

four aspects that determined the most in sociolinguistics study, these are who is the speaker (what is his/her role in society), which language is used which refers to formal or informal context, who is the listeners, and when the communication is occurring that refers to the situations (Nisa; 2019, p. 3).

In sociolinguistics study, there are some topics that got into this field. These are language varieties, language change, dialect, diglossia, code switching, speech act, ethnography of communication, language and gender, and other topics on language and society. From those topics, code-switching is one of the topics includes in sociolinguistics study which refers to the ability of bilingual or multilingual people in switching their languages in a communication context, both spoken and written. According to Wibowo et al (2017), most Indonesian people are bilingual even multilingual because Indonesia is a country that has many languages from different ethnic groups and cultures. It causes most Indonesian people are able to speak another language besides their mother tongue in their daily communication. Code-switching as part of bilingualism study in sociolinguistics focuses on the tendency of bilingual and multilingual person on the use of more than one language and choosing one of the codes followed by the social situation of the speaker in same community (Hudson, 1980).

Code switching in a phenomenon which often occurs among bilingualism and multilingualism person in their speech community. According to Diebold as cited in Nisa (2019, p.18) bilingualism is a person who has the ability to utterance two languages in the environment of a native language. There are four types of bilingualism, these are balanced bilinguals, dominant bilinguals, passive or recessive bilinguals, and semilinguals or limited bilingualism. Balanced bilinguals refer to a person who is perfectly competent and fluent in both languages. Dominant bilingual is a term given to bilingual people who are dominantly in only one language. Passive or recessive bilingual refers to a bilingual who loses their ability to pronounce one language which may occur because the language is rarely used. The last type is semilinguals or limited bilinguals which refer to a bilingual who does not master both languages well (Hansegard, 1968 as cited in Nisa, 2019, p. 19). Whereas multilingual is a person who understand and able to speak more than two languages. The word code in code switching refers to a neutral term representing a language, speech variety, or dialect, according to Richards and Schmidt (2002: 79). Code is also known as a communication system between more than one speakers in difference languages (Wardaugh, 1986). This statement supported by Stockwell (2002) who stated that "code is a system agreed which is used by at least two persons". From those definitions of code, can be understood that code switching is a process on the use of two or more languages, speech variety, or style in the same utterance based on its situations and purposes (Romaine, 1995). Code-switching as part of bilingualism study in sociolinguistics focuses on the tendency of bilingual and multilingual person on the use of more than one language and choosing one of the codes followed by the social situation of the speaker in same community (Hudson, 1980). This definition also clarified by the views of Victoria and Rodman (1998) who stated that code switching is referred to the used of more than one language or dialect in conversation. According to Gal (1988: 247) ac cited in Hutaaruk (2016), code switching is a notable communication strategy. Therefore, can be concluded that code switching is a topic go into sociolinguistics study which refers to the phenomenon of language switching, either spoken or written, done by bilingual or multilingual people.

In its development, code switching often appears in many literary works such as in short story, novel, film, and etc. The first study was conducted by Nurmalia and Purwaningrum (2019) with title "Code Switching Usage in 50 First Dates Movie". The aim of the study is to figure out the code switching used in 50 First Date movie. Through descriptive qualitative method, the researcher found there are three types of code switching used in this movie, namely 47.8% of tag switching, 39.1% of intra-sentential,

and 13.2% the used of intersentential switching. From the final results, it can be seen that tag switching especially tag and exclamation are the most used type which being done by Ula as the main character in the movie. Based on the analysis, code switching was used by the character to to change the hearers' perception. Moreover, the researcher also discovered that language switching can be happen to express someone's feeling, to involve, or uninvolved people in the communication process. The similar study also conducted by Arrizki, Mutiarsih, and Sopiawati (2020) in a research entitled "An Analysis of Code Switching and Code Mixing in The Film "Tokyo Fiancée" by Stefan Liberski". This study aims to find the types of code switching and code mixing used and its initial factors behind it. Based on analysis, France is the most dominated language used in this movie besides Japanese and English. Through descriptive qualitative method, the result of the study found that there are three types of code switching used in Tokyo Fiancée by Stefan Liberski movie, namely tag-switching, inter-sentential switching and intra-sentential switching with the most dominated types used is tag switching. Furturmore, Mukenge and Chimbarange (2012) also analyze the use of code switching in a certain movie in the study title "A Discourse Analysis of the Use of Code Switching in the Film Yellow Card". From its analysis, the researcher revealed that the use of code switching in this movie aims to linguistic aviodance such as avoid a phrase or words considered taboo in the original language. Moreover aligning or alienating interculators, express concept, and creating humor also became the purposes of code switching based on the researcher's analysis.

