ANALYSIS OF CODE-SWITCHING (ENGLISH-BALINESE) UTTERANCES IN THE TICKET TO PARADISE MOVIE

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A R T I C L E I N F O

A B S T R A C T

An American romantic comedy, Ticket to Paradise Movie, provides a unique context for investigating code-switching. It portrays a divorced couple collaborating to disrupt their daughter's wedding in Bali. Beyond its entertaining storyline, the movie features a multilingual phenomenon, with characters utilizing the Balinese language for authenticity. This study aims to analyze the types and Reasons for Code-Switching. This study uses a qualitative approach. The primary data was collected from film transcripts and secondary data from literature reviews. The result of this study reveals the types and reasons for code-switching utterances in the Ticket to Paradise Movie. This study can contribute to broader language use comprehension in multilingual settings by exploring code-switching in this cinematic context.

INTRODUCTION

Many people speak multiple languages, namely their native and second languages. Some language definitions have been addopted by some experts. Mullany explain that language is the material to be observed that gives insight into how language works and that we have access to the linguistics functions of the mind almost only through the same. According to a Cambridge Study by Luk (2017), a significant portion of the population in various countries is proficient in two or more languages. For instance, Europe (67%),

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Canada (55%), India (25%), and the United States (20%) (Luk, 2017). These figures underscore that a substantial number of individuals worldwide can communicate in multiple languages, reflecting the extensive reach of bilingualism.

Bilingualism or multilingualism refers to the routine use of two or more languages. There are many different ways to describe bilingualism and researchers generally decide on their own definition according to their subjects classification, and their own research objectives (Cenoz, 2013). Holmes Wilson (2022) describes the situations of bilingualism along with or without diglossia. Many factors cause a person to become bilingual, such as being of different nationalities, having an educational background, working, and having a social environment. Thus, many people unconsciously mix or switch their native language to a foreign language. This phenomenon is referred to as code-mixing or code-switching. Code-switching indicates using two different languages in a sentence by adopting the structure of one of the languages used. Gardner-Chloros and Penelope (2009) state that code-switching switches from one language to another, and speakers switch codes such as dialect and intonation like a native. In line with this, Bhatia and Ritchie (2013) said that code-switching occurs when a bilingual speaks with another fluent bilingual and changes the language in a situation.

Code-switching has become increasingly noticeable in entertainment. Reinforcing this observation, Nazri and Kassim (2020) have identified a surge in code-switching within popular culture, with a notable presence in music and entertainment. This shift reflects a broader acceptance and integration of multilingual communication in mainstream media.

Movies are currently one of the most widely enjoyed forms of entertainment, especially in Hollywood. Most Hollywood movies are transmitted and preferred in English worldwide (Medina and Hurtado, 2018). Furthermore, Medina and Hurtado (2018) state that the prominence of English in the film industry not only underscores its role as a global language but also influences the linguistic attributes associated with celebrities within this media. Over the years, there has been a notable evolution in language use within Hollywood. Since the 1980s, many directors have embraced multilingualism in their films (Atay, 2019). This linguistic expansion has incorporated additional languages, giving rise to code-switching in several Hollywood movies. In this sense, code-switching in film can contribute to linguistic stereotyping and influence the audience's perception of characters (Abecassis, 2010). These include second-language accents, the omission of idiomatic expressions, the insertion of second-language words into the primary language, and interlanguage tools like

subtitles, intertitles, and interpreting are also employed (Abecassis, 2010). Second-language accents can vary widely depending on the speakers background and proficiency level.

One of the movies that produce code-switching utterances is Ticket to Paradise. The movie tells the journey of an American girl named Lily (played by Kaitlyn Dever) and her best friend Wren Butler (played by Billie Lourd), who go on an adventure to Bali to celebrate their freedom after graduation before returning to their jobs. When arriving in Bali, Lily accidentally meets a local boy named Gede (played by Maxime Bouttier). She goes partying and spends much time with Gede every day. As time passes, Lily falls in love with Kadek, so she decides to marry and settle in Bali with Kadek. Later, Lily informs her parents that she is getting married and asks her parents to attend and celebrate her wedding in Bali. Although the storyline is less complicated and less emotional, the film uses an unusual language choice. It uses an international language (English) with a local language (Balinese). These two language variations allow for multiple code-switching utterances in the conversation between Kadek's and his wife's families. Thus, several utterances in this movie result in the phenomenon of code-switching.

Numerous researchers have delved into the intricate phenomenon of code-switching within the context of Hollywood films. This section overviews several notable studies, each shedding light on different aspects of language variation and sociolinguistic dynamics in movie dialogues. The first study, conducted by Masagnay (2020), was entitled "Code-Switching in Hugot Lines in Philippine Movies." Masagnay's pioneering study focused on syntactic patterns within code-switching constituents. Specifically, the research classified code-switching types using Poplack's (1998) framework. The conversational functions and motivations behind code-switching were also explored, drawing from Gumperz's (1982) and Tajolosa's (2013) theoretical frameworks.

The second study was conducted by Fauzana et al. (2022) entitled "Code Mixing and Code-Switching in the Movie 'Murder on The Orient Express' by Kenneth Branagh." Fauzana et al. (2022) investigated how dialogues in the movie "Murder on The Orient Express" interwoven and transitioned between language codes. Wardhaugh's theory was applied to identify metaphorical and situational code-switching types. Furthermore, Suwito's (1983) method was employed to examine both outer and inner code-mixing phenomena.

