pidgin words. The Jidor Sentulan performance, rooted in Javanese artistic traditions, serves as an ideal medium to explore the use of pidgin in a more oral and spontaneous form. This performance also reflects the socio-linguistic dynamics between native Javanese speakers and pidgin speakers who interact through various forms of art.

Stakeholder theory emphasizes that organizations should address the needs and expectations of all stakeholders, including employees, customers, business partners, and the community (Theodoulidis et al., 2017; Srivastava & Singh, 2021). In the context of CSR, stakeholders expect firms to engage in social initiatives and environmental conservation to improve societal welfare and living standards (Wolter et al., 2017). According to Donaldson and Preston (1995), businesses have moral and ethical obligations to engage in activities that enhance societal well-being, such as environmental conservation and social development programs. This approach is especially pertinent in controversial industries, where stakeholder-focused CSR initiatives can build trust and mitigate negative perceptions (Wolter et al., 2017; Farmaki, 2019; Rhou & Singal, 2020; Srivastava & Singh, 2021).

By linking the theory of morphological derivation and pidginization, this research aims to describe how the Jombang Javanese language in the Jidor Sentulan performance undergoes transformation through morphological processes. Pidginization refers to the simplification of language structure when two or more languages interact under certain social conditions. The derivation process in this pidgin demonstrates how new words are formed as adaptations from traditional Javanese, and how foreign elements are incorporated into the language through performing arts.

## Methodology

This research employs a qualitative approach using componential analysis (Chalimah et al., 2018; Santosa, 2003). Through componential analysis, the researcher can observe pidgin patterns found in the Jidor Sentulan stage literature, studied from the morphological forms used by Jidor Sentulan performers. These morphological forms tend to be understood by the participants or performers of Jidor Sentulan as well as the Javanese people in the Jombang area. The research setting examined is in the form of dialogues, using purposive sampling that highlights morphological aspects, including the process of sound-altered reduplication and derivation. The data source is obtained from videos of Jidor Sentulan stage literature. The validity used is theoretical validity through document observation of the morphological aspects of the sound-altered reduplication process and derivation. Data validity is established by referencing morphological theory proposed by previous researchers (Anjariah et al., 2022; Chalimah, 2022; Magria & Sari, 2020). Data reliability is achieved through the consistency of data, as seen from findings that are synchronized with previous studies and through the analysis of componential analysis results.

## Results and Discussion

The pidgin patterns found are analyzed from morphological aspects, consisting of sound-altered reduplication and lexical reduplication processes, as shown in Table 1 below.

Table 1. Componential Analysis of Pidgin Formed from the Derivation Process in the Jidor Sentulan Stage Literature Texts

No.	Citation Data	Reduplication (Rangkep Words) (Javanese Language)	Reduplication Sound-Altered	Morphological Aspects (Derivation)
1.	<p>Citation (6.02)  <i>“Mbém, bedbug tengabé lingsir tak rewangi <b>panas-kepanasan, udan kudanan.</b> Tak réwangi mlebu alas metu alas, sikil mlenthung <b>sajagung-jagung Mbem</b>”. Sikil rasané <b>gatel-gumatel</b>, yo ngéné iki wong <b>rasa-rasané</b> wong duwé tanggung jawab utama titipan sakancá, Mbem. Kumbang Semendhung sarombongan dolan.”</i>            (PNJS.PTW2)</p> <p>"Mbem, in the midday heat I am willing to endure the sun, and if it rains, I'll get soaked, going in and out of the forest, until my feet blister as big as corn kernels, Mbem." "My feet feel itchy; this is what it feels like to be responsible or to carry a friend's burden. Mbem, Kumbang Sumendung and the group went out to play." "</p>	<p><i>panas-kepanasan:</i>  <i>tembung rangkep +</i>  <i>ater-ater ke- +</i>  <i>panambang -an</i></p> <p><i>udan kUdanan:</i>  <i>tembung rangkep +</i>  <i>ater-ater ka- + udan</i>  <i>+ panambang -an</i></p> <p><i>sajagUng-jagUng :</i>  <i>tembung rangkep +</i>  <i>ater-ater sa-</i>  <i>gatel-gumatel:</i>  <i>tembung rangkep +</i>  <i>seselan -um-</i></p> <p><i>rasa-rasané:</i>  <i>tembung rangkep +</i>  <i>panambang -né</i></p>	<p><i>panas-kepanasan,</i>  <i>udan kodanan.</i>  <i>sajagung-jagung</i>  <i>gatel-gumatel</i>  <i>rasa-rasané</i></p>	Adjective-noun; half repetition
2	<p>Citation (6.03)  <i>“Ayo <b>mugá-mugá</b> bocah imanne bésuk isáá taat imanné, apik lan dbewásá isáá imanné, apik lan dbewásá isáá disumerepi marang wong tuwá, isa <b>éling lan kelingan</b> kang iman, isa nglaksanakná ibadah marang Kang Mahákumásá Mbém.”</i> (PNJS.PTW3)</p> <p>"Let's hope that tomorrow this child's faith will be strong, good, and mature. They can honor their parents, be careful, and have faith, able to perform worship to the Almighty."</p>	<p><i>mugá-mugá:</i>  <i>dwilingga wantab</i></p> <p><i>éling lan kelingan:</i>  <i>tembung rangkep +</i>  <i>ater-ater ka- &gt;</i>  <i>kaélingan: kelingan</i></p>	<p><i>mugá-mugá</i>  <i>éling lan kelingan</i></p>	Adjective-noun; half repetition
3	<p>Citation (6.04)  <i>“Mulane Mbém manungsá iku minangka <b>urip-uripan yaa uripáná,</b> aja duwe wirang lan isin....”</i>            (PNJS.PTW4)</p> <p>"Therefore, Mbem, as living beings, we should live without shame. Let's work as best we can, as long as it allows us to buy and provide for our clothing and food.</p>	<p><i>urip-uripan yaa</i>  <i>uripáná: tembung</i>  <i>rangkep +</i>  <i>panambang -an,</i>  <i>variasi -ana</i></p>	<p><i>urip-uripan yaa</i>  <i>uripáná</i></p>	Noun-verb, half repetition

