

CODE-SWITCHING IN SONGS ENTITLED “NGERTENONO ATI” AND “KIMCIL KEPOLEN” BY NDX A.K.A

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Abstract

Songs are one of the most effective media for expressing feelings, thoughts, and even social phenomena, as reflected in the choice of vocabulary and language, including the use of language switching. It is described in popular local songs entitled Ngertenono Ati and Kimcil Kepolen, which were sung by NDX A.K.A. This research aims to explore how social representations are expressed through language switching. The data consist of the lyrics of both songs. The analysis was conducted qualitatively by using observation and note-taking techniques, based on Stockwell's theory of code-switching and Fairclough's critical discourse analysis. Both songs are primarily in Javanese. In Ngertonono Ati Song, there are 23 data involving code-switching from Javanese into Indonesian and English. From these data, six data are classified as intrasentential switching, three data as intersentential switching, and 14 data as tag-switching. The song also employs rhythmic and metaphorical vocabulary to express the feelings of a heartbroken man while simultaneously demeaning a woman perceived as immoral. Meanwhile, in the Kimcil Kepolen Song, 15 data involve switching from Javanese into Indonesian and English. From these data, two data are identified as intersentential switching, 13 data are tag-switching, while intrasentential switching is not found. This song also features rhythmic, metaphorical, and sarcastic vocabulary that presents a portrayal of women as naughty, immoral, and materialistic.

Keywords: *Code-switching, Social representation, Song lyrics*

I INTRODUCTION

Nowadays, music has become an inseparable aspect of human daily life. As a medium of expressing one's feelings, music also plays a significant role in shaping people's perceptions since music can evoke emotional responses in listeners (Wright et al., 2022:16). It is supported by Pratiwi (2023), who stated that songs (as part of music) become a medium of communication that transmit information and implied meaning from the singer or composer to the listeners. In supporting the distribution of information to song listeners, it is common to find the use of more than one language in supporting the conveyance of the meaning that the singers or composers want to convey through their song. Therefore, the phenomenon of language switching is also reflected in the musical composition of a song (Balogun and Oladayo, 2021). Lyrical language switching often serves as a straightforward index of someone's identity that wants to be conveyed by composers or singers (Sleeper, 2025). It is a natural thing for a nation that has and speaks many languages to simplify the communication process, as one example occurred in Indonesia.

The phenomenon of language switching is often found in songs produced by Indonesians. It is often done when composers or singers want to clarify their intention of speech, then change the language in a song, for example, from Indonesian to Javanese because the listeners are Javanese, or vice versa (Susilawati and Andriani, 2023). Language switching in songs can enhance people's understanding of language usage as a medium of communication and expression in the era of globalization (Nazri and Kassim, 2023). The language switching, also known as code-switching, does not only occur in pop or hip-hop songs that involve Indonesian and foreign languages. Moreover, it also occurs in local genre songs, such as *dangdut*, in which the usage of Indonesian and local languages is mixed. According to Picone (2024), switching between two or more languages in the same song by the same singer constructs a complex representation and/or increases the marketability of the song. Therefore, it can be said that the existence of code-switching can show the representation of social phenomena that a singer or composer wants to express regarding the reality of life that is often found in society.

Related to the combination of code-switching and social representation used in song lyrics, Stockwell (2007:48) classified code-switching into three aspects, including tag-switching (inserting tags, exclamations, and certain short phrases in one language into an utterance in another language), intersentential switch (code-switching at the sentence level), and intrasentential switch (code-switching in terms of phrases or clauses). In supporting the use of code-switching, it is significant to recognize the reasons that influence its use to determine the intention of the singer or composer in using language switching in their song lyrics. According to Grosjean (1982:152), there are ten reasons for using code-switching, namely: (1) fill a linguistic need for set phrases or lexical item; (2) continue the last language

used; (3) specify addressee; (4) quote someone; (5) qualify message; (6) specify speaker involvement; (7) emphasize and mark group identity; (8) convey anger and confidentiality; (9) exclude someone from conversation; and (10) change role of speaker. Meanwhile, the theory of critical discourse analysis was used to outline the interrelationship of domination, hegemony, and the ideology of an object socially. According to Fairclough (2006:4), critical discourse analysis could be fully understood through three-dimensional aspects of the text. Those aspects consist of the text dimension (analyzing the structure of the text, the use of diction, and language style), the discursive practice dimension (focused on the social context and communicative practice), and the social practice dimension (focused on the analysis between language and ideology).