The further study was conducted by Ramzawati (2020) in a research entitled "Code Switching in Swing Kids Drama Musical Film (Sociolinguistic Analysis)". This study aims to analyze the types of code switching by the first female character in the Swing Kids film and the reasons behind it. Through Hoffmann's theory of code switching, the researcher found that the main female character in this movie used three types of code switching in the utterances, namely tag switching, intersentential switching, and intra-sentential switching. For the second purpose of study, there are only 5 from 7 reasons of doing code switching which have been analyzed by the researcher in this movie. These are taking about particular topics, being emphatic about something, repetition used for clarification, interjection, and expressing identity. Based on the reseracher's analysis, the phenomena of code switching are also found in Indonesian film, *London Love Story*. London Love Story is an Indonesian movie released in 2016 by Screenplay Films house production. Starring by Michele Ziudith as Caramel, Dimas Anggara as Dave, Dion Wiyoko as Bima, and Adilla Fitri as Adelle, this movie tells the story of Caramel, an Indonesian student in London which has a romance problems in her past. Long story short, Caramel begins to have feelings for Bima even though she still cannot fully accept Bima's feelings to her. In the other parts of London, Dave also felt heartbroken because the woman he loves just left for no reason. In that condition, Dave met with Adelle who was about to end her life in a bridge. Fate then brought them all together and bring many surprises into their lives. Set in two countries, Indonesia and England, the characters in London Love Story film often switch their languages in their dialogues. The code switching referred here in the language switching from Indonesian language to English and vice versa that caused by the differences of shooting location. Hence, the researcher intends to analyze what type of code-switching uttered by the characters in this film and the reasons behind it.

THEORY AND METHOD

Theory

A. Code-switching

Code switching in a phenomenon which often occurs among bilingualism and multilingualism person in their speech community. According to Diebold as cited in Nisa (2019, p.18) bilingualism is a person who has the ability to utterance two

languages in the environment of a native language. Code-switching as part of bilingualism study in sociolinguistics focuses on the tendency of bilingual and multilingual person on the use of more than one language and choosing one of the codes followed by the social situation of the speaker in same community (Hudson, 1980). This definition also clarified by the views of Victoria and Rodman (1998) who stated that code switching is referred to the used of more than one language or dialect in conversation. According to Gal (1988: 247) ac cited in Hutauruk (2016), code switching is a notable communication strategy. Therefore, can be concluded that code switching is a topic go into sociolinguistics study which refers to the phenomenon of language switching, either spoken or written, done by bilingual or multilingual people.

B. Types of Code-switching

In this study, the researcher used types of code switching proposed by Poplack's theory in 1980 as cited in Wahyudi et al (2018). Poplack categorized three types of code switching, these are inter-sentential code switching, tag switching, and intra-sentential code switching.

1. Inter-sentential code-switching.

The first type of code switching proposed by Poplack (1980) is inter-sentential switching. This type of switching happened within a clause or sentence boundary in a different language (Romaine, 1995 in Wahyudi et al, 2018). This type of switching occurred when the speaker suddenly switches the language to another language in one clause to another but in different from the previous sentence, not in the same sentence.

2. Tag-switching.

The second type of code switching proposed by Poplack (1980) is tag switching. Tag switching is phenomenon occurred when the speaker tends to switch their language in form of a tag or simple phrase.

3. Intra-sentential code-switching.

Intra-sentential code switching is the third type of code switching proposed by Poplack (1980). According to Poplack (1980), as cited in Wahyudi et al (2018), he stated that intra-sentential refers to language switching phenomena that occur in form of a clause in sentences spoken or written by the participant. An utterance can be categorized as intra-sentential code switching if there is a clause or phrase switching into another language in one sentence.

C. Reasons of Doing Code-switching

According to Hoffman (1991) as cited in Natsir and Setyowati (2019), there are seven reasons for bilingual people tends to switch their languages, these are talking about a particular topic, quoting somebody else, being emphatic about something (express solidarity), injection, repetition for clarification, intention of clarifying the speech content for interlocutor, and expressing group identity.

1. Talking about a particular topic

The first reason is talking about particular topic which refers to people who speak more than one language tend to talk about certain topics in the particular language they mastered. This will give a sense of freedom and more comfort when the topic is discussed in another language, not their daily language.

