



Pragmatic Functions of Code-Switching in

Kaleb J's Song "It's Only Me"

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Article Info	Abstract
<p>Received: 2026-01-12 Revised: 2026 03-23 Accepted: 2026 05-31</p> <p>Keywords: Bilingual Songs; Code-Switching; Pragmatics; Popular Music; Translanguaging</p> <p>DOI: 10.24256/ideasv14i1.9316</p> <p>Corresponding Author: Deaphenia Dordia Josanis Hia 33230101@bsi.ac.id Universitas Bina Sarana Informatika, Jakarta</p>	<p><i>This study investigates the pragmatic functions of code-switching in an Indonesian bilingual pop song, drawing on translanguaging theory as its primary analytical framework. Focusing on how systematic alternation between Bahasa Indonesia and English contributes to emotional expression and narrative organisation. Despite the growing presence of bilingual lyrics in Indonesian popular music, previous studies have largely concentrated on structural classification rather than pragmatic meaning. Addressing this gap, the study aims to identify, classify, and interpret instances of code-switching as deliberate communicative strategies. Employing a descriptive qualitative research design, the official song lyrics were segmented and analysed through structural classification and pragmatic discourse analysis, informed by translanguaging theory. The findings reveal that all instances of code-switching occur inter-sententially and follow a consistent verse–chorus pattern. Specifically, all switches occur at section boundaries, with Bahasa Indonesia dominating verses and the bridge, while English is used exclusively in the chorus. Bahasa Indonesia is used to convey intimacy and emotional vulnerability, while English functions to express emphasis, universality, and poetic appeal, together shaping the song's emotional progression and reinforcing its bilingual artistic identity. The study concludes that code-switching in Indonesian pop music is pragmatically motivated and artistically integral, highlighting bilingual lyrics as purposeful communicative acts rather than stylistic ornamentation. This study contributes to sociolinguistics and discourse analysis by demonstrating how bilingual song lyrics constitute intentional, meaning-oriented communicative texts.</i></p>

1. Introduction

As artists intentionally mix several languages in order to reach different audiences, linguistic barriers have become more porous in the current environment of global popular music. This phenomenon, known as code-switching, is a purposeful artistic and pragmatic practice used to construct meaning, negotiate identity, and position artists within broader cultural spaces (Callesano et al., 2025; Picone, 2024; Zhang, 2025). It challenges traditional views of bilingualism and calls for approaches that account for the functional, pragmatic, and identity-oriented dimensions of language choice in artistic discourse (Du, 2023; Eunike Margareta & Rangkuti, 2024; Schneider, 2023).

However, despite its growing relevance, scholarly attention to code-switching in Indonesian pop music remains limited. Most existing research primarily focuses on structural classifications of code alternation—such as inter-sentential, intra-sentential, and emblematic switching—without examining the deeper pragmatic and artistic functions behind these linguistic choices (Poplack, 1980). Consequently, how bilingual lyrics shape emotional nuance, listener engagement, and narrative construction remains underexplored (García-Pastor, 2020; Susilawati & Iis Andriani, 2023).

In the Indonesian popular music industry, bilingualism has developed alongside broader processes of cultural globalisation and digital media circulation. The increasing accessibility of international music platforms has exposed Indonesian artists and audiences to multilingual musical practices, encouraging the incorporation of English into locally produced songs (Picone, 2024; Schneider, 2023). Within this environment, English often functions not only as a communicative resource but also as a symbolic marker associated with modernity, cosmopolitan identity, and global belonging (Banda, 2019). Conversely, Bahasa Indonesia continues to serve as a primary medium for conveying personal experience, emotional intimacy, and cultural authenticity within local contexts (Kadir, 2021).

From a discourse perspective, song lyrics constitute a distinctive form of artistic communication in which meaning is constructed through the interaction of language choice, repetition, and emotional framing. Unlike spontaneous spoken interaction, lyrics are carefully composed texts in which linguistic decisions are typically intentional and meaning-oriented (Mehdi, 2024). Consequently, examining code-switching in song lyrics provides insight into how artists deploy linguistic resources to structure emotional progression and guide listener interpretation. However, previous studies on Indonesian bilingual songs have largely prioritised structural identification of code-switching over its pragmatic and narrative functions (Susilawati & Iis Andriani, 2023).

