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## Code Mixing and Code Switching Found in The Movie “The Architecture of Love”

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**Abstract:** The study investigated code-mixing and code-switching phenomena in the Indonesian movie *The Architecture of Love*, finding and analyzing the types, functions, and social dynamics. A descriptive qualitative method was employed in this study, with documentation as a data collection technique. The dialogues were manually transcribed from the film, containing code-mixing and code-switching, using the subtitles as a reference. The result analysis showed 60 data points of code-mixing, insertion was the most dominant type of code-mixing (75.44%), while of the 53 data points of code-switching, inter-sentential switching was the most frequent type (53.85%). These results indicated that speakers prefer inserting English elements within Indonesian structures and shifting between sentences across languages. Furthermore, the analysis identified social functions of 113 data points of code-mixing and code-switching, finding that the expressive function occupied the highest position (41.6%). The expressive function appeared most frequently, showing that emotional expression and personal attitudes play a significant role in character interaction. Regarding social dynamics, the study highlighted solidarity as the dominant relational aspect, followed by power and social distance. This study contributed to understanding how language mixing practices in Indonesian film represent social interaction in multilingual contexts. Also, the study emphasizes that code-mixing and code-switching in this film not only serve linguistic purposes but also reflect complex social relations between characters.

**Keywords:** code-mixing; code-switching; film; language function

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## Introduction

Code-mixing and code-switching are phenomena that often occur in sociolinguistics. According to (Doko et al., 2021); (Nurhasanah, 2021), sociolinguistics is a field of linguistics that studies how language functions regarding the use of language in human society as part of a social society rather than an individual. Society is closely related to a multilingual society, where everything said is always influenced by the surrounding situation and conditions (Fudhaili, 2023). Code-mixing and code-switching occur in multilingual societies where language contact occurs, usually found in everyday life and literary works such as novels, dramas, and films (Swandani et al., 2022); (Anindita, 2023). In Indonesia, using two or more languages simultaneously in one utterance is often found in bilingual and multilingual societies (Juwita Yusuf et al., 2024); (Nisak & Nadhiroh, 2025). This is very prominent

because the blend of English and Indonesian, a common practice in various fields such as Education, media, and entertainment, influences it. A study by (Taqwiem et al., 2024) found that the blend of languages, be it English, Indonesian, or regional, reflects cultural identity and social dynamics.

Digital entertainment streaming platforms have begun to emerge, such as Netflix, Viu, Disney Plus, and Vidio, which have influenced the use or mixing of two languages in Indonesian society in the global world, leading a trend in the use of code-mixing and code-switching in communication. According to (Astani et al., 2020), as quoted by Wardhaugh, “code-switching is a phenomenon of switching from one language to another in a bilingual or multilingual community”. Moreover, (Mona, 2024) defines code-switching as a common linguistic phenomenon and refers to the change of language in one discourse, either two or more languages. They also believe that code-switching occurs worldwide in multilingual societies and reflects a complex linguistic, sociocultural, and cognitive situation. (Gunawan & -, 2018) Code-mixing happens when the speaker incorporates or combines two languages within a sentence. They also mentioned that this can happen because of language limitations: for example, the speaker does not know the target language used, so it forces them to mix languages. Then, it can be concluded that the difference between the two is that code-mixing is if an individual mixes or inserts foreign terms into the dominant language. When someone speaks one of the most widely spoken languages, it is known as code-switching (Silviyani, 2024).

Even though many researchers have analyzed code-mixing and code-switching in social media, novels, and everyday conversations. Several studies have studied code-mixing and code-switching in several books, including novels as the basis for the film adaptation of *The Architecture of Love* (Febryanti et al., 2019); (Karjo & Alyarizky, 2021); (Ugiyanto & Sasongko, 2023). However, research on this film is still strictly limited, although it offers language analysis through visual aspects, intonation, and character expression in cinema. Novel adaptations retell the original story and align dialogue and narrative, representing more lively and engaging characters and themes (Pasopati et al., 2024); (Ramdani et al., 2023). In addition, this study fills the gaps in previous studies and provides new insights into the use of language in film as a modern digital product.

Some researchers, such as (Yusuf & Fata, 2018); (Akhtar et al., 2020); (Puspitasari & Dewanti, 2020); (Wiraputri et al., 2021); (Heda & Ena, 2021); (R. Wulandari et al., 2021); (Nahak & Bram, 2022); and (Swandani et al., 2022) have conducted studies related to the current research topic in various studies.

