TYPES AND FUNCTIONS OF CODE-SWITCHING IN THE ENGLISH LANGUAGE USED BY THE CHARACTERS OF AYAT-AYAT CINTA 2 MOVIE

THESIS

By :
TONI HARTONO
REG. NUMBER: A03215019

ENGLISH DEPARTMENT
FACULTY OF ARTS AND HUMANITIES
UIN SUNAN AMPEL SURABAYA
2020

DECLARATION

I am the undersigned below:

Name   : Toni Hartono

NIM   : A03215019

Department   : English

Faculty   : Arts and Humanities

University   : UIN Sunan Ampel Surabaya

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LANGUAGE USED BY THE CHARACTERS OF AYAT-AYAT CINTA 2
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by :
Toni Hartono
Reg. Number: A03215019

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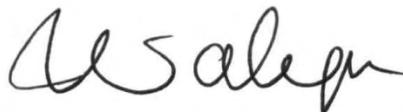Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya

Surabaya,

Thesis Advisor

Prof. Dr. Zuliati Rohmah, M.Pd.
NIP. 197303032000032001

Acknowledged by:
The Head of English Department

Dr. Wahju Kusumajanti, M.Hum
NIP. 197002051999032002

EXAMINERS SHEET

This thesis has been approved and accepted by the Board of Examiners, English Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya on june 2nd 2020

The Board of Examiners are:

Examiner 1

Examiner 2

Prof. Dr. Hj. Zuliati Rohmah, M.Pd.
NIP: 197303032000032001

Dr. A. Dzo'ul Milal, M.Pd
NIP: 196005152000031002

Examiner 3

Examiner 4

Roudlotul Jannah. M.App.Ling
NIP: 197810062005012004
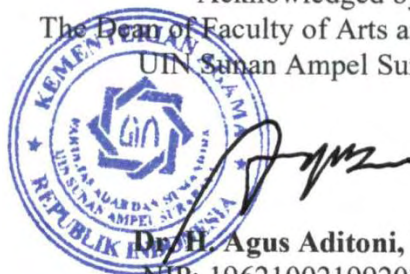
Murni Fidiyanti,MA
NIP: 198305302011012011

Acknowledged by:
The Dean of Faculty of Arts and Humanities
UIN Sunan Ampel Surabaya

Dr. H. Agus Aditoni, M,Ag.
NIP: 196210021992031001

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Nama   : TONI HARTONO
NIM   : A03215019
Fakultas/Jurusan   : FAK. ADAB DAN HUMANIORA/ PRODI SASTRA INGGRIS
E-mail address   : goopzye@gmail.com

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ABSTRACT

Nowadays, people communicate to their interlocutor using lot languages. This aims to make it easier for their interlocutor to understand the intent of the speaker, without causing misunderstanding. Moreover, sophisticated technology encourages the progress of people to know each other between cities, countries, and continents. Language diversity makes people to learn English as access of communication. Code switching phenomenon is the one of the most interesting topics to discuss. Code switching can be found in 'Ayat-Ayat Cinta 2 Movie'. This research found 2 problems, (1) what are the types of code switching used by the characters of 'Ayat-Ayat Cinta 2 Movie' and (2) what are the functions the characters switch their first language code to second language code.

This study uses qualitative method in the phenomenon of code switching in 'Ayat-Ayat Cinta 2 Movie'. Descriptive analysis can be found in textual conversation of the main characters through the script of 'Ayat-Ayat Cinta 2 Movie'. An analyzes of code switching Indonesian-English are the most dominant language used to communicate in 'Ayat-Ayat Cinta 2 Movie'. The data of this research is an implementation of movie transcription in the form of words, phrases, and sentences. Transcription was then analyzed by identifying types and functions of code switching. Finally, the identified result show the code switching contribution as the main advantages and pie chart show how dominant types and functions of code switching in the 'Ayat-Ayat Cinta 2 Movie'.

The researcher found all code switching consist 83 code-switching in 'Ayat-Ayat Cinta 2 Movie'. The result of analysis (1) the researcher found the most dominant types of code switching is inter-sentential switching. From the types of code switching, the characters of the movie prefer to applay inter-sentential switching in their conversation. They tend to switch between two languages outside of sentence. (2) The researcher found the most dominant function of code switching is talking particular topic.They applied it to maintain their feelings in their conversation. They feel more comfortable to talk particular topic because they can express their emotions.

ABSTRAK

Sekarang, masyarakat berkomunikasi dengan lawan bicara mereka mengunakan banyak bahasa. Tujuan ini adalah untuk memudahkan lawan bicara mereka untuk memahami maksud dari pembicara, tanpa menimbulkan kesalahpahaman. Terlebih lagi, kemajuan teknologi mendorong berkembangnya masyarakat untuk mengetahui satu sama lain antar kota, negara, dan benua. Perbedaan bahasa membuat masyarakat mempelajari bahasa inggris sebagai akses dalam komunikasi. Fenomena alih kode adalah salah satu topic yang sangat menarik untuk dibahas.Alih kode bisa ditemukan di film 'Ayat-Ayat Cinta 2'. Penelitian ini menemukan 2 permasalahan, (1) apa saja tipealih kode yang digunakan oleh tokoh-tokoh utama film 'Ayat-Ayat Cinta 2' and (2) apa saja fungsi tokoh-tokoh utama mengganti dari kode bahasa pertama ke kode bahasa kedua.

Penelitian ini mengunakan metode kualitatif di dalam mengkaji fenomena alih kode di film 'Ayat-AyatCinta 2'. Analisa deskriptif bisa ditemukan di dalam percakapan tekstual oleh tokoh utama melalui naskah 'Ayat-Ayat Cinta 2'. Analisa alih kode bahasa Indonesia-Bahasa Inggris adalah bahasa yang paling sering digunakan untuk berkomunikasi di film 'Ayat-Ayat Cinta 2'. Data dari penelitian ini adalah sebuah terapan dari transkripsi film dalam bentuk kata-kata, frase, dan kalimat.Kemudian bentuk transkripsi film di analisa dengan mengidentifikasi tipe dan sebab alih kode. Akhirnya, hasil dari identifikasi menunjukkan bahwa kontribuksi alih kode adalah sebagai keuntungan utama dan grafik lingkaran menunjukkan seberapa besar dominan tipe dan sebab alih kode di dalam film 'Ayat-Ayat Cinta 2'.

Peneliti menemukan semua alih kode yang berjumlah 83 alih kode di film 'Ayat-AyatCinta 2'.Hasil dari analis (1) peneliti menemukan tipe alih kode yang sangat sering digunakan adalah inter-sentential switching. Dari tipe alih kode, tokoh utama lebih suka untuk menggunakan inter-sentential switching di dalam percakapan mereka. Mereka cenderung mengganti dua bahasa diluar kalimat. (2) peneliti menemukan fungsi alih kode yang sangat sering digunakan adalah berbicara dalam topik tertentu. Mereka menerapkan hal itu untuk menjaga perasaan mereka di dalam percakapan mereka. Mereka merasa lebih senang untuk menggunakan pembicaraan dalam topic tertentu karena mereka bisa mengekspresikan perasaan mereka.

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CHAPTER I

INTRODUCTION

This outline gives the introduction used in this research. First, the researcher explains the background of the study. Second, the researcher mentions the statements of the problem. Third, the researcher explains the objectives of the study. Fourth, the researcher explains the significance of the study. Fifth, the researcher explains the scope and limitation. The last, definition of the key term.

1.1 Background of the Study

Language is a system symbol used by people to communicate with each other in a country or community. Madayani (2013, p. 3) stated that "language is a signaling system which operates with symbolic vocal and sound, and which is used by a group of people for communication." There are many languages in the world, and English is a lingua franca. Besides that, people use their official language to interact.

Sometimes people speak more than one language or code to interact with other people. This phenomenon that happens in daily life is called code-switching. Varieties of styles in code-switching consist of bilingualism and multilingualism. Bilingualism is the ability of people to use two languages to communicate with others. Chair and Agustine (2004, p. 114) explain that "knowing two or more languages is called bilingualism." Wardhaugh (2002, p. 95) says, "multilingualism involving balanced, native-like command of all the languages in the repertoire is

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rather uncommon." Most people speak using their language and switch code to another language.

Many recent studies have focused on code-switching. For example, code-switching on a television program (Rahmaniah, 2016), daily conversation (Astuti, 2007; Abaa, 2015; Habibah, 2015; Al Abdely, 2016; Nurliana, 2017; Puspawati,2018), magazine (Datu, 2009), and movie (Ahmad, 2012; Isroatun, 2014; Prabaningtyas, 2016; Novatisari, 2016; Geman, 2016). The research has tended to focus on the use of Indonesian-English code-switching in different data, primarily code-switching in the movie. However, little information on code-switching in the Indonesian film which adapted from the novel. The present study on the video, which changed from the novel, was presented by Prabaningtyas (2016).

Prabaningtyas, (2016) study is "the study of code-switching in the sequel of 99 Cahaya di Langit Eropa Movie". This study gives information on code-switching in the Indonesian movie, which adapted from the novel. The study concerned the code-switching utterances made by the characters of '99 Cahaya di Langit Eropa Movie'. This research aims to find out types and functions for the use of code-switching in the sequel of '99 Cahaya di Langit Eropa'. This research uses descriptive qualitative research because of the data in the form of written and spoken or words. The final project is ten reasons based on Hoffman's theory, and the habitual expression is the most frequent. The types of code-switching consist of two categories, namely meaning-based switching and structural-based switching. First, situational code-switching on meaning-based switching is the

highest distribution. Second, conversational-word code-switching on structural-based switching is the most prominent.

