ANALYSIS OF THE CODE SWITCHING IN AGNES MONICA'S SONGS

Oka Cahyaningsih[1]
Dion Tira Erlangga[2]
English Literature
English Education

diontiraerlangga@gmail.com

Abstract

Code switching is when a speaker alternates between two or more languages (or dialect or varieties of language) in one conversation. In my opinion, code switching is the switching between one language to other langue which done by someone when that person say something. In this research, the writer would analyze code switching in songs. Because as we know that, sometimes, in a song there are 2 or 3 languages or can be more than 3 languages. So, the writer want to get code switching examples from song who the singer is indonesian people. Then, the writer chose Agnes Monica. Because Agnes Monica is one of the singer who success in international.

Key words: Analysis, code Switching, Song

INTRODUCTION

According to (Pranoto, 2021) in an article, he said that people doing code switching because of some reasons. The reasons are first to fulfill a need, because sometimes people will feel comfortable when express their feeling use more than one language (Kuswoyo & Rido, 2019), (Novanti & Suprayogi, 2021). Second, to express solidarity, because when we talking to the listener who rarely use English (Gulö, 2018), (Mertania & Amelia, 2020), but use other language, and we can talk or use that language, as our solidarity we need to switch english to the language that the listener usually use (Mandasari & Aminatun, 2020), (Aminatun & Oktaviani, 2019), (Samanik, 2019). The third is to exclude others, because sometimes we need to talk about something which is important (Fakhrurozi et al., 2022), (Puspita & Pranoto, 2021). If we use language that many people understand, means that many people will know what is the core message of our conversation (Afrianto et al., 2021), (Kardiansyah & Salam, 2021). So, we can use code switching when we talk about something which is important (Endang Woro Kasih, 2018), (Nababan & Nurmaily, 2021).

Study about code switching analysis in songs, have done by some researchers. Such as Mardiana (2013) from Sultan Ageng Tirtayasa University, entitled "Analysis of Code Mixing and Code Switching in Korean Song Lyric Angel by Super Junior" (Fithratullah, 2021), the result of her research is in Super Junior's song which the title is Angel, in that

song there are some phrases and clauses which occured together, combined, mixed and switched from Korean language into English (Suprayogi et al., 2021), (Gulö & Rahmawelly, 2019), (Aminatun et al., 2019). In her research also, she also gave the Hangul letters. Hangul letters are the letters which the letter from Korean language (Amelia et al., 2022). After Mardiana, there is Nurma Daoh (2016) from Maulana Malik Islamic State University, entitled "An Analysis On Code Switching In the Lyrics of Bird Thongchai Mcintyre Songs". From her research we can know that there are some functions of code switching in that song, the functions are to mark personality and objectification (Simamora & Oktaviani, 2020), (Lestari & Wahyudin, 2020), to specify an addressee (Journal et al., 2022), (Qodriani & Wijana, 2021), and to carry out a referential (Samanik & Lianasari, 2018), (Yulianti & Sulistyawati, 2021), (Kardiansyah, 2019). Beside Mardiana and Nurma, there are some peoples who done a research, those people are Wan Nur Syaza Sahira Rusli, Azianura Hani Shaari, Siti Zaidah Zainuddin, Ng Lay Shi, and Aizan Sofia Amin (2018), entitled "Intra and Intersentential Code-switching Phenomena in Modern Malay Songs". They are from Universitas Kebangsaan Malaysia and Universitas Malaya. The result of their research is code switching acts (Kardiansyah & Qodriani, 2018), (Choirunnisa & Mandasari, 2021), (Wardaningsih et al., 2022) as support which provides continuity rather than interfering the speech (Cahyaningsih & Pranoto, 2021), (Gulö et al., 2021), (Suprayogi & Pranoto, 2020).

The purpose or objective of this research is to know whether Indonesian singer have song which can be examples of code switching. After read this paper, the writer hope that the reader will get more knowledge about code switching and this paper will help the next researchers to finish their research.

LITERATURE REVIEW

The territory of this research is song lyrics. According to (Puspita, 2019) lyric is an adjective which have form and musical quality in a song, and especially the character of song. Lyric is not only in song, but also in poetry, lyric in poetry is the outpouring of the poet's thoughts and feelings, distinguished from epic and dramatic poetry (Amelia & Dintasi, 2019), (Fithratullah, 2019). According to (Journal et al., 2021), lyrics are important because two reasons, the reasons are first for aesthetic completeness, because like if we watch a movie without subtitles it would be critics, because need or not, there

will be a time that we need subtitle of that movie (Oktaviani, 2012), (Amelia & Daud, 2020). The second reason is for political. Although that reason is strange, but sometimes in song lyrics there are information and disinformation (Fakhrurozi & Puspita, 2021). From that information we can do something and think that song lyric such as inspiration when we want to do something. Beside Invisible Oranges, Odyssey also said that lyrics are important. According to (Mandasari, n.d.), lyrics are important because lyrics can change the listener. Lyrics also can make the listener innermost feelings and emotions know to everyone. Beside those reasons, Odyssey also said that if someone sing a song, it can be the feelings which can not said by people who sing that song.