The third study was conducted by Febrianti et al. (2022), who did a study entitled "An Analysis of Spanish-English Code-Switching in Molina's and Ukrich's Movie 'Coco.'" Febrianti and her team explored code-switching between English and Spanish in the film

"Coco." Drawing from Hamer and Blanc's (2003) theoretical framework, they meticulously examined code-switching types and their functions within Molina's and Ukrich's cinematic creations.

The fourth study was conducted by Anindita (2022), who did a study entitled "Code-Switching Phenomenon in the Movie 'Luca' (2021)". Anindita's research centred on the most-streamed movie of 2021 named "Luca." Employing Appel & Muysken's (2006) theory, she dissected the reasons behind and functions of code-switching in this captivating film. The last study was conducted by Chen and Liu (2023): "Types and Function of Code-Switching in the Film 'Everything Everywhere All at Once' (EEAAO). Chen and Liu's study analysed code-switching in the movie "Everything Everywhere All at Once." By referencing Poplack (1980) and Holmes (2012), they systematically examined the diverse types and functions of code-switching employed in this cinematic masterpiece.

Overall, these studies discuss a parallel topic in analysing code-switching in movies. Spring (2005), describe that movie are one of media to affect people mind and visual communication which use moving picture and additional language. The language variations used in the object of the previous studies use English and additional languages from other countries such as the Philippines, France, Spain, China, and Italy. Meanwhile, the variety of switching languages in the Ticket to Paradise Movie differs from the general Hollywood trend in that the choice of the additional language has never been studied. This movie used English as the primary language and Balinese—Indonesia's local language—as an embedded language. These unique language choices enrich the cultural authenticity of the film. In the movie Ticket to Paradise, code-switching between English and Balinese creates comic, dramatic, and romantic effects and reflects Indonesia's cultural and linguistic diversities.

Besides Ticket to Paradise, Eat Pray Love is a Hollywood movie that uses Balinese language. However, the use of Balinese in this movie does not experience switching to English. Unlike Eat Pray Love, which uses Balinese as a background only, the movie Ticket to Paradise uses Balinese more intensively than just as a means of communication and expression. These deliberate linguistic selections contribute to the cultural authenticity of the film. Within Ticket to Paradise, code-switching between English and Balinese reflects Indonesia's rich cultural and linguistic diversity. Consequently, the film's language switching successfully demonstrates a linguistic phenomenon that reflects and influences social, cultural, and emotional interactions among speakers.

In addition to the linguistic aspect, this movie also offers a new phenomenon in the empowerment of Indonesian actors. The movie Ticket to Paradise involves Maxime Bouttier (an Indonesian actor) as the main character, who has an essential role in the storyline. He plays the character of a Balinese man named Gede and the fiancé of Lily, David, and Georgia's daughter. Maxime acted with famous Hollywood actors such as George Clooney, Julia Roberts, and Kaitlyn Dever. He also speaks code-switching between English and Balinese, which shows his language skills and uniqueness. Besides Maxime, several other Indonesian actors and actresses are involved in the film, such as Dorian Djoudi, Ilma Nurfauziah, and Agung Pindha, who give the film a local colour and feel. Unlike the movie Eat Pray Love, Indonesian actors only had supporting roles and minimal screen time. Thus, it can be concluded that Ticket to Paradise is a movie that contains novelty in linguistic aspects, both in the use of code-switching between English and Balinese, as well as in the empowerment of Indonesian actors as the main actors.

Due to its uniqueness, Ticket to Paradise is an exciting movie to analyse. This movie provides a valuable opportunity to explore the sociolinguistic dynamics of code-switching in underrepresented language contexts. Furthermore, this research can contribute to a more nuanced understanding of language use in global cinema and highlight the importance of language diversity in media representations. This research examines the types and reasons for code-switching utterances in the movie Ticket to Paradise using Holmes and Wilson's (2022) theoretical approach.

METHOD

This study uses qualitative content analysis because it focuses on interpreting and understanding. The writer uses this content analysis to determine the types and functions of code-switching utterances in a film. According to Krippendorf (2013), content analysis is a research technique for making replicable and valid inferences from text to the contexts of their use. Thus, qualitative content analysis is appropriate for this study because data consists of transcribing text from utterances in Ticket to Paradise Movie.

The data required in this study consists of primary data and secondary data. The primary data for this study was derived from transcript utterances in Ticket to Paradise Movie. In analyzing code-switching examples, the researcher meticulously identified and examined dialogues and narration within the movie. Ticket to Paradise Movie is an American romantic comedy film released in 2022. The plot revolves around a divorced

couple collaborating to disrupt their daughter's wedding in Bali. Beyond its entertaining storyline, the film showcases a fascinating multilingual phenomenon. Set against the backdrop of Bali, several dialogues between characters authentically incorporate the Balinese language. Consequently, code-switching is prevalent throughout the movie. Meanwhile, secondary data consists of literature reviews of previous studies and theories to support primary data. The writer's literature reviews prior research on code-switching in a movie or film and ideas about code-switching in sociolinguistics.

