



CODE-SWITCHING AS GLOBAL YOUTH DISCOURSE: A QUALITATIVE STUDY OF INDONESIAN-ENGLISH MIXING IN INDONESIAN POP SONGS (2020-2025)

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Abstract

This study examines the use of Indonesian–English code-switching in Indonesian pop song lyrics released between 2020 and 2025. The research aims to identify the types of code-switching used in the selected songs and to explore how such linguistic practices reflect global youth discourse in contemporary popular music. This study employs a qualitative descriptive method with a sociolinguistic approach. The primary data consist of song lyrics from five Indonesian pop songs: Lathi by Weird Genius (2020), Asmarandhana by Kamar Jiwa (2022), It's Only Me by Kaleb J (2022), Garam dan Madu by Tenxi, Naykilla, and Jemsii (2024), and Alamak by Rizki Febian and Adrian Khalif (2025). The analysis applies the theory of types of code-switching, which includes inter-sentential switching, intra-sentential switching, and tag switching. The results show that a total of 52 instances of code-switching were identified in the data. Inter-sentential switching is the most dominant type with 36 occurrences, followed by intra-sentential switching with 15 occurrences, while tag switching appears only once. These findings indicate that code-switching in Indonesian pop song lyrics is frequently used as a stylistic and expressive strategy to emphasize emotional meaning and lyrical creativity. Furthermore, the use of Indonesian–English mixing reflects the influence of globalization and digital culture on contemporary youth communication. In conclusion, code-switching in Indonesian pop music functions not only as a linguistic phenomenon but also as a representation of global youth discourse that connects local identity with global cultural trends.
Keywords: code-switching, pop song lyrics, sociolinguistics, global youth discourse, Indonesian pop music

Abstract

Studi ini mengkaji penggunaan code-switching Indonesia-Inggris dalam lirik lagu pop Indonesia yang dirilis antara tahun 2020 dan 2025. Penelitian ini bertujuan untuk mengidentifikasi jenis pengalihan kode yang digunakan dalam lagu-lagu yang dipilih dan untuk mengeksplorasi bagaimana praktik linguistik tersebut mencerminkan wacana pemuda global dalam musik populer kontemporer. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan sociolinguistik. Data primer terdiri dari lirik lagu dari lima lagu pop Indonesia: Lathi oleh Weird Genius (2020), Asmarandhana oleh Kamar Jiwa (2022), It's Only Me oleh Kaleb J (2022), Garam dan Madu oleh Tenxi, Naykilla, dan Jemsii (2024), dan Alamak oleh Rizki Febian dan Adrian Khalif (2025). Analisis ini menerapkan teori jenis code-switching, yang mencakup inter-sentensial switching, intra-sentensial switching, dan tag switching. Hasilnya menunjukkan bahwa total 52 contoh code-switching diidentifikasi dalam data. Peralihan antar-sentensial adalah tipe yang paling dominan dengan 36 kejadian, diikuti oleh peralihan intra-sentensial dengan 15 kejadian, sedangkan peralihan tag hanya muncul sekali. Temuan ini menunjukkan bahwa code-switching dalam lirik lagu pop Indonesia sering digunakan sebagai strategi gaya dan ekspresif untuk menekankan makna emosional dan



keaktivitas lirik. Selain itu, penggunaan pencampuran bahasa Indonesia-Inggris mencerminkan pengaruh globalisasi dan budaya digital terhadap komunikasi pemuda kontemporer. Kesimpulannya, code-switching dalam musik pop Indonesia berfungsi tidak hanya sebagai fenomena linguistik tetapi juga sebagai representasi wacana pemuda global yang menghubungkan identitas lokal dengan tren budaya global.