2. Quoting somebody else

The second reason of doing code switching is quoting somebody else which means that someone will switch their language when quoting a famous expression,

proverb, or saying of someone else, especially well-known people. The code that is switched is only limited to the expression or sentence that he/she wants to quote.

3. Being emphatic about something (express solidarity)

The third reason is being emphatic about something (express solidarity). Saying empathic expression is sometimes too personal by the speaker. In bilingualism and multilingualism contexts, the speakers tend to switch the code they are using to another language that makes them feel more comfortable in expressing empathy about something. This can be switching from a mother tongue to a second language or from a second language to a mother tongue.

4. Injection

The fourth is injection which refers to an expression that shows the continuation in a sentence that is being spoken. In addition, injection is also an expression to show strong emotions or to get attention, such as Hey! Look! Darn! and etc.

5. Repetition for clarification

The fifth reason of doing code switching is the Repetition used for clarification. Repetition in two different languages is used by bilingual or multilingual to emphasize the clarification of his/her speech. This repetition presents to convey the same meaning in different languages and emphasize or amplify a message. Frequently, the repetition is done by expressing the same literal code.

6. Intention of clarifying the speech content for interlocutor

The sixth reason is the intention of clarifying the speech content for interlocutor. Similar to the previous reasons, the intention of clarifying the speech content for the interlocutor is one of the reasons why code switching is done. If the listeners are also bilingual or multilingual, code switching from one language to another language is needed to clarify the meaning of the speech. Moreover, it can "make the content of his speech runs smoothly and can be understood by the listeners" (Hoffman, 1991 in Natsir and Setyowati, 2019).

7. Expressing group identity

The last reason of doing code switching is for expressing the group identity. Express the group identity can be done by the implementation of code switching. In the speech community of academic people, code switching and code mixing are frequently used to showing their group identity. Therefore one group will have different communication ways from other communities.

D. Social Factors of Doing Code-switching

In line with the reasons, there are four social factor of doing code switching proposed by Holmes (2001) as cited in Wahyudi et al (2018) as stated in his book *An Introduction of Sociolinguistics*. These social factors are the participant, conversation setting, the topic, and the function of the conversation.

1. The participant of the conversation

The participant of the conversation is the first social factor of code switching. In a conversation, there are at least two participants, namely the speaker and the hearer. According to Chaer and Agustina (2004) in Wahyudi et al (2018), the participants in a conversation can suddenly change their role, anyone can be the

speaker and the hearer and vice versa. Therefore, a different person will use their own code, language style, and variety based on his/her social status.

2. Conversation Setting

Setting is the second social factor of code switching. In this case, setting refers to the place and time the conversation is done. Moreover, the setting here also refers to the condition and situation of the conversation process which can affect the variety of language used (Chaer and Agustina, 2004 in Wahyudi et al, 2018).

3. Topic

Topic becomes the third-social factor of code switching. Topic is the main issue or the subject being discussed in a conversation or speech. According to Chaer and Agustina (2004) in Wahyudi et al (2018), the different topics can affect the variety of language used in a discussion or conversation.

4. The function of the conversation

The last social factor of code switching is the function of communication. The function here refers to the purpose of the discussion. Similar to the previous factors, different functions affect the variety of language used. According to Holmes (2001), function as one of the social factors of code switching is divided into six types as follows.

1. Direct versus reported speech, or quotations.

This function refers to language switching aims to emphasize the meaning of the utterances to prevent miscommunication between the speaker and the hearer. The gist of utterances will be switched to another language identically.

2. To mark injections or to serve as sentence fillers.

This function refers to the function of the second type of code switching which is a tag switching to emphasize the gist of the utterances in form of a tag or simple phrase.

3. To clarify or emphasize a message.

This function refers to clarifying the meaning of the utterances through the language switching to another language better understood by the listeners.

4. To qualify a message.

This function refers to the use of language switching to qualifying a message of utterances. There is no clear explanation for this function based on Holmes (2001) as cited in Wahyudi et al (2018). However, this function emphasizes the language switching from the first language to another language and elaborates further in the first language.

5. To specify an addressee as the recipient of the message.

This function refers to language switching that aims to attract someone's attentions to participate in the conversation or to convey the gist of the utterance to a certain participate.

6. Making personalization versus objectivization.

This function refers to the differences between "talk about action and talk as action, the degree of speaker involvement in, or distance from a message,

whether a statement reflects personal opinion or knowledge" and its relation with certain examples (Holmes, 2001 in Wahyudi et al, 2018).