Despite the previous research dealing with the movie of the main study. None explanation about bilingual Indonesian-English contribution as the main advantage in the Indonesian film. Furthermore, an Indonesian movie can use the Indonesian language as lingua franca among more than 700 languages diversity. The present study was trying to find out bilingual code-switching Indonesian-English, which analyzed the characters of Indonesian movies in a different setting. This study also analyzes the types and the functions through the Indonesia movie that was taken from the novel.

This present study was taken from an Indonesian movie that has code-switching. 'Ayat-Ayat Cinta 2 Movie' is a movie adapted from the novel that has the same title. The movie director is Habiburahman El Shirazy. It tells the journey of Fahri Abdullah, who is played by Fedi Nuril, an Indonesian actor. He is a lecturer of Philology at Edinburgh University, and he was accompanied by his assistant, Hulusi, who is played by Pandji Pragiwaksono (Indonesian actor) and Misbah as his friend in the Al Azhar University. They present in the Stonehill grove area, which has a different religion. In the movie, Fahri missed Aisha when she was a volunteer in the Gaza strip.

They tried to adopt a new country in which they have some friends and families who have a different religion. Jason (Cole Gribble) and his sister named Keira (Chelsea Islan) are Fahri's neighbor. They are Christians who hate Fahri and his family. They assumed that Fahri and his family are terrorist's members. They

still remembered a terrorist who killed their father in London. On the other hand, there is a Jewish grandma called Catarina (Dewi Irawan) who did not like Fahri's attitude to his woman neighbor named Brenda (Fazura). In the movie, Fahri is called a terrorist, but he shows his patients through unlimited charity and the truth of Islamic learning.

When Fahri taught Philology as a lecturer replacing Profesor Charlotte, he met his wife's cousin named Hulya (Tatjana Saphira), who would continue her course at the Edinburgh University. Finally, they became close friends and decided to marry. Hulya born a baby, but when she was in the gas station and her housemaid named Sabina.

The characters mentioned above use code-switching in this movie. The setting of this movie is Edinburgh, Scotland. They tended to speak English and mixed it with Indonesian, Arabic, Hebrew, and Javanese.

There are several reasons to support why the researcher analyzes code-switching in the 'Ayat-Ayat Cinta 2 Movie'. First, this movie is widespread, and many people interested in watching this movie because this movie contains a lot of moral values about religious aspects. Second, based on the previous study, this movie includes code-switching in several issues, which are types and functions for code-switching. This study wants to reform about code-switching in this movie. Third, the characters of this movie are from educated people, and it is exciting to analyze code-switching in their daily conversation. Based on the reasons above, the researcher will be doing research entitled **"types and functions of code-**

switching in the English language used by the characters of Ayat-Ayat Cinta 2 Movie".

1.2 Statements of the Problem

Based on the research background of the study, the researcher states the problems as follows:

1. What are the types of code-switching used by the characters of 'Ayat-Ayat Cinta 2 Movie'?

2. What are the functions the characters switch from their first language code to second language code?

1.3 Objectives of the Study

Based on the problem statement, this purpose of the study is:

1. To find out the types of code-switching which are used by the characters of 'Ayat-Ayat Cinta 2 Movie'.

2. To find out the functions the characters switch from their first language code to second language code.

1.4 Significance of the Study

This study gives both theoretical and practical contributions. Theoretically, the result of this research could be learn as Sociolinguistics, especially on code-switching. The researcher hopes this research gives a contribution to developing the study of sociolinguistics. This research contains some theories related and supported to the study of code-switching, such as the types of code-switching, including inter-sentential switching, intra-sentential switching, and tag-switching.

For the first is inter-sentential switching means that in one sentence is entirely outside the sentence or clause at the boundaries of the sentences or clauses. The second is intra-sentential switching implies that the word within the sentence or a requirement. The third is tag-switching means that inserting a tag or short phrase in one sentence into an utterance that is entirely in another language.

The second, practically, the researcher hopes this research gives more inspiration to other students of State Islamic University of Sunan Ampel Surabaya, especially the English Literature Department. Then, this research will help other readers to study Sociolinguistics, and those theories can be explored, such as code-switching.

1.5   Scope and Limitation

The scope of this research is Sociolinguistics subject. it deals with code-switching. This research focuses on what types and fungtions for code-switching used by the characters of 'Ayat-Ayat Cinta 2 Movie'. This research uses Poplack's theory (l980) and Hoffman's theory (l991) to analyze the data.

The limitation of this research is the researcher focuses on 'Ayat-Ayat Cinta 2 movie'. The characters of 'Ayat-Ayat Cinta 2 Movie' switch from Indonesian to English, Arabic, and Javanese. The researcher focuses on code-switching used by the characters' utterances in using their languages: Indonesian and English language.

1.6   Definition of Key Terms

a. **Code-Switching** is the ability to switch two or more languages in all aspects of life.

b. **Bilingualism** is the ability that allows language users with minimal competence in a second language to squeeze into the bilingual category.

c. **Multilingualism** is habitual of using three languages or more in daily life by a speaker or group of community.

d. **Ayat-Ayat Cinta 2 Movie** is a movie that is adapted from the novel that has the same title, and the movie's director is Habiburahman E1 Shirazy.

CHAPTER II

REVIEW OF LITERATURE

This chapter presents a review of the literature. This outline gives the explanation of code-switching, type of code-switching, and reasons for code-switching.

2.1 Code-Switching

The writer explains about code-switching, which is referred to Ronald Wardhaugh (2006, p. 1) found the following:

> "Two or more people communicate with each other in speech. We can call the system of communication that they employ a code. In most cases, that code will be something we may also want to call a language. We should also note that two bilingual speakers, that is, who have access to two codes, and who for one reason or another shift back and forth between the two languages as they converse by code-switching are using a third code, one which draws on those two languages."

He means that whether there is a speaker who has the ability to bilingual to speak more than one language. The speaker talks to each other using bilingual, and the hearer understands what the speaker said. The speaker uses bilingual as the purpose is to avoid misunderstanding among them. Aranof and Miller (2003, p. 5213) indicate "many linguists have stressed the point that switching between languages is a communication option available to a bilingual member of a speech community, on much the same basis as switching between styles or dialects is an option for the monolinguist speaker." The speaker has the option to choose the language that can be avoid misunderstanding to the hearer, because in our society, there are styles or dialects that very different from each other.

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Mostly multilingualism is related to multilingual society, the ability to speak three languages, or more in communication with others. Wardhaugh (2002, p. 95) says, "multilingualism involving balanced, native-like command of all the languages in the repertoire is rather uncommon." Most people speak using their language and switch code to another language.

2.2 Types of Code Switching

Poplack (1980, p. 614-615) proposes three types of code-switching (CS). They are tag-switching, inter-sentential switching, and intra-sentential switching. Romaine (1995, p. 122-123) supports Poplack's argument. He says that there are three types of code-switching identified: tag switching, inter sentential switching, and intra sentential switching. Appel and Muysken (1987, p. 118) also states three different types of code-switching; they are tag switching, inter sentential switching, and intra sentential switching. Bond (2010, p. 134) also mentions that code-switching is divided into three groups: tag switching, inter sentential switching, and intra sentential switching. While according to Hoffman (1991, p. 112) states that types of code-switching are emblematic switching, inter sentential switching, intra sentential switching, and intra lexical switching. Based on the explanation above, it can be classified as follows:

2.2.1 Inter-Sentential Switching

Inter-sentential switching is switching the word, which is entirely outside the sentence or clause, at the boundaries of sentences or phrases. Sometimes, it is also known as "Extra-sentential Switching."

The following example is taken from Rahmaniah in 'iLook program on Net TV' (2016, p. 17) as follows:

> "Tipe lengan baju ini memiliki ciri yang melebar dibagian atas lengan dan mengecil dibagian pergelangan tangan. *Yes, it's a batwing. I have learned some more about it in dictionary*."

The example above is Kimmy Jayanti's utterances when she persuades the audience about her topic in the 'iLook Program.' The first sentence from Kimmi Jayanti's statements in the Indonesian language, and then it is followed by English. She switches two different languages outside of the sentence or clause boundary in which another sentence is in another language. She says, "Tipe lengan baju ini memiliki ciri yang melebar dibagian atas lengan dan mengecil dibagian pergelangan tangan." Then, she switches to English "*Yes, it's a batwing. I have learned some more about it in the dictionary*".

2.2.2   Intra-Sentential Switching

Intra-sentential switching is switching the word within the sentence or clause. This code-switching is usually using in common language families such as Indonesian-Javanese.

The example is from Siti Isroatun in 'Java Heat Movie' (2014, p. 34) as follows:

> "*I'm sorry* Pak. *I am a Muslim. I cannot drink*."

The example above is taken from Andi's utterances when Jake offers him a glass of drink that contains alcohol. Andi switches his statements between two different languages in one sentence, English-Indonesian. His statement includes the word "pak" that has meaning in English, "sir." The word "pak" located in the middle of the sentence.

2.2.3 Tag Switching

Tag switching is inserting a tag or short phrase in one language into an utterance that is otherwise entirely in another language.

The example is taken from Siti Isroatun in 'Java Heat Movie' (2014, p. 35) as follows:

"Hi, mister. DVDs? Blueray? *Ya*?"

The example above is the seller's utterances directed Jake when he takes a walk in the road. The seller mentions a tag question in the sentence by saying, "Hi, Mister. DVDs? Blueray? *Ya*?". The word "*Ya*?" from the seller's utterance contains tag switching because the word "*Ya*?" identifies as tag question.

2.3 Functionsof Code-Switching

The speaker has different dialects to express his/her feelings in a particular situation. Hoffman (1991) states that "the ultimate function for CS to achieve effective communication between the speaker and the receiver." It can be concluded that people who use code-switching in one language to another language have a particular situation on purpose.

