

**CODE SWITCHING USED BY THE CHARACTERS OF THE “LOST IN
LOVE” MOVIE**

THESIS

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

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LOVE” MOVIE**

THESIS

Presented to
Maulana Malik Ibrahim State Islamic University of Malang in partial fulfillment
of the requirement for Degree of *Sarjana Sastra (S.S)*

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MALANG**

2014

STATEMENT OF THE AUTHENTICITY

I state that the thesis I wrote to fulfill the requirement for the degree of *Sastra Sastra (S.S)* in English Language and Letters Department, Faculty of humanities, Maulana Malik Ibrahim State Islamic University of Malang entitled *Code Switching Used by the Characters of the "Lost in Love" Movie* is truly my original work. It does not incorporate any materials previously written or published by other people, except those indicated in the quotation and bibliography. Due to this fact, I am the only person who is responsible for the thesis if there are any objections or claims from others.

Malang, 30 May 2014

The Writer,

Susilowati

APPROVAL SHEET

This is to certify that the Sarjana's thesis written by Susilowati entitled *Code Switching Used by the Characters of the "Lost in Love" Movie* has been approved by the advisor for further approval by the Board of Examiners.

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The Board of Examiners

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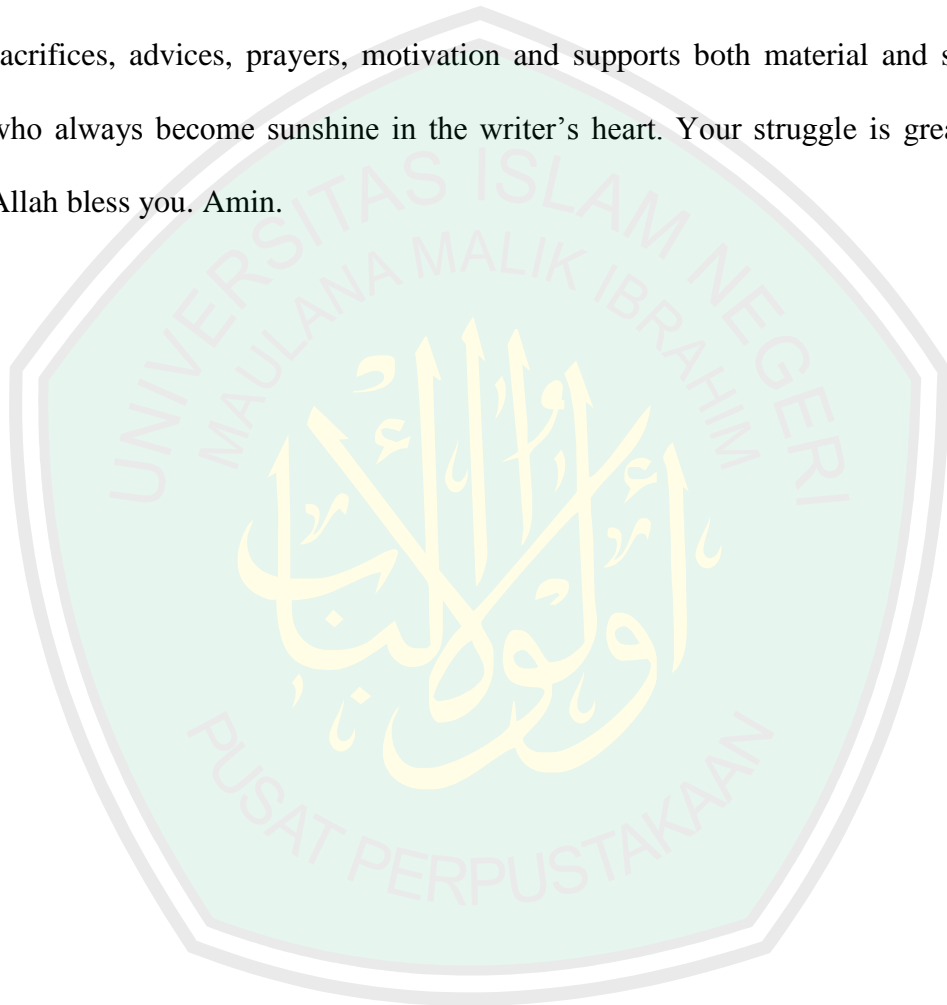
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DEDICATION

This thesis is dedicated to my beloved father, H. Abdul Hadi and my beloved mother, Hj. Maryam thanks for their endless great loves, cares, trust, sacrifices, advices, prayers, motivation and supports both material and spiritual who always become sunshine in the writer's heart. Your struggle is great. May Allah bless you. Amin.



MOTTO

قُلْ يَتَأَيَّمُوا النَّاسُ إِن كُنْتُمْ فِي شَكٍّ مِّن دِينِي فَلَا أَعْبُدُ الَّذِينَ تَعْبُدُونَ مِن
دُونِ اللَّهِ وَلَكِن أَعْبُدُ اللَّهَ الَّذِي يَتَوَقَّعُكُمْ وَأُمِرْتُ أَنْ أَكُونَ مِنَ
الْمُؤْمِنِينَ ﴿١٠٤﴾

Say, “O people, if you are in doubt as to my religion, then (know that) I do not worship those which you worship besides Allah but I worship Allah, who causes your death, And I have been commanded to be of the believers”.

(Yunus: 104)

“Life is a struggle, there is no life without a struggle”.

(The Writer)

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Alhamdulillah, all praises to Allah swt, the Most Gracious and Merciful who has given guidance and blessing the writer in finishing this thesis entitled *Code Switching Used by the Characters of the “Lost in Love” Movie*. May peace be upon our Prophet Muhammad SAW, who has brought us from the darkness to the lightness by Islam as Rohmatanlil Alamin.

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Malang, 30 May 2014

The writer,

Susilowati

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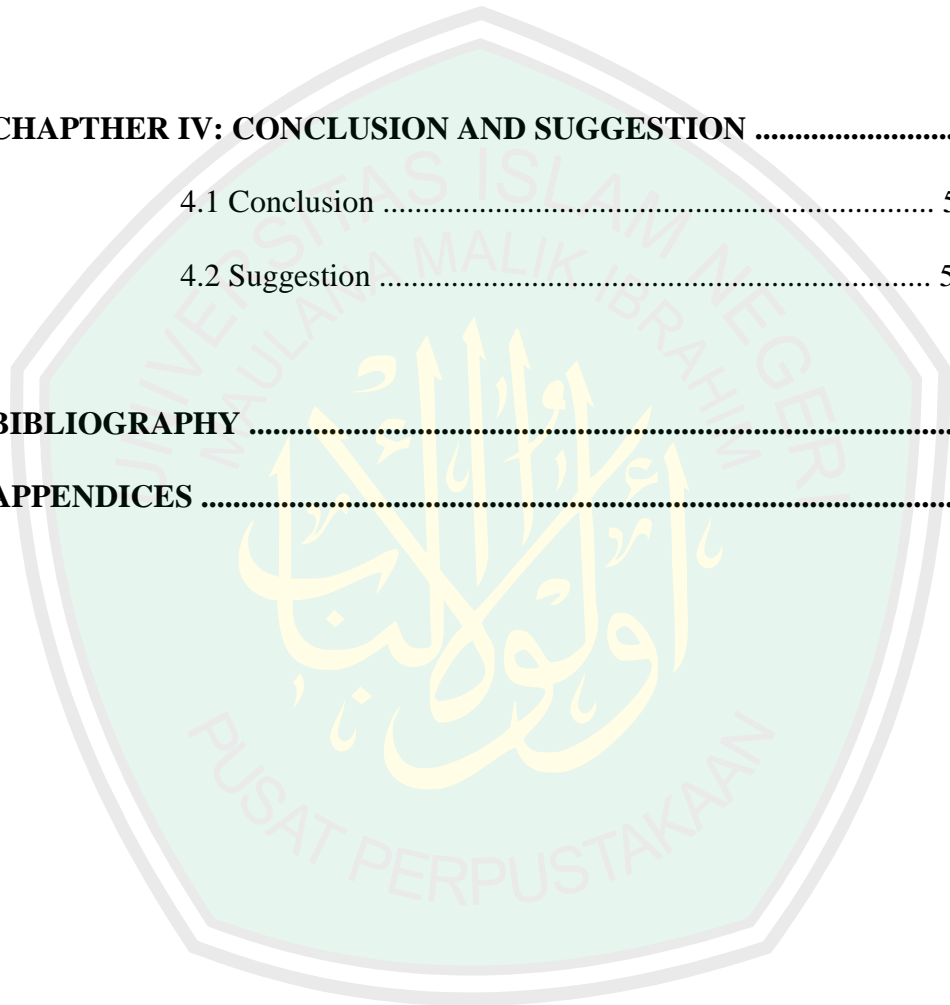
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ABSTRACT

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Key Words: Multilingual, Code Switching, Lost in Love movie.

Every human being uses language to communicate with others because the people cannot live alone without the use of language. Language is very important for human life. They need communicate to extend their ideas or opinions. The People who are capable of speaking more than two languages are called multilingual. They commonly switch a language to another in their communication, that is code switching. This study is focused on analyzing code switching dialogue used by the characters of the “Lost in Love” movie using the theory of code switching proposed by Romaine, Bloom and Gumperz’s in Susanto (2008).

The study uses descriptive qualitative method and it is categorized as conversation analysis because this study analyzes the data which contains of code switching used by the characters of the “Lost in Love” movie. The data are in the form of several contexts, word, phrases, sentences and utterances which are taken from “Lost in Love” movie. This movie used three languages such as English, France and Indonesian in their conversation.

The techniques of data collection the writer browsed the transcript, reading the transcript, watching the movie, translated the characters utterances which use France into English and Indonesian into English and identified the types and the function of code switching used in “Lost in Love” movie. The data analysis the writer rewatched, reading the transcript, looked for the meaning of the text in order to make it easier in catching the content of that movie, classified the data based on the types of code switching used and its functions and the data to make conclusion based on the finding the data and analysis.

The result of this study shows that there are three types of code switching used by the characters of the “Lost in Love” movie. Those are intersentential code switching, intrasentential code switching and tag switching. The functions of code switching used by the characters of the “Lost in Love” movie are to serve a quotation, an interjection, qualify or clarify a message, to specify an addressee, to reiterate and to carry out referential.

Finally, this study analyzes types and function of code switching, it will be more interesting for the next writer to analyze it by using another theory of code switching. In addition, it is suggesting for the next writer to analyze use other data such as twitter or facebook and novel as the data source.

ABSTRAK

Susilowati. 2014. Ahli kode digunakan oleh karakter dari film “Lost in Love”.
Skripsi, Bahasa Inggris dan Jurusan Sastra, Fakultas Ilmu Budaya,
Maulana Malik Ibrahim Universitas Islam Negeri Malang.
Pembimbing: Rina Sari, M.Pd

Kata Kunci: Multibahasa, Ahli Kode, Film Lost in Love.

Setiap manusia menggunakan bahasa untuk berkomunikasi dengan orang lain karena seseorang tidak bisa hidup sendiri tanpa menggunakan bahasa. Bahasa sangat penting bagi kehidupan manusia. Mereka membutuhkan berkomunikasi untuk menyampaikan pendapatnya dan ide-idenya. Orang yang mampu berbicara lebih dari dua bahasa disebut multibahasa. Pada umumnya mereka beralih bahasa lain dalam komunikasi di sebut ahli kode. Penelitian ini difokuskan pada analisis alih kode percakapan yang digunakan oleh karakter film “Lost in Love” menggunakan teori alih kode yang diusulkan oleh Romaine, Bloom dan Gumperz di Susanto (2008).

Penelitian ini menggunakan metode deskriptif kualitatif dan penelitian ini dikategorikan sebagai analisis percakapan karena penelitian ini menganalisis data yang mengandung alih kode yang digunakan oleh karakter dari film “Lost in Love”. Data tersebut berupa beberapa konteks, kata, frase, kalimat dan ucapan-ucapan yang diambil dari film “Lost in Love”. Film ini menggunakan tiga bahasa seperti bahasa Inggris, Perancis dan Indonesia dalam percakapan mereka.

Teknik pengumpulan data penulis melihat-lihat transkrip, membaca transkrip, menonton film, menerjemahkan ucapan karakter yang menggunakan Perancis ke dalam bahasa Inggris dan bahasa Indonesia ke dalam bahasa Inggris dan diidentifikasi jenis dan fungsi alih kode yang digunakan dalam film “Lost in Love”. Analisis data penulis menonton kembali, membaca transkrip, mencari makna teks agar memudahkan dalam menangkap isi film tersebut, mengklasifikasikan data berdasarkan jenis alih kode yang digunakan dan fungsinya dan data membuat kesimpulan berdasarkan menemukan data dan analisis.

Hasil penelitian ini menunjukkan bahwa ada tiga jenis alih kode yang digunakan oleh karakter film “Lost in Love”. Mereka adalah intersentential alih kode, intrasentential alih kode dan tag switching. Fungsi alih kode yang digunakan oleh karakter dari film “Lost in Love” adalah to serve a quotation, an interject, qualify or clarify a message, to specify an addressee, to reiterate and to carry out referential.

Akhirnya, peneliti ini menganalisis jenis dan fungsi alih kode, akan lebih menarik bagi penulis selanjutnya untuk menganalisis dengan menggunakan teori lain alih kode. Selain itu, penulis menyarankan untuk penulis berikutnya menganalisis penggunaan data lain seperti twitter atau facebook dan novel sebagai sumber data.