The convenience sampling method was employed to select relevant data due to practical constraints related to accessibility and data availability. Taherdoost (2016) defines convenience sampling as selecting readily available participants. Ackoff (1953) further emphasizes that this technique is cost-effective and simpler than other sampling methods. The Ticket to Paradise Moviewas was chosen based on specific criteria. It predominantly uses English as the primary language, was released within the last five years, contains instances of code-switching, and reflects Indonesia's cultural context and regional languages.

To collect the data, the writer follows conduct several steps. First, the writer downloads a Ticket to Paradise Movie online to watch it offline. Second, the writer watches the movie and pays more attention to the utterances than images or visuals to understand the context of code-switching in this movie. Third, the writer transcribes the code-switching utterances in Ticket to Paradise Movie. Last, the writer analyses the textual data. The writer uses sociolinguistic analysis because code-switching is a branch of sociolinguistic study. The writer used two code-switching theories proposed by Holmes and Wilson to answer the research questions. Thus, the writer will identify the types and reasons for code-switching in the Ticket to Paradise movie. In analyzing data, the writer follows these steps: identifying all code-switching utterances in the Ticket to Paradise movie, identifying and classifying data based on the type and reason for code-switching, describing the analysis of several utterances to interpret data, and drawing conclusions.

FINDINGS AND DISCUSSION

1.Result on Types of Code-switching Utterances in Ticket to Paradise Movie

Timestamp	Utterances	Types of code-switching			
		Intra-Sentential Switching	Inter-Sentential Switching	Metaphorical Switching	Situational Switching
00:22: 40 – 00:23:04	Lily : We have to go up. The bus won't be able to get that many people. David : I want a refund of the four thousands of rupiah I paid Lily : You know it's about a quarter of a dollar, right? Mom, Dad, this is Gede. Gede : *om swastiyatu pah, om swastiyatu meh* (Greetings in Balinese) David : *om swastiyatu*, Gede				▓
00:24:30-00:24:36	Gede's Father : Welcome, *Putri* (my daughter) David : What did he call you? Lily : This means daughter Gede's father: Yeah, she is our daughter	▓			

00:26: 03 – 00:26:30	Lily : Mom, Dad, this is Gedeh's mother, Sully and Utterance, this is his sister.

Lucy. She's training to be a doctor.

Geoargia: hello, nice to meet you

Sully : Yes, *Rahajeng rawuh ring pondok titiyang sane kalintang nista. Sakewanten titiyang ngaturang suksma banget ring Ida Hyang Widhi Wasa antuk paica karahayuaan tur presida ngelanjutang sekolah pianak pianak tiyang sinami. Napi sane wenten iriki sekadi mangkin wantah punika sane derbenang titiyang. Titiyang garjita pisan antuk presida mapawiwahan pianak titiyang sinami. Tur titiyang matur suksma antuk keledangan Ida dane rawuh ring pondok titiyang sekadi mangkin.*

Lucy : she says welcome

00:27:06- 00:27:30	Bli: Ragane jegeg Sajan (she's beautiful) Lucy: He says you are very beautiful Georgia: Tell him I thank him for the compliment Lucy: Matur suksma kone (she say thank you) Bli: Inget gobane care jaran teji (her stature is reminiscent of the horse) Lucy: Now he says you remind him of a very attractive horse Georgia: Oh really? Lucy: This cannot be true. Bener to pe? Benar gobane care jaran? (Is that true, sir? Is it true that he looks like a horse?) Bli: Seken, jegeg care Jaran Mekepung (She is beautiful as a horse).		-
00:29:57 – 00:30:06	Gede's Father: **_Desa kala patra_**. For marriage, it must be in the right place. it must to be the right time. it must to be		

circumstances.

00:49: 30 – 00:49:50	Gede's father: Thank you for helping my son harvest this morning Sully: *nyen menang*? Lucy: Who won? David: No, we wont make a competition. Lucy: *ye menang* (dia menang) David: You said there was no competition, right? Lucy: That's exactly what they said. It's about something else. OK then, *metatah* has been beginning Georgia: *Metatah,* what?
1:22:42- 1:23:24	Priest: *Om dumpgi ratu bhatara ngicen kerahayuan sareng irage sareng sami. Om dumpgi ratu bhatara sueca sareng irage sareng sami. Om dumogi ida bethara mapaica pemargi sane patut. Om dumogi peplajahan nyane ngemulihan lintas galang. Om dumogi*

			3	2	1

	nemu pasikian lan kerahayuan. Om shanti shanti shanti om. She's good and now for the last part of the ceremony.	
1:24:50-1:25:40	Gede: ***Desa-kaleh patra***, Right place, time, and circumstance. Sorry, but we don't have all three. George, Mr. Carlton, we need your support and your blessing. But we don't have it. When I was thrust this knife in the map, it signified that we would be one person and one family. We can't be a family without you. So I ask you for Lily and me, or we will not be married.	
Number of types of code-switching utterances	2	

2. Intra-Sentential Switching

According to Holmes and Wilson (2022), intrasentential switching is using multiple languages within a single sentence or clause. This code-switching exemplifies the speaker's linguistic agility and proficiency, as it requires the ability to weave languages together fluidly within an utterance. Regarding intra-sentential switching, Holmes and Wilson (2022) proposed a term called Matrix Language Frame (MLF). This model is a theoretical

framework used to understand the structure of code-switching. It posits that a dominant language (the matrix language) provides the grammatical structure in bilingual speech.

