

CODE-MIXING AND CODE-SWITCHING IN INDONESIAN POP MUSIC: AN ANALYSIS OF THE LYRICS OF THE SONG “MAMA” BY COBOY JUNIOR

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Keywords

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Abstract

This study aims to analyze the forms and functions of code-mixing and code-switching in the lyrics of the song “Mama” by Coboy Junior. The method used is qualitative descriptive, with data collection techniques in the form of listening and note-taking. The results of the study indicate that the code-mixing found includes outer code mixing in the form of English words, phrases, and clauses inserted into Indonesian. The code-switching that occurs takes the form of inter-sentential switching that appears systematically during the transition from the verse to the chorus. The use of code-mixing and code-switching in this song serves primarily as an emotional expression, a means of reinforcing meaning, and an artistic strategy to highlight specific parts of the song. Additionally, this phenomenon reflects the social identity of adolescents as a bilingual group. These findings indicate that language use in music is not merely linguistic but also plays a crucial role in shaping the song’s meaning, emotion, and appeal.

Keywords: Code-mixing, code-switching, Song lyrics, Coboy Junior, Sociolinguistics, Language functions

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INTRODUCTION

Language is the primary means of communication that serves not only as a vehicle for conveying messages but also as a representation of its speakers' social, cultural, and psychological identities. In sociolinguistic studies, language is understood as a social phenomenon that is inseparable from society. Sociolinguistics examines the relationship between language and society, including language variations that arise due to social, cultural, and communicative factors (Satini et al., 2020). Furthermore, language is viewed as an open system influenced by various social variables such as social status, culture, place, and time, making language variation a natural part of societal life (Nuryani et al., 2021).

From both classical and modern sociolinguistic perspectives, language variation, including code-switching and code-mixing, is part of linguistic dynamics that arise from social interaction and speaker diversity (Hudson, 1995). This aligns with the view of Chaer & Agustina (1995), who state that language in bilingual or multilingual societies tends to exhibit code-switching and code-mixing as forms of adaptation to communicative situations. Code-mixing occurs when a speaker inserts elements of another language into a single utterance; code-switching occurs when a speaker shifts from one language to another due to changes in the situation, participants, or the purpose of communication (Faidah, 2022).

Indonesia, as a multicultural country, possesses a very high linguistic diversity. Indonesian society typically masters more than one language, such as Indonesian as the national language, regional languages as mother tongues, and foreign languages like English. This situation makes bilingualism and multilingualism common phenomena in daily life. In this context, the use of code-switching and code-mixing is an inevitable part of social reality. In fact, in various forms of modern communication, this phenomenon is increasingly developing as part of a communication style that reflects the speaker's social and cultural identity.

Code-switching and code-mixing occur not only in everyday spoken conversation but also in various types of media, such as digital media, education, literature, and music. Music, particularly popular songs, is one of the most effective media for representing the linguistic practices of society. Song lyrics serve not only as entertainment but also as a means of social and cultural expression that reflects the realities of people's lives. In this context, the use of code-switching and code-mixing in song lyrics is a fascinating phenomenon to study, as it demonstrates how language is employed as a communication strategy, a means of emotional expression, and a marker of identity within musical works. Research conducted by Nurlathifah (2025) indicates that code-switching and code-mixing in songs are part of linguistic creativity and communication strategies designed to capture listeners' attention and reinforce emotional and aesthetic meaning in the lyrics. This demonstrates that the use of language in songs is not merely a linguistic matter but also plays a significant social and artistic role.

Previous studies have examined code-switching and code-mixing in various contexts, particularly in song lyrics. A study by Pramesti & Mintowati (2020) on "*The Album Kick Back by the BoyBand WayV*" shows that code-mixing can take the form of words, phrases, clauses, idioms, and repetitions. Meanwhile, code-switching is influenced by changes in context and the topic of discussion. These results indicate that the phenomena of code-switching and code-mixing in songs have a complex and organized structure.