No.	Citation Data	Reduplication ( <i>Rangkep</i> Words) (Javanese Language)	Reduplication Sound-Altered	Morphological Aspects (Derivation)
	Don't waste time talking about things that are not useful, Mbem.”			
4	Citation (6:06) “ <i>Adbuh, atbow-atbow... adbuh! Yâk âpâ-âpâ, yâk âpâ, yâk âpâ? Riwa-riwi ânâ rupâ tanpa suwârâ, tak goleki ngalor-ngidul ngétan-ngulon...</i> , (PNJS.PTW5)  “Oh dear! What to do, what to do? I'm pacing back and forth, searching for the sound, but there's no sight. I look north and south, west and east, up and down. Suddenly, right in front of me, I find the source of the scream—it's my own brother. The most handsome brother.”	<i>Riwa-riwi: tembung dwilingga salin swara</i>	<i>Riwa-riwi</i>	Adjective-verb; half repetition
5	Citation (6:07) “ <i>Takrèwangi mepes tenâgâ takrèwangi pecabe mâta, patang puluh siji dinâ. Ora mangan segâ, ora mangan-mangan nèk gak wis lesu, ora turu-turu nek gak wis ngantuk, tapi bukti lan nyatané? Jáâ kepethuk olèh gaman tapak édan...</i> ” (PNJS.PTW6)  “I help squeeze out every ounce of energy, my eyes strained, for forty-one days. I don't eat rice, I don't eat unless I'm exhausted, I don't sleep unless I'm sleepy, but what's the proof and the reality? Well, what matters is getting the blessing, and... ugly without form, and... being whipped in a river, dry for example, whipped until the mountain collapses, and I strike until everything is crushed to pieces. The Tapak Edan weapon I use on Kumbang Semendhung. Go on, baby, the Tapak Edan weapon asks for help from <i>Kumbang Semendhung</i> .”	<i>mangan-mangan: tembung dwilingga wantah</i>  <i>turu-turu: tembung dwilingga wantah</i>	<i>ora mangan-mangan nek gak wis kesel, ora turu-turu nek gak wis ngantuk,</i>	Noun-verb; full repetition
6	Citation (6:08)	<i>têga-têgané: tembung rangkep + panambang -né</i>	<i>têga-têgané</i>	Adjective-verb; half repetition;