ABSTRACT

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الملخص

سوسيلوانى.(٢٠١٤). كود التبدل المستخدمة من قبل شخصيات من "فقدت في الحب" الفيلم. اطروحة، اللغة الانجليزية و قسم الاداب. كلية العلوم الانسانية جامعة مولانا مالك ابراهيم الاشلامية مالانج. مستشار: ريناساري، M.Pd

اكامة: متعدد الغاث، الرمز الشبدل، فقدت الحب في الفيلم

كل انسان يستخدم اللغة لتو اصل مع الآخرين لا خرين لان الناس لا يمكن ان يعيش وحده من دون استخدم اللغة. اللغة مهمة جدالحياة البشرية. التبيحتاجون إليها لتوسيع التواصل أفكارهم وأر اللهم. الناس القادرين على التحدث ويطلق أكثر من لغتين متعدد اللغات. اثم عادة تبدل لغة إلى أخرى في تواصلهم، وهذا هو كود التحويل. وتركز هذه الدراسة على تحليل قانون التحويل الحوار المستخدمة من قبل شخصيات من فيلم "فقدت في الحب" باستخدام نظرية التحويل من التعليمات البرمجية اقترحهار و مين، بلوم و غمغرس في سوسانتو(٢٠٠٨).

تستخدم الدراسة المنهج الوصفي النوعي ويتم تصنيفها وتحليل المحادثة لأن هذه الدراسة بتحليل البيانات التي تحتوي على تحويل الشفرة المستخدمة من قبل شخصيات "فقدت في الحب" الفيلم. البيانات هي في شكل عدة سياقات. كلمة والعبارات والجمل والتعبيرات التي تتخذ من "فقدت في الحب" الفيلم. بثلاث لغات مذل الإنجليزية والفرنسية في حديثهما.

تقنيات جمع البيانات وتصفحها كاتب نص، ومشاهدة الفيلم، تترجم الكلام الشخصيات التي تستخدم في فرنسا إلى اللغة الإنجليزية والإندونيسية إلى اللغة الإنجليزية والتعرف على أنواع وظيفة رمز التبدل المستخدمة في "فقدت في الحب" فيلم. تحليل البيانات والكاتب، وقراءة النص، شاهدت إعادة، نظر لمعنى النص وذلك لجعله أسهل في اصطلياد محتوى هذا الفيلم، تصنيف البيانات تعتمد على أنواع من التعليمات البرمجية التبدل المستخدمة وظائفها و البيانات لجعل الاستنتاج استنادا إلى العثور على البيانات وتحليلها.

نتيجة هذه الدراسة تبين أن هناك ثلاثة أنواع من التعليمات البرمجية التبدل التي تستخدمها الشخصيات من "فقدت في الحب" الفيلم تلك هي انتر ستنسيل التبدل رمز، رمز و انترا ستنسيل التحويل علامة التبدل. وظائف كود التحويل التي تستخدمها الشخصيات من "فقدت في الحب" الفيلم هي لخدمة الاقتباس، والمداخلة، التأهل او توضيح رساله، لتحديد المرسل إليه، ان اكرر والقيام المرجعي.

أخيرا، تحلل هذه الدراسة أنواع وظيفة رمز التبدل، فإنه سيكون أكثر إثارة للاهتمام للكاتب المقبل لتحليلها باستخدام نظرية أخرى من التعليمات البرمجية التبدل. وبالإضافة إلى حي ذلك. فإنه يوحى الكاتب المقبل لتحليل استخدام البيانات الأخرى مثل تويتر أو الفيسبوك والرواية كمصدر بيانات.

ABSTRAK

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CHAPTER I

INTRODUCTION

This part presents background of the study, research problems, objectives of the study, significances of the study, scope and limitation, research method used in the study which comprises research design, research instrument, data sources, data collection, data analysis, and definition of the key terms.

1. 1 Background of the Study

In daily interaction, people use a language or more either written or spoken to do their communication since as human being they cannot live alone without language. They need to communicate each other using a language in delivering their thought, gratitude, ideas or emotional feeling because communication is not only the essence of human being, but also as vital property of life.

However, when the languages are in contact, it is possible for the speakers for using more than one language. The use of more than one language is called by bilingualism. Bilingualism is a useful accomplishment for anyone who is likely to make public speeches and who wishes to be able to attract attention to the important of what he says (Salisbury in Holmes, 1979:55 and Irwansyah 2008:24). People who are bilinguals or multilingual will not find difficulties in having communication with anyone.

Bilingualism and multilingualism are normal phenomena when people use two different languages or more than two languages in their conversation in order to communicate effectively. They use different language to suit the situation and condition when people socialize and meet with different situation and culture. They should have to study, adapt, and choose language that they want to use when they talk to other people. Therefore, they tend to switch their language from one to another in doing communication with other people. Commonly, the speakers switch their language from one language to other languages because of some reasons. It happens in any situation and condition; formal or informal.

The change of code from one language to another language can be called as code switching. Code switching (CS) can be used at home, work place, school, and other places. It is a common activity in bilingual and multilingual society where the speakers switch their code or language to another. It happens in any condition; formal or informal. In communication, bilinguals sometimes alternate their language in many forms such as in words, phrases, even sentences. It means that there are types of CS that bilinguals use when they communicate with others. Wardhaugh (1986:104) states that there are two kinds of CS, they are situational and metaphorical code switching. Situational CS occurs when the language change according to situation in which the conversations find themselves, they speak one language in one situational and other in a different one and no topic changes. Meanwhile, metaphorical code switching is changes of topic requires a changes of language used when the topic changes.

Romaine (1995:122) explained that the types of code switching are intersentential, intrasentential and tag switching. Intersentential code switching is involves a switch at a clause or sentence boundary, where each clause or sentence is in one language or another. It may also occur between speaker turns.

Intersentential code switching can be thought of as requiring greater fluency in both languages than tag switching since major portions of the utterance must conform to the rules of both languages. Intrasentential code switching involves, arguably, the greatest syntactic risk, and may be avoided by all but the most fluent bilingual and Tag switching is involves the insertion of tag in one language into an utterance which is otherwise entirely in other language.

Bloom & Gumperz (1972:62) state that *situational* code switching vs. *metaphorical* code switching represent what has been the most widely discussed and influential categorization of switching based on social function (such as home, school, work) that are associated with separate, bounded kinds of activities (public speaking, formal negotiations, special ceremonials, verbal games, etc.) or spoken with different categories of speakers (friends, family members, strangers, social inferiors, government officials, etc.). Situational switching involves a direct relationship between code use and observable factors of the situation. Situational code switching occurs in response to changes in the situations, e.g. the approach of an individual who does not understand the language being spoken, or as interlocutors who move to a different institutional setting associated with a distinct code.

Based on the explanation above, the writer is interested in analyzing this topic since code switching is an interesting topic and it becomes language phenomenon occurs today. The use of code switching is not only found in daily interaction, but it also can be found in song or in movie. This topic is very important to be studied because code switching is commonly used in varied situations. Furthermore, in this study the writer investigates code switching used by the characters in the “Lost in Love” movie. The reason which encourages the writer to choose “Lost in Love” movie as the subject of study to be analyzed is because there are three languages which are used by the characters in this movie, they are English, French, and Indonesian. The use of multilingualism in other movies is uncommonly found, therefore, the writer chooses this movie to be analyzed. Then, by analyzing code switching in this movie, the writer can find out which combinations of words or morphemes from different languages which can easily be combined and are more resistant, or perhaps even impossible.

There are many writers who have investigated code switching phenomena. The first writer is Nisrocha (2011), she focused on investigating the use of code switching in Gaul Bareng Bule Program on Trans TV”. In her writing, she found two kinds of code switching. Those are intrasentential and intersentential code switching. The second writer is Tiana (2009), she focused on analyzing code switching used in Friendster comments. She found all types of code switching. Those are intrasentential code switching, intersentential code switching, and tag switching. The types of intrasentential code switching are commonly produced in Friendster comments. The third writer is Ulfa (2012), she found the types of

Intersentential, Intrasentential, and Tag switching in this movie. she found that 14 code switching utterances on SALT movie can be categorized into metaphorical and situational approach of code switching and 10 functions of code switching found are: (1) Specify an addressee, (2) Metalinguistic, (3) Phatic, (4) Expressive, (5) Personalisation & Objectivication, (6) Reiterate, (7) Carry out referential, (8) Show the politeness manner, (9) Express familiarity, solidarity, and change the situation into informal, also (10) Quote someone's utterance. The fourth writer is Imaroh (2011), she found kinds of code switching in the lyrics of Maher Zain's songs. They are intersentential switching, intrasentential switching and also emblematic switching.

Even though there have been many previous studies on code switching, the writer thinks that it is important to conduct this present study on CS since this study is different from the previous ones in which the previous study only focused on analyzing the code switching used two languages, they were English into Indonesian and Arab into English. However, this study is different since the subject of this study uses three languages. Those are Indonesian, English, and French. The other unique thing which makes the writer interested in analyzing this movie is that the setting on this movie truly takes in France in order to get the standardization French because the characters in the movie need to communicate with French people directly. Therefore, the writer chooses this movie, because it helps the writer to get the appropriate data or valid data.

1.2 Research Problems

Based on the background of the study presented above, this study is conducted to answer the following research problems:

1. What are the types of code switching used by the characters of the “Lost in Love” movie?
2. What are the functions of code switching used by the characters of the “Lost in Love” movie?

1.3 Objectives of the Study

Based on the problems mentioned above, this study is intended to:

1. Investigate the types of code switching used by characters of the “Lost in Love” movie.
2. Investigate the functions of code switching used by characters of the “Lost in Love” movie.

1.4 Significances of the Study

This study is expected to give both theoretical and practical contributions. Theoretically, this study is expected to expand the existing theory of Sociolinguistics which deals with Romaine, Bloom and Gumperz’s theory in term of types of code switching and its functions used by the characters of the “Lost in Love” movie.

Practically, this study is expected to give contribution for the students of linguistics, especially for English Department students to get deeper comprehension and understanding about code switching of the types and its functions in order to be able to identify and classify the types of code switching and its functions. The result of this study is expected to widen the empirical data through the use of the types of code switching and its function. It is also expected to be a helpful reference for others who are interested in investigating the study on the same field, especially in investigating the types and the functions of code switching.

1.5 Scope and Limitation

The area of this study is Sociolinguistics especially in investigating the types of code switching and its functions used by the characters of the “Lost in Love” movie on 23rd May 2008. The data are taken from “Lost in Love” movie in which the data are in the form of several contexts, words, phrases, sentences, and utterances. This study only focuses on investigating the types of code switching and its function by using Romaine, Bloom and Gumperz’s theory. The writer uses this theory since it explains and classifies the types and function of code switching in detail and completely.

1.6 Research Method

This part presents the research method used in the study which comprises the research design, research instrument, data sources, data collection and data analysis.

1.6.1 Research Design

In conducting this study, the writer uses descriptive qualitative research. This study is descriptive since it describes and explains the data by using Romaine, Bloom and Gumperz's theory. The writer uses this theory since it rolls out and classifies the types of code switching and its function in detail. This study is categorized as qualitative research since the writer analyzes the data which contains of code switching used by the characters of the "Lost in Love" movie. In this study, the data are in the form of several contexts, words, phrases, and utterances which are taken from "Lost in Love" movie. Furthermore, the data which contains of code switching are analyzed descriptively.

1.6.2 Research Instrument

Since this study is a Sociolinguistic study where human beings and the situation around them are involved, there must be some appropriate instruments to collect the data. The writer becomes the main instrument of this study since the writer is the only person who collects and analyzes the data to answer the research problems proposed.

1.6.3 Data Sources

The data source is “Lost in Love” movie. Meanwhile, the data are in the form of several contexts, words, phrases, clauses and sentences which are produced by the characters of the “Lost in Love” movie that contain Code switching. In this study, the transcript is as the data source. From that transcript, the writer analyzed each part of conversation between each character which contains of code switching. It is appropriate to analyze this movie by using Code Switching theory since this movie uses three languages. Those are French, Indonesian and English.

This movie was released in theaters on Friday, May 23rd 2008 in Indonesia, and then went to France to get the standardization of the original setting because they had to communicate with French people directly.

1.6.4 Data Collection

As the first step of data collection, the writer browsed the transcript of that movie at www.subscene.com. Secondly, the writer read the transcript in order to get the comprehending content thoroughly. Thirdly, in collecting the data, the writer had to watch the movie for many times in order to get comprehension of the content intensively and to understand what the types of code switching used in that movie. Fourthly, the writer translated the characters utterances which use France into English and Indonesian into English. Fifthly, the writer identified the

types and the function of code switching used by the characters of the “Lost in Love” movie to get the data by using Romaine, Bloom and Gumperz’s theory.

1.6.5 Data Analysis

After getting the data needed, the next step was analyzing the data as the following steps. Firstly, the writer rewatched the movie to get the comprehending content of that movie. Secondly, the writer read the transcript to get the comprehending content deeper in analyzing the use the types and function of code switching used by the characters of the “Lost in Love movie”. Thirdly, the writer translated the characters utterances which use France into English and Indonesian into English. Then the fourth step is the writer looked for the meaning of the text in order to make it easier in catching the content of that movie and in analyzing the movie based on the research problems.