Yusuf & Fata (2018) analyzed the forms of code-switching in the novel and discovered that inter-sentential switching was the most common type, accounting for 62.3%. Furthermore, the researcher clarified that social distance had an impact on this type of code-switching. Akhtar (2020) explored the characteristics of code-switching in the novel and investigated the features of code-switching while also employing a qualitative study approach. Then, the findings demonstrate that the novel's author uses code-switching and code-mixing to promote local identity and cultural values through code-mixing. Puspitasari & Dewanti (2020) investigated the types and functions used by presenters in talk shows on TV channels using the code-switching theory according to Holmes (2013). The results show that situational code-switching is the most often employed type of code-switching. This change occurs based on the social context. Wiraputri (2021), this study investigated the code-switching found in the *Cinta Laura* video on Instagram TV. This study reveals that language switching makes building a sense of solidarity easier.

Heda & Ena (2021) explore how code-switching affects social media. Researchers examine the reasons and social functions of YouTubers using code-switching as a trend on social media. Researchers found that the reasons behind this use are talking about certain topics, making interjections, being assertive about something, classifying the content of the conversation, and a lack of vocabulary. The social factor that influences this is intercultural marriages. Wulandari (2021), her study focuses on using code-switching in entertainment media, especially in the film series "My Nerd Girl". The varieties of code-switching are identified in this study, reveals the hidden meaning behind its function of code-switching in dialogue, and investigates the influence of three main factors: social aspects, cultural factors, and individual factors. Nahak & Bram (2022) discussed the use of code-mixing and code-switching by Cinta Laura Keihl in the talk show *Okay Boss Trans7*. The employment of code-mixing and code-switching is not just a result of linguistics inability, but also to meet lexical needs and improve audience understanding, according to research on this topic conducted using qualitative descriptive method. Swandani (2022) analyzed code-switching and code-mixing in films, focusing on the technique and quality of translation from Javanese-Indonesian, then translated into English. The findings indicate that the use of code-mixing and code-switching not only helps create characterization in films but also greatly influences how one understands the dynamics of communication in multilingual societies.

The research discusses various supporting theories on the types and function of code-mixing and code-switching in order to identify, explain, and categorize these practices. According to Poplack (1980), code-switching is classified into several parts, namely inter-sentential switching, intra-sentential switching, and tag switching. Furthermore, code-mixing according to Muysken (2000) is divided into several parts, namely insertion (intra-sentential code-mixing), alternation, and congruent lexicalization (intra-lexical code-mixing). Meanwhile, to describe the function of code-switching and code-mixing, it uses the theory of Appel & Muysken (1987) and to focus on the function and social dynamic, using Holmes' (2013) theory.

This study aims to analyze code-mixing and code-switching in the film *The Architecture of Love*. Previous investigations have examined the novel *The Architecture of Love*, which will add new insights about whether code-mixing and code-switching occur in the film version. Theoretically, this study focuses on the types, functions, and social dynamics in the film's code-mixing and code-switching. These three main primary components will be the basis of the research, where the analysis of code-mixing and code-switching, as well as the role of these strategies in Appel and Muysken's (1987) research, namely referential, expressive, directive, and phatic, will reveal linguistic and pragmatic. Then, explore the social dynamics which aims to demonstrate the social role of code-mixing and code-switching in the film industry related connection between speakers so that it can be seen that language choices are not only linguistic but also reflect social relations such as solidarity, social distance, and power in verbal interactions which are aligning with Janet Holmes (2013).

## **Research Method**

### **1. Research Design**

The research analyzes the data source from the film *The Architecture of Love* using a descriptive qualitative method. This movie is adapted from *The Architecture of Love's* novel by Ika Natassa. The researcher employs a qualitative approach, as Creswell and Cresswell (2018) suggested. This approach aims to explore and understand the meaning that individuals or groups

give to a social phenomenon, with researchers as the main instrument, as Creswell and Creswell (2018) explained.

## 2. Data and Data Source

The researcher's data are the dialogues that involve code-mixing and code-switching in the film *The Architecture of Love*. The data source comes from audio, not subtitles. The researcher chose this movie because it contains a lot of code-switching and code-mixing in this movie interaction, especially focusing on the dialogue where characters switch and mix between languages.