Another study on the song "*Garam & Madu (Sakit Dadaku)*" shows that the use of code-switching and code-mixing serves to reinforce emotional meaning, enhance aesthetic value, and adapt language style to popular culture among teenagers (Nurlathifah, 2025). This indicates that the phenomenon is not only tied to linguistic aspects but also possesses strong social and artistic functions. Furthermore, research on "*Miyachi's Crows album*" indicates that code-mixing is more dominant than code-switching, with a significant number and diverse forms such as words, phrases, and clauses. This study also shows that

the songwriter's bilingual background is a primary factor in the emergence of this phenomenon (Kurniawan et al., 2025).

Another study on "*Utada Hikaru's Heart Station album*" (Mita et al., 2023) indicates that the use of code-switching and code-mixing is influenced by speaker factors, communicative goals, and the need to emphasize specific meanings in song lyrics. Additionally, research on multilingual strategies in Japanese songs by the Korean boy band Seventeen (Ridesta, 2025) indicates that code-switching and code-mixing are employed as strategies to expand global reach and strengthen artistic identity. Research on "*Tomorrow X Together's Sweet album*" (Amira & Parastuti, 2025) indicates that code-switching and code-mixing are used to express emotions, clarify meaning, and meet lexical needs in song lyrics. These findings reinforce that this phenomenon is not only related to linguistic aspects but also to emotional expression and aesthetics in musical works.

Furthermore, research in the context of Indonesian songs such as "*Senandung Rindu*" indicates that code-switching and code-mixing stem from the ability of Indonesian society to use two or more languages in daily communication, making language shifts and mixing commonplace (Faidah, 2022). Beyond research in the field of music, various sociolinguistic literature also confirms that code-switching and code-mixing are part of language variation within speech communities. In "*Buku Ajar Sociolinguistik*," Satini et al. (2020) explain that this phenomenon is closely related to social interaction and diverse communicative contexts. Furthermore, in multicultural sociolinguistic studies, it is explained that linguistic diversity in society leads to the emergence of language variation as a form of adaptation to social and cultural conditions (Nuryani et al., 2021).

Other studies examining different subjects have also yielded numerous findings. For example, a study by Utomo et al. (2024) found 33 utterances containing code-switching and code-mixing phenomena in a podcast featuring Deddy Corbuzier and Jerome Polin, consisting of 15 instances of code-switching and 18 instances of code-mixing. The forms of code-switching identified were external code-switching, while code-mixing consisted of outer code-mixing and inner code-mixing. Another study by Umifa et al. (2022) found 20 utterances containing instances of code-switching and code-mixing in a YouTube video by Maudy Ayunda, comprising 11 instances of code-switching and 9 instances of code-mixing. The form of code-switching identified was external code-switching, while the form of code-mixing was external code-mixing. Additionally, code-switching was caused by speaker-related factors and humor, whereas code-mixing was caused by limitations in code usage and the use of more popular terms.

Research by Jannah & Anggraini (2023) also found 30 instances of code-switching and 81 instances of code-mixing in the speech of teachers and students during Indonesian language instruction in the 10th-grade class at SMA Negeri 1 2X11 Kayutanam. Code-switching consisted of 24 instances of internal code-switching and 6 instances of external code-switching, influenced by factors such as the speaker, the addressee, the presence of a third party, changes in the topic of conversation, and shifts between formal and informal situations. Meanwhile, code-mixing consisted of 72 instances of inward code-mixing, 8 instances of outward code-mixing, and 1 instance of mixed code-mixing caused by role identification, variety identification, the desire to explain and interpret, speaker-related factors, and language-related factors.

Research conducted by Ugiyanto et al. (2023) found that there were 95 instances of code-switching and 107 instances of code-mixing in the novel "*The Architecture of Love*" by Ika Natassa. Code-switching consists of internal and external code-switching, while code-mixing includes inward, outward, and mixed code-mixing. The research findings were dominated by shifts and mixtures between Indonesian and English, influenced by the story's setting in New York City. These instances of code-switching and code-mixing were caused by speaker factors, conversation partners, the presence of a third party, changes in situation and topic of conversation, and the absence of equivalents in the

primary code. In addition, code-switching and code-mixing serve to emphasize, clarify, or confirm what is being said, signal a change of topic, and indicate the closeness of social relationships.