Kata kunci: *pengalihan kode, lirik lagu pop, sosiolinguistik, wacana pemuda global, musik pop Indonesia.*

I. INTRODUCTION

Language plays a fundamental role in human communication and social interaction. In multilingual communities, speakers frequently use more than one language within the same discourse, a phenomenon known as code-switching. Code-switching occurs when bilingual speakers alternate between two languages within a sentence, phrase, or conversation. This linguistic practice commonly appears in informal communication and various forms of popular culture, where language is used creatively to express identity, emotion, and social meaning. In artistic contexts such as music, code-switching allows performers to combine linguistic resources in ways that reflect both personal expression and broader cultural influences.

In the contemporary digital era, language practices among young people are increasingly shaped by globalization and digital media. International music platforms such as YouTube, Spotify, and TikTok have accelerated the circulation of global popular culture, particularly among younger generations. As global cultural products become more accessible, English expressions are increasingly incorporated into local creative works, including Indonesian popular music. This phenomenon illustrates how global cultural trends intersect with local linguistic practices, producing hybrid forms of expression that reflect the dynamic cultural identities of modern youth.

Popular music, especially pop songs, has become one of the most influential forms of youth cultural expression. Song lyrics often represent the emotions, experiences, and identities of young audiences, and musicians frequently combine languages in their lyrics to create stylistic effects, reach wider audiences, and reflect contemporary cultural trends. Although the use of Indonesian–English language mixing has become increasingly common in Indonesian pop songs released in recent years, studies examining how this linguistic practice relates to broader youth cultural discourse remain limited. Therefore, this study aims to analyze Indonesian–English code-switching in Indonesian pop song lyrics released between 2020 and 2025 and to explore its sociolinguistic significance in contemporary youth culture. **How is**

Indonesian–English code-switching used in Indonesian pop song lyrics (2020–2025), and how does it function as a form of global youth discourse?

II. THEORETICAL STUDIES

Code-switching refers to the alternation between two or more languages within a single conversation, utterance, or discourse. This phenomenon commonly occurs in bilingual or multilingual communities where speakers possess competence in multiple languages and can move between them depending on context, topic, or communicative intention. In sociolinguistic studies, code-switching is often viewed not merely as a linguistic behaviour but also as a reflection of social identity, cultural affiliation, and communicative strategy (Dewaele, J. M., & Li, 2021). In contemporary communication, code-switching frequently appears in digital media, popular culture, and artistic expressions such as music. The increasing interaction between global and local cultures has encouraged bilingual language use in many cultural products, including song lyrics. Within this context, code-switching allows artists to combine linguistic resources in order to convey emotional nuance, stylistic creativity, and broader cultural meanings (Gardner-Chloros, 2023). Scholars generally classify code-switching into several structural types. One widely recognized classification divides code-switching into inter-sentential switching, intra-sentential switching, and tag switching. Inter-sentential switching occurs when the language alternation takes place between sentences or clauses. Intra-sentential switching occurs when elements from different languages appear within the same sentence. Meanwhile, tag switching involves the insertion of short expressions or discourse markers from another language into an utterance (Dewaele, J. M., & Li, 2021); (Gardner-Chloros, 2023).

These classifications are widely used in sociolinguistic research because they help researchers systematically identify patterns of bilingual language use in various forms of discourse, including spoken interaction, digital communication, and popular music lyrics. By applying these categories, researchers can examine how speakers or artists strategically alternate languages to create meaning and to express social and cultural identities in multilingual contexts (Horesh, U., & Backus, 2022).

DEFINITION OF GLOBAL YOUTH DISCOURSE

Global youth discourse refers to the ways young people are represented, discussed, and engaged in global conversations related to social, political, economic, and cultural issues. It encompasses narratives, ideas, and communication practices that shape how youth participate in and influence global agendas. In contemporary scholarship, youth discourse is often

