CODE-SWITCHING AND CODE-MIXING IN SOME LYRICS OF POPULAR JAVANESE POP SONG BY DENNY CAKNAN (SOCIOLINGUISTIC PERSPECTIVE)

Muncar Tyas Palupi[1], Tri Ratna Herawati[2], Fitri Jamilah[3], Primasari Wahyuni[4]

[1,2,3,4] *Universitas PGRI Yogyakarta, Jl. PGRI 1 Sonosewu, 55182, Indonesia*

Abstract

This study aims to describe the forms and types of code-switching and code-mixing in several song lyrics written and popularized by Denny Caknan. This research is qualitative research using descriptive methods. The data in this research are sentences in seven Denny Caknan song lyric titles that contain code switching and code mixing. The data source in this research is a written data source in the form of song lyrics created and popularized by Denny Caknan. The method of providing data used in this research is the observation method and note-taking technique. The data analysis method used is the agih method. The data presentation method is informal. The results of this research found that there were 6 code switches, 10 code mixes in the form of words, phrases and clauses. There are 7 code mixtures in the form of words, 1 code mixture in the form of phrases, and 4 code mixtures in the form of clauses. The types of code mixing found were 7 inner code mixing and 3 outer code mixing. Meanwhile, it was found that there were 5 code switches in the form of lines and 1 code switch in the form of couplets. The type of code switching found is internal code switching.

Keywords: code mixing; code witching; sociolinguistics; song lyrics

1. Introduction

Language plays a crucial role in shaping social identity, culture, and communication between individuals. Song lyrics are a manifestation of language, serving as one of the means of conveying messages that can be easily absorbed by music listeners. The careful selection of words can become an attraction for a song. The message conveyed through song lyrics can depict and create an atmosphere from the creator to the listener. Songwriters often draw inspiration for their lyrics from real-world realities or phenomena.

In the world of music, language is not only used as a tool for message delivery but also as a reflection of social dynamics, such as language variations that occur within bilingual or multilingual communities. One linguistic phenomenon frequently observed in bilingual societies is code-switching and code-mixing. These phenomena are not only evident in everyday communication but also in popular media, such as song lyrics.

The songs that are currently gaining popularity are those of the Javanese pop genre, as evidenced by the numerous song titles that have emerged in recent years. One of the most productive and famous songwriters and singers today is Denny Caknan, a young singer and songwriter from East Java. Denny Caknan is considered one of the successors of the legendary Javanese pop maestro, Didi Kempot. His presence began to gain attention and eventually turned him into a beloved figure in society following Didi Kempot's passing.

One of the songs that made Denny Caknan famous and became a major hit in 2019 is "Kartonyono Medhot Janji". Several of his songs are written in Javanese, with occasional incorporation of Indonesian words or phrases. His pop-style songs become particularly captivating due to the influence of the *kendhang* drum in the musical accompaniment. The musical style he presents is heavily influenced by Didi Kempot. The songs performed by Denny Caknan have received a warm reception from music fans, as evidenced by their frequent appearance on trending lists on the YouTube video platform.

From a linguistic perspective, the diction and sentence structure of this Javanese pop song are simple and easy to digest, making it easier for music listeners to remember. This genre of music is currently popular among young people in Indonesia. Some of Denny Caknan's well-known songs, according to Detik.com, include *"Kartonyono Medhot Janji"*, *"Sugeng Ndalu"*, *"Los Dol"*, *"Satru"*, *"Widodari"*, *"Sampek Tuwek"*, *"Angel"*, *"Ngawi Nagih Janji"*, *"Kalih Welasku"*, and *"Cundamani"*.

The combination of Javanese and Indonesian in the lyrics of songs such as *"Kartonyono Medot Janji"* and *"Los Dol"* serves as strong evidence of the use of code-switching and code-mixing strategies, which capture the attention of listeners across generations. In this context, Denny Caknan's lyrics not only reflect a blend of cultures but also showcase the linguistic dynamics within contemporary Javanese society, where Javanese and Indonesian are alternated based on social situations or aesthetic choices. Through his songs, Denny Caknan presents a form of communication that is familiar to bilingual or multilingual communities in Indonesia, particularly among Javanese speakers.

This study will examine the phenomena of code-switching and code-mixing in several popular Javanese pop song lyrics by Denny Caknan from a sociolinguistic perspective. The analysis is expected to provide a deeper understanding of how the use of language in song lyrics functions not only as a means of communication but also as a representation of social, cultural, and identity aspects.