Another study conducted by Kaamiliyaa et al. (2023) found 113 instances of language use in the daily interactions of female students at the Tahfidzul Qur'an program at Pondok Modern Darul Falach in Temanggung, consisting of 27 instances of code-switching, 75 instances of code-mixing, and 11 instances of meaning shifts. Code-switching includes internal and external forms, while code-mixing consists of 30 instances of inward code-mixing and 45 instances of outward code-mixing. The main factors causing code-switching include the speaker, the addressee, the presence of a third speaker, and the topic of conversation, while code-mixing is primarily caused by the habit of using Arabic in daily communication, shared native language backgrounds, and specific functions and purposes.

A study by Wardana et al. (2023) found that code-switching and code-mixing occurred in learning interactions between teachers and students at SMP PGRI 2 Wates, Blitar Regency, involving the use of Indonesian and Javanese. Code-switching took the form of shifts from Indonesian to Javanese and vice versa, while code-mixing was observed in the form of the insertion of words, phrases, and clauses. These phenomena were influenced by factors such as the speaker, the addressee, the topic of conversation, the social environment, and the level of familiarity between teachers and students. Furthermore, the use of code-switching and code-mixing also supported linguistic politeness through the use of the Javanese krama register as a form of respect for teachers and the implementation of character education.

Research by Novitasari et al. (2024) found that in the novel *"Home Sweet Loan"* by Almira Bastari, there are instances of code-switching and external code-mixing involving Indonesian and English. Code-mixing was found in the form of inserted words and phrases, while code-switching took the form of transitions from Indonesian to English. These phenomena were influenced by the characters' cultures and backgrounds, as well as the setting of life in a major city shaped by diverse cultures and social interactions. Furthermore, code-switching in the novel serves to demonstrate closeness between characters, facilitate the conveyance of messages, and express appreciation.

Based on existing research and literature, it can be concluded that code-switching and code-mixing are part of complex linguistic dynamics with various functions, whether from a linguistic, social, or artistic perspective (Faidah, 2022). Nevertheless, research gaps remain that require further investigation. Most previous studies have focused on international music genres such as K-Pop, J-Pop, and Western music, whereas research specifically addressing code-switching and code-mixing in Indonesian pop music remains relatively scarce (Amira & Parastuti, 2025; Mita et al., 2023; Pramesti & Mintowati, 2020). Furthermore, while some studies have concentrated on classifying the forms and identifying the triggers of code-switching and code-mixing, few have thoroughly explored the social and artistic functions of these phenomena within the context of Indonesian music (Khasanah, 2020). In fact, these roles are crucial for understanding how language is utilized as a strategy for communication, emotional expression, and identity in musical works.

Given this gap, this study aims to supplement and expand upon previous research by analyzing code-switching and code-mixing in Indonesian pop songs, specifically the song *"Mama"* performed by Coboy Junior. This song was selected because it possesses unique characteristics, namely the use of Indonesian as the primary language in the verse and bridge sections, and the use of English in the chorus. This pattern indicates a systematic and planned code-switching structure, which differs from the spontaneous use of code-switching in everyday communication.

Additionally, the song *"Mama"* is unique in terms of its target audience- teenagers-who are the age group most actively using code-mixing in everyday communication. The use

of phrases such as “*I thank you for your love in me*,” “*worry worry*,” and “*you know that I do*” indicates a linguistic blend that serves not only linguistic functions but also emotional and aesthetic ones.

This study is also unique in its analytical approach, which focuses not only on the forms and causes of code-switching and code-mixing but also on the social and artistic functions of language use in song lyrics. Thus, this study both supports and expands upon previous research by focusing on the context of Indonesian pop music and providing a more in-depth analysis of the functions of language use in musical works.

More specifically, the objectives of this study are to identify forms of code-mixing in the lyrics of the song “*Mama*,” to identify the forms of code-switching used, and to analyze the social and artistic functions of code-switching and code-mixing in the song. Therefore, this study is expected to contribute to the development of sociolinguistic research, particularly in the analysis of language in musical media, and to provide a deeper understanding of the dynamics of language use in multilingual societies. Based on the background, urgency, research gaps, and research framework presented above, this study aims to answer several research questions, namely: What forms of code-mixing are found in the lyrics of the song “*Mama*” by Coboy Junior? What forms of code-switching are present in the lyrics of the song “*Mama*” by Coboy Junior?. Furthermore, what are the functions of code-mixing and code-switching in the lyrics of the song “*Mama*” by Coboy Junior from expressive, social, and artistic perspectives?

