Alih Kode dan Campur Kode dalam Lirik Lagu "Garam dan Madu" Karya Tenxi, Naykilla, dan Jemsii: Sebuah Kajian Sosiolinguistik

Code Switching and Mixing in the Lyrics of the Song "Garam dan Madu" by Tenxi, Naykilla, and Jemsii: A Sociolinguistic Study

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Abstract: This study conducted an in-depth study of the sociolinguistic phenomena related to language switching and mixing in the lyrics of the popular song "Garam dan Madu" sung collaboratively by Tenxii, Naykilla, and Jemsii. Through the application of descriptive methods with a qualitative approach and the application of listening and note-taking techniques for systematic data collection, this study analyzed the sociolinguistic structures contained in all the lyrics of the song with a high level of depth. The results of the study showed four incidents of language shifting that can be classified into two main categories, namely internal language shifting and external language shifting, which provide an overview of the sociolinguistic complexity in the song's lyrics. In addition, the analysis of the phenomenon of language mixing shows the integration of languages in various forms, including words, phrases, and clauses, with a dominant tendency towards code mixing in the form of words, thus providing a more comprehensive insight into the sociolinguistic strategies used in the creation of popular song lyrics.

Keywords: code switching, code mixing, song lyrics, sociolinguistics, language.

Abstrak: Penelitian ini melakukan kajian mendalam terhadap fenomena sosiolinguistik yang terkait dengan peralihan dan percampuran bahasa dalam lirik lagu populer "Garam dan Madu" yang dinyanyikan secara kolaborasi antara Tenxii, Naykilla, dan juga Jemsii. Melalui penerapan metode deskriptif dengan pendekatan kualitatif serta penerapan teknik simak dan catat untuk pengumpulan data yang sistematis, penelitian yang dilakukan menganalisis struktur sosiolinguistik yang terdapat pada seluruh lirik dalam lagu tersebut dengan tingkat kedalaman yang tinggi. Hasil penelitian menunjukkan adanya empat insiden peralihan bahasa yang dapat diklasifikasikan menjadi dua kategori utama, yaitu peralihan bahasa internal dan peralihan bahasa eksternal, yang memberikan gambaran tentang kompleksitas sosiolinguistik dalam lirik lagu tersebut. Selain itu, analisis terhadap fenomena percampuran bahasa menunjukkan adanya integrasi bahasa dalam berbagai bentuk, termasuk kata, frasa, dan klausa, dengan kecenderungan dominan pada percampuran kode yang berbentuk kata, sehingga memberikan wawasan yang lebih komprehensif tentang strategi sosiolinguistik yang digunakan dalam penciptaan lirik lagu populer.

Kata Kunci: alih kode, campur kode, lirik lagu, sosiolinguistik, bahasa.

INTRODUCTION

As social beings, humans communicate through language, both orally and in writing. According to Kridalaksana (in Syaifuddin et al., 2024), language is a tool intended for communication within groups, while according to Lasut & Ranutu (in Mokodompit, 2018), language is a communication tool that allows humans to interact and convey ideas, feelings, and identities in social and cultural contexts with various functions such as assisting, self-expression, playing, developing imagination, and emotions. In line with this, language is a human communication tool composed of specific sounds, formed through phonemes, and developed into more complex structures such as morphemes, words, and sentences through grammatical rules (Rahmawati et al., 2023). Within a community, there are diverse regional languages, because each individual has their own hereditary mother tongue. This gives rise to a mixture of languages in everyday life. Language becomes a culture in interaction, so that in communicating we can assess someone's culture; this also applies in the writing of song lyrics (Ahammi et al., 2025).

Language mixing is also used in popular song lyrics. According to Khasanah (in Syaifuddin et al., 2024), song lyrics created by someone are literary works of poetry that express the feelings or experiences of that person or others, with an impact on society that can change behavior through the moral messages

contained therein. Songs are a combination of art and literature conveyed through music and instruments to convey the feelings of the creator to the listener. Globalization has also influenced the way authors create song lyrics by adapting to the conditions of the current generation. A real manifestation of globalization that occurs in the writing of song lyrics is the use of mixed languages in one song.

