Code-Switching and Code-Mixing in the Chinese Version Lyrics of the XOXO Album by EXO

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Abstract. *Language is essential for communication, while music is a form of expression for sharing emotions and psychological states. A song written or performed in Mandarin may have English linguistic features. Code-mixing is a phenomenon that is different from interference and is instead a way for bilingual speakers to communicate a speech act. Code-switching involves the deliberate use of different languages for specific purposes, often within the same conversation. This study aimed to identify the types of code-switching and code-mixing in the lyrics of the XOXO EXO-M (Chinese version) album and to determine their roles. A descriptive method with a qualitative approach was used to analyze the data, which were collected, sorted, recorded, and coded for analysis. The analysis revealed 52 instances of data, comprising 35 occurrences of code-mixing and 17 instances of code-switching in the lyrics of the album.*

Keywords: Code-switching, Code-mixing, exo-m xoxo

INTRODUCTION

Humans need the communication tool known as a language to interact. The ability to communicate through language distinguishes humans from other species and places them at the pinnacle of evolution (Neuliep, 2020). Language is in a "primary" position, which means that when learning a language, the focus should be on the language itself, not using language as a means to learn other issues. Language is a manifestation of human thought and a reflection of human psychology, does not stand alone but is closely related to culture and thought (Youlan, 1995). There are two ways to study language: internally and outside. The term "internal study" refers to the analysis of internal language structure, such as grammatical structure, that is independent of exterior language.

Globalization is a social process in which geographic borders in social and cultural domains are gradually eliminated and people start to recognize the changes they are going through. Westernization, McDonaldization, and Coca-colonization are terms used to describe the cultural effects of globalization and are frequently brought up in discussions of this topic (Waters, 2001). These phrases are frequently attacked for their relative benefits, which are appealing on a global scale and affect the spread of related civilizations. The majority of nations are affected by globalization due to the rapid advancement of technology, and as a result, the languages used in those nations are also becoming more universal. It is not surprising that many language speakers can speak two or more languages. This phenomenon is known as multilingualism.

Code-mixing, which might involve the usage of words, phrases, idioms, greetings, and other linguistic components, aims to increase the variety of languages (Kridalaksana, 2013). A song written or performed in Mandarin may have English linguistic features. Code-mixing is a phenomenon that is different from interference

and is instead a way for bilingual speakers to communicate a speech act. Code-mixing elements might be lexical, syntactic, or semantic. Without changing the subject, code-mixing can be used with a variety of linguistic elements, including phonemes, morphology, and grammatical or lexical structures. There are two categories of code-mixing: internal and external. External code-mixing is a code-mixing event that mixes with a foreign language, such as Indonesian-English, while internal code-mixing uses elements from within the language, such as Indonesian-Javanese.

Code-switching is the practice of switching back and forth within the same discussion or engagement between two or more languages, dialects, or language variants. The changeover between one code, such as Mandarin, and another, such as English, throughout a discussion (Suwito, 1985: 68). In addition, code-switching can involve switching from one language to another, from one linguistic variety to another, or even from one dialect to another (Suryosubroto, 1997: 11). Further distinctions between internal and exterior code flipping (Rahardi, 2001: 20). Switching between regional languages and a national language, dialects within a region, or styles and varieties within a regional language is known as internal code-switching. External code-switching, on the other hand, involves switching between the base language and a foreign language, such as switching from Indonesian to English.

Language is a complex system that enables communication between individuals and can be thought of as a code consisting of a set of rules and conventions governing its use. Language allows speakers to encode their thoughts and intentions into a symbolic form, which can then be decoded by listeners (Wardhaugh & Fuller, 2021). However, the boundaries between different languages are not always clear-cut, and this can lead to phenomena such as code-mixing and code-switching. These involve the use of multiple linguistic codes within the same conversation or communication event (Crystal, 2011). Code-mixing refers to the use of elements from two or more languages in a single utterance, while code-switching involves the alternation between two or more languages within the same discourse. These sociolinguistic products can occur in various contexts, including everyday conversations, as well as in media such as songs, movies, talk shows, magazines, social media, and novels. This study specifically focuses on code-mixing and code-switching found in the album "The 1st Album XOXO (REPACKAGE) Chinese Version" by EXO M, to analyze their functions and implications for language use and identity.

