PATTERNS OF SWITCHING IN INDONESIAN - ENGLISH BILINGUAL POP SONGS

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ABSTRACT

Recently many studies are conducted to explore the use of code switching in everyday conversation, which is spontaneous. However, there has been little concern on how code switching is used in written data or prepared discourse. Thus, the recent phenomenon of using code switching in the lyrics of Indonesian – English bilingual pop songs, which are well-prepared, is illustrated in this paper. This paper focuses on the examination of the patterns of code switching between Indonesian and English in pop music genre, and whether these patterns are similar to the ones in everyday informal conversation, which is spontaneous. The data analysed in this paper were gained from a corpus consisting of the lyrics of 25 popular songs. Different patterns of switching are identified. It is suggested that the language mixture in the lyrics of Indonesian – English bilingual pop songs shows four different patterns of switching; they are conversational-style code switching, lexically motivated code switching, organizational code switching, and switching in English-dominant lyrics. Moreover, most of those patterns have similarity to those in everyday spontaneous conversation.

Keywords: *code switching, bilingual, pop songs*

INTRODUCTION

In the last decade many researchers have paid much attention to the use of code switching, especially in sociolinguistics. Code switching refers to the use of more than one code or language in the course of a single speech event (Gumperz, 1982). In addition, code switching usually occurs in the interactions between bilinguals and other bilinguals having similar background. Thus, it is not a chaotic form of utterances used as a last effort by people incapable of expressing a single language appropriately; as shown by linguists that "code switching is a rule governed variety, used by members of a community in accordance with certain norms, and often functioning as a powerful in-group marker" (Davies and Bentahila, 2008, p.2). Moreover, Skiba (1997, para. 8) mentions that "there are patterns which are followed reflecting when it is appropriate to code switch with regard to addressee and location".

Even though this sociolinguistic concept has been widely studied, the majority of published studies of code switching or language mixing investigate mostly the occurrence of this phenomenon in everyday informal conversation, which is spontaneous. As it is spontaneous, the speakers switch their languages back and forth naturally in many everyday settings. They almost do not realise the fact that they are switching their languages. One of the famous linguists focusing his studies on code switching in a spontaneous conversation is John J. Gumperz. He mainly demonstrated "metaphorical switching", in which the switches were not affected by the social situation, but by the social relationship between the speakers (Blom and Gumperz, 1972; Gumperz, 1982). Many other researchers have also investigated the use of language mixing in everyday communication, such as Bentahila and Davies (1995) emphasising the patterns of code switching between Moroccan Arabic and French; Sichyova (2005) discussing the interaction of Russian - English language pair and the factors affecting these languages; and Then and Ting (2011) focussing on the functions of Bahasa Malaysia - English switches in classroom discourse.

However, there has been little concern on how code switching is used in literary and popular texts. Only a few studies have paid attention to code switching in written data or prepared discourse, such as poetry (Flores, 1987); novel (Gordon and Williams, 1998); and lyrics of songs (Davies and Bentahila, 2008; Agbo, 2009). That is why more works need to be conducted to examine the use of code switching in the area of a prepared discourse. Moreover, my investigation has revealed that only a few studies in Indonesia have explored the use of code switching in other areas of language use, especially music. Even though music is considered as a type of speech performance, it is clearly a different genre from any informal conversations. In music, the lyrics of songs are usually well prepared by the writers, not spontaneously constructed.

In this paper I intend to show patterns of code switching in Indonesian – English bilingual song lyrics, and whether the patterns are similar to those in everyday spontaneous conversations, even though the lyrics of songs are not spontaneous but carefully written.

Language mixing between Bahasa Indonesia and English in the lyrics of a song is a current phenomenon in Indonesian music. This phenomenon is mainly caused by the rapid growth of the mass media that provide opportunities for every person in the world, including in Indonesia, to know many kinds of music from other countries and using other languages. Since the international language is English, Indonesia people are exposed more to that language, besides Bahasa Indonesia. Many Indonesian songs contain English phrases and/or sentences in their lyrics. These Indonesian – English bilingual songs are mostly aimed for the young generation. This new trend of code switching in Indonesian songs particularly focuses on pop songs. Therefore, this report will focus only on the use of code switching in Indonesian – English bilingual pop songs.