Meanwhile, elements from the other language (the embedded language) are inserted into this frame. This study identifies English as the matrix language, while Balinese is the embedded language. The occurrence of intra-sentential switching performed in the Ticket to Paradise movie is given below:

Excerpt 1 (00:24:30-00:24:36)

Gede's Father : Welcome, **putri** (my daughter)

David : What he call you?

Lily : This means daughter

Gede's father: yea, she is our daughter

In this scene, Gede's father uses the term "*putri*," which means "my daughter" in Balinese. This seamless integration of a Balinese term into an English syntactic structure exemplifies intrasentential switching, where elements from the embedded language (Balinese) are inserted into the dominant matrix language (English). According to the Matrix Language Frame (MLF) model proposed by Holmes and Wilson, the matrix language provides the sentence's grammatical structure. In contrast, the embedded language offers specific lexical or phrasal insertions. In this case, English is the matrix language that frames the sentence, and the Balinese word "*putri*" is the embedded element, enriching the utterance with cultural specificity.

This code-switching indicates the speaker's linguistic competence and reflects a bilingual environment where speakers are proficient in navigating between languages within a single utterance. It also highlights the social function of language, as Gede's father uses code-switching to express a familial relationship and cultural identity, thereby creating a sense of inclusion and intimacy with the character addressed as "*Putri.*"

Excerpt 2 (00:49: 30 – 00:49:50)

Gede's father: Thank you for helping my son harvest this morning

Sully: *nyen menang*?

Lucy: Who won?

David: No, we wont make a competition.

Lucy: *ye menang* (she's won)

David: You said there was no competition, right?

Lucy: That's exactly. The hug is about something else. OK then, **metatah** has been beginning.

Georgia: **Metatah**, what?

In this scene, Gede's father warmly thanks David and Georgia for their help with the seaweed harvest, a communal endeavour typical of rural life. The scene initially suggests a competitive edge, with Sully inquiring in Balinese, "*nyen menang*?" or "Who won?" The appearance of a contest over the seaweed yield prompts this question. However, David interjects to clarify that their activity is not about competition but enjoyment and camaraderie. The conversation then shifts as Lucy introduces the term "*metatah*," signalling the start of a cultural ceremony.

Lucy's use of "*metatah*" in an English conversation exemplifies intrasentential code-switching, a linguistic phenomenon in which a speaker fluidly alternates between languages within a single utterance to express specific cultural concepts or contextual meanings. In these utterances, English is the matrix language that structures the conversation. Additionally, "*metatah*" is a term from the embedded Balinese language woven into the dialogue, enriching the exchange with cultural significance and highlighting the characters' bilingual fluency.

The utterance is identified as intrasentential switching because it involves using two languages within the boundaries of a single sentence, a hallmark of this type of code-switching. In the scene, English is the matrix language that provides the grammatical framework for the conversation. The term "*metatah*," from the embedded Balinese language, is integrated into this English sentence, creating a blend of linguistic elements. This switch within the same sentence demonstrates the characters' ability to navigate between cultural contexts and languages, using Balinese to convey specific cultural meanings and English for the overall structure and communication with others who may not speak Balinese.

3. Inter-Sentential Switching

Holmes and Wilson (2022) propose that intersentential switching occurs when a speaker alternates between languages at sentence boundaries rather than within a single

sentence. This code-switching is characterized by a speaker completing one sentence in one language and beginning the next in another, creating a clear distinction between the two languages used. In the movie Ticket to Paradise, intersentential switching can be observed in the dialogue, where characters transition from English to Balinese or vice versa between sentences. This linguistic switch reflects the characters' bilingual environment and adeptness in navigating between languages to align with the conversational context. Not only does the intersentential switch facilitate communication, but it also marks a shift in the social setting or the speaker's relationship with the audience. The occurrence of intra-sentential switching performed in the Ticket to Paradise movie are given below:

Excerpt 1 (00:26: 03 – 00:26:30)

Lily : Mom, Dad, this is Gedeh's mother, Sully, and this is his sister.

Lucy. She's training to be a doctor.

Geoargia: hello, nice to meet you

Sully : Yes, *Rahajeng rawuh ring pondok titiyang sane kalintang nista. Sakewanten titiyang ngaturang suksma banget ring Ida Hyang Widhi Wasa antuk paica karahayuaan tur presida ngelanjutang sekolah pianak pianak tiyang sinami. Napi sane wenten iriki sekadi mangkin wantah punika sane derbenang titiyang. Titiyang garjita pisan antuk presida mapawiwahan pianak titiyang sinami. Tur titiyang matur suksma antuk keledangan Ida dane rawuh ring pondok titiyang sekadi mangkin.*

Lucy : she says welcome.

In this scene, Georgia initiates the conversation with Sully in English, her mother tongue. Responding to her, Sully briefly acknowledges in English with a "yes" before transitioning to a greeting in Balinese. The choice of Balinese in this context could be seen as an attempt to express respect and cultivate a sense of community. Consequently, Sully's switch in language indicates a transition towards a more personal or culturally meaningful mode of communication. This switch is classified as intersentential because it occurs not within a single sentence, but between two distinct sentences in a different language.

Excerpt 2 (00:27:06-00:27:30)

Bli: *Ragane jegeg sajan* (she's beautiful)

Lucy: He says you are very beautiful

Georgia: Tell him I thank him for the compliment

Lucy: *Matur suksma kone* (she says thank you)

Bli: *Inget gobane care jaran teji* (her stature is reminiscent of the horse)

Lucy: Now he says you remind him of a very attractive horse

Georgia: Oh really?

