

CHAPTER V

CONCLUSION AND SUGGESTION

5.1. Conclusion

Based on the analysis of all six tracks in Naykilla's EP *Centyl* using Muysken's (2000) typology, this study identified 22 instances of code mixing in total. Insertion was found to be the most dominant type (12 instances, 54.5%), followed by alternation (9 instances, 40.9%), while congruent lexicalization occurred only once (4.5%). This answers the first and second research questions: the types of code mixing present in the EP are insertion, alternation, and congruent lexicalization, with insertion as the most dominant pattern overall, although insertion and alternation occurred in equal proportion within "Kasih Aba Aba" specifically.

Regarding the third research question, code mixing in EP *Centyl* was found to serve several sociolinguistic functions, most prominently emotional personalization and emphasis, alongside identity expression, prestige, and lexical necessity. Bahasa Indonesia consistently functioned as the matrix language across all six tracks, with English (and, in one instance, Javanese) elements inserted or alternated at emotionally salient points in the lyrics. Code-mixing intensity varied considerably across tracks, with "Kasih Aba Aba" and "skip dulu ah" containing the large majority of instances, while the remaining four tracks contained only isolated occurrences concentrated in hooks or outros.

These findings confirm and extend the single-song analysis of "Kasih Aba Aba" by Mulawarman et al. (2025), demonstrating that insertion-dominance is not

unique to that one track but recurs across the EP, while also revealing a nuance, the near-equal weight of alternation within individual songs, that a single-song scope could not capture. This study therefore demonstrates that an EP functions as a coherent linguistic corpus that can extend single-song findings into a broader, artist-specific account of code-mixing behavior, directly addressing the scarcity of EP-wide code-mixing studies in Indonesian popular music.

More broadly, this study demonstrates that treating an artist's complete extended play as a single linguistic corpus, rather than sampling one song in isolation, reveals patterns, such as the marked concentration of code mixing in only two of six tracks and the near-even split between insertion and alternation within "Kasih Aba Aba" specifically, that a single-song design is structurally unable to detect. In this sense, the EP-wide approach adopted here does not merely add more data points to the existing literature but changes what kinds of sociolinguistic patterns become visible in the first place.

5.2. Suggestion

Based on the conclusions above, the writer offers several suggestions addressed to different groups who may benefit from or build upon the findings of this study, namely future researchers, students, English lecturers and teachers, and content creators or practitioners in the music industry.

5.2.1. For Future Researchers

Future researchers are encouraged to extend this line of inquiry through cross-EP or cross-artist comparison, for instance by comparing the code-mixing patterns identified in Centyl with those in other Indonesian *hipdut* or pop releases,

in order to determine whether insertion-dominance concentrated at emotionally salient sections is specific to Naykilla or characteristic of the broader genre. Given that this study found code mixing involving a regional language (Javanese, in "SO ASU") alongside English, future research could also examine inner versus outer code mixing across a larger corpus of Indonesian popular songs, following Vionita et al. (2023), and could combine the structural analysis used here with audience reception research to examine how listeners interpret and respond to code-mixed lyrics.

5.2.2. For Students

For students of English Language Education, the coded dataset may be used as authentic material for practicing the identification of code-mixing types and sociolinguistic functions, offering a concrete, song-based alternative to invented textbook examples when studying bilingualism and language variation in a sociolinguistics course.

5.2.3. For English Lecturers and Teachers

For lecturers and teachers, the findings of this study may be developed into instructional materials that use Naykilla's EP Centyl, or similarly code-mixed Indonesian popular songs, to teach sociolinguistic concepts such as bilingualism, code mixing, and language variation in an engaging and contextually relevant manner; specifically, the per-track analysis can be adapted into a classroom activity in which students classify code-mixing instances from a song of their choice using Muysken's (2000) typology before comparing their classifications with the interpretation modeled in this study.

5.2.4. For Content Creators and the Music Industry

For songwriters, producers, and other creative professionals working within the *hipdut* and broader Indonesian bilingual pop genres, the present findings offer a descriptive account of how code mixing has been used effectively to intensify emotional expression and mark stylistic identity within a commercially and critically successful release. While this study does not make prescriptive recommendations about songwriting practice, the consistent association observed between full clausal alternation and emotionally climactic lyrical moments may be of interest to creative practitioners seeking to understand why certain code-mixing choices resonate with contemporary Indonesian audiences, particularly younger listeners whose everyday bilingual speech patterns Naykilla's lyrics appear to reflect.

5.3. Limitations of the Study

This study is subject to several limitations that should inform how its findings are interpreted and used. First, because the analysis is confined to a single artist's single EP, the findings describe code-mixing patterns characteristic of Naykilla's *Centyl* specifically and should not be generalized to Indonesian popular music, or even to the *hipdut* genre, as a whole without further comparative research. Second, the study analyzes the written form of the lyrics only and does not account for prosodic, melodic, or performance-related features that may carry additional sociolinguistic meaning when the songs are heard rather than read. Third, the classification of each instance's sociolinguistic function, while supported by the triangulation procedures, remains an interpretive judgment

made by the writer and could, in principle, differ from the interpretation of another analyst applying the same theoretical framework to the same data.

These limitations do not undermine the study's central findings regarding the structural distribution of code-mixing types, which rest on the more directly verifiable classification criteria specified by Muysken (2000), but they do delimit the scope within which the functional interpretations presented here should be understood.