No.	Citation Data	Reduplication (Rangkep Words) (Javanese Language)	Reduplication Sound-Altered	Morphological Aspects (Derivation)
	<p>“Ho êk... ha... êk... êk... êk... ha... êk...  <i>baassalamu'alaaikum, Mbah Wirâgunâ            kulâ ingkang sowan, Mbah menikâ Joko            Pentul saking budhal wonten pucukê            gunung kulâ sowan ing ngarsâ padukâ.            Kulâ ngaturaken katinasan Bâpâ.            Mbah, niku mau wonten dalem kula            wonten kedadosan, <b>tega-teganê</b>            Kumbang Semendhung, kurang teliti lan            ati-ati makani Kumbang            Semendhung...</i>” (PNJS.Ptw7)</p> <p>“Ho ek... ha... ek... ek... ek... ha...            ek... ha... peace be upon you. I,            Mbak Wiroguna, have arrived.            Grandfather, this is Joko Pentul            heading to the peak of the            mountain to meet Simbah. I have            encountered a disaster, Bopo.            Grandfather, there was an incident            at home; due to a lack of caution,            while feeding, my hand (Tembem)            was swallowed by Kumbang            Sumendung. As an older brother, I            couldn't bear the pain. I couldn't            hold back my feelings, and I            stabbed (<i>Kumbang Sumendung</i>)            with the Tapak Edan until he died. Joko            Pentul, filled with emotion and            anger, also stabbed (<i>Kumbang            Sumendung</i>) with the Tapak Edan,            but ended up dead as well.”</p>	<p>ati-ati : <i>tembung            dwilingga wantah</i></p>		
7	<p>Citation (6:09)  <i>“Eh... tibaé kaya mengkéné Mbém,  <b>bola-bali</b> takkandani tak kon <b>ati-ati</b>            lan waspâdâ Mbém, Temb. Kumbang            Sumendung suwiné séwu taun sing lagi            nae mudhun ing pesanggeraban ora tau            ngombé ndadak panganané tangané            dhéwé, yah... yah Mbem Tak obati sang            dulur ra tégâ pati marang sedulurku,            saiki waja singkep lakuné silâ  <b>madhep mantep</b> marang angarsané            Gusti (PNJS.PTW8)</i></p> <p>“Ah, it turns out that's how it is,            Mbem. I have repeatedly warned            myself to be careful and vigilant,            Mbem, Tembem. <i>Kumbang            Sumendung</i> has been around for a            thousand years, just coming down            from the palace, never having</p>	<p><i>bola-bali : tembung            dwilingga salin swara</i></p> <p>ati-ati : <i>tembung            wantah</i></p>	<p><i>bola-bali            ati-ati;            madhep mantep</i></p>	<p>Adverb-verb;            half repetition</p>

No.	Citation Data	Reduplication (Rangkep Words) (Javanese Language)	Reduplication Sound-Altered	Morphological Aspects (Derivation)
	drunk; as soon as he drinks, your hand is swallowed. I will heal you; I won't accept my brother's death. Now, sit cross-legged, concentrate, and pray to God.”			
8	Citation (6:10) “ <i>Mugå-mugå kekarepanku lan kekarepanmu bisa katulungan, tak suwunaké marang Gusti Allah..., mugå-mugå Tembem lan Kumbang Semendhung bisa mulyå.</i> ” (PNJS.PTW8)  “May my hopes and your hopes be fulfilled; I pray to God, bismillahirrahmannirrohim... peace be upon you, I send my greetings to God who is in heaven, with the support of the five brothers, blessed by the prophets, the saints, and our father Adam and mother Eve. O Lord, today Wiroguna asks for help; may Tembem and Kumbang Sumendung come back to life.”	<i>Mugå-mugå: tembung dwilingga wantah</i>	<i>Mugå-mugå</i>	Verb- adjective; full repetition
9	Citation (6.11) “ <i>Abot-abot apa Mbem, rekåså-rekåså apa budhal tekå negårå Jombang nuju negårå Njalinan.</i> ” (PNJS.LKS1)  “How heavy, Mbem, the burdens of suffering start from Jombang heading to Njalinan. Kumbang Semendhung and the group went out to play.”	<i>Abot-abot : tembung dwilingga wantah</i>  <i>rekåså-rekåså : tembung dwilingga wantah</i>	<i>Abot-abot apa rekåså-rekåså apa</i>	Adjective- adverb; half repetition
10	Citation (6.13) (versi 2011) “ <i>...ya ngéné iki wong rasa-rasane wong dumé tanggung jawab utåwå titipan sakåncå Mbem. Kumbang Semendhung sarom bongan dolan.</i> ” (PNIS.DR.PL1)  “...this is what it feels like to be responsible or to carry a friend's burden, Mbem. Kumbang Semendhung plays in a group.”			
11	Citation (6-14) “ <i>Dutur lan seduluran, kowé lan aku dulur nom lan dulur tuwå nduwé</i>	<i>Dutur lan seduluran: tembung rangkep +</i>	<i>Dutur lan seduluran,</i>	Noun- adjective; half repetition