After that, the writer classified the data based on the types of code switching used and its functions. Then, the data were analyzed descriptively based on the research problems by using Romaine, Bloom and Gumperz’s theory. The theory used is types and functions of code switching. The types of code switching are; intersentential code switching, intrasentential code switching and tag switching. The functions of code switching are to serve a quotation, an interjection, to make personality, to clarify a message, to specify an addressee, to reiterate and to carry out referential. Finally, the writer generated the data to make conclusion based on the finding the data and analysis.

1.6.6 Definition of the Key Terms

To avoid misunderstanding about the terms used, the following definitions are given:

1. Bilingualism is the ability of using two languages, which are similarly good (mother and foreign language) or not in whatever level of society.
2. Multilingualism is the use of two or more languages, either by an individual speaker or by a community of speakers.
3. Code switching is when the speaker switches from one language to another language.
4. “Lost in Love” movie is an Indonesia film, published by Nusantara Film on 23rd May 2008. In this movie, the characters are from Indonesia and three of them are Indonesia, French, and English. The characters speak by using French, Indonesian and English.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

In this chapter, the writer presents some theories related to this study. Those theories have significant role in this study since they serve as basis for the writer to collect, classify, and analyze data. The writer presents theories of Sociolinguistics, Bilingualism, Multilingualism, Code switching, types of code switching, and the functions of code switching.

2.1 Sociolinguistics

Language is purely human and non-instinctive method of communicating idea, emotion, and desires by means of a system of voluntarily produces symbol used for human communication (Mesthri & Swann, 2004:1). Wardhaugh (1978:3) States that language is system of arbitrary vocal symbol used for human. Language is power that is used to make ones stronger. People use language to influence others. Human beings cannot live without making any communication with others because communication has an important role in society. In order to have a good communication among society, people need language because they can express their feeling. The media is through language. Therefore, language and society need each other.

According to Wardhaugh (1986:9), language is what the members of particular society speak. Mainly, language besides as a tool for communication with others, it is also as a tool for establishing and maintaining relationship with

other people. Due to the language is one of the main defining features of the human beings, therefore, the study about language is called linguistics. This study deals with one of the important branches of linguistics that is Sociolinguistics with studies about language and society. Sociolinguistics deals in investigating the relation between society and language to get better understanding in the structure of language and the function of language in communication.

Chaika (in Irwansyah 2008:23) states that Sociolinguistics is the study of the way people use language in social interaction. Language implies attention to the way language is played out in societies through the function. Language does not only refer to the processes of conveying meaning, referring to ideas, events or entities that exist outside language. While using language primarily for this function, a speaker will inevitably give off signals concerning his social and personal background. Therefore, language and society need each other since Sociolinguistics is the study of the relationship between language and social structure, and language variation (Mesthrie & Swann, 2004).

2.2 Bilingualism

Mackey (1962:52) states that bilingualism is the ability to use more than one language. People usually require selecting a particular code whenever they choose to speak, and they may also decide to switch from one code to another code (Wardhaugh 1986:100). Code switching is very important aspect of

bilingualism and it happens when the speaker switches from one code to another code. It means that code switching is an important aspect to support bilingualism.

Hamers and Blance (1987:6) define bilingualism as ‘having or using two languages especially as spoken with the fluency characteristic of a native speaker, a person using two languages especially habitually and with control like that of a native speaker’ and bilingualism as ‘the constant oral use of two languages’.

Macnamara (1967a) proposes that a bilingual is anyone who possesses a minimal competence in only one of the four language skills, listening comprehension, speaking, reading and writing, in a language other than his mother tongue. Between these two extremes one encounters a whole array of definitions.

Bilingualism is found in society that consists of speakers of two or more languages. As an example, it exists among university students which live in the same area but they have different languages since they are from several cities or region. By viewing the above example, it seems that bilingualism has become a common phenomenon in our society and all communities in the world.

2.3 Multilingualism

People who speak two languages are often called bilingual; people who speak more than two languages are considered as multilingual. Rarely do bilinguals speak both languages with the same level of fluency. It is more common that they prefer to use one language to another, depending on the context and the topic (Martin in Irwansyah 2008:25).

People brought up within a western society often think that monolingualism that forms a routine part of their existence is the normal way of life for all but a few ‘special’ people. They are wrong. Multilingual is the natural way of life for hundreds million all over the world (Crystal, 1987:364).

2.4 Code Switching

Code switching is code switching can be defined as the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems. Most frequently the alternative takes the form of two subsequent sentences, as when a speaker uses a second language either to reiterate his message or to reply to someone else's statement. (Gumperz, 1972:60).

For example:

“People here get divorced too easily. Like exchanging fault goods. In china it is not the same. *Jia gou sui gou, jia ji sui ji*”

(If you have married a dog, you follow a dog, if you have married a chicken, you follow a chicken)

It can be observed from the example above, first, the speaker said English sentences, and then he/she switched to Mandarin. Code switching can occur quite frequently in an informal conversation among people who are familiar and have a shared education, ethnic and social economic background. It is avoided in a formal speech situational among people especially to those who have little in common factors in terms of social status, language loyalty and formality.

It can be concluded that code switching is the use of the two or more languages in the same utterance or discourse in which the speaker and the interlocutor get involved in conversations, thus it is possible for them to choose what language they use.

2.5 Types and functions of code switching proposed by Romaine, Bloom and Gumperz in Susanto 2008

The writer analyzes types and functions of code switching. The following are explained type of code switching based on Romaine in Susanto (2008:47-52) and the functions of code switching based on Bloom and Gumperz in Susanto (2008: 70-74).

2.5.1 Types of Code Switching

Romaine in Susanto (2008:47) states that there are three types of code switching. Each of types is discussed below:

2.5.1.1 Intersentential Switching

Intersentential switching involves movement from one language to another between sentences (Appel and Muysken, 1987:118). This situation may also include a switch from a whole sentence or more than one sentence produced entirely in one language into the other languages in the conversation. For the example, Indonesian and Minangkabau languages, italics are Minangkabau. The speaker switched into Minangkabau after uttering a sentence which was expressed

in Indonesian. The speaker switched at a sentence boundary (intersentential code switching). Susanto (2008:48) explained that intersentential code switching may also include a switch from a whole sentences or more than one sentences produced entirely in one language into the other languages in the conversation.

For Example:

Topic: electric off

Ibu Las : *Ibu Len jam bara cako malam lampu iduik, awaklah lalok sejak jam sambilan (Ibu Len puku lberapa lampu tadi malam hidup, saya sudah tidur sejak pukul 9). Ibu Len what time was the lamp on tonight? I have slept since 9 o'clock.*

Ibu Leni : *Samo awak tu, awaklah lalo pulo sejak sanjo, malah sajak pukuasalapan, awak sakik kapalo. Bagaimana dengan Ibu Lin tahu pukul berapa lampu hidup tadi malam? How with Ibu Lin, do you know what time is it lamp on tonight.*

(sama kita itu, saya sudah tidur pula sejak sore, malah semenjak pukul 8 karena saya sakit kepala). (We are the same, I also have slept since afternoon, instead since 8 o'clock because my head was sick).

Ibu Lin : *Tahu Bu, kira-kira pukul sepuluh. (I know Bu, approximately 10 o'clock).*

The conversation above shows that code switching occurs because of the existence of the third person. It shows that Code switching occurs from Minangkabau language to Indonesian. Ibu Leni switched her language into Indonesian since she is from Sulawesi and she did not understand Minangkabau Language.

2.5.1.2 Intrasentential Switching

Intrasentential Code Switching concerns the alternation of languages which occurs within a sentence or a clause boundary. Sometimes, it includes mixing within word boundaries because this type of code switching involves the greatest syntactic risk, a less competent bilingual may avoid using it (Romaine in Susanto, 2008). Since intrasentential code switching occurs within sentence/ clause/ word boundaries/ phrase, it contradicts with Weinreich's point of view of the 'ideal bilingual'; because both inter and intrasentential code switching, as Romaine (1995:122) argued, take place without the apparent change of variables are of great importance in determining the occurrence of both intersentential code switching and intrasentential code switching (Susanto, 2008). Whereas Grosjean (1982:146) claimed that code switching may also take place in phrase. Following is the instance of intrasentential code switching (Susanto, 2008:50).

For Example:

“Dari jam sepuluh empat lima tekan jam sewelas seperempat kan?”

‘(From ten forty five to eleven fifteen, isn't it?)’

The example above shows that in the second sentence, the speaker switched from Indonesia into Javanese within sentence, so that it can be called as intrasentential switching. However, this type is also well known as code-mixing because Singh, Di Sciullo et al., Appel and Muysken, Pandharipande in Susanto (2008:51) use the term code mixing to refer to intra-sentential code switching.

2.5.1.3 Tag Switching

Tag switching involves the insertion of a tag from one language into an utterance which is otherwise entirely in the other language, for example, oh, ya, saya tau. Di sebelah selatan sana tu, ya? (Oh, yes, I know, on the south side over there, is not it?) (John in Susanto, 2008:47).

Further Supported by (Romaine in Susanto, 2008) it is exclamation or tags “you know”, “I mean”. Tag switching is subject to minimize syntactic restriction; therefore, tags may be easily inserted at a number of points in a monolinguals utterance without violating syntactic rules. Tag questions also may be used as a polite request or to avoid the impression of a firm order.

For Example:

Rebecca Marder : “*Je suis désolé et mon chien*” (I’m sorry and my dog)
 Alex : “It’s ok. *Votre chien n’a pas plus déranger. Tita est un peu plus.* Iya kan tita?” (It’s ok. Your dog does not disturb anymore. Tita is just over, isn’t she?)
 Tita : “Yes”

The datum is categorized as tag switching. Alex switches to English, France and Indonesian “Its ok. *Votre chien n’a pas plus déranger. Tita est un peu plus.* Iya kan, Tita?” to recite what the native has said, “Its Ok, your dog does not disturb anymore. My friend is just over. Isn’t she?” Alex switches from English, France to Indonesia because Tita cannot understand France. It is easier for her to speak in another language.

2.5.2 The Function of Code Switching

This section presents Bloom and Gumperz in Susanto (2008:70) states that there are seven Function of Code Switching. Each of types is discussed below:

2.5.2.1 To Serve a Quotation

It is used to serve a quotation function. In this case, speaker wants to recite another person's speech and report it in his conversation. This speaker quotes the original speech from another speaker's statement. In structure, usually it is well known as indirect statement. This instance of code switching functions as a direct quotation of another person's speech.

For example:

Susanto :Jeded, sampai pusat Pak Rektor bilang maneh, "*Sangune wis ono ta?*"

'Bang [imitative verb adjunct with *mak*, usually used to refer to Slamming the door], when I reached the central administration, Mr. Rector said again, "*You have received the travelling funds, haven't you?*"

In brief, "quotation function", is used to quote someone's utterance. It also means that reciting another person's speech and reporting it in conversation. This category is defined in terms of its framing of reported speech.

The conversation above is an instance of code switching which functions as a direct quotation of another person's speech. Speaker Susanto quotes the original speech from his Rector's statement.

2.5.2.2 An Interjection

It functions as an “interjection” which includes exclamations or sentence fillers. Interjection means that the speaker inserts sentence fillers or sentence connector, for example, “*nah*”, “*lha*”, “*lho*”, “*Anyway*”, “*By the way*”, “*So*”, and so on; whereas, interjection includes exclamation such as “*Hey!*”, “*Well*”, “*Damn!*” ect

The following is the example of interjection:

“*Well*, apa yang harus kita lakukan sekarang? *J’ai idee*”

[Well, what should we do now? I have idea]

The example above uses three languages in a sentence, English exclamation word “Well” and Indonesian and France sentence for continuing utterance.

2.5.2.3 To Mark Personality and Objectification

Code Switching as a function of making personality and objection, in this case, it is used to express a degree of emotional involvement by the speaker in the message; the use of language A is more personalized, while language B may reflect more distance (Gumperz in Susanto 2008:71). For example is from (Wolff and Poedjosoedarmo in Susanto, 2008: 74)

E : “Saya tidak ingin saya terus berlanjut ke situ. Saya ingin dibelai-belai saat itu”
(‘I don’t expect that husband responds (by having sexual intercourse). I just expect him to spoil me’)

B : “*Kethaki ae*”
‘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 realise)

The citation in example, illustrates a conversation among friends about the relationship between a husband and his wife. Speaker E starts speaking in Indonesian quoting a woman's statement, and it is responded to by speaker B in Javanese *ngoko Kethaki ae* expressing his personal judgment about the woman's traits. The use of 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 feelings. Speaker E may be surprised or did not anticipate that speaker B would respond in this somewhat negative manner.

2.5.2.4 Qualify or Clarify a Message

Usually, it depends on the speaker's understanding of particular topic of conversation. Sometimes, one topic is introduced in language A and clarifies in language in language B to qualify or clarify a message (Susanto, 2008:72).

- A : Deken atau Dekin namanya? "Is its name Deken or Dekin?"
 C : Ah sama, *sagelemè dhèwèk*. "Well, it is the same, *it is just up to you*"
 A : Ah teman sendiri koko. "It is not problem with our own"

The example above is speaker C switches from Indonesian to Javanese *ngoko: sagelemè dhèwèk* 'up to you' to modify his answer given in Indonesian Ah sama 'just the same' to speaker A asking whether the pronunciation of 'Deakin' was /deken/ or /dekin/. The reason for the switch to Javanese *ngoko* instead of *madya* or *krama* is that because speaker C is speaking to his close friend or interlocutor of equal social status.