[RESEARCH GAP] A clear research gap therefore emerges from the existing literature. While prior studies have contributed valuable classifications of code-switching patterns in Indonesian pop music, they have not sufficiently addressed

how these linguistic choices function pragmatically and artistically within song narratives. As a result, bilingual lyrics are often treated as collections of isolated switches rather than as organised communicative texts that guide emotional interpretation and listener engagement.

A further gap lies in the limited application of translanguaging theory within Indonesian musical contexts. Translanguaging conceptualises bilingual communication as the dynamic use of a unified linguistic repertoire (García, 2014; Li, 2018; Liu & Fang, 2022), enabling bilingual lyrics to be read as expressions of hybrid identity (Banda, 2019; Cenoz & Gorter, 2021). Yet, its application to Indonesian pop music remains scarce (Lumban Batu & Sukamto, 2020).

[RESEARCH OBJECTIVE] To address these gaps, this study examines Kaleb J's "It's Only Me" as a case study to analyze how code-switching between English and Bahasa Indonesia functions pragmatically and artistically in Indonesian pop music. Kaleb J is selected because his song exhibits clear, systematic bilingual alternation across a well-defined verse-chorus structure, making it a productive object for pragmatic and translanguaging analysis. Accordingly, this study is guided by the following research question: *How does code-switching in "It's Only Me" function to construct narrative development, emotional depth, and identity expression in Indonesian pop music?*

This study aims to identify, classify, and interpret the pragmatic functions of code-switching in the song, demonstrating that Kaleb J's linguistic strategies serve intentional communicative and artistic purposes rather than mere stylistic ornamentation. The specific objectives of this study are (1) to identify the types of code-switching employed in the song, (2) to analyze their pragmatic functions, and (3) to interpret their role in shaping narrative and emotional meaning.

[NOVELTY] The novelty of this research lies in its integration of pragmatic analysis and translanguaging theory to examine Indonesian pop song lyrics as cohesive artistic discourse. By extending translanguaging theory into the realm of musical performance, this study positions Indonesian pop music within global discussions of multilingualism, cultural hybridity, and identity construction, an area that remains underexplored in existing scholarship.

2. Method

Research Design and Context

This study employs a descriptive qualitative research design to examine how code-switching functions pragmatically and artistically in an Indonesian bilingual pop song, specifically Kaleb J's "It's Only Me." This approach is appropriate because it prioritises contextual interpretation and meaning construction rather than numerical generalisation, enabling in-depth examination of language use within its cultural and discursive context (Creswell, 2014).

The research is situated within the fields of pragmatics and sociolinguistics, with particular attention to bilingual discourse in popular music. Song lyrics are

treated as planned and meaning-oriented texts rather than spontaneous utterances. Consequently, language choices within the lyrics are assumed to be intentional and strategically positioned to shape emotional progression and audience interpretation. By focusing on a single song as a case study, the research aims to provide a detailed and context-sensitive analysis of bilingual language use rather than broad generalisation across multiple texts.

Data Source and Research Object

The data for this study consist solely of the official lyrics of "It's Only Me," as released by the artist through authorised music platforms. The song was selected because it exhibits clear and systematic alternation between Bahasa Indonesia and English, making it a suitable object for analysing pragmatic functions of code-switching. The lyrics contain distinct verses, choruses, and a bridge, which allow for examination of how language alternation aligns with musical and narrative structure.

As the study relies exclusively on textual data, no human participants were involved. Therefore, ethical approval was not required. Treating song lyrics as non-human textual artefacts aligns with established practices in discourse and pragmatic analysis of artistic texts.

Data Collection Procedures

Data collection was conducted through documentation. The official lyrics were transcribed verbatim and formatted into analysable segments based on the song's structural divisions, including verses, choruses, and the bridge. Each line of the lyrics was carefully examined to identify the presence, position, and boundaries of language alternation.

Instances of code-switching were identified by determining points at which the language shifted from Bahasa Indonesia to English or vice versa. These instances were extracted and organised systematically to facilitate analysis. Segmentation was essential to ensure accuracy in identifying complete units of language use and to avoid misclassification of stylistic repetition or borrowing as code-switching. This careful documentation process ensured that the data set accurately represented the bilingual structure of the song.