The data of the functions for using CS in 'Ayat-Ayat Cinta 2 Movie' can be collected by using linguistic perspectives. Usually, identify the functions through tape recordings and direct observations. It is impossible, the writer to collect the data through tape recordings and direct observations because it will waste a long time and trying to meet the actors and actresses of 'Ayat-Ayat Cinta 2 Movie'. Then, the researcher attempts to identify the functions for the characters of 'Ayat-

Ayat Cinta 2 Movie' through the conceptual framework of CS by Hoffman (1991) and Malik (1994).

In this research, the researcher combines the functions for code-switching based on Hoffman (1991) and Malik (1994). There are ten reasons for CS:

2.3.1 Talking About Particular Topic

The speaker feels more comfortable talking about his/her formal language, as Hoffman (1991) says people sometimes prefer to talk about a particular topic in one language rather than in another.

The following example is taken from Prabaningtyas in '99 Cahaya Di Langit Eropa Movie' (2016, p. 41) as follows:

S: "Hello, you are no longer free man"
R: "I'm a free man"
S: "Kamu bukan Rangga yang sama, yang waktu dulu datang pertama kali dan tinggal lama di *apartment* aku dulu. *You've changed*"
R: "No, I'm not. I am not change!"

The example above is taken from Stefan's utterance. Stefan speaks to Rangga when he meets Rangga and asks something. He uses the Indonesian language in his conversation, but he also uses English in the word "*apartment*" and the word "*You've changed*" The speaker uses the word "*apartment*" because the speaker feels more comfortable speaking. The word "*apartment*" is commonly found in the Indonesian language.

2.3.2 Quoting Someone's Word

The speaker quotes someone's word that has been produced from the public figures to convey information to the hearer, as Hoffman (1991) suggests that people sometimes like to quote a famous character. The example is from Prabaningtyas in '99 Cahaya Di Langit Eropa Movie' (2016, p. 42) as follows:

H: "Gimana sih kamu? Katanya dancer professional"
R: "Makan ikan asin sama sambal terasi aja banyak gaya, *save the last dance for me. Please*?"

The example above is Rangga's utterances when he talks to Hanum. Hanum asks Rangga to dance with her after-party, and Rangga answers her request by saying, "Makan ikan asin sama sambal terasi aja banyak gaya, *save the last dance for me. Please?*". He switches from the Indonesian language to English. In the next sentence of his utterance, include an in-depth quote to answer Hanum's request. A quote from Rangga compatible with Hoffman expressing that people prefer to take a quote from a public figure.

2.3.3 Being Emphatic About Something/Expressing Emphatic

The speaker uses another language to show emphatic feelings. The example is from Rahmaniah in 'iLook program on Net TV' (2016, p. 24) as follows:

"*How about the colours?* Warna-warna basic seperti putih, hitam, cream, dan abu-abu adalah pilihan utama pada masa itu. *But don't worry*, saat ini warna hijab sudah bervariasi."

The example is taken from Kimmi Jayanti's utterance. Kimmi Jayanti explains to women while she wants to choose a hijab color. Kimmi Jayanti tells

the hearer by saying, "*But don't worry*" The words mean she shows his emphatic about women's feelings.

2.3.4   Interjection

The speaker used another language with interjection to convey his/her message to the hearer.The example is from Rahmaniah in 'iLook program on Net TV' (2016, p. 24) as follows:

"*Anyway!* ada 5 item paling essential yang lengkap dengan look-nya. *The first item is ballet flats.*"

The writer analyzes that example is taken from Kimmi Jayanti's utterance when she says the word "*Anyway!*" is to convey her message. She tries to insert a sentence connector at the beginning of a sentence by motioning the word "*Anyway!*".

2.3.5   Repetition Used for Clarification

The speaker avoids a misunderstanding in their communication, so the speaker often clarifies his/her speech.The example is from Rahmaniah in 'iLook program on Net TV' (2016, p. 25) as follows:

"Kedua adalah *plaid shirt*. Yes, *plaid shirt* tidak hanya menjadi tren fashion di tahun 2014 tapi juga pada era Audrey Hepburn."

The example above is Kimmi Jayanti's utterance when she wants to confirm his explanation about the plaid shirt. She repeats his words "*plaid shirt*" to clarify.

2.3.6   Intention of Clarifying the Speech Content

The speaker chooses the terms that will be discussed, which are more familiar to the listener.The example is from Rahmaniah in 'iLook program on Net TV' (2016, p. 25) as follows:

"Model potongan janggut atau kumis yang tebal dan berantakan membuatmu terlihat *cool? Think again*".

Kimmy Jayanti gives the intention to clarify her speech content to interlocutors by saying, "*think again*" The word "*think again*" means that she wishes to interlocutors about her speech content, a beard thick-cut model. She switches her utterance in English to clarify her first message.

2.3.7   Expressing Group Identity

The speaker uses his/her group identity to represent the character of the group in a particular communication.The example is from Rahmaniah in 'iLook program on Net TV' (2016, p. 26) as follows:

"Bukan hanya musiknya, tapi juga *style fashion* para rockstars juga menjadi tren. Seperti Rihana and Pink yang selalu *walking the rockstar's look*. Cukup mudah untuk mendapatkan look ini. *Leather jacket, black outfit. boot, and accessories* adalah ciri dari *rocker style*."

Kimmy Jayanti tells about Rockstar in her utterance. Rockstar is a kind of social identity or group identity. She appends her utterance using group identity in English to give the character of social status.

2.3.8 Mood of the Speaker

The speaker expresses emotional feelings, he/she can find an appropriate word in communication.The example is from Prabaningtyas in '99 Cahaya di Langit Eropa Movie' (2016, p. 46) as follows:

R: "Is it your dog?"
S: "Cello"
R: "Di negaraku ada beberapa orang yang makan anjing seperti ini.
S: "*That's crazy man!* Aku gak mungkin makan daging anjingku sendiri.

The example above of the mood of the speaker is Stefan's utterance. Rangga explains that some people eat dogs in his country, but Stefan rejects him by saying, "*That's crazy, man!* Aku gak, mungkin makan daging anjingku sendiri". Stefan mentions the word "*That's a crazy man*" means that her mood. He switches in the Indonesian language in the next utterance to give his explanation about his dog.

2.3.9 Habitual Expression

The Speaker often uses phrases of greeting and parting in his/her habitual expression.The example is from Prabaningtyas in '99 Cahaya di Langil Eropa Movie' (2016, p. 47) as follows:

F: "Kalian jadi ke Paris?"
R: "Yes, we plan to go"
F: "Aku ada sesuatu untuk Hanum. Ini untuk Hanum."
R:"*Thank you, thank you so much, Fatma...* Mungkin kalau gak ada kamu, dia udah balik ke Indonesia."

The example above is Rangga's utterance when he meets Fatma. Rangga thankful to Brenda by mentioning, "*Thank you, thank you so much, Fatma...* Mungkin kalau gak ada kamu, dia udah balik ke Indonesia". The word "*Thank*

you" can be seen as a thankful to Fatma. The speaker often uses utterance in his

daily activity.

2.3.10 Emphasize a Point Switching

The speaker emphasizes an important message to the listener by raising

intonation in his/her communication.The example is from Prabaningtyas in '99

Cahaya di Langit Eropa Movie' (2016, p. 48) as follows:

> S: "Hey, Rangga. I was waiting for you in the cafeteria. What are you doing?"
> R: "I am eating."
> S: "Are you on a diet?"
> R: "No, there is no chicken inside"
> S: "Agama kamu ribet banget, daging babi di Eropa ini enak banget, udah pernah nyoba? *You 've tried!*"

The example above is Stefan's utterances when he takes a conversation

with Rangga. In the discussion, Stefan emphasizes his point to give an important

message by saying, "*You've tried!*". This message uttered with high intonation.

'Ayat-Ayat Cinta 2' movie is an Indonesian movie that is adapted from the

novel. This movie contains lots of languages, such as Indonesian, Arabic, English,

Javanese, and Hebrew. This movie located in some places, such as Scotland,

Gaza, London, Budapest, and Jakarta. The actors and actresses speak bilingual

and multilingual. The different languages make them use code-switching in their

daily activity. The differences words make them use code-switching while they

take a conversation in the movie.

The use of code-switching on the 'Ayat-Ayat Cinta 2 movie' appropriate

with the theory of code-switching by Hoffman (1991) and Malik (1994). The

types and the reasons can be found in the movie 'Ayat-Ayat Cinta 2 movie'. It is

suitable for previous researchers who explained code-switching in the movie. The dialogue of actors and actress were arranged in the form of a movie script. This case to find out the types and reasons for code-switching in the 'Ayat-Ayat Cinta 2 movie'.

CHAPTER III

RESEARCH METHODS

This section outlines the methodology used in the present study. First, a research design. Second, the data followed by data collection that includes data and data sources. Third, the researcher mentions research instruments and techniques of data collection. Then, the researcher analyses the data according to the research question, which mentions data analysis.

3.1 Research Design

Research design is the outline or plan which is used in collecting data in research. There are two kinds of research approach to analyze the research. They are quantitative approaches and qualitative approach. The differences are qualitative is concerned with structures and patterns, and in quantitative analysis is to compare large numbers of things or people. Fowler (1998) states that a quantitative approach as the description amount of number things or people in a population. While Creswell (2013) says that a qualitative approach is an explanation of the data of words or pictures in the process to make an understanding.

