CODE MIXING AND CODE-SWITCHING FOUND IN CINTA LAURA KIEHL'S SELECTED SONGS

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A B S T R A K

Penelitian ini menganalisis penggunaan code-mixing dan code-switching dalam lirik lagu-lagu pilihan Cinta Laura Kiehl. Tujuan penelitian adalah untuk mengidentifikasi jenis-jenis code-mixing dan code-switching yang muncul dalam lima lagu yang dipilih: "You Say Aq," "Can't Live," "Have Some Fun," "We Can Do It," dan "Let Me Go," serta menganalisis bagaimana fenomena linguistik tersebut digunakan. Penelitian ini menggunakan metode kualitatif deskriptif dengan menganalisis lirik lagu berdasarkan teori code-mixing dari Hoffman (1991), dan teori code-switching dari Poplack (1980). Keabsahan data dijamin melalui triangulasi sumber dan peer debriefing. Hasil penelitian menunjukkan terdapat 12 data yang terdiri dari 3 data external code-switching dan 9 data outer code-mixing. Tidak ditemukan adanya internal code-switching maupun inner code-mixing dalam kelima lagu tersebut. Fenomena code-mixing dan code-switching terjadi antara bahasa Indonesia dan bahasa Inggris atau sebaliknya. Penelitian ini memberikan wawasan tentang bagaimana kedua fenomena linguistik tersebut digunakan sebagai strategi kreatif dalam musik pop Indonesia kontemporer.

A B S T R A C T

This research analyzes the use of code-mixing and code-switching in selected song lyrics by Cinta Laura Kiehl. The research aims to identify the types of code-mixing and code-switching that appear in five selected songs: "You Say Aq," "Can't Live," "Have Some Fun," "We Can Do It," and "Let Me Go," and to analyze how these linguistic phenomena are used. This research employs a descriptive qualitative method by analyzing song lyrics based on Hoffman's (1991), theory of code-mixing and Poplack's (1980), theory of code-switching. Data validity is ensured through source triangulation and peer debriefing. The research results show 12 data points consisting of 3 external code-switching data and 9 outer code-mixing data. No internal code-switching or inner code-mixing was found in the five songs. The phenomena of code-mixing and code-switching occur between Indonesian and English or vice versa. This research provides insights into how both linguistic phenomena are used as creative strategies in contemporary Indonesian pop music.

INTRODUCTION

Language plays a vital role in mirroring social connections and activities within communities, allowing people to express various emotions through their word choices. The rise of digital platforms such as TikTok, Instagram, and YouTube has fundamentally altered how we communicate. These platforms enable content sharing, including musical expressions, and foster the spread of new linguistic patterns and communication methods to broader audiences. What once remained within specific communities now influences wider language patterns, leading to more sophisticated and fluid communication forms.

The field of sociolinguistics, as defined by Chaer and Agustina in Samosir et al. (2020), explores how language and society interconnect. This discipline examines how various societal elements, including class structure, cultural background, and environmental factors, influence language use. Additionally, Djalolovna (2024), emphasizes that sociolinguistics explores how linguistic identity develops within social groups and affects interpersonal communication. In human interaction, the use of multiple languages is common, particularly in bilingual or multilingual environments. Bilingualism refers to the capacity to communicate in two languages, while multilingualism involves proficiency in three or more languages.

According to Nordin (2023), sociolinguistics examines the social aspects of language use, including phenomena such as code-switching and code-mixing, which are prevalent in multilingual societies. An illustrative example is how multilingual speakers integrate code-mixing and code-switching in their everyday conversations or artistic expressions like music. Code-mixing occurs when performers combine two languages within individual sentences, such as incorporating English words into Indonesian lyrics. This demonstrates how people adapt language to suit different contexts and express their thoughts in unique ways.

Code-switching represents a linguistic occurrence where speakers alternate between languages during discourse or within individual utterances. Gardner-Chloros (2020), defines code-switching as a social interaction pattern reflecting situational adaptation, where individuals choose language based on context or audience. Kharkhurin & Wei (2015), note that code-switching is common in bilingual or multilingual settings and demonstrates speakers' linguistic flexibility. As outlined by Poplack (1980), cited in Saraswati and Octavita (2016), code-switching comprises three main categories: intersentential switching, intrasentential switching, and tag switching. Intersentential switching involves language changes between sentences, requiring advanced proficiency in both languages. Intrasentential switching occurs within sentences, demanding comprehensive knowledge of both languages' grammar. Tag switching involves inserting brief expressions from one language into another, often for emphasis or emotional expression.

