

**THE USE OF CODE SWITCHINGS FOUND IN THE MELLY  
GOESLAW'S AND BONDAN PRAKOSO'S SONG LYRICS**

**THESIS**

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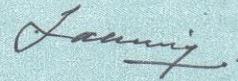
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## ABSTRAK

**Sari, Retno Mareta. 2011.** *The Use of Code Switchings Found In the Melly Goeslaw's and Bondan Prakoso's Song Lyrics*. Skripsi. Program Studi Bahasa dan Sastra Inggris. Jurusan Bahasa dan Sastra Inggris. Fakultas Bahasa dan Seni. Universitas Negeri Padang.

Penelitian ini membahas tentang penggunaan *code switching* (alih kode) yang terdapat di dalam lirik-lirik lagu Indonesia ciptaan komposer lagu pop Melly Goeslaw dan komposer lagu rap Bondan Prakoso. Tujuan dari penelitian ini adalah untuk menemukan tipe dan implikasi sosiolinguistik dalam penggunaan alih kode yang digunakan oleh kedua komposer tersebut, serta mendapatkan perbandingan tentang tipe atau implikasi sosiolinguistik manakah yang kerap muncul di antara lagu-lagu ciptaan kedua komposer tersebut. Penelitian ini termasuk dalam kajian sosiolinguistik. Metode yang digunakan adalah metode deskriptif kualitatif.

Dalam analisis data, alih kode dikelompokkan berdasarkan tipe pengalihan kode inter kalimat, pengalihan kode intra kalimat, keterlibatan peralihan kode satu kata dalam kalimat, dan keterlibatan peralihan kode sebuah cara pengucapan. Selanjutnya ditentukan implikasi sosiolinguistik dari alih kode tersebut dan dianalisa berdasarkan nilai-nilai sosial yang terkandung dalam alih kode, dan interaksi atau reaksi masyarakat terhadap pemakaian alih kode yang muncul di dalam lagu, dan kemudian dikelompokkan. Setelah data dianalisa, dibandingkan pula persentase kekerapan yang muncul, baik pada tipe maupun implikasi sosiolinguistik dalam lirik lagu yang mengandung alih kode, antara lagu-lagu Melly Goeslaw dengan lagu-lagu Bondan Prakoso.

Hasil penelitian menunjukkan bahwa terdapat 150 data yang mengandung alih kode dalam lagu Melly Goeslaw dan Bondan Prakoso untuk tipe pengalihan kode intra kalimat sebanyak 39 data, untuk tipe pengalihan kode inter kalimat sebanyak 49 data. Sementara data untuk tipe peralihan kode sebuah cara pengucapan sebanyak 38 data, untuk tipe peralihan kode satu kata dalam kalimat, sebanyak 28 data. Dengan persentase paling besar adalah pada penggunaan tipe pengalihan kode inter kalimat. Sementara untuk implikasi sosiolinguistik, ditemukan 11 data alih kode yang mengandung nilai-nilai dan 17 data yang diasumsikan memiliki pengaruh terhadap reaksi masyarakat (pendengar).

Maka dapat disimpulkan bahwa tipe alih kode yang paling banyak digunakan oleh kedua komposer tersebut adalah tipe peralihan kode inter kalimat. Sementara untuk implikasi sosiolinguistik yang muncul dalam lagu dapat memberikan pengaruh dan reaksi dari masyarakat, dapat menjadi gaya dan tren baru dalam mengubah lagu.

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Writer

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## CHAPTER I INTRODUCTION

### A. Background of the Problem

Indonesia is an archipelago country that has various tribes and languages. Consequently, Indonesians are at least bilingual since they master two languages, the vernacular language and *Bahasa Indonesia*. The more people master languages, the more their ability to code switch from one language to another language because of the repertoire in their mind. Therefore, the phenomenon of code switching happens not only between the vernacular language and *Bahasa Indonesia*, but also the vernacular language, *Bahasa Indonesia* and English. Take for example; an utterance of an English Department student in Padang State University switches the language in conversation, “I’ve asked her, *tapi dia jawab bisuak se lah pinjam catatan wak dih, begitu katanya.*” (I’ve asked her, but she answered, you can borrow my notes tomorrow, so she said). Another example, dialogue of a figure in a *Ketoprak* show “*Kulo sa’iki ngeterke lungamu, besok aku akan kesepian tanpamu. Yo wis lah, don’t forget kirim surat adinda.*” (I let you go right now; tomorrow I will be in loneliness without you. Well, don’t forget send me a letter). In two dialogues above, there are three languages used in an utterance; the vernacular language, *Bahasa Indonesia* and English.

The phenomena of code switching does not only occur in daily life situations, but also occur in song lyric. Song lyrics in Indonesia have developed since many years ago both in their quantity and their quality. Since the globalization and westernization influence all countries, including Indonesia. In

2004, a song genre rock introduce this phenomena to society entitled “I Miss You but I Hate You” composed by Kaka Slang became very popular in society at that time. To follow the popularity of that song, in 2006, two Indonesian composers Melly Goeslaw and Bondan Prakoso also tried to switch their lyrics.