Considering data and their aims of the research, the researcher used a qualitative approach. McLeod (2011) states that the main objective of qualitative to increase an understanding process in research through detailed pictures or words. This research is descriptive qualitative because of the data in the form of words, phrases, and sentences taken from the transcription of the 'Ayat-AyatCinta

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2 Movie'. The data of 'Ayat-Ayat Cinta 2 Movie' scripts are analyzed. Then, this research method assists the writer to find out the types and the reasons for code-switching in the movie of 'Ayat-Ayat Cinta 2' Dialogue.

3.2 Data Collection

This section explainsresearch data, data sources, and instruments used in this research to help the researcher.

3.2.1 Data and Data Source

The data of this research are words, phrases, and sentences that are taken from the dialogue of the characters in the 'Ayat-Ayat Cinta 2 Movie'. The discussion of the characters in this movie of 'Ayat-Ayat Cinta 2' contains Indonesian, English, Arabic, and Javanese. The researcher focuses on code-switching used by the characters' utterances in using their languages: Indonesian as the first language and English as the second language. The aggregate data are taken from the characters' statements when they switch between two different languages, the Indonesian language to English.

The data source of this research was a movie entitled 'Ayat-Ayat Cinta 2 Movie'. This movie of 'Ayat-Ayat Cinta 2' has been downloaded from filmroster.online/ayat-ayat-cinta-2-2017/. Indonesian English subtitle movie has been downloaded in the movie.The researcher used utterances of Indonesian and English, although there are a lot of languages, such as Arabic, Javanese, Turkish, and Hebrew. The movie 'Ayat-ayat cinta 2' was a movie published in 2017 which has 127 minutes length duration.

Figure 3.1: The Printed Screen of Filmroster.online/Ayat-Ayat-Cinta-2-2017/

3.2.2 Research Instrument

Ary, Jacob, and Razavieh (2002) state that in the qualitative approach, the researcher is the data gathering instrument. In contrast, the researcher talks with people in the setting, observe their activities, read their document and written record, and the records the information in the field notes and journals. Like the statement above, in this research, the writer was the primary instrument. It means the writer was the main instrument for obtaining and recording the data. Besides, there are pens, a book, a mobile phone, and a laptop.

3.2.3 Techniques of Data Collection

The data were collected in the form of words, phrases, and sentences that have been transcribed from the characters of 'Ayat-Ayat Cinta 2 Movie'. Those

explanations as the steps will be used to collect the data in this research. Based on the several levels, as follows:

1. First, the writer prepared all the components to support this research.

2. Turned on the computer or laptop that has been connected to an internet connection.

3. Opened Google Chrome and typed filmroster.online/Ayat-Ayat-Cinta-2-2017/ in the address bar.

4. Then, the movie 'Ayat-Ayat Cinta 2' was downloaded.

5. The writer prepared a notebook.

6. The last, the writer transcript the data of the utterances from the characters of 'Ayat-Ayat Cinta 2' that had been downloaded on the computer or laptop.

3.3 Data Analysis

The data of words, phrases, and sentences in the movie that had been collected were then analyzed. The writer analyzed the data using the technique of qualitative research as below explanation:

3.3.1 Identify the Data

The writer reads the movie transcription to find out the code-switching in the dialogues. The researcher highlighted the utterances which contain types of code-switching and gave codes for the functions for code-switching.

365.hulusi : Saya minta maaf
366.misbah : sudah dimaafkan
367.hulusi : bukan dengan kamu
368.brenda : **oh my god, hei guys**... kalian **hang out** disini juga ya? (TT)
369.misbah : iya
370.brenda : sudah lama saya mau mengajak kesini. **Excuse me.** (HE)
371.misbah : maaf, brenda.Beri masing-masing sudah punya minuman.
372.brenda : Jangan malu-malu. **It's my treat.** Fahri, ijinkan saya membalas kebaikanmu selama ini ya. (IC)
373.fahri : ehhh, kamu pengacara kan brenda?
374.brenda : ya, **it's my every day job.** (IC)
375.fahri : pernah mengurus **illegal immigran**? (TT)
376.brenda : ohhh Siapa yang memerlukan kewarganegaraan? kamu?
377.misbah : hehe, dia memang bekas anak jalanan. tapi bukan buat dia.
378.hulusi : namanya Sabina, dia bekerja di rumah kami.
379.brenda : ya, **no problem. I can take a help, but before that** bolehkah kita meng **order** minuman yang lebih keras **and we can have a fun and talk.** (MS)
380.fahri : kami benar-benar tidak minum alkohol, brenda. kamu saja.
381.baruch : **you know what david. the most important thing is not to be here. hypocrite like them.** Di depan orang-orang mengaku paling taat pada agamanya, di belakang sama bejatnya. (IC)
382.brenda : **excuse me. watch mouth out. he's my friend.** (EP)
383.baruch : kamu jangan ikut campur.
384.brenda : jangan ikut campur. kamu telah menyakiti perasaan teman-teman saya.
385.baruch : teman-temanmu itu yang harus dipertanyakan kejantanannya, sampai harus kamu membela mereka.
386.fahri : hulusi, sabar... sabar... astagfirullah.. heemm, Maafkan teman saya
387.baruch : Kamu pikir kamu bisa pergi begitu saja. kamu pikir kamu hebat bisa memberikan uang untuk ibuku. Kamu pikir kamu lebih tinggi dari kami. kamu dosen di Edinburgh University bukan?
388.fahri : ya
389.baruch : teman-teman saya banyak yang mengajar di sana. mereka pasti senang menghabisi kamu dalam forum debat.

Figure 3.2: The Printed Screen of Movie Script

Notes:

Codes meaning of highlight color in the script for the types of code-switching:

Yellow color (IE): Inter-sentential switching

Blue color (I): Intra-sentential switching

Gray color (T): Tag switching

Codes meaning of brackets font in the script for the functions of code-switching:

TT: Talking about a particular topic

QW: Quoting someone's word

EE: Being emphatic about something/expressing emphatic

I: Interjection

RC: Repetition used for clarification

IC: Intention or clarifying the speech content for the interlocutor

EI: Expressing group identity

MS: Mood of the speaker

HE: Habitual expression

EP: Emphasize a point switching

3.3.2   Classify the Data

The researcher classified the types of code-switching and the reasons for code-switching. The writer wrote a code after the word, phrase, or sentence. The example of systems in the dialogue is [2: 52]. It means that two as several pages and 52 as several utterances order. This code of the characters' utterances to make it easier to the writer, while the writer tried to classify all the data of word, phrase, or sentence that had been collected from the transcription of 'Ayat-Ayat Cinta 2 Movie'. The result of all written codes, the writer input all data to a simple table. The simple table classified the use of types and reasons between Indonesian-English code-switching in 'Ayat-Ayat Cinta 2 Movie'.

The writer put the findings of the research from the simple table into a pie chart to classify the use of types and reasons for code-switching in 'Ayat-Ayat Cinta 2 Movie'. The pie chart shows the percentage of characters' contribution to the movie. The pie chart also explains the type and reasons for Indonesian-English code-switching used by the characteristics of 'Ayat-Ayat Cinta 2 Movie'. The researcher counted the number of cases and made it the form of a percentage.

Percentage of each type of code-switching: $\frac{X}{Y} x\ 100\%$

X= the frequency of each type and reasons for code-switching

Y= the total number of frequency

Figure 3.3: The Types of Code-Switching in 'Ayat-Ayat Cinta 2 Movie'

Figure 3.4: The functions of Code-Switching in 'Ayat-Ayat Cinta 2 Movie'

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter presents the research results which explain about finding and discussion. This section also answers the two research questions; those are, what are the types of code-switching used by the characters of 'Ayat-Ayat Cinta 2 Movie', and what are the functionsthe characters switch from their first language code to second language code.

4.1 Findings

In this subchapter, the researcher presents those data are found in two sections. First, types of code-switching used by the characters of 'Ayat-Ayat Cinta 2 Movie'. Second, functionsthese characters switch from their first language code to second language code. The researcher classifies the data of types code-switching based on Poplack's theory, and that is found in the 'Ayat-Ayat Cinta 2 Movie'. Otherwise, the functions for code-switching based on Hoffman (1991) and Malik (1994). The data are the form of words, phrases, and sentences from the transcription of the 'Ayat-Ayat Cinta 2 Movie'. The researcher also analyzes the data using a pie chart.

4.1.1 Types of Code-Switching

The researcher has found the data from the characters' utterance 'Ayat-Ayat Cinta 2 Movie'. There are 83 English-Indonesian of code-switching used by the characters. They are 47 inter-sentential switching, 32 intra-sentential switching, and 4 tag switching.

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Types of Indonesian-English Code Switching

Tag switching
4%

Intra-sentential
switching
39%

Inter-sentential
switching
57%

Figure 4.1: The Percentages of The Types of Code-Switching in 'Ayat-Ayat Cinta 2 Movie'

4.1.1.1 Inter-sentential Switching

The speaker speaks to the interlocutor using the Indonesian language in the first word, phrase, clause, or sentence. Then, the speaker switches to English in the next word, phrase, clause, or sentence. The speaker switches code from the Indonesian language to English outside of the sentence or clause. In the 'Ayat-Ayat Cinta 2 Movie', the writer finds 47 data utterances of inter-sentential switching. The characters use Indonesian-English code-switching to communicate with the interlocutor in the movie. From 47 data of utterance in the form of word, phrase, clause, or sentence, the writer gives three examples.

- **Example 1**

He is showing off. Seorang teroris berjas yang sedang memamerkan keagamaannya pada kita semua. *What!* Jangan tertipu sama penampilannya. Sebentar lagi kita akan dididik oleh seorang dari negara terbelakang. (1: 8)

The exampleis taken from Nino's utterance on the campus. Nino comments Fahri's priest while he is a substitute teacher in the class. The writer has found inter-sentential switching, in example 1. Nino switches his utterances between two different languages outside of sentence, English to Indonesian. In the first sentence, he says, "*He is showing off*". Then, he switches to the Indonesian language in the next sentence. Example 1 means that Nino switches two different languages outside of the sentence based on the statement of Appel & Muysken (1987).