Code-mixing is a sociolinguistic phenomenon where speakers use linguistic elements from more than one language within a single conversation. This typically happens in informal situations when speakers lack the necessary vocabulary to express themselves fully in one language or when certain words or idioms do not exist in their language. There are three types of code-mixing based on the level at which the mixing occurs. The first type is Intra-Sentential Mixing, which refers to the mixing of languages within a phrase, clause, or sentence (Crystal, 2011). This can involve a speaker using a phrase in one language but switching to another language in the middle of the sentence. The second type is Intra-Lexical Code-mixing, which occurs within a word boundary. In this type of mixing, one language's lexeme is combined with another language's affixes. This type of code-mixing is also known as code-switching. The last type of code-mixing is Phonological Mixing, which involves a change in the pronunciation of certain words to fit the phonological patterns of the other language. Borrowing words from one language to another is a common example of this type of mixing, with the words being pronounced as they would be in the original language.

Code-switching involves the deliberate use of different languages for specific purposes, often within the same conversation. There are different types of code-switching. One type is inter-sentential switching, which occurs within the boundaries of a sentence or clause. Another type is emblematic switching, which involves using tags, code-switching, exclamation, and certain phrases from one language in another (Wardhaugh & Fuller, 2021). Finally, continuity establishment with the previous interlocutor occurs when a speaker continues the previous speaker's utterance but switches to a different language.

Code-switching occurs due to several factors, including the speaker's background and proficiency in different languages, the interlocutor or partner's language proficiency, the presence of a third speaker, changes in the situation, and the topic of conversation (Chaer, 2007: 108). Code-switching can take on various forms, such as Metaphoric Code-switching, where language is used metaphorically, Situational Code-switching, where different languages are used in different situations, Internal Code-switching, where a speaker switches between dialects or registers within the same language, and External Code-switching, where a speaker switches to a different language altogether.

On the other hand, Subyakto (Suwandi, 2010: 87) defines code-mixing as the use of two or more languages or language varieties in a casual manner among people who are familiar with each other. This can happen in various contexts, such as social gatherings, family conversations, and informal settings. Code-mixing can take on various forms, such as the insertion of words or phrases from one language into another, or the use of a mixture of languages within the same sentence or conversation.

Songs can be characterized as speeches that do not require a third party (Babalola & Taiwo, 2009), code-switching and code-mixing in a song and a conversation are not the same because in song lyrics there is no interlocutor (Sarkar et al., 2005). Code-mixing is a technique employed in music to improve the beauty of words. Code-mixing in songs can enhance the beauty of certain lyrical features including rhythm, line breaks, and stanzas (Davies & Bentahila, 2008). Music is one of the entertainment media that has a lot of fans, and most people around the world enjoy music. Usually, music is also a medium to relieve stress, and emotional healing and the beat of the music can influence a person's emotional state. For example, if we listen to calm and relaxing music, our subconscious mind will also become calm and relaxed. Similarly, if we listen to sad songs, we will also feel sad psychologically. Music is also a medium for emotional expression. For example, when we feel sad, we usually listen to a playlist of sad songs. Through music, we can also understand someone's feelings through the songs they play. One part that can never be separated from music is the song. Songs are created by songwriters, and usually, the lyrics are written using the language mastered by the songwriter.

The phenomenon of code-switching and code-mixing has influenced many people not only in language and culture but also in the entertainment industry such as the music industry. This phenomenon also occurs in Chinese society, not only in spoken language but also in the writing of song lyrics in the Chinese music industry. This article will explain the phenomenon of code-switching and code-mixing by analyzing the lyrics of songs in the album "The 1st Album XOXO (REPACKAGE) Chinese Version" by EXO M.

RESEARCH METHODS

The research method used in this study is the descriptive method, which is a method used to describe and analyze the results of research without drawing broader conclusions. This approach is suitable for examining a group of people, an object, a set of conditions, or a system of thought. To gather data, the researcher used the qualitative descriptive approach, which involves collecting data in the form of words or images instead of numbers.

Throughout the research process, three main steps were taken. Firstly, the researcher had to find and select relevant data for the study. This involved carefully choosing song lyrics that contained instances of code-switching and code-mixing from the album XOXO by EXO. Secondly, the researcher recorded the selected data, ensuring that all relevant details were accurately documented. Finally, the researcher analyzed the data to identify patterns and trends related to code-switching and code-mixing in the album.

The data used in this study consisted of song lyrics that contained instances of code-switching and code-mixing. The total frequency of data occurrence was 52, with 17 instances of song lyrics containing code-switching and 35 containing code-mixing. This detailed information will be useful in conducting a thorough analysis of the album's use of code-switching and code-mixing.

