

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Language contact is an inseparable part of communication in societies where more than one language is regularly used side by side. In multilingual settings such as Indonesia, speakers rarely rely on a single linguistic code when they talk, write, or sing; instead, they draw on the resources of two or more languages within a single utterance. This linguistic behavior has long been studied under sociolinguistics, the branch of linguistics concerned with the relationship between language and its social context (Holmes, 2013). Among the phenomena that sociolinguistics investigates, code mixing has received considerable scholarly attention because it reveals how bilingual or multilingual speakers negotiate meaning, identity, and social relationships through the strategic combination of linguistic codes (Muysken, 2000).

Code mixing occurs when elements of one language, such as words, phrases, or clauses, are inserted into an utterance that is otherwise structured by another language, without a corresponding change in topic or social situation (Hoffman, 1991). Unlike code switching, which typically involves a shift between languages at clause or sentence boundaries in response to a change of interlocutor, topic, or setting, code mixing operates within a single sentence and often reflects the speaker's bilingual competence, stylistic preference, or the practical need to fill a lexical gap (Myers-Scotton, 1993). In Indonesia, this phenomenon is particularly visible among younger generations, whose exposure to English

through education, digital media, and popular culture has produced a hybrid communicative style that blends Bahasa Indonesia with English lexical and grammatical elements (Alrajafi, 2021).

Popular music is one of the domains in which code-mixing manifests most productively. Song lyrics are not merely aesthetic artifacts; they are also linguistic texts that circulate widely and shape, as well as reflect, the everyday speech patterns of their listeners. Several studies have documented the pervasiveness of Indonesian-English code mixing in the lyrics of Indonesian singers and bands, showing that the practice serves functions ranging from stylistic emphasis and emotional intensification to the projection of a modern, globally oriented identity (Kadir, 2021; Susilawati & Andriani, 2023; Vionita et al., 2023). These studies consistently apply structural typologies of code mixing, most notably the framework developed by Muysken (2000), which distinguishes insertion, alternation, and congruent lexicalization as the three principal processes through which two linguistic systems merge within an utterance.

A growing number of these studies focus specifically on Indonesian popular music because the genre offers dense, naturally occurring bilingual data. Susilawati and Andriani (2023), for instance, examined the lyrics of the Indonesian group UNITY and found that intra-sentential mixing was the dominant pattern, while Vionita et al. (2023) identified both inner and outer code mixing in the lyrics of the rapper Saykoji. Most recently, Mulawarman et al. (2025) analyzed the song "*Kasih Aba-Aba*" by Naykilla, Tenxi, and Jemsii using Muysken's typology and reported that insertion was the most frequent type of

code mixing, followed by alternation and congruent lexicalization, functioning to express emphasis, identity, prestige, and emotional nuance.

Despite the growing body of research on code mixing in Indonesian popular music, an important gap remains. Most previous studies have limited their analyses to a single song or a small selection of tracks by different artists, leaving the linguistic patterns across an entire musical release largely unexplored. As acknowledged by Mulawarman et al. (2025), focusing on individual songs restricts the broader understanding of code-mixing practices and highlights the need for studies with a wider scope. Consequently, little is known about whether code-mixing patterns remain consistent or vary across multiple songs within the same artistic work. To address this gap, the present study examines all six tracks of Naykilla's *Centyl* Extended Play (EP) as a single linguistic corpus, providing an EP-wide perspective on code-mixing patterns in Indonesian popular music..

Naykilla, the stage name of Nayya Rahmania, is an Indonesian singer-songwriter whose 2024 collaborative single "*Garam & Madu (Sakit Dadaku)*" popularized a hybrid musical style known as "*hipdut*," a fusion of hip-hop and *dangdut* noted for its multilingual lyrics combining Bahasa Indonesia, English, and Javanese. Building on this success, Naykilla released her debut extended play (EP), *Centyl*, in October 2025, comprising six tracks that continue to blend *dangdut* rhythms with breakbeat and electropop production while retaining a distinctly code-mixed lyrical style. Because *Centyl* represents Naykilla's first cohesive full-length artistic statement, it provides an appropriate and previously unexamined object for a systematic, track-by-track sociolinguistic analysis of

code mixing, one that extends beyond the single-song scope of prior research, such as the existing study of "*Kasih Aba-Aba*" alone, to the EP as a whole.

