

## CHAPTER IV

### FINDING AND DATA ANALYSIS

The phenomenon of code mixing and code switching is more influenced by area or foreign language which enters and mixes to original language, and this happens in Indonesian especially in a song that composed by Indonesian people. In this chapter, the researcher describes and analyzes the types and reasons of code mixing and code switching by using lyrics of *Saranghaeyo*'s song by Sule feat Eru.

In this study, the researcher refers to Savile-Troike's theory (2003:59) which is divided into several types of code mixing and code switching. There are several types of code mixing. They are Intra-sentential code mixing and Intra-lexical code mixing and a change of pronunciation is involved. Code switching is also divided into several types. They are Intra-sentential switching and Inter-sentential switching. The types of code mixing and code switching are described in this chapter by analyzing the lyrics.

In the lyrics of *Saranghaeyo*, there are so many code mixing and code switching because it uses five languages; Indonesian, English, Korean, Sundanese, and Javanese. The researcher analyzes the lyrics according to the appropriate the type.

## 4.1 Types of Code Switching

In Savile-Troikes view (2003:57) code switching is to change in languages within a single speech event. It means that Code switching happens if there is a change from one sentence of language to another one. Savile-Troike (2003:59) says that code switching has two types. Based on the juncture or the scope of switching, they are intersentential switching and intrasentential switching. And these types are analyzed as follows:

### 4.1.1 Intersentential Switching

According to Savile-Troike (2003:59) an intersentential switching occurs between sentence or speech act. It means that intersentential switching is a different language that occurs between sentence and act. Furthermore, in *Saranghaeyo's* song, there are four stanzas which show the type of intersentential switching. They are in stanza 2, 3, 4, and 5.

#### Stanza 2

*I don't believe*  
*This all happened to me baby*  
***Aku tidak percaya***

There are three lines in stanza 2 and the speaker uses two different languages. Spolsky (1998:45) defines a bilingual is a person who has some functional ability in the second language, it means, that a person who has skill to speak language more than one. And here, speaker can call bilingual because the speaker uses two different language to sing. And the language are English and Indonesia language, it can be

seen, in the first line is *I don't believe*, the second is *this all happened to me baby*, and the third is *aku tidak percaya* (indonesian language). The third line just repeats from the first lines which both of them have similar meaning, I don't believe. This stanza is sung by Eru, he switches the lyric into Indonesian language as the sentence in bold. Stanza 2 is continuation from stanza 1, it has a meaning that the singer does not believe with what happen in his love.

When it is seen in the term of code switching as stated by Savile-Troike, the use of *Aku tidak percaya* is a switch from *this all happened to me baby*. Which previously the singer uses English then he switch to Indonesian language. In Savile-Troike's theory, it is called intersentential switching.

To present the feeling, the speaker (Sule) presents his feeling by singing. and he uses several different languages. The different language is code which used by singer to interaction with audiences, the partner from Sule is Korean, so Sule applies the different language especially Korean language.

### **Stanza 3**

*I don't believe*  
*This all happened to me baby*  
*I can't believe*  
***Teu percanteun***

In stanza 3, there are four lines and it uses two different languages; they are English and Sundanese language. English language is used at the first to third line and the fourth line uses Sundanese language. Actually, the second and the third stanza are similar lyrics and meaning but in this stanza, it is switched into Sundanese

language. The sentence that is in bold is the lyric which is sung by Sule, but the previous lyric is sung by Eru (*I don't believe, this all happened to me baby, I can't believe*). *Teu percanteun* is Sundanese language that added in this lyric. It has similar meaning with the sentence previously "I can't believe"

Based on explanation above, it can be concluded that the use of *teu percanteun* is a switch from *I can't believe*. It is switch from English into Sundanese language, this means there is a change from one code into another code and it is called Intersentential Switching.

#### **Stanza 4**

*Saranghaeyo*  
***Aku cinta padamu***  
*Saranghaeyo*  
***Aku sayang padamu***  
*Sarangaheyo*  
***Abdi bogoh kasalira***  
*Saranghaeyo*  
***Kulo tresno sliramu***  
***Oh my darling kamsahida***

#### **Translation**

<b>Lyrics</b>	<b>English</b>
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Saranghaeyo	I love you
Aku cinta padamu	I love you
Sarangaheyo	I love you
Aku sayang padamu	I love you
Saranghaeyo	I love you
Abdi bogoh kasalira	I love you
Saranghaeyo	I love you
Kulo tresno sliramu	I love you
Oh my darling kamsahida	Oh my darling thank you

#### 4.1.1.2

In stanza 4, there are nine lines and it uses five different languages, such as Korean, Indonesian, Sundanese, Javanese, and English. However, in this stanza, every line only repeats the lyric by switching the language which has the same meaning. The sentence in bold is the lyric that are sung by Eru and Sule alternately. And in the sentence of *Sarangahaeyo*, they sing together, then they switch the lyric into several language. *Saranghaeyo* is the sentence from Korean. In this song, the lyric of *Saranghaeyo* becomes the title because it is popular in Indonesia and it is one of sentence that is often said by Indonesian people especially for adolescents.