METHOD

The method that the writers used in this study was qualitative method. Qualitative method is the method that does not have mathematical graphic as in quantitative method. The design of the method that the writers used in qualitative method was case and library study. Because in this study, the writers read some journals that discuss about code switching analysis of song lyrics. Beside that, the writers found some cases of songs that sang by Agnes Monica, whether include in code switching or not. To get the result of this study, the writer search all of song lyrics which sang by Agnes Monica. Then, saw each songs which one that can be examples of code switching and which one was can not become examples of code switching. After the writer found the song lyrics that the writer needed, the writer screenshots all of lyrics which sang by Agnes.

RESULTS AND DISCUSSION

Agnes Monica professionally known as Agnez Mo. She is a singer, song writer, and actress. She have ever got some awards, such as 18 *Anugerah Musik Indonesia*, 8 Panasonic Awards, 5 Nickelodeon Indonesia Kids' Choice Awards, 4 MTV Indonesia, 1 *Anugerah Planet Muzik*, 3 Asia Song Festival, 7 JpopAsia Mmusic Awards, 2 Mnet Asian Music Awards, 1 Shorty Awards, 3 Social Stars Awards, and 1 World Music Awards. Agnes Monica have many songs since she come to music industry untill now. But, Agnes Monica's songs which include in code switching are 3 songs, those 3 songs are Paralyzed, *Godai Aku Lagi*, and *Muda*. All of those songs are switching from Indonesian and English. The explanation of the analysis of those songs as follows :

    a. Paralyzed

        In Paralyzed song, the Indonesian lyrics as follows :
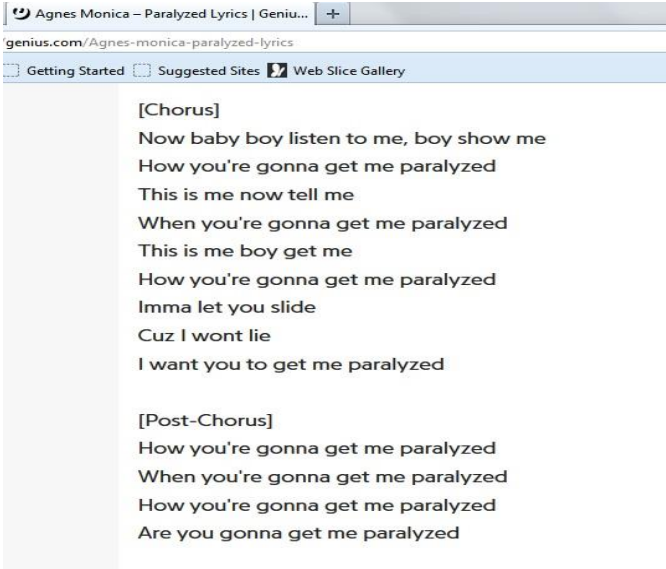
PARALYZED LYRICS

[Verse 1]
Kata-kata dari mulutmu memang berbahaya
Kau permainkan oh hatiku dengan berbagai cara
Mata, bibirmu sentuhku sampai ku tak bersuara
Lihat arogansimu, ku malah lemah tak berdaya

[Pre-Chorus]
Kau pikirku mudah bagimu
Namun bersamamu tabu bagiku

Then for next lyrics using english, the lyrics as follows :

[Chorus]
Now baby boy listen to me, boy show me
How you're gonna get me paralyzed
This is me now tell me
When you're gonna get me paralyzed
This is me boy get me
How you're gonna get me paralyzed
Imma let you slide
Cuz I wont lie
I want you to get me paralyzed

[Post-Chorus]
How you're gonna get me paralyzed
When you're gonna get me paralyzed
How you're gonna get me paralyzed
Are you gonna get me paralyzed

Those lyrics include in code switching because the singer who is Agnes Monica switch language in that song, after using Indonesian language, then she use English. So, in my opinion, those examples can be include in code switching examples.

      b. *Godai Aku Lagi*

In *Godai Aku Lagi*, Agnes Monica use 2 languages are Indonesian language and english. For the english of the lyrics in that song, as follows :