In comparison, code-mixing involves integrating elements of one language into another's grammatical framework. Goldrick et al. (2016), view code-mixing as cultural and linguistic fusion, while Mabule (2015), considers it evidence of bilingual competence. Unlike code-switching's complete language transitions, code-mixing combines words or phrases across languages. Hoffman, cited in Andriani (2023), describes three main code-mixing types: intra-sentential, intra-lexical, and pronunciation-based mixing. Intra-sentential mixing occurs within phrases, clauses, or sentences, intra-lexical mixing happens within words, and pronunciation-based mixing involves phonological alterations.

This research focuses on analyzing code-switching and code-mixing in Indonesian celebrity Cinta Laura Kiehl's performances. Previous scholars have investigated these linguistic phenomena in her songs using diverse approaches. Putro (2019), notes her code-mixing aligns with sociolinguistic theories, enhancing audience engagement Faidah (2022). Wulandari and Latif (2024), examine how globalization affects code-mixing in Indonesian music, supporting Nazri and Kassim's (2023), view that language variations strengthen identity and social bonds. Muhammad et al. (2023), suggest that these linguistic practices enhance musical meaning and engagement, complementing Andriani's (2023), emphasis on communication context. These studies provide insights into Cinta Laura's linguistic strategies for connecting with diverse audiences.

However, research specifically examining code-switching and code-mixing in Cinta Laura's music remains limited. This study aims to analyze these linguistic elements in selected songs including "You Say Aq," "Can't Live," "Have Some Fun," "We Can Do It," and "Let Me Go." The research explores these elements' impact on different audiences and examines the significance of bilingual expression in Indonesian popular music.

Based on existing research, several knowledge gaps require investigation. While studies have explored code-switching and code-mixing in Indonesian music, comprehensive analyses of these linguistic phenomena in Cinta Laura Kiehl's work remain scarce. This includes understanding specific patterns and motivations behind linguistic mixing in modern Indonesian pop music. Considering these research gaps, two questions emerge: (1) What categories of code-switching and code-mixing appear in the five selected Cinta Laura Kiehl songs? (2) How are these linguistic elements employed within these musical works?

RESEARCH METHODOLOGY

The methodology utilized in this investigation follows a qualitative framework, encompassing data gathering and descriptive result presentation. This qualitative strategy seeks to analyze and interpret the studied phenomenon through detailed verbal descriptions Marginingsih et al., (2023). Within this study, the researcher will detect and describe the various forms of code-mixing and code-switching evident in the song lyrics. The research material is drawn from Cinta Laura Kiehl's song lyrics. Five songs incorporating both Indonesian and English lyrics were chosen for analysis: "You Say Aq," "Can't Live," "Have Some Fun," "We Can Do It," and "Let Me Go." The data collection involved multiple phases, including song audition, transcription of lyrics containing code-mixing and code-switching examples, and theoretical classification of these instances. The analytical process follows Hoffman's (1991), three categories of code-mixing as referenced in Andriani (2023), alongside Poplack's (1980), code-switching classifications cited in Saraswati and Octavita (2016). The study material consists of Cinta Laura Kiehl's officially released and publicly accessible songs. To establish data reliability, the researcher implemented source triangulation by cross-referencing song lyrics across multiple official music platforms and credible lyrics websites. Additionally, the researcher engaged in peer consultation through discussions with supervisors and sociolinguistics experts to confirm the accuracy of identified code-mixing and code-switching categorizations. The data collection and analysis procedures were iteratively performed to ensure research finding consistency and precision.

RESULTS AND DISCUSSION

Results

The research findings on code-switching and code-mixing in Cinta Laura's album focus on the lyrics of the following songs: 1) "You Say Aq," 2) "Can't Live," 3) "Have Some Fun," 4) "You Can Do It," and 5) "Let Me Go." The 12 instances of code-switching and code-mixing are categorized into two sections: external code-switching and outer code-mixing.

Discussion

The discussion of each data can be clearly described as follows:

1. Forms and Causes of External Code-Switching

External code-switching takes place between national and foreign languages. In this study, the code-switching occurs between Indonesian and English or vice versa. The researcher identified three instances of external code-switching, which can be found in Data 3) "Have Some Fun," Data 4) "You Can Do It," and Data 5) "Let Me Go." However, the researcher did not find any instances of internal code-switching in this study. This is attributed to the fact that Cinta Laura's songs do not feature code-switching between the national language and regional languages or the other way around. Below is the analysis of the three instances identified by the researcher.