So, the conclusion from the preceding analysis can be seen from every line of the lyrics. The second line, *aku cinta padamu* is switched from Korean into Indonesian language, then, the fourth line, *aku sayang padamu* is switched from Korean language into Indonesian language, in the sixth line *Abdi bogoh kasalira* is

switched from Korean into Sundanese language, in the eighth line, *kulo tresno sliramu* is switched from Korean into Javanese language, and the ninth line, *oh my darling kamsahida* is switched from Javanese language into English language. So, the different languages that happen between sentences according to Savile-Troike are called intersentensial switching.

**Stanza 5**

*Duh gusti nyanggihkeun sadaya-daya*  
***Kalau cinta kita akan berakhir***  
*Teunanaon biarkanlah...*

**Translation**

<b>Lyrics</b>	<b>English</b>
Duh gusti nyanggihkeun sadaya-daya	My God, I devote everything to You
Kalau cinta kita akan berakhir	If our love ends
Teunanaon biarkanlah	It doesn't matter

**4.1.1.3**

In table 4.1.1.3, in the first line, it uses Sundanese language, the second is Indonesian language and in the third line, there are two different languages in one sentence. Here, the researcher explains the first and the second line because the third

line has different type from the first and second lines. Then, the third line is explained in the next type.

There are two different languages in this stanza as has been analyzed above; the sentence in boldtype is the lyric that was sung by Eru. He switches the lyric into Indonesian language and then the second sentence in bold was sung by Sule. He switches the lyric into Sundanese language. When singing the lyrics, Sule speaks Javanese and Sundanese language more fluently than Eru. So, in this song, Eru sings Indonesian language more often than Javanese and Sundanese language. This lyric has a meaning that the singer submits to god with what happen in her love as in the sentence *Duh gusti nyanggihkeun sadaya-daya*. It is Sundanese language which the lyric that deliberates added by singer in this song because the singer (Sule) is smart to speak Sundanese language.

When it is seen in the terms of code switching as proposed by Troike, the use of *kalau cinta kita akan berakhir* (in the second line) is switched from *Duh gusti nyanggihkeun sadaya-daya*, (in first line) which using Sundanese language is switched into Indonesian language. Then, the use of *teunanaon* (in the third line) is switched from *kalau cinta kita akan berakhir* (in second line), which the lyric before the singer use Indonesian then he switch into Sundanese language. In Savile-Troike's theory, it is called Intersentential code switching. So, in this stanza, there are two lines which contain this type.

From four stanzas that have been analyzed, it can be concluded that there are so many type of intersentential switching found in *Saranghaeyo* song by Sule and

Eru. Sometimes, Sule switches from Korean into Indonesian language, Sundanese and Javanese language, and Eru switches from Javanese and Sundanese language into Korean and Indonesian language.

#### 4.1.2 Intrasentential Switching

In Troike's view, intrasentential switching occurs within a single sentence (2003:59). It can be concluded that intrasentential switching is a change of code to another code within a single sentence. So, in one sentence, there are two languages which are different. In *Saranghaeyo*, there are two stanzas which have the type of intrasentential switching. They are in stanza 4 and 5. These two stanzas are analyzed as follows:

#### Stanza 4

*Saranghaeyo*  
*Aku cinta padamu*  
*Saranghaeyo*  
*Aku sayang padamu*  
*Sarangaheyo*  
*Abdi bogoh kasalira*  
*Saranghaeyo*  
*Kulo tresno sliramu*  
*Oh my darling **kamsahida***

#### Translation

Lyrics	English
Saranghaeyo	I love you
Aku cinta padamu	I love you



Sarangaheyo	I love you
Aku sayang padamu	I love you
Saranghaeyo	I love you
Abdi bogoh kasalira	I love you
Saranghaeyo	I love you
Kulo tresno sliramu	I love you
Oh my darling kamsahida	Oh my darling thank you

#### 4.1.1.4

In this stanza, the researcher finds one sentence which contains two different languages. They are English and Korean language. The word of *Kamsahida* is the utterance from Korean language that is sung by Sule. He switches the lyric from English into Korean language. *kamsahida* is a phrase that often used by adolescent in Indonesian, therefore the singer add it in this song, so that hearer interested to listen. In this song the word of *kamsahida* means expression thank you that utterance by singer to someone who loved.