Language mixing in sociolinguistics is also called code-mixing. Code-mixing refers to when speech with the application of two or more languages is deliberately applied by the speaker. Code-mixing is often interpreted as the use of more than two languages in a speech or text and usually occurs in informal situations (Juventini et al., 2023). According to Pranowo (in Cahya et al., 2023), code-mixing is a shift from a second or foreign language to a first language in communication. This happens because the user has not completely mastered the second language. This usually occurs by including elements of regional or foreign languages, or a combination of both.

According to Chaer (in Cahya et al., 2023), code-mixing has three types: internal code-mixing, external code-mixing, and mixed code-mixing. Internal code-mixing is a change in language or dialect within a national language. For example, changes that occur in the use of Indonesian which is combined with the speaker's mother tongue or the regional language where the speaker lives into one utterance. External code-mixing usually occurs when there is a mixing of languages from one speaker between the national language or Indonesian and a foreign language, for example, English, Japanese, and so on. Meanwhile, mixed code-mixing is a mixture of the two types above, namely a mixture of internal code-mixing and external code-mixing. For example, a mixture of Indonesian, Javanese, and English in one utterance.

In addition to code-mixing, there are usually two types of code-switching in song lyrics, namely internal code-switching and external code-switching. Internal code-switching is a change in language in a conversation that is usually done as a form of adjustment to the situation or interlocutor (Siwi & Rosalina in Basit et al., 2024). This shift certainly does not only occur between languages, but also in various languages. According to (Basit et al., 2024), code-switching also occurs when a change in language is made in communication consciously. Code-switching is usually created because of the presence of a conversation partner or the influence of other factors. Someone who is bilingual or has the ability to speak two or more languages will usually engage in code-switching more often as a form of adjustment. Language switching in communication does not only focus on changes between languages, but also on the style or accent in pronunciation. According to Chaer (in Basit et al., 2024), there are four main factors that cause language switching: the speaker who delivers the speech, the conversation partner or interlocutor, the presence of a third speaker, and it can also be caused by a change in the topic of conversation.

According to Basit et al. (2024), code-switching is divided into two types, namely internal code-switching and external code-switching. Internal code-switching is a change in language that is still within one scope, either regional or dialectal, which occurs in communication. In line with this, code-switching is the process of language change by speakers that occurs in communication. The two types of code-switching, internal and external, can be assessed from the differences in the languages used. The internal type often occurs when speakers convey information or communicate in one language and then switch to their regional language. Meanwhile, the external type is created when speakers switch from their mother tongue to a foreign language. For example, initial communication begins with the speaker's national language and then switches to Javanese (Rohmadi & Sulistyo in Fajrin et al., 2022). This code-switching can also be interpreted as a language change that usually occurs when the native language meets and changes to a foreign language.

Popular songs that use a mixture of languages and also language changes can be found on YouTube. YouTube is one of the platforms that encourages the growth of this phenomenon because here users can express themselves freely in various languages. For example, in the world of music, a mixture of languages and language changes appear as a form of creativity and a way for singers to attract a wider audience. A real example can be seen in the song "Garam dan Madu" sung by three young singers, namely Tenxi, Naykilla, and Jemsii on the Antinrml YouTube page. The lyrics of this song contain a mixture of Indonesian, English, and Javanese. Through a combination of Indonesian, English, and Javanese, the song "Garam dan

Madu" is able to create closeness with its listeners who come from various cultural and linguistic backgrounds.

Research on code-mixing and code-switching using song lyrics as objects has been conducted by Faidah (2022) with the title of her article "Campur Kode dan Alih Kode dalam Lirik Lagu 'Senandung Rindu' Syubbanul Muslimin Prespektif Sosiolinguistik". In this study, she examined song lyrics that combine the use of two languages, between Indonesian and a mixture of Arabic. The results of the study also found 8 forms of code-mixing which were grouped into external types and 6 forms of language switching which were included in the external category. In addition, in her research, Faidah distinguishes that the types of code-mixing are divided based on their form, for example in word code-mixing, phrase code-mixing, or clauses and the causes of language changes. The similarity with the research conducted lies in a more detailed classification of the types of code-mixing and code-switching in the data to be analyzed. Therefore, the research conducted by Faidah provides deeper insight into the phenomenon of language in song lyrics through a sociolinguistic approach.