Lucy: This cannot be true*. **Bener to pe? Benar gobane care jaran?** (Is that true, sir? Is it true that he looks like a horse?)

Bli: *Seken, jegeg care Jaran Mekepung* (She is beautiful as a horse).

In this scene, Bli, a native Balinese speaker, initiates the conversation by complimenting Georgia's beauty. Lucy translates this compliment to Georgia in English. The conversation takes an interesting turn when Bli compares Georgia's stature to that of a horse. Lucy communicates with Georgia in English, expressing disbelief when saying, "This cannot be true." Then she switches to Balinese, "*Bener to pe? Benar gobane care jaran?*" to verify the statement with Bli. The utterance is identified as inter-sentential switching because it involves a shift from English to Balinese between two separate sentences. This shift is not just at the level of words or phrases within a single sentence but at the level of whole sentences. It is possible that Lucy used code-switching as a communication strategy to maintain the conversation flow and ensure comprehension among all participants. Thus, using inter-sentential code-switching serves to streamline communication and enrich the social dynamics of the conversation.

Excerpt 3 (1:22:42-1:23:24)

Priest: *Om dumpgi ratu bhatara ngicen kerahayuan sareng irage sareng sami. Om dumpgi ratu bhatara sueca sareng irage sareng sami. Om dumogi ida bethara mapaica pemargi sane patut. Om dumogi peplajahan nyane ngemulihan lintas galang. Om dumogi nemu pasikian lan kerahayuan. Om shanti shanti shanti om.* She's good and now for the last part of the ceremony.

In this scene, the priest gives the couple blessings and good wishes in the wedding

ceremony. The priest recites a Hindu mantra and then praises the bride's ability to use English because the bride is an English speaker fluent in reciting prayers in Balinese Sanskrit. The priest switched from Balinese to English in the same conversational turn due to the need to communicate with an English-speaking audience. This utterance is classified as an inter-sentential switch because it involves switching from English to Balinese between two different sentences. This switch is not only at the level of words or phrases in one sentence but at the level of the whole sentence, which is the hallmark of inter-sentential switching. In this context, the priest's use of inter-sentence code-switching facilitates communication and increases the inclusiveness of the ceremony.

4. Metaphorical Switching

According to Holmes and Wilson, metaphorical switching occurs when speakers switch languages not solely due to situational factors but rather to achieve a specific communicative effect or emphasize particular aspects of their message. In this sense, language choice can convey deeper meanings or evoke specific cultural contexts. The occurrence of metaphorical switching performed in the Ticket to Paradise movie are given below:

Excerpt 1 (00:29:57 – 00:30:06)

Gede's Father: ***Desa kala patra***. For marriage it must to be in the right place. It must be the right time. It must be circumstances.

In this scene, Gede's Father emphasizes the importance of the proper context for marriage, using the Balinese proverb "Desa kala patra," which translates to "the right place, the right time, and the right circumstances." This sentence is identified as metaphorical switching since it incorporates a culturally specific metaphor from Balinese into another language (English) in a conversation. Metaphorical switching occurs when a speaker uses a metaphor from one language that may not have a direct equivalent in another, thus bringing in cultural concepts and contextual meaning from the original language. By invoking this proverb, Gede's Father imparts traditional wisdom and bridges cultural concepts, allowing the metaphor to resonate with its profound significance in Balinese society. Such a switch enhances the communicative impact, grounding the conversation in a cultural ethos and transcending linguistic boundaries.

Excerpt 2 (1:24:50-1:25:40)

Gede: ***Desa-kale Patra,*** Right place, right time, and right circumstance. Sorry, but we don't have all three. George, Mr. Carlton, we need your support and your blessing. But we don't have it. When I thrust this knife into the map, it signified that we would be one person and one family. We can't be a family without you. So I ask you for Lily and me, or we will not be married.

In this scene, Gede earnestly discusses the topic of marriage, which has significant cultural and personal significance. He seeks the approval and blessing of George and Mr. Carlton, which is very important to him. Gede introduces the traditional Balinese proverb, "*desa-kale patra,*" which he explains in English to mean having the right place, time, and situation - key elements considered essential for marriage in his culture. The utterance is identified as a metaphorical switch because Gede borrows a metaphor from Balinese, "*desa-kale Patra*", and then switches to English to explain its meaning. In this case, metaphorical switching uses language to transfer cultural metaphors that may not have a direct equivalent in another language. It is a way to bring in cultural concepts without direct translation, thus adding depth and artistic nuance to the conversation. By doing this, Gede conveys not only the cultural importance of marriage but also the strong emotional bond and sense of unity he wants to build. He emphasizes how important the harmony of place, time, and situation is in his culture.

5. **Situational Switching**

According to Holmes and Wilson (2022), situational code-switching occurs when speakers switch languages in response to different social contexts or situations. This type of code-switching is driven by external factors such as the setting, the topic of conversation, the participants involved, or the social roles and relationships between speakers. This switch is often a conscious choice to align with social norms. The occurrence of intra sentential situational performed in the Ticket to Paradise movie are given below:

Lily   : We have to go up, the bus won't be able to get that many people.

David : I want a refund of the four thousands of rupiah I paid

Lily   : You know it's about a quarter of a dollar, right? Mom, Dad, this is Gede.