understood as a socially constructed framework that reflects the interaction between young people, institutions, and broader societal structures (Zakharov, 2025). Recent studies emphasize that youth discourse is not merely about young people as a demographic group but about how youth identities, perspectives, and roles are constructed through communication and institutional narratives. For instance, discourse surrounding youth often emerges within educational, political, and media environments that frame young people either as agents of change or as groups facing social challenges (Giugni, M., & Grasso, 2025). Within the context of globalization, global youth discourse increasingly reflects interconnected concerns such as sustainability, climate change, digital transformation, and global citizenship. International organizations and policy frameworks frequently position youth as key stakeholders in addressing global challenges and shaping future development pathways (Grimm, S., van der Merwe, R., Barole, N., Atchikiti, I., Attipoe, E., Chebaane, O., Djigo, M., Giri, T., Peng, S., & Tembo, 2024). Furthermore, the rise of global youth movements and transnational activism has significantly influenced the evolution of youth discourse. Youth-led initiatives and movements—particularly those addressing environmental governance and climate change—have shifted public debates and policy conversations at both national and international levels (Rodela, R., & Roumeliotis, 2024).

Digital communication technologies also play a crucial role in expanding global youth discourse. Social media platforms and digital networks enable young people to share perspectives, mobilize communities, and participate in global discussions beyond geographical boundaries. As a result, youth discourse increasingly reflects a dynamic and participatory communication environment in which young people actively shape narratives about social justice, sustainability, and global governance. Therefore, global youth discourse can be understood as a multidimensional communicative space where young people's voices, identities, and perspectives interact with global institutions, policies, and societal narratives. This discourse highlights the evolving role of youth not only as beneficiaries of development but also as influential actors in shaping global social transformation.

DEFINITION OF POP SONG LYRICS

Pop song lyrics refer to the textual component of popular music that conveys messages, emotions, and narratives through structured language designed to accompany musical composition. Lyrics function as a linguistic medium through which songwriters communicate themes, ideas, and cultural meanings to listeners. In popular music studies, lyrics are often regarded as a hybrid form that combines characteristics of poetry, spoken language, and

musical expression (Oktaviani, D., 2024). From a literary perspective, song lyrics share several features with poetic texts, including the use of figurative language, rhythm, and expressive wording. However, unlike conventional poetry, lyrics are designed to be performed alongside musical elements such as melody, harmony, and rhythm. Because of this integration with music, lyrics often employ repetition, simplified structures, and memorable phrases that enhance the musical experience and facilitate listener engagement (Arsita, 2024). In the context of popular music, pop song lyrics play a central role in shaping the emotional and narrative dimension of songs. Research on contemporary pop music indicates that lyrical content frequently carries significant emotional meaning for listeners, sometimes even more strongly than musical elements themselves (Rebora, 2023). This suggests that lyrics function not only as aesthetic components but also as communicative texts that transmit values, feelings, and social messages. Recent linguistic and computational studies further demonstrate that song lyrics represent a valuable source for analysing cultural patterns and social meanings. For example, research on large-scale lyric corpora has shown that lyrical texts reflect evolving themes such as personal identity, emotions, and social issues, making them an important cultural artifact within popular music (Demetriou, A. M., Kim, J., Manolios, S., & Liem, 2024). Similarly, analyses of contemporary music genres reveal that lyrics often contain identifiable linguistic patterns and thematic structures that can be studied to understand broader sociocultural dynamics (Karakuş, 2026).

These characteristics contribute to the widespread appeal of pop music and reinforce the communicative function of lyrics as a bridge between artists and audiences.

Furthermore, contemporary studies highlight that pop song lyrics often reflect social trends and cultural experiences of particular periods. Through themes such as relationships, mental health, identity, and social change, lyrics serve as a narrative space where personal emotions intersect with broader societal discourses (Yuliasari, R., Virtianti, R., & Sari, 2024). Consequently, pop song lyrics can be understood not only as artistic expressions but also as cultural texts that mirror the values, concerns, and experiences of modern society. Based on these perspectives, pop song lyrics can be defined as the linguistic and poetic component of popular music that conveys emotional, narrative, and cultural meanings through structured language integrated with musical composition. They function as both artistic expression and communicative discourse that connects musical creativity with social and cultural contexts.