Research on code-mixing in songs has been conducted by Siagian et al. (2022) with the title "Campur Kode dalam Lirik Lagu Milik JKT48 Karya Yasushi Akimoto". This study examines the lyrics of JKT48 songs that combine Indonesian and Japanese. The results of the study found 13 code-mixing data in the form of insertions between words, between phrases, and repetition of words and sentences. The type of language mixing found in this study is external code-mixing because there are word insertions and phrase insertions. This study has similarities with the research of Elizabeth Siagian et al. in the use of code-mixing theory. In addition, the objects studied are also the same, namely song lyrics that use more than one language. Elizabeth Siagian et al. explain the types of code-mixing found and the reasons for their use, for example the absence of equivalent words that correspond to Indonesian, the use of language in casual situations, and code-mixing as a characteristic and aesthetic of the song. Therefore, this study is more detailed in grouping the forms of code-mixing and analyzing the reasons for their use in song lyrics.

The study entitled "Analisis Campur Kode pada Lirik Lagu Angel Dipopulerkan oleh Denny Caknan dan Cak Percil" written by Zaeroni & Setyawan (2022), shows that there are 15 data with 3 word insertion data, 3 phrase insertion data, 7 clause insertion data, 1 baster insertion data, and 1 word repetition data. The researcher focused on every element in the song lyrics, as evidenced by the results of the analysis carried out from each word to each clause containing code-mixing. There are two languages used by the lyricist of the song, namely Indonesian and Javanese, because the author himself came from and grew up in Java. Almost the same as the research we did, Javanese is also found in the song lyrics that we analyzed because the singer was born and raised in Java. The difference lies in the form of analysis carried out; we only focus on each clause, not on each word or phrase. We do this because code-mixing in song lyrics occurs in each clause compared to phrases.

In a study conducted by them, they analyzed code-mixing and code-switching in the lyrics of the song "Raiso Dadi Siji" sung by Kevin Ihza and Niken Salindri. The researchers found 11 code-mixing data and 6 code-switching data in the song lyrics that use both languages. The two languages referred to in the song are Indonesian and Javanese, especially since the song developed with influences from the Java region so that most of the lyrics are dominated by Javanese. The researchers also concluded that the differences or language mixing in song lyrics are not only a measure of the quality of the song, but also a form of cultural mixing of the two languages. The increase in artistic value is increasingly evident through the delivery of song lyrics which are delivered smoothly in every language transition made. Similarities with the research we conducted lie in using the two sociolinguistic theories of code-mixing and code-switching. The object of study in the form of song lyrics is also a similarity in our research.

Research on code-mixing and code-switching in songs was conducted by Amilandasari & Kuraesin (2023) with the title "Alih Kode dan Campur Kode pada Lirik Lagu dari Boy Grup NCT 127". The researchers associate song lyrics that combine two languages, namely Korean and English. The results of the study found 22 data consisting of 14 code-switching data and 8 code-mixing data. The use of code-switching and code-mixing theories is partly the same as the research we conducted. In addition, the research object used is also the same, namely song lyrics that contain two languages in one song. Amilandasari & Kuraesin explain the classification of types of code-switching and code-mixing before grouping the song lyrics that

are their data. Therefore, the research conducted by Amilandasari and Kuraesin focuses more on the classification of types of code-switching and code-mixing in their data.