(1) Data 3 (Have Some Fun)

"Everybody hello, everybody says hi"
Don't let your heart keep hurting oh
"Everybody says yeah, everybody says yo"
Just forget and let go of everything
(second verse)

Data 3 demonstrates external code-switching, which involves the interchange between Indonesian and English or the other way around. This is illustrated in the first line of the second verse, where the singer uses the English phrase "Everybody hello, everybody says hi," which translates to 'Semuanya halo, semuanya katakan hai,' before switching to Indonesian with "Don't let your heart keep hurting oh." Moreover, external code-switching is also present in the third line of the second verse, where

there is a transition from English to Indonesian. Therefore, it can be concluded that Data 3 contains external code-switching.

(2) Data 4 (We Can Do It)

A B C don't hide strengthen your heart
"Coz life sucks"
"Life is a war"
"But don't be afraid"
"Together we are the one"
(third verse)

Data 4 features external code-switching, which involves the switching between a national language and a foreign language. This is evident in the first line of the third verse, where the singer uses the Indonesian phrase "A B C don't hide strengthen your heart," before switching to English in lines two through five with the lyrics "Coz life sucks, life is a war, but don't be afraid, together we are the one." As a result, it can be concluded that Data 4 includes external code-switching. Thus, external code-switching is present in Data 4.

(3) Data 5 (Let Me Go)

You're such a wimp for crying over me
Who broke up with you
"Let me let me let me go now You're not just the only one"
"You're not just the only one"
"For me"
(third verse)

Data 5 showcases external code-switching, which refers to the switching between Indonesian and English or vice versa. In the first two lines of the third verse, the singer employs the Indonesian phrase "You're such a wimp for crying over me who broke up with you." However, in lines three through six, the singer transitions to English with the lyrics "Let me let me let me go now, you're not just the only one, you're not just the only one, for me." Consequently, it can be concluded that Data 5 exemplifies external code-switching. Thus, external code-switching is present in Data 5.

2. The Form and Causes of Outer Code Mixing

Outer code mixing refers to the mixing that occurs between the national language and foreign languages. In this study, the foreign language that is absorbed involves the insertion of elements from Indonesian into English or from English into Indonesian. The researcher found 9 instances of outer code-mixing, which can be found in Data 1) You Say Aq, 2) Can't Live, 3) Have Some Fun, 4) You Can Do It, and 5) Let Me Go. However, in this study, the researcher did not find any inner code-mixing. This is because, in Cinta Laura's songs, there is no mixing of the national language with regional languages or vice versa. The analysis of the nine data points found by the researcher is as follows:

(4) Data 1 (You Say Aq)

"You say aku, seperti Barbie
You look so pretty, menarik hati
You say aku, layaknya peri
Tebarkan cinta di atas bumi"
(first verse)

Data 1 illustrates an example of outer code-mixing, which involves the blending of a national language with a foreign language. This is clearly demonstrated in the opening line of the first stanza: "You say aku, seperti Barbie," where the English phrase "You say" combines with the Indonesian expression "aku, seperti Barbie." Furthermore, instances of outer code-mixing can also be found in the second and fourth lines of the first stanza, where English elements are interwoven with Indonesian. Thus, it can be concluded that outer code-mixing is evident in Data 1.

(5) Data 1 (You Say Aq)

"You say aku seperti puteri
Yang kau cari selama ini
Baby please, please
Don't play on me
Baby please, please
Love me, love me"
(fourth verse)

Data 1 features an instance of outer code-mixing, which involves the blending of the national language (Indonesian) with a foreign language (English), or the other way around. This is demonstrated in the first line of the fourth stanza, which starts with the English phrase "You say," meaning 'you say.' The mixing in this stanza is highlighted by the inclusion of the Indonesian phrase "Aku seperti puteri." Therefore, Data 1 exemplifies an instance of outer code-mixing.

(6) Data 2 (Can't Live)
"Baby aku sayang padamu, you know how much I love you
Maukah kamu jadi soulmate-nya aku
Sombongnya kamu tak sedikitpun dengar kata cintaku"
(first verse)

Data 2 contains an instance of outer code-mixing, which refers to the blending of the national language with a foreign language, or vice versa. This is illustrated in the first line of the first stanza: "Baby aku sayang padamu," where the English word "Baby," meaning 'darling,' is combined with the Indonesian phrase "aku sayang padamu." Furthermore, outer code-mixing is also evident in the second line, where the word "soulmate" is integrated into the Indonesian sentence "Maukah kamu jadi soulmate-nya aku." The term "soulmate" translates to 'soulmate' in Indonesian. Thus, outer code-mixing is present in Data 2.

(7) Data 3 (Have Some Fun)
"Sudahlah lupakan semua luka di hatimu
Buang jauh pikiran yang membuatmu pusing

Biarlah saja walau tak ada yang peduli
Percuma saja dipikir tak membuat happy"
(second verse)

Data 3 presents an example of outer code-mixing, which involves the blending of the national language with a foreign language. This is demonstrated in the first line of the second stanza: "Percuma saja dipikir tak membuat happy," where the Indonesian phrase "percuma saja dipikir tak membuat" is combined with the English word "happy," meaning 'happy.' Thus, outer code-mixing is evident in Data 3.