## 3. Data Collection Technique

The data collection tool was carried out through the documentation method, the technique steps include:

- a. Watching the film repeatedly.
- b. Identifying the dialogue that contained code-mixing and code-switching.
- c. Manually transcribing the dialogue that contained the phenomenon in the movie.
- d. Using subtitles from Netflix as a reference to ensure accuracy.

## 4. Data Analysis Technique

The content analysis approach is used in this study as data analysis, with the following stages:

- a. Data Reduction: filtering and selecting dialogues that only contain code-mixing and code-switching phenomena.
- b. Data Categorization: grouping types of code-mixing and code switching based on Muysken's theory (2000) and Poplack's theory (1980).
- c. Analysis of Function: The author uses Appel and Muysken's theory (1987) to analyze the function of using code-switching and code-mixing, namely referential, expressive, directive, and phatic.
- d. Interpretation of Social Dynamics: Based on Holmes' theory (2013), the author examines social dimensions such as solidarity, social distance, and power relations in dialogue.
- e. Drawing Conclusion: The researcher concluded the results of the analysis based on the classification of types, functions, and social meanings of code-switching and code-mixing

# Results & Discussion

## 1. Result

This section presents the data derived from the analysis of code-mixing and code-switching in the film *The Architecture of Love*. The findings are classified into three major categories: (1) types of code-mixing and code-switching, (2) social functions, and (3) social dynamics.

## 2. Types of Code-mixing and Code-switching

This section explains the types of code-mixing and code-switching. The types of code mixing found are insertion, alternation, and congruent lexicalization. While in code-switching found inter-sentential switching, tag switching, and intra-sentential switching.

Table 1. Types of Code-mixing.

| No           | Types of Code-Mixing     | Frequency | Percentage |
|--------------|--------------------------|-----------|------------|
| 1            | Insertion                | 46        | 75.44%     |
| 2            | Alternation              | 7         | 12.28%     |
| 3            | Congruent Lexicalization | 7         | 12.28%     |
| <b>Total</b> |                          | 60        | 100%       |

Table 1 shows the types of code-mixing in the conversations in the film *The Architecture of Love*, according to Musyken. Various types of code-mixing consist of insertion, alternation, and congruent lexicalization. Insertion occupies the most dominant percentage, appearing in 75.44% of the data, alternation and congruent lexicalization have the same point, 12.28%. The analysis above shows that this insertion type is often used in conversation. The following is an example of detailed data in the table above:

a. Insertion

According to Muysken, insertion is a mixture of languages in the form of inserting words, phrases, or morphemes from one language into the syntactic structure of another dominant language. The following is an example of an insertion that occurs in the film *The Architecture of Love*:

Raia, *bukannya mau ngomongin soal kerjaan, Cuma mau ngingetin aja deadline novel kamu?*

In the sentence above, the word “deadline” in English is inserted into a sentence structure that uses Indonesian without significantly changing the syntax, and this is included in the insertion.

Erin: *Gue gak mau tuh liat muka lo yang cemberut gitu, mood nya diaz nulis lagu bisa rusak.*

The word “mood” is an insertion because this single word is inserted into the complete Indonesian sentence structure without any changes to the syntactic pattern.

Aga: *Kayanya kalau dipikir-pikir dia tuh lebih concern sama gigi lo dibanding hidup gue? Ya nggak sih?*

The insertion of the word “concern” is a type of code-switching (insertion) because the speaker only inserted a single word in the Indonesian sentence structure without changing the syntax.

Erin: *Alam dari awal udah keliatan banget fake nya. Gue heran banget.*

In that sentence, the word “fake” is an example of insertion because it is only inserted without changing the syntax in the Indonesian sentence structure.

b. Alternation

Alternation is the movement of two languages in a sentence or between clauses. In the context of this research, the characters in the film *The Architecture of Love* mix Indonesian and English in their speech between clauses and within a sentence. Here are the detailed examples:

Raia: *He's cute, buatin lo sarapan, nasi goreng pula*

The sentence above is an example of alternation because it changes two clauses with different languages. The first is the English clause “He’s cute,” followed by the Indonesian

clause “*buatin lo sarapan, nasi goreng pula*” in one sentence. It is not just the insertion of words or phrases in the main structure of the language.

Alam: I am trying to hold it, *tapi aku gabisa lagi kayanya*.

This sentence is an example of code-mixing (alternation) because it begins with an English clause and is followed by an Indonesian clause at the end, combining them into one sentence.