Research conducted by Hadijah et al. (2023) entitled "Analisis Campur Kode pada Lirik Lagu Full Senyum Sayang" analyzes the application of code-mixing in the lyrics of the song "Full Senyum Sayang" sung by Evan Loss. This study identified several types of code-mixing, there are 9 data that describe the types of code-mixing, namely: 3 data on word element references, 2 data on phrase element insertions, 1 data on clause element insertions, 1 data on baster element insertions, and 2 data on word repetition. The similarity between Hadijah et al. and our research lies in the focus of code-mixing analysis on song lyrics and the use of qualitative descriptive methods in analyzing the data. Both studies aim to identify and understand the symptoms of code-mixing in popular song lyrics. However, there are significant differences between the two studies. Hadijah et al. only examines code-mixing in the song "Full Senyum Sayang", while this study focuses on code-switching in the verses and code-mixing in the lyrics of the song "Garam dan Madu" sung by Tenxi, Naykila, and Jemsi. Thus, this study offers deeper insights to understand the use of language in song lyrics.

Research on code-switching and code-mixing in songs has also been conducted by Wulandari & Latif (2024) in "Alih Kode dan Campur Kode pada Album Lagu 'Sounds of Java' Karya Fis Gustiawan di Spotify". The study analyzed song lyrics that combine various languages, such as Indonesian, Javanese, Sundanese, and English. Their research found 20 data, consisting of 16 code-switching data and 4 code-mixing data. Of the 16 code-switching data, 3 of them are external code-switching, and the other 6 are internal code-switching. External code-switching occurs between Indonesian, Javanese, Sundanese, and English, while internal code-switching occurs in a combination of regional languages and the national language. This study has similarities with the research of Wulandari dan Abdul Latif because they both use the theory of code-mixing and code-switching. In addition, the objects studied also have similarities, namely song lyrics that involve more than one language. In their research, Wulandari dan Abdul Latif classified the types of code-mixing and code-switching in detail before conducting data analysis. This is what makes their research more comprehensive, especially on the differences in language use in song lyrics.

Apriani & Aryani (2024) in their article entitled "Campur Kode pada Lirik Lagu-Lagu Bagus Wirata: Kajian Sosiolinguistik" focus on the analysis of the insertion of mixed languages from song lyrics created by Bagus Wirata. The song lyrics are mostly written using a mixture of Indonesian and Balinese, so the researcher also investigates the factors that are the reasons for Bagus Wirata to use the two languages in his song lyrics. The researcher also explains the impact of code-mixing in the use of the Balinese language on Balinese culture. To address this impact, the researcher conducted interviews as a data collection method. Thus, 63% of the data from all songs by Bagus Wirata were produced with the application of code-mixing consisting of 19% clause data, 13% phrase data, 3% baster data, and 2% word repetition data. This is what makes our research different; instead of focusing on each word or phrase, we focus more on code-mixing in each clause.

In the study entitled "Eksplorasi Campur Kode dalam Lirik Lagu "Now I Know" yang Dipopulerkan oleh Kaleb J" written by Ulhaq (2025), the focus is on code-mixing in the lyrics of the song "Now I Know," which is a song with a mixture of two languages, namely Indonesian and English. Ulhaq explains that the lyrics of the song that use two languages are a special attraction that has made this song popular. The balance of global and Indonesian elements is an important highlight in establishing the suitability and harmony of the song. The difference with the research we conducted is the data analysis. Ulhaq focuses more on the use of code-mixing in song lyrics that are of global concern. The global tendency regarding code-mixing in one song is the focus of the researcher's attention in sorting the language, so the data is not quantitative. In the discussion section, the researcher also focuses more on how code-mixing affects the song.

Anggraini & Ningsih's (2025) research entitled "Analisis Campur Kode dalam Komentar Lagu Jare Tresno Karya Gilga Sahid Di Kanal YouTube Gildcoustic" found various forms of code-mixing, including word insertion (15 data), phrase insertion (13 data), and repetition insertion (1 data). There are similarities with our research, which discusses the phenomenon of code-mixing in the world of music. However, there are fundamental differences in the objects analyzed. Anggraini et al.'s (2025) research focuses on the

analysis of code-mixing in YouTube comments on the song "Jare Tresno" by Gilga Sahid. The study examines how listeners use code-mixing in digital interactions through comments on social media. Meanwhile, our research analyzes code-mixing in the lyrics of the song "Garam dan Madu" by Tenxi, Naykilla, and Jemsii. In terms of method, both studies use qualitative descriptive methods, namely data collection, classification, and analysis based on sociolinguistic theory. However, Anggraini et al.'s research uses data collection techniques by reading, recording, and summarizing YouTube comments, while our research uses listening and recording techniques. Another difference is that our research not only analyzes code-mixing, but also code-switching, which is a change in language in one utterance that is done consciously to adjust the context.