III. RESEARCH METHODS

This study employs a qualitative descriptive research design to examine the use of Indonesian–English code-switching in Indonesian pop song lyrics released between 2020 and 2025. Qualitative research is appropriate for investigating linguistic phenomena because it focuses on interpreting meanings, patterns, and contextual aspects of language use rather than relying on numerical measurement. This approach enables researchers to explore how language choices reflect broader social and cultural contexts within communicative texts such as song lyrics (Creswell, J. W., & Creswell, 2023).

The data consist of selected Indonesian pop song lyrics that contain Indonesian–English code-switching. The lyrics are analysed using textual analysis to identify occurrences of code-switching and interpret their sociolinguistic significance within contemporary youth culture. Textual analysis allows researchers to systematically examine language within cultural texts and understand how meanings and social representations are constructed through discourse (Tracy, 2020). The object of this research is Indonesian–English code-switching found in Indonesian pop song lyrics released between 2020 and 2025. The study focuses on identifying and analysing instances where Indonesian and English are alternated within the lyrics. These linguistic elements are examined to understand how bilingual language use functions within contemporary Indonesian pop music and how it reflects broader patterns of youth-oriented cultural expression. The subject of this research consists of selected Indonesian pop songs that contain Indonesian–English code-switching in their lyrics. The songs were chosen based on their popularity, accessibility on major digital music platforms, and the presence of bilingual language use within the lyrics. By examining these selected songs, the study aims to explore how contemporary musicians incorporate bilingual expressions in their works and how such practices represent the linguistic creativity and cultural orientation of modern Indonesian youth.

DATA SOURCES

Primary Data

The primary data of this study consist of Indonesian pop song lyrics released between 2020 and 2025 that contain Indonesian–English code-switching. These lyrics serve as the main source of data and are collected from accessible digital music platforms and lyric databases. The selected songs represent contemporary Indonesian popular music in which bilingual language use appears in the lyrics.

The songs analysed in this study include:

1. *Lathi* by Weird Genius (2020)

2. *Asmarandhana* by Kamar Jiwa (2022)
3. *It's Only Me* by Kaleb J (2022)
4. *Garam dan Madu* by Tenxi, Naykilla, and Jemsii (2024)
5. *Alamak* by Rizki Febian and Adrian Khalif (2025)

These songs were selected because their lyrics contain instances of Indonesian–English code-switching, which are relevant to the focus of this study. The lyrics are analysed to identify occurrences of language alternation between Indonesian and English within the songs.

Secondary Data

The secondary data of this study consist of theoretical and scholarly sources related to code-switching, sociolinguistics, and language use in popular music. These sources include academic books, journal articles, and previous research studies that discuss types of code-switching, bilingual language practices, and global youth discourse.

These references are used to support the theoretical framework of the study, particularly in identifying the types of code-switching and interpreting their functions within Indonesian pop song lyrics.

DATA COLLECTION TECHNIQUES

The data for this study were collected using documentation techniques, which involve gathering written or recorded materials relevant to the research topic. The researcher collected Indonesian pop song lyrics released between 2020 and 2025 from digital music platforms and online lyric databases. These sources were used to obtain accurate and accessible textual data for analysis. The data collection process involved several steps. First, the researcher selected Indonesian pop songs that contain Indonesian–English code-switching. Second, the lyrics of the selected songs were documented and compiled as the research data. Finally, the researcher identified and categorized instances of code-switching found in the lyrics for further analysis.

DATA ANALYSIS TECHNIQUES

The data in this study were analysed using a qualitative descriptive approach combined with simple quantitative analysis. The analysis focuses on identifying and categorizing the types of Indonesians–English code-switching found in the selected Indonesian pop song lyrics.

The analysis was conducted through several steps. First, the researcher collected the lyrics of the selected songs from digital music platforms and lyric databases. The lyrics were then read carefully to identify parts that contain language alternation between Indonesian and English.

Second, the researcher segmented the lyrics into clauses or sentences and identified the occurrences of code-switching in each line. Every instance of code-switching found in the lyrics was marked and recorded as a unit of analysis. Third, each identified instance was classified based on the types of code-switching following the sociolinguistic framework commonly used in code-switching studies, namely:

- Inter-sentential switching, which occurs when the language shift happens between sentences or clauses.
- Intra-sentential switching, which occurs when elements of two languages appear within the same sentence.
- Tag switching, which occurs when a tag or short expression from one language is inserted into a sentence in another language.