Melly Goeslaw, a pop song composer composed a song entitled “My Heart” that became very popular at that time, and this song also became the original soundtrack of a movie. While, also in 2006, Bondan Prakoso, a composer for rap song composed a song entitled “Feels Like Home”, it was become very popular for teenagers. Some of their song lyrics use and code switch to English.

Code switching often occurs in songs genre rap, rock, and R&B, but Melly Goeslaw code switches her pop songs. Melly Goeslaw is one of the famous Indonesian composers. She began her first career in music, when she was the third winner in *Festival Penyanyi Indonesia Populer* in 1989. In 1992, she became the first winner in a song festival of South-East Asia called *Asia Bagus* in Singapore. In 2000, she made a band group with her husband, named *Potret*, and most of *Potret* songs composed by Melly Goeslaw. Follow the commercial need, and globalization development in Indonesia, Melly Goeslaw tried to change the style of her pop songs in 2006, she code switched some of her song lyrics. Melly Goeslaw believes that her songs are not only enjoyed by the Indonesians, but also by the people of other countries in Asia especially for countries in south-east Asia, proved from her concert in some countries in south-east Asia, such as Singapore and Malaysia. Therefore, as quoted from a discussion forum in *kapanlagi.com*, Melly Goeslaw thought that she needs to switch the language in her songs.

For understanding, the writer takes an example from one of her song entitled “Butterfly” which contains two languages, *Bahasa Indonesia* and English, popular in 2007. Look at the example below:

- (1) Butterfly *terbanglah tinggi*  
*Setinggi anganku untuk meraihmumu*  
*Memeluk batinmu yang sempat kacau*  
*Karna merindu*

Butterfly fly away so high  
 As high as hopes I pray  
 To come and reach for you  
 Rescuing your soul  
 that previous messed up touching me and you

*Jalan ini jauh*  
*Namun kita tempuh*  
*Bagai bumi ini*  
*Hanya milik berdua*

It can be seen in data (1) an example of code switching in one of the Melly Goeslaw’s songs which contain code switching.

While, Bondan Prakoso is a composer for rap song, he began his first career in music as a kid singer in 1980’s. In 1999, he made a band group named *Funky Koprak*, but it only exist till 2002. In 2006, he made a new band group named *Bondan Prakoso ft .Feat 2 Black* until now. In this new band, he proves that he is a good composer. All of this band’s songs composed by Bondan Prakoso. Almost of Bondan Prakoso’s songs, have code switching. Code switch generally occur in rap songs, including in it are rap songs composed by Bondan Prakoso. As Bondan Prakoso said in a discussion forum in *kaskus.us*, “rap songs in many countries in this world always have code switching or code mixing in the lyrics of the song. Rap song first popularized by black people, and they always

code switch their song lyrics, so all of rap songs composer in this world, follow them”.

For more understanding, the writer takes an example from one of his song entitled “Realistic” which contains two languages, *Bahasa Indonesia* and English, popular in 2006. Look at the example below:

(2) Think Realistic don’t be pathetic

*Bikin semua simple lewati alur yg static*

Turn it to positive don’t think negative

*Rubah semua maksimal lewati alur pasif*

It can be seen in data (2) an example of code switching in one of the Bondan Prakoso’s songs which contain code switching.

Furthermore, there are many researchers discuss about language switching or code switching. Code switching which found in conversation, whether in the classroom in teaching-learning process or daily conversation has different way to communicate with code switching found in literary work. There are many kinds of literary work use code switching, such as novel, prose, poem, and in this case is song lyrics. The researcher thinks this research is necessary to do because nowadays, in Indonesia songs, codes switching usually occur in rap songs, and it is very seldom found in pop songs. Besides, code switching which appear in pop song lyrics is a new phenomena of language style in Indonesia. So that it is necessary to compare the types of code switching which are used between rap songs composed by Bondan Prakoso and pop songs composed by Melly Goeslaw, and then to analyze the sociolinguistic implication of using code switching in the

two composer's songs. Melly Goeslaw and Bondan Prakoso have chosen because code switching mostly occurs in these two composers song lyrics.

Code-switching relates to, and sometimes indexes social-group membership in bilingual and multilingual communities. Some sociolinguists describe the relationships between code-switching behaviors and class, ethnicity, and other social positions. In addition, scholars in interactional linguistics and conversation analysts have studied code-switching as a means of structuring talk in interaction. Analyst, Peter Auer (1984) suggests that code-switching does not simply reflect social situations, but that it is a means to create social situations. It means that, code switching does not reflect the social situations of the speaker itself, but code switch the language exactly creates the speaker social situations.