METHOD

This study employs a descriptive qualitative approach, which aims to deeply understand linguistic phenomena through data consisting of words rather than numbers. This approach was chosen because the research object consists of song lyrics containing code-switching and code-mixing phenomena, so the analysis emphasizes meaning, function, and the context of language use. According to Satini et al. (2020), qualitative research is used to understand linguistic phenomena within a social context in a natural way. This aligns with Hudson’s (1995) view that the study of language in society cannot be separated from its social context and must be analyzed descriptively.

Furthermore, according to Sugiyono (2019) in *Qualitative Research Methods*, qualitative research is a research method used to investigate the natural conditions of an object, where the researcher serves as the key instrument and the research results emphasize meaning over generalization. This view is also reinforced by Moleong (2018) in “*Metodologi Penelitian Kualitatif*”, who states that qualitative research aims to understand phenomena holistically through descriptions in the form of words.

A descriptive approach is used because this study does not aim to test hypotheses but rather to systematically describe the phenomena of code-switching and code-mixing in song lyrics. According to Nazir (2020 in “*Metode Penelitian*”), the descriptive method is used to describe phenomena as they occur factually and accurately.

The object of this study is the lyrics of the song “*Mama*” by Coboy Junior, while the focus of the study is the forms, types, and functions of code-switching and code-mixing in those lyrics. The data sources in this study consist of song lyrics obtained from various sources and verified to ensure data accuracy.

The data collection techniques in this study employ listening and note-taking methods. The listening method involves reading lyrics and comprehending the song lyrics in their entirety, while the note-taking method involves noting down parts of the lyrics containing code-switching and code-mixing. Documentation techniques were also used in this study, specifically by collecting song lyrics as the material for analysis. The data analysis technique in this study employs a qualitative data analysis model that involves three stages: data reduction, data presentation, and concluding (Miles et al., 2014). This study also utilizes content analysis. This technique is used to analyze the meaning and function

of language use in song lyrics. To ensure data credibility, this study employs source triangulation.

By using this method, it is hoped that the study can provide an in-depth and systematic description of the phenomena of code-switching and code-mixing in the lyrics of the song “Mama” as well as their social and artistic functions within the context of Indonesian pop music.

RESULT

The results of this study are presented in detail based on an analysis of the lyrics to the song “Mama” by Coboy Junior, using the techniques of listening, note-taking, and data classification. The main focus of this chapter is the presentation of empirical findings regarding code-mixing forms, code-switching forms, distribution of occurrence, structural patterns, and frequency of use throughout the song’s lyrics. The results are presented descriptively, supported by relevant lyric excerpts and data classification tables to clarify the findings.

In general, the research results indicate that code-mixing and code-switching in this song do not occur in significant numbers, but they exhibit clear and consistent distribution patterns. This indicates that the use of language in this song is deliberate and not random. Indonesian is used as the primary language throughout the lyrics, while English appears as an additional element focused on specific sections, particularly in the chorus.

Results of Code-Mixing Identification

Based on data analysis, it was found that code-mixing in the lyrics of the song “Mama” falls entirely into the category of outer code mixing, namely the use of foreign language elements (English) within the structure of the Indonesian language. No code-mixing in the form of regional languages (inner code mixing) was found; thus, all instances of code-mixing in this song are of a bilingual nature between Indonesian and English.

The code-mixing found in the song’s lyrics can be classified into three main forms: words, phrases, and clauses. These three forms appear in different contexts but remain within a single cohesive structure of the song’s lyrics. To clarify the findings, the following data classification is presented:

Table 1. Classification of Code-Mixing Forms

No.	Lyric Excerpt	Linguistic Form	Description
1	<i>“I thank you for your love in me”</i>	Clause	Complete English clause
2	<i>“worry worry”</i>	Word (reduplication)	Repeated English word
3	<i>“you know that I do”</i>	Phrase	Short phrases for emphasis

From Table 1, it can be seen that the code-mixing in this song is not limited to a single type but encompasses various linguistic structures.