2.5.2.5 To Specify an Addressee

Code switching can also be used to “specify an addressee”. It means code switching is used in order to identify an addressee; to accommodate another speaker by switching to the language they know. The purpose of this switching is usually to notify the interlocutor, which the speaker is inviting him/ her to participate in the conversation. This occurs because of the presence of third person or the speaker wants to exclude or including a certain person in a conversation. 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 his/ herself to the interlocutor’s language (Susanto, 2008:72).

For Example:

The China society	: Lao Xing
The China man	: Lao xing, hui lai
Passepartout	: Xie Xie
Monique	: Lao Xing
Mr. Fogg	: Goodness, that’s quite a welcome. Do these people know him?
Monique	: It must be their custom, the way they welcome all
Strangers	: Lao Xing
Mr. Fogg	: Lao Xing
Passepartout	: Xiang wode peng you man wen hao (Give your best to my friends). [Passepartout said to the china children when the first coming in Lanzhoi village]
Lao Xing’s mother	: Whoo! Lao Xing. Hai ni, n hui lai le (Wow, Lao Xing. My son, you are back)
Passepartout	: Mama ta (Mama)

Metaphorical code switching has a certain purposes of characters, such as when the Monique and Mr. Fogg say, “ **Lao Xing!**” and passepartout says to his mother, “**Mama ta**” (Mama). Those have purpose to specify address and indicate relationship between code switching politeness.

2.5.2.6 To Reiterate

Code switching is sometimes used to “reiterate” what has just been said by the speaker. Reiterations are defined in terms of referential functions. The function of reiteration is to clarify or emphasize a message. Understanding the speaker’s mood when reiterating their message is important, in order to know the real reason behind the reiteration (Susanto 2008:74).

For Example:

Adi : ***Sampun** disampèkaken niku wau Mas 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 reiterated his message in response to Aztu’s disagreement with the idea of interchanging the imam for prayers of Iedul Fitri (praying to celebrate the end of a month fasting period) and Iedul Adha (prayers for commemorating the sacrifice of Ismail by Abraham).

However, it was too late for Aztu to express his disagreement because the proposal for interchanging the imam for these prayers had already been approved by the religious leader in the *musyawarah*.

2.5.2.7 To Carry out a Referential

Code switching also carries out a “referential” function: multilingual switching because they lack sufficient knowledge of one language or lack the ability to satisfactorily express themselves in that language on a certain subject (Susanto, 2008).

For Example:

Reza : “*Avez-vous entendu parler de Adit?*” (Have you heard from Adit?)

Actor : “*Oui, le dernier mot est aller*” (Yes, last word was “go”)

[Silent]

Reza : “*Chekov. Do you remember me?*”

Alan : “*Tita was remembering something in the past. Voice “Chekov”*”

Reza : “**Vous souvenez-vous de moi?** *Do you miss me?* Saya Om Reza” (Do you remember me? Do you miss me? I’m Reza)

Tita : “Om Reza” (Uncle Reza)

Alan : “*Laughing*”

Tita : “Berapa lama om Reza disini?” (How long have you been here?)

Reza : “Ya hampir 10 tahun” (Yes, I have been here for about 10 years)

The example above occurs among three characters in the France. Firstly, Reza uses France with an actor then using English and Indonesia to communicate with Tita. This switching is used by Reza in order that Tita identified him as uncle once met a long time ago. Reza and Tita grow up in the same country, and both of them are Indonesia. Indonesian is their mother tongue and English is foreign language. Reza knows that Tita’s France is bad so he changes his language into English and Indonesia.

2.6 Synopsis of “Lost in Love” Movie

Tita is an adolescent girl who is still in senior high school, she is beautiful, polite and has many friends. One of Tita’s friends is Meme and the adolescent one is Andre. Tita is a spoiled child and always forbidden to go anywhere with her mother. His father is a businessman and her mother has Indonesian restaurant in Paris.

This story is started from Tita’s disappointment in which she is always considered as a child, immature and spoiled. Additionally, Tita feels betrayed by Adit’s attitude which has not changed and seemed cool, curt and always look Tita as a childish girl. Tita is getting annoyed because Adit has the same rating as most people.

Adit feels doubt with his love. Tita finally decides to her engagement with Adit. Although all of these felt sick, he must have the courage to take a stand. He feels it was time to live independently without anyone who maintains or prohibit any act. Tita wants to prove that’s he is able to live alone without others. Still feeling a deep sadness, Tita finally decides to have a vacation in Paris with no one to keep or banned.

But, Tita’s intention to carry out an adventure in Paris lead to disaster. In his flight in Paris, Tita meets with Thai students who study in Paris. At the introductory period, Tita is lost in the middle of the city of Paris which is not known at all. Alex is the one who helps Tita to find her way home. Not only that, Alex also helps Tita to re- find his long-lost love.

CHAPTER III

FINDINGS AND DISCUSSIONS

This chapter reports the findings based on the research problems as stated in Chapter I. The findings are then continued to the analysis of code switching used by the characters of the “Lost in Love” movie, using the theory of code switching presented in Chapter II. Then, the discussion of the analysis is presented in the end of this chapter.

3.1 Findings

Several dialogues containing code switching utterances were collected from the “Lost in Love” movie. It is found that multilingual characters in this movie use code switching only on some places and times. The data found in the movie include three types of code switching: intersentential, intrasentential, and tag switching proposed by Romaine (1995). Then, the data found in the movie include seven functions of code switching: (1) to serve a quotation, (2) an interjection, (3) to mark personality and objection, (4) clarify or qualify a message, (5) to specify an addressee, (6) to reiterate and (7) to carry out a referential proposed by Bloom & Gumperz (1972). Descriptive analysis is employed to look at the use of code switching during the communication occurred in this movie. The France language is written in the bold italic font. The findings are analyzed detail as follows.

3.1.1 Types of Code Switching

There are three types of code switching: intersentential code switching, intrasentential code switching and tag switching. Each type of code switching is presented in this table:

Table 3.1 Types of code switching used by characters in the “Lost in Love” movie

Name	Intersentential Code Switching	Intrasentential Code Switching	Tag Switching
Florence Quartenoud			
Alex	1	1	2
Tita	3	1	1
Adit	1		
Reza	1		
Alan			
Arinda Gita	1		
Actor			
Waiter	1		
Rebecca Marder			

The table above shows that total number of code switching found by the writer in the characters of the “Lost in Love” movie is twelve times. Based on these findings, there are three types of code switching: intersentential code switching eight examples, two examples of intrasentential and tag switching of two examples used by characters “Lost in Love” movie. The example of each of type of code switching is presented as follows:

3.1.1.1 Intersentential Code Switching

Intersentential code switching is the switch involving movement from one language to other between sentences. This situation may be also include a switch from a whole sentences or more than one sentence produced entirely in on language. Intersentential code switching may serve to emphasize a point made in the other languages in conversation. The example of each of intersentential of code switching is presented as follows:

Datum 1

Context:

The dialogue happens in Alex's house, when Tita visits and talks to Alex about Adit. Suddenly his mother comes and calls Alex to help her. It is done by main and minor characters named Alex and Mom Alex when Alex as Adit and Tita's friends, his mother as framer book diary. Alex is known as the one who has ability to speak France as well as English and Indonesia because his father is from Indonesia and his mother is from English and they live in France.

Florence Quartenoud : ***"Bonjour!"*** (Good afternoon!)

Alex : ***"Bonjour!"*** (Good afternoon!)

Florence Quartenoud : ***"This is your girlfriend"***

Alex : ***"No, C'est la petite amie de Adit. Tita tinggal di Indonesia"***
(No, This is Adit's girlfriend. She is From Indonesia)

Florence Quartenoud : ***"Cantiknya pacarnya Adit"*** (Adit's girlfriend is beautiful)

Alex : ***"Iya Mom, Adit pintar memilih pacar"*** (Yes Mom, Adit is clever to choose girlfriend)

This conversation is informal. Datum 1 is intersentential code switching.

The dialogue shows movement from English, France to Indonesian between sentences. In the first sentence they use France. Then he switches to English, France and then changes to Indonesia. This code switching happens because of Mom Alex asked this is your girlfriend. When Tita is coming in Alex's house. In this case, Mom Alex see girl coming in her house and Mom Alex is thinking who the girl is Alex's girlfriend.

Datum 2

Context:

The dialogue is done by Tita and Alan in house in which there are only Tita and Alan. It is begun from the coming of Tita in Alan's bedroom and Alan greets her.

Tita : *"Bonjour"* (Good morning)

Alan : *"Bonjour"* (Good morning)

Tita : "Kakak jangan bilang-bilang bunda tentang hubungan aku sama Adit ya kak?"
(Don't tell Mom about my relationship with Adit?)

Alan : "Iya iya" (Yes, yes)

Tita : "Did Adit hear it? *S'il nous entendre parler*. Saya malu" (Did Adit hear it? If he is hear speak us. I am embarrassed)

Alan : "I don't know, why do you ask me?"

The example of intersentential code switching is found in this datum because the datum shows that they switch English, France to Indonesian between sentences. Tita uses English than she switches to France and Indonesian. She said

that Alan is not able to tell about her relationship with Adit to her mother because she is afraid with her mother who is angry since Tita is not able to have boyfriend and she is still young. Then she switches to English, France and Indonesia because she is afraid if Adit knows about the conversation.

Datum 3

Context:

The next dialogue happens in the street near river when Tita is crying after Alex left her. Then, Tita asks some people who walked in front of her. Her name is Arinda Gita. She asks Alex's address. The dialogue is done only by Tita and some people. Tita uses Indonesia at the first dialogue then changes to English and France in the next part. Arinda Gita uses English to answer Tita's English question and uses France to answer Tita's statement.

- Tita : "Permisi, nama saya Tita" (Excuse me, my name is Tita)
- Arinda Gita :
- Tita : "Do you know this address?"
- Arinda Gita : "Yes, I know"
- Tita : "Can you accompany me to look for this address?"
- Arinda Gita : "Yes, **Je vais vous accompagner pour chercher cette adresse.** Kamu ikuti saya" (Yes, I will accompany you to look for this address. You follow me)
- Tita : "**Merci**" (Thank you)
- Arinda Gita : "**Je vous en prie**" (You are welcome)
- Tita : "**à plus**" (See you)
- Arinda Gita : "**à plus**" (See you)

Datum 3 shows intersentential code switching. From that utterance there are three languages. The first sentence is English. The second sentence is France. The last sentence is Indonesia. Arinda Gita switches English to France and Indonesian between sentences. Arinda Gita switches English to France and Indonesian because Tita wants to explain to him about Alex's life. Tita uses Indonesia to introduce herself then she uses English to ask address, and switches to France to say "Thank you" because Arinda Gita has helped Tita to look for Alex's apartment. Arinda Gita can speak three languages. She switches English to France and Indonesian to speak with Tita.

Datum 4

Context:

The dialogue is done by Tita, Adit, and his friends in restaurant Le Bunda. Tita, Adit and his friends are talking in English and Indonesia. In a very short time, the actors want to know about Adit's girlfriend, after that he switches using France to Tita, but it seems that she wants to show her anger with her change language.

- Alan : "Lama banget datangnya, di tunggu dari tadi tahu?" (You are very late, I have been waiting for you?)
- Tita : "Tadi waktu Tita mau mandi airnya mati" (When I was taking a bath, the was taken off)
- Alan : "Hati-hati sakit lho... ntar nggak dikenalin sama teman-temanya, Adit" (Beware you will be hurt, you are not introduced to his friends)
- Tita : "Emang teman-temannya pada datang semua kak?" (Has his friends had come all?)
- Alan : "Sudah tuh di pojokan" (He has already in the corner)

- Actor : “*Adit, Dites-nous! Comment est votre petite amie?*” (Adit, Tell us! How is your girlfriend?)
- Tita : “*Hai Dit...!*”
- Actor : “*C'est Tita, non? Elle est belle. Nous ne sommes pas présenté?*” (This is Tita, right? She is beautiful. We are not introduced?)
- Adit : “*No*”
- Actor : “*Elle est à l'aise avec nous*” (She is comfortable with us)
- Tita : “Ini semua teman kuliah, ya Dit?” (All of your friends, right Adit?)
- Actor : “*Pourquoi son visage pâle? Venez ici et asseyez-vous, s'il vous plaît !!*” (Why is her face pale? Come here and sit down, please!!)
- Adit : “Papa sama Om Reza di sana” (My father and your father there)
- Tita : “Saya tahu semua orang anggap saya anak kecil tapi bukan berarti kamu gituin saya seenaknya. Kalau kamu tidak serius kita putus. Saya bisa tidak ada kamu” (I know that everyone thinks about me as a child but it does not mean you treat me casually. If you are not serious, we break up. I can do everything without you)
- Actor : “*Pourquoi est-elle en train de pleurer?*” (Why is she crying?)
- Tita : “*Vous avez été satisfait embarrasser moi en face de vos amis. I hate you.* Kita putus” (You have been satisfied embarrass me in front of your friends. I hate you. We broke up)
- Actor : “*Oui, Je sais que si votre petite amie est Tita!*” (Yes, I know if your girlfriend is Tita!!)

The datum above is categorized as intersentential code switching because the characters switches France to English and Indonesian. They use France switches to English, Indonesia to explain something because the actors here are the speakers of France and the actors wants to know Adit girlfriend. This switching is used to accommodate the presence of the third person, so he switches to a language which they all know. Tita uses France here to show her trust that she can speak France. While speaking in France, she shows her anger because her face looks very annoyed to Adit because he does not introduce her to his friends.

