Code-Switching in Music Lyrics: Case Studies in Hip-Hop Saykoji's Song "How You Feel"

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Abstract

This study explores the phenomenon of code-switching in the lyrics of Saekoji's hip-hop song "How You Feel". By examining the linguistic shifts between languages, we aim to understand the sociolinguistic implications and artistic motivations behind these choices. The analysis reveals how code-switching serves as a tool for identity construction, cultural expression, and audience engagement in contemporary hip-hop music.

Keywords: Code-switching, Hip-hop, Music lyrics, Saekoji, Sociolinguistics, Identity

INTRODUCTION

Code-switching is a common practice in multilingual communities, allowing speakers to express their linguistic and cultural identity. It's also prevalent in the music industry, especially in hip-hop, where it reflects a variety of influences. Hip-hop, a genre rooted in identity and social reality, incorporates various languages and dialects into their music. Indonesian hip-hop artist Saykoji effectively uses code-switching in her song "How You Feel," combining her local language with global hip- hop culture. This essay explores the elements and patterns of code-switching in Saekoji songs, highlighting the role in cultural expression and linguistic inventivity.

METHOD

This study employs a qualitative content analysis approach to examine the lyrics of Saykoji's song "How You Feel." The analysis focuses on identifying instances of code-switching and categorizing them according to Poplack's (1980) types. Additionally, the study considers the sociocultural context of the song and the artist's background to understand the motivations and implications of code-switching.

1. Data Collection:
    - Transcription of the song's lyrics.
    - Identification of language alternations.
2. Analytical Framework:
    - Categorization of code-switching instances.
    - Contextual analysis based on sociolinguistic theories.

FINDINGS AND DISCUSSION

The analysis reveals several instances of code-switching in "How You Feel," predominantly between English and Indonesian. The following patterns were observed:

1. Intrasentential Code-Switching:

   Example: "You know I love you, tapi kamu nggak ngerti."

   Function: Emphasizes emotional expression and intimacy.

2. Intersentential Code-Switching:

   Example: "How you feel? Aku baik-baik saja."

   Function: Separates different thematic elements of the lyrics.

3. Tag-Switching:

   Example: "It's like that, kan?"

   Function: Adds colloquial and conversational tone.

The discussion focuses on how these instances reflect Saykoji's identity as a bilingual artist and engage with the cultural context of his audience. Code-switching in the song serves not only as a linguistic strategy but also as a means of connecting with listeners on multiple levels.

CONCLUSION

New This analysis of "How You Feel" by Saekoji shows that code-switching is an important aspect of hip-hop lyrics that serves a variety of sociolinguistic purposes. According to the analysis, Saekoji mostly uses code-switching between English and Indonesian to express complicated feelings, improve lyrical inventiveness, and establish a connection with a wide range of listeners.

Whether intrasentential, intersentential, or tag-switching, the detected code-switching examples demonstrate the artist's capacity to negotiate and blend many linguistic and cultural contexts. This approach enhances the lyrical content while also showcasing the artist's multilingual and bicultural character. Saekoji engages his audience in a dynamic and multidimensional manner by switching between languages, which reflects larger developments in multilingual hip-hop culture.

Overall, the study emphasizes how code-switching in music is used as a strategic and expressive technique that enhances the meaning and appeal of the lyrics rather than only being a linguistic phenomena. Subsequent investigations may delve deeper into the ways in which code-switching in hip-hop functions differently in various cultural contexts and in conjunction with other aspects of musical expression.

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