Diaz: No worry, *aku udah denger kok pendapat kamu tentang river tadi di press conference*, and It's totally fine.

There is an alternation between clauses from two languages that starts "No worry" in English, is followed by the central part of Indonesian, and moves again into English in the form of a reasonably long clause in one sentence. Hence, this is a characteristic of alternation.

Erin: and besides, there's somebody, *yang pengen gue kelanin sama lo di sana*.

In Erin's speech, there are two separate clauses, and Erin uses two languages in her speech in one sentence structure, so this is included in alternation.

c. Congruent Lexicalization

Congruent lexicalization uses two grammars with similar structures so that lexical elements can be mixed flexibly.

Erin: He's so amazing, *kaya a low profile banget*.

The sentence above shows an example of congruent lexicalization because there is flexible lexical mixing in one syntactic structure. In this sentence, there is the phrase “He's so amazing” in full English, then continuing with “*a low profile banget*”, a unique combination of Indonesian and English. So, this is a congruent lexicalization because it is in one syntactic structure without changing the primary grammar.

Aga: *Ini yang katanya mereka best session players di New York*.

“Best session players” is an English phrase that is not just one word (insertion) but still follows the Indonesian syntactic structure in the sentence above. It is a flexible blending in one Indonesian syntactic structure without any clear clause separator.

Erin: What? *Ya biar lo bisa move on aja. Lo tu emang harus di push dikit tau gak sih?*

“What” is an exclamation in English that stands alone, “move on” is an English phrase that is included in the Indonesian syntactic structure, and “di push” is a mixture of the Indonesian prefix di-, which shows flexible lexical mixing. The Indonesian sentence syntactic structure above shows several English phrases mixed without changing the main syntactic structure, which is called congruent lexicalization.

Aga: *lo kenapa? Kemarin menyendiri di kamar kayanya depressed banget gitu, sampai gue worry*.

The sentence above mixes several English words (depressed and worried) in one sentence structure, flexibly so that congruent lexicalization occurs.

Table 2. Types of Code-switching

| No           | Types                      | Frequency | Percentage |
|--------------|----------------------------|-----------|------------|
| 1            | Inter-sentential Switching | 26        | 53.85%     |
| 2            | Tag Switching              | 20        | 36.54%     |
| 3            | Intra-sentential Switching | 7         | 6.62%      |
| <b>Total</b> |                            | 53        | 100%       |

Table 2 shows the results of the code-switching analysis in the characters' conversations in the film *The Architecture of Love*. Poplack categorizes code-switching into inter-sentential switching, tag switching, and intra-sentential switching. The type of inter-sentential switching shows a high percentage compared to other kinds of code-switching (53.85%), tag switching (36.54%), and intra-sentential switching (6.62%). This shows that intra-sentential switching is rarely used or does not occur very often in conversations in films. Overall, a total of 52 types of code-switching were used. From the research results above, the characters in the movie *The Architecture of Love* tend to move between sentences rather than mixing two languages in one sentence. Below is a detailed example of the above data:

a. Tag switching

Tag switching is inserting a tag or short phrase from one language into another sentence. Below is a detailed example:

Raia: *menurut lo, gue pantes ga ke party pakai, you know?*

Raia uses Indonesian in her speech, but she adds a small element to ask for confirmation in the form of a tag or short phrase in English (you know?).

Erin: By the way, *kenalin ini temen gue dari Indonesia*.

Erin uses "by the way" as a transition in conversation with the main part of her speech, using Indonesian without changing the syntax.

Erin: Amazing, right? *Dia itu asset negara tau*.

The short phrase "amazing, right?" is an addition that does not change the structure of the Indonesian sentence. "Right?" functions as a tag question.

Erin: *Party, yuk?*

Party is an English word that shows the core meaning, but the use of "yuk" in Indonesian is a switching tag and shows the Indonesian language pattern.

b. Inter-sentential switching

Inter-sentential switching is the change of language between sentences or clauses that stand alone. Usually, speakers use one language and then switch to another language in one conversation.

Istri River: It's midnight. *Ada yang ulang tahun hari ini*.

Even though it is in one sentence, the sentence above is separate and not in one sentence structure. This shows inter-sentential switching because the speaker switches language between two sentences with each sentence structure.

Raia: *Buat penulis kaya aku, itu batu lompatan yang sangat besar.* I was so happy that night.

Raia begins her speech using an Indonesian sentence, then switches to English and continues, where the two sentences stand alone with their language structure.