Datum 5

Context:

The dialogue below is done by Adit and a waiter when Adit asks to a waiter about Tita. Adit speaks in France first and then switches to English and Indonesia to continue his utterance. The situation is so strained and serious for Adit since Tita is lost.

Adit : “*Désolé, si vous avez vu une femme avec une hauteur d'environ cent soixante pieds et ne pouvait pas parler français?*” (Sorry, do you see a 160 feet woman who doesn't speak France language?)

Waiter : “*Oui, Je vois, il a un visage asie*” (Yes, I saw an oriental woman)

Adit : “*Vrai, qu'il, Où est-elle allée?*” (That's right, where will she go?)

Waiter : “*Il a pris un bus pour la direction Gare de l'est. Elle regarde peur et la panique*” (She goes by bus to Gare de l'est. She seems afraid and panic)

Adit : “Terima kasih. *Thank you Merci*” (Thank you)

Datum 5 shows intersentential code switching. The datum is “Terima kasih. *Thank you Merci*” is intersentential code switching. The datum shows movement from Indonesia, English to France between sentences. From that utterance there are three languages. The first sentence, Adit says ‘Terima kasih’, the second sentence, Adit says ‘*Thank you*’ and the last sentence Adit switches to France ‘*Merci*’. This code happens because of asking of the waiter. In this case, Adit talks with a waiter to ask about Tita. Adit uses many France utterances here because Adit looks for Tita who is lost. Then Adit switches Indonesian, English into France to thank to waiter because he is confused that Tita is lost. Then, Adit looks for another place.

Datum 6

Context:

The following dialogue is between Uncle Reza, an actor, and Tita. This occurs in a plane. They will go to France. He is talking in France to an actor then switches to English and Indonesia when he meets Tita.

- Reza : “*Avez-vous entendu parler de Adit?*” (Have you heard from Adit?)
- Actor : “*Oui le dernier mot est aller*” (Yes, last word was “go”)
- [Silent]
- Reza : “*Chenkov. Do you remember me?*”
- Alan : “*Tita was remembering something in the past. Voice “Chenkov”*”
- Reza : “**Vous souvenez-vous de moi?** *Do you miss me?* Saya Om Reza” (Do you remember me? Do you miss me? I’m Reza)
- Tita : “Om Reza” (Uncle Reza)
- Alan : “*Laughing*”
- Tita : “Berapa lama om Reza disini?” (How long have you been here?)
- Reza : “Ya hampir 10 tahun” (Yes, I have been here for about 10 years)

Reza talks in France with an actor who stays somewhere hidden, and then he uses France, English and Indonesia when he meets Tita because Tita from Indonesia and she can speak English, France and Indonesian. In this case it is used to show that both of them are folks. The types of code switching used by Reza here is intersentential because he alternates language between the sentences. He uses France, English and Indonesia to explain that he is Tita’s uncle in Indonesia and lives in France for a long time. Her uncle can speak three languages, France, Indonesian and English.

Datum 7

Context:

The dialogue happens in a small room, with a bed and two chairs, in the hospital. It is done by two main characters named Tita and Adit. Tita is a spoiled girl from Indonesia. Adit is her fiancé. Tita is known as one who has ability to speak France as well as English and Indonesia. The situation of conversation is informal.

- Adit : *“Tita, wake up, you are strong, powerful girls and don’t leave me”*
- Tita : *“I will tell you a story about me lost in street so if you don’t mind I will tell”*
- Adit : *“Je suis venu ici pour écouter votre histoire”* (I came here to listen your story)
- Tita : *“Je n’aime pas les histoires. Tetapi Saya malu. Ok, I will tell you my story”* (I don’t like stories. But, I’m shying. Ok, I will tell you my story)
- Adit : *“Tidak apa-apa cerita saja sama Adit”* (It’s ok, tell me)

Another example of intersentential code switching is found in this datum. This example is to intersentential code switching because it occurs between the sentences. Adit uses English in the first dialogue than changes to France and Indonesia. In this context, Adit begins to show everybody who is in that room that is his girlfriend. He is not afraid to show that he wants to engage and marry with Tita.

Moreover, Tita uses France first then switches to Indonesia and English. This switching may be occur because she knows that there is her family in room. She uses intersentential code switching to express a polite request to Adit.

3.1.1.2 Intrasentential Code Switching

Intrasentential code switching concerns with languages alternation that occurs within a sentence or a clause boundary. Sometimes it includes mixing within word boundaries since intrasentential code switching occurs within sentence / clause / word boundaries / phrase. For example:

Datum 8

Context:

The following dialogue is done by Alex and Tita when Alex accompanies Tita to go home. Tita speaks English to Alex, when Tita starts to annoy Alex and he is angry with Tita. Then Tita switches his language to Indonesia while Alex speaks France because he is angry with Tita. Tita uses English and Indonesian first, because she wants Alex to understand her that she wants to go home, and then switches her language to France when expressing her anger.

Tita : “*Can you slow down, please?*”

Alex : “*No*”

Tita : “Jutek banget sih”... (You are cruel)

Alex : “*Parce que vous préférez marcher, je ne voudrais pas recevoir les plaints. Do you understand? Please, diam*” (Because you prefer to walk I would not receive any complaints. Do you understand? Silent, please!!)

Tita : “Saya ingin pulang. *Je déteste mon père, ma mère, un enfant, en particulier Adit que mon fiancé qu'il ne me comprend pas*” (I want to go home. I hate my father, my mother considers a child, especially Adit as my fiancé that he do not understand me)

Alex : “*I will accompany you go home. Allons-y!!*” (Let's go!!)

Tita : “Yang benar? *You will accompany me go home. Allons-y!!*” (Really? *You will accompany me go home.* Let's go!!)

The datum above is the example of intrasentential code switching expressed by Tita. From that utterance there are three languages. The first sentence, Tita says “Yang benar?” the second sentence, Tita says ‘*You will accompany me go home*’, the last sentence Tita switches to France “*Allons-y!!*”. Tita uses Indonesia English and France to express that she wants to go home, “Yang benar? *You will accompany me go home. Allons-y!!*” This intrasentential is used by Tita to show to Alex that they have a close relationship.

Moreover, Alex uses France first, Adit says “*Parce que vous préférez marcher, je ne voudrais pas recevoir les plaints*”, and then switches to English and Indonesia, Adit says “*Do you understand? Please, diam*”. This is utterance from Adit “*Parce que vous préférez marcher, je ne voudrais pas recevoir les plaints. Do you understand? Please, diam*”. It means in English ‘Because you prefer to walk I would not receive any complaints. Do you understand? Silent, please!!’. This switching may be occur because he annoyed with Tita who is complaint. He uses intrasentential code switching to express a polite request to Tita.

3.1.1.3 Tag Switching

Tag switching involves the insertion of tag from one language into an utterance which is otherwise entirely in other languages. Tag switching is subject to minimal syntactic restrictions. Therefore, tags may be easily inserted at a number of points in a monolingual utterance without violating syntactic rules. The example of tag switching is presented as follows:

Datum 9

Context:

The datum takes place in a street when Tita wants to come back to the restaurant. Suddenly, Tita stops and shocks because she sees a dog in a vegetable shop. Then, Tita is running and the dog chases her until pool.

- Rebecca Marder : “*Je suis désolé et mon chien*” (I’m sorry and my dog)
 Alex : “It’s ok. *Votre chien ne plus déranger. Tita est un peu plus.* Iya kan tita?” (It’s ok, your dog does not disturb anymore. Tita is just over, isn’t she?)
 Tita : “Yes”

The datum is categorized as tag switching. Alex switches to English, France and Indonesian “Its ok. *Votre chien ne plus déranger. Tita est un peu plus.* Iya kan, Tita?” to recite what the native has said, “Its Ok, your dog does not disturb anymore. My friend is just over. Isn’t she?”. Alex switches from English Alex says “Its ok”, and France Alex says “*Votre chien ne plus déranger. Tita est un peu plus*” to Indonesian Alex says “Iya kan, Tita?” this is involves the insertion of tag from one language into an utterance which is otherwise entirely in other languages. Alex switches from English, France to Indonesia because Tita cannot understand France. It is easier for her to speak in another language. Alex shows solidarity to his close friend ‘Tita’.

Datum 10

Context:

The following conversation is in a pool where Tita pursues a dog. Then, Tita meets Alex in the pool. Rebecca apologizes to Tita because her dog's urine is in Tita's foot but Tita does not understand what Rebecca has said. Therefore, Alex answers her conversation.

Rebecca Marder : “Oh my god!!! *Je suis désolé*” (Oh my god!!! I'm sorry)

Alex : “*Oh, no problem. Elle était déjà humide. Elle aime quand le chien est l'urine dans son pied. Croyez-moi, elle est adaptée obtenir.* Bukan begitu Tita?” (Oh, no problems. She was already wet. She likes it when the dog gets urine in her foot. Trust me, she is suitable get it, is not she?)

Tita : “Yes”

The last example from the datum above is *Oh, no problem. Elle était déjà humide. Elle aime quand le chien est l'urine dans son pied. Croyez-moi, elle est adaptée obtenir.* Bukan begitu Tita?” This utterance has tag switching. In that utterance Alex switches from English ‘*Oh, no problem*’, France ‘*Elle était déjà humide. Elle aime quand le chien est l'urine dans son pied. Croyez-moi, elle est adaptée obtenir*’ to Indonesian ‘Bukan begitu Tita?’ because Alex speaks with Rebecca Marder who she cannot understand Indonesia and Alex speak with Tita when Alex Explain to her that Tita likes it when the dog gets urine in her foot. It is done by Tita as his friend who does not understand France.

Datum 11

Context:

This dialogue is done by Alex and Tita in a restaurant. The situation is very strained because Alex wants to know that her zipper opens but Alex is afraid give her. Suddenly, Tita go out from restaurant and her book remainder in restaurant. Alex read her book. After Alex read Tita's book, Alex give her book.

Tita : *"Do you read my diary?"*

Alex : *"I do not read but I looked it"*

Tita : *"So, **Je n'ai pas besoin de se sentir gêné**, iya kan Adit?"* (So, I do not need to feel embarrassed, is not he?)

Alex : *"No, unless he is someone that embarrassing for you"*

The datum is categorized as tag switching. Tita switches to English, France and Indonesian *"So, **Je n'ai pas besoin de se sentir gêné**, iya kan Adit?"* Tita switches from English, France to Indonesian within a sentence because Alex is living in France. He understands France, Indonesia and English. It is easier for her to speak in another language.

3.1.2 Functions of Code Switching

There are seven functions of code switching, those are (1) to serve a quotation, (2) an interjection, (3) to mark personality and objection, (4) clarify or qualify a message, (5) to specify an addressee, (6) to reiterate and (7) to carry out a referential. Examples of each of these function of code switching is presented as follows:

Table 3.2 Function of code switching used by characters in the “Lost in Love” movie

Function	Alex	Tita	Adit	John Paval	Waiter	Total
To serve a quotation	-	2	-	2	-	4
Interjection	-	1	-	-	-	1
To mark personality and objectification	-	-	-	-	-	-
Qualify or clarify a message	-	1	1	-	1	3
To specify an addressee	-	-	-	-	-	-
Reiterate	1	-	-	-	-	1
To carry out referential	-	2	-	-	-	2
Total	-	-	-	-	-	11

The table above shows that the total number of code switching found by the writer in “Lost in Love” movie is eleven. Based on this finding, the writer finds that the most dominant function of code switching is to serve a quotation is four times, an interjection is one, qualify or clarify a message which is three times, to reiterate is one and to carry out referential is twice. The code switching functions which are not found in the character of the “Lost in Love” movie are to mark personality and objectification and to specify an addressee.

3.1.2.1. To Serve a quotation

To serve a quotation is reciting another person’s speech. reporting it in conversation. The example of to serve a quotation is presented as follows:

Datum 12

Context:

Tita is getting lost when she rides a bus. She stops in the Halte. Tita is sitting down in the Halte. She is waiting for some people who walk in front of her. She wants to ask to some people about the way to go home. Suddenly, John goes down from the bus. Tita asks him about the street to go home and explains about why she is getting lost. Tita switches her English to Indonesian and France. At the same time, John is also getting lost. He does not know the street to go home and ask to Tita.

- Tita : "I get the bus from café and I must go back there"
 John Paval : "What café?"
 John Paval : "Itu masalahnya, ***Je ne sais pas son nom.*** I get the bus fifteen minutes later than I am here" (This problem, I don't know the name. I get the bus fifteen minutes then I arrive)
 Tita : "Itu masalahnya, ***Je ne sais pas son nom.*** I get the bus fifteen minutes later than I am here" (This problem, I don't know the name. I get the bus fifteen minutes then I arrive)
 John Paval : "You need more information about the café. If you want to go home"

The datum above shows metaphorical reason. Tita says, "Itu masalahnya, ***Je ne sais pas son nom.*** I get the bus fifteen minutes then I arrive" in order to make John understand what Tita has said because John is from England. He is getting lost and the same as Tita. Tita switches the language from Indonesian and France to quote John's speech to English. This datum of code switching functions as an indirect quotation of another person's speech.