Method

In this study, descriptive qualitative is used by the researcher as the research method. This method was used as it is appropriate with the purpose of this research that is to analyze the types of code switching performs by the characters in the London Love Story film in depth. In this study, the instrument used are a laptop and Microsoft Word 2010. The laptops was used as a media to watch London Love Story for many times along with the process of data collection. Meanwhile Microsoft Word was used as a media for taking notes of the code-switching found in the movie. Moreover, the data that has been collected is descriptively described by the researcher. The data was obtained from the utterance of the characters in London Love Story film. There are five steps done by the researcher to collect the data in this study. The first step that is being done by the researcher is downloading London Love Story film. Second, the researcher whatched the movie repeatedly for several times to gain a clear picture of the plot of the film. Third, the researcher took a note of words, phrase, or sentences that perform by the characters which contain a code switching, either from the Indonesian language to English or vice versa. Fourth, the data obtained was clasified and categorized based on the types of code switching used. The data was analyzed by using Miles and Huberman's (1994) analysis technique which consists of three steps: data reduction, data display, and conclusion drawing. Data reduction is obtained collected through take a note and organized the data into types of code switching it's belong to. Then in the data display process, the data from the data reduction are analyzed further using supported theories. In the last step, the researcher has done double checking to ensure the accuracy of classifying types into groups and drawn a conclusion according to the data analysis and findings from the previous steps.

RESULT AND DISCUSSION

In this section, the data findings were presented by the researcher to answer the research question. The data findings has been analyzed and categorized by the researcher based on its types of code switching. In this research, the researcher categorized the data obtained into three types of code switching proposed by Poplack (1980), these are inter-sentential code switching, tag switching, and intra-sentential code switching.

a. Inter-sentential Code Switching

Inter-sentential code switching is the first type of code switching proposed by Poplack (1980). This type of switching happened within a clause or sentence boundary in a different language (Romaine, 1995 in Wahyudi et al, 2018). In this research, the researcher found 11 codes switching in this type performed by the characters in London Love Story film. The results are shows in table bellow.

Table 1. Inter-sentential Code Switching in London Love Story Film

No.	Time	Dialogues	Types of Code Switching
1.	12.08	Dave: <i>Kebayang gak itu rasa sakitnya kayak apa?</i> [Can you imagine how it hurts?]	Inter-sentential Code Switching
		That's gonna hurt.	
2.	12.12	Adel: Stop it! Dava: <i>Ya makannya aku bilang sama</i>	Inter-sentential Code Switching

		<i>kamu, kamu beruntung begitu kamu loncat kamu langsung mati.</i>	
		[Yes, that's why I'm telling you, you're lucky as if as soon as you jump you die right away].	
3.	24.50	Caramel: <i>Seneng banget ketemu sama kamu, pokoknya kita harus main lagi.</i> [It's nice to meet you, we just have to hangout again].	Inter-sentential Code Switching
		Adel : See you	
4.	26.05	Sam: <i>Iya lo Cara kan?</i> [You are Cara right?]	Inter-sentential Code Switching
		Caramel : Sorry I don't know what are you talking about	
5.	29.25	Caramel: <i>London itu adalah kota favorite aku sejak aku masih kecil.</i> [London is my favorite city since I was child].	Inter-sentential Code Switching
		Dave: Really?	
6.	33.18	Dave: Dance yuk? Let's dance? Caramel: <i>Eggak deh nggak.</i> [No]	Inter-sentential Code Switching
7.	38.10	Adel: Wow smells good. <i>Kamu masak?</i> [Do you cook?]	Inter-sentential Code Switching
8.	47.50	Bima: Will you marry me? <i>Aku tau selama ini kamu gak pernah nganggep aku serius tapi ini bukti keseriusan aku mel.</i>	Inter-sentential Code Switching
		[I know you've never taken me seriously, but this is proof of my seriousness].	
9.	1.10.10	Dave: <i>Berharap keajaiban kamu datang menjawab pertanyaan aku.</i> [Hope a miracle comes and you answer my question].	Inter-sentential Code Switching
		I miss you Cara	
10.	1.12.04	Doctor: There's no hope, you should sign this. I am sorry, not my choice	Inter-sentential Code Switching
		Caramel: <i>Gak, ini gak mungkin!</i> [No, it's impossible].	
11.	1.18.28	Sam: <i>Ini rencana gue. Ini idenye gue bawa adiknya Dave kesini. Catet!</i> [This is my plan and idea to brought Dave's sister here. Note!].	Inter-sentential Code Switching
		Bayu: Yeah we know, we know. You are really awesome dude.	