In addition, there are several previous studies related to this research. Kadir (2021) highlighted that in Indonesian popular songs, code-switching serves functions as a cultural representation and conveying emotional expressions. Along with that, Picone (2024) discovered that code-switching in Beyoncé's popular song lyrics enriched meaning and supported the singer's identity. Moreover, the popular culture (music and social media) was examined by Nazri and Asiah (2023), who found that the code-switching conveyed an emphatic and social representation function. Songs can also be explored more widely from a gender perspective. Lestari and Nurochman (2022) successfully discovered that the *Stronger* and *My Prerogative* songs by Britney Spears expressed themes of autonomy, resistance to patriarchal norms, and personal freedom. Besides that, Chen and Qian (2024) found that the term 'baby man' critiques men exhibiting infantilized behaviour in men, challenging gender roles, and reflecting a shift in societal attitudes toward masculinity, shaped by feminist perspectives. Roundly, they have comprehensively uncovered interesting sociolinguistic phenomena. However, none have explicitly investigated the combination phenomenon of code-switching and social representation aspects in songs that are currently trending on social media.

One of the local Indonesian singers who is known for using code-switching in their songs is NDX A.K.A. It is a music group from Yogyakarta, Indonesia, which is well-known for collaborating hip-hop and *koplo* as their song genre. *Koplo* is a subgenre of dangdut that is quite popular in Indonesia and has attracted the attention of many people, especially the Indonesian youth (Hasanah et al., 2022). NDX A.K.A. has a unique identity in the Indonesian music industry and has attracted a lot of attention from local Indonesian youth, not only from Java, but also people outside that area. Most of their songs deal with romance and the reality of life, which tends to share the men's perspective in representing women and the social reality experienced. It becomes an interesting topic to be analyzed since songwriters or singers incorporate inspiration from real-life phenomena in society into their songs (Palupi et al., 2025). Some of NDX A.K.A. songs are widely recognized by the public, such as songs entitled *Kimcil Kepolen* and *Ngertenono Ati*, which even became the most-used song on the TikTok platform in 2023. These songs contained the use of code-switching in three languages, namely Javanese, Indonesian, and English, as can be seen in the lyrics "*Aku wes kuat mental. Sorry aku ra kenal*". It shows how code-switching has become a global phenomenon that spreads in all aspects of life, including the music industry. Related to this background, the current research aims at analyzing the types of code-switching used by NDX A.K.A. in those songs and the social representation contained in them. Thus, this research is expected to be able to provide an overview of how social representation is portrayed through the use of code-switching contained in Indonesian songs.

II MATERIALS AND METHOD

This research was conducted by using a qualitative method. According to Wahyuni (2024:2), qualitative research explores social and cultural phenomena through verbal interpretation rather than numerical data. The research data consists of two song lyrics by NDX A.K.A., entitled *Ngertenono Ati* and *Kimcil Kepolen*, that could be accessed through Spotify. These songs are primarily written in Javanese, but they also include Indonesian and English words in their lyrics. Generally, both of those songs are related to the representation of women in society. *Ngertenono Ati* Song was produced by NDX A.K.A. members in 2023 and has the meaning of understanding someone's feeling or '*memahami hati*' that expresses a man's heartbreak after being left by his girlfriend or wife for someone else. Meanwhile, the *Kimcil Kepolen* Song was produced in 2016/2017 by NDX A.K.A., which expresses a man who feels unworthy of love due to socio-economic differences between him and his lover. Based on the song title, the word *kimcil* refers to 'a naughty teenage girl', and *kepolen* refers to 'very'. Thus, the phrase *Kimcil Kepolen* can be defined as a very naughty teenage girl. Both songs have recently gained popularity on social media, particularly on the TikTok platform.