Datum 13

Context:

Tita is getting lost when she rides a bus. She stops in Halte. Tita is sitting down in Halte. She is waiting for some people who walk in front of her. She wants to ask to some people about the street to go home. Suddenly, John goes down from the bus. He is getting lost. He is confused street to go home. Tita ask him about the street to go home and explain about happened that Tita is getting lost. Tita switches her English to Indonesian and France.

- Tita : “*Oww I remember. Kafé dekat jalan searah. **Merci***” (Oww I remember. The cafe is near with direction Street. Thank you)
- John Paval : “*Oww I remember. Kafé dekat jalan searah. **Merci***” (Oww I remember. The cafe is near with direction Street. Thank you)
- John Paval : “*How about me?*”
- Tita : “*Good Luck!!*”

Another example of code switching functional metaphorical to serve a quotation is shown in datum 13. The datum shows an utterance containing metaphorical reason. This datum happens because Tita is getting lost and she comes from Indonesian but she can understand English and little France. Therefore, Tita switches English, Indonesian and France. She says “*Oww I remember. Kafe dekat jalan searah. **Merci***”. In order to make John understand what Tita has said, Tita switches from Indonesia, English and France to recite what has just been said by Tita, ‘The café is near with direction Street. Thank you’. It is done by John to quote the speech. This datum is the example of code

switching which functions as a direct quotation of another person's speech. Tita quotes the original speech from Tita's statement 'The café near Direction Street. Thank you'. John quotation of another person's speech from Tita. He says "*Oww I remember. Kafe dekat jalan searah. Merci*".

3.1.2.2 An Interjection

Interjection includes exclamations or sentences fillers. Interjection means that the speaker inserts sentence fillers or sentence connector, for example, "*nah*", "*lha*", "*lho*", "*Anyway*", "*By the way*", "*So*", and so on; *whereas*, "*Hey!*", "*Well*", "*Damn!*" ect. The example of an interjection is presented as follows:

Datum 14

Context:

Adit and Tita are in a book shop. Tita wants to buy a diary but she does not have money. Then Tita asks Adit to buy the diary but Adit refuses to buy the diary. Tita persuades Adit to buy the diary. Then Adit buys it.

- Tita : "Adit, beliin buku diary ini" (Adit, please, buy me this diary book)
 Adit : "Gak, gak penting beli gituan" (No, it's not important to buy it)
 Tita : "*Please...!!!* Adit saya bener-bener jatuh cinta, saya cinta banget sama buku diary ini, Dit. So, *Adit et échangés, please...!!* kalau kamu belikan buku diary ini, diary ini akan saya isi nama Adit *chaque jour* dan buku diary ini akan penuh nama kamu. *Ok say*" (Please, Adit, I really fall in love, I do love with this diary book. So buy it Dit, please!!! If you buy this diary book, I will write and fulfill your name this diary book every day. Ok say)

The datum above, “*Please...!!!* Adit, saya bener-benar jatuh cinta, saya cinta banget sama buku diary ini Dit. So, *Adit et échangés, please...!!* kalau kamu belikan buku diary ini, diary ini akan saya isi nama Adit *chaque jour* dan buku diary ini akan penuh nama kamu, *Ok say*”. This conversation occurs when Tita and Adit are in a book shop. Tita’s utterance in this datum is exclamation that is “So”. If Tita’s utterance is translated into English, it means that “So, *Adit et échangés, please...!!* kalau kamu belikan buku diary ini, diary ini akan saya isi nama Adit. Means so, buy it, please!! If you buy this diary, this diary will me write your name”. Tita switches to France, English and Indonesian because Adit lives in France and he understands France, Indonesian and English. Tita switches to English, Indonesian and France because this conversation is in informal and relaxed situation.

3.1.2.3 Qualify or Clarify a Message

Another function of code switching is that it may be used in order to “qualify or clarify a message”. Code switching will occur as a result of speaker’s lack of knowledge in one language on a certain subject. This function is usually influenced by the speaker’s understanding of a particular topic of conversation. Sometimes, one topic is introduced in language A and clarifies in language B to qualify a message. In this respect, it may be claimed that it is a tool for creating linguistic solidarity especially between individuals who share the same ethno cultural identity. The example of the function to qualify or clarify a message is presented as follows:

Datum 15

Context:

Tita and Alex go to market to buy some foods. Suddenly, Tita sees Alan's friends in the market. Then Tita is running. Tita invites Alex to go to the market and they ride a taxi.

Tita : “*Come on!!*”

Alex : “*What's wrong?*”

Tita : “*Tell him the café*”

Alex : “*What are you doing?*”

Tita : “Ayo Lex, ***Dites-lui que le café, please!!***” (Come on Lex!! Tell him the cafe, please!!)

Alex : “Café comptoir des Arts route Monge”

The datum above shows metaphorical reason whose function is to qualify or clarify a message because Alex is Tita's friend and he lives in France, therefore, Tita switches from Indonesian, France and English. She says, “Ayo, Lex, ***Dites-lui que le café, please!!***” in order to make Alex understand what Tita has said, Tita switches from Indonesian, France and English to clarify and qualify her message. If Tita's utterance “Ayo Lex, ***Dites-lui que le café***” is translated into English, it becomes “Come on Lex, tell him the café”. Tita speaks Indonesia “Ayo, Lex”. The next sentence she switches France “***Dites-lui que le café***”. In the next sentence she switches again to English “*please!!*” to qualify and clarify a message. Tita qualifies a message to make Adit understand what she has said. In this case, code switching is done by Tita because Alex is living in France. Not all France people understand English and Indonesia. She clarifies her in France.

Datum 16

Context:

The dialogue below is done by Adit and a waiter when Adit asks to a waiter about Tita. Adit speaks in France first and then switches to English and Indonesia to continue his utterance. The situation is so strained and serious for Adit since Tita is lost.

Adit : “*Désolé, si vous avez vu une femme avec une hauteur d'environ cent soixante pieds et ne pouvait pas parler français?*” (Sorry, do you see a 160 feet woman who doesn't speak France language?)

Waiter : “*Oui, Je vois, il a un visage asie*” (Yes, I saw an oriental woman)

Adit : “*Vrai, qu'il, Où est-elle allée?*” (That's right, where will she go?)

Waiter : “*Il a pris un bus pour la direction Gare de l'est. Elle regarde peur et la panique*” (She goes by bus to Gare de l'est. She seems afraid and panic)

Adit : “Terima kasih. *Thank you. Merci*” (Thank you)

Another example of code switching functional metaphorical qualify or clarify a message is shown in datum 16. Adit speaks France. In the next sentence he switches again English and Indonesia to qualify and clarify a message. Adit qualifies a message to make the waiter understand what he has said. In this case, code switching is used to clarify a message that Adit looks for Tita who is losing. The waiter tells that he has seen Tita who takes a bus to Gare de l'est. He does not use any code switching in this dialogue. Not all France people understand English and Indonesia. She clarifies his in France.

3.1.2.4 To Reiterate

Code switching is sometimes used to reiterate what has just been said by the speaker. The example of to reiterate is presented as follows:

Datum 17

Context:

Tita and Alex walk to a restaurant, suddenly Tita sees a market in middle Street and tells Alex. Then Tita and Alex go to the market to buy some foods because they are hungry. When in the market Tita meet her brother and Alan's Friends. Her brother and Alan's friends chase Tita and Alex because Tita is fuzzy from her house and her family confused looking for Tita.

Tita : "Pasar-pasar, itu pasar yang tadi saya lewatin. *Understand* gak sih??" (The markets, I have passed those markets. Do you understand?)

Alex : "*Qu'est?* Saya mengerti. *Come on!!*" (What? I understand. Come on!!)

Alex : "*Qu'est?* Saya mengerti. *Come on!!*" (What? I understand. Come on!!)

This datum occurs in the street when Tita knows there is a market. Alex reiterates what has just been said by him. Alex switches from France "*Qu'est?*" to Indonesian "saya mengerti" and English "*Come on*". It is to clarify and emphasize his message because he understands that Tita comes from Indonesia and she does not know France. Tita and Alex have friend relationship, so he wants to share her solidarity to make Tita understand what has just been said by him.

3.1.2.5 To Carry out Referential

Multilingual code switching because they are lack of sufficient knowledge of one language or lack of the ability to satisfactorily express themselves in that language on a certain subject. The example of datum which is to carry out referential is presented as follows:

Datum 18

Context:

This conversation happens when Alan comes to Tita's bedroom because Tita's bedroom is noisy until Alan gets up and cannot sleep again.

Alan : “Yaudah, kak Alan kan cuman mau bantu, lagipula kakak sudah tau kok reaksinya bunda sama papa terhadap hubungan kalian berdua” (Whatever, I just want to help you, furthermore, I have known reaction Mother and Father about relationship you and Adit)

Tita : “*Serious Kak?*”

Alan : “*Serious..!!*”

Tita : “Bunda Sama papa bilang apa? *Please, dites-moi* secara *detail*” (What dit Mother and Father say? please, tell me fairly in detail)

The datum above is Tita switches to Indonesian and English “Bunda sama papa bilang apa? *Please, dites-moi* secara *detail*” to carry out referential. She has satisfactorily expressed herself in French, therefore, she switches to English and Indonesian. If the utterance “Bunda sama papa bilang apa? *Please, dites-moi* secara *detail*”, is translated into English it means “what is said by mother and father? Please, tell me fairly the detail”. This metaphorical reason happens in the sentence.

Datum 19

Context:

The following conversation happens when Alan hears a noise in Tita's bedroom. Alex comes to Tita's bedroom because Tita's bedroom is noisy until Alan gets up and cannot sleep again. Tita is happy because she practices engage with Adit until the vase is broken.

Alan : "Ah... gak minat" (Ah...not interesting)

Tita : "Adit ngajakin aku *married*" (Adit invites me to get married)

Alan : "kalau kamu sudah tau, Adit ngajakin kamu *married* berarti Adit sudah terima kamu apa adanya. Kamu lihat saja, kamu dikenalin sama teman-temannya atau gak dan semisalnya kamu dikenalin sebagai tunangannya berarti kamu di kasih tiket masuk ke lingkungannya" (If you have known Adit invite you marry so, Adit has accepted just the way you are you. You will be introducing with his friends or not. For example you introduce as his fiancée. It means you are given ticket to come with his life)

Tita : "Dan itu sebagai tanda kalau Adit *commitment fiancé me*"
(And it is the symbol if Adit commitment to engage with me)

The datum above is Tita switches to Indonesian, English and France "Dan itu sebagai tanda kalau Adit *commitment fiancé me*" to carry out referential. Tita switches from Indonesian to English and France because she has satisfactorily expressed herself in France, therefore, she switches to English and Indonesian. If the utterance "Dan itu sebagai tanda kalau Adit *commitment fiancé me*" is translated into English, it means "and this is a symbol if Adit commitment engages with me". This metaphorical reason happens in the sentence.

3.2 Discussions

After analyzing the data and classifying them based on the type and functions of code switching, the writer intends to discuss the findings that have been investigated in this section to answer the research question. Based on the research finding it is clear that the characters utterances of the “Lost in Love” movie show types and functions of code switching.

The result of the analysis, it is finds that there are three types of code switching: Intersentential code switching, intrasentential code switching and tag switching. Used by the characters of the “Lost in Love” movie. The writer finds types of code switching are twelve they are intersentential code switching eight, intrasentential code switching two and two of tag switching.

Romaine in Susanto (2008) state that there are types of code switching: Intersentential code switching occurs because the characters in this movie want to understand when communicating with their opponent in communication. While intrasentential code switching happens because the characters can speak Indonesia, France and English. The characters come from variety country. Tag switching happens because the characters want to show that they have a close relationship.

Based on the data of this study and after following the data by using function of code switching, the result of this study shows that the total functions of code switching founds is eleven.

To serve a quotation: reciting another person's speech and reporting it in conversation. This example of code switching functions as a direct quotation of another person's speech (Bloom and Gumperz in Susanto, 2008). From investigating the address term used by the characters of the "Lost in Love" movie, there are four examples of code switching used to serve a quotation. This usually occurs when the opponent does not understand what the other character has said. Therefore, the character as the speaker tries to explain what the character has said by quoting the character's utterances, such as in data 12 and 13 but sometimes the character and also the opponent speak to make the character understands. The quotation occurs because of the status relationship or the formality of interaction, such as between the characters from Indonesia, English and France as shown in data 12 and 13.

Code switching can also function as an interjection when reflecting the relationship the formality of interaction, such as between the characters from Indonesia and France as shown in datum 14. The character has close relationship and usually they talk in Indonesia, English and France. This code switching happens in informal situation when they are in a book shop. The writer finds one examples of code switching whose function as referential. This occurs because the characters want to express themselves in Indonesian, France and English and because they are lack of the ability to satisfactorily express themselves as shown in data 17. While code switching whose function is to reiterate found is just one by the writer such as shown in datum 17.

Bloom and Gumperz in Susanto (2008) state that code switching is used to qualify or clarify a message which is usually influenced by the speaker's understanding of a particular topic of conversation. A topic introduces in language A and is clarified in language B to qualify a message. From the investigation the address term is used by the characters in this movie. The writer finds two codes switching whose function is to clarify or qualify a message. From the data, it can be seen that code switching whose function to clarify or qualify a message occurs when the characters try to make opponent speak and understand what they have talked with the characters.

CHAPTER VI

CONCLUSION AND SUGGESTION

After analyzing and interpreting the data, the writer presents, conclusion and suggestion as the final result of the study of *Code Switching Used by the Characters of the “Lost in Love” Movie*. The conclusion is drawn based on the research problems while suggestion is intended to give the information for the next writers who are interested in doing further study in the same area.