GODAI AKU LAGI LYRICS

But for indonesian language in Agnes Monica song, entitled *Godai Aku Lagi* as follows :


From those examples, Agnes Monica still use Indonesian and english, but the song start from english, then Indonesian language. So, the way of code mixing in song lyrics, we can start from indonesian then english, or english then indonesian.

     c. Muda

In Agnes Monica song, entitled *Muda*, using 2 languages are english and indonesian, for the first and second stanza using indonesian as follows :
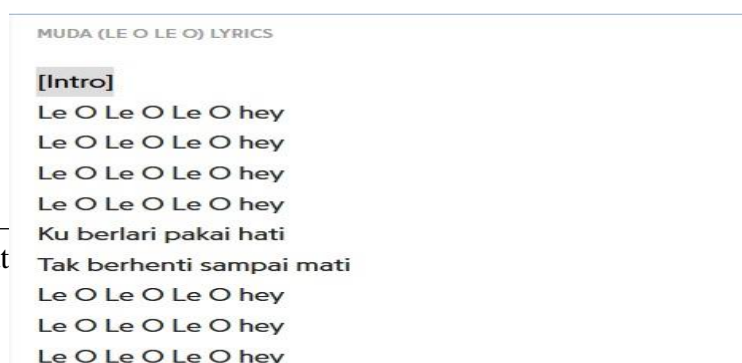
Then, for the next stanza, in this song using english, after that back to use indonesian again, the lyrics as follows :
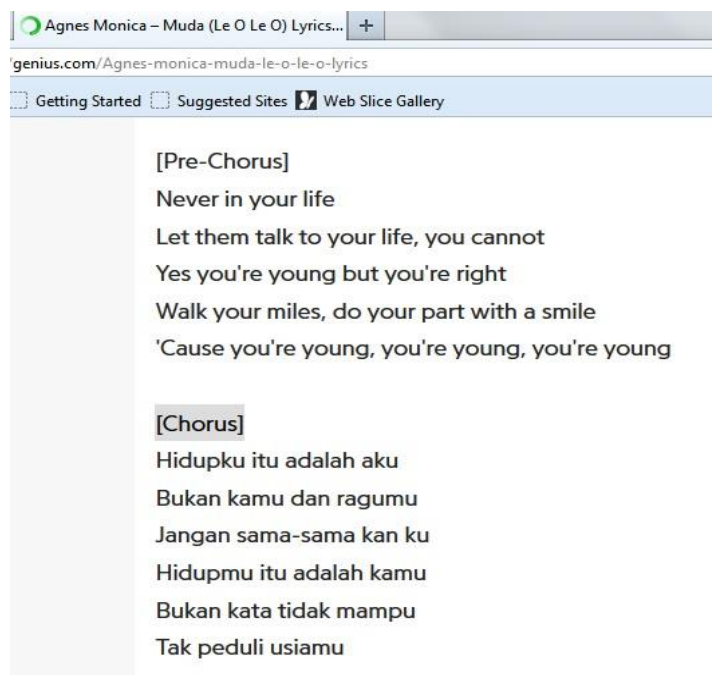
From those examples, we can know that the new variation of combine between indonesian and english language. In Paralyzed songs, the variation is indonesian indonesian, english english. Then in *Godai Aku Lagi* song, the variation start from english, then next stanza is

indonesian indonesian, then back to english again. While in *Muda* song, the other variation is indonesian indonesian, english, indonesian, then back to english again.

CONCLUSION

Code switching is the switching between one language to other languge which done by someone when that person say something. From the mini research that the writer done, the writer get new knowlede about the variation way of switching language in song. In Paralyzed songs, the variation is indonesian indonesian, english english. Then in *Godai Aku Lagi* song, the variation start from english, then next stanza is indonesian indonesian, then back to english again. While in *Muda* song, the other variation is indonesian indonesian, english, indonesian, then back to english again.

REFERENCES

Afrianto, Sujatna, E. T. S., Darmayanti, N., & Ariyani, F. (2021). Configuration of Lampung Mental Clause: a Functional Grammar Investigation. *Proceedings of the Ninth International Conference on Language and Arts (ICLA 2020)*, *539*(Icla 2020), 222–226. https://doi.org/10.2991/assehr.k.210325.039

Amelia, D., Afrianto, A., Samanik, S., Suprayogi, S., Pranoto, B. E., & Gulo, I. (2022). Improving Publlic Speaking Ability through Speech. *Journal of Social Sciences and Technology for Community Service (JSSTCS)*, *3*(2), 322. https://doi.org/10.33365/jsstcs.v3i2.2231

Amelia, D., & Daud, J. (2020). Freudian Tripartite on Detective Fiction: the Tokyo Zodiac Murders. *Language Literacy: Journal of Linguistics, Literature, and Language Teaching*, *4*(2), 299–305. https://doi.org/10.30743/ll.v4i2.3139

Amelia, D., & Dintasi, F. D. (2019). Ephebophilia suffered by the main character. *Teknosastik*, *15*(2), 81–86.