RESULTS AND DISCUSSION

After analyzing the data obtained from "The 1st Album XOXO (REPACKAGE) Chinese Version" by EXO M, the classifications of the song lyrics can be identified based on Poedjosoedarmo's classification related to code-switching and Suwito's classification related to code-mixing. The data revealed that only temporary code-switching was present with a total of 17 occurrences, and no permanent code-switching was found. Additionally, code-mixing was identified in the form of phrases and words, with no instances of reduplication, filler, idiom, or clauses. It is important to note that these classifications provide a better understanding of the language use and variations in the album's lyrics, and can serve as a basis for further analysis and research in the field of sociolinguistics.

Table 1. Code-switching and Code-mixing Data

No	Code-switching and Code-mixing	Data Result
1.	Code-switching	17 data
	a. Permanent form	0 data
	b. Temporal form	17 data
2.	Code-mixing	35 data
	a. Word	21 data
	b. Phrase	6 data
	c. Repetition	1 data
	d. Filler	0 data
	e. Idiom	0 data
	f. Clause	7 data
	Total	52 data

After analyzing the data obtained from "The 1st Album XOXO (REPACKAGE) Chinese Version" by EXO M, the classifications of the song lyrics can be identified based on Poedjosoedarmo's classification related to code-switching and Suwito's classification related to code-mixing. The data revealed that only temporary code-switching was present with a total of 17 occurrences, and no permanent code-switching was found. Additionally, code-mixing was identified in the form of phrases

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Code-switching

Temporal Code-switching

(1) 我不会轻易就放开你的 ah crazy yeah   (Growl, 32)
  Wǒ bù huì qīngyì jiù fàng kāi nǐ de ah crazy yeah
  I won't just easily release you, ah~ Crazy yeah
(2) 我知道你懂的 I Know You Wanna Let Out The Beast!   (Let out the beast, 13)
  Wǒ zhīdào nǐ dǒng de I Know You Wanna Let Out The Beast!
  I know you understand You Know You Wanna Let Out The Beast!
(3) 让你跳舞跳到昏头 Oh NO   (Let out the beast, 5)
  Ràng nǐ tiàowǔ tiào dào hūn tóu Oh NO
  Let you dance until you faint Oh No

The data reveals an instance of temporal code-switching, as described by Poedjosoedarmo (Rahardi, 2005: 24-25). Temporal code-switching occurs when a speaker temporarily switches from one language to another. This phenomenon can be observed in the data where there is a change from Mandarin to English in the lyrics. For example, in the lyrics, the phrase '我不会轻易就放开你的' changes to 'ah crazy yeah', '我知道你懂的' changes to 'I Know You Wanna Let Out The Beast', and '让你跳舞跳到昏头' changes to 'Oh NO' in English. These temporary language changes represent a type of code-switching that is known as temporal code-switching.

Code-mixing

Word Code-mixing Form

(4) 突如其来幸福的 降临 lucky   (Lucky, 6)
  Tūrúqílái xìngfú de jiànglín lucky
  To suddenly stumble upon such happiness, lucky
(5) 看 show 确认票在手   (Let out the beast, 2)
  Kàn show quèrèn piào zài shǒ
  Watching the show, making sure the ticket's in your hand.

According to the data provided, the song lyrics showcase code-mixing in the form of word insertion. Specifically, the lyrics are mainly in Mandarin, but there are English words such as "lucky" in example (4) and "show" in example (5) that are inserted into the lyrics. This type of code-mixing inserting word elements in code-mixing involves the smallest units of language (Suwito, 1985: 78).

Phrase Code-mixing Form

(6) Don't Cry 不想你悲伤落泪   (Baby Don't Cry, 40)
  Don't Cry bùxiǎng nǐ bēishāng luò lèi
  Don't cry, I don't want you to cry.
(7) 我们都 still in control   (Let out the beast, 19)
  Wǒmen dōu still in control

We're all Still In Control

(8) 我想要抓到你 don't run 别担心我不咬人　　　　　　　(Let out the beast, 23)

Wǒ xiǎng yào zhuā dào nǐ don't run bié dānxīn wǒ bù yǎo rén

I want to catch you don't run Don't worry, I don't bite.

(9) Oh 我们要一起到世界的尽头 don't go　　　　　　　(Butterfly Girl, 55)

Oh wǒmen yào yīqǐ dào shìjiè de jìntóu don't go

Oh oh we will fly together to the center of the earth, don't go.