- **Example 2**

Jadi kamu dosen favorit di sini sampai ada yang membuatkan kue segala. Oh sebentar. *Smile. Hem, let's do it one other chance*. (5: 122)

In example 2 from Hulya's utterance happen outside of the campus. She wants to take some pictures with Fahri while she meets him in the yard of campus. The first sentence from Hulya's utterance in the Indonesian language and then is followed by English. She switches outside of the sentence between two different languages. She says "jadi kamu dosen favorit di sini sampai ada yang membuatkan kue segala. Oh sebentar". Then, she switches to the Indonesian language "*Smile. Hem, let's do it one other chance*". This example means that Hulya switches her utterances between two different languages, Indonesian-English. Hulya utterances based on Appel & Muysken (1987) that inter-sentential switching occurs outside of the sentence.

- **Example 3**

Aku sangat tidak pantas kamu tolong. *Oh, my God. What have I done? I am so stupid.* (22: 641)

The researcher finds inter-sentential switching in example 3. In this sentence, Keira apologizes to Fahri about her bad attitude in Fahri's house. Keira switches between two languages outside of the sentence, Indonesian-English. The first sentence in the Indonesian language, "aku sangat tidak pantas kamu tolong". Then, she switches into English, "*Oh my God. What have I done? I am so stupid*". Example 3 from Keira's utterances based on Appel & Muysken (1987) that explain two different languages outside of the sentence.

4.1.1.2 Intra-sentential Switching

People speak to interlocutors using two or more different languages in switch occurs word, phrase, or clause within one sentence that is relevant to previous words. One sentence was found one language to other languages, and it occurs in a complete sentence. In the 'Ayat-Ayat Cinta 2 Movie', the characters switch between two different languages to interlocutor within one sentence, Indonesian language to English in the next word, phrase, or clause in one sentence. The writer finds 32 data of intra-sentential switching. From 32 characters' utterances, the writer gives three examples.

- **Example 4**

Good afternoon Keira. I am Fahri. We are neighbors dan kalau kamu dalam perjalanan pulang, kita sejalur. (2: 29)

The researcher analyzes intra-sentential switching in example 4. In the sentence, Fahri offers to Keira's journey to go home while he meets her in the

street. Fahri switches his utterances between two different languages in one sentence, English-Indonesian. In the first utterance, Fahri says in English, "*Good afternoon Keira. I am Fahri. We are neighbors*". Then, it is followed by Indonesian "dan kalau kamu dalam perjalanan pulang, kita sejalur".

- **Example 5**

Saya kagum sekali dengan kuliah anda professor, and it is for you if you don't mind. (4: 105)

There is another example of intra-sentential switching. It shows in example 5. Meg gives a cake to Fahri while she meets him on the campus. She was proud of Fahri's explanation about his course in the class. Meg switches between two different languages in one sentence, Indonesian-English. In the first utterance, Meg says in Indonesian, "Saya kagum sekali dengan kuliah anda professor". Then, she switches in English by saying, "and it is for you if you don't mind." She switches from the Indonesian language to English within one sentence. Hoffman (1991) states that intra-sentential switching occurs two different languages in one sentence without separate it, but it is connected to the previous sentence.

- **Example 6**

You are very funny sir. This is a scientific debate dan dalam hal ilmiah yang menjadi focus saya adalah isi teks, teori atau pendapat. Tidak penting di Amerika atau bukan, Yahudi atau bukan. Seandainya iblis itu berkata suatu yang benar dan jujur, saya akan dengar dan ikuti pendapatnya. Terimakasih. (15: 437)

Another example of intra-sentential switching is shown in example 6. This sentence explains that Fahri tells scientific debate about human violence in Palestine. Fahri speaks between two different languages within one sentence,

English-Indonesian. In the first utterance, Fahri says in English, "*You are very funny, sir. This is a scientific debate*". Then, it is followed by the Indonesian language. This example explains that code switches English to the Indonesian language in one sentence. Hoffman (1991) states that switch occurs between two or more different languages within one sentence, and it is connected to the previous word, phrase, or clause.

4.1.1.3   Tag Switching

Tag switching deals with the inserting of a tag, but it is not only related to literal. Inserting a tag in a sentence usually finds in a tag question. Tag question is a tag phrase that is inserted into an utterance that contains two or more different languages. Tag questions often used by the characters of 'Ayat-Ayat Cinta 2' movie. In the movie, the writer gets 5 data of tag switching. There are, is it true, so what, don't you, and so right. The writer gives three examples of them.

- **Example 7**

Yeah, I wanna know too. Is it true? That Islam menempatkan perempuan lebih rendah dari pada laki-laki seperti yang dikatakan tadi professor. (4: 94)

The example above uttered by Lynda when she asks the question to Fahri in the class. Lynda asks the question about Islamic gender in woman case. Lynda mentions a tag question in her utterance. The first word, she says, "*Yeah, I wanna know too. Is it true that*". In her words, she tries to know her curious about Islamic gender. In this sentence, the researcher analyzes tag switching that can be found in the word "true." Then, it is followed by utterance "Islam menempatkan perempuan lebih rendah dari pada laki-laki seperti yang dikatakan tadi professor".

Lynda switches her utterances by inserting a tag from English to the Indonesian language.

- **Example 8**

No. It's okay. You miss too her, dont you ? Sampai tidak bias membedakan aku dengan dia. (17: 510)

Inserting of tag questions in one sentence can be found in example 8. Brenda stays in Fahri's house when she has an affair with Sabrina. Fahri goes to the kitchen and sees Brenda, but he calls her with name Hulya. She inserts a tag question in her utterances between two different languages, English-Indonesian. The first utterance, she says, "*No. It's okay. You miss too her, don't you*". The writer analyzes the word "don't you?" is a tag question that shows asking a question to Fahri "you miss too her." Then, it is followed by Indonesia by saying "sampai tidak bisa membedakan aku dengan dia." Example 8 explains that tag switching finds Brenda's utterances.

- **Example 9**

Hulusi : Hi, siapa menendang bola ini. Mengaku kalian atau saya pecahkan di depan kalian. *You guys*?kamu?
Jansen : ya, So what? Heh. (10: 305)

The researcher finds tag switching in example 9 when Jansen plays football in the street. Hulusi is angry because the ball hits Fahri's car. Jansen switches two different languages with insert a tag question, Indonesian-English. In the first sentence, he says, "*ya.*" Then, she continues by expressing, "*So what*?". The data above is tag switching because Jansen mentioned the word "*So what?*" in his utterance. The researcher analyzes the word "*So what?*" equals in the English question tag.

4.1.2 Functions of Code-Switching

The writer has found the data from the characters' utterances of 'Ayat-Ayat Cinta 2 Movie'. There are 83 English-Indonesian of code-switching used by the characters. They are 29 data sources from talking about a particular topic, 1 quoting someone's word, 8 being emphatic about something/expressing emphatic, 8 interjections, 6 repetitions used for clarification, 15 intention or clarifying the speech content for interlocutor, 0 expressing group identity, 6 moods of the speaker, 9 habitual expressions, and 1 emphasize a point switching.English-Indonesian code-switching is shown in the following pie chart using percentages of the data.

Reasons of Indonesian-English Code Switching

Emphasize a point switching 1%

Habitual expression 11%

Expressing group identity 0%

Mood of the speaker 7%

Intention or clarifying the speech content for interlocutor 18%

Talking about particular topic 35%

Quoting someone's word 1%

Repetition used for clarification 7%

Interjection 10%

Being emphatic about something/expressing emphatic 10%

Figure 4.2: The functions of Code-Switching in 'Ayat-Ayat Cinta 2 Movie'

4.1.2.1 Talking About a Particular Topic

People feel more comfortable talking about a particular topic, and they prefer to express their emotions in another language which is not their mother tongue. In the movie 'Ayat-Ayat Cinta 2', the writer finds 29 data. There are, 3 words of shelter, 4 words of an assistant, 1 word of cover, 1 word of gender, 2 words of survey, 4 words of postgraduate, etc.Those words which are spoken by the speaker feel compatible in English than the Indonesian language, because the

speaker feels more comfortable to talk about those particular topics in English. The writer gives 3 examples of a specific problem.

- **Example 10**

Can I ask you something? You said Islam membawa tradisi teks dan keilmuan yang sangat kuat dalam bahasa Arab.*But still* ketika menyangkut perempuan, mereka dijadikan *gender* kedua dalam Islam. (3: 91)

The first example of talking about a particular topic in the movie can be found in example 10. Nino stays in the chair of the class and asks his substitute teacher (Fahri) by mentioning, "*Can I ask you something? You said*". He uses English in the first sentence to ask a question. Then, he switches to Indonesian in the next sentence, "Islam membawa tradisi teks dan keilmuwan yang kuat dalam bahasa Arab. *But still* ketika menyangkut perempuan, mereka menjadikan *gender* kedua dalam Islam." We could see that Nino asks about the Islamic gender, and he is talking about Arabic tradition in the text. The word "*gender*" makes Nino feel comfortable speaking in English than the Indonesian language. Hoffman (1991) sometimes said people talk a particular topic in one language rather than other languages.

- **Example 11**

Heh, tidak sepenuhnya melanggar aturan Fahri. Karena tujuan saya kesini sekalian mau melakukan *survey*. (4: 118)

The next example of talking about a particular topic is shown in example 11. Hulya walks out to meet Fahri outside the classroom, and they talk about Hulya's aim. She uses the Indonesian language in the first sentence to reject Fahri's thoughts in rules. Then, she switches to English with said "*survey*". Hulya uses the word "*survey*" in her conversation. She feels more comfortable to use the

word "*survey*" in English than the Indonesian language. The word "*survey*" commonly found in Indonesia with the same pronounced.