Unlike previous studies, this study not only identifies linguistic forms but also tries to see the reasons for the use of code-switching and code-mixing based on the context of musical creativity and digital audience preferences. The reason the researcher chose the object in the form of the lyrics of the song "Garam dan Madu" is because the song went viral, became a trend, and has lyrics that show language mixing and language shifts in a combination of Indonesian, English, and Javanese. The purpose of this study is to determine the types of internal and external code-switching and code-mixing in the clauses and words in the lyrics of the song "Garam dan Madu".

METHODS

The research method applied in data collection and recording is a qualitative descriptive method. The descriptive method emphasizes research based on reality (Basit et al, 2024). Thus, the results obtained reflect conditions in accordance with existing reality. Meanwhile, a qualitative approach is a research method that uses words to describe information in oral or written form (Bogdan & Taylor in Syaifuddin et al, 2024). Descriptive qualitative research is used to describe and study linguistic phenomena in the form of code mixing and code switching contained in the lyrics of the song "Garam dan Madu" sung by Tenxi, Naykilla, and Jemsi. The purpose of this approach is to understand the use of language in song lyrics in depth by considering the social and cultural context.

The object of the research that is the source of data is the lyrics of the song "Garam dan Madu" which is available on the Antinrml Youtube channel. The note-taking and listening technique is applied in data collection by the researcher. The initial step begins when the researcher listens to the song lyrics and then records the results of the analysis in the parts related to the use of code switching and code mixing. This note-taking technique is also carried out systematically and repeatedly so that it produces quite relevant data. Each part of the lyrics that contains elements of code mixing and code mixing is recorded and grouped. With the note-taking technique, researchers can classify and analyze data in a structured manner.

Researchers also conducted a literature study to collect relevant theories regarding code mixing, code switching, and sociolinguistics through books, journals, and scientific articles. After the data from the song lyrics were obtained, an analysis was carried out using the theory of code mixing and code mixing. The data collection procedure consists of several stages, namely: (1) listening to the lyrics of the song "Garam dan Madu" on the Antinrml YouTube page, (2) noting down the parts of the lyrics that contain code switching and code mixing, (3) identifying the types of code switching and code mixing in the lyrics of the song "Garam dan Madu", (4) grouping data based on the types of code switching and code mixing, (5) summarizing the findings related to the factors causing the emergence of code switching and code mixing in the lyrics of the song "Garam dan Madu".

Data grouping of research objects that are grouped is centered on Chaer theoretical reference (in Cahya et al, 2023) regarding internal and external code mixing types. And referring to the theory of Basit et al. (2024) regarding the theory of language shift or code switching which is divided into two types, namely internal and external. Each data displayed will be accompanied by an explanation of the reasons why the data is classified into the intended category.

RESULT AND DISCUSSION

Based on the research results, it was found that the lyrics of the song "Garam dan Madu" contain four examples of code switching and four examples of code mixing. The four forms of code switching indicate a conscious language shift in the lyrics, both from Indonesian to English and vice versa. The use of code switching in these lyrics aims to beautify the language while strengthening the delivery of the song's message to make it feel more emotional and meaningful. The foreign language inserted is not merely a linguistic complement, but as a means to emphasize the meaning and build the atmosphere that the creator or singer of the song wants to convey. Thus, code switching functions as a medium to convey meaning more deeply and establish emotional closeness with the listeners.

In the code-mixing data found in the song lyrics, it can be seen that the use of foreign words such as "chaos" and "but" does not occur by chance, but is adjusted to the rhythm and structure of the song lyrics. These words are chosen by considering the rhythm and structure of the lyrics so that they sound more harmonious and pleasant to hear. The use of English in this song gives a modern and dynamic impression, and shows openness to foreign cultures. The combination of English and Indonesian creates lyrics that sound more interesting and familiar to the ear, especially for young people who are used to using a mixture of languages in their daily activities. Thus, the code-mixing in this song is not only a matter of style, but also reflects the language habits of the current generation who tend to be multilingual and flexible in choosing vocabulary.