Data Analysis Procedures

The analysis was conducted in two interrelated stages: structural identification and pragmatic interpretation. In the first stage, instances of code-switching were classified according to established structural typologies, including inter-sentential, intra-sentential, and emblematic switching. This classification followed commonly used frameworks in code-switching research and provided a descriptive foundation for further analysis (Adawiah et al., 2023; Berliana & Anjarningsih, 2022). Pragmatic functions were then identified using a discourse-

pragmatic framework drawing on speech act theory and (Jakobson, 1960) communicative functions, including expressive, referential, poetic, and emphatic functions.

The second stage involved pragmatic discourse analysis to interpret the communicative functions of each switching instance. Drawing on pragmatic theory, the analysis examined how language alternation contributed to expressive, referential, poetic, and emphatic functions within the song. Attention was paid to how switching aligned with emotional shifts, narrative development, and repetition across song sections. Rather than treating switches as isolated linguistic events, the analysis considered their placement within the broader lyrical and musical structure.

To strengthen interpretation, translanguaging perspectives were incorporated to conceptualise bilingual expression as part of a unified communicative repertoire. From this viewpoint, the alternation between Bahasa Indonesia and English was analysed as a strategic deployment of linguistic resources rather than movement between separate language systems. This integrative approach allowed the study to account for both structural patterns and holistic meaning-making processes.

Trustworthiness of the Analysis

To enhance the trustworthiness of the analysis, consistency was maintained throughout the coding and interpretation process. Structural classification was applied uniformly across all song segments, and pragmatic interpretations were grounded in contextual evidence from the lyrics rather than subjective inference alone. Analytic reliability was strengthened through repeated reading of the lyrics across multiple rounds of analysis, triangulation of structural and pragmatic interpretations, and cross-checking of coding decisions against the theoretical frameworks employed. The use of established theoretical frameworks further contributed to analytical transparency and methodological rigour.

Table 1. Example of Coding Procedure Applied to the Data

Lyric Line	Language	Switching Type	Pragmatic Function
Selama ini ribuan hari / Kudekat denganmu	Indonesian (Verse 1)	Inter-sentential (section boundary)	Expressive – emotional reflection / intimacy
It is only me / Believe me girl it's only me	English (Chorus 1)	Inter-sentential (section boundary)	Emphatic – universal declaration / emotional assertion
Aku memang bukan / Rasa yang kau mau	Indonesian (Bridge)	Inter-sentential (section boundary)	Expressive – vulnerability /

	emotional acceptance
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3. Result

This section presents the findings of the analysis on code-switching in Kaleb J's "It's Only Me." The findings are organised into four subsections: structural distribution of languages, classification of code-switching types, pragmatic functions of switching across song sections, and the relationship between language alternation and emotional progression. The presentation of results focuses on observable patterns in the data, while interpretation is reserved for the Discussion section.

Structural Distribution of Languages in the Lyrics

The first step in analysing code-switching involved identifying the distribution of Bahasa Indonesia and English across the song's lyrical structure. The analysis shows that the song consists of six major sections: Verse 1, Chorus 1, Verse 2, Chorus 2, Bridge, and Chorus 3/Outro. Each section is monolingual, with no mixing of languages within individual lines or clauses. Table 2 below summarises the structural distribution of languages across song sections.

Table 2. Structural Distribution of Languages Across Song Sections

Song Section	Language	Theme / Content Summary
Verse 1	Bahasa Indonesia	Emotional background; unreciprocated affection; silent endurance
Chorus 1	English	Outward declaration of devotion; emphatic commitment
Verse 2	Bahasa Indonesia	Narrative elaboration; emotional persistence despite no reciprocation
Chorus 2	English	Repetition of chorus; thematic anchor; emphasis through linguistic consistency
Bridge	Bahasa Indonesia	Heightened vulnerability; acceptance and emotional sincerity
Chorus 3/Outro	English	Closure; reinforcement of memorability and poetic resolution

For illustrative purposes, the key lyrical excerpt from Verse 1 reads: "Selama ini ribuan hari / Kudekat denganmu" (Indonesian), conveying personal intimacy. This is contrasted by the Chorus opening: "I maybe not yours and you're not mine" (English), which shifts to an outward, universal declaration. Full lyrics are available

through authorised music platforms.

Overall, the structural sequence of language alternation follows a stable pattern: Indonesian–English–Indonesian–English–Indonesian–English. No deviations from this pattern were identified. The absence of mixed-language lines indicates that language alternation occurs exclusively at section boundaries.