According to the data presented, code-mixing in the form of phrases is commonly used in the analyzed song lyrics. The phrases are inserted within the Mandarin language dominant in the lyrics, and the inserted phrases are mostly in English. These phrases are found in data (6) "don't run", data (7) "still in control", data (8) "don't run", and data (9) "don't go". The form of insertion of phrase elements, phrases are grammatical units that consist of a combination of non-predicative words, and they must be formed in the form of free morphemes (Suwito, 1985). In this case, the inserted phrases in the song lyrics are made up of free morphemes, which are words that cannot be divided into smaller meaningful units. This suggests that the use of code-mixing in the form of phrases is a common practice in the analyzed song lyrics, which may be used to convey specific meanings or to express the singer's artistic preferences.

Repetition Code-mixing Form

(10)　Oh Oh Oh Oh Oh 让汹涌的海面也安静温柔　　　　(Balck Pearl, 45)

　　　Oh Oh Oh Oh Oh ràng xiōngyǒng dì hǎimiàn yě ānjìng wēnróu.

　　　Oh Oh Oh Oh Oh I make the rough sea quiet and gentle.

According to the data presented, it can be observed that the song lyrics contain instances of code-mixing in the form of repetitive use of the word 'Oh'. This repetition of code-mixing is refers to the grammatical repetition of words or phrases, with or without variations in phonemes (Ramlan, 1983). In this particular case, the repetition of the word 'Oh' occurs throughout the lyrics, potentially serving as an emotive marker or a way to add emphasis to certain parts of the song.

Clause Code-mixing Form

(11)　我愿和你的爱交换伤痕, Baby Don't Cry Tonight.　　　(Baby Don't Cry, 8)

　　　Wǒ yuàn hé nǐ de ài jiāohuàn shānghén, Baby Don't Cry Tonight

　　　I'll exchange your love with pain, Baby Don't Cry Tonight.

(12)　我和你的完美的造化, I think I'ma lucky guy.　　　　(Lucky, 19)

　　　Wǒ hé nǐ de wánměi de zàohuà, I think I'ma lucky guy

　　　Our perfect good luck, I think I'ma lucky guy.

(13)　When You Smile, Sun Shine 太灿烂的让我都说不出话　(Baby Don't Cry, 21)

　　　When You Smile, Sun Shine tài cànlàn de ràng wǒ dū shuō bu chū huà

　　　When You Smile, Sun Shine, it's a thief that takes my breath away

Based on the above data, code-mixing in the form of clauses occurred because the Mandarin-dominated lyrics included English clauses such as "Baby Don't Cry Tonight" in data (11), "I think I'm a lucky guy" in data (12), and "When You Smile, Sun Shine" in data (13). The insertion of clause units in code-mixing is a grammatical unit

consisting of a group that includes at least a subject and predicate, and has the potential to become a sentence (Suwito, 1985).

The Function of Code-switching and Code-mixing

The occurrence of code-switching and code-mixing serves several functions. Code-switching has five functions, which are to show respect to the interlocutor, to persuade the topic of discussion, to create a familiar atmosphere, to show off, and to evoke a sense of humor (Taufiqrianto, 2010: 12). Code-mixing, on the other hand, has several functions such as emphasizing the discussion, expressing feelings, offering something, making requests, and asking for something. This classification result of the functions of code-switching and code-mixing can be applied to the lyrics of the XOXO-EXO album.

Table 2. The Function of Code-switching and Code-mixing

No	The function of Code-switching and Code-mixing	Data Result
1.	Code-switching	17 data
	a. Show respect to the interlocutor	0 data
	b. Persuade the topic of discussion	6 data
	c. Create a familiar atmosphere	6 data
	d. Show off	5 data
	e. Evoke a sense of humor	0 data
2.	Code-mixing	35 data
	a. Emphasizing the discussion	23 data
	b. Expressing feelings	7 data
	c. Offering something	0 data
	d. Making requests	5 data
	e. Asking something	0 data
Total		52 data

From the above data, the research found that the functions of code-switching are to persuade the topic of discussion, create a familiar atmosphere, and show off. Meanwhile, the functions of code-mixing are to emphasize the discussion, express feelings, and make requests.

Function of Code-switching
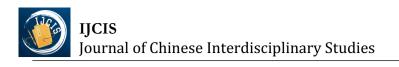
Persuade the Topic of Discussion

(1) 和我一起 Let Out The Beast!　　　　　　　　　　　(Let out the beast, 15)
　　 Hé wǒ yīqǐ Let Out The Beast
　　 Shout with me Let Out The Beast!