The code switching and mixing found in the lyrics of "Garam dan Madu" show the aesthetic value of popular culture which indirectly provides a picture of the young generation who in this era have begun to master more than one language so that they can easily adapt and are open to outside influences. Therefore, the use of more than one language in song lyrics is not only a trend, but also a part of a habit in a culture that continues to develop. As a means, music can be used as a place to express oneself and be a reflection of socio-cultural changes in language in society. The results of the analysis of code switching and mixing in the lyrics of "Garam dan Madu" cannot be separated from the social and cultural background that influences it. Things that can influence this are the singer's region of origin, the scope or reach of the audience, and many more. Thus, code switching and mixing in the lyrics are not only a form of linguistic aesthetics but also a way to show how oneself is in modern life.

3.1 RESULT

NO.	CODE SWITCHING	TYPE	AMOUNT
1.	"Hold my hands, don't don't tell your friends Cerita kemarin, ku ingat permanen" (Hold my hands, don't don't tell your friends Yesterday's story, I remember it permanently)	Internal code switching	
2.	"Manis mu kaya permen, i hope this never end. Oh can you be my Gwen? and ill be the Spiderman" (You're sweet like candy, i hope this never end. Oh can you be my Gwen? and ill be the Spiderman)	External code switching	
3.	"Ji, ro, lu Wanna tell my friends bout you" (One, two, three Wanna tell my friends bout you)	External code switching	4
4.	"Wanna tell my friends bout you Tapi tunggu dulu, ku masih meragu" (Wanna tell my friends bout you But wait, I'm still in doubt)	Internal code switching	

NO.	CODE SWITCHING	TYPE	AMOUNT
5.	"Manis mu kaya permen, I hope this never end" (You're sweet like candy, I hope this never end)	Clause	
6.	"Malam chaos ini ku terasa sepi" (This chaotic night i feel lonely)	Say	

Data number 1 is the transition from English to Indonesian, so that the transition falls into the type of internal code switching. The transition from English "Hold my hands, dont- dont tell your friends" which means "Hold my hand, don't tell your friends" to Indonesian "Cerita lalu, ku mem tahan lama" to provide confirmation. The intended confirmation is in the second lyric for the first lyric. Thus, the transition occurs to emphasize the singer's intention from the first English lyric and is emphasized by the second lyric from Indonesian.

In data number 2, there is a shift from Indonesian to English, so that the shift is included in the External code switching type. The shift from Indonesian "Manismu kaya permen" to English "i hope this never ends. Oh can you be my Gwen? And ill be the Spiderman" which means "I hope this will never end. Oh, can you be my Gwen? and I will be Spiderman. The use of this sentence is to provide a final beat that matches the previous sentence. It can be seen in the choice of the word "permen" in the first sentence and the word "spiderman" in the second sentence.

Data number 3 contains a language shift from Javanese "Ji, ro, lu" to English "Wanna tell my friends bout you". In the Javanese lyrics "Ji ro lu" means "One two three" for counting while the English lyrics "Wanna tell my friends bout you" means "Want to tell my friends about you" which continues the rhyme of the previous lyrics. The use of the words "lu" and "you" is a form of adjusting the song's rhyme, so that the lyrics are more rhythmic and beautiful. The language shift is also adjusted to the final beat and also the stress on the singing of "Ji, ro, lu" which provides emphasis to focus on the next lyrics.

Data number 4 is a shift from English to Indonesian, so that the shift is included in the type of internal code switching. The shift from English "Wanna tell my friend blur you" which means "Want to tell my friends about you" to Indonesian "But wait a minute, I still doubt" to provide confirmation. The intended confirmation is in the second lyric for the first lyric. Thus, the shift occurs to emphasize the singer's intention from the first English lyric and is emphasized by the second lyric from Indonesian.