Raia: *Gue butuh mata lo ini.* Is he the right one?

The first sentence is entirely in stand-alone Indonesian, then Raia continues by replacing the second sentence entirely in English.

Raia: I am sorry. *Kayanya aku harus beliin kamu kaos kaki warna lain deh.*

Raia uses English completely in the first sentence that she speaks and then switches to Indonesian in the next sentence. These two sentences are stand-alone sentences with their sentence structures, so they are usually called inter-sentential switching.

c. Intra-sentential switching

Intra-sentential switching is the occurrence of language changes in the middle of a sentence and usually involves the syntax of both languages in one sentence. Here is a detailed example:

Erin: *Coba dulu deh, gue udah coba,* but apparently, it's a sad ending.

Erin uses Indonesian as a basis, then switches to English in the next sentence. This language change occurs in one sentence structure, so it is included in intra-sentential switching.

Diaz: no worry, *aku udah denger kok pendapat kamu tentang river tadi di press conference,* and It's totally fine.

Diaz uses English at the beginning, and switches to Indonesian in the middle, then switches to English at the end of his speech. This language switch occurs within one sentence structure so it is included in intra-sentential switching.

Alam: mmm yay a, I meant, it's getting worse now. I am trying to hold it, *tapi aku gabisa lagi kayanya.*

Alam uses English completely at the beginning of his sentences, then he changes language in the middle of the sentence, not between sentences.

Erin: and besides, there's somebody, *yang pengen gue kelanin sama lo di sana.*

Erin uses English in her initial statement and then switches to Indonesian in the next statement in one sentence structure, not between stand-alone sentences, with the English clause connecting with the Indonesian sentence.

## 3. Function of Code-mixing and Code-switching

Table 3. Social Function of Code-mixing and Code-switching

| No           | Types       | Frequency | Percentage | Related social relations                            |
|--------------|-------------|-----------|------------|-----------------------------------------------------|
| 1            | Expressive  | 47        | 41.6 %     | Solidarity, emotional power, emotional distance     |
| 2            | Referential | 35        | 31.0%      | Solidarity, social distance, neutrality             |
| 3            | Phatic      | 16        | 14.2%      | Solidarity, maintaining relational continuity       |
| 4            | Directive   | 15        | 13.3%      | Mild exercise of power, solidarity, social distance |
| <b>Total</b> |             | 113       | 100%       |                                                     |

Table 3 presents social functions found in the Film *The Architecture of Love*. The analysis found four main functions, which were expressive, referential, phatic, and directive, aligning with the study of Appel & Muysken (1987). Based on 113 utterances, data containing code-mixing and code-switching, it was found that the expressive function was the most dominant one used (41.6%), followed by the referential function (31%), phatic (14.2%), and directive (13.3%). This shows that the use of code-mixing and code-switching in the film *The Architecture of Love* aims to convey strong emotions and personal attitudes, thus reflecting interpersonal and emotional relationships between characters. Here are some detailed examples:

Alam: I meant, it's getting worse now. I am trying to hold it, *tapi aku gabisa lagi kayanya*.

Through code-switching, nature expresses its emotions and helplessness honestly and spontaneously, which shows the function of expression. Not only that, the data above shows power or authority in the form of an expression of vulnerability that demands the attention of the interlocutor, which shows the context of social dynamics. This use of code-switching reinforces the emotional nuances and tense interpersonal situations.

Erin: *Gue dipanggil. Anyways, gue mau lo socialize. Lo ngobrol sama orang. Siapa tahu lo ada ide.*

In the data above, Erin gives directions to Raia to socialize, thus demonstrating a directive function. This quote reflects the social dynamics of light power, shown by Erin advising while still showing solidarity as a caring friend. This code-mixing function is to convey orders casually.

Raia: New York itu selalu dianggap orang-orang sebagai kota untuk mencari keberuntungan dalam hidup. The city where the American dream comes true.

Raia conveyed information about New York. According to her, New York is a city that is identical to achieving dreams and luck, as she states, "The city where the American dream comes true," to strengthen the symbolic meaning of the city. From a social-dynamics perspective, this conversation shows solidarity because it shares information in a relaxed and friendly atmosphere.

Raia: Ya, Sure!

The data above shows that Raia uses expressions to maintain smooth communication and build a friendly atmosphere, which refers to the phatic function. The use of a mixture of English and Indonesian adds a relaxed and pleasant impression. In terms of social dynamics, this sentence reflects solidarity and consistency in communication relationships.