Inter-sentential code switching presents in previous table is spoken-code switching performs by some characters in London Love Story film. The characters are Caramel, Dave, Adel, Sam, Bima, and Bayu. Those dialogues are categorized as inter-sentential code switching because the switching happened within a clause or sentence boundary, which occurred in sentences from English to Indonesia or vice versa. In the first dialogue, when the character Dave talked to Adel, "*Kebayang gak itu rasa sakitnya kayak apa?* [Can you imagine how it hurts?] That's gonna hurt", this code switching refers to the fifth reason that is repetition used for clarification. The sudden changes done by Dave in his sentences are intended to emphasize his first sentence. Meanwhile in the second dialogue, there is a language switching performed by Adel and Dava from Indonesian language to English. In the dialogue "Stop it!" that was spoken by Adel, it can be classified that Adel want to emphasize a message which inline with one of the social factors theory code-switching proposed by Holmes (2001). Then, Adel's dialogue was replied by Dava in Indonesian language, "*Ya makannya aku bilang sama kamu, kamu beruntung begitu kamu loncat kamu langsung mati*". According to Hoffman's theory (1991) on reasons of doing code-switching, Dava's dialogue in Bahasa was aim to expressing group identity. He want to show his identity to persuade Adel not to commit suicide.

Moreover in the third conversation, there is a code switching performed between Caramel and Adel. When Adel said "*Seneng banget ketemu sama kamu, pokoknya kita harus main lagi*", she used Indonesian language to specify an addressee as the recipient of the message refers to the fifth function of the conversation as the social factors of doing code switching proposed by Holmes (2001). In this dialogue, Caramel tend to use Indonesian language to attract Adel's attentions to participate in the conversation. Next in the fourth dialogue, there is a conversation between Sam and Caramel. In that scene, Sam said "*Iya lo Cara kan?*" in Indonesian language. It was done to express his identity as Indonesian. In line, Caramel replied it question in English "Sorry I don't know what are you talking about" which aim to express her identity as a British. It can be seen that Caramel want to avoid a conversation with Sam because she is not convertible to talk about her past. Furthermore in the fifth dialogue, inter-sentential code switching was occurred in a conversation between Caramel and Dave. It can be analyzed from Caramel's dialogue "*London itu adalah kota favorite aku sejak aku masih kecil*" is accordance to the first reason of doing code-switching that is talking about a particular topic as stated from Hoffman's theory (1991). It will give a sense of freedom and more comfort when the topic is discussed in her daily language. On the other side, Dave was replied her dialogue in English by asking "Really?" which according to Holmes's theory (2001) on the social factors of code switching, it refers to the third factor that is to clarify or emphasize a message. In the sixth dialogue, there were a conversation between Dave and Caramel where Dave said "Dance yuk? Let's dance?" and Caramel replied "Caramel: *Eggak deh nggak [No]*". According to Hoffman's theory (1991) on reasons of doing code-switching, Dave's invitation to dance refers to the fourth reason that is the used of injection "yuk". It shows the continuation in a sentence that is being spoken.

Hereinafter in the seventh dialogue, Adel's question to Dave "*Wow smells good. Kamu masak?*" tends to clarify or emphasize a message which refers the third social factor of code switching according to Holmes' theory (2001). In the first phrase, Adel used English to express her opinion. Then the utterance was continued in Indonesian language to ask the question. Furthermore in the eighth dialogue when Bima asks Caramel to marry him, "*Will you marry me? Aku tau selama ini kamu gak pernah nganggep aku serius tapi ini bukti keseriusan aku Mel.* [I know you've never taken me seriously, but this is proof of my seriousness].", the code switching that happened here, from English to Indonesian language, is done because the topic is getting serious. It refers to the first reasons of doing code-switching, talking about particular topic, proposed by Hoffman (1991). Therefore the

speaker wants to explain it more deeply in his mother tongue. Next, there was a dialogue from Dave which said "Berharap keajaiban kamu datang menjawab pertanyaan aku. [Hope a miracle comes and you answer my question] I miss you Cara". According to the social factors theory code-switching proposed by Holmes (2001), it can be classified that Dave wants to emphasize his message that he misses Cara.