In data number 5 there is an exit code mixing, which is a mixture of languages between Indonesian and English. There is a code mixing clause "i hope this never ends" which begins with the clause "your sweetness is like candy". The use of this clause is to provide a final beat that matches the previous clause. It can be seen in the choice of the word "candy" in the first clause and the word "end" in the second clause. In data number 6, there is a type of code mixing that mixes two languages, namely English and Indonesian. Code mixing is found in the word "chaos" from English which is continued with the clause "ini ku rasa sepi" from Indonesian. Thus, the code mixing is included in the form of code mixing words because of the mixing of the word from English "chaos". The use of the word "chaos" is to adjust the number of beats of the tone from the previous clause.

In data number 7 there is an exit code mixing, namely a mixture of languages between Indonesian and English. There is a code mixing clause "i need you here with me" which is integrated with the previous clause "Ku tak mau sendiri". The use of this clause is to provide a final beat that matches the previous clause. It can be seen in the choice of the word "me" in the first clause and the word "sendiri" in the second clause.

In data number 8 there is a type of code mixing that mixes two languages, namely English and Indonesian. Code mixing is found in the word "But" from English which is continued by the clause "Jalani dulu ooh" from Indonesian. Thus, the code mixing is included in the form of word code mixing because of the mixing of the word from English "But". The use of the word "But" is to adjust the number of beats of the tone from the previous clause.

3.2 DISCUSSION

The use of code switching and code mixing in the song "Garam dan Madu" is not only a variation of language, but also reflects the current socio-cultural conditions of society. The combination of Indonesian, English, and Javanese shows that the songwriter is trying to adapt to the language habits of the younger generation who often use more than one language in everyday life. In line with this, Holmes (2013) in his book entitled "An Introduction to Sociolinguistics" states that code switching is not only a language shift but also focuses on the social function in which speakers adapt to the context of their communication. According to Holmes (2013), code switching occurs when there are differences in situations and social contexts such as participants, therefore the singer focuses on the social context of the participants, namely the listeners of the song who are mostly young people. The inclusion of English in the lyrics of the song can be a sign that the song wants to seem modern and follow the flow of globalization. Meanwhile, the use of Javanese can indicate the cultural origin of the singer or songwriter, thus adding local value to the work. In addition, the use of several languages in one song also aims to beautify the sound, create a more pleasant rhythm, and make the lyrics more interesting. Sometimes, the selection of words from a particular language is also done because the sound is more appropriate to the melody or to strengthen the message of the song. Not only that, the use of code mixing and code switching can also be a strategy to attract the attention of a wider audience. Songs that use a mixture of languages usually feel fresher and are easily accepted by various groups. That way, code switching and code mixing are not only part of the language style, but also part of the creative strategy in creating songs that are liked by many people.

Academically, these findings enrich sociolinguistic studies, especially in the context of popular language and language creativity in music. The results of the study can be used as reference material in sociolinguistics, pragmatics, and discourse analysis courses, especially in understanding the phenomena of code switching and code mixing as a reflection of identity, expression, and communication strategies in works of art. Practically, this study provides insight for songwriters, lyricists, and music industry players regarding the impact of the use of code switching and code mixing on the understanding, acceptance, and emotional closeness of listeners. This understanding can help them create more communicative lyrics, both for local and global audiences. In line with this, Myres & Scotton (in Susylowati et al, 2024) that code switching in the academic field of sociolinguistics does not only focus on language switching, but also focuses on structural analysis in speech. Myres & Scotton (in Susylowati et al, 2024) also emphasized that code switching is not just a form of language switching practice, but speakers must also have structural patterns in grammar. A deep understanding of the structural patterns of code switching also opens up opportunities to explore how cultural and social identities are maintained or even modified through language choices in song lyrics. This shows that code switching and mixing are not just linguistic phenomena, but also creative strategies that enrich aesthetic values while strengthening emotional relationships between creators and listeners. Therefore, a study of the dynamics of grammatical structures in code switching can make a significant contribution to the development of sociolinguistic theory and creative practices in the music industry, especially in the context of globalization and increasingly intensive cultural interactions.