This research is particularly interesting as it analyzes linguistic phenomena in the songs of a well-known singer and songwriter. The study focuses on code-switching and code-mixing found in the lyrics of songs created by Denny Caknan, which are then developed into two sub-focuses of research: (1) the forms of code-switching and code-mixing and (2) the manifestations of code-switching and code-mixing in the lyrics of several Javanese pop songs by Denny Caknan.

Theoretical Framework

Sociolinguistics is a branch of linguistics that studies the relationship between language and society. This field explores how language variation is influenced by various social factors such as age, gender, social status, ethnic background, and geographical region, as well as how language use reflects and reinforces social structures within a society (Wardhaugh & Fuller, 2021). According to Holmes (2021), sociolinguistics is the study of how language is used in social contexts and how social aspects, such as norms and cultural values, influence an individual's language choices.

Language is not merely a tool for communication, but also a symbol of social identity, reflecting the social position of language users within a community. The focus of sociolinguistic studies is on how a language is used within the context of society and the culture of that society (Septiani & Manasikana, 2020, as cited in Wakila and Arti, 2022).

The term "code" in this context refers to one of the variants within the hierarchy of language. Humans are language beings (homo lingual), and language here serves as the verbal tool used by humans, also known as the term "code" (Marni, 2016). In relation to the concept of code, Rahardi (2010), citing Poedjosoedarmo, explains that code can be defined as a system of speech in which the application of its linguistic elements has distinct characteristics influenced by the speaker's background, the relationship between the speaker and the listener, and the context of the speech situation.

Bilingualism is the ability of an individual to actively use two languages, both in oral and written communication. Bilingualism involves the ability to understand, speak, read, and write in two languages with a certain level of fluency, although it does not necessarily require perfection in both languages. A bilingual person can switch between the two languages according to social, cognitive, or emotional contexts. Hugen (as cited in Sukirman, 2021) suggests that bilingualism is the knowledge of two languages. This definition is meant to show that, in terms of bilingualism, a bilingual person does not necessarily have to actively master both languages but can also possess passive knowledge of them. At a later stage, bilingualism can be understood as an initial phase, particularly for individuals, especially children, learning a second language at the beginning stage. At this stage, bilingualism is still very simple and at a very basic level. However, it is at this stage that the foundation for further bilingualism is established.

Chaer and Agustina (2010, as cited in Palupi, 2022) quote Appel, who defines code-switching as a phenomenon of switching language use due to a change in situation. Kunjana (2001, as cited in Mustikawati, 2015) also explains that code-switching is a general term referring to the alternation or transition between two or more languages, variations of a single language, or even different styles within a particular register. Thus, code-switching refers to the event of switching from one code to another, for example, when a speaker shifts from using Indonesian to using Javanese (Palupi, 2022). Code-switching is divided into two types: internal code-switching and external code-switching. Internal code-switching occurs between regional languages within a national language, between dialects within a regional language, or among various registers within a dialect. External code-switching happens when a speaker shifts from their native language to a foreign language, such as switching from Indonesian to English or vice versa (Agustina, 2020).

Wijana and Rohmadi (2013) explain that code-mixing is a situation where a person mixes two or more languages by incorporating elements of one language into another. Suandi (2014, as cited in Palupi, 2022) outlines that code-mixing can be categorized into three types: internal code-mixing, external code-mixing, and mixed code-mixing. Meanwhile, the forms of code-mixing include words, reduplicated words, word groups, idioms, or even clauses (Wijana & Rohmadi, 2013). A prominent characteristic of code-mixing is its relaxed or informal nature (Suwandi, 2008, as

cited in Amriyah & Isnaeni, 2021).

Literature Review

As far as the literature reviewed by the author, studies on code-switching and code-mixing in song lyrics have been conducted by several researchers. For instance, Faidah (2022) examined code-switching and code-mixing in the lyrics of the song "Senandung Rindu" by Syubbanun Muslimin, while Nabila and Kustriyono (2022) explored code-switching, code-mixing, and politeness principles in the lyrics of Happy Asmara's songs. Additionally, Yuana (2020) investigated code-switching and code-mixing in the lyrics of Aimer's songs from the album *Dwand and Sleepless Nights*. Swastika and Hasanah (2020) studied the forms of code-switching and code-mixing in Yuna Ito's songs from the album *Heart*. However, no research has been conducted on code-switching and code-mixing in the lyrics of songs by Denny Caknan. Therefore, the song lyrics by Denny Caknan present an intriguing subject for further investigation.