In this research, data were collected by using observation and note-taking techniques. It was done by observing and listening to the songs carefully, then transcribing them thoroughly, line by line, to get the structural segmentation. In addition, both Javanese dictionaries and literature were used to interpret the meanings of Javanese lyrics, and all findings were documented neatly. Then, the data analysis was done by adopting some processes and techniques proposed by Cresswell and Cresswell (2018:274) with theoretical grounding from Stockwell’s (2007) code-switching and Fairclough’s (2006) critical discourse analysis. The process began by identifying sentences that contained Javanese-Indonesian language and words with possible implications of social issues in society. These were classified based on the code-switching category. Then, the analysis focused on interpreting language shifts and investigating how these shifts reflect the social issues in society.

After analysing data, informal method was used to present data through words and descriptive explanation (Sudaryanto, 2015:241). The findings were arranged sequentially based on the songs, then the types of code-switching, with each data followed by an analysis of both the language shift and its meanings related to the social representation in society.

III FINDINGS AND DISCUSSION

3.1 NGERTENONO ATI SONG

The song *Ngertenono Ati* has 23 data that show the criteria of code-switching. The lyrics are predominantly in Javanese, with shifts into Indonesian and English. Among those findings, three utterances belonged to the intersentential switching, six were intrasentential switching, and 14 data were tag-switching. According to the data, there are 22 types of code-switching from Javanese to Indonesian, and one type of code-switching from English to Javanese. The detailed explanation of this song can be seen as follows.

Table 1. Code-switching Data in Ngertenono Ati Song

Data	Lyrics	Code-switching
1.	<i>Mesti iso mikir batese pergaulanmu</i>	Tag-switching
2.	<i>Pesenku siji kabeh ono batas wajare</i>	
3.	<i>Hubungan wes ora genah, Arep bubar ya terserah</i>	
4.	<i>Amnesia ro pasangan, nek ngene ki yo bajingan</i>	
5.	<i>Awale tak cobo sabar, polahmu tak sekarep</i>	
6.	<i>Soyo suwe soyo barbar, dolan we ndadak nggo nginep</i>	
7.	<i>Ra mungkin ra kelonan, sumpah ku wes muntab tenan</i>	
8.	<i>Kowe blas ora berkelas, nduwe konco cerak gragas</i>	
9.	<i>Dasare ra nduwe moral, nduwe awak kok diobral</i>	
10.	<i>Dasare ra nduwe moral, nduwe awak kok diobral</i>	
11.	<i>Terus tresno nakal, kuucap selamat tinggal</i>	
12.	<i>Sorry aku ra kenal</i>	
13.	<i>Sepurane kang mas, tak suwun atimu ikhlas</i>	Intrasentential Switch
14.	<i>Lilakno aku, bahagia karo kancaku</i>	
15.	<i>Aku wes kuat mental</i>	
16.	<i>Amnesia ro pasangan, nek ngene ki yo bajingan</i>	
17.	<i>Mbok nei kode keras</i>	
18.	<i>Ra nggo suwe langsung digas</i>	
19.	<i>Kenapa harus binal? Mbok yo sek jual mahal</i>	
20.	<i>Hubungan wes ora genah, Arep bubar ya terserah</i>	Intersentential Switch
21.	<i>Jelas jelas ku berubah, judeg nyawang kowe polah</i>	
22.	<i>Kenapa harus binal? Mbok yo sek jual mahal</i>	
23.	<i>Terus tresno nakal, kuucap selamat tinggal</i>	

3.1.1 TAG SWITCHING

- (3-1) Dasare [] ra nduwe **moral**. [] Nduwe awak kok [] **diobral**.
 Basically (you) not have morals. (you) have body, why (it) on sale
 ‘Basically, you do not have morals. Why do you give your body away so easily?’

Structurally, Data (3-1) reflects characteristics of tag-switching, where brief elements from the Indonesian language ‘*moral*’ and ‘*diobral*’ are embedded at the end of Javanese sentences “*Dasare ra*