No.	Citation Data	Reduplication (Rangkep Words) (Javanese Language)	Reduplication Sound-Altered	Morphological Aspects (Derivation)
	<i>momongan Kumbang Semendhung sakâncâ.</i> [PNIS.DR.PLZ)  “Brothers and sisterhood, you and I, as younger and older siblings, have a pet Kumbang Semendhung.”	<i>ater-ater sa- + panambang –an</i>		
12	Citation (6.15) “ <i>Mulané Mbém selaku dulur rong kilter cacabe, wong urip-urip yâ uripânâ.</i> ” (PNJS.DR.PL3)  “That's why, Mbem, as just the two of us siblings, let's strive to support each other.”	<i>urip-urip: tembung dwilingga wantah</i>  <i>uripânâ: panambang -ânâ</i>	<i>wong urip-urip yâ uripânâ</i>	Adjective-verb; half repetition
13	Citation (6.16) “ <i>Kumbang Semendhung momongané tak ombèni banyu bening kâyâ diuntal-untallâ, saiki ânâ buah, buah cengkeir gading sing kulitê kuning....</i> ” (PNJS.DR.PL4)  “I gave Kumbang Semendhung clear water to drink, and he swallowed it right away. Now there is a fruit, a yellow-skinned ivory coconut...”	<i>diuntal-untallâ: tembung rangkep + ater-ater di- + panambang –a</i>	<i>diuntal-untallâ</i>	Verb-adjective; half repetition
14	Citation (6.23) “... <i>Ayo nyambut gawé sarupâ rupâ sing penting kénék digawé ngopéni keluwargâ....</i> ” (PNIS.DR. PCP4)  “Let's work on anything as long as it can support our family...”	<i>Sarupâ-rupâ: tembung rangkep + ater-ater sa-</i>	<i>sarupâ rupâ</i>	Adjective-adverb; half repetition
15	Citation (6:24) <i>Alas “Panasé gatel-gumatel nyasak alas njebul alas sikil mlentbung sajagung-jagung...”</i> [PNIS.DR.SKN1)  “The heat is really itchy; going in and out of the forest, my feet blistered as big as corn kernels”.	<i>Gatel-gumatel: tembung rangkep + seselan -um-</i>	<i>Gatel gumatel</i>	Adjective-adverb; half repetition
16	Citation (6:25) <i>Ngertiâ marang wong tumâ tolah-toléh marang tânggâ lan ajâ sampêk lali....</i> ” [PNJS.DR.SKN2)  “...Understand your parents and live side by side, paying attention	<i>tolah-toléh: tembung dwilingga salin swara</i>	<i>tolah-toléh</i>	verb-adjective; half repetition

No.	Citation Data	Reduplication (Rangkep Words) (Javanese Language)	Reduplication Sound-Altered	Morphological Aspects (Derivation)
	to each other, and don't forget about your neighbors.”			
17	Citation (6.31) “Masio ngêné ya alon-alon mergâ aku mari ngombé... ya âpâ manêb <b>saêlêk-êlêkê rupâ sabejat bejate rai, sarusak-rusakê lambê...</b> ” [PN]S.DR.PGH4)  “Even so, take it slow, because I'm drinking. What can I do? No matter how ugly or ruined the face is, and how messed up the mouth is..”	<i>saêlêk-êlêkê: tembung rangkep + ater-ater sa- + panambang -ê</i>  <i>sabejat-bejatê: tembung rangkep + ater-ater sa- + panambang -ê</i>  <i>sarusak-rusakê: tembung rangkep + ater-ater sa- + panambang -ê</i>	<i>saêlêk-êlêkê rupâ sabejat bejate rai sarusak-rusakê lambê</i>	Adjective-adverb; half repetition
18	Citation (6.41) “Sabejad-bejate rai, sarusak-rusake lambe ayo pādha digugu <b>ucap sakecap, margâ yen ânâ kedadéyan mengkéné gak urung <b>dulur tuwâ yâ repot dulur tuwâ yâ kerépotan...</b></b> ” (PHJS.FKS.REP3)  “No matter how damaged the face is, no matter how messed up the mouth is, let's pay attention to a word or two from an older sibling like me. Regardless of how shabby the face is or how ruined the mouth is, listen to the words of your older sibling, Mbem. If such events happen, the parents get worried, and the older siblings also bear the burden.”	<i>ucap sakecap: purwakanthi swara</i>  <i>dulur tuwâ yâ repot dulur tuwâ yâ kerépotan: purwakanthi lumaksita</i>	<i>ucap sakecap, dulur tuwâ yâ repot dulur tuwâ yâ kerépotan</i>	Adjective-adverb; half repetition
19	Citation (6.42) “Tak rêvangi panas-kepanasan, udan kodanan, tak rêvangi mlebu alas metu alas, sikil mlenthung sajugung-jagung Mbem.”  (MNJS.KRL.J2) <i>Tak rêvangi mlebu alas metu alas, sikil mlenthung sajugung-jagung Mbem.</i>	<i>sajugung-jagung: tembung rangkep + ater-ater sa-</i>	<i>sajugung-jagung</i>	Noun-adjective; half repetition
20	Citation (6.43) “Aton, aton, aton, saempot empot te tool.” (MNJS.KRL.T4)  “Ouch, ouch, ouch, it hurts a lot.”	<i>saempot-empote: tembung rangkep + ater-ater sa- + panambang -ê</i>	<i>saempot empot te</i>	Noun-adjective; half repetition

