

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

This study explored the use of code switching in the film "The Architecture of Love" (2024), directed by Teddy Soeriaatmadja. The goal was to find out what types of code switching the characters used and why, based on Hoffman's (1991) theory. The research used a qualitative descriptive method, supported by some quantitative data to show the frequency of each type and reason. In total, there were 125 instances of code switching. The most common type was intra-sentential switching (53 times), followed by inter-sentential (42), emblematic (25), and establishing continuity with the previous speaker (5 times).

In terms of reasons, the most dominant was talking about a particular topic (48). Other reasons include being emphatic about something (26), using interjections (20), and a few cases of expressing group identity, intention of clarifying the speech content for the interlocutor, and quoting somebody else. Hoffman (1991) explains that there are ten possible reasons why people use code switching. In this study, only six of those reasons were found in the film *The Architecture of Love*. The most common reason was talking about a particular topic. The characters often switched to English when discussing something that felt easier or more natural to say in English, such as work, emotions, or personal

experiences. Another common reason was being emphatic. This means that the characters used English to show strong feelings or to emphasize what they were saying. It helped them express emotion more clearly. Interjections were also found often. These are short, emotional reactions like “Oh my God” or “Ya ampun,” usually used suddenly in response to a situation. Other reasons that appeared in smaller numbers were quoting someone else, clarifying speech, and expressing group identity. These switches had social or communicative purposes depending on the context of the scene. Meanwhile, four reasons from Hoffman’s theory were not found in the film, namely, repeating something to clarify, softening or strengthening a command, lexical need, excluding others from the conversation. This shows that the characters in the film switched languages mostly to talk about certain topics, express emotions, or connect socially—not because they lacked vocabulary or wanted to hide something. These findings show that code-switching in the film was not used randomly. Each switch served a certain purpose, such as expressing emotion, responding to a topic, or showing group connection. This also reflects how bilingual speakers in Indonesia, especially in urban areas, naturally shift between languages depending on the context or intention. Overall, code-switching in this film represents realistic bilingual communication that can be observed in daily conversations.

5.2 Suggestions

In light of these findings, the researcher proposes the following suggestions:

1. For future researchers, it is recommended to expand the scope by exploring code switching in other contexts, such as television series, on data platforms, or face to face interactions. Comparing formal vs informal switching, or regional vs international bilinguals, could add depth to future studies.
2. For linguistics students, this study highlights the richness of code switching as a linguistic phenomenon. Future students may explore aspects such as code mixing, discourse markers, or the sociolinguistic implications of switching in multicultural settings.
3. For the general public, this research encourages a more open view of bilingual speech. Code switching should not be seen as a sign of confusion or lack of fluency, but as a powerful tool for enhancing communication, expressing identity, and navigating multiple linguistic worlds.