nduwe.... Nduwe awak kok....”. According to Grosjean (1982:152), the switching from Javanese to Indonesian is motivated by two main factors: first, to emphasize the message related to the critical stance; and second, to fill the linguistic needs due to the absence of equally strong or precise lexical equivalents in Javanese. The use of Indonesian terms serves as a rhetorical strategy to intensify the message and ensure it resonates more forcefully. Moreover, by having a similar pronunciation at the end of the lyric, namely the words *mo-ral* and *di-o-bral*, the existence of code-switching makes it easier for listeners to remember the song's lyrics through the transition from Javanese to Indonesian. In detail, the utterance is a declarative sentence conveying a negative moral judgement. Textually, the lyric “*Dasar ra nduwe moral*” refers to someone immoral, while the lyric “*Nduwe awak kok diobral*” refers to someone seen as lacking self-respect, often implying promiscuity or betrayal, as if their body is cheaply offered or easily given away. This is supported by Fadlilah et al. (2023), who stated that the word *obral* means to sell goods in bulk at low prices. When this word is attached to women, it certainly shows negative connotations for them. Practically, the lyrics contain moral advice given by men to women to maintain their romance. However, the advice sounds sarcastic and undermines a woman's authority over herself. From the discourse practice perspectives, these lyrics show a hierarchical interaction likely between a man and a woman. Based on those lyrics, there is social control over women's bodies, wherein their bodies are seen as a symbol of morality and an indicator of honor. The man positions himself as morally superior, expressing authority through judgmental language. This dynamic suggests an unequal relationship, where the man is dominant and uses language to assert control. Moreover, these lyrics also have the value of social practice that echoes patriarchal cultural ideologies related to social norms in society, especially in Java. In this context, a woman who is assumed to be flaunting her body lacks moral integrity, reflecting persistent gender stereotypes. This stereotype shows that women are required to take care of themselves, while men play the role of 'moral judge.'

- (3-2) **Sorry** aku ra kenal []. Wes cukup tak ujo koe cedak sopo wae.
 Sorry I not know (you). Already enough I watch you get close anyone just
 ‘Sorry, I do not know you. I’m done watching you get close to just anyone.’

Based on the above data, the lyric “*Sorry, aku ra kenal*” belongs to the tag-switching category since the word ‘sorry’ in English is inserted at the beginning of a Javanese sentence. According to Murphy (in Fadilah and Vinola, 2024), the word ‘sorry’ is often used as an expression of sympathy and apology that can cause confusion and ambiguity. However, in this context, the word ‘sorry’ functions not as a literal apology, but as a sarcastic or passive-aggressive rejection; the tag-switching to English adds emotional nuance, reinforces social representation, and creates interpersonal distance, aligning with the view of Grosjean (1982:152) that code-switching can emphasize meaning in emotionally charged moments. Textually, the utterance is a declarative sentence that consists of two structural components: English interjection ‘sorry’, which expresses avoidance with a cold and dismissive tone, and the Javanese clause ‘*aku ra kenal*’ that literally means ‘I don’t know (you)’ yet pragmatically implies social detachment. Those lyrics followed by another one, “*Wes cukup tak ujo koe cedak sopo wae*”, which means ‘It's enough to let you get close to everyone.’ Overall, these lyrics depict the disappointment due to betrayal that causes a person to become apathetic or not care about their partner anymore. Moreover, from the perspective of discourse practice, it shows a power dynamic within an interpersonal relationship, where the man positions himself as having the authority to assess and terminate the relationship. The utterance emerges within the context of relational conflict, specifically as a reaction to the woman, who is perceived as lacking moral integrity. The use of the word ‘sorry’ further reinforces that there is no reconciliatory solution for both parties. The rejection is an attempt to restore personal dignity by moving away from someone who is perceived to be hurting. Furthermore, the value of social practice in these lyrics also presents relational experiences that are common in society, especially among young people, where feelings, self-esteem, and the dynamics of love are central themes. The lyrics also show resistance to emotional manipulation or unequal relationships. From the man's perspective, he shows a firm stance to no longer give space to people who hurt him.

3.1.2 INTERSENTENTIAL SWITCH

- (3-3) **Kenapa** [] **harus** [] **binal?** [] Mbok yo sek jual mahal
 Why (you) must (act) wild? (you) should just for now play hard to get
 ‘Why do you act so wild? You should at least try to be a bit hard to get.’