Classification of Code-Switching Types

Based on established typologies of code-switching, all instances identified in the song fall under inter-sentential code-switching. Each switch occurs between complete lyrical sections rather than within sentences, phrases, or individual lexical items. No instances of intra-sentential switching, emblematic switching, or tag-switching were observed.

Five switching points were identified across the song structure: (1) Verse 1 to Chorus 1, (2) Chorus 1 to Verse 2, (3) Verse 2 to Chorus 2, (4) Chorus 2 to Bridge, and (5) Bridge to Chorus 3/Outro. These switching points coincide with shifts in musical arrangement and thematic emphasis.

Pragmatic Functions of Code-Switching Across Song Sections

Analysis of pragmatic functions reveals that language alternation corresponds to shifts in communicative purpose across different song sections. Table 3 summarises the pragmatic functions identified at each switching point.

Table 3. Summary of Code-Switching Points and Pragmatic Functions

Switch Point	From → To	Pragmatic Function	Communicative Effect
Switch 1	Verse 1 (ID) → Chorus 1 (EN)	Expressive + Poetic	Internal reflection → outward declaration; emotional contrast
Switch 2	Chorus 1 (EN) → Verse 2 (ID)	Referential + Expressive	Return to personal narrative; contextual elaboration of emotional persistence
Switch 3	Verse 2 (ID) → Chorus 2 (EN)	Poetic + Emphatic	Thematic anchor; reinforcement through repetition and linguistic consistency
Switch 4	Chorus 2 (EN) → Bridge (ID)	Expressive	Heightened vulnerability; emotional sincerity and acceptance

Switch 5	Bridge (ID) → Chorus 3 (EN)	Poetic + Aesthetic	Closure; memorability; emotional resolution
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The first switch, from Verse 1 (Bahasa Indonesia) to Chorus 1 (English), marks a transition from internal emotional reflection to outward declaration, performing an expressive and poetic function. The second switch returns to Bahasa Indonesia, with a primarily referential and expressive function providing narrative elaboration. The third switch repeats the English refrain, reinforcing the poetic and emphatic function of the chorus as a thematic anchor. The fourth switch reintroduces Bahasa Indonesia at a moment of heightened emotional vulnerability, performing an expressive function. The final switch returns to English, fulfilling a poetic and aesthetic function that provides closure. Importantly, these functions are not sequential but overlapping: each switching instance simultaneously serves emotional, narrative, and aesthetic purposes, demonstrating that code-switching in this song operates as an integrated communicative strategy rather than a series of isolated linguistic events.

Language Alternation and Emotional Progression

The findings indicate a clear relationship between language choice and emotional progression throughout the song. Bahasa Indonesia consistently corresponds to moments of introspection, vulnerability, and personal reflection. In contrast, English is associated with outward expression, emotional emphasis, and universalised declarations.

This patterned distribution suggests that language alternation functions as a narrative device guiding listeners through shifts in emotional stance. Rather than functioning independently, language choice and song structure interact to create a coherent emotional arc.

Table 4. Language Choice and Emotional Progression in the Song

Song Section	Language	Emotional Register	Pragmatic Function
Verse 1 & 2	Bahasa Indonesia	Introspection / Intimacy	Expressive – personal reflection
Chorus 1, 2 & 3	English	Affirmation / Universality	Emphatic – outward declaration
Bridge	Bahasa Indonesia	Vulnerability / Acceptance	Expressive – emotional sincerity

The findings of this study can be summarised as follows. First, the song

employs a consistent and systematic pattern of inter-sentential code-switching aligned with its verse–chorus structure. Second, all language alternation occurs at section boundaries, with no intra-sentential mixing. Third, code-switching fulfils multiple pragmatic functions, including expressive, poetic, referential, and emphatic functions. Finally, language alternation plays a central role in shaping emotional progression and narrative coherence.

4. Discussion

The findings of this study demonstrate that the code-switching in “It’s Only Me” is deliberate, systematically structured, and functionally purposeful rather than spontaneous or incidental. The consistent use of inter-sentential switching across the song indicates a strategic alignment between linguistic alternation and musical organisation. This pattern supports arguments by (Fanani & Ma’u, 2018; Mehdi, 2024; Picone, 2024), who assert that code-switching in artistic discourse frequently follows established structural patterns to enhance stylistic coherence and communicative clarity. Unlike conversational code-switching, which often responds dynamically to interactional needs, lyrical code-switching operates within a pre-designed textual and musical framework, reinforcing the intentionality of language choice.