From the analysis above, it can be stated that the use of *kamsahida*, it is the phrase which added in the lyric of *Oh my darling*, it is switched from English as one code into Korean language as another code. In Troike's theory, this is called intrasentential code switching because there are two different languages in a single sentence.

#### Stanza 5

*Duh gusti nyanggihkeun sadaya-daya*  
*Kalau cinta kita akan berakhir*  
*Teunanaon **biarkanlah**...*

**Translation**

Lyrics	English
Duh gusti nyanggihkeun sadaya-daya Kalau cinta kita akan berakhir Teunanaon biarkanlah	My God, I devote everything to You  If our love ends  It doesn't matter

4.1.1.5

From the lyrics in table 4.1.1.5, we can see that there are two different languages in stanza 5. They are Sundanese and Indonesian language. The first line is Sundanese language, the second is Indonesian language, and the third is different from the first and second line because in the third line, there are two different languages that happen in one sentence. The word in bold type is the lyric from Indonesian language that was sung by Sule, then, he switches the lyrics into Indonesian language in one line or sentence. The word of *biarkanlah* is from Indonesian language and it has add *lah*, but it not influence of meaning. Actually *teunanaon biarkanlah* is has similar meaning it doesn't matter.

In terms of code switching as said by Troike, the use of *biarkanlah* is a switch from Sundanese into Indonesian language in one sentence. From Troike's theory, it is called intrasentential code switching.

From two stanzas of the previous analysis, it can be concluded that only few types of intrasentential switching are found in *Saranghaeyo* song by Sule and Eru. Sometimes, Eru switches English into Korean language while Sule switches Sundanese into Indonesian language.

The conclusion from both types above, the types of intersentential switching is more than the types of intrasentential switching in these lyrics. For instance, there are four stanzas which show type of intersentential switching. In the fourth stanza that are analyzed, the researcher finds switches of language that happen between sentences as proposed by Troike. Previously, in the second type, the researcher finds two stanzas that show the types of intrasentential switching. Both stanza that have been analyze, the researcher also finds switch of language that happen in single sentence based on Troike's theory.

#### **4.2 Types of Code Mixing**

Code mixing is a mixing of two codes or languages. It often occurs within one sentence. According to Wardaugh (1986:101), code switching is also called code mixing because it can occur in conversation between speaker's turns or within a single speaker's turn. So, from Wardaugh's theory, it can be said that code mixing and code switching are similar because they occurs in conversation between speaker's turns or within a single speaker's turn. Here, the researcher analyzes a song that was sung by two singers.

According to Hoffman (in Cakrawarti 2012:14) he shows many types of code mixing based on the juncture or the scope of mixing. Those are intra-sentential code mixing, intra-lexical code mixing, and involving a change of pronunciation. In *Saranghaeyo*'s song only one type that happen in stanza 1. Then, this type is analyzed as follows:

#### 4.2.1 Intra-sentential code mixing

According to Hoffman (in Cakrawarti, 2012:14) Intra-sentential code mixing is type of code mixing occurs within a phrase, a clause or sentence boundary. It means, intra-sentential code mixing is the insertion of phrase or clause in on another language. In *Saranghaeyo* song, there is one stanza that shows this type. It can be seen in stanza 1. The analysis is as follows:

#### Stanza 1

*Yeah...oh baby*  
*Bila matahari saat ini tak terang*  
*Itu mendung, itu mendung*  
*Bila bunga di taman tidak kehujanan*  
*Itu layu, itu layu*

#### Translation

Lyrics	English
Yeah...oh baby	Yeah... oh baby
Bila matahari saat ini tak terang	If the sun isn't bright in this moment
Itu mendung, itu mendung	It is cloudy, it is cloudy

Bila bunga di taman tidak kehujanan	If the flowers in the garden do
	not get the rain
Itu layu, itu layu	It is withered, it is withered

#### 4.2.1.6

In stanza 1, there are five lines and they use two different languages. They are English and Indonesian language. English language is used only in the first line but in the next line, it uses Indonesian language. The lyric above contains only one word of code mixing; the word is *baby*. It means “sayang or kekasih”. In English, the word “sayang or kekasih” is *baby*. One factor that influences the singer using *baby* is to mix the lyric with another language.

There is utterance *yeah* in this stanza, but it is not word. It may mean only a shrieking the singer to commence sings. In every song, usually there is a word but it is not word like *oh, uh and ect*. So, the utterances like that is only the shrieking from the singers to add more lyric.