Fourth, the identified data were organized into analytical tables containing the song title, lyric excerpt, type of code-switching, and explanation. These tables were used to systematically present the occurrences of code-switching in each song.

Finally, the researcher calculated the frequency of each type of code-switching and summarized the results in the Table of Code-Switching Result. The findings were then interpreted to explain how Indonesian–English code-switching is used in Indonesian pop song lyrics and how it reflects global youth discourse.

IV. RESEARCH RESULTS

Code-Switching in Weird Genius-*Lathi* (2020)

No	Lyric Excerpt	Language	Type of Code-Switching	Explanation
1	“I was born a fool”	English	Inter-sentential	The lyric appears as a complete English sentence before switching to other lines within the song.
2	“Broken all the rules”	English	Inter-sentential	This line is written entirely in English and forms an independent sentence within the lyrical sequence.
3	“Seeing all null”	English	Inter-sentential	The line is expressed fully in English before the lyrics continue to other lines.
4	“Denying all of the truth”	English	Inter-sentential	This English clause stands independently within the narrative of the song.
5	“Everything has changed”	English	Inter-sentential	The sentence is delivered completely in English and separated from the Javanese part later in the song.

6	“It all happened for a reason”	English	Inter-sentential	The line continues the English narrative before the language shifts later in the lyrics.
7	“Never wanted this kind of pain”	English	Inter-sentential	The lyric appears as an independent English sentence within the song.
8	“Turned myself so cold”	English	Inter-sentential	The phrase forms part of an English sentence and appears before the language shift occurs.
9	“Kowe ra iso mlayu”	Javanese	Inter-sentential	The lyric switches from English to Javanese, indicating a change of language across lines.
10	“Ajining diri ana ing lathi”	Javanese	Inter-sentential	This Javanese proverb appears after English lyrics, demonstrating a clear switch between languages.
11	“Pushing through the countless pain”	English	Inter-sentential	The lyric returns to English after the Javanese line, showing another language alternation.
12	“this love’s a bless and curse”	English	Intra-sentential	The phrase appears within an English sentence structure following the language alternation.

Code-Switching in *Asmarandhana* – Kamar Jiwa (2022)

No	Lyric Excerpt	Language	Type of Code-Switching	Explanation
1	“Atiku ngilu”	Javanese	Inter-sentential	The lyric appears entirely in Javanese before the song shifts to other languages in later lines.
2	“Terus eling awakmu”	Javanese	Inter-sentential	This line continues the Javanese narrative before the language changes in the chorus section.
3	“Kowe lungu”	Javanese	Inter-sentential	The lyric forms an independent Javanese clause within the verse of the song.
4	“Aku tresno sliramu”	Javanese	Inter-sentential	The line is delivered entirely in Javanese before the lyrics switch to English in the chorus.
5	“Ku merindu tekan saiki”	Indonesian + Javanese	Intra-sentential	The phrase combines Indonesian (“ku merindu”) with Javanese (“tekan saiki”) within the same line.
6	“You know all the things”	English	Inter-sentential	The language shifts from Javanese/Indonesian verses to an English chorus.
7	“You’re my happiness”	English	Inter-sentential	The lyric appears as a full English sentence following the earlier Javanese lines.
8	“You are everything I want”	English	Inter-sentential	The line continues the English chorus section after the earlier language shift.

9	“Even when you're not here”	English	Inter-sentential	The lyric remains fully in English and forms a complete clause within the chorus.
10	“Since you've gone away”	English	Inter-sentential	This English line appears after the earlier multilingual verse section.
11	“Darling I just want you”	English	Inter-sentential	The phrase continues the English part of the song after the earlier switch.
12	“to be here with me”	English	Intra-sentential	This phrase functions as the continuation of the previous English clause within the same sentence.