Aminatun, D., Ngadiso, N., & Marmanto, S. (2019). Applying PLEASE strategy to teach writing skill on students with different linguistic intelligence. *Teknosastik*, *16*(1), 34–40.

Aminatun, D., & Oktaviani, L. (2019). Memrise: Promoting Students' Autonomous Learning Skill through Language Learning Application. *Metathesis: Journal of English Language, Literature, and Teaching*, *3*(2), 214–223. https://doi.org/10.31002/metathesis.v3i2.1982

Cahyaningsih, O., & Pranoto, B. E. (2021). *A CRITICAL DISCOURSE ANALYSIS : THE REPRESENTATION OF DONALD TRUMP IN THE REUTERS AND THE NEW YORK TIMES TOWARDS THE ISSUE OF # BLACKLIVESMATTER*. *2*(2), 75–83.

Choirunnisa, M. R., & Mandasari, B. (2021). Secondary students' views towards the Use of Google Clasroom as an online assessments tools during Covid-19 pandemic. *Journal of Arts and Education*, *1*(1), 1–9.

Endang Woro Kasih, E. (2018). Formulating Western Fiction in Garrett Touch of Texas. *Arab World English Journal For Translation and Literary Studies*, *2*(2), 142–155. https://doi.org/10.24093/awejtls/vol2no2.10

Fakhrurozi, J., Adrian, Q. J., Mulyanto, A., Informasi, S. S., Teknokrat, U., & Online, M. (2022). *Pelatihan Penulisan Jurnalistik dan Naskah Video Bagi Siswa SMK Widya*

Yahya Gading Rejo. 2(5), 503–509.

Fakhrurozi, J., & Puspita, D. (2021). KONSEP PIIL PESENGGIRI DALAM SASTRA LISAN WAWANCAN LAMPUNG SAIBATIN. *JURNAL PESONA*, *7*(1), 1–13.

Fithratullah, M. (2019). Globalization and Culture Hybridity; The Commodification on Korean Music and its Successful World Expansion. *Digital Press Social Sciences and Humanities*, *2*(2018), 00013. https://doi.org/10.29037/digitalpress.42264

Fithratullah, M. (2021). Representation of Korean Values Sustainability in American Remake Movies. *Teknosastik*, *19*(1), 60. https://doi.org/10.33365/ts.v19i1.874

Gulö, I. (2018). Li Niha in the Hands of Bloggers: Better or Worse? *Universitas Teknokrat Indonesia*, 35.

Gulö, I., & Rahmawelly, T. V. (2019). An Analysis of Omission in Students' English Writings. *Teknosastik*, *16*(2), 55–59.

Gulö, I., Setiawan, D. B., Prameswari, S. R., & Putri, S. R. (2021). MENINGKATKAN KEPERCAYAAN DIRI ANAK-ANAK PANTI ASUHAN DALAM BERBICARA BAHASA INGGRIS. *Adimas: Jurnal Pengabdian Kepada Masyarakat*, *5*(1), 23–28.

Journal, L., Husna, F. S., & Kuswoyo, H. (2022). *THE PORTRAYAL OF POST TRAUMATIC STRESS DISORDER AS SEEN IN THE MAIN CHARACTER IN THE WOMAN IN THE WINDOW*. *3*(2), 122–130.

Journal, L., Ranti, D. V., & Nurmaily, E. (2021). *RACIAL PROFILING ON POLICE STOP AND SEARCH PRACTICE AS PORTRAYED IN THE GEORGE TILLMAN ' S MOVIE THE HATE U*. *2*(2), 93–97.

Kardiansyah, M. Y. (2019). English Drama in the Late of VictoriaKardiansyah, M. Y. (2019). English Drama in the Late of Victorian Period (1880-1901): Realism in Drama Genre Revival. Teknosastik, 15(2), 64–68.n Period (1880-1901): Realism in Drama Genre Revival. *Teknosastik*, *15*(2), 64–68.

Kardiansyah, M. Y., & Qodriani, L. U. (2018). ENGLISH EXTRACURRICULAR AND ITS ROLE TO IMPROVE STUDENTS'ENGLISH SPEAKING ABILITY. *RETORIKA: Jurnal Ilmu Bahasa*, *4*(1), 60–69.