In terms of code mixing as proposed by Hoffman, the use of *baby* is a phrase which is inserted from English which added in the lyric *Bila matahari saat ini tak terang.....*it means there is an inserted of phrase in on another language, it is called intra-sentential Code Mixing.

Type of intra-sentential code mixing is used more few than the previous type. For instance, there is only one stanza that shows type of intra-sentential code mixing in “*saranghaeyo 's*” song.

### **4.3 The Reasons of Code Mixing and Code Switching**

According to Chaer (2010:108) there are five factors which cause the use of Code mixing and Code switching. They are speakers, partners, the presence third person, situation and topic. Here, the researcher analyzes “*Saranghaeyo’s*” song by Sule and Eru. Thus, there is a possibility of having no situation and topic in this song. In this analysis, the researcher only finds two reasons why the singer does switch the lyric with several languages based on Chaer’s theory. They are speakers and partners. The reasons are analyzed as follows:

#### **4.3.1 Speakers**

In Chaer’s theory, the speaker deliberates code switching to partner or hearer because of a purpose (2004:98). So, it can be concluded that in “*Saranghaeyo’s*” song, the singer has a purpose why he switches the language to another language. Then, it is investigated and described below:

#### **Stanza 2**

*I don’t believe*  
*This all happened to me baby*  
***Aku tidak percaya***

#### **Stanza 3**

*I don’t believe*  
*This all happened to me baby*  
*I can’t believe*  
***Teu percanteun***

#### **Stanza 4**

*Saranghaeyo*

***Aku cinta padamu***  
*Saranghaeyo*  
***Aku sayang padamu***  
*Sarangaheyo*  
***Abdi bogoh kasalira***  
*Saranghaeyo*  
***Kulo tresno sliramu***  
*Oh my darling kamsahida*

From the three stanzas above, there are so many lyrics in bold that mean the lyrics which are switched and mixed from one language to another language. The singer switches and mixes from one language to another one because of one purpose. And the purpose will be found after the researcher describes the several stanzas above.

It can be seen, in the several stanzas above, in stanza 2 the singer switches from English into Indonesian language but it has similar meaning. In stanza 3, the singer switches from English into Sundanese language but it also has similar meaning. Actually, stanza 2 and 3 are similar lyrics but they make it into different language. In stanza 4, the singer switches the language more than one, like in the second line, he switches from Korean into Indonesian language. Then, in the fourth line has similarity with first line, he switches from Korean into Indonesian language. In the sixth line, he switches Korean language into Sundanese language. Lastly, in the eight lines, he switches from Korean into Javanese language, but they have similar meaning.

As has been described above, a change of language that has done by singer just repeat the same meanings by switching the language. Then, the purpose of the singer is to make the hearers understand the meaning of the lyrics, especially for

Indonesian people. Therefore, the singer deliberates to switch the language as proposed by Chaer.

#### **4.3.2 Partners**

According to Chaer, a partner will change of language when he talks with someone who has different language or country, but if partner has a similar language or country, may he just change of code (2010:108). So, it can be said that a partner can cause someone change code or language. That reason also happens in this song because a partner from Sule is Korean; therefore Sule switches the lyrics into Korean language. This can be seen in stanza 4 as follows:

#### **Stanza 4**

*Saranghaeyo*

*Aku cinta padamu*

*Saranghaeyo*

*Aku sayang padamu*

*Sarangaheyo*

*Abdi bogoh kasalira*

*Saranghaeyo*

*Kulo tresno sliramu*

*Oh my darling kamsahida*

From the lyrics above, Korean language appears more than another language in every line. To admiring a partner who has different language or country, speaker may change the language with a purpose in order to make the hearers understand with what speaker have said. In this song, Sule as composer and singer mostly uses Korean language because his partner is Korean.



A switch and mix of language that have been done by Sule is one factor of code mixing and code switching. Eru as the partner of Sule, he sometimes switches and mixes the language from Korean into Indonesian and English because he has less ability in speaking Sundanese or Javanese language. According to Wardaugh, the phenomenon of people having more than one code is called bilingualism or multilingualism (1986:101). It means that bilingualism or multilingualism is people who can speak more than one the language. From that description, Sule and Eru are called multilingualism because they have skill to speak more than one language.

In this song, Sule switches more than one language. The languages that are sung by Sule are Korean, Indonesian, Sundanese, Javanese, and English. Not only Sule but also Eru switches more than one language. The languages that are sung by Eru are Korean, English and Indonesian. So, it can be concluded that Sule empowers more languages than Eru.