The most basic theory underlying code switching is bilingualism. The concept of bilingualism has become broader since the beginning of the twentieth century. As stated by Wei (2000, p. 6), "the word 'bilingual' primarily describes someone with the possession of two languages". Furthermore, it should also be taken into consideration the people who have ability to use more than two languages interchangeably, even though with various degrees of mastery. Therefore, he then mentions that bilingualism is considered as the alternative usage of two or more languages by the same individual. That speaker of the languages uses different languages for different purposes and has different mastery or proficiency for each of the languages (Wei, 2000). In addition, Spolsky (1998, p. 46) points out that "the bilinguals have a repertoire of domain-related rules of language choice". In other words, bilinguals can choose their use of language depending on various existing situations and conditions in order to communicate effectively. This leads them to change from one language to another during the communicative event. This is what is commonly called as code switching.

The term code switching itself has been defined in various ways and through various paradigms. However, most definitions given toward code switching share a common core. Gumperz (1982) refers to code switching as the use of more than one code or language in the course of a single speech event.

Another parallel definition of code switching comes from Crystal (1987, as cited in Skiba, 1997) suggesting that "code, or language, switching occurs when an individual who is bilingual alternates between two languages during his/her speech with another bilingual person". He also adds that bilingual person may be considered to be the one who is able to communicate, to varying extents, in a second language. Similarly, Spolsky (1998) states that bilinguals like to shift their language for convenience. Thus, it can be concluded that code switching does not seem as a language interference showing an inability of the speakers for expressing their language; on the contrary, it may allow the speakers to communicate effectively between peers or intimates in informal settings.

The classification of code switching is suggested by Sichyova (2005). He divides code switching into two categories; they are "intersentential switching" and "intrasentential switching". Intersentential switching is "switching from one language to another at a sentence boundary", where each sentence is in one language or another; while intrasentential switching is code switching "when the switch takes place within one sentence" (Sichyova, 2005, p. 488). Therefore, the basic distinction between two of them is the place of the switch, whether it occurs between sentences or within a single sentence. In addition, Romaine (1995, p. 123) explains that in inter-sentential switching "major portions of the utterance must conform to the rules of both languages".

According to Poplack (1980, as cited by Romaine, 1995, p. 124), the "frequency hierarchy" of code switching is switches in full sentence, followed by switches at various major boundaries (e.g. between noun phrase [NP] and verb phrase [VP]), then switches within major boundaries (e.g. within the noun phrase).

This paper aims to examine the patterns of code switching used in the lyrics of Indonesian – English bilingual pop songs. Therefore, the data analysed in this paper were gained from a corpus consisting of the lyrics of 25 songs. Almost all of the songs involve the combination of both Indonesian and English, even though the distribution of each language in particular songs differs from one to another. In some of the songs the lyrics are mostly in one language, while in some others the distribution between Indonesian and English in the lyrics of the songs is

almost equally balanced. However, there are two songs that consist of only English in the lyrics.

Those 25 songs were chosen based on their popularity and the quality of the songs. They were popular in 1990s, 2000s, and 2010s, and occupied the first five positions of the Indonesian music chart at the time. Moreover, all of the songs are sung by Indonesian well-known and favourite pop singers or bands, such as Melly Goeslaw, Krisdayanti, Slank, and Nidji. The list of these artists is attached as an appendix to this paper. The date of launch of each album or single is also included in the appendix.

In addition, the lyrics of the songs examined in this paper can be found on the jacket of the cassettes and CDs, and also on the internet. Those lyrics were then cross-checked at least twice against the recorded versions of the songs whether on cassettes, CDs, or videos. A revision of transcription was made to correct the lyrics which were not transcribed well. Then, the track title and the artist's name were written on top of the lyrics.

When the transcription process had been finished, every English word or phrase or sentence was highlighted to indicate the switches. For easy identification, a group of lyrics to be analysed was then given a number. After that, all the lyrics included in the analysis were translated into English.

In the analysis of the lyrics Indonesian was written in normal print, while English was printed in italics. For the translated version, the lyrics were put between the quotation marks, and the parts originally in English were also printed in italics.

For the analysis of the patterns of code switching in the lyrics of the songs, Davies and Bentahila's (2002) model was adopted. They categorized the switching into four groups; they were conversational-style code switching, lexically motivated code switching, organizational code switching, and switching in French-dominant lyrics. For example, related to conversational-style code switching, most of the switches in the lyrics were considered as insertion style which incorporated elements of the other language, especially nouns and

occasionally whole clauses. Therefore, the analysis done in this paper was based on those classifications.