Clause-Form Code-Mixing

Clause-based code-mixing is found in the following section:

“Mama, I thank you for your love in me”

This clause is a self-contained unit of sentence structure in English that remains unchanged. It contains a subject (“I”), a predicate (“thank”), and an object (“*you for your love in me*”), making it grammatically complete as a single unit of meaning. In the context of the song lyrics, this clause appears after the word “Mama,” which is in Indonesian. This indicates the integration of two languages within a single utterance, where

Indonesian serves as the opening, while English conveys the main message. This clause appears repeatedly in the song because the *chorus* is sung more than once. Thus, although it is only one instance in terms of type, its frequency of occurrence is quite high.

Word-Form Code-Mixing

Word-based code-mixing is found in the following section:

“Mama, don’t ever worry worry”

The word “worry” is a verb in English meaning “*to be concerned*.” In this lyric, the word is used as a substitute for an Indonesian term; what is interesting is the use of reduplication on the word “worry,” resulting in “worry worry.” In English, such reduplication is not commonly used in formal structures, but in the context of this song, the reduplication follows Indonesian language patterns that often use word repetition for emphasis or a specific nuance. This indicates that the word “worry” is not merely inserted as a foreign language element but has also been adapted into Indonesian language patterns, resulting in a hybrid form of code-mixing.

Phrase-Based Code-Mixing

Code-mixing in the form of a phrase is found in the section:

“(you know that I do)”

This phrase appears as an additional element in the lyrics that serves to emphasize the previous sentence, namely:

“Mama, I love you”

The phrase stands alone as a single unit of meaning in English and does not undergo structural changes. Syntactically, this phrase functions as a complement that reinforces the expression of love for the mother. The presence of this phrase indicates that code-mixing is not only used to convey the main message but also as an additional element that enriches the meaning of the lyrics.

Distribution of Code-Mixing in the Song’s Structure

Code-mixing in the song “Mama” does not appear evenly throughout the song. Based on the analysis results, code-mixing is only found in the *chorus*, while the *verse* and *bridge* sections use Indonesian exclusively. To clarify this distribution, the following table is presented:

Song Section	Dominant Language	Dominant Language
<i>Verse 1</i>	Indonesian	None
<i>Verse 2</i>	Indonesian	None
<i>Chorus</i>	Indonesian and English	Yes
<i>Verse 3</i>	Indonesian	None
<i>Bridge</i>	Indonesia	None
<i>Chorus (repeat)</i>	Indonesian and English	There is

Table 2 shows that code-mixing is concentrated in the *chorus*. This indicates that the *chorus* serves a specific function in the song, namely as a prominent and memorable section.

Results of Code-Switching Identification

In addition to code-mixing, code-switching was also found in the lyrics of this song. The code-switching that occurs falls under the category of *inter-sentential switching*, which is

a language shift that occurs between sections of the song. Code-switching can be seen in the transition between the *verse*, which uses Indonesian, and the *chorus*, which uses a mixture of Indonesian and English. Sample data:

Verse:
“You never tire of me. Your smile always accompanies me”
 shifts to:
 Chorus:
“Mama, I thank you for your love in me. Mama, don’t ever worry, worry”

This transition indicates a clear change in language. The change is evident between the two distinct sections of the song. This signifies a shift in the use of language within the song.

Code-Switching Patterns in the Song

Code-switching in this song follows a consistent and recurring pattern. The pattern can be seen as follows:

Table 3. Code-Switching Patterns

Sequence Section	Song	Language
Verse 1		Indonesian
Verse 2		Indonesian
Chorus		Mixed
Verse 3		Indonesia
Bridge		Indonesia
Chorus		Mixed

From the table, it is evident that code-switching always occurs during the transition to the chorus. No code-switching was found in other forms, such as within a single sentence or in the middle of a sentence.

Frequency of Data Occurrence

Although the number of code-mixing forms is limited, their frequency of occurrence has increased. This is due to the repetition in the chorus section of the song. This repetition causes code-mixing elements to appear more frequently in the song.