2. Methods

This research is a qualitative descriptive study. The data sources used in this research are seven songs by Denny Caknan, titled *"Kartonyono Medot Janji"*, *"Angel"*, *"Sugeng Ndalu"*, *"Los Dol"*, *"Widodari"*, *"Satru"*, and *"Kalih Welasku"*. Data collection in this study uses the "simak bebas libat cakap" technique. Sudaryanto (2015) states that the *simak* method is a technique used in language research by observing the use of language in the object being studied. The *simak* method involves accessing data by listening to the use of language in the seven Javanese pop song lyrics by Denny Caknan and analyzing it in accordance with the research questions.

Data collection in this study follows these steps: 1) Collecting data, 2) Recording data, 3) Assigning codes to the song lyrics containing instances of code-switching and code-mixing. Sudaryanto (2015) states that there are two ways to present the results of data analysis: formal technique and informal technique. The formal technique involves presenting the analysis results using rules, regulations, or a pattern in language such as formulas, charts/diagrams, tables, and images. The informal technique, on the other hand, presents the analysis results using ordinary language. In this study, the presentation of the analysis results will be carried out using both techniques: formal and informal.

3. Results and Discussion

3.1 The Forms of Code-Switching and Code-Mixing in the Pop Javanese Song Lyrics by Denny Caknan

Code-switching is the shift from the use of one language or dialect to another. This occurs due to sociocultural changes in language situations. Regarding the characteristics of code-switching, Poedjosoedarmo (1976) in Mubasyiroh (2022) states that code-switching events involve a shift in sentences. The types of code-switching are divided into two: internal code-switching and external code-switching. Internal code-switching refers to the shift that occurs between regional languages within a national language, between dialects within a regional language, or between different varieties and styles within a dialect. Meanwhile, external code-switching

refers to the shift between one's native language and a foreign language, in this case, between Javanese and English or Indonesian and English. An example of internal code-switching is the shift from Javanese to Indonesian, while external code-switching is exemplified by a shift from Indonesian to English.

In several pop Javanese song lyrics by Denny Caknan, 5 instances of code-switching in the form of lines and 1 instance of code-switching in the form of stanzas were found. The type of code-switching identified in these song lyrics is internal code-switching, as demonstrated in the following examples of code-switching.

Data 1 (Song: Widodari)

Verse 1

Tembangan sepeleku
Tondo seneng marangmu
Kar'na ku terpuruk sendiri dalam hampa
Dan kau datang merubah cerita

In Data 1 of the song "Widodari" above, there is code-switching in the form of lines. There are two lines of code-switching into Indonesian, which are as follows (line 3) **Kar'na ku terpuruk sendiri dalam hampa,** (line 4) **Dan kau datang merubah cerita.**

Data 2 (Lagu Widodari)

Verse 2

Aku nemu widodari
Motomu kebak pelangi
Hadirmu dalam hidupku beriku warna
Dari kisah masa lalu yang pernah terluka

In Data 1 of the song "Widodari" above, there is code-switching in the form of lines. There are two lines of code-switching into Indonesian, which are found in line 3 **Hadirmu dalam hidupku beriku warna,** (line 4) **Dari kisah masa lalu yang pernah terluka**. The code-switching, as shown in data 1 and 2 above, falls under internal code-switching because it involves a shift in language use within a single region or community that shares the same primary language, such as between regional languages or between a regional language and the national language of a country. This type of code-switching is common in multilingual countries like Indonesia, where people use various regional languages in addition to the national language, Bahasa Indonesia.

Data 3 (Lagu Widodari)
Verse 3
Ku pernah terjatuh, ku pernah ditinggalkan
Pupus cerita, tinggallah impian
Maha Sempurna Tuhan
Kirimkan kau untukku, kekasih yang tulus
Dan kisah kelamku, kini hilang terhapus

Data 3 above represents code-switching in the form of a verse. In verse 3, which consists of five lines, the lyrics are entirely written in Indonesian. The occurrence of this code-switching is due to the songwriter's intention to reach a broader audience. The target audience for this Javanese pop song is not limited to the Javanese community but includes the entire Indonesian population, so the songwriter aims to ensure that the song can be enjoyed by everyone by incorporating Indonesian. Furthermore, in the music industry, the use of code-switching is often strategically designed to enhance commercial value. Songs with bilingual or multilingual lyrics tend to be more easily accepted in various markets.

The forms of code-switching found in the lyrics of the Javanese pop song by Denny Caknan include 10 instances of code-switching. These include word-level code-switching, phrase-level code-switching, and clause-level code-switching. Specifically, there are 7 instances of code-switching at the word level, 1 instance at the phrase level, and 4 instances at the clause level. Below are the forms of code-switching identified.