(8) Data 3 (Have Some Fun)
"Let's go party, have some fun, jangan cuma terdiam
Let's go go have some fun let's go go have some fun
Let's go party, have some fun, jangan sia-siakan
Let's go go have some fun let's go go have some fun"
(third verse)

Data 3 features an instance of outer code-mixing, which occurs between the national language and a foreign language. This is illustrated in the first line of the third stanza: "Let's go party, have some fun, jangan cuma terdiam," where the singer incorporates the English phrase "let's go party, have some fun," meaning 'let's go to the party and have some fun,' followed by the Indonesian phrase "jangan cuma terdiam." A similar mixing is found in the third line of the third stanza, where English is blended with Indonesian. Therefore, the data above includes outer code-mixing.

(9) Data 4 (We Can Do It)
"One two three terus berlari jangan berhenti (don't you ever give up)
Raih tanganku kita melaju menembus waktu
So come on come on janganlah ragu
Make your dreams come true"
(second verse)

Data 4 contains an example of outer code-mixing, which refers to the blending of the national language with a foreign language, or vice versa. This is demonstrated in the first line of the second stanza: "One two three terus berlari," where the English phrase "one two three" translates to 'one two three' and is combined with the Indonesian phrase "terus berlari jangan berhenti," followed by the English phrase "don't you ever give up," meaning 'don't give up.' Furthermore, outer code-mixing is also evident in the third line of the first stanza, where English elements are integrated with Indonesian. Thus, the data above illustrates an instance of outer code-mixing.

(10) Data 4 (We Can Do It)
"Don't you worry ku di sini
Don't you worry still believe me
Coz we are a young, we are a young
Together we can do it"
(second verse)

Data 4 presents an example of outer code-mixing, which involves the blending of the national language with a foreign language. This is illustrated in the first line of the second stanza: "Don't you worry ku di sini," where the English phrase "don't you worry," meaning 'don't worry,' is combined with the Indonesian phrase "ku di sini." Consequently, the data above exemplifies an instance of outer code-mixing.

(11) Data 5 (Let Me Go)

"Sudah 2 mingguan kamu ngga datang-datang
Masih sabar aku dirumah nungguin kamu
Lama-lama ku pikir jadi ngga worthed gini
Lebih baik aku hang out bersama temanku"
(first verse)

Data 5 illustrates an instance of outer code-mixing, which involves the blending of the national language with a foreign language, or vice versa. This is demonstrated in the third line of the first stanza: "Lama-lama ku pikir jadi ngga worthed gini," where the Indonesian phrase "Lama-lama kupikir jadi ngga" is combined with the English word "worthed," meaning 'worth it,' followed by the Indonesian word "Gini." A similar mixing is found in the third line of the first stanza, where the Indonesian phrase "lebih baik aku" is mixed with the English phrase "hang out," which translates to 'to socialize,' followed by the Indonesian phrase "bersama temanku." Thus, the presence of outer code-mixing is evident in the data above.

(12) Data 5 (Let Me Go)

"Tak lama aku mendengar kabar tak menyenangkan
Kamu cheating-in aku yang setia denganmu
Awas-awas kau nanti lihat kau beraksi
Tunggu pembalasanku you will gonna pay for it"
(second verse)

Data 5 presents an example of outer code-mixing, which occurs between the national language and a foreign language, or vice versa. This is demonstrated in the second line of the second stanza: "Kamu cheating-in aku yang setia denganmu," where the Indonesian word "kamu" is combined with the English term "cheating-in," meaning 'cheating on,' followed by the Indonesian phrase "aku yang setia denganmu." A similar mixing is observed in the fourth line of the second stanza, where there is a transition from Indonesian to English. Therefore, Data 5 exemplifies an instance of outer code-mixing, highlighting the occurrence of this phenomenon.

CONCLUSION

Based on the data analysis in the previous chapter, the researcher can conclude that the forms of code-switching and code-mixing found in the album "Cinta Laura" by Cinta Laura consist of 12 data points. The forms of code-switching can be categorized into internal code-switching and external code-switching. In this study, the researcher only found 3 data points related to external code-switching, while no instances of internal code-switching were found. The forms of code-mixing can be categorized into inner code-mixing and outer code-mixing. In this study, the researcher found 9 data points related to outer code-mixing, while no instances of inner code-mixing were found. Code-switching and code-mixing occurred from Indonesian to English and vice versa.

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