Gede   : *om swastiyatu pah, om swastiyatu meh* (Greetings in Balinese)

David : *om swastiyatu,* Gede.

In this scene, David uses English when talking to Lily, and then he shows his greeting in Balinese when Gede arrives. In this case, Lily gives information about the capacity of the bus that does not allow them to ride further. In response, David complained about the money he had paid. When Gede arrived, David switched to Balinese and said *"om swastiyatu"* in response to giving a greeting to Gede as a resident. This language switch shown by David is indicated as situational switching. In this case, the switch occurs because it is influenced by a specific social situation or context, where this switch aims to adjust to the social situation.

Result on Types of Code-switching Utterances in Ticket to Paradise Movie

Time stamp	Utterance	Function of code-switching					
		PSS	Topic	SFAF	MS	LB	LC
00:22: 40 – 00:23:04	Lily : We have to go up, the bus won't be able to get that many people. David : I want a refund of the four thousands of rupiah I paid Lily : You know it's about a quarter of dollar, right? Mom, dad, this is Gede. Gede : **om swastiyatu pah, om swastiyatu meh** (Greetings in Balinese) David : **om swastiyatu,** Gede						
00:24:30- 00:24:36	Gede's Father : Welcome, **putri** (my daughter) David : What he call you? Lily : This means daughter Gede's father : yea, she is our daughter						

00:26: 03 – 00:26:30	Lily : Mom, dad, this is Gedeh's mother, sully and**Utterance** this is his sister. Lucy. She's training to be a doctor. Geoargia : hello, nice to meet you Sully : Yes, *Rahajeng rawuh ring pondok titiyang sane kalintang nista. Sakewanten titiyang ngaturang suksma banget ring Ida Hyang Widhi Wasa antuk paica karahayuaan tur presida ngelanjutang sekolah pianak pianak tiyang sinami. Napi sane wenten iriki sekadi mangkin wantah punika sane derbenang titiyang. Titiyang garjita pisan antuk presida mapawiwahan pianak titiyang sinami. Tur titiyang matur suksma antuk keledangan Ida dane rawuh ring pondok titiyang sekadi mangkin.* Lucy : she says welcome							
00:27:06- 00:27:30	Bli : Ragane jegeg sajan (she's beautiful) Lucy : He says you are very beautiful Georgia : Tell him I thank him for the compliment Lucy : Matur suksma kone (she say thank you) Bli : Inget gobane care jaran teji (her stature is reminiscent of the horse) Lucy : Now he says you remind him of a very attractive horse Georgia : Oh really? Lucy : This cannot be true. Bener to pe? Benar gobane care jaran? (Is that true, sir? Is it true that he looks like a horse?) Bli: Seken, jegeg care Jaran Mekepung (She is							

	beautiful as a horse).					
00:29:57 – 00:30:06	Gede's Father : **Desa kala patra**. For marriage it must to be the right place. it must to be the right time. it must to be circumstances.					
00:49: 30 – 00:49:50	Gede's father : Thank you for helping my son harvest this morning Sully : *nyen menang*? Lucy : Who won? David : No, we wont make a competition. Lucy : *ye menang* (dia menang) David : You said there was no competition, right? Lucy : That's exactly what they said. It's about something else. OK then, *metatah* has been beginning Georgia : *Metatah,* what?					
1:22:42- 1:23:24	Priest: *Om dumpgi ratu bhatara ngicen kerahayuan sareng irage sareng sami. Om dumpgi ratu bhatara sueca sareng irage sareng sami. Om dumogi ida bethara mapaica pemargi sane patut. Om dumogi peplajahan nyane ngemulihan lintas galang. Om dumogi nemu pasikian lan kerahayuan. Om shanti shanti shanti om.* She's good and now for the last part of the ceremony.					
1:24:50-	Gede: **Desa-kaleh patra**, Right place, right time,					

1:25:40	and right circumstance. Sorry, but we don't have all three. George, Mr. Carlton, we need your support and your blessing. But we don't have it. When I was thrust this knife in the map, it signified that we would be one person and one family. We can't be a family without you. So I ask you for Lily and me, or we will not be married.						
Number of function of code-switching utterances		6	1	1	2	0	0

6. Participant, Solidarity, and Status

Holmes and Wilson (2022) identify four primary functions of code-switching. Firstly, to express solidarity, speakers should switch codes to foster a sense of unity and camaraderie, signalling a shared identity and welcoming others into their social group. Secondly, code-switching acts as an ethnic identity marker, allowing speakers to signal their ethnic background or affiliation, thus serving as a potent expression of cultural heritage and reinforcing ethnic identity. Thirdly, it is used to express social distance, where the code choice can reflect the closeness or distance between speakers. Lastly, code-switching can express status relations within a conversation, assert dominance, convey respect, or navigate the power dynamics between speakers. These functions of code-switching highlight the intricate ways language is used to navigate social relationships and represent complex social meanings. The occurrence of metaphorical switching performed in the Ticket to Paradise movie is given below:

Excerpt 1 (00:22: 40 – 00:23:04)

Lily　　: We have to go up, the bus won't be able to get that many people.

David　: I want a refund of the four thousands of rupiah I paid

Lily　　: You know it's about a quarter of dollar, right? Mom, dad, this is Gede.