- **Example 12**

Pak Fahri, apa kabar? Mr Philips sudah cerita belum, kemarin itu kita habis ngadain acara sosial untuk anak yatim piatu disini. Ya tentunya atas inisiatif saya dong pak, kalau pak Fahri tertarik untuk mendengarkan ide-ide saya yang lain boleh aja kok. Tapi, pak Fahri sambil *dinner* ya sama saya. Ini siapa ya? (5: 140)

The researcher finds for talking about a particular topic, in example 12. The employee met Fahri to discuss business and Fahri proud of an employee who has invited the orphans. She uses the Indonesian language in her utterance, but she uses English in the word "*dinner*". The speaker uses the word "*dinner*" because the speaker feels more comfortable speaking in English than the Indonesian language. The word "*dinner*" commonly are found in Indonesia.

4.1.2.2   Quoting Someone's Word

Some people take some quotes from public figures who havewell educated. Hoffman (1991) says people prefer to quote a wise word from a famous character in their conversation. Sometimes people talk in their life using a quote from a well-known figure to realize people who do not believe in something. Quoting someone's word can be found in 'Ayat-Ayat Cinta 2 Movie'.

- **Example 13**

Thank you, sir.Bismillahirohmanirohim, *humans are created to know, to love and to respect each other*. Itu jejak DNA yang paling penting yang dimiliki umat manusia. Saya tidak sependapat dengan teori Samuel Hungtington, yang memprovokasi agar seluruh umat manusia di belahan dunia ini saling mencurigai sebagai musuh. Saya sepakat dengan pemikir Turki. Syeikh Badiuzzaman Said Nursi, beliau mengatakan yang paling layak kita cintai adalah cinta itu sendiri dan yang paling layak kita musuhi bersama

adalah permusuhan itu sendiri. Karenanya jika kita jujur pada sejarah dan hati nurani tidak perlu ada permusuhan di atas muka bumi ini atas nama apapun. Demikian pandangan saya terima kasih. (15: 435)

Example 13 is taken from Fahri's utterance when he talks to some of the people in his scientific debate. Fahri wants to realize all people in the room hall using a quote from a public figure by saying "*humans are created to know, to love and to respect each other*" in English. Then, he switches in the Indonesian language to deep explain his quote. The next sentence of his utterance includes some of the famous figures who havewelleducated. A quote from Fahri's explanation looks like the open minds of all people in the room hall. It is compatible with Hoffman saying or expressing (1991) that people prefer to take a quote of a well-known figure.

4.1.2.3 Being Emphatic About Something/Expressing Emphatic

People tend to be emphatic about something using a language that is not their mother tongue. People want to express their emphatic using other languages to keep the feelings of the interlocutor. Talking emphatic can be found in 'Ayat-Ayat Cinta 2 Movie'. The writer finds 8 utterances of expressing emphatic, and the writer gives 3 examples.

Example 14

- **Example 14**

Brenda : *Hi, you. I know you*
Fahri : Ya ini saya lagi.*Hello*.
Brenda : Sudah ketemu istrimu? *Don't be sad*. Masih banyak perempuan yang mau laki-laki yang baik seperti kamu, ya. Hehe. (7: 189-191)

The researcher finds being emphatic about something/expressing emphatic, in example 14. The exampleis taken from Brenda's utterance when she has drunk. Brenda talks to Fahri when Fahri helps her by giving her a blanket and pillow. Brenda used the Indonesian language in the first sentence. Then, she switches to English with said, "*don't be sad*". The word means Brenda gives her emphatic about Fahri's feeling, which has left his wife in Palestine.

- **Example 15**

Jansen: Buat apa kita kesini hah? Langsung saja kita ke kantor polisi.Saya tidak takut.
Fahri: *I know you are tough kid*, tapi bagaimana dengan keluarga kamu, ibumu.Apa perasaannya saat dia tahu kamu di penjara hanya karena mencuri *snack*. (11: 320)

The next example of being emphatic about something/ expressing emphatic can be found in example 15. The exampleis taken from Fahri's utterance when he does an interrogation Jansen's act in his minimarket. Jansen brave to steal some of the snacks in Fahri's minimarket. Fahri talks to Jansen using English by mentioning, "*I know you are tough kid*" while he tried to help Jansen to solve his problem. The word means that Fahri gives his emphatic about Jansen's feelings. Jansen got a lot of questions, such as he was out of football school and also he has no money to spend his necessary in daily life.

- **Example 16**

Fahri :Ingatkan aku, Ba.
Misbah : Ingatkan opo to, ri?
Fahri : Ya apapun. Aku mau minta nasehat darimu
Misbah : Sepurane yo ri, *sorry* loh sebelumnya. Jangan menipu Allah. (19:557)

The third example shows expression emphatic, in example 16. The example is taken from Misbah's utterance to Fahri's feelings. Misbah gives a bright explanation to Fahri while he asks Misbah to solve his problem. Exactly, Fahri does not know how to solve his problem. Fahri aks Misbah's argument about his feelings. Then, Misbah tells him by saying, "Sepurane yo ri, *sorry* loh sebelumnya. Jangan menipu Allah". The word "*sorry*" means his emphatic about Fahri's feelings at the moment.

4.1.2.4 Interjection

Code-switching between two languages or more by using a strengthened command, interjection makes the message feels more powerful and more precise. Sometimes people remark an interjection in communication. The writer finds 8 utterances of remark an interjection in 'Ayat-Ayat Cinta 2 Movie', and the writer explains 3 examples.

- **Example 17**

  Hulusi : Hey, Keira.Fahri bermaksud baik.kenapa kamu seperti itu?
  Keira : Siapa tau kamu bermaksud buruk.
  Fahri : Keira, semoga Tuhan menjadi saksi, saya tidak berniat buruk.
  Keira :*So typical!*Selalu mengatasnamakan Tuhan atas tindakan kalian. Bahkan saat kalian melakukan teror pemboman dan pembantaian. (2: 41)

The example is taken from Keira's utterance in the street while she wanted to go home. Fahri and Hulusi offer a ride to Keira, but she refuses their offer. Fahri explains that he does not has bad faith, while he wants to give her a ride. Keira says to him using English "*So typical!* Selalu mengatasnamakan Tuhan atas tindakan kalian. Bahkan saat kalian melakukan teror pemboman dan pembantaian." The word connector "*So typical*" at the beginning of the sentence is

an interjection. She implies to Fahri that he always mentions God in his life. The word of interjection gives a powerful message that Fahri looks like a typical person.

- **Example 18**

Fahri : Saya tidak tahu kalau kamu akan kesini
Brenda : *So right, I wont be long*! Saya cuma datang ke sini untuk memberikan surat-surat pernyataan yang harus diisi oleh sabina. Kita mencoba mengajukan permohonan yang lain tanpa menggunakan cap jari.Fahri : Ok (17: 512)

The writer finds interjection in example 18. The example is taken from Brenda's utterence when she is called Fahri in the kitchen. Brenda talks to Fahri uses English by expressing "*So right, I won't be long!* Saya cuma datang ke sini untuk memberikan surat-surat pernyataan yang harus diisi oleh sabina. Kita mencoba mengajukan permohonan yang lain tanpa menggunakan cap jari". Sabina says to Fahri using an interjection "*So right, I won't be long!*". The words conveys the clear meaning that Brenda has necessary with Sabina about a civil documents paper. Brenda remark an interjection to strengthen her arrival to Fahri's house.

Example 19

- **Example 19**

Hulya : Assalamualaikum profesor
Fahri : Waalaikumsalam, pantes argumentasi kamu tadi luar biasa, ternyata kamu seorang muslimah.
Hulya : Fahri, saya ini hulya. kamu lupa?*What! Really!*
Fahri : Hulya Kamu putrinya paman Ozan di Jerman.
Hulya : Sudah ingat? (4: 122)

The next example of interjection can be found in example 19. Hulya meets Fahri after the philology class, and she wants to say greetings to Fahri on the campus. When Hulya says the reception to Fahri, he forgets Hulya, who is

Aisyah's sister. Hulya shocks by saying, "Fahri,saya ini hulya. kamu lupa? *What! Really!*". She switches two different languages, Indonesian-English. The writer analyzes the word *"What! Really!*" has meant that Hulya gives a powerful and clear message to Fahri, who has forgotten about her. This message remarks on an interjection in her communication to strengthen her instruction. Hulya wants his message can be aware of Fahri's feelings.

4.1.2.5   Repetition Used for Clarification

People speak between two or more different languages, and they try to avoid misunderstanding by repeating their message. Sometimes people want to clarify their message to the interlocutor so that it makes more precise and can be understood. In 'Ayat-Ayat Cinta 2 Movie', the writer finds six utterances of repetition used clarification. In this research, the writer gives three examples of findings result.

- **Example 20**

    Fahri : Saya menawarkan kamu untuk ikut mobil saya
    Hulusi :Dia kelihatannya tak tertarik Hocca, mari kita.
    Fahri : Keira, kamu yakin. tidak ada salahnya kalau kamu.
    Keira :*I can take care of myself*.
    Hulusi :*She is can take care of herself*, Hocca. Mari kita pulang. (2: 31-35)

The first example of repetition used for clarification, in example 20. The example is taken from Hulusi's utterances while he repeats Keira's statements. The first statement uttered by Keira applies English by saying, "*I can take care of myself*" Then, Keira's statement is clarified by Hulusi by mentioning, "*She is can take care of herself*". Hulusi repeats Keira's statement to make her message clear, and the message can be understood.