#### Social Dynamic

The analysis of social dynamics based on Holmes (2013) shows that most interactions reflect solidarity, followed by power and social distance.

Solidarity appears as the most dominant aspect in the interactions, especially among close characters such as Ria, Erin, and Aga. The frequent use of expressive and referential functions in code-mixing suggests emotional intimacy and shared identity. These are the following detailed examples:

Erin: *"Gue dipanggil. Anywas, lo socialize ya..."*

(That shows light power within a framework of solidarity.)

Power dynamics are evident in conversations where one speaker takes initiative or gives directives, such as Erin encouraging Raia to socialize or make decisions. These instances often involve English expressions to soften the directive tone, showing "mild authority." Example:

Erin: *Alam dari awal udah keliatan banget fake nya. Gue heran banget*

(This statement exemplifies soft power dynamics, where Erin expresses a strong judgment and subtly directs Raia's perspective)

Social distance occurs when characters interact with less familiar people, such as fans or new acquaintances. In these situations, language mixing becomes a tool to maintain politeness and formality while still sounding modern or cosmopolitan. Example:

Fan: *"OMG, Mbak Raia Risyad ya, kita nge-fans banget!"*

(Using expressive utterances but in a social distancing context, and it shows respect.)

#### 4. Discussion

The form of code-mixing often or dominantly found in this study is insertion. This shows that film characters frequently insert English words into Indonesian sentences without changing the sentence structure. This finding aligns with research, (Siregar, 2018), (Lilian Slow, 2019), (Tanjung & Furqanul Hakim, 2021), (Nirmala, 2022), (W. Wulandari et al., 2023), which states that insertion is the top most common code-mixing use in bilingual interactions when one language is more dominant. In addition, inter-sentential switching, in which the speaker employs two distinct languages in independent sentences, is a frequently employed type of code-switching. This technique allows film speakers or characters to switch languages naturally when changing topics or conveying emotional expressions. This finding aligns with (Rahmat et al., 2019), (Lam &

Matthews, 2020), (Meisya et al., 2025), that inter-sentential switching is commonly used in fluent bilingual speakers because they are more flexible in switching between language structures.

The expressive function is the most dominant social function used in code-mixing and code-switching. Characters in films often mix or switch codes when they want to convey emotions such as anger, affection, sarcasm, or frustration. These findings reinforce the theory of Appel and Muysken (1987), and the study of (Reni, 2022), (Romansyah & Adam, 2023), which states that strong emotional feelings often trigger the transition or mixing of two languages. Moreover, in this case, the English used also shows that the characters feel that mixing the languages used is more appropriate to express their emotions or feelings. This happens because English is often used by children or people today to meet global culture or a modern and expressive lifestyle, so it will provide an emotional nuance compared to the use of Indonesian.

The dominance of the solidarity function is often the cause of social dynamics and this result relevant with the study by (Nazri & Kassim, 2023). This shows that the conversation between characters in the film is dominated by close relationships and in an informal atmosphere. The choice of language used by the characters not only functions to convey messages but is also used for a form of closeness and group identity. Holmes' theory is very relevant to this study because it states that code choices can reflect social relationships between speakers, be it closeness (solidarity) or social distance. In this film, the use of English is often used by educated people and urban environments, which indicates a common social identity. In addition, there are also power dynamics used by characters to give advice or persuade other characters, although rarely used, but its use is still clearly visible. In this context, code-mixing and code-switching support interpersonal communication by displaying soft, non-authoritarian forms of power.

## **Conclusion**

This study discusses the analysis of types, functions, and social dynamics of code-switching and code-mixing in the film *The Architecture of Love*. After in-depth analysis, it was found that the dominant type of insertion appeared in the code-mixing phenomenon, while the dominant type of code-switching found was inter-sentential switching. In the function section, there is an expressive function, as the most prominent function found in the code-mixing and code-switching phenomenon. In addition, in a social context, it reflects the solidarity relationship between characters that appears as the most prominent social relationship, and shows differences in power and social distance. The results show that code-mixing and code-switching in films are not only linguistic variations but also as a medium to express social identity, emotional intensity, and strengthen interpersonal relationships. Thus, this study highlights how multilingual practices in cinematic dialogue can reflect the lives of Indonesian society, such as urban and educated people who are familiar with the use of foreign language

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