Gede　: *om swastiyatu pah, om swastiyatu meh* (Greetings in Balinese)

David　: *om swastiyatu*, Gede

This scene features code-switching that reflects solidarity. Lily and the family's use of English in conversation reflects that English is their mother tongue. When Gede arrives, David gives a greeting in Balinese to signify a welcoming gesture and build a sense of

community and respect for culture. David's reciprocal greeting in Balinese further reinforces this solidarity that bridges social distance and recognizes Gede's cultural identity.

Excerpt 2 (00:24:30-00:24:36)

Gede's Father : Welcome, **putri** (my daughter)

David　　　　: What he call you?

Lily　　　　　: This means daughter

Gede's father: yea, she is our daughter

In this scene, Gede's father greets Lily with "Welcome, putri," the term "putri," which translates to "my daughter." In Balinese, the term "putri" is a greeting and a cultural recognition of her status in the family and society. This Balinese term indicates Lily's status in the Gede family as a form of acceptance and respect. This language shift underscores the status relationship between Lily and Gede's father.

7. Topic

Speakers use code-switching to discuss a particular topic. For instance, they might switch to another language to express themselves more effectively or convey specific nuances related to the topic. Code-switching is also employed when quoting someone. If a speaker wants to reproduce a statement made by another person in their original language, they may switch to that language. Similarly, code-switching can occur when quoting a maxim or proverb. These cultural expressions often carry specific meanings best conveyed in their original language. The occurrence of metaphorical switching performed in the Ticket to Paradise movie is given below:

Excerpt 1 (00:49: 30 – 00:49:50)

Gede's father : Thank you for helping my son harvest this morning

Sully　　　　: *nyen menang*?

Lucy　　　　: Who won?

David　　　　: No, we wont make a competition.

Lucy　　　　: *ye menang* (dia menang)

David　　　　: You said there was no competition, right?

Lucy　　　　: That's exactly what they said. It's about something else. OK then**, metatah** has been beginning

Georgia　　　: **Metatah,** what?

In this scene, David's subsequent English response clarifies that there was no competition. Lucy uses English to confirm "That's exactly what they said" maintaining the flow of the conversation. However, she then strategically switches languages to emphasize a particular topic by introducing the Balinese term *"metatah"*. By introducing the *metatah* ritual, Lucy diverts the discussion, emphasizing cultural practices and adding depth to the conversation. This switch bridges language and cultural context, allowing her to convey nuanced meanings effectively. Through this, Lucy underscores the importance of the topic and invites further questions in Georgia's response.

Switching for Affective Function

Speakers use affective code-switching to underscore key points in their speech. By switching to a specific language or dialect, they draw attention to particular words or phrases. This switching allows speakers to convey intensity of feeling. The occurrence of metaphorical switching performed in the Ticket to Paradise movie is given below:

Excerpt 1 (1:22:42-1:23:24)

Priest: *Om dumpgi ratu bhatara ngicen kerahayuan sareng irage sareng sami. Om dumpgi ratu bhatara sueca sareng irage sareng sami. Om dumogi ida bethara mapaica pemargi sane patut. Om dumogi peplajahan nyane ngemulihan lintas galang. Om dumogi nemu pasikian lan kerahayuan. Om shanti shanti shanti om.* She's good and now for the last part of the ceremony.

This scene depicts a priest leading a ritual ceremony and asking for blessings in Balinese. However, code-switching occurs when the priest switches to English, saying, "He is well and now for the last part of the ceremony." This switch has a practical function, bridging the sacred and the personal. Using English, the priest engages the audience more directly, emphasizing the emotional weight of the final part. The language shift invites everyone to connect on a human level, acknowledging shared experiences and anticipations. At this pivotal moment, Switching to Affective Function underscores the importance of the event and invites a sense of presence and shared emotion.

8. **Metaphorical switching**

Speakers may switch to a particular language or dialect associated with higher prestige or authority to assert their social status (Holmes and Wilson, 2022). Metaphorical code-switching can also convey emotional states. Switching to a specific language or dialect

may evoke comfort, nostalgia, or intimacy. By code-switching metaphorically, speakers signal their cultural affiliations. Choosing a language associated with a particular community or heritage reinforces a sense of belonging. Thus, metaphorical code-switching reflects the fluidity of identity and the dynamic ways language shapes our interactions. The occurrence of metaphorical switching performed in the Ticket to Paradise movie is given below:

Excerpt 1 (00:29:57 – 00:30:06)

Gede's Father: ***Desa kala patra.*** For marriage it must to be in the right place. It must be the right time. It must to be circumstances.

In this scene, Gede's Father emphasizes the importance of the proper context for marriage, using the Balinese proverb *"Desa kala patra,"* which translates to "the right place, the right time, and the right circumstances." This sentence is identified as metaphorical switching since it incorporates a culturally specific metaphor from Balinese into another language (English) in a conversation. Metaphorical switching occurs when a speaker uses a metaphor from one language that may not have a direct equivalent in another, thus bringing in cultural concepts and contextual meaning from the original language. By invoking this proverb, Gede's Father imparts traditional wisdom and bridges cultural concepts, allowing the metaphor to resonate with its profound significance in Balinese society. Such a switch enhances the communicative impact, grounding the conversation in a cultural ethos and transcending linguistic boundaries.