- **Example 21**

Hulusi : Hi, *stop*!Hei berhenti kamu.
Keira : *Get off me*
Misbah : Keira?
Keira : Lepaskan
Fahri : Lepaskan dia, Hulusi.
Hulusi : Tidak, Hocca. Pelaku bandal seperti dia wajib kita bawa ke kantor polisi. (18: 529-531)

The next example of repetition used for clarification in example 21. The example is taken from Keira's utterance in front of Fahri's house. Misbah wanted to catch her up and reported to the police about her bad attitude, but Keira refused him. In the first utterance, Keira said "*Get off me*". Then, she continued "Lepaskan" in the next utterance. Keira repeats his utterance to clarify his first utterance.

- **Example 22**

Keira :Ini pasti salah
Hulya :Um, Keira tunggu.
Keira :*That's impossible*
Hulya :Keira, *calm down*Keira
Keira :Ini tidak mungkin (22: 635-637)

The third example of repetition used for clarification can be found in example 22. The writer found an example from Keira's utterance when she came to Fahri's house. He rejected Hulya's offer because he did not believe in Fahri. Fahri is someone who was disturbed by Keira. Keira said, "*That's impossible*" and then she changed to Indonesian with said "Ini tidak mungkin". Keira repeats his words to clarify his message to Fahri and Hulya.

4.1.2.6   Intention of Clarifying the Speech Content for Interlocutor

Sometimes people clarify their message while they tend to speak. The intention of clarifying the speech content can avoid misunderstanding between speaker and interlocutor. The speech content of the speaker can be understood by the interlocutor smoothly. In 'Ayat-Ayat Cinta 2 Movie', the writer finds 15 utterances of clarifying the speech content. The writer explains 3 examples of explanation.

- **Example 23**

Fahri : Hulya? Brenda! Maaf
Brenda:*No. It's okay. You miss too her, dont you?*sampai tidak bisa membedakan aku dengan dia
Fahri : Saya tidak tahu kalau kamu akan kesini (17: 510)

The writer finds the clarifying the speech content for an interlocutor, in example 23. The example is taken from Brenda's utterance in the kitchen while she wants to meet Aisyah. Fahri came from the second floor to meet Brenda and called her with another name of Hulya. Then, Brenda says, "*No. It's okay. You miss her too, don't you?*". Her message implies that Fahri wants to meet Hulya. Then she continues by saying, "sampai tidak bisa membedakan aku dengan dia. Her speech content means her intention to Clarify about Fahri's feelings, who miss to Hulya.

- **Example 24**

Yeah, I wanna know too. Is it true?That Islam menempatkan perempuan lebih rendah daripada laki-laki seperti yang dikatakan tadi professor. (4: 94)

The next example of intention or clarifying the speech content for interlocutors can be seen in example 24. The example is taken from Lynda's utterance when she was still confused about Islamic gender. She asked Fahri by saying, "*I wanna know too. Is it true?*". The word "*Is it true?*" means her curiosity about Islam. Then she switches the next utterance in the Indonesian language to clarify her first message. She says, "Islam menempatkan perempuan lebih rendah daripada laki-laki seperti yang dikatakan tadi professor." Her speech content implies her understanding of Islamic gender view. This message has the function to avoid misunderstanding between the speaker (Lynda) and the interlocutor (Fahri).

- **Example 25**

  Lynda : *What is he doing right there*?
  Nino :*He is showing off.*Seorang teroris berjas yang sedang memamerkan keagamaannya pada kita semua. What, jangan tertipu sama penampilannya. Sebentar lagi kita akan dididik oleh seorang dari negara terbelakang. (1: 8)

The writer finds the intention of clarifying the speech content for an interlocutor, in example 25. The example is taken from Nino's utterance in the philology class. Lynda asks her colleagues about Fahri's act in front of college students. Nino states, "*He is showing off*" to answer Lynda's question. Then, Nino continues the next utterance to clarify his first utterance by mentioning "Seorang teroris berjas yang sedang memamerkan keagamaannya pada kita semua. What, jangan tertipu sama penampilannya. Sebentar lagi kita akan dididik oleh seorang dari negara terbelakang ". His speech content implies to his collogues that terrorists using identical appearances, and this message suggests giving a bright

about terrorists. His word to his collogues has the function to avoid misunderstanding about the terrorist view in religion amongst college students.

4.1.2.7   Expressing Group Identity

Some people tend to speak with switch two or more different languages, indeed by mentioning group identity, social identity, etc. Communication in a group of people can be revealed in diverse groups, and they can express the personality of the group in their conversation. The researcher does not find data on expressing group identity in 'Ayat-Ayat Cinta 2 Movie'. The characters of 'Ayat-Ayat Cinta 2 Movie' do not reveal their social identity or group identity when they tend to speak to their interlocutor.

4.1.2.8   Mood of The Speaker

Some of the people convey their message using mood to reveal their feelings. People switch their language between two different languages in an angry or tired mood to express their feelings to the interlocutor. The writer analyzes the mood of the speaker in 'Ayat-Ayat Cinta 2 Movie' and finds six utterances. The writer gives three explanations of 6 data.

- **Example 26**

Oh my God. bad news, Meg. Aku lupa baca diktat kuliah yang ditugaskan oleh Prof. Charlotte. *How can I forget! What about you*? (1: 1)

In the first example, the writer finds the mood of the speaker, in example 26. The example is taken from Lynda's utterance when she asks Meg about a task in the course of Philology. In the first utterance, she asks Meg to use English by saying, "*Oh my God. Bad news, Meg*". She conveys her

feelings to her friend Meg about his bad mood in the class who has not read a book of philology.

- **Example 27**

Hulya : Jadi kamu dosen favorit di sini sampai ada yang membuatkan kue segala. Oh sebentar. *Smile. Hem, let's do it one other chance*. (MS)
Fahri :Ok (5: 122)

The writer finds the mood of the speaker, in example 27. The example is taken from Hulya's utterance when she asks Fahri to take some of the pictures. Hulya says, "*Smile. Hem, let's do it one other chance*". The word "*Smile*" means that Hulya conveys his excellent mood to Fahri. The good mood of Hulya in her feelings appears while meets Fahri on his campus. His happy feeling also can be seen when Hulya takes some of the pictures with Fahri.

- **Example 28**

Keira: *Please forgive me*, Fahri. Kamu telah menyelamatkan hidupku dan Jason, Fahri.
Fahri :Tidak,Keira. Kamu dan Jason sendiri yang telah menyelamatkan hidup kalian. Kalau kamu tidak sungguh-sungguh belajar dengan Madam Varenka, kamu juga tidak akan seperti sekarang. Yah, *it's okay*. Sudahlah

The third example of the mood of the speaker as shown in example 28. The example is taken from Keira's utterance when she meets Fahri and Hulya in Fahri's house. Keira does not know that Fahri is a person who helps her violin lesson. She meets Fahri to apologize by expressing "*Please forgive me*, Fahri. Kamu telah menyelamatkan hidupku dan Jason, Fahri". The words "*Please forgive me*" means that her guilty. Her guilt is shown as the mod of her bad feelings.

4.1.2.9   Habitual Expression

People say greetings to all people in an encounter between two or more people. Sometimes people switch their language to greeting in parting, invitation, and ceremony. The words of habitual expression can be seen in daily activities such as good morning, good luck, etc. In 'Ayat-Ayat Cinta 2 Movie', the writer finds 9 data. In this explanation, the writer gives 3 examples of habitual expression.

- **Example 29**

Good afternoon, guys. Thank you for your patient while finishes my priest. Maaf sekali lagi saya harus melakukannya di sini karena kalau di luar maka akan semakin panjang waktu yang diperlukan. Sekarang, siapa yang belum membaca diktat kuliah Prof. Charlotte?
Terima kasih atas kejujuran kalian berdua.Pesan Prof. Charlotte. Siapa yang belum membaca.*Please you can leave the class*! (1: 13)

The researcher finds habitual expression, for example 29. The example is taken from Fahri's utterance when he wants to teach his course in the class. In the class, he prays in front of his college students. After he pried, he says, "*Good afternoon, guys. Thank you for your patience while finishes my priest*". The word "Good afternoon" implies that Fahri says greetings to all college students in his philology class. His utterance means Fahri often the terms in his habitual expression.

- **Example 30**

Good afternoon, Keira. *I am Fahri, we are neighbo*rs dan kalau kamu dalam perjalanan pulang, kita sejalur (2: 29)

The researcher finds another example of habitual expression, in example 30. The example above is taken from Fahri's utterance when he wants to go home

and meets Keira's in the street. Then, he stops his car and tries to give a ride to

Keira. In the first utterance, Fahri uses English by mentioning, "*Good afternoon,*

Keira. I am Fahri. We are neighbors", then he continues his statement in the

Indonesian language. The words of his utterances, "*Good afternoon*", we can find

in our daily activity because the terms often used in the greeting of someone.

- **Example 31**

Brenda :Saya jalan dulu, Fahri
Fahri : Terima kasih, Brenda
Brenda :*You are welcome,*Fahri. Nanti kalau sudah ketemu wanita yang kamu cari, jangan ditunda-tunda lagi ya nanti kan banyak yang patah hati. *Ok, bye see you guys.* (18: 524)

The researcher finds the last example of the habitual expression,

in example 31. The exampleis taken from Brenda's utterance when she meets

Fahri in the Fahri's house. Fahri says thankfully to Brenda. Then Brenda answers

by expressing, "*You are welcome,*Fahri. Nanti kalau sudah ketemu wanita yang

kamu cari, jangan ditunda-tunda lagi ya nanti kan banyak yang patah hati. *Ok, bye*

see you guys". The words "*You are welcome" and "Ok, bye see you guys*". The

words "*You are welcome*" and "*Ok, bye see you guys*" can be seen as a greeting to

Fahri and his friends. The speaker often uses utterance in his daily activity.