(2) 让我听见你 Let Out The Beast!　　　　　　　　　　(Let out the beast, 16)
　　 Ràng wǒ tīngjiàn nǐ Let Out The Beast
　　 Let me hear you Let Out The Beast!

Based on the lyrics in data (1) and (2), there is a code-switching function to convince the topic with the sentence invitation in English 'Let Out The Beast!'.

Create a Familiar Atmosphere

(3) 探索你的秘密想要看仔细 baby　　　　　　　　　　(Growl, 28)
　　 Tànsuǒ nǐ de mìmì xiǎng yào kàn zǐxì baby
　　 Exploring your secrets Wanting to see, baby

(4) 你还是在这里 baby　　　　　　　　　　　　　　　(Growl, 30)
　　 Nǐ háishì zài zhèlǐ baby

You're still here, baby

(5) 轻轻吻着你的 X 叫 kiss

    Qīng qīng wěnzhe nǐ de X jiào kiss

    Lightly kissing you X is called Kiss   (Kiss and Hug, 2)

        The lyrics of the XOXO EXO-M (Chinese version) album indicate a function of code-switching that is used to create a familiar atmosphere. This can be observed in the lyrics of data (3) and (4), where the word 'baby' in English is used, and in data (5) where the word 'Kiss' in English is utilized. Code-switching can be used to create a familiar atmosphere by utilizing words or phrases from other languages that are familiar to the speakers or their audience (Taufiqrianto, 2010). In this case, the use of English words in the lyrics can create a sense of familiarity among the Chinese-speaking audience who are also familiar with English. This, in turn, can help to create a connection between the audience and the music, making it more relatable and enjoyable.

Show Off

(6) 我不会轻易就放开你的 ah crazy yeah   (Growl, 32)

    Wǒ bù huì qīngyì jiù fàng kāi nǐ de ah crazy yeah

    I won't just easily release you, ah~ Crazy

(7) Now Right!Left 看你的左边 Now, Step!   (Let out the beast, 28)

    Now Right!Left kàn nǐ de zuǒbiān Now, Step!

    Now Right! Left Look to your left Now Step! Step!

        The lyrics of the XOXO EXO-M (Chinese version) album also reveal a function of code-switching that is used purely for style purposes. This can be observed in data (6) with the use of the phrase "ah crazy yeah" in English and data (7) with the use of the English words "Nor Right Left" and "Now, Step!". Code-switching can be used for stylistic purposes by incorporating words or phrases from other languages to add aesthetic value to the speech or text (Taufiqrianto, 2010). In the case of the XOXO EXO-M (Chinese version) album, the use of English phrases or words can add a stylish and modern touch to the lyrics, making it more appealing to the young audience who are also familiar with English. This shows that code-switching can be used for artistic expression and creativity, especially in the context of music and songwriting.
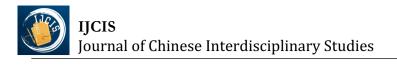
        From the data, there are 17 instances of code-switching functions, with 6 instances used to Persuade the topic of discussion, 6 instances used to create a familiar atmosphere, and 5 instances used for stylistic purposes. No instances of code-switching were found to respect the interlocutor and to Evoke a sense of humor.

Function of Code-mixing

Emphasizing the Discussion

(8) 我的心深邃神秘 deeper than the sea   (Kiss and Hug, 8)

    Wǒ de xīn shēnsuì shénmì deeper than the sea

    My heart is deep and mysterious, deeper than the sea

        Based on the lyrics, there is a code-mixing function to emphasize the conversation, as seen in the lyrics 'Deeper than the sea' which emphasizes that the heart he has is very deep, deeper than the sea (Fathurrohman, 2012).

(9) Energy 在体内渗透   (Let out the beast, 4)

Energy zài tǐnèi shèntòu

Energy it penetrates the inner body

Based on the lyrics, there is a code-mixing function to emphasize the conversation, as seen in the lyrics 'Energy' which emphasizes that energy is what can penetrate into the body (Fathurrohman, 2012).

(10)   就让冷静变成你的 Enemy   (Let out the beast, 5)

Jiù ràng lěngjìng biàn chéng nǐ de Enemy

Just let the calmness become your Enemy

Based on the lyrics, there is a code-mixing function to emphasize the conversation, as seen in the lyrics 'Enemy' which emphasizes that your enemy comes from the cold (Fathurrohman, 2013: 9-12).

Expressing Feelings

(11)   我和你的完美的造化, I think I'ma lucky guy   (Lucky, 20)

Wǒ hé nǐ de wánměi de zàohuà, I think I'ma lucky guy

Our perfect good luck, I think I'm a lucky guy.