Kardiansyah, M. Y., & Salam, A. (2021). Reassuring Feasibility of Using Bourdieusian Sociocultural Paradigm for Literary Translation Study. *Ninth International Conference on Language and Arts (ICLA 2020)*, 135–139.

Kuswoyo, H., & Rido, A. (2019). Process types of transitivity system in engineering lecture introduction: A pedagogic discourse. *Lingua: Jurnal Bahasa Dan Sastra*, *19*(2), 85–96.

Lestari, M., & Wahyudin, A. Y. (2020). Language learning strategies of undergraduate EFL students. *Journal of English Language Teaching and Learning*, *1*(1), 25–30.

Mandasari, B. (n.d.). AN ANALYSIS OF ERRORS IN STUDENTS'WRITTEN ENGLISH SENTENCES: A CASE STUDY ON INDONESIAN EFL LEARNERS. *16 November 2019, Bandar Lampung, Indonesia I*.

Mandasari, B., & Aminatun, D. (2020). VLOG: A TOOL TO IMPROVE STUDENTS" ENGLISH SPEAKING ABILITY AT UNIVERSITY LEVEL. *PROCEEDINGS UNIVERSITAS PAMULANG*, *1*(1).

Mertania, Y., & Amelia, D. (2020). Black Skin White Mask: Hybrid Identity of the Main Character as Depicted in Tagore's The Home and The World. *Linguistics and Literature Journal*, *1*(1), 7–12. https://doi.org/10.33365/llj.v1i1.233

Nababan, R. M., & Nurmaily, E. (2021). *THE HYPERMASCULINITY AS SEEN IN THE MAIN CHARACTER IN RAMBO : LAST BLOOD MOVIE*. *2*(1), 25–32.

Novanti, E. A., & Suprayogi, S. (2021). WEBTOON'S POTENTIALS TO ENHANCE EFL STUDENTS'VOCABULARY. *Journal of Research on Language Education*,

2(2), 83–87.

Oktaviani, L. (2012). The use of media in teaching english at the first grade in SMP Al-Issah International Islamic Boarding School Batu. *Unpublished. Malang: University of Muhammadiyah Malang. Xiv*.

Pranoto, B. E. (2021). Insights from Students' Perspective of 9GAG Humorous Memes Used in EFL Classroom. *Thirteenth Conference on Applied Linguistics (CONAPLIN 2020)*, 72–76.

Puspita, D. (2019). Error analysis on learners' interlanguage and intralanguage: a case study of two adolescent students. *Teknosastik*, *17*(2), 12–18.

Puspita, D., & Pranoto, B. E. (2021). The attitude of Japanese newspapers in narrating disaster events: Appraisal in critical discourse study. *Studies in English Language and Education*, *8*(2), 796–817.

Qodriani, L. U., & Wijana, I. D. P. (2021). The 'New'Adjacency Pairs in Online Learning: Categories and Practices. *Ninth International Conference on Language and Arts (ICLA 2020)*, 121–125.

Samanik. (2019). Fable for Character Building. *Journal Universitas Teknokrat Indonesia*.

Samanik, S., & Lianasari, F. (2018). Antimatter Technology: The Bridge between Science and Religion toward Universe Creation Theory Illustrated in Dan Brown's Angels and Demons. *Teknosastik*, *14*(2), 18. https://doi.org/10.33365/ts.v14i2.58

Simamora, M. W. B., & Oktaviani, L. (2020). WHAT IS YOUR FAVORITE MOVIE?: A STRATEGY OF ENGLISH EDUCATION STUDENTS TO IMPROVE ENGLISH VOCABULARY. *Journal of English Language Teaching and Learning*, *1*(2), 44–49.

Suprayogi, S., & Pranoto, B. E. (2020). VIRTUAL TOURISM EXHIBITION ACTIVITY IN ENGLISH FOR TOURISM CLASS: STUDENTS'PERSPECTIVES. *Celtic: A Journal of Culture, English Language Teaching, Literature and Linguistics*, *7*(2), 199–207.

Suprayogi, S., Puspita, D., Nuansa, S., & Sari, K. (2021). *THE DISCURSIVE CONSTRUCTION OF INDIGENOUS BELIEF ISSUE IN THE JAKARTA POST*. *5*(2), 417–430.

Wardaningsih, A. D., Endang, E. N., & Kasih, W. (2022). *COUNTER DISCOURSE OF MACULINITY IN AVENGER : END GAME MOVIE*. *August*.

Yulianti, T., & Sulistyawati, A. (2021). *Online Focus Group Discussion (OFGD) Model Design in Learning*.