4.1.2.10 Emphasize A Point Switching

Some people tend to speak with emphasizing their message. They convey

the message to make the point more significant by using high intonation.

Sometimes they emphasize the point with switching their language to other

languages. People change their words at the end of their conversation not only to

help their interaction but also to serve an essential point with high intonation. The

writer analyzes emphasize a point switching in 'Ayat-Ayat Cinta 2 Movie' and finds one utterance.

- **Example 34**

Baruch :*You know what David. The most important thing is not to be here, hypocrite like them.*Di depan orang-orang mengaku paling taat pada agamanya, di belakang sama bejatnya.
Brenda :*Excuse me. Watch mouth out. He's my friend.*
Baruch : Kamu jangan ikut campur.
Brenda : Jangan ikut campur. Kamu telah menyakiti perasaan teman-teman saya.(13: 381-384)

The writer finds it emphasizes a point switching in example 32. The example is taken from Brenda's utterance when she meets Fahri and his friends in the café. While Brenda talks to her friends, Baruch comes to Café and flouts Fahri. In the conversation, Brenda emphasizes her point to give an important message by saying, "*Excuse me. Watch mouth out. He's my friend*". This message uttered with high intonation.

4.2   Discussions

In this subchapter, the writer discusses to find out the result of findings research. The result of types of code-switching between Indonesian-English used by the characters in 'Ayat-Ayat Cinta 2 Movie'. This movie contains some languages, such as Indonesian, English, Arabic, Javanese, and Hebrew language. But, Indonesian and English are the most dominant languages in 'Ayat-Ayat Cinta 2 Movie'. There are some reasons why English-Indonesian more dominant than other words in the movie. The researcher has found that most of the characters from Indonesia, but they live in Scotland. This language to make Indonesia people

know conversation in the movie while it is published. English in their conversation also become lingua franca for foreign people. This phenomenon is related to Fransisca Badrarini Prabaningtyas (2016), who states that Indonesian-English code-switching is shown by the characters of '99 Cahaya di Langit Eropa Movie'. They speak English in their daily life and talk to the Indonesian language as their mother tongue.

Code-switching in the 'Ayat-Ayat Cinta 2 Movie' can be described into two theories of code-switching that had been said by Wardhaugh (2006). They are types and functions for code-switching. Code-switching can be explained into three types and ten functions. Related to the findings result of types and functions of Indonesian-English code-switching in the movie of 'Ayat-Ayat Cinta 2', the writer found that the use of Indonesian-English code-switching by the characters of the film more variety. But Inter-sentential switching and talking a particular topic is the most dominant that shown in the pie chart through theories of code-switching.

The writer has found 83 utterances of Indonesian-English code-switching in the movie of 'Ayat-Ayat Cinta 2'. In the types of code-switching in this movie, the writer has found 47 statements of inter-sentential switching. There are 32 intra-sentential switchings, and 4 tags switching. As a result, findings can be known that the characters of 'Ayat-Ayat Cinta 2 Movie' prefer to use intra-sentential switching with a 57% contribution. It means that most of their Indonesian-English utterances switch out of phrases and sentences.

The result of this finding has similar characteristics to Ummu Habibah (2015). In her research, the students speak the Indonesian language while the interlocutors do not understand what the speaker. The students also lack the vocabulary to explain the message. The use of these types in 'Pondok Pesantren Darul Falah Be Songo Semarang' is more dominant than intra-sentential switching and tag switching. In the data above, the use of intra-sentential switching by the characters of 'Ayat-Ayat Cinta 2 Movie' seems to be the most dominant code-switching. The data from the researcher and Ummu Habibah conclude that the speaker most dominant speak inter-sentential switching. Inter-sentential switching is switch occurs between two different languages outside of a clause or sentence.

The writer found that there are 29 utterances of talking about a particular topic in the functions code-switching in 'Ayat-Ayat Cinta 2 Movie'. They are one utterance of the quote of someone's word, eight statements of emphatic about something, eight statements of interjection, six statements of repetition used for clarification, 15 utterances of the intention of clarifying the speech content, six utterances of speaker's mood, nine utterances of habitual expression, and one utterance of emphasizing a point switching. The ten functions for code-switching in this movie, the writer did not find statements of a group's identity. The result of this finding explains that the characters of 'Ayat-Ayat Cinta 2 Movie' did not express the personality of group, social, and strata life. The actors of this movie contribute to talking about a particular topic as the most dominant reason in this movie with a 35% contribution. It means that they prefer to talk about a specific topic while they greet their interlocutor.

The result of this finding has similarities with Fransisca Badrarini Prabaningtyas (2016). The result of her findings was found that regular expression was more dominant than other functions for code-switching used by the characters of the sequel of '99 Cahaya di Langit Eropa'. Although the most dominant functions for code-switching were found in habitual expression with 31.89% contribution. There is talking a particular topic that gives 30.17% contribution to the movie. It means that some of the characters of the sequel of '99 Cahaya di Langit Eropa' give high occurrences of talking about a particular topic.

This study research of 'Ayat-Ayat Cinta 2 Movie' differs from previous research. It can be seen by the explanation of the research findings, data accuracy of utterance was arranged by pages of order that start from page 1 until 24, coding of utterances was arranged in the table accordance page of 'Ayat-Ayat Cinta 2 Movie' script, the result shows in the pie chart that had been classified in the simple table.

'Ayat-Ayat Cinta 2 Movie' is one of Indonesia movie which is adapted from the novel that has the same title. Habiburahman El Shirazy is the writer of the book and also the director of the movie. This movie explains most languages such as English, Indonesian, Javanese, Arabic, and Hebrew. The characters switch those languages from one language to another language which are the interlocutor can understand, it called code-switching. This phenomenon also happens in our daily life which most people speak more than languages. For example, Indonesia has a language diversity for more than 700 living. The official language is Indonesian, which serves as the lingua franca. The regional languages of

Indonesia have their language such as Sundanese, Madurese, Javanese, Betawi, Balinese, Minangkabau, etc.

This research had strengthened result finding and the result give important information to the reader about the advantages to learn code-switching. Multilingualism or bilingualism code-switching has advantages to all people while they try to learn two or more languages, such as easier to language understandable, enjoyable in speak other languages, avoid misunderstanding information, and ambiguity meaning in some of the words, phrases, and sentences.

This movie uses the theory of Hoffman about types and reasons for code-switching. The characters of the movie switch two different languages, English-Indonesian while they tend to communicate to the interlocutor. The method of this research is descriptive qualitative. The main reason is the data of this research using words, phrases, and sentences. The writer found some of the detailed problems in the methods when collecting data. (1) Unknown languages from Hebrew and Arabic. Arabic code-switching had been used by Iraqi doctors in informal settings and the researcher had some difficulties to write Arabic. Moreover, the data source was taken from the movie and it must listen carefully. As the best knowledge, the researcher rejected Arabic as a language data source. (2) Error data in previous research, (3) lack of research instruments.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter presents the conclusions of research and suggestions to support this research in further researcher. The writer explains the research finding of code-switching used by the characters of 'Ayat-Ayat Cinta 2 Movie' and the writer writes some of the suggestions in future research about code-switching.

5.1 Conclusions

People interact to speak more than one language while they talk to interlocutors. Switching some of the languages in bilingual or multilingual is called code-switching. Code-switching can be found in the movie and the example of the movie is 'Ayat-Ayat Cinta 2 Movie'. Code-switching in this movie used by the characters that can speak bilingual and multilingual. For an example of languages in this movie are English, Indonesian, Javanese, Arabic, and Hebrew language. The most dominant languages used in 'Ayat-Ayat Cinta 2 Movie' are the Indonesian language and English. A prominent educated character in this movie is the main reason to learn English and other languages. This research organized all data of utterances to give a contribution to further research about code-switching.

The writer has collected 83 utterances of Indonesian-English code-switching in the 'Ayat-Ayat Cinta 2 Movie'. The writer has found 47 utterances of inter-sentential switching in the types of Indonesian-English code-switching. Inter-sentential switching is the most dominant type used by the characters because they switch the words or phrases out of the sentence. This phenomenon

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relates to Ummu Habibah's research findings. The functionsfor code-switching, the writer found 29 utterances of talking about a particular topic. The characters use the functions for talking about a particular topic because they often talk about a particular topic in the conversation. This function makes talking about a particular topic is more dominant than other functions. This phenomenon also relates to Fransisca Badrarini Prabaningtyas's research findings. She states that the characters of the sequel of '99 Cahaya di Langit Eropa' often use the functions when talking in the conversation. The data show many contributions of the characters used talking about a particular topic comparable with habitual expression.

The theory of this research applied to the movie published on December 21, 2017. The research findings showed that the characters of 'Ayat-Ayat Cinta 2 Movie' still worthy to analyze consider the aspects of their ability to speak in bilingual or multilingual. This research gives a contribution to an academic institution in the form of well-known people's experience talk with a native speaker. There is code-switching that needs a greater focus on utterances of words, phrases, and sentences. The problem of code-switching should be solved effectively by other researches.

5.2   Suggestions

Based on the lack of an explanation of research findings, the writer writes some of the suggestions to further researchers in code-switching research. The further researchers hoped can close the whole of code-switching research, especially on another data source, such as novel, magazine, a reality show on

television, daily conversation, etc. Further researchers also can analyze a daily conversation in the local district that has a unique language than another place. The different languages appear as code-switching on the local district can make preserved language and it can be studied.

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