Table 4. Data Frequency

Type	Number Forms	Frequency of Occurrence
English Clauses	1	Repeated (<i>chorus</i>)
English Word	1	Repeat
English Phrase	1	Repeated
Transcode	2 patterns	Repetition

This indicates that the power of the data does not lie in the amount of variation. Rather, that power is evident in the intensity of the repetition. Thus, repetition becomes a crucial factor in strengthening the data.

Lyric Repetition Patterns

The chorus section in this song is repeated three times. As a result, all code-mixing elements are also repeated. This repetition causes the code-mixing elements to appear more frequently in the song. Example of repetition:

“Mom, thank you for loving me”
“Mom, don’t ever worry”

“Mom, I won’t be naughty anymore”
“Mom, I love you”

The repetition of these lyrics demonstrates the use of two languages in the chorus. English and Indonesian alternate with each repetition of the lyrics. This repeated use makes the code-mixing element even more evident in the song. Thus, the *chorus* reinforces the presence of code-mixing.

DISCUSSION

This section presents an interpretation of the research findings, particularly regarding the phenomena of code-mixing and code-switching in the lyrics of the song “Mama” by Coboy Junior. The interpretation is based on the research findings as well as sociolinguistic theories and previous studies discussed in the introduction. The main focus of this discussion is to explain the meaning behind the patterns of language use, their social and artistic functions, and the position and findings of this study within a broader research context.

The research findings indicate that code-mixing in this song is relatively limited in terms of the number of variations, but exhibits a clear and recurring distribution pattern. This suggests that the use of English in the song is not merely a spontaneous variation but rather part of a deliberate communication strategy. This finding aligns with sociolinguistic theory, which states that language use in multilingual communities does not occur haphazardly but is influenced by communicative intent, social identity, and situational context (Chaer & Agustina, 1995).

When linked to code-mixing theory, the findings of this study show that the forms of code-mixing that appear, such as words, phrases, and clauses, are common in bilingual practice. This aligns with the concept that code-mixing often occurs by incorporating foreign language elements into the structure of the primary language without altering the communicative situation (Chaer & Agustina, 1995). In the song “Mama,” Indonesian remains the primary language, while English serves as an additional element that enriches the meaning.

However, what is particularly interesting is that code-mixing in this song does not appear randomly throughout the song but is concentrated in the *chorus*. This pattern indicates a structural function of language use, where the *chorus* is positioned as the most important and most memorable part of a song. Thus, the use of English in this section can be understood as a strategy to highlight the song’s main message.

Compared with previous research stating that code-mixing can appear in various forms and in large quantities, the findings of this study reveal a different picture (Kurniawan et al., 2025). In the song “Mama,” the amount of code-mixing is relatively small, yet it still has a significant impact on the song’s overall meaning. This suggests that the effectiveness of code-mixing is not determined by quantity, but rather by its placement and function.

This finding also reinforces the view that code-mixing in song lyrics serves a strong expressive function. The use of English clauses such as “*I thank you for your love in me*” indicates an effort to convey feelings more deeply. In this context, English is used to enhance emotional expression, not merely as a linguistic variation. This aligns with previous research findings stating that code-mixing in songs is often used to strengthen emotional meaning and enhance artistic appeal (Amira & Parastuti, 2025).

Beyond its expressive function, the use of code-mixing in this song can also be understood as a form of social identity representation. The song is aimed at a teenage audience, who in their daily lives tend to use code-mixing in their communication. Thus, the use of English in the song’s lyrics can be seen as an effort to create a sense of closeness with the audience and to reflect the linguistic style of the younger generation.

From a sociolinguistic perspective, this demonstrates that language functions not only as a tool for communication but also as a symbol of social identity. The use of words like

“worried, worried” and the phrase “*you know I did it*” reflects the informal language style commonly used in teenage communication. Thus, this song not only conveys a message of love for a mother but also represents the social identity of its speakers.

Meanwhile, the code-switching phenomenon in this song exhibits a different pattern compared to code-mixing. Code-switching occurs in a structured manner at the boundaries between song sections, particularly between the verses and *the chorus*. This indicates that code-switching in a musical context has distinct characteristics compared to code-switching in everyday conversation.