Based on the lyrics, there is a code-mixing function to express feelings, as seen in the lyrics '"I think I'm a lucky guy' which expresses that the speaker feels like a lucky man (Taufiqrianto, 2010).

(12)   目不转睛你那么闪耀 So Lucky My Love, So Lucky To Have You, So Lucky To Be Your Love   (Lucky, 11)

Mùbùzhuǎnjīng nǐ nàme shǎnyào So Lucky My Love, So Lucky To Have You, So Lucky To Be Your Love

I can't turn my eyes away, you're so dazzling, So Lucky My Love, So Lucky To Have You, So Lucky To Be Your Love.

Based on the lyrics, there is a code-mixing function to express feelings, as seen in the lyrics 'So Lucky My Love, So Lucky To Have You, So Lucky To Be Your Love' which expresses that the speaker feels lucky to have their love (Taufiqrianto, 2010).

(13)   你的声音融化掉我 Like Ice Cream   (Lucky, 24)

Nǐ de shēngyīn rónghuà diào wǒ Like Ice Cream

The sound of your voice melts me like ice cream.

Based on the lyrics, there is a code-mixing function to express feelings, as seen in the lyrics "Like Ice Cream" which expresses admiration for the speaker's beautiful voice (Taufiqrianto, 2010).

Making Requests

(14)   我愿和你的爱交换伤痕, Baby Don't Cry Tonight   (Baby Don't Cry, 8)

Wǒ yuàn hé nǐ de ài jiāohuàn shānghén, Baby Don't Cry Tonight

if that meant you had a chance to swim free, Baby Don't Cry Tonight

Based on the lyrics, there is a code-mixing function as a request, as seen in the lyrics "Baby Don't Cry Tonight" which means don't cry tonight, expressing the speaker's desire (Taufiqrianto, 2010).

(15) Don't Cry 不想你悲伤落泪   (Baby Don't Cry, 39)
      Don't Cry bùxiǎng nǐ bēishāng luò lèi
      Don't cry, leaving with icy cold.

Based on the lyrics, there is a code-mixing function as a request, as seen in the lyrics "Don't Cry" which means don't cry, expressing the speaker's desire (Taufiqrianto, 2010).

(16) 我想要抓到你 Don't run 别担心我不咬人   (Let out the beast, 23)
      Wǒ xiǎng yào zhuā dào nǐ Don't run bié dānxīn wǒ bù yǎo rén
      I want to catch you don't run Don't worry, I don't bite

Based on the lyrics, there is a code-mixing function as a request, with the lyrics "Don't Run" which means "don't run" intended as the speaker's desire (Taufiqrianto, 2010).

The analysis of the data on code-mixing functions found that there are 35 instances of code-mixing in the album XOXO by EXO. Out of these, the majority of the instances, 23 in total, were found to be used for asserting the conversation. This can be seen in examples such as "Ni shuo wo de ai xin / Say you love me" (You say my love / Say you love me), where the English phrase is inserted to assert the speaker's message. Additionally, 7 instances were found to be used for expressing feelings, such as in the lyrics "I'm so lucky, with you" where the English word "lucky" is used to express the singer's emotion. Furthermore, 5 instances were found to be used for requests or wishes, such as in the phrase "Hold me tight, don't let go" where the English phrase "hold me tight" is used to make a request. However, no instances of code-mixing were found to be used for asking or offering something in this album.

CONCLUSION

From the analysis conducted, it was found that the forms of code-switching and code-mixing in the lyrics of the XOXO album by EXO-M consisted of 17 data of code-switching, all of which were temporary code-switching, and no permanent code-switching was found. Meanwhile, 35 data of code-mixing were found, with the majority being in the form of words (21 instances), followed by clauses (7 data), phrases (6 data), and repeated words (1 data). No instances of filler and idiom code-mixing were found in the XOXO album by EXO-M.

The functions of code-switching and code-mixing in the XOXO album by EXO-M were found to consist of 17 data of code-switching with the dominant function being to convince the topic of discussion (6 data) and to create a friendly atmosphere (6 data), followed by the function of simply showing off (5 data). No instances of respecting the interlocutor and creating humor were found in the album. As for the functions of code-mixing in the album, 35 data were found with the dominant function being to emphasize the conversation (23 data), followed by expressing feelings (7 data) and expressing desire (5 data). However, no data of offering or asking for something were found in the XOXO album by EXO-M.

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