The Data (3-3) exemplifies intersentential code-switching; there is a shifting between Indonesian and Javanese across two sentences. The first sentence, in Indonesian, is a rhetorical question expressing

moral judgement, while the second belongs to Javanese “*Mbok yo sek jual mahal*” to deliver a subtle imperative or suggestion. This switching reflects a bilingual strategy and gendered critique, as the statement of Grosjean (1982:152), code-switching can express personal involvement or attitudes to convey emotions informally. The word *binal* is chosen for its sharper tone, intensifying the man’s social judgment toward women. The first lyric, “*Kenapa harus binal?*” is a rhetorical interrogative that is not seeking an answer, but is used to express disapproval. The second lyric is a declarative sentence turned suggestion, implying expected behavior. By having a similar pronunciation at the end of the lyrics, namely the words *bi-nal* and *ma-hal*, the existence of code-switching makes the listener easily remember the song's lyrics through the transition from Indonesian to Javanese. Textually, these lyrics belong to idiomatic and metaphorical language, with the word *binal* carrying a negative connotation that morally frames a woman. The use of the word *binal* means wild, disobedient, and tends to be a subordinate sexist term (Wikanditha, 2024). The lyrics represent a normative bias that women should not be too approachable or open in relationships with others. On one hand, this lyric is conveyed by a man to his woman, revealing a power dynamic in which he assumes a position of moral authority. On the other hand, the woman is presented as a subject to be corrected, which reinforces the imbalance in their relationship. Patriarchal gender ideologies are also captured clearly, where women’s behavior, especially related to modesty or sexuality, is subjected to men's judgment. The expectation to ‘act modest’ represents broader societal norms that restrict women's agency. Such statements serve as linguistic tools that sustain gendered power structures, subtly enforcing moral standards on women while legitimizing men's control in heterosexual relationships.

3.1.3 INTRASSENTENTIAL SWITCH

- (3-4) Hubungan wes ora genah. Arep bubar **ya terserah**
 Relationship already not clear. Want to break up just up to you
 ‘This relationship is a mess. If you want to break up, it is up to you’

Data (3-4) belongs to intrasentential switching that explicitly has short phrases of one language inserted into a sentence dominated by another language. In this issue, the sentence is basically in Javanese “*Hubungan wes ora genah. Arep bubar...*” and ends with the Indonesian phrase *ya terserah*. The switch to the phrase *ya terserah* illustrates code-switching used to convey emotional resignation or detachment, following the view of Grosjean (1982:152), such a shift emphasizes the speaker’s attitude and signals the closing of emotional involvement. Besides that, by having a similar pronunciation at the end of the lyrics, namely the words ‘*ge-nah*’ and ‘*ter-se-rah*’, the existence of code-switching makes the listener easily remember the song's lyrics through the transition from Javanese to Indonesian. Furthermore, these lyrics are composed of simple declarative sentences that show relational uncertainty and resignation. The structure omits the explicit subject, but the meaning remains clear from context. The sentence ‘*Hubungan wes ora genah*’ has an emotional despair meaning toward an unclear or unstable relationship. Meanwhile, ‘*Arep bubar ya terserah*’ conveys emotional fatigue or surrender, passing the decision-making to the woman. The tone is direct, emotionally charged, yet controlled, indicating conflict in a romantic relationship. Extensively, these lyrics refer to a man addressing his partner, a woman. He asserts his perception that the relationship is no longer functional well, which shifts the responsibility for ending it onto the woman due to the toxic relationship. The phrase ‘*ya terserah*’ signals detachment or emotional disengagement. According to Syahfitri (2021), the word *terserah* shows the contextual meaning of a person's sense of desperation when facing a certain situation. Related to social practice, the lyrics raise the issue of emotional neglect and the importance of maintaining personal boundaries in relationships. The overall structure and tone imply that the man has already withdrawn, framing the woman as the one who must act. It reflects a subtle form of emotional control, where uncommunicative relationships will only lead to social problems and distrust of each other.

3.2 KIMCIL KEPOLEN SONG

The song Kimcil Kepolen contains 15 data that demonstrate instances of language shift or code-switching, where the lyrics are predominantly in Javanese, with shifts into Indonesian and English. There were two data classified as intersentential switching, while the remaining data were categorized as tag-switching. However, there were no cases of intrasentential switch identified in this song. According to the data, there are 14 types of code-switching from Javanese to Indonesian, and one type of code-switching from Javanese to English. The details of those findings can be seen as follows.