In everyday conversation, code-switching often occurs spontaneously and is influenced by changes in situation or topic. However, in the song “*Mama*,” code-switching occurs systematically and repeatedly, following the song’s structure. This suggests that code-switching in music can function as a structural element that helps build the song’s composition.

Compared to previous research showing that code-switching often occurs within a single sentence or in more complex forms, the findings of this study indicate that code-switching can occur in a simpler form, namely at the boundaries between song sections. This suggests that the form of code-switching can vary depending on the context of use. In addition, code-switching in this song also serves an important artistic function. The shift from Indonesian to English in the *chorus* creates a contrast that makes that section stand out more. This demonstrates that code-switching functions not only as a linguistic phenomenon but also as an artistic technique in songwriting.

When linked to the theory of language functions, the use of code-switching and code-mixing in this song can be seen as a form of aesthetic function, namely the use of language to create beauty and appeal in a work. Furthermore, the *interpersonal* function is also evident in the use of language aimed at building an emotional connection with the listener (Nurlathifah, 2025).

In the context of previous research emphasizing that the use of English in songs can be a strategy to reach a broader *audience*, the findings of this study indicate that the use of English in Indonesian songs can also serve to enhance global appeal. Although this song is intended for a local audience, the use of English adds an international flair that can expand the reach of listeners.

However, this study also shows that the use of English in songs does not always imply the dominance of a foreign language. In the song “*Mama*,” Indonesian remains the primary language, while English serves only as a complement. This indicates that language use in songs can reflect a balance between local identity and global influence. From a research perspective, these findings contribute new insights to sociolinguistic studies, particularly in the analysis of language in Indonesian pop music. This study reveals that code-switching and code-mixing in Indonesian songs exhibit distinct characteristics compared to international songs. This highlights the significance of local context in understanding linguistic phenomena.

Furthermore, this research also provides insight that the functions of code-switching and code-mixing in songs are not limited to linguistic aspects but also encompass social and artistic dimensions. This broadens the perspective in sociolinguistic studies, which previously focused more on the structural aspects of language. In terms of benefits, this study can contribute to the development of sociolinguistics, particularly in understanding language use in musical media.

Furthermore, this study can serve as a reference for other researchers wishing to examine similar phenomena in different contexts. For music practitioners, the findings of this study can provide insights into how language use can influence a song’s appeal and meaning. Meanwhile, for educators, this study can be utilized as a reference in understanding language phenomena present in everyday life.

Overall, this discussion demonstrates that the application of code-switching and code-mixing in the song “*Mama*” is not merely a linguistic phenomenon but also a complex

communication tactic involving social, cultural, and artistic elements. Thus, this study not only enriches sociolinguistic research but also provides a broader understanding of the role of language in human life.

CONCLUSION

Based on the research findings and discussions conducted, it can be concluded that the lyrics of the song “Mama” by Coboy Junior contain code-mixing and code-switching phenomena, indicating the presence of bilingual practices in Indonesian pop music. The code-mixing instances identified all fall under the category of *outer code mixing*, specifically the blending of Indonesian with English, appearing in the form of words (*worry worry*), phrases (*you know that I do*), and clauses (*I thank you for your love in me*). Although the number of variations is limited, this code-mixing occurs repeatedly and is concentrated in the *chorus*. Code-switching in this song falls under the category of *inter-sentential switching*, specifically the transition between language segments within the song, particularly from Indonesian-language *verses* to a *chorus* that uses a mix of Indonesian and English. This pattern indicates that code-switching is used systematically as part of the song’s structure.

Functionally, the use of code-mixing and code-switching in this song serves as a means of emotional expression, meaning reinforcement, representation of adolescent identity, and an artistic strategy to highlight the *chorus*. Thus, this phenomenon is not merely linguistic but also carries social and aesthetic value within the context of popular music. This study confirms that language use in songs can reflect the linguistic dynamics of a multilingual society as well as communication strategies within the music industry. This study is limited to a single song with a relatively small amount of linguistic data and relies solely on listening and note-taking, without involving interviews with the songwriter. Therefore, future research could broaden the scope of the study by analyzing more songs and incorporating additional data sources to gain a more comprehensive understanding of the phenomena of code-switching and code-mixing in Indonesian popular music.

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