The exclusive reliance on inter-sentential switching further distinguishes the song from everyday bilingual speech. Rather than blending languages within a single line or clause, the artist separates languages across complete lyrical sections. This separation supports clarity, memorability, and aesthetic balance, particularly within the verse–chorus structure. Such findings align with (Picone, 2024) observation that in musical texts, code-switching frequently coincides with formal boundaries, allowing listeners to process linguistic change alongside musical repetition. This reinforces the argument that bilingual lyrics are constructed as cohesive discourse units rather than fragmented linguistic displays.

The functional distribution of languages reveals a clear differentiation of communicative roles. Bahasa Indonesia consistently serves as the medium for private, introspective, and emotionally vulnerable reflections, while English is used to deliver bold, universal, and emotionally salient declarations in the chorus. This pattern aligns with prior research indicating that code-switching can signal shifts in communicative intent and emotional stance (García-Pastor, 2020; Liu & Fang, 2022; Rinawati & Putra, 2021). In this song, language alternation does not merely accompany emotional change but actively constructs it: the movement from Indonesian introspection to English affirmation is not incidental but the primary vehicle through which the song’s emotional arc is delivered to the listener.

The repeated association of English with the chorus is particularly significant. Choruses are typically designed to be memorable, repetitive, and emotionally impactful. By presenting the chorus exclusively in English, the artist enhances its poetic and emphatic force. English functions as a linguistic marker of universality,

enabling the emotional message to resonate beyond local linguistic boundaries. This finding supports (Banda, 2019) claim that multilingual artistic expression often leverages English as a symbolic resource associated with global accessibility and stylistic modernity. At the same time, the consistent return to Bahasa Indonesia in verses preserves emotional intimacy and cultural specificity, maintaining a balance between global reach and local authenticity.

From a pragmatic perspective, the findings demonstrate that code-switching fulfils multiple overlapping functions within the song. Expressive functions emerge in moments of emotional vulnerability, referential functions contribute to narrative coherence, and poetic functions enhance aesthetic impact through repetition and parallelism. Importantly, these functions do not operate independently. Instead, they interact to create a layered communicative effect in which language choice, emotional meaning, and musical structure are mutually reinforcing. This supports pragmatic accounts that emphasise multifunctionality in artistic discourse, where linguistic elements simultaneously serve emotional, aesthetic, and communicative purposes (García-Pastor, 2020; Jakobson, 1960).

The results also reinforce the relevance of translanguaging as an interpretive framework for analysing bilingual song lyrics. Although the song exhibits clear structural boundaries between languages, the overall communicative effect reflects an integrated linguistic repertoire rather than compartmentalised language use. From a translanguaging perspective, the alternation between Bahasa Indonesia and English functions as a cohesive meaning-making strategy rather than as movement between separate linguistic systems (García, 2014; Li, 2018). The artist draws flexibly on both languages to construct emotional authenticity and narrative flow, demonstrating how bilingual resources are mobilised holistically in artistic expression.

This interpretation challenges traditional views that treat code-switching and translanguaging as mutually exclusive frameworks. While the song clearly fits structural definitions of inter-sentential code-switching, its pragmatic and emotional coherence supports a translanguaging-oriented understanding of bilingual creativity. As (Cenoz & Gorter, 2021) argue, translanguaging does not deny the existence of language boundaries but foregrounds how speakers and artists use linguistic resources fluidly to achieve communicative goals. In this study, structural code-switching provides the observable pattern, while translanguaging explains its integrative communicative function.

At a broader cultural level, the strategic use of English reflects global influences shaping Indonesian popular music. English functions as a cultural symbol of global circulation and transnational identity, while Bahasa Indonesia anchors the song in local emotional authenticity. These dynamic supports scholarship on cultural hybridity, where artists negotiate identity through selective linguistic choices (Banda, 2019; Picone, 2024). Compared to prior Indonesian studies such as (Kadir, 2021; Susilawati & Iis Andriani, 2023), which document

similar patterns of English–Indonesian alternation in local pop songs, the present study advances the analysis by focusing on the pragmatic functions and emotional architecture of these switches, rather than stopping at their typological identification.

Importantly, this study extends existing Indonesian research by moving beyond descriptive classification toward functional interpretation. While previous studies have documented the presence of code-switching in Indonesian songs (Kadir, 2021; Susilawati & Iis Andriani, 2023), they often stop at identifying types of switching. The present analysis demonstrates how code-switching operates as a pragmatic and artistic device that shapes emotional meaning and listener engagement. This shift from “what types occur” to “what functions they perform” represents a significant analytical contribution.

[PEDAGOGICAL IMPLICATIONS] The findings of this study also carry implications for language learning and teaching. Bilingual song lyrics such as those analysed here offer rich material for teaching pragmatic competence, as they illustrate how language choice constructs meaning beyond propositional content. Instructors could use systematic code-switching in popular songs as authentic examples of pragmatic functions—such as emphasis, emotional contrast, and audience positioning—in multilingual discourse. This approach aligns with growing interest in the use of popular music as a resource for language awareness and sociolinguistic education (Mehdi, 2024).

The findings also highlight the value of examining single-song case studies in depth. Although such studies do not aim for statistical generalisation, they offer rich insight into the mechanisms of meaning construction in artistic discourse. As (Mehdi, 2024) notes, detailed analysis of individual texts can reveal patterns of intentionality and design that might be obscured in broader surveys. In this case, focusing on one song allows for careful alignment of linguistic patterns with musical structure and emotional trajectory. Nevertheless, the findings should be interpreted within the scope of the study. Future research could expand this approach to multiple songs, genres, or artists to examine whether similar pragmatic patterns emerge across different contexts.

Overall, the discussion confirms that code-switching in “It’s Only Me” functions as a central component of the song’s artistic design. Language alternation shapes emotional progression, reinforces thematic emphasis, and positions the artist within a hybrid cultural space. From a theoretical standpoint, these findings affirm that code-switching in bilingual song lyrics is not merely a structural phenomenon but a pragmatically rich, identity-oriented communicative act that operates at the intersection of sociolinguistics, discourse analysis, and cultural production. By integrating pragmatic analysis with translanguaging theory, this study contributes to a more nuanced understanding of bilingual expression in popular music. It underscores the importance of treating song lyrics as complex communicative texts in which linguistic choices are inseparable from artistic

intention and cultural meaning.

5. Conclusion

This study examined the pragmatic functions of code-switching in Kaleb J's "It's Only Me" to understand how bilingual language use contributes to meaning construction, emotional expression, and artistic design in Indonesian popular music. By adopting a qualitative descriptive approach and focusing on a single song as a case study, the research demonstrated that code-switching in the lyrics is deliberate, systematic, and integral to the song's overall communicative strategy.

The findings revealed that the song employs a consistent pattern of inter-sentential code-switching aligned with its verse-chorus structure. Bahasa Indonesia is used primarily in verses and the bridge to convey introspective, intimate, and emotionally vulnerable reflections, while English is reserved for the chorus to deliver emphatic, memorable, and outward-facing declarations. This patterned distribution of languages functions as a narrative device that guides listeners through shifts in emotional stance, reinforcing the song's emotional progression and thematic coherence.

From a pragmatic perspective, code-switching in the song performs multiple overlapping functions, including expressive, referential, poetic, and emphatic functions. Rather than serving as a decorative stylistic feature, language alternation plays a central role in shaping meaning and listener engagement. The analysis also showed that structural clarity and emotional contrast are enhanced by separating languages across complete lyrical sections, underscoring the planned and purposeful nature of bilingual expression in musical texts.

By integrating pragmatic analysis with a translanguaging perspective, this study contributes to a more nuanced understanding of bilingual creativity in popular music. The song illustrates how artists draw on an integrated linguistic repertoire to construct emotional authenticity and negotiate hybrid identity within a globalised cultural landscape. This approach moves beyond purely structural classification and highlights the importance of interpreting language choice as a communicative and artistic resource.

While the study is limited to a single case, it provides insight into how code-switching can function strategically in Indonesian pop music. Future research may extend this analysis to multiple songs, artists, or genres to explore whether similar pragmatic patterns emerge across different musical contexts. Overall, this study reaffirms that bilingual song lyrics constitute complex communicative texts in which linguistic choices are inseparable from emotional meaning, artistic intention, and cultural positioning.

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