Table 2. Code-switching Data in Kimcil Kepolen Song

Data	Lyrics	Code-switching
1.	<i>Pancene kowe pabu, nuruti ibumu</i>	Tag-switching
2.	<i>Jare nek ra Ninja, ra oleh dicinta</i>	
3.	<i>Jare nek ra Ninja, ra oleh dicinta</i>	
4.	<i>Po pendak dino atimu enenge gelisah?</i>	
5.	<i>Mending aku ro kowe koreksi dewe-dewe</i>	
6.	<i>Pisan pindo aku percoyo ro omonganmu</i>	
7.	<i>Kowe selingkuh ro koncoku cerakku iki</i>	
8.	<i>Jaremu nek ra F.U., kowe ora I love you</i>	
9.	<i>Gor isone ngoyak bondo kuwi ciri khase</i>	
10.	<i>Aku wis ra betah, ngrasakke sifatmu</i>	
11.	<i>Aku wis ra betah, ngrasakke sifatmu</i>	
12.	<i>Mending aku tak pisah ninggalke sliramu</i>	
13.	<i>Atiku wis ra kuat, rasane pengen njepat</i>	
14.	<i>'Ku ngerti sifatmu bedo karo awakku iki</i>	Intersentential Switching
15.	<i>Jaremu nek ra F.U., kowe ora I love you</i>	

3.2.1 TAG SWITCHING

- (3-5) Pancene kowe pabu, nuruti **ibumu**
 Really you dog, obeying your mother
 'You are really just like dog, following your mother's (order)'

The above data clearly demonstrates an instance of tag-switching, where a Javanese sentence is concluded "*Pancene kowe pabu, nuruti...*" with the Indonesian word *ibumu*. It indicates a shift from Javanese to Indonesian at the tag-switching level. The insertion serves both to emphasize blame and localize the insult with broader cultural resonance to women. The use of code-switching in this lyric highlights social representation, intensifies emotional expression, and reveals a dismissive attitude. It suggests the speaker views the addressee as lacking autonomy, further reinforcing the emotional and gendered stance. Furthermore, the use of the words 'pa-bu' and 'i-bu-mu' both end with the phoneme /u/. The similarity of the phonemes at the end of the word gives a rhyming harmony that helps the listener easily remember the lyrics of the song by constructing an analogy between *pabu* and *ibumu*. According to Kurniawati (2012), the word *pabu* comes from the word *asu*, which has been transformed into *prokem* language. This term is a local slang that equates a woman with a dog that carries highly derogatory connotations. Textually, this lyric portrays a woman who is analogized to a dog that always follows the orders of its master, which in this context is her mother. It provides a metaphor for animalistic behavior that lacks reason or has no power over itself. Such metaphors not only dehumanize women but also perpetuate harmful stereotypes that associate femininity with irrationality. In addition, the Indonesian word *ibumu* (your mother) used as a tag, suggests that the woman's perceived misbehavior is a direct result of poor maternal influence. Instead of being a figure of moral guidance, 'the mother' is implied to have led her daughter toward materialistic and disrespectful behavior, thus extending the negative portrayal to another female figure. Overall, the song lyrics in Data 05 are sung by men to express emotional disappointment, especially in love relationships. He feels that his romantic relationship was ruined because of the interference of his partner's mother. Moreover, the data also reflects a patriarchal view where women have limitations on their own choices, and there is interference by family authorities in conducting the relationship, which is common in Indonesian society.

- (3-6) [] Jare nek ra **Ninja**, ra oleh **dicinta**
 (you) said if not Ninja, not allowed (to) be loved
 'You said if I don't ride a Ninja (expensive motorcycle), I don't deserve to be loved'

The above data illustrates tag-switching, where Javanese sentences "*Jare nek ra..., ra oleh....*" end with Indonesian words like *Ninja* and *dicinta*. It shows a shift from Javanese to Indonesian at the tag level. The use of the word *dicinta* reflects code-switching to add emotional weight and irony; it shows men's involvement and perspective toward women in a negative way and evokes romantic ideals more effectively than its Javanese equivalent. On further analysis, there is the use of similar rhymes in the pronunciation of that song lyric, which also contributes to the code-switching usage. The use of words 'Nin-ja' and 'di-cin-ta' are Indonesian words that both end with the phoneme /a/. The similarity of these