No.	Citation Data	Reduplication (Rangkep Words) (Javanese Language)	Reduplication Sound-Altered	Morphological Aspects (Derivation)
21	Citation (6.44) “Kumbang Semendhung momongané tak ombeni banyu bening, koyak-koyak diuntal-untalla” .... (PNJS.DR.PL4)  “I gave Kumbang Semendhung clear water to drink, and he swallowed it right away....”	<i>diuntal-untalla</i> : <i>tembung rangkep + ater-ater di- + panambang –ã</i>	<i>diuntal-untalla</i>	Verb- adjective; half repetition
22	Citation (6.45) “Mulane diréwangi kâyâ mengkéné budhal sâkâ omah sampêk bengi golêk donyâ Mbem, ayo tak seneng-senengnâ sadulur- .....ha”. (MNJS.KMA.DO16) “That's why we help each other until it comes to this, leaving home until night to earn money, Mbem. Let's enjoy ourselves together with our siblings... Ha”	<i>seneng-senengnâ</i> : <i>tembung rangkep + ater-ater sa- + panambang –ã</i>	<i>seneng-senengno</i>	Adjective- verb; half repetition
23	Citation (6.46) “Tak réwangi <b>kelâra-lâra</b> udan adus kringet Mbem, abot-aboté duwé tanggung jawab, Mbem, mula (pancene pelajarané) kowé ajâ gampang ngersulâ ayo pãdbâ disenengakê <b>dulurê-dulurê</b> dhêwê lho yâ. Lak ngono Mbem”. (MNJS.KMA.MK18)  “I help until I feel pain, sweating, Mbem. The weight of responsibility is heavy. Mbem, it is indeed a lesson. Don't be easily disappointed; let's enjoy ourselves together as siblings.”	<i>kelâra-lâra</i> : <i>tembung rangkep + ater-ater ka- &gt;ke-</i>  <i>dulurê-dulurê</i> : <i>tembung rangkep + panambang –ê</i>	<i>Kelara-lara</i>	Adjective- adverb; half repetition
24	Citation (6.47) “Mulané Mbem saklimah utavã rongklimah, dulur tuwã sing kâyâ aku, sabeiad-bejade rai, <b>sarusak-rusakê</b> lambé ayo pãdbâ digugu ucap sakecap. Margã yén anã kedadean mengkéné gak urung dulur tuwã yâ répot dulur tuwã yâ kerépotan, jenengé dulur tuwã yâ kecandhak yâ kecangking, minangkã kendi ora anã isiné yâ dicangking kebak yâ dicangking”.(MNJS.KMA.TK23)	<i>sarusak-rusakê</i> : <i>tembung rangkep + ater-ater sa- + panambang –ê</i>	<i>sarusak-rusake</i>	Adjective- adverb; half repetition

No.	Citation Data	Reduplication ( <i>Rangkep</i> Words) (Javanese Language)	Reduplication Sound-Altered	Morphological Aspects (Derivation)
	“Even though I may be ugly in appearance, my advice as an older sibling will be heeded.”			
25	Citation (9.14) “... <i>mulané sadulur tuwèk sadulur pucet dulur tuma ajā <b>eman-eman</b> segā sakepel, ajāk (ajā) angen-angen bandeng satugel...</i> ” (APGSW06)  “That's why older siblings shouldn't be stingy towards the family.”	<i>éman- éman: tembung dwilingga wantab</i>  <i>angen-angen : tembung dwilingga wantab</i>	<i>eman- eman</i>	Adjective-verb; full repetition

Based on Table 1.1, the Componential Analysis of Pidgin Formed from the Derivation Process in the Jidor Sentulan Stage Literature, it can be explained that pidgin within the Jidor Sentulan performance group has developed pidgin through the derivation of words into new forms that are only understood by specific groups, particularly among descendants of the Javanese, from which the word formation patterns can be traced. Below are the patterns in the derivative of Table 2.1, which is referred to as the cultural theme, showing the forms of pidgin in Javanese within the Jidor Sentulan literature that arise from morphological processes, as illustrated in Table 2.