DISCUSSION

The findings and discussion demonstrating the patterns of code switching in the lyrics of Indonesian – English bilingual pop songs will be divided into four parts; they are conversational-style code switching, lexically motivated code switching, organizational code switching, and switching in English-dominant lyrics.

Conversational-Style Code Switching

It has been mentioned earlier that code switching in the song lyrics might have different patterns from that in everyday informal conversation since the lyrics of songs are usually well prepared by the song's writers. However, the findings of this report showed that many of the lyrics of Indonesian – English bilingual pop songs used a pattern of switching similar to the one in informal conversation (Bentahila and Davies, 1998), that is called the insertion style. This pattern consisted of frequent intrasentential switching dominated by Indonesian, with combination of English elements including adjectives, verb stems, nouns, noun phrases, and whole clauses. Extracts (1) – (5) represent this pattern. (1) – (3) consisted of English incorporation mainly for single lexical items or determiner+noun, while (4) – (5) contained English switches in longer strings.

(1) Dia *sexy* ... Dia sungguh *sexy*

Dia *sexy*, dia gadis *sexy*   (Slank, Suit Suit He He (Gadis *Sexy*))

"She is *sexy* ... She is so *sexy*

She is *sexy*, she is a *sexy* girl"

(2) Kau bikin pusing tujuh keliling

Buat aku mabuk kepayang

Gayamu *cool* dan *sexy*

Mentok aku kepada kamu

Jadi semakin aku cinta   (Cinta Laura, *Oh Baby*)

"You make me dizzy
Make me mad
Your style is *cool* and *sexy*
I love you
I do really love you"

(3) *Butterfly* terbanglah tinggi
    Setinggi anganku untuk meraihmu
    Memeluk batinmu yang sempat kacau
    Karna merindu   (Melly Goeslaw, *Butterfly*)

    "*Butterfly* fly away so high
    As high as my hopes to reach you
    Hug your soul that messed up
    Because of longing"

(4) Kau datang *from the outer space*
    Dengan baju *astronaut* kau membuatku *impress*
    You have that stupid look and I look stupid too
    Kita cocok, kita cocok
    Tapi kau pergi *walk out the door*
    Tinggalkan diriku yang sedang belajar ngebor
    Gak permisi gak bilang yuk dadah yuk *byebye*
    Ku jadi *crumble* geram dan sebel   (Project Pop, *I will not Survive*)

    "You came *from the outer space*
    With an *astronaut* costume you made me *impress*
     You have that stupid look and I look stupid too
    We suit (each other), we suit
    But you went *walk out the door*

Leaving me who is learning drilling

Without any permissions without saying good bye *byebye*

I become *crumble* furious and resentful"

(5) Pararampam pararampam pararampampam

Please please don't leave me, jangan pergi ku tak bisa hidup

(ku tak bisa hidup, ku tak bisa hidup) tanpamu

Come come baby come come my baby [17x]

Mari belajar Bahasa Inggris!   (The Changcuters, Parampampam)

"Pararampam pararampam pararampampam

Please please don't leave me, don't go I can't live

(I can't live, I can't live) without you

Come come baby come come my baby [17x]

Let's learn English!"

The close interweaving pattern of both languages in the above extracts seems common for the ones who are familiar with code switching in everyday informal conversation.

In addition, the structures of the switches in the lyrics of the songs are also similar to those in conversational style. There were some switches occurring between two clauses, such as:

(6) Perasaanku berkata, *I'm fallin in love*

"My feeling says, *I'm fallin in love*"

(7) Ma.. ma.. main serong berbahaya, *but it's so fun*

"Having a love affair is dangerous, *but it's so fun*"

(8) Tanpa dirimu di sisiku *I won't stay alive*

"Without you by myself *I won't stay alive*"

The pattern of switches for a whole noun phrase, containing possessive pronoun, also occurred:

(9) *My energy my music*

(10) Seperti itu yang ku rasa *my love*

"That is what I feel *my love*"

Switches within a noun phrase, between determiner and noun, were common, for examples:

(11) Perlu *skill* sejati agar tak jadi berantakan

"It needs a true *skill* in order not to become mess up"