phonemes at the end of the word gives a rhyming harmony that helps the listener easily remember the song lyrics by constructing an analogy between *Ninja* and *dicinta*. Moreover, looking at the representation of women, the use of the words *Ninja* and *dicinta* expresses a materialistic portrayal of women; suggesting that love is conditional upon men’s financial capacity, which is symbolized by owning a *Ninja* (a high-end motorcycle in Indonesia) that became a popular trend and symbol of wealth among youth in Yogyakarta starting in the 2000s. It is due to the fact that owning a *Ninja* motorcycle can be interpreted as an indication of interest among consumers with a good economic status and enables a high standard of living for Indonesian society (Baihaki and Supriyono, 2023). In practice, this phenomenon is often found in Indonesian society, which stigmatizes women as feeling more comfortable with men of high social status. Implicitly, it means that a woman sets a standard of love based on wealth or possessions, reinforcing gendered expectations where men must prove their worth materially to earn affection and love (*dicinta*). This representation subtly suggests the social pressure for men in romantic relationships, which leads to social inequality and transactional relationships between men and women as a condition of relationship harmony.

3.2.2 INTERSENTENTIAL SWITCH

- (3-7) Jare-mu nek ra F.U., kowe ora **I love you**
 Said you if not F.U., you not I love you
 ‘You said if I don’t have F.U. (trendy motorbike), you will not say ‘I love you’ to me’

Data (3-7) exemplifies intersentential switching, as Javanese is used throughout the sentences ‘*Jaremu nek ra F.U., kowe ora.....*’ but in the end, the language switches to the English sentence ‘I love you’. In line with Grosjean (1982:152)’s theory, the switching to ‘I love you’ serves to emphasize emotional weight and global familiarity. Moreover, it also reflects a strategic shift in tone, communicative effect, and intensity at a culturally and emotionally charged moment. On further analysis, there is the use of similar rhymes in the pronunciation of that song lyric, which also contributes to the code-switching usage by the use of words ‘F.U.’ and ‘you’ that both end with the phoneme /u/. Structurally, Data 07 is a complex conditional sentence, containing a cause-effect relationship, ‘If you don’t have F.U., then you don’t get ‘I love you’’. It uses sarcasm and irony as rhetorical devices, mocking the conditional nature of life through exaggerated materialism. The sentence ‘I love you’ functions as a loaded expression, dramatizing how emotional declarations are portrayed as contingent upon material status. Moreover, these lyrics are usually sung by men, which is directed at women and challenges their sincerity in affection, suggesting that love is commodified. The use of the English sentence gives a sense of distance or mock sophistication. Furthermore, this sentence can also be seen from its social practice perspective, which reinforces gender stereotypes by depicting a woman as emotionally manipulative and materialistic since materialistic culture has become an orientation or goal in life that is achieved in Indonesian society nowadays (Setiawati and Fatmawati, 2023). The term ‘F.U.’ belongs to the type of motorcycle named Suzuki Satria F150 that serves as a symbol of financial status, which gained significant popularity among the youth in Yogyakarta between 2010 and 2017. Meanwhile, ‘I love you’ is depicted as conditional, only given to those who meet a material standard. It reflects female autonomy and frames women’s affection as a transactional exchange, thereby normalizing a materialistic ideology and gender relations that emphasize that men are required to demonstrate financial capability through symbols (motors) to be worthy of love.

IV CONCLUSION

This research sets out to analyze the types of code-switching used by NDX A.K.A. and the social representation contained in the songs entitled *Ngertenono Ati* and *Kimcil Kepolen*. From the use of code-switching in those songs, it can be seen that the code-switching is used due to personal involvement, emphasizing messages, and meeting linguistic needs factors. Moreover, its use is intended to form a rhyme that is easily understood and remembered by listeners of the song, both through the use of the same pronunciation and phoneme at the end of the sentence. Building on these observations, those two songs construct a negative portrayal of women through different emphases: the *Ngertenono Ati* Song highlights betrayal, while the *Kimcil Kepolen* Song emphasizes materialistic motives. Thus, both converge in depicting women negatively, a portrayal further emphasized and dramatized through the use of code-switching. However, it is important to note that this research only discusses two quite old songs from Indonesian musicians in analyzing the existence of code-switching. Accordingly, future research is suggested to explore the existence of code-switching in other Indonesian musicians' songs by using the novelty of existing theories and data.

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