4.1 Conclusion

Based on the research problems and the discussion of the data presentation and analysis, the following conclusion can be described dealing with the types and function of code switching used by the characters of the “Lost in Love” movie.

First, types of code switching which are produced by the characters of the “Lost in Love” movie are intersentential code switching, intrasentential code switching and tag switching. The types of code switching which are used by the characters of the “Lost in Love” movie are intersentential code switching used eight times, intrasentential code switching used twice and tag switching used twice.

Second, the functions of code switching which are found in are metaphorical and situational code switching. The functions of situational code switching are topics, participants, and setting. The functions of metaphorical code switching are to serve a quotation, an interjection, qualify or clarify a message, to specify an addressee, to

reiterate and to carry out referential. Code switching function metaphorical is to mark personality and objectification is not found by the writer. The function of metaphorical of code switching which are used by the characters of the “Lost in Love” movie are to serve a quotation four times, an interjection one, qualify or clarify a message three times , to reiterate one, and to carry out referential twice.

4.2 Suggestion

After drawing a conclusion based on the findings of this study, the writer suggests for the next writer to use this result of this study as the additional reference in studying code switching. Since this study only analyzes types and functions of code switching, it will be more interesting for the next writer to analyze by using another theory of code switching and use other data such as, text, twitter, facebook and novel as the data source.

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APPENDICES

APPENDICES 1: Table of data classification

Speaker	Data	Types of Code Switching	Function of Code Switching
Florence Quartenoud	<i>“Bonjour!”</i>		
Alex	<i>“Bonjour!”</i>		
Florence Quartenoud	<i>“This is your girlfriend”</i>		
Alex	<i>“No, C'est la petite amie de Adit. Tita tinggal di Indonesia”</i>	Intersentential code switching	
Florence Quartenoud	<i>“Cantiknya pacarnya Adit”</i>		
Alex	<i>“Iya Mom, Adit pintar memilih pacar”</i>		
Tita	<i>“Bonjour”</i>		
Alan	<i>“Bonjour”</i>		

Tita	“Kakak jangan bilang-bilang bunda tentang hubungan aku sama Adit ya Kak?”		
Alan	“Iya iya”		
Tita	“ <i>Did Adit hear it? S’il nous entendre parler.</i> Saya malu”	Intersentential code switching	
Alan	“ <i>I don’t know, why do you ask me?</i> ”		
Tita	“Permisi, nama saya Tita”		
Arinda Gita		
Tita	“ <i>Do you know this address?</i> ”		
Arinda Gita	“ <i>Yes, I know</i> ”		
Tita	“ <i>Can you accompany me to look for this address?</i> ”		
Arinda Gita	“ <i>Yes, Je vais vous accompagner pour chercher cette adresse.</i> kamu ikuti saya”	Intersentential code switching	
Tita	“ <i>Merci</i> ”		
Arinda Gita	“ <i>Je vous en prie</i> ”		
Tita	“ <i>à plus</i> ”		
Arinda Gita	“ <i>à plus</i> ”		
Alan	“Lama banget datangnya, di tunggu dari tadi tahu?”		

Tita	“Tadi waktu Tita mau mandi airnya mati”		
Alan	“Hati-hati sakit lho... ntar nggak dikenalin sama teman-temanya, Adit”		
Tita	“Emang teman-temannya pada datang semua Kak?”		
Alan	“Sudah tuh di pojokan”		
Actor	<i>“Adit, Dites-nous! Comment est votre petite amie?”</i>		
Alan	<i>“Hai Dit...!”</i>		
Actor	<i>“C'est Tita, non? Elle est belle. Nous ne sommes pas présenté?”</i>		
Adit	“No”		
Actor	<i>“Elle est à l'aise avec nous”</i>		
Tita	“Ini semua teman kuliah, ya Dit?”		
Actor	<i>“Pourquoi son visage pâle? Venez ici et asseyez-vous, s'il vous plaît !!”</i>		
Adit	“Papa sama Om Reza di sana”		
Tita	“Saya tahu semua orang anggap saya anak kecil tapi bukan berarti kamu gituin saya seenaknya. Kalau kamu tidak serius kita putus. Saya bisa tidak ada kamu”		

Actor	<i>“Pourquoi est-elle en train de pleurer?”</i>		
Tita	<i>“Vous avez été satisfait embarrasser moi en face de vos amis. I hate you. Kita putus”</i>	Intersentential code switching	
Actor	<i>“Oui, Je sais que si votre petite amie est Tita!”</i>		
Adit	<i>“Désolé, si vous avez vu une femme avec une hauteur d'environ cent soixante pieds et ne pouvait pas parler français?”</i>		
Waiter	<i>“Oui, Je vois, il a un visage asie”</i>		
Adit	<i>“Vrai, qu’il, Où est-elle allée?”</i>		
Waiter	<i>“Il a pris un bus pour la direction Gare de l’est. Elle regarde peur et la panique”</i>	Intersentential code switching	
Adit	<i>“Terima kasih. Thank you. Merci”</i>	Intersentential code switching	
Reza	<i>“Avez-vous entendu parler de Adit?”</i>		
Actor	<i>“Oui le dernier mot est aller”</i>		
Reza	<i>“Chenkov. Do you remember me?”</i>		
Alan	<i>“Tita was remembering something in the past. Voice “Chenkov”</i>		

Reza	“ Vous souvenez-vous de moi? <i>Do you miss me?</i> Saya Om Reza”	Intersentential code switching	
Tita	“Om Reza”		
Alan	“ <i>Laughing</i> ”		
Tita	“Berapa lama om Reza disini?”		
Reza	“Ya hampir 10 tahun”		
Adit	“ <i>Tita, wake up, you are strong, powerful girls and don’t leave me</i> ”		
Tita	“ <i>I will tell you a story about me lost in street so if you don’t mind I will tell</i> ”		
Adit	“ <i>Je suis venu ici pour écouter votre histoire</i> ”		
Tita	“ <i>Je n'aime pas les histoires.</i> Tetapi Saya malu. <i>Ok, I will tell you my story</i> ”	Intersentential code switching	
Adit	“ Tidak apa-apa cerita saja sama Adit”		
Tita	“ <i>Can you slow down, please?</i> ”		
Alex	“ <i>No</i> ”		
Tita	“Jutek banget sih”...		

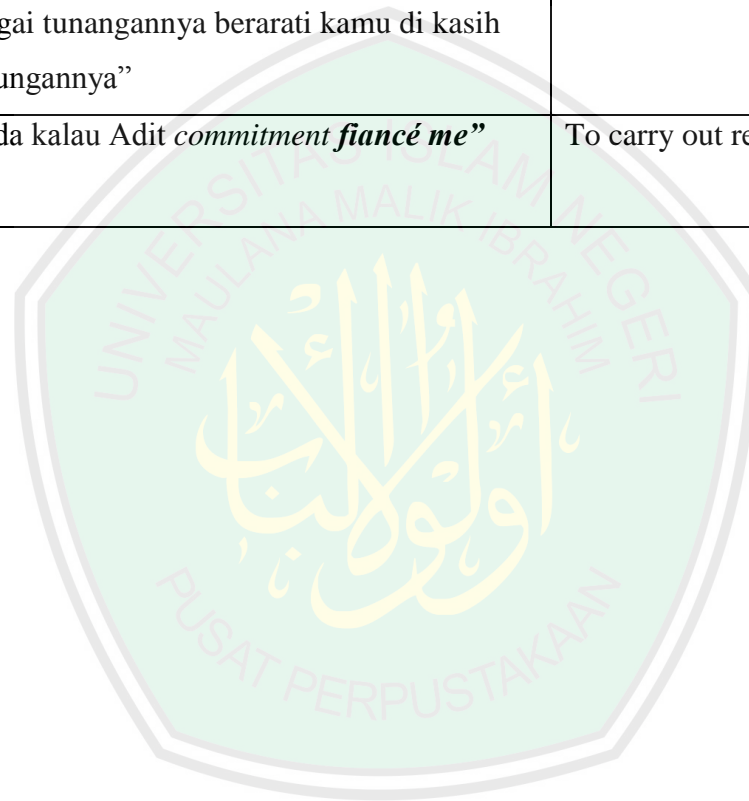
Alex	“ <i>Parce que vous préférez marcher, je ne voudrais pas recevoir les plaints. Do you understand? Please, diam</i> ”	Intrasentential code switching	
Tita	“Saya ingin pulang. <i>Je déteste mon père, ma mère, un enfant, en particulier Adit que mon fiancé qu'il ne me comprend pas</i> ”		
Alex	“ <i>I will accompany you go home. Allons-y!!</i> ”		
Tita	“Yang benar? <i>You will accompany me go home. Allons-y!!</i> ”	Intrasentential code switching	
Rebecca Marder	“ <i>Je suis désolé et mon chien</i> ”		
Alex	“It's ok. <i>Votre chien ne plus déranger. Tita est un peu plus.</i> Iya kan Tita?”	Tag switching	
Tita	“ <i>Yes</i> ”		
Rebecca Marder	“Oh my god!!! <i>Je suis désolé</i> ”		
Alex	“ <i>Oh, no problem. Elle était déjà humide. Elle aime quand le chien est l'urine dans son pied. Croyez-moi, elle est adaptée obtenir.</i> Bukan begitu Tita?”	Tag switching	

Tita	"Yes"		
Tita	"Do you read my diary?"		
Alex	"I do not read but I looked it"		
Tita	"So, Je n'ai pas besoin de se sentir gêné , iya kan Adit?"	Tag switching	
Alex	"No, unless he is someone that embarrassing for you"		
Tita	"I get the bus from café and I must go back there"		
John Paval	"What café?"		
John Paval	"Itu masalahnya, Je ne sais pas son nom . I get the bus fifteen minutes then I arrive"		To serve a quotation
Tita	"Itu masalahnya, Je ne sais pas son nom . I get the bus fifteen minutes then I arrive"		To serve a quotation
John Paval	"You need more information about the café. If you want to go home"		
Tita	"Oww I remember. Kafé dekat jalan searah. Merci "		To serve a quotation
John Paval	"Oww I remember. Kafé dekat jalan searah. Merci "		To serve a quotation
John Paval	"How about me?"		
Tita	"Good Luck!!"		
Tita	"Adit, beliin buku diary ini"		

Adit	“Gak, gak penting beli gituan”		
Tita	“ <i>Please...!!!</i> Adit saya bener-bener jatuh cinta, saya cinta banget sama buku diary ini, Dit. So, <i>Adit et échangés, please...!!</i> kalau kamu belikan buku diary ini, diary ini akan saya isi nama Adit <i>chaque jour</i> dan buku diary ini akan penuh nama kamu. <i>Ok say</i> ”		Interjection
Tita	“ <i>Come on!!</i> ”		
Alex	“ <i>What’s wrong?</i> ”		
Tita	“ <i>Tell him the café</i> ”		
Alex	“ <i>What are you doing?</i> ”		
Tita	“Ayo Lex, <i>Dites-lui que le café, please!!</i> ”		Qualify or clarify a message
Alex	“Café comptoir des Arts route Monge”		
Adit	“ <i>Désolé, si vous avez vu une femme avec une hauteur d'environ cent soixante pieds et ne pouvait pas parler français?</i> ”		Qualify or clarify a message
Waiter	“ <i>Oui, Je vois, il a un visage asie</i> ”		
Adit	“ <i>Vrai, qu’il, Où est-elle allée?</i> ”		

Waiter	<i>“Il a pris un bus pour la direction Gare de l’est. Elle regarde peur et la panique”</i>		Qualify or clarify a message
Adit	“Terima kasih. Thank you. <i>Merci</i> ”		
Tita	“Pasar-pasar, itu pasar yang tadi saya lewat. <i>Understand</i> gak sih??”		
Alex	<i>“Qu'est? Saya mengerti. Come on!!”</i>		Reiterate
Alex	<i>“Qu'est? Saya mengerti. Come on!!”</i>		Reiterate
Alan	“Yaudah, kak Alan kan cuman mau bantu, lagipula kakak sudah tau kok reaksinya bunda sama papa terhadap hubungan kalian berdua”		
Tita	<i>“Serious Kak?”</i>		
Alan	<i>“Serious...!!”</i>		
Tita	“Bunda sama Papa bilang apa? <i>Please, dites-moi</i> secara detail”	To carry out referential	
Alan	“Ah... gak minat”		
Tita	“Adit ngajakin aku <i>married</i> ”		

Alan	“kalau kamu sudah tau, Adit ngajakin kamu <i>married</i> berarti Adit sudah nerima kamu apa adanya. Kamu lihat saja, kamu dikenalin sama teman-temannya atau gak dan semisalnya kamu dikenalin sebagai tunangannya berarati kamu di kasih tiket masuk ke lingkungannya”		
Tita	“Dan itu sebagai tanda kalau Adit <i>commitment fiancé me</i> ”	To carry out referential	



Appendices II: The dialogues data transcription of the “Lost in Love” Movie

1. Florence Quartenoud : “**Bonjour!**” (Good afternoon!)

Alex : “**Bonjour!**” (Good afternoon!)