Based on this background, the present study is designed to analyze the types of code mixing found in the lyrics of Naykilla's EP *Centyl* using Muysken's (2000) typology of insertion, alternation, and congruent lexicalization, within a descriptive qualitative research design grounded in sociolinguistic theory. By examining all six tracks of the EP as a single corpus, this study seeks to provide a more comprehensive picture of how code mixing operates as a consistent linguistic feature of Naykilla's songwriting, thereby addressing the gap left by earlier single-song analyses and contributing further empirical evidence to the study of bilingual language use in contemporary Indonesian popular music.

1.2. Research Questions

Based on the background above, this study addresses the following research questions:

1. What types of code mixing are found in the lyrics of Naykilla's EP *Centyl*?
2. Which type of code mixing occurs most dominantly in the lyrics of Naykilla's EP *Centyl*?
3. How does code mixing function within the lyrical and communicative context of the songs in Naykilla's EP *Centyl*?

1.3. Aims of the Study

In line with the research questions, this study aims to:

1. identify the types of code mixing present in the lyrics of Naykilla's EP *Centyl*;
2. determine the most dominant type of code mixing used throughout the EP;

3. describe the sociolinguistic functions of code mixing as it appears in the lyrical context of the songs.

1.4. Significance of the Study

Theoretically, this study is expected to enrich the sociolinguistic literature on code mixing in Indonesian popular music by offering an EP-wide analysis that complements existing single-song studies, thereby strengthening the empirical basis for understanding code-mixing patterns in contemporary Indonesian songwriting. By treating an entire EP, rather than a single song, as the unit of analysis, this research also develops and demonstrates a coding procedure capable of tracking how code-mixing patterns vary not only within individual songs but also across the tracks of a single artistic release. The coding procedure, together with the complete coding instrument employed in this study, may serve as a methodological reference for future researchers who wish to conduct multi-track or multi-text analyses of code mixing in other bilingual creative works, including music, poetry, and other forms of short digital texts.

Practically, the findings of this study may benefit students and lecturers in English Language Education by providing authentic bilingual materials to illustrate code-mixing phenomena in sociolinguistics courses. They may also assist future researchers by providing a methodological reference for analyzing song lyrics as linguistic data. Furthermore, this study contributes to documenting the linguistic characteristics of a debut release that marked a notable moment in the development of the *hipdut* genre. Should Naykilla's subsequent releases or the wider *hipdut* movement continue to evolve stylistically, the coded dataset produced in this study may serve as a dated linguistic record of Centyl's particular

code-mixing profile, against which later works may be compared in future longitudinal or comparative research.

1.5. Scope and Limitation of the Study

This study is limited to the analysis of code mixing found in the written lyrics of the six tracks contained in Naykilla's EP *Centyl* (2025): "*Bahasa Tubuhmu* (Intro)," "*Raga*," "*SO ASU*," "*Kasih Aba Aba*," "*Geleng Geleng*," and "*skip dulu ah*." The analysis focuses solely on the structural types of code mixing following Muysken's (2000) typology and their sociolinguistic functions; it does not examine phonological, musical, or visual (music video) elements, nor does it investigate audience reception or the commercial dimensions of the EP.

Temporally, the analysis is confined to the lyrics as officially released on 17 October 2025 and does not extend to any subsequent live, acoustic, or remix versions of the songs that may present different code-mixing patterns. Disciplinarily, the study remains within the boundaries of descriptive sociolinguistics; it does not adopt a musicological perspective on melody, rhythm, or vocal performance, nor a critical-discourse perspective on gender or class representation, even though such perspectives could, in principle, be applied to the same lyrical data in future research.