(12) Melihatlah seterang sinar *sunset*

Menataplah sebinar cahaya *sunrise*

"See as bright as the *sunset* light

Stare as sparkling as the *sunrise* radiance"

The pattern of using an English verb stem also appeared in the lyrics of Indonesian – English bilingual pop songs. The switches are as follows:

(13) Memancar *glow.. glow.. glow..* Ku tak bisa berdiri saja

"Glow *glow.. glow.. glow..* I just can't stand still"

(14) Katamu setiap **nge-*date*** denganku

"You said every time you *date* with me"

(15) Kamu itu ***fuckin*** *around* selalu

"You always ***fuck*** *around*"

(16) Kamu kini gak ***welcome*** di hatiku

"You're not ***welcomed*** in my heart"

In extract (14) it can be seen that there was a prefix *nge-* attached to the English verb stem *date*. That is likely because of the influence of Indonesian sentence structure that needs a prefix for the verb for such a sentence. Moreover, extracts (15) and (16) show ungrammatically English patterns in the lyrics that both of the verbs *fuckin* and *welcome* are in the incorrect forms. Those may be as

the result of the most common forms of the verbs heard by Indonesian people. Therefore, without paying attention to the English grammar rules, the song's writer just used those common verb forms in the lyrics.

Furthermore, I also found another pattern in the lyrics that was the use of switching for an adverbial phrase or a prepositional phrase. This pattern is also commonly found in conversation. The examples of this pattern are:

(17) *Only love* hanyalah cinta

Only love yang aku pinta

"*Only love* only love

Only love that I want"

(18) Apalagi ketika ku hidup *without you by my side*

After so many nights dengerin *I will survive song*

"When I live *without you by my side*

After so many nights listen to *I will survive song*"

It also appeared a switch pattern of a conjunction clause in the lyrics, such as:

(19) Terluka tak akan kita terluka

Cause you are my best friend forever

"Hurt we won't get hurt

Cause you are my best friend forever"

However, there was a pattern of switching that is not common in conversational style. The pattern was the use of an English noun alone, without a determiner, in an Indonesian string. It is shown as follows:

(20) Lihat *dj* memainkan musik

"Look at (the) *dj* playing the music"

(21) Aku seorang *popstar* seksi dan terkenal

"I am (a) *popstar* sexy and popular"

Based on English syntax, those nouns commonly demand determiners. Yet, the above pattern appears to follow Indonesian syntax that a noun does not require a determiner. This rule is then applied to an English element.

From the above examples of code switching patterns it can be seen an image that Indonesian is the dominant language, in which the English elements are inserted into its structure. Furthermore, those switching patterns seem to be similar to those in everyday informal conversation.

Lexically Motivated Code Switching

In this part of the paper it is worth looking at the nature of the English lexis which is likely to be used in the code switching. Besides the insertion style, most of the switches in the lyrics appeared in the whole refrain or stanza. This pattern consisted of intersentential switching dominated by English in the refrain or stanza, with combination of Indonesian in the rest of the lyrics. In addition, the switches also conform to the rules of Indonesian and English (Romaine, 1995, p. 123). There seems to be particular categories for the lexical item used in the switches from Indonesian to English. The song's writers tend to switch to English when the lyrics try to communicate something relating to English or Western culture and habit, and dealing with concepts which may not be acceptable by Indonesian culture or society (Bentahila, 1983). Those aspects are portrayed in extract (22) below:

(22) *Let's dance together*

 Get on the dance floor

 The party won't start

 If you stand still like that

 Let's dance together

 Let's party and turn off the lights

 Berdiri semua

 Di ruang yg redup

 Bercahaya bagai kilat   (Melly Goeslaw featuring BBB, *Let's Dance Together*)

 "*Let's dance together*

 Get on the dance floor

The party won't start
If you stand still like that
Let's dance together
Let's party and turn off the lights

Every body stands up
In a dim room
Light is as a flash"

From the above extract it seems that the song's writers avoided to use Indonesian for those specific lexical items. In extract (22) the lyrics mentioned and described the acts of dancing and party which are clearly not Indonesian culture, but associated more with Western culture. However, as a result of globalization era, *dance* and *party* are common phenomena in the society especially among young generation.