From a socio-cultural perspective, the findings of this study reflect the multilingual reality of urban society, especially the younger generation who are familiar with language mixing in everyday communication, showing how music is an important medium in recognizing language identity. In line with this, Suwito (in Nuryani et al, 2021) in his book that the main purpose of code switching and code mixing is to show self-identity in language. Each individual certainly comes from an area that has its own language characteristics, maintaining the identity of each individual is a form of language switching that is often found. However, on the other hand, this finding also serves as a reminder of the importance of maintaining balance so that the use of code switching and code mixing does not obscure the main meaning or reduce the acceptability of the message in the song. The use of diverse languages in song lyrics can indeed enrich aesthetic value and expand the reach of listeners, especially in the era of globalization which encourages cross-cultural interaction. Code mixing used appropriately can create emotional closeness between singer and listener, and provide a contemporary nuance that is relevant to the lives of the younger generation. However, if not accompanied by consideration of context and clear communication goals, language mixing

can actually cause confusion or even misinterpretation. Therefore, the selection and use of language in musical works must not only consider the creative aspect, but also the functional aspect, namely the extent to which the message in the song can be understood and accepted in its entirety by listeners from various backgrounds. This shows that the dynamics of language in music are not only about style, but also the responsibility of communication.

The language switching in the lyrics of the song Garam dan Madu can be understood through the situational code switching theory of Gumperz (1972). According to them, situational code switching occurs when someone changes language due to a change in situation or social atmosphere. In this song, code switching between Indonesian and English occurs due to a change in feelings, emphasized meaning, or atmosphere conveyed to the listener. For example, when the singer wants to show a closer feeling or convey a message that feels more personal, they use English because it is considered more familiar or more contemporary for young people. In addition to English, there are also Javanese language fragments in the lyrics which also show the singer's identity. The use of regional languages used by the lyricist adds a more aesthetic and beautiful sociocultural impression because it is in harmony with the existing rhyme. Although the Javanese language fragment in the lyrics is only one line, it leaves a deep impression, as if the writer is proving his regional identity. The song also managed to attract the attention of listeners who come from Java and use Javanese, so that in addition to only reaching the listener's ears, the song also emphasizes aesthetic value.

In addition to being a form of emotional expression in lyrics, code switching is also used to adapt to the social background of the intended listener. In urban communities that are accustomed to using a mixture of languages in social media and everyday conversations, the use of more than one language in a song is considered appropriate and relevant. This is in accordance with Gumperz's view that code switching is not only about the ability to use language, but also arises because of the awareness to adapt to who is being communicated with or in what situation the communication occurs. Therefore, code switching in this song can be seen as a form of language adaptation to changing social conditions, while also depicting a flexible and distinctive way of speaking in today's youth culture.

The code mixing that appears in the lyrics of the song "Garam dan Madu" can be strengthened by Muysken (2000). Pieter Muysken divides three types of code mixing, namely insertion, substitution, and lexical alignment. The results of the data analysis found the insertion of foreign language elements and the parent language. In addition to insertion, there is also a form of substitution that can be seen in the interlanguage data in one row. The code mixing in the song lyrics certainly shows and assesses the creativity of the lyricist by creating song lyrics that have aesthetic value and are in accordance with the socio-cultural context of the community.

CONCLUSION

This study reveals that code switching and code mixing in the song "Garam dan Madu" are linguistic strategies that not only enrich artistic expression, but also reflect social and cultural dynamics in a multilingual society. The use of various languages, namely Indonesian, English, and Javanese, shows the creativity and flexibility of language possessed by the songwriter in adapting to the tastes and backgrounds of today's listeners. Code switching is found in internal and external forms, code mixing is dominated by external code mixing in word units and clauses. This phenomenon shows that today's song lyrics are no longer limited to one language, but have become a space for intercultural dialogue that is able to build emotional closeness and distinctive aesthetics. Therefore, code switching and code mixing in songs can be understood as a form of linguistic adaptation and creativity that reflects the spirit of the times.

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