Similar with the fifth dialogue, a conversation between a doctor and Caramel in the tenth dialogue in the table also do a code switching accordance to the first reason of doing code-switching that is talking about a particular topic proposed by Hoffman (1991). The doctor is more comfort to tell the truth about Dave's condition daily language, English. On the other side, Caramel was replied his dialogue in Indonesian language, "Gak, ini gak mungkin! [No, it's impossible]", as a language she comfort with. Last, there were a conversation between Sam and Bayu where Sam said "Ini rencana gue. Ini idenye gue bawa adiknya Dave kesini. Catet! [This is my plan and idea to brought Dave's sister here. Note!]" and Bayu replied "Yeah we know, we know. You are really awesome dude". In this dialogue, Bayu used English is accordance to the first reason of doing code-switching that is talking about a particular topic as stated from Hoffman's theory (1991). It gives a sense of freedom and more comfort when the topic is discussed in his daily language. From the discussion above about inter-sentential code switching performed by the characters in London Love Story film, it can be seen that particular topic and the tendency to clarify or emphasize a message become the most reason to doing code switching and function of the conversation. The characters tend to switch the language use into the language they more comfort if talking about a particular topic or to emphasize a message in another language.

b. Tag Switching

The second type of code switching proposed by Poplack (1980) is tag switching. Tag switching refers to tag phrases or a word switching, or both at the same time, from one language into another language. In this research, the researcher found 5 codes switching in this type performed by the characters in the London Love Story film. The results are shown in the table bellows.

Table 2. Tag Switching in London Love Story Film

No.	Time	Dialogues	Types of Code Switching
1.	7.00	Bayu: Dude! <i>Gue pikir lo gak akan dating</i>	Tag Switching
		[I thought you wouldn't come] Man!	
2.	11.33	Adel: Stay away! <i>Jangan dekat dekat atau gue loncat.</i>	Tag Switching
		[Don't get close or I'll jump]	
3.	11.49	Adel: What? <i>Apa maksud lo?</i>	Tag Switching
		[What do you mean?]	
4.	18.28	Dave : OK <i>kamu boleh stay disini tapi inget hanya untuk sementara ya</i>	Tag Switching
		[You can stay here but remember it's only for a while]	
5.	49.15	Caramel: <i>Jadi aku mohon sama kamu tolong jangan bikin aku jadi pengecut untuk kedua kalinya.</i>	Tag Switching

[So I beg of you please don't make me a coward a second time].

Please go!!

Based on the data above, the researcher categorizes the data into tag switching types. This conclusion is in line with Romaine (1995) as cited in Wahyudi et al (2018) who stated that "tag switching involved inserting a tag in one language to an utterance which is otherwise in another language". In the previous table of tag switching dialogues, there are five expressions which involved tag switching. The first one is Bayu's utterance to Dave, "Dude! *Gue pikir lo gak akan datang* [I thought you wouldn't come] Man!", indicate the use of tag switching in word "Dude!". This tag word may choose because he gets more excited to greet his friend using that word in English, rather than in Indonesian Language. It refers to the second social factors of code switching as proposed by Holmes (2001) which aims to serve as sentence fillers. Second, tag switching is also used to emphasize a message of a conversation as found in Adel's dialogue to Dave "Stay away! Jangan dekat dekat atau gue loncat". The words "Stay away!" was spoken in English to emphasize the meaning of the utterances through the language switching to another language. Meanwhile in the next sentence, she used Indonesian language to make it easier to convey the meaning of utterances. Can be analyzed, it refers to the first reason of doing code switching "talking about a particular topic" as stated from Hoffman's theory (1991). The topic is more comfortable for Adel to deliver in her daily language. Similar to the second dialogue, the code switching performed by Adel in the third dialogue in the table above also aims to emphasize the meaning of the utterances (Holmes, 2001). The word "What?" was spoken in English to stress out the speaker's meaning. Then the next sentence was spoken in Indonesian language just to get an explanation.

In the fourth dialogue, there is a tag switching performed by Dave, "OK! Kamu boleh stay disini tapi ingat hanya untuk sementara ya [You can stay here but remember it's only for a while]". The "OK" is a term used to express an agreement or acceptance. It was spoken in English to emphasize the meaning of the utterances. While the next sentence, "Kamu boleh stay disini tapi ingat hanya untuk sementara ya" spoken in Indonesian language to make it clear the meaning of "OK". Last, the tag switching was found on Caramel's utterances that is "Jadi aku mohon sama kamu tolong jangan bikin aku jadi pengecut untuk kedua kalinya. [So I beg of you please don't make me a coward a second time]. Please go!!". From this dialogue, code switching done from Indonesian language to English. In the initial dialogue, Caramel used Indonesian language to give a specific explanation or reason about her feelings. According to Hoffman's theory (1991) about reasons of doing code switching, the code switching in the initial dialogue is done because the topic discussed was too sensitive to be spoken in English, therefore she used Indonesian language to make her feel more comfortable. Whereas for the next dialogue, "Please go!!", she used English to clarify or emphasize her previous message (Holmes, 2001). She hoped that her interlocutor would more easily understand the meaning of her utterances and leave immediately. From the discussion above about tag-sentential code switching performed by the characters in London Love Story film, it can be concluded that the tendency to clarify or emphasize a message becomes the most common communication function.