Code switching is distinct from other language contact phenomena, such as borrowing, pidgins and creoles, loan translation, and language transfer. Borrowing words are words adopted by the speakers of one language from a different language. Pidgins are language with no native speakers, it is no one's first language but it is used as contact language, while creoles are often defined as pidgin that has become the first language of a new generation of speakers. Loan translation is an expression introduced into one language by translating it from another language, while language transfer is the influence of the first language on the second language. Code switching is a linguistic term denoting the concurrent use of more than one language, or language variety, in conversations. Speakers practice code-switching when they are each fluent in both languages. Multilinguals who speak more than one language, sometimes use elements of

multiple languages in conversing with each other. Thus, code-switching is the syntactically and phonologically appropriate use of more than one linguistic variety.

This research is in the scope of sociolinguistic study. Song lyrics as a kind of literary work have a correlation to sociolinguistics. Some lyrics can be considered a form of social comments. Lyrics often contain political, social and economic themes as well as aesthetic elements, can connote messages which are culturally significant, and can show or describe the social status. Lyrics can also be analyzed with respect to the sense of unity; it has with its supporting music. Sociolinguistics as the study of language in relation to society (Hudson, 1980:4), includes in it is song lyrics. A song has been a part in society; it can be a style and trend. Furthermore code switching which is occur in the Indonesian songs composed by Melly Goeslaw and Bondan Prakoso, become the new style of composing song in Indonesia society.

## **B. Identification of the Problem**

It is quite commonplace for bilingual or multilingual speaker to use two or more languages, dialect, and variety in the same conversation, this phenomenon is called code-switching that has become one of the major focus in linguistics. This concise and original study explores how, when and where code switching occurs. There are quite many ranges of the problem of code switching which can be analyzed; it can be the functions, the percentage (count the matrix language), the types, the reasons, the situation, the factor and the sociolinguistic implication that

influence the code switching to be used. Drawing on a diverse range of examples from medieval manuscripts to lyrics of the song, novels to advertisements, emails to political speeches, and above all everyday conversation.

### **C. Limitation of the Problem**

From the identification of the problem above, this research was limited to the analyzing the types of code switching, analyzing the sociolinguistic implication of using code switching, and to get the frequency of comparing the types and the sociolinguistic implication of using code switching found in nine Melly Goeslaw's songs, and twenty two Bondan Prakoso's songs.

Melly Goeslaw's and Bondan Prakoso's songs was chosen based on consideration of the fact how often this linguistic phenomenon is applied in the songs. Many phrases and clauses were used as code switching in their songs. The source of the data was limited in the types of code switching, and sociolinguistic implication of using code switching in making the lyrics of the songs.

### **D. Formulation of the Problem**

Referring to limitation of the problem above, the problem of the research was formulated as follows: what are the types and sociolinguistic implication of using code switchings, and which type and sociolinguistic implication is mostly used of using code switchings which are found in Indonesian song lyrics composed by Melly Goeslaw and Bondan Prakoso.

### **E. Research questions**

1. What are the types of code switching which are used in song lyrics composed by Melly Goeslaw and Bondan Prakoso, and which type is mostly used after comparing these two composer's songs?
2. What are the sociolinguistic implications of using code switching in Melly Goeslaw's and Bondan Prakoso's songs, and which sociolinguistic implication is mostly found after comparing these two composer's songs?

### **F. Purposes of the Study**

Based on the research questions above, the main purpose of this research were:

1. To identify the types of code switching and analyze which type is mostly used in the lyrics of songs composed by Melly Goeslaw and Bondan Prakoso.
2. To identify the sociolinguistic implication of using code switching and analyze which sociolinguistic implication is mostly found in the lyrics of the song composed by Melly Goeslaw and Bondan Prakoso.

### **G. Significance of the Study**

The result of this study is expected to give contribution to linguistic field especially for enriching the reader's knowledge and understanding toward the sociolinguistic study focusing on code switching related to the use of code

switching which occur in the song lyrics. This study supposed to be useful to support the next researchers that are interested in studying language phenomena found in the songs.

## H. Definitions of Key Terms

1. Code switching : Code-switching is linguistic term when more than one language used in conversations.
2. Song lyric : Text or poem of the song.
3. Melly Goeslaw : An Indonesian composer that code switches some of her songs, entitled *My Heart, Let's Dance Together, Bukan Bintang Biasa, Butterfly, I'm Fallin in Love, Glow, I'm Sorry Good Bye, Love Story*, and *I'm Not Diva*.
4. Bondan Prakoso : An Indonesian composer that code switches some of his songs, entitled *S.O.S (Save Our Soul), Realistic, Please dong ah, Good Time, Bumi ke Langit, Kita Selamanya, Terinjak Terhempas, It's all about soul, Feels Like Home, Respect, Hidup Berawal Mimpi, Stay On the Line, Jazzy Tringual, Xpresikan, Kroncong Protokol, Kau Puisi, Gusti Dewata Mulya Raya, R.I.P (Rhyme In Peace), Unity, U'll Sorry, Ya Sudahlah*, and *Tetap Semangat*.
5. Sociolinguistic implication: The implication of sociolinguistic in analyzing the influence from code switching of language in song to society.