Code-Switching in *It's Only Me*-Kaleb J (2022)

No	Lyric Excerpt	Language	Type of Code-Switching	Explanation
1	“I maybe not yours”	English	Inter-sentential	The lyric switches from Indonesian lines to an English clause, indicating language alternation between sentences.
2	“you're not mine”	English	Intra-sentential	This clause continues the English structure within the same sentence as the previous English segment.
3	“I'll be there for you”	English	Inter-sentential	The English sentence appears between Indonesian lyrical lines, demonstrating a clear switch in language.
4	“when you need me”	English	Intra-sentential	The phrase functions as a continuation of the previous English clause within the same sentence.
5	“It is only me”	English	Inter-sentential	The lyric appears as a complete English statement inserted between Indonesian verses.
6	“Believe me girl”	English	Intra-sentential	The phrase is embedded within the English line “Believe me girl it's only me.”
7	“Yeah it's only me”	English	Inter-sentential	The lyric line is written entirely in English and separated from surrounding Indonesian lyrics.
8	“I will always be”	English	Inter-sentential	The line introduces a full English sentence within a predominantly Indonesian song.
9	“the one who pull you up”	English	Intra-sentential	The phrase continues the previous English clause as part of the same sentence structure.
10	“everybody push you down”	English	Intra-sentential	This phrase continues the English sentence structure before switching back to Indonesian lines.

Code-Switching in *Garam dan Madu* – Tenxi, Naykilla & Jemsii (2024)

No	Lyric Excerpt	Language	Type of Code-Switching	Explanation
1	“Hold my hands”	English	Inter-sentential	The lyric switches from Indonesian narration to a complete English phrase.
2	“don’t tell your friends”	English	Intra-sentential	The phrase continues the English clause within the same lyrical line.
3	“I hope this never end”	English	Inter-sentential	The line appears as an English sentence inserted between Indonesian lyrics.
4	“can you be my Gwen”	English	Inter-sentential	The lyric forms an independent English clause within a predominantly Indonesian verse.
5	“I’ll be the Spider-Man”	English	Intra-sentential	The phrase continues the English sentence structure within the same line.
6	“I need you here”	English	Inter-sentential	The language shifts from Indonesian to English in this line.
7	“with me”	English	Intra-sentential	This phrase functions as the continuation of the previous English clause.
8	“Won’t tell my friends”	English	Inter-sentential	The lyric introduces another English sentence among Indonesian lines.
9	“’bout you”	English	Intra-sentential	The phrase completes the English clause started in the previous segment.
10	“Wanna be with you”	English	Inter-sentential	The lyric appears as an English phrase embedded within Indonesian verses.
11	“but jalani dulu”	English + Indonesian	Intra-sentential	The phrase combines an English clause with Indonesian words in the same sentence.
12	“Wanna be with you”	English	Inter-sentential	The English phrase appears again as a separate lyrical line within the song.

Code-Switching in *Alamak-Rizki* Febian & Adrian Khalif (2025)

No	Lyric Excerpt	Language	Type of Code-Switching	Explanation
1	“Can I see you”	English	Inter-sentential	The lyric switches from Indonesian lines to an English question in a separate clause.
2	“for a minute”	English	Intra-sentential	The phrase continues the English question within the same sentence.
3	“Boleh aku visit?”	Indonesian + English	Intra-sentential	The Indonesian clause includes the English verb “visit,” creating language mixing within a single sentence.

4	“See your mom and dad”	English	Inter-sentential	The lyric appears fully in English after the previous mixed-language line.
5	“aku pamit”	Indonesian	Inter-sentential	The lyric returns to Indonesian after the English clause, indicating language alternation across lines.
6	“yeah-hey”	English	Tag switching	The expression functions as a discourse tag inserted at the end of the lyric line.

Table of Code-Switching Result

Type of Code-Switching	Frequency
Inter-sentential Switching	36
Intra-sentential Switching	15
Tag Switching	1
Total	52

Discