

Code-Switching Used in Basboi's Song Lyrics on *Adulting for Dummies* Album

Muhamad Fajar Dwiyanto¹, Cicih Nuraeni², Delis Meta Tiana³

^{1,2&3} Universitas Bina Sarana Informatika

Jl. Kramat Raya No.98, Kec. Senen, Jakarta Pusat

E-mail: Jaremine22@gmail.com, cicih@bsi.ac.id, delis.dna@bsi.ac.id

Received: September 27, 2023

Accepted: September 27, 2023

Published: September 28, 2023

Abstract

The songs are one of the numerous types of media that can use code-switching English and Indonesia has some number of songs of this genre. Unlike the lyrics made by Basboi, he mixed Indonesian and English in one song and not just one song but made it into an album. This study aims to the types of Code-Switching, the reason used in code-switching, and the most frequently use of code-switching in the lyrics of Basboi's song. This study used descriptive qualitative method that is carried out by collecting as much descriptive data as possible which is then presented in the form of reports and description. The writer used Poplack's theory to find four types of code-switching in *Adulting for Dummies* album. The results showed that The types of code-switching in *Adulting for Dummies* album are Intra-Sentential Code-Switching, Inter-Sentential Code-Switching, Tag-Switching, and Establish Continuity Code-switching. The study discovered 4 data of Tag-Switching (8,51%), 20 data of Inter-Sentential Code-Switching (42,55%), 23 data of Intra-Sentential Code-Switching (48,94%), and 0 data of Establish Continuity Code-switching (0%).

Keywords: Linguistics, Code-Switching, Song Lyrics.

1.Introduction

Linguistics encompasses the scientific investigation of the elements of language. Linguistics studies how language works whereas it captures unique conceptualization of the language in this way of constructing words, phrases, sentences, and utterances for communicating ideas. Linguistics is an analysis of the elements of language. The systematic examination of the features of both specific languages and of language generalization is the main goal of linguistics, which is the theoretical study of language (Buffalo, 2023).

Language has developed rapidly not only to interact with fellow humans but also to create new works or knowledge made by someone. There are several concerns involving the use of language as the main communication system, which depends on its various type of listeners (Vajara, 2022). The function of language is very important for humans. This means that humans will need language as a tool to interact with each other. The language many works produced such as poetry, rhymes, and especially songs. The song itself cannot be separated from a language that is something that cannot be separated. Because from the song, humans can enjoy two things at once, namely the meaning of the lyrics and the music.

The song has two parts, the music and the lyrics. Based on Nasution & Sutikno (2022), lyrics are a person's way of expressing what they have seen, heard, or felt. The songwriter's uses its words to share their opinions, feelings, and ideas. While music has a beat that complements the lyrics so that the song sounds well. There are some ways to make lyrics good, one of which is by using code-switching. According to Yunita et al (2019) code-switching is a discourse phenomenon, as it comprises the production and the comprehension of code-switched utterances. The most theoretical perspective pertains to the production of code-switched utterances, but empirical studies have examined both the production and the comprehension of code-switched utterances (Hell, 2022).

The songs are one of the numerous types of media that can use code-switching. Therefore, it can be stated that songs can be a medium for code-switching, and Indonesia has some number of songs of this genre. Usually, songs are created using only one language, either Indonesian or English. Unlike the lyrics made by Basboi, he mixed Indonesian and English

in one song and not just one song but made it into an album. This is the author's concern to examine the code-switching contained in these lyrics.

Code-Switching

Code-switching is the use of language by switching language to another language to adjust one's role and also the situation due to the presence of other participants (Astuti, 2020). Refers to Alegado et al (2021), developing attract of two or more languages allows a person to utilize and mix two (or more) different languages in the same utterance; this is referred to as code-switching. It means code-switching is the interchange of more than one language in a conversation, whereas code-mixing is the use of different languages without altering the topic or the circumstances in a sentence's words or phrases.

In social groupings that were referred to as bilingual, code-switching might take place from one language variety to another. Heriwati (2019) said that in a bilingual society, code-switching that occurred from one language that was used had meaning in accordance with the meaning of the code being addressed. It means that people switched between different codes, which could not be accomplished casually.

The process of code-switching is inseparable from a conversation between fellow humans, they communicate in the same language. there are two forms of communication, namely verbal and nonverbal. Aqidah et al (2021) stated that verbal communication is carried out using language media delivered orally or in writing, while nonverbal communication is carried out with gestures, mimics, body gestures, and others. The writer realizes that the code switch that corresponds to what is being analyzed is verbal communication.

The causes of code-switching are very diverse, and if it is researched further, various results will emerge. In addition code switching is used for specific reasons to ensure that each speaker is understood. In general, code-switching is caused by:

1. **Speakers:** a multilingual person will always make use of such skills. Speakers purposefully change between languages. Because speakers have specific objectives and goals, this can occur. The speaker additionally requests a reaction from the listener.
2. **Listener or interlocutor:** the interlocutor factors affect language use in addition to the speaker factors mentioned above. Speakers who have the ability to speak another language must eventually desire to do so. Initially, the speaker converses in the interlocutor's native tongue, but some interlocutors are unable to comprehend the speaker when they speak a foreign language. The speaker must therefore change codes.
3. **Change of situation with the presence of a third person:** the language transition will be impacted by the presence of a third party in the dialogue.
4. **Changes from formal to informal or vice versa:** sometimes when someone wants to chat, they have to be aware of where the other person is standing. A young individual conversing with an elderly person, for instance, will employ formal language. A person will employ informal language when speaking to a close friend in a different context. As a result, talking back to the listener will feel natural.
5. **Change of subject:** conversations with two or more people will invariably cover a wide range of topics, different things. The subjects of conversation might be either formal or informal. In formal subject politics, economics, education, and other formal themes are included. Informal subjects include kinship, friendship, and other such things. The speaker will need to adapt their language use when talking about these distinct subjects.

In conclusion, according to Ainun (2020), code-switching is the use of more than one language, variety, or style by a speaker within an utterance or discourse, or between different interlocutors or situations. From that definition, when people seek to interact with cultures and communities, they use code-switching. People do not just converse with others in a particular language or dialect; they can also transition to another one depending on what they require.

1. Inter-Sentential Code-Switching

Inter-Sentential Code-Switching: Switching between sentence boundaries, where one sentence is in one language and the other in another language. This type of code-switching is usually done by speakers who are proficient in using both languages. This type of code-switching is often found in song lyrics.

For example: *Kemarin saya pergi ke pasar dan beli sayur-mayur. After that, I went to the bank to withdraw some money*

In the example above, there is code-switching from Indonesian to English in the second sentence. This may happen because the person speaking wants to show their ability in English and maybe also because the situation or context of the conversation is different, which is about financial or banking matters. Nevertheless, the use of English in this second sentence does not affect the structure or grammar of the previous Indonesian sentence, so it is still included in the category of inter-sentential code-switching.

2. Tag-Switching

Tag-Switching (tag code-switching): the insertion of tags in one language in an utterance into another language. It can be inserted in many different places in an utterance without changing the syntactic order, purpose, and meaning of speech. Tag code-switching usually occurs at the end of a sentence.

For example, I'ma get you what you need, "yaa" wash your dish *masak mie* "yaa"

In the example above, tag switching occurs in the word "yaa" which is a tag phrase from Indonesian placed at the beginning and end of a sentence that uses English. This tag phrase is used to show agreement or agreement with the previous statement. However, the tag phrase "yaa" is not part of the English language and has no direct equivalent in English, so it falls under the category of tag switching.

3. Intra-Sentential Code-Switching

Intra-Sentential Code-Switching is a type of code-switching that occurs when different languages or language varieties are used in one sentence or phrase. In this type of code-switching, the words or phrases in the sentence can come from different languages or language varieties.

For example: When I see you, I got glow "di mukaku"

In the example above, there is code-switching from English to Indonesian on the word "di matakku". This may happen because the singer wants to show or emphasize that the word related to the previous one is considered more specific. However, the singer still uses English grammar and sentence structure, so this intra-sentential code-switching can still be understood contextually.

Relevant Studies

Here are a few earlier papers connected to this analysis that the writer has discovered that deal with code-switching in music lyrics. The research entitled Code Switching and Code Mixing in Song Lyrics in the Anime "Kami No Tou" was done by Pusaka (2022). This study examines code-switching and code-mixing in song lyrics contained in the anime "Kami no Tou". The goal of this work is to describe the many kinds of code-switching and code-mixing as well as their forms. The lyrics of the Stray Kids' songs "Top and Slump" from the anime soundtrack "Kami no Tou" contain code-switching words and mixed codes that make up the data for the current research. This study uses qualitative descriptive research techniques along with a sociolinguistic approach. According to the analysis findings, there are instances of external code-switching and outer code mixing in the lyrics of "Top and Slump" songs. In addition, it was also discovered to mix codes in the form of words, phrases, clauses, and word loops and shift codes in the style of sentences. The reason for using code-switching is to harmonize the rhythm of the song and just prestigious.

In this research conducted by Kadir (2021) entitled Code-Switching in Indonesian Popular Songs and Its Potential Implications for English Language Teaching. Code-switching is a common phenomenon in a bilingual and multilingual society. People utilize codes in different forms of interactions for various reasons and functions. This descriptive qualitative study investigates the types and functions of code-switching between English and Bahasa Indonesia that occur in the song lyrics. Fifteen Indonesian songs produced from 2009 to 2019 were examined. The results of the content analysis show that there are four different forms of code-switching in the lyrics of popular Indonesian songs: inter-sentential code-switching, intra-sentential code-switching, iconic code-switching, and code-switching including changes in pronouncing. It also demonstrates that code-switching in lyrics serves a variety of purposes, including discussing specific subjects, meeting lexical demands and availability, being emphatic, showing group identity, simplifying words and idioms, and evoking powerful emotions or attracting attention.

Shaari & Zainuddin (2018) explore that code-switching has been used in many languages by many different groups of people or speech communities, but little is known about how and why they are used as communicative strategies in modern song lyrics. The title of this study is Intra and Inter-Sentential Code-switching Phenomena in Modern Malay Songs. In this paper, they discuss the phenomenon of English code-switching in contemporary Malay music. Twenty-five contemporary Malay songs were chosen, and content analysis was used to examine them. The analysis was made based on Poplack' theory as well as the functions of Code-Switching proposed by Appel and Musyken. Two types of Code-Switching commonly used in modern Malay songs were discovered. They were Intra-Sentential and Inter-Sentential Code-Switching. The six functions of code-switching referential, directive, expressive, phatic, metalinguistic, and poetic were then used to categorize the functions of code-switching. The results of this study also point to other code-switching mechanisms that highlight Malaysian songwriters' bilingualism and creativity.

The phenomena of code-switching are used in a variety of contexts, including some television and radio broadcasts, advertisements, and song lyrics. This research conducted by Erlangga (2022) entitled An Analysis of Code Switching in Saykoji – Booyah Song Lyrics discussed about what are the types of code-switching used by the singer Saykoji in this song. The data for this study came from the lyrics of a Booyah song, and the qualitative descriptive method was used to evaluate the data. The study's findings indicate that there are three different forms of code-switching to be discovered in these lyrics are Tag-Switching, Inter-Sentential Switching, and Intra-Sentential Switching.

The purpose of this thesis is to add further knowledge regarding the mixing of languages (code-switching) in Japanese popular music from the 1970s and 1980s. The genre of focus is the newly resurfaced musical style of city pop. The title of this study done by Östlie (2020) entitled A Study of English Code-switching in Japanese 1970s & 1980s city pop. The analysis of functional elements as well as a quantitative examination of three established code-switching types

were made. Comparisons of the code-switching construction in song lyrics between the respective decades (the 1970s, and 1980s) constitute a focal point.

The difference between previous research and this research is the source of data analysis techniques. Most previous studies only chose songs that were popular and did not use the full album as data source. In this study the writer choses one album from the *Adulting for Dummies* album.

2. Method

The writer uses qualitative research methods. Qualitative research is research that intends to understand phenomena about what is experienced by research subjects such as behavior, perceptions, motives, actions, and others. Furthermore, to support the basis and accuracy of the data obtained during the research, researchers must conduct literature studies to analyze more deeply (Sidik, 2022).

This qualitative research with descriptive method aims to obtain a clear picture of the use of code-switching, as well as understand the use in the lyrics of Basboi’s song.

The descriptive method is an approach that is carried out by collecting as much descriptive data as possible which is then presented in the form of reports and descriptions. This research does not require numbers and statistics, although it sometimes requires quantitative data, the characteristics of qualitative research itself are marked by observing people in real situations both in interactions with their environment, as well as observing the behavior of someone who is observed.

The type of qualitative descriptive research is very important, especially as an early stage of development, and very prominent in the social sciences. Qualitative descriptive research shows a detailed description of the situation, social setting, or certain relationship. It research is used to find the widest possible knowledge of a particular research object. So the purpose of qualitative descriptive research is to explain the situation as it is and interpret the object under study as it is (Zellatifanny & Mudiyanto, 2018).

The basis of the description method is in the form of written, word, speech, and behavior of the observed object. This research tries to record the problem that arises related to the under of study. In this study, the data were collected from Indonesian songs that switched to English and served as the study’s source of data. The following steps were used to get the data for this study: first, the data were taken from the internet; second, the Indonesian English code-switching in the data were handbook; and third, the Indonesian English code-switching in the selected Indonesian song lyrics were noted (Handayani, 2018).

3. Findings and Discussion

Types of Code-Switching

The information gleaned from the song lyrics on the *Adulting for Dummies* album by Basboi. The song’s lyrics serve as the thesis’s data. Sentences that are bilingual (Indonesian and English) make up the data collected. The song’s author acquired more than ten songs that combine Indonesian and English.

The research topic on the type of code-switching that Basboi used in his song and the factor of use will be addressed using those data. This study used the Poplack (1980) theory, which identified four different types of code-switching: Intra-Sentential Code-switching, Inter-Sentential Code-switching, Tag-Switching, Establish Continuity Code-switching. Detailed explanations will follow:

IASS: Intra-Sentential Code-switching

IESS: Inter-Sentential Code-switching

TS: Tag Switching.

Table I. The lyrics of Intra-Sentential Switching

No	Findings	Types of Code-Switching		
		IASS	IESS	TS
1	<i>Bismillah I pray my fire won’t stop burning</i> wish me luck	✓		
2	Baby u da best Baby u da best U da 808, oh you go boom in my chest <i>Timur</i> to the west, oh you still the best I don't deserve you but still i do oh i'm blessed	✓		
3	Please send me bismillah	✓		
4	<i>Sampe hari ini, sampe cape buat fight</i>	✓		
5	Now im saying <i>bismillah</i>	✓		
6	<i>Kita mulai lagilah semua butuh wish me luck dunia udah gilak</i>	✓		
7	Catch me smoking loud <i>di depan</i> eiffel tower	✓		
8	I dont even pay for shit here <i>aku di bayar per</i> hour	✓		
9	<i>Kaga dah Ga ada duit gua</i> Every time my phone goes ring (ring ring) Wish i could turn it to ching (cash)	✓		
10	Man, i wanna smoke a bit Chilling in a 5 star (suite) Rocking one star on my (feet) <i>Macam orang berdu-</i> (it)	✓		

11	But sometimes it feels like it's nothing When i look how others flexing When i compare banding- banding Kok idup ni kalah tanding	✓		
12	You be wastin all my time Ring hp bordering Di ujung telfon ku dengar suara nyaring	✓		
13	Than you spark my flame you know how to play game Macam breombo kau buat aku ngerem	✓		
14	Asli medan north Sumatra west side Indonesia then move to west java di bandung aku berjaya	✓		
15	I walked slow nut I know that even my baby steps segede kaki bigfoot	✓		
16	Gotta stop before I turn it to a habit mending gue bikin mantra kayak kunto aji	✓		
17	Latar belakangmu cuma kisi, hidup ni ujian takkan jadi soal Represent tanahmu cuma basa basi, kalo dilokasi cuma jual bua	✓		
18	Bual terus sampai mual Muntah-muntah rima yang tidak factual Gaya-gaya hidup tidak kontekstual I don't fuck with you bro aku aseksual	✓		
19	My apology tempat ni hancur, always hot aku mode bertempur	✓		
20	Happy birthday to myself Selamat ulang tahun Celebrate it with myself Dengan diam melamun	✓		
21	I just do my thing is all I ever really know walau terkadang my progress they be really slow Aku bersyukur 'cause in the end I really grow	✓		
22	Mama look at me I'm such a grown up (big boi) big boi aku go big aku blow up I can only be myself atau aku throw up Yo soy yo soy yo soy getting all the guap	✓		
23	Pelayan, pelayan, tolong datang kemari I beg you jangan lamban Aku lapar ku hungry Aku punya pesanan ada banyak sekali	✓		

From the lyrics above there is Code-switching used on the lyrics. Because it could be categorized as Intra-Sentential Switching. In this lyric he switched English to Indonesian into one sentence.

Table II. The lyrics of Inter-Sentential Switching

No	Findings	Types of Code-Switching		
		IASS	IESS	TS
1	<i>Belum lama dunia jungkir balik, every single little thing tak ada yang baik-baik</i>		✓	
2	<i>Dari mulut keluar kata-kata engga baik from the morning to the day To the noon and to the night</i>		✓	
3	<i>Kabari when jam kerjamu is all over (kabari) Kemari, she said, yeah I be coming over (coming over)</i>		✓	
4	<i>Pull up on MRT, ceunah hati-hati Get down di Blok M take away two cups of Kokumi</i>		✓	
5	<i>Order in or eating out, Jakbar, Jaktim to the South You can choose, baby look at you so strong but you so cute, I be kesetrum like Pikachu</i>		✓	
6	<i>Smoother dari pudding Gyukaku If you jadi anime, aku jadi otaku When I see you, I got glow di mukaku Medan, Tebet, Cipete, you always di otakk</i>		✓	
7	<i>Turn the curve upside down Bawa aku pergi 'round 'round Waktu aku hampir drown You deserve a crown</i>		✓	
8	<i>Kuala Lumpur, Jakarta or Even Paris I could fly around the globe, Dunia tak ada habis New York, Medan, Singapore, Abu Dabi to Budapest</i>		✓	
9	<i>Who celebrate shit at the bar Keluar negri sama pacar Punya duit beli cigar Guess its hard to see what's close But easy spotting what's afar</i>		✓	
10	<i>Wajah sama cantik dengan lukisannya keith haring tapi hati palsu macam levis di taman puring</i>		✓	

11	Your a city ti pe of whiney you think my whip is a Bentley I just roll myself a fatty Wishing will there be somebody		✓	
12	<i>Pindah lagi Jakarta di selatan kuberkarya keluar rumah modal doa mama ayah</i> I ain't fucking with no 3K unless it is Andre I ain't fucking with no trend I made my own way		✓	
13	I ain't born with silver spoon you were raised in gourmet rapper <i>jaman sekarang s'ragam kayak PNS bosenin macam kelas lebih 3 SKS kamu yang paling gaul (hoam) yang paling punya akses</i>		✓	
14	<i>Persetan kata orang aku kejar mimpiku lariku lebih kencang dari mobil ortumu</i> I stay wake-wake all night while you sleep slee[so tight		✓	
15	Ain't nobody care <i>kau dari mana</i> it's 'bout where you at <i>dan mau kemana</i> Kalo tak sanggup turun arena		✓	
16	Kalo you say thank you pour favor, <i>silahkan duduk minum kita</i> pour		✓	
17	Man it feels like yesterday <i>duduk di depan kue</i> now responsibility <i>duduk di depan gue</i> they say <i>kita abadi yang fana adalah waktu</i> But I'm older <i>dan tagihan hadir di depan pintu</i>		✓	
18	Feel like <i>kemaren baru lulus SD</i> but I just turn 23 and it was yesterday cukup tua untuk tahu fuck them things that you possessed		✓	
19	<i>Awas ada sassy boi Berkalung mutiara mulut muntah peluru</i> everybody tiarap why you so kepanasan macam lagi di Arab? mending go home lah kawan hadirmu tak diharap		✓	
20	<i>Hadirku ditunggu-tunggu percuma di ganggu-ganggu</i> I got gold you got perunggu tapi kau yang angkat dagu		✓	

From the lyrics above there is code-switching used on the lyrics. Because in this lyric switched a sentence in the middle from one language to another. While the other statement is found in another language, one appears first in a completely different language.

Table III. The lyrics of Tag-Switching

No	Findings	Types of Code-Switching		
		IASS	IESS	TS
1	Everything you do cuma pretensi got me wondering how you tidur pulas?			✓
2	Dari umur 21 udah savage (wo)			✓
3	I'ma get you what you need, ya wash your dish masak mie yaa Frank Ocean on with the clothes off, seatbelt on we 'bout to take off			✓
4	Paling manis in the room, my honeydew, yeah I need you Ooh , when you ride and when you touch me, it's so smooth			✓

From the lyrics above there is code-switching. Because It could be categorized as tag-switching in one language into a sentence.

The information above is taken from the lyrics of songs from Basboi's album *Adulging for Dummies*. In one album consists of ten songs and in each song code-switching is found. The aforementioned lyrics have been divided into four categories of code-switching.

The Reasons for using Code-Switching in Basboi’s Song Lyrics

The writer discovered that Basboi exploited code-switching in one of his album's songs. By concentrating on the different sorts of code switching, the writer conducts the analysis. The information was read and categorized different code-switching schemes based on Poplack's idea. The reason to use code-switching such as to speakers purposefully change between languages, listener or interlocutor, change of situation with the presence of a third person, changes from formal to informal, and change of subject.

The initial source of code switching discovered by writer is speaker change languages. people will always make use of such skills. speakers purposefully change between languages, because speakers have specific objectives and goals. For example, in table 1 shows the sentence “*Bismillah*, I pray my fire wont stop burning wish me luck”. From the part of the lyric, the musician wants to start his journey with the word *Bismillah*, it is dicovered in the first of lyric and it is typical of inter-sentential code-switching. Because of this, speakers who do so often have a solid command of both languages so, In addition, this section of the song lyrics is classified as an Intra-Sentential Switching.

The second cause of code switching found listener and interlocutor. The language used and the way the meaning is conveyed in the song lyrics written by Basboi are not only concerned with how the song conveys a special meaning and message to the listener, but also with how the music, song lyrics, and the accompanying image relate to one another in order to be heard by the general public. For the example from data 2 the sentence “Kabari when jam kerjambu is all over (kabari) kemari, she said, yeah I be coming over (coming over)” the aforementioned song tells the person listening to somebody talk to tell him to come over. The lyrics above can be categorized as ISS because a single phrase or sentence and combines elements of both languages.

The third cause of code switching changing situation the language transition will be impacted by the presence of a third party in the dialogue. When speaking with someone who speaks English well, we will follow him and utilize the language as well, but when a third person enters the conversation and cannot speak English well, it will be awkward. Because one of the elements that contributes to the occurrence of code-switching in a language event is a person's level of language proficiency.

The fourth cause the code-switching is to change from formal to informal. When attempting to make their communication clearer and more accessible for the listeners, people will occasionally combine both of the languages they are fluent in in a single statement. For example, in the table 6 shows the sentence “*pindah lagi Jakarta di selatan kuberkarya keluar rumah modal do’a dari mama ayah I ain’t fucking with no 3K unless it’s Andre I ain’t fucking with no trend I made my own way*”. This part of song lyric classified as formal to informal as a result of the code-switching above, which aims to make the lyrics to find out polite or impolite. Because a young individual conversing with an elderly person, for instance, will employ formal language. A person will employ informal language when speaking to a close friend in a different context. As a result, talking back to the listener will feel natural. The previous lyrics show the words *pindah lagi Jakarta di selatan kuberkarya keluar rumah modal do’a dari mama ayah* and change to **I ain’t fucking with no 3K unless it’s Andre I ain’t fucking with no trend I made my own way** in English in the lyrics to find out polite and impolite for listener by using both language, English and Indonesia.

The last cause of code-switching is to change of subject, conversations with two or more people will invariably cover a wide range of topics, different things. The subjects of conversation might be either formal or informal. In formal subject politics, economics, education, and other formal themes are included. Informal subjects include kinship, friendship, and other such things. From data 9 the sentence “Mama look at me I’m such a grown up (big boi) big boi *aku go big aku blow up I can only be myself atau aku throw up yo soy yo soy yo soy getting all the guap.*” It is categorized as informal subject because Basboi mention Mama it means kinship of his life. And from the data 9 also the sentence “everything you do cuma pretensi got me wondering how you *tidur pulas?*”. It is categorized as formal because Basboi mention *cuman prestasi* it means education or something he got.

The Most Frequently used in Basboi’s Song Lyrics

The previous the data presented, the writer discovered that the lyrics utilizing both Indonesian and English translations, this evidence has been presented tables that have been presented in the table 1 to the table 10. in every table there are types of code-switching. Those are Tag-Switching, Intra-Sentential Code-Switching, and Inter-Sentential Code-Switching. The information is drawn from the songs on the *Adulging for Dummies album*. The writer provides a percentage of which type is most frequently used in song lyrics in the table below.

Table IV. The Most Frequently for Using Code-Switching

No	Types of Code-switching	Most Frequently	Percentages
1	Intra-Sentential Code-switching	23	48,94%
2	Inter-Sentential Code-switching	20	42,55%
3	Tag Switching	4	8,51%
	Total	47	100%

Source: The Writer

Based on data above and theory Poplack, the writer classified and found four type of code-switching are found in *Adulging for Dummies album*. The types are Intra-Sentential Code-Switching, Inter-Sentential Code-Switching, and Tag-Switching. The writer discovered 3 data of Tag-Switching (8,51%), 20 data of Inter-Sentential Code-Switching (42,55%), and 23 data of Intra-Sentential Code-Switching (48,94%). The writer demonstrates intra-sentential interference is the type which is most usually used based on the study's findings because the songwriter who mix the two languages frequently employ words, phrases, and clauses. Since he noticed that the majority of people in Indonesia were able to understand foreign languages, Basboi himself used this form of code-switching when creating these lyrics. This is evidence in the way the musician writes and speaks. The decision to combine words, phrases, or clauses in the middle of a sentence or speech is up to each individual, because everyone has unique vocabularies.

4. Conclusion

After analyzing and presenting the lyrics of Basboi's songs in the album *Adulthood for Dummies* which contain code-switching. The data analyzed in this research is one album. The songs are "Bismillah, Come Over (I'm In Tresno), U DA BEST, Ching, Gem In I, Make Me Proud, Where are you from?, Happy Birthday, Grown Up, and FYI". These ten songs are from Basboi's album *Adulthood for Dummies*. So, there are three objectives of this research. First, this study aims to find the types of code switching used in Basboi's songs. Secondly, this study aims to find the causes of why code-switching is used in Basboi's songs. Third, it finds the type of code switching that is often used by songwriters. Based on the analysis of the song lyrics in Basboi's songs that have been described in the previous chapter, the researcher presents the conclusions of this study as follows:

1. The analysis shows four types of code-switching found in one album and the total number of code-switching is 47 data. The most common type of code-switching is Intra-Sentential Code-Switching with 23 data, Inter-Sentential type with 20 data, Tag-Switching type with only 4 data, and Establish Continuity Code-Switching with 0 data.
2. Causes of code switching found in *Basboi's songs in Adulthood for Dummies* album. where each song title on the album *Adulthood for Dummies* serves a purpose, as in the case of the opening track, "Bismillah". the songwriter purposefully transitions between languages throughout the song according to their goals and the songwriter's intentions. The context in which the third person is used in the lyrics varies in each song. The lyricist also uses the theme and purpose of the song to change the topic of conversation in the song. language usage shifts from formal to informal depending on the situation and the relationship between the speakers. When speaking to an elderly person, formal terminology is utilized, while close friends are addressed informally.
3. The writer found that Inter-Sentential Switching is often used by songwriters in which the lyrics have a percentage of (48.94%) followed by Inter-Sentential which gets a percentage of (42.55%) its use then Tag-Switching with (8.51%).

5. References

- Al-hijazi, M. F. (2020). | 13 LINGUISTIK MODERNPERSEPEKTIF DOKTOR MAHMUD FAHMI AL-HIJAZI Humaidi. *Al-Fatin*, 3, 13–24.
- Ardiyanti, D., & Setyorini, R. (2018). Analisis Campur Kode pada Lirik Lagu Jaran Goyang Dipopulerkan oleh Nella Kharisma. *SAP (Susunan Artikel Pendidikan)*, 2(3), 255–261. <https://doi.org/10.30998/sap.v2i3.2451>
- Alegado, J. R., Labaya, A. M., Lirio, P. S., & Rivera, R. S. (2021). a Linguistic Analysis of Tagalog-English Code Switching in Opm Love Songs a Linguistic Analysis of Tagalog-English Code Switching in Opm Love Songs. <https://www.Mendeley.Com/Reference-Manager/Reader/Df1a899E-7C42-3255-B04F-D582Cd71Dc91/50D81C3C-E6E7-53D9-1448-50C9a38488B5>, March. https://www.academia.edu/download/66083082/Code_Switching_in_OPM_ABELS_3_5.pdf
- Aqidah, P., Rahayu, E. T., & Suryadi, Y. (2021). FENOMENA PENGGUNAAN CAMPUR KODE PADA LIRIK LAGU BAHASA JEPANG. *SPHOTA: Jurnal Linguistik Dan Sastra*, 13(1).
- Astuti, C. W. (2020). Language awareness: Language use and reasons for code-switching. *LLT Journal: A Journal on Language and Language Teaching*, 23(1), 116–130.
- Arrizki, D. M., Mutiarsih, Y., & Sopiawati, I. (2020). An analysis of code switching and code mixing in the film “Tokyo Fiancée” by Stefan Liberski. *4th International Conference on Language, Literature, Culture, and Education (ICOLLITE 2020)*, 190–196.
- Balogun, S., & Balogun, S. (2021). *Code-Switching and Code Mixing in the Selected Tracks of the Hip Hop Music of Flavour and 9ice*. 2(3), 55–70.
- Charity Hudley, A. H., Clemons, A. M., & Villarreal, D. (2023). Language Across the Disciplines. *Annual Review of Linguistics*, 9(1), 253–272. <https://doi.org/10.1146/annurev-linguistics-022421-070340>
- Erlangga, D. T. (2022). *ANALYSIS OF ENGLISH CODE SWITCHING IN THE LYRICS OF SAYKOJI ' S BOOYAH SONG*. 2(10), 1–10.
- Jamalus. (1988). panduan pengajaran buku pengajaran musik melalui pengalaman musik. *Proyek Pengembangan Lembaga Pendidikan*.
- Heriwati, S. H. (2019). Code Mixing and Code Switching in Contemporary Indonesia Dangdut Music: A Sociolinguistic Case of Nela Kharisma Song Lyrics. *Journal of Literature, Languages and Linguistics*, 54, 43–47. <https://doi.org/10.7176/jlll/54-09>
- Kadir, R. (2021). *CODE-SWITCHING IN INDONESIAN POPULAR SONGS AND ITS POTENTIAL IMPLICATIONS FOR*. 6(1), 109–132.
- Ii, C. (2020). *Code Switching and Code Mixing in Song Lyrics*.
- Östlie, K. (2020). *Tokyo Night Fever*.
- Pusaka, G. (2022). *Code Switching and Code Mixing in Song Lyrics in the Anime “Kami No Tou.”*
- Shaari, A. H., & Zainuddin, S. Z. (2018). *who put forward some important background and extensive descriptions of this variety . The development of English as a second language in a adaptation (Schneider 2003) and one of the prominent features of this variety is code-Intra and Intersentential C. April 2019.* <https://doi.org/10.17576/3L->

2018-2403-14

- Nasution & Sutikno. (2022). A Sociolinguistic Study of Code Switching in the Lyrics of the Song “Tak Tun Tuang” by Upiak Isil. *International Journal of Educational Research Excellence (IJERE)*, 1(1), 43–47.
<https://doi.org/10.55299/ijere.v1i1.94>
- Rinawati, R. R., Rahmawati, E., & Hakim, R. (2021). the Analysis of Code Switching in Indonesian Pop Song. *Lingua Scientia*, 28(2), 91–98.
- Ulfah, S. M., & Kamal, M. (2020). LINGUISTIK KLASIK DAN MODERN kegenerasi berikutnya . Namun bahasa berbeda dengan warisan lainnya , sebab bahasa mahluk ciptaan Tuhan yang paling istimewa . dari masa ke masa . Sebagai ilmu yang berkembang , linguistik dalam era bermula dari orang Grik (Y. *JURNAL BINA ILMU CENDEKIA*, 2, 166–171.
- Yudha. (2021). KONSTRUKSI NILAI ROMANTISME DALAM LIRIK LAGU (ANALISIS SEMIOTIKA FERDINAND DE SAUSSURE PADA LIRIK LAGU “MELUKIS SENJA.” *Jurnal Ilmu Komunikasi*, 4.
- Yunita, R. R. Suryani, M. S. (2019). TAG SWITCHING FOUND IN INSTAGRAM : A SOCIOLINGUISTIC APROACH This research is a sociolinguistic research that investigates the relationship between language and society , especially in the use of tag switching . The purpose of this