c. Intra-sentential Code Switching

Intra-sentential code switching is the third type of code switching proposed by Poplack (1980) as cited in Wahyudi et al (2018). This type of switching is marked by a language switch from one language to another language in form of a clause or sentence in the one utterance. In this research, the researcher found 8 codes switching in this type

performed by the characters in the London Love Story film. The results are shown in the table bellows.

Table 3. Intra-sentential Code Switching in London Love Story Film

No.	Time	Dialogues	Type of Code Switching
1.	5.59	Caramel's mother: <i>Kamu take care yaa</i> [You should take care].	Intra-sentential Code Switching
2.	15.43	Bima: <i>Aku janji gak bakal selingkuh, and I swear to god, aku gak bakal poligamiin kamu kalo kamu jadi istri aku</i> [I promise not to cheat, and I swear to god, I will not polygamy you if you become my wife].	Intra-sentential Code Switching
3.	21.12	Bima: <i>I'm begging you, lo jangan pernah lagi ngulang kebodohanlu itu dan please!</i> [I'm begging you, don't ever repeat your stupidity, please!]	Intra-sentential Code Switching
4.	24.16	Bima: <i>Wahh what's going on here? waduh gak bener ini</i> [wow this is not right.]	Intra-sentential Code Switching
5.	25.08	Bima: <i>Lo liat sendiri kan kenapa gue gak bisa ke lain hati?</i> [You see for yourself, why can't I move to another heart?] She is so perfect.	Intra-sentential Code Switching
6.	38.52	Adel : <i>Tapi trust me, aku akan perbaiki kok</i> [But trust me, I will fix it]	Intra-sentential Code Switching
7.	1.21.05	Dinda: <i>Aku sama papaku udah atur semuanya supaya pernikahan kita jadi pernikahan of the year</i> [My father and I have arranged everything so that our marriage will be the wedding of the year].	Intra-sentential Code Switching
8.	1.26.23	Caramel: <i>I wanna flying in love, supaya cinta itu membuatku terbang dan bebas di langit kebahagiaan</i> [so that love makes me fly and be free in the sky of happiness].	Intra-sentential Code Switching

Based on the data above, the researcher categorizes the data into intra-sentential code switching types. This conclusion in line with Poplack (1980) as cited in Wahyudi et al (2018) who stated that intra-sentential refers to language switching phenomena that occur in form of a clause in sentences spoken or written by the participant, in this case, are the characters in London Love Story film. Moreover, he states that habitually intra-sentential code switching is performed by most fluent bilinguals

because it required a lot of integration. In the previous table on intra-sentential code switching dialogues, there eight utterances that contained this type are found. In the first dialogue, there is a utterances from Caramel's mother which said "Kamu take care yaa [You should take care]". From this dialogue, can be analyzed that the social factor which influence the occurrence of code switching from Indonesian language to English is to specify an addressee as the recipient of the message. Caramel's mother used word "Kamu" which means "You" i.e. to get Caramel's attention to participate in the conversation (Holmes, 2001). Then, she continued her sentence in English to clarify the message for her daughter.

The second code switching found was Bima's utterance to Caramel which said "Aku janji gak bakal selingkuh, and I swear to god, aku gak bakal poligamiin kamu kalo kamu jadi istri aku [I promise not to cheat, and I swear to god, I will not do polygamy you if you become my wife]". Intra-sentential code switching which performed by Bima is in the clause "and I swear to god" to emphasize his seriousness to Caramel. According to Holmes's theory (2001) about social factors that influence the used of code switching, the purpose of intra-sentential code switching performed by Bima is to emphasize a message of his utterances in Indonesian language. He want to make Caramel believe what he said. Similar with the second dialoge of code switching found, the third dialogue was also aims to emphasize a message. From Bima's utterance which said "I'm begging you, lo jangan pernah lagi ngulang kebodohanlu itu dan please! [I'm begging you, don't ever repeat your stupidity, please!]", the intra-sentential code switching was highlited on words "I'm begging you" and "please!" which spoken in English while another dialogue was spoken in Indonesian language. Based on Hoffman's theory (1991) on reasons of doing code switching, the sudden change from English to Indonesian language which performed by Bima above can be seen as an intention of clarifying the speech content for interlocutor. The sentence "lo jangan pernah lagi ngulang kebodohanlu itu" was spoken in Indonesian language to clarify and give an emhasizing of the words in English.

