

CHAPTER V

CONCLUSION, IMPLICATION, AND SUGGESTION

5.1 Conclusion

Based on the discussion presented in the previous chapters, several conclusions can be drawn as follows:

1. The analysis of code-switching in Bergek's Acehese songs shows that there are 134 occurrences of code switching found from the 10 selected Bergek's Acehese songs with the classification that intra-sentential switching is the most dominant, with 80 occurrences (54.8%). Inter-sentential switching follows with 36 occurrences (24.7%). In contrast, tag-switching is the least common, with only 4 occurrences (2.7%). Finally, the category of "Others" accounts for 14 occurrences (9.6%), suggesting the presence of unique switching patterns. These findings emphasize the songs' pioneering use of code-switching as an effective means for cultural integration and nation unity in post-conflict Aceh.
2. This study relates the multiple roles of code-switching in Bergek's songs, which is consistent with numerous theoretical frameworks. It acts as a tool for constructing social identities, managing discourse for successful communication, fulfilling pragmatic purposes, contextualizing Acehese culture, and encouraging cultural expression. In addition to the role of globalization and localization, the use of code-switching within Bergek's songs has led the Acehese to experience convenient communication significantly encouraging national integrity and unity. In other words, code

3. switching, in this case in Aceh, plays a direct role in the nationalization process to reunite Indonesia after the conflict.
4. While investigating the factors why Bergek's songs became popular, the findings revealed a clear alignment with Hoffman's theory across various the five factors. It shows how factors like context, language, music, culture, and audience play a role in determining why Bergek's songs become popular. These findings support Hoffman's theory by explaining how different factors come together to make music popular in certain situations. In essence, the study sheds light on the complex interplay of factors that influence the popularity of Bergek's songs, providing insights into why people are drawn to Bergek's songs.

5.2 Implication

The findings and theoretical advancements of this dissertation carry significant implications for both linguistic scholarship and sociolinguistic practice. First, by using the novelty patterns of phonemic fusion switching and the creative deployment of code-switching in musical discourse that is nationalization role, this study expands the analytical scope of code-switching theory beyond structural syntactic boundaries. It demonstrates that code-switching is not merely a reflection of bilingual competence, but a strategic and artistic tool for cultural expression, identity construction, and linguistic innovation. This calls for a more inclusive and context-sensitive framework within sociolinguistics—one that recognizes the intersection between language, art, and social experience. Methodologically, the study suggests that

analyses of code-switching in performative texts should adopt multimodal and phonological approaches, moving beyond grammar-focused tools to account for rhythm, melody, and cultural symbolism. Practically, the research highlights how code-switching—particularly in the post-conflict Acehese context—can serve as a bridge between local identity and national integration, fostering reconciliation and linguistic inclusivity through popular media. Furthermore, these findings can inform educators, linguists, and cultural practitioners seeking to understand how language mixing contributes to both cultural preservation and innovation in multilingual societies. As a result, this dissertation contributes a fresh theoretical, methodological, and practical lens for understanding code-switching as a multifunctional and dynamic linguistic practice that transcends traditional boundaries.

5.3 Suggestion

Referring to the findings of this study, several suggestions are made. First, future research should investigate the reasons why tag-switching is absent from Bergek's songs and why other types of code-switching are more common. Comparative research across musical genres and cultural contexts can provide further information about these language decisions. Furthermore, research on audience perceptions of code-switching in music might reveal its impact on cultural integration and popularity.

In the education sector, incorporating the study of code-switching in music into language and cultural studies curricula can help students understand linguistic diversity. Songs that involve code-switching can be used as teaching tools to

improve cultural understanding and language ability. Policymakers can encourage the practice of codeswitching in the classroom by providing resources and teacher training, as well as generating multilingual instructional materials.