Data 4 (Song Title: Angel)
Verse 2
Angel
Tresno kuwi ra koyo Instagram
Seng diklik langsung oleh ati
*Duh Gusti nopo kulo di-**prank***
Ra kuat ati iki
Pas dee medot janji

The code-mixing in data 4 above is one type of outward code-mixing found in the lyrics of a pop Javanese song by Denny Caknan, which includes both Javanese and English.

Data 5 (Lagu Angel)
Verse 5 dan 7
Angel
Ku katakan dalam hati *yo uwes*
Menurutmu aku kudu piye
Apakah aku harus mengikutimu
Yo aku mengkis-mengkis

The code-mixing in data 5 above is one type of inward code-mixing found in the lyrics of a pop Javanese song by Denny Caknan, which includes both Javanese and Indonesian.

Data 6 (Song Title: Kalihwelasku)
Verse 2
*Gapuk, meh **tumbang**, tak gawe-gawe dhewe*
Ra isa ngukur, kurang kesadharanku

The code-mixing in data 5 above is one type of inward code-mixing found in the lyrics of a pop Javanese song by Denny Caknan, which includes both Javanese and Indonesian. The code-mixing in data 6 takes the form of a word. Code-mixing in song lyrics is common because songs with code-mixing can attract audiences from various linguistic backgrounds. For example, lyrics that mix Javanese with English can be more easily accepted by both international and local listeners. Additionally, the use of code-mixing can also be employed for emphasis or message delivery. Code-mixing is often used to highlight specific words or phrases that are stronger or more meaningful in a particular language.

3.2. Types of Code-Switching and Code-Mixing in the Song Lyrics of Denny Caknan's Javanese Pop Songs

The types of code-switching found in seven pop Javanese song titles by Denny Caknan are 7 types of internal code-switching and 3 types of external code-switching. As for the types of code-mixing, the one found is the internal code-mixing type. The following are the types of code-mixing that were found.

a. Internal Code-Switching

> **Data 7 (Lagu Losdol)**
> Verse 1
> Los dol, ndang lanjut lehmu WhatsApp-an
> *Cek paket datane, yen entek tak tukokne*
> *Tenan, Dek, elingo, yen* **mantan** *nakokno kabarmu*
> *Tandane iku ora* **rindu**
> *Nanging kangen kringet bareng awakmu*
> **Data 8 (Sugeng Ndalu)**
> Bait 3 dan 5
> *Aku wis ora gagas kata* **luka**
> *Wis cukup wingi, ra pengen baleni*
> *Mario lehmu dolanan ati*
> *Wis wayahe we kapok blenjani*

The code-switching in data 7 and 8 above is internal code-switching, which is the mixing of Javanese and Indonesian languages.

b. External Code-Switching

> **Data 9 (Lagu Angel)**
> Verse 3
> *Ayumu tenanan ora editan*
> *Seng marai aku kedanan*
> *Pancen salahku dewe*
> *Ra ono seng ngongkon*
> *Abot sanggane aku angel* **move on**

The code-switching in data 9 above is external code-switching, which is the mixing of Javanese and English languages. Code-switching can be classified into two types: internal code-switching and external code-switching. Internal code-switching refers to the language shift occurring between regional languages within a national language, between

dialects within a regional language, or among various registers and styles within a single dialect. All instances of code-switching found in the seven lyrics of Denny Caknan's Javanese pop songs are internal code-switching, specifically the shift from Javanese to Indonesian, as exemplified in the following data.

Data 10 (Kertonyono Medot Janji)

Verse 3
Mbiyen aku jek betah, suwe-suwe wegah
Nuruti kekarepanmu sansoyo bubrah
Mbiyen wis tak wanti-wanti, ojo ngasi lali
Tapi kenyataannya pergi

In the data presented in example 10 above, there is an instance of internal code-switching, specifically the shift from Javanese to Indonesian. It is categorized as internal code-switching because the language shift occurs from a regional language to a national language.

4.   Conclusions

This study found instances of code-switching and code-mixing in the seven lyrics of Javanese pop songs by Denny Caknan. The songwriter employs code-switching in order to reach a broader audience. The intention behind the song is for it to be enjoyed not only by the Javanese community but also by the entire Indonesian population, which is why the songwriter incorporates Indonesian language in the lyrics. Moreover, in the music industry, the use of code-switching is strategically designed to enhance commercial value. Songs with bilingual or multilingual lyrics are often more readily accepted in diverse markets. Code-mixing in song lyrics is a common occurrence, as songs with code-mixing can attract listeners from various linguistic backgrounds. For example, lyrics that combine Javanese and English are more easily accepted by both international and local audiences. Additionally, the use of code-mixing can serve to emphasize or convey a message. Code-mixing is often employed to highlight specific words or phrases that may carry a stronger or more meaningful impact in a particular language.

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