**Table 2. Javanese Pidgin in the Derivation Process in the Jidor Sentulan Stage Literature**

No.	Forms of Derivation	Number of Derivations
1	Adjective-noun; half repetition	2
2	Noun-verb; half repetition	1
3	Adjective-verb; half repetition	5
4	Noun-verb; full repetition	1
5	Adverb-verb; half repetition	1
6	Verb-adjective; full repetition	1
7	Adjective-adverb; half repetition	7
8	Noun-adjective; half repetition	4
9	Verb-adjective; half repetition	3

Based on Table 2.1, Javanese Pidgin in the Derivation Process in the Jidor Sentulan Stage Literature, it can be explained that the pidgin in Jombang Javanese undergoes the formation of new words through derivational processes that are predominantly understood by specific groups of Javanese people in Jombang. These derivations are mainly formed through adjective-adverb half repetition, adjective-verb half repetition, and noun-adjective half repetition. The derivation occurs in the form of meaning emphasis in conversations that are frequently used by the Javanese, especially in Jombang, as seen in words like “sarusak-rusake” and “saempot empot te,” among others.

## Discussion

This research presents a statement that contradicts what Salem (2013) stated, which claims that pidgin does not contain inflectional morphology, as seen in the findings above. This study supports what has been stated by Affia (2023), Buba et al. (2016), and Salem (2013), which indicates that pidgin is formed due to the emergence of new

vocabulary arising from extreme situations such as war, colonization, slavery, and international trade, and that pidgin does not adhere to standard English. This research also aligns with the findings of Affia (2023), Buba et al. (2016), Raymond & Ngulube (2022), and Unachukwu et al. (2020), which state that pidgin is used as a symbol of identity, membership in a particular group, social status, and a linguistic code that falls under sociolinguistics. It serves to simplify language, facilitate ease, and act as a unifying medium among Nigerian students through non-standard English, which is recognized as accepted (positive) pidgin English and functions as a form of lingua franca. Furthermore, this research supports Buba et al. (2016), who state that pidgin used by Nigerians, known as Nigerian Pidgin English, is not only employed by uneducated groups but is also utilized by educated groups in a diasporic form, serving as a unifying factor resulting from the spread of communities across different regions.

This research supports the findings of Dewi (2023), which state that new vocabulary is formed through derivation processes in the form of combinations, such as the word “niggas,” which is derived from Nigeria + US, meaning black individuals from Nigeria during the era of American slavery, and the word “chigga,” formed from Nigeria and Chinese, meaning black individuals from Nigeria who adopt Chinese culture. It also supports the theory proposed by Alshammari (2021), which states that inflectional forms exist in the temporal adverbial constructions in Arabic pidgin. This research further aligns with previous researchers who have stated that derivation processes are found within pidgin (Anjarah et al., 2022; Magria & Sari, 2020). The novelty of this study lies in the patterns of derivation in pidgin, illustrating the forms of pidgin in Javanese within the Jidor Sentulan stage literature, which arise from morphological processes that predominantly form through adjective-adverb half repetition, adjective-verb half repetition, and noun-adjective half repetition. These derivations manifest as meaning emphasis in conversations frequently used by Javanese people, particularly in Jombang.

## Conclusion

Jombang Javanese Pidgin from the Derivation Process in the Jidor Sentulan Stage Literature reveals that the pidgin language used in the Jidor Sentulan performances is formed through derivation processes that produce new words understood only by specific groups, particularly descendants of Javanese in Jombang. Through componential analysis, the patterns of new word formation are identified, especially through morphological processes such as adjective-adverb half repetition, adjective-verb half repetition, and noun-adjective half repetition. The implications of this research are that the pidgin formed through these derivation processes is not merely a communication tool but also reflects a strong local cultural identity. This study emphasizes the importance of examining the linguistic processes that arise from cultural and social interactions in preserving language heritage and enriching sociolinguistic studies in Indonesia.

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