Excerpt 2 (1:24:50-1:25:40)

Gede: *Desa-kale Patra, Right place,* time, and circumstance. Sorry, but we don't have all three. George, Mr. Carlton, we need your support and your blessing. But we don't have it. When I thrust this knife into the map, it signified that we would be one person and one family. We can't be a family without you. So I ask you for Lily and me, or we will not be married.

In this scene, Gede earnestly discusses the topic of marriage, which has significant cultural and personal significance. He seeks the approval and blessing of George and Mr. Carlton, which is very important to him. Gede introduces the traditional Balinese proverb, *"desa-kale Patra,"* which he explains in English to mean having the right place, time, and situation - key elements considered essential for marriage in his culture. The utterance is identified as a metaphorical switch because Gede borrows a metaphor from Balinese, *"desa-kale Patra,"* and then switches to English to explain its meaning. In this case, metaphorical switching uses language to transfer cultural metaphors that may not have a direct equivalent in

another language. It is a way to bring in cultural concepts without direct translation, thus adding depth and cultural nuance to the conversation. By doing this, Gede conveys not only the cultural importance of marriage but also the strong emotional bond and sense of unity he wants to build. He emphasizes how important the harmony of place, time, and situation is in his culture.

9. Lexical borrowing

According to Holmes and Wilson (2022), lexical borrowing occurs when speakers incorporate words from another language into their speech. In this case, Individuals may not have an extensive vocabulary in their second language. When faced with an absence of appropriate words, they naturally use terms from their native language. This switch is a linguistic bridge, allowing them to express themselves more effectively. Sometimes, some concepts or objects have no direct equivalent in spoken language. In such cases, borrowing words from other languages becomes necessary. These borrowed terms enrich the lexicon and facilitate communication. However, the movie "Ticket to Paradise" does not show significant lexical borrowing. The characters mostly use native English vocabulary, avoiding direct borrowing from other languages.

10. Linguistic constraint

Holmes and Wilson (2022) state that code-switching involves identifying the functions and stylistic motivations behind switches and pinpointing where these switches occur within utterances. Some scholars propose that general rules for switching apply universally, regardless of the specific languages or varieties involved. Unfortunately, there is no evidence of lexical borrowing within the utterances of this film. Lexical borrowing typically involves adopting specific words or phrases from one language into another, but it doesn't seem to play a significant role in this case.

CONCLUSION AND SUGGESTIONS

This study analyses the code-switching utterances in the film Ticket to Paradise. The movie tells the journey of an American girl named Lily on a vacation in Bali to celebrate their graduation. During the vacation, Lily meets Gede and decides to get married in Bali. Interestingly, this movie presents two language variations that combine the international language (English) and the local language (Balinese). These two language variations produce the phenomenon of code-switching in conversations between characters in the

movie. Based on the result, the writer finds code-switching utterances in the film "Ticket to Paradise" that provide insights into language use within a multilingual context. Drawing from the theoretical framework proposed by Holmes and Wilson (2022), this research identifies four types of code-switching that manifest in the film.

Firstly, intra-sentential switching occurs when actors transition between two languages within a single sentence. For instance, they may employ words from both English and Balinese in the same sentence. Secondly, inter-sentential switching involves language shifts between different sentences. In the film, we observe instances where English is used in one sentence, followed by a switch to Balinese in the subsequent sentence. Furthermore, metaphorical switching entails using words or phrases from another language for rhetorical purposes. Within the film, actors may employ expressions or idioms from both languages to create specific effects. Lastly, situational switching occurs when actors switch languages based on the context of the communication. For example, when conversing with someone unfamiliar with Balinese, they switch to English.

Among these four types of code-switching, inter-sentential switching is most frequently employed by the actors in "Ticket to Paradise." It suggests that transitioning between different sentences is a common communication strategy within the film's context. Additionally, the research identifies six functions of code-switching based on the same theoretical framework. Firstly, Participant, Solidarity, and Status express solidarity, ethnic identity, social distance, and relationship status. In the film, actors may utilize code-switching to convey closeness or differentiation from other characters. Secondly, Topic serves to discuss specific subjects or quote someone. Code-switching in the film can depict relevant topics within the storyline. Thirdly, Switching for Affective Function emphasizes feelings or emotions. During dramatic scenes, actors may switch languages to express emotions more intensely.

Fourthly, Metaphorical switching represents status or conveys feelings metaphorically. In "Ticket to Paradise," code-switching can create deeper meanings. Fifthly, Lexical borrowing is used to express concepts or describe objects. Actors may draw from both languages to explain something. Lastly, linguistic constraints showcase the characters' language proficiency. The film portrays the characters' fluency levels in both languages through code-switching. The writer recommends two main aspects not explored in this study for further research. First, Comparative analysis with Other Multilingual Films. Future research could expand the scope by comparing the code-switching patterns in Ticket to

Paradise with other multilingual films. Aspects that could be examined include how different films depict code-switching in diverse cultural contexts, language pairs used, and dynamics between characters. This comparative approach will provide a broader perspective on language use in cinema, allowing us to understand more deeply how code-switching functions in film narratives and character interactions. Second, a multimodal approach is used to know how non-verbal elements such as facial expressions, gestures, and music interact with code-switching. It will reveal how the combination of these different modes of communication works together to create rich and layered meanings in movie narratives. These aspects have not been present in previous research and will pave the way for a deeper understanding of linguistic and non-linguistic dynamics in film production.

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