Furthermore in the fourth analysis, there is an intra-sentential code switching performed by Bima in a dialogue "Wahh what's going on here? waduh gak bener ini [wow this is not right.]". The language switching was undergone from the used of English in the first sentence and continued in Indonesian language for the last sentence. Reflecting on the theory of Holmes (2001), this intra-sentential code switching aims to making personalization and objectivization. The first dialogue "Wahh what's going on here?" is talking about an action while the next dialogue "waduh gak bener ini [wow this is not right.]" is talking about his personal opinion. Hereinafter on the fifth dialogue, there is also found a code switching appeared on Bima's utterances which said "Lo liat sendiri kan kenapa gue gak bisa ke lain hati? [You see for yourself, why can't I move to another heart?] She is so perfect". Based on analysis from Holmes's theory (2001), this intra-sentential code switching tend to qualify a message. This function emphasizes the language switching from Indonesian language as the first language to English but the reasons or explanation is elaborates further in the first language. Move to the sixth dialogue, there is an intra-sentential code switching found from Adel's utterances which said "Tapi trust me, aku akan perbaiki kok [But trust me, I will fix it]". According to Holmes's theory (2001) about social factors that influence the used of code switching, the aim of intra-sentential code switching performed by Adel above is to emphasize a message of her utterances in English. The words "trust me" was spoken separately in English to make the interlocutor believes her words.

In the seventh dialogue, Dinda's utterances was categorized into intra-sentential code switching since there is a language switching undergone from the Indonesian language to English. The initial dialogue "Aku sama papaku udah atur semuanya supaya pernikahan kita jadi pernikahan [My father and I have arranged everything so that our marriage will be the wedding]" was spoken in Indonesian language because the topic may

not comfort for Dinda to discuss in another language. It refers to the first reason of doing code-switching that is talking about a particular topic proposed by Hoffman (1991). Meanwhile the final dialogue "of the year", was spoken in English to emphasize a message of her utterances. In the last dialogue, there is an intra-sentential code switching performed by Caramel in a dialogue "I wanna flying in love, supaya cinta itu membuatku terbang dan bebas di langit kebahagiaan [so that love makes me fly and be free in the sky of happiness]. Based on analysis, this language switching was undergone by her to express empathy about her feelings. The initial dialogue "I wanna flying in love" was spoken in English while "supaya cinta itu membuatku terbang dan bebas di langit kebahagiaan [so that love makes me fly and be free in the sky of happiness]" was spoken in Indonesian language. Sometimes, saying empathic expression is sometimes too personal by the speaker. Therefore, she tends to switch the code she used that is Indonesian language that makes her feels more comfortable in expressing her feelings (Hoffman, 1991). From the discussion above about intra-sentential code switching performed by the characters in London Love Story film, the researcher found that the tendency to clarify or emphasize a message still become the most common communication function appeared. However, the characters also tend to use intra-sentential code switching to qualify message, specify an addressee as the recipient of the message and making personalization versus objectivization. In addition, there are also another reasons found such as talking about a particular topic, being emphatic about something (express solidarity), and an intention of clarifying the speech content for interlocutor.

CONCLUSION

Through descriptive qualitative method, the researcher found the use of code switching on the characters' utterances in the London Love Story film. Based on the result found, there are 24 utterances contains a language switching from Indonesian language to English or vice versa. The 24 utterances found consist of 11 utterances of inter-sentential code switching, 5 utterances of tag switching, and last 8 utterances of intra-sentential code switching. As the result of the study, inter-sentential is the type of code switching most often done by the characters in London Love Story film, rather than tag switching and intra-sentential code switching. After going through in-depth analysis, there are 4 reasons of doing code switching that appeared in the movie which performed by the actors and actress. These are talking about a particular topic, being emphatic about something, repetition for clarification, and expressing group identity. In addition, there are about six social factors that influence of code switching, there are also found 5 of them in the movie. These are to mark injections or to serve as sentence fillers, to clarify or emphasize a message, to qualify a message, to specify an addressee as the recipient of the message, and last is making personalization versus objectivization. From the data analysis, the tendency to perform code switching in this film is talking about a particular topic with 5 dialogues and emphasizing a message with 12 dialogues found. To conclude, code switching which appeared in this movie has been adapted to the location and characters which aims to facilitate the communication between characters as a means of entertainment.

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