Florence Quartenoud : “*This is your girlfriend*”

Alex : “*No, C'est la petite amie de Adit.* Tita tinggal di Indonesia” (No, This is Adit’s girlfriend. She is From Indonesia)

Florence Quartenoud : “Cantiknya pacarnya Adit” (Adit’s girlfriend is beautiful)

Alex : “Iya Mom, Adit pintar memilih pacar” (Yes Mom, Adit is clever to choose girlfriend)

2. Tita : “**Bonjour**” (Good morning)

Alan : “**Bonjour**” (Good morning)

Tita : “Kakak jangan bilang-bilang bunda tentang hubungan aku sama Adit ya Kak?” (Don’t tell Mom about my relationship with Adit?)

Alan : “Iya iya” (Yes, yes)

Tita : “*Did Adit hear it? S’il nous entendre parler.* Saya malu” (Did Adit hear it? If he is hear speak us. I am embarrassed)

Alan : “*I don’t know, why do you ask me?*”

3. Tita : “Permisi, nama saya Tita” (Excuse me, my name is Tita)

Arinda Gita :

Tita : “*Do you know this address?*”

Arinda Gita : “*Yes, I know*”

Tita : “*Can you accompany me to look for this address?*”

Arinda Gita : “*Yes, Je vais vous accompagner pour chercher cette adresse.* kamu ikuti saya” (Yes, I will accompany you to look for this address. You follow me)

Tita : “*Merci*” (Thank you)

Arinda Gita : “*Je vous en prie*” (You are welcome)

Tita : “*à plus*” (See you)

Arinda Gita : “*à plus*” (See you)

4. Alan : “Lama banget datangnya, di tunggu dari tadi tahu?” (You are very late, I have been waiting for you?)

Tita : “Tadi waktu Tita mau mandi airnya mati” (When I was taking a bath, the was taken off)

Alan : “Hati-hati sakit lho... ntar nggak dikenalin sama teman-temanya, Adit” (Beware you will be hurt, you are not introduced to his friends)

Tita : “Emang teman-temannya pada datang semua Kak?” (Has his friends had come all?)

Alan : “Sudah tuh di pojokan” (He has already in the corner)

Actor : “**Adit, Dites-nous! Comment est votre petite amie?**” (Adit, Tell us! How is your girlfriend?)

Tita : “**Hai Dit...!**”

Actor : “**C'est Tita, non? Elle est belle. Nous ne sommes pas présenté?**”
(This is Tita, right? She is beautiful. We are not introduced?)

Adit : “**No**”

Actor : “**Elle est à l'aise avec nous**” (She is comfortable with us)

Tita : “Ini semua teman kuliah, ya Adit?” (All of your friends, right Adit?)

Actor : “**Pourquoi son visage pâle? Venez ici et asseyez-vous, s'il vous plaît !!**” (Why is her face pale? Come here and sit down, please!!)

Adit : “Papa sama Om Reza di sana” (My father and your father there)

Tita : “Saya tahu semua orang anggap saya anak kecil tapi bukan berarti kamu gituin saya seenaknya. Kalau kamu tidak serius kita putus. Saya bisa tidak ada kamu” (I know that everyone thinks about me as a child but it does not mean you treat me casually. If you are not serious, we break up. I can do everything without you)

Actor : “**Pourquoi est-elle en train de pleurer?**” (Why is she crying?)

Tita : “**Vous avez été satisfait embarrasser moi en face de vos amis. I hate you.** Kita putus” (You have been satisfied embarrass me in front of your friends. I hate you. We broke up)

Actor : “**Oui, Je sais que si votre petite amie est Tita!**” (Yes, I know if your girlfriend is Tita!!)

5. Adit : “**Désolé, si vous avez vu une femme avec une hauteur d'environ cent soixante pieds et ne pouvait pas parler français?**” (Sorry, do you see a 160 feet woman who doesn't speak France language?)

Waiter : “**Oui, Je vois, il a un visage asie**” (Yes, I saw an oriental woman)

Adit : “**Vrai, qu'il, Où est-elle allée?**” (That's right, where will she go?)

Waiter : “**Il a pris un bus pour la direction Gare de l'est. Elle regarde peur et la panique**” (She goes by bus to Gare de l'est. She seems afraid and panic)

Adit : “Terima kasih. *Thank you.* **Merci**” (Thank you)

6. Reza : “**Avez-vous entendu parler de Adit?**” (Have you heard from Adit?)

Actor : “**Oui le dernier mot est aller**” (Yes, last word was “go”)

[Silent]

Reza : “*Chenkov. Do you remember me?*”

Alan : “*Tita was remembering something in the past. Voice “Chenkov”*”

Reza : “**Vous souvenez-vous de moi?** *Do you miss me?* Saya Om

Reza” (Do you remember me? Do you miss me? I'm Reza)

Tita : “Om Reza” (Uncle Reza)

Alan : “*Laughing*”

Tita : “Berapa lama Om Reza disini?” (How long have you been here?)

Reza : “Ya hampir 10 tahun” (Yes, I have been here for about 10 years)

7. Adit : “*Tita, wake up, you are strong, powerful girls and don’t leave me*”

Tita : “*I will tell you a story about me lost in street so if you don’t mind I will tell*”

Adit : “*Je suis venu ici pour écouter votre histoire*” (I came here to listen your story)

Tita : “*Je n'aime pas les histoires*. Tetapi Saya malu. *Ok, I will tell you my story*” (I don’t like stories. But, I’m shying. Ok, I will tell you my story)

Adit : “Tidak apa-apa cerita saja sama Adit” (It’s ok, tell me)

8. Tita : “*Can you slow down, please?*”

Alex : “*No*”

Tita : “Jutek banget sih”... (You are cruel)

Alex : “*Parce que vous préférez marcher, je ne voudrais pas recevoir les plaints*. Do you understand? Please, diam” (Because you prefer to walk I would not receive any complaints. Do you understand? Silent, please!!)

Tita : “Saya ingin pulang. *Je déteste mon père, ma mère, un enfant, en particulier Adit que mon fiancé qu'il ne me comprend pas*” (I want to go home. I hate my father, my mother considers a child, especially Adit as my fiancé that he do not understand me)

Alex : “*I will accompany you go home. Allons-y!!*” (Let’s go!!)

Tita : “Yang benar? *You will accompany me go home. Allons-y!!*”
(Really? *You will accompany me go home.* Let’s go!!)

9. Rebecca Marder : “***Je suis désolé et mon chien***” (I’m sorry and my dog)

Alex : “It’s ok. ***Votre chien ne plus déranger. Tita est un peu plus.*** Iya kan tita?” (It’s ok, your dog does not disturb anymore. Tita is just over, isn’t she?)

Tita : “Yes”

10. Rebecca Marder : “Oh my god!!! ***Je suis désolé***” (Oh my god!!! I’m sorry)

Alex : “*Oh, no problem. Elle était déjà humide. Elle aime quand le chien est l'urine dans son pied. Croyez-moi, elle est adaptée obtenir.* Bukan begitu Tita?” (Oh, no problems. She was already wet. She likes it when the dog gets urine in her foot. Trust me, she is suitable get it, Is not she?)

Tita : “Yes”

11. Tita : “*Do you read my diary?*”

Alex : “*I do not read but I looked it*”

Tita : “*So, Je n'ai pas besoin de se sentir gêné,* iya kan Adit?” (So, I do not need to feel embarrassed, is not he?)

Alex : “*No, unless he is someone that embarrassing for you*”

12. Tita : “I get the bus from café and I must go back there”
John Pavai : “What café?”
John Pavai : “Itu masalahnya, ***Je ne sais pas son nom.*** *I get the bus fifteen minutes later than I am here*” (This problem, I don’t know the name. I get the bus fifteen minutes then I arrive)

Tita : “Itu masalahnya, ***Je ne sais pas son nom.*** *I get the bus fifteen minutes later than I am here*” (This problem, I don’t know the name. I get the bus fifteen minutes then I arrive)

John Pavai : “You need more information about the café. If you want to go home”

13. Tita : “***Oww I remember.*** Kafé dekat jalan searah. ***Merci***” (Oww I remember. The cafe is near with direction Street. Thank you)

John Pavai : “***Oww I remember.*** Kafé dekat jalan searah. ***Merci***” (Oww I remember. The cafe is near with direction Street. Thank you)

John Pavai : “***How about me?***”

Tita : “***Good Luck!!***”

14. Tita : “Adit, beliin buku diary ini” (Adit, please, buy me this diary book)

Adit : “Gak, gak penting beli gitu” (No, it’s not important to buy it)

Tita : “*Please...!!!* Adit saya bener-bener jatuh cinta, saya cinta banget sama buku diary ini, Dit. So, ***Adit et échangés, please...!!*** kalau kamu belikan buku diary ini, diary ini akan saya isi nama Adit ***chaque jour*** dan buku diary ini akan penuh nama kamu. *Ok say*” (Please, Adit, I really fall in love, I do love with this diary book. So buy it Dit, please!!! If you buy this diary book, I will write and fulfill your name this diary book every day. Ok say)

15. Tita : “*Come on!!*”

Alex : “*What’s wrong?*”

Tita : “*Tell him the café*”

Alex : “*What are you doing?*”

Tita : “Ayo Lex, ***Dites-lui que le café, please!!***” (Come on Lex!! Tell him the cafe, please!!)

Alex : “Café comptoir des Arts route Monge”

16. Adit : “***Désolé, si vous avez vu une femme avec une hauteur d'environ cent soixante pieds et ne pouvait pas parler français?***” (Sorry, do you see a 160 feet woman who doesn’t speak France language?)

Waiter : “***Oui, Je vois, il a un visage asie***” (Yes, I saw an oriental woman)

Adit : “*Vrai, qu’il, Où est-elle allée?*” (That’s right, where will she go?)

Waiter : “*Il a pris un bus pour la direction Gare de l’est. Elle regarde peur et la panique*” (She goes by bus to Gare de l’est. She seems afraid and panic)

Adit : “Terima kasih. *Thank you. Merci*” (Thank you)

17. Tita : “Pasar-pasar, itu pasar yang tadi saya lewatin. *Understand* gak sih??” (The markets, I have passed those markets. Do you understand?)

Alex : “*Qu'est?* Saya mengerti. *Come on!!*” (What? I understand. Come on!!)

Alex : “*Qu'est?* Saya mengerti. *Come on!!*” (What? I understand. Come on!!)

18. Alan : “Yaudah, kak Alan kan cuman mau bantu, lagipula kakak sudah tau kok reaksinya Bunda sama Papa terhadap hubungan kalian berdua” (Whatever, I just want to help you, furthermore, I have known reaction Mother and Father about relationship you and Adit)

Tita : “*Serious Kak?*”

Alan : “*Serious..!!*”

Tita : “Bunda sama Papa bilang apa? *Please, dites-moi* secara *detail*” (What dit Mother and Father say? please, tell me fairly in detail)

19. Alan : “Ah... gak minat” (Ah...not interesting)
- Tita : “Adit ngajakin aku *married*” (Adit invites me to get married)
- Alan : “Kalau kamu sudah tau, Adit ngajakin kamu *married* berarti Adit sudah nerima kamu apa adanya. Kamu lihat saja, kamu dikenalin sama teman-temannya atau gak dan semisalnya kamu dikenalin sebagai tunangannya berarati kamu di kasih tiket masuk ke lingkungannya” (If you have known Adit invite you marry so, Adit has accepted just the way you are you. You will be introducing with his friends or not. For example you introduce as his fiancée. It means you are given ticket to come with his life)
- Tita : “Dan itu sebagai tanda kalau Adit *commitment fiancé me*”
(And it is the symbol if Adit commitment to engage with me)





APPENDICES

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


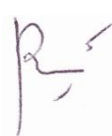


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






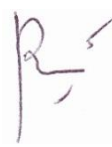







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No	Date	Description	Signature
1	13-03-2013	Consultancy Thesis	
2	28-03-2013	Chapter 1 1. Check again the language 2. Check again how to write purpose 3. Complete it with research methodology	
3	12-04-2013	Consultancy Thesis	
4	26-04-2013	Chapter 1 Revision made paragraph the data collection and data analysis	
5	14-05-2013	Consultancy Thesis	
6	30-05-2013	Chapter 1 Revision check again the cover and Definition key term code switching	

7	10-06-2013	Consultancy Thesis	
8	27-06-2013	Chapter 1 and 2 Revision check grammar, references use capital do not forget after drop capital and after comma give space	
9	02-10-2013	Consultancy Thesis	
10	14-10-2013	Chapter 1 and 2 Revision what theory do you use to classify the types of code switching? Susanto's on Bloom	
11	01-11-2013	Consultancy Thesis	
12	20-11-2013	Chapter 1 and 2 Revision Put the theory of the function of code switching	
13	05-12-2013	Consultancy Thesis	
14	23-12-2013	Chapter 1, 2 and 3 Revision and elaborate review of the literature and previous studies	
15	05-03-2014	Consultancy Thesis	
16	21-03-2014	Chapter 1, 2 and 3 Be consistent in addressing 1. The researcher → this researcher 2. The writer→this study	
17	03-04-2014	Consultancy Thesis	
18	18-04-2014	Chapter 1,2 and 3 1. How about the function? 2. Check again the guidance! Types and function of code switching and discussion	

19	30-04-2014	Consultancy Thesis	
20	26-05-2014	Chapter 1,2,3 and 4 Revision Cover Logo, Motto, Dedication, Acknowledgment, Abstract, Data Collection, Code switching, Explanation the datum, References. Check Grammar and the process of writing	
21	30-05-2014	ACC Thesis	

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