In addition, the song's writers are likely to use English when they want to express "the universal experience of falling in love, the conflicts and separations of lovers, betrayal and lost love" (Bentahila & Davies, 2002, p. 200). It seems that they have more freedom when they switch their language into English. The example is in extract (23) below:

(23) Katakan-katakan kau sungguh-sungguh
       Hanya ada ku di didalam hatimu
       Katakan-katakan kau cinta aku
       Untuk selamanya kau jadi milikku
       I don't wanna lose you
       Yes I wanna hold you
       I don't wanna make you
       Make you sad and make you cry   (Cinta Laura, *Oh Baby*)

"Say say you're honest
It's only me in your heart

Say say you love me

Forever you'll be mine

I don't wanna lose you

Yes I wanna hold you

I don't wanna make you

Make you sad and make you cry"

(24) *Would it be nice to hold you...*

Would it be nice to take you home...

Would it be nice to kiss you...

Furthermore, English vocabulary is likely to be used because it has various words to express states of feelings, such as abstract nouns and verbs referring to feelings (*hope* and *love*), and adverb of frequency (*never* and *always*), as shown below:

(25) *My darling I love you, you know that it's true (you know that it's true)*

I will always be with you, you that that I'll do

Organizational Code Switching

In Indonesian – English bilingual pop songs, there was another pattern of switching that is called as organizational code switching since the distribution of Indonesian and English across the song was closely related to the structure of the lyrics in the song. In the corpus it was found a large proportion of the songs containing a refrain, which was frequently repeated, formulated largely or entirely in English, while Indonesian was used as the verses or body of the song. It appears that both languages have important roles in delivering the message of the song. The refrain is likely to sum up the theme of the song, whereas the verses function as the story line. Additionally, the titles of Indonesian pop songs are usually taken from the refrain of the songs; thus, many of the songs in the corpus possessed titles entirely in English. The examples following this pattern are *Only Love* by The Changcuters, *I'll be there for You* by Cherry Belle, and *My Love* by Ussy. *Only Love* contained the following refrain repeated for six times in the song.

Only love was the only English phrase in the entire song, yet the frequent repetition of the phrase gave a strong bilingual sense.

(26) *Only love* hanyalah cinta

Only love yang aku pinta

"*Only love* only love

Only love that I want"

Another example is the song *My Love* by Ussy. The refrain below was repeated for six times. The rest of the song was entirely in Indonesian, except the noun phrase *My love!* at the end of the song.

(27) *My love I love you, my love I love you*

Similarly, Cherry Belle's song *I'll be there for You* consisted of the following refrain occurring for four times. The only other English utterances in the entire song were F*or you for you* and *I'll be there for you*.

(28) *Everytime you miss me you need me*

Remember me

I will come to you I promise you I love you

Everytime you miss me you need me

Call me call me

I will come to you I promise you

I'll be there for you

Switching in English-Dominant Lyrics

At last, it is also worth noting at the songs which almost all of the lyrics are in English. Here the intersentential switching is between stanzas. This pattern is adopted and represented by Cherry Belle's songs *I'll be there for You* in which almost the entire lyrics of the songs are in English. Only a few of their stanzas consist of Indonesian. The only Indonesian stanzas are the first and fourth stanza, out of ten stanzas in the song.

CONCLUSION

This paper has tried to explore the patterns of code switching in Indonesian – English bilingual pop songs. This paper has shown four main patterns of the language mixing in the lyrics of the songs. Firstly, the use of Indonesian and English within the same song shows conversational-style code switching which has similar pattern from everyday informal conversation, that is insertion style. In this pattern, the intrasentential switching of English elements can be found in adjectives, verb stems, nouns, noun phrases, clauses, and adverbial or prepositional phrase. Secondly, pattern of lexically motivated code switching is shown. In this pattern, the switches are in the whole refrain or stanza in which all the lyrics in the refrain or stanza are in English, while the rest of the lyrics are in Indonesian. This pattern of switching can be categorised as intersentential switching. Thirdly, organizational code switching is demonstrated. The switches between Indonesian and English within the song were related to the structure of the lyrics in the song. It can be seen from English frequently repeated refrain in the corpus, while Indonesian was used as the verses or body of the song. Lastly, switching in English-dominant lyrics is also found. This pattern explores the songs which almost all of the lyrics are in English. The intersentential switching is between majority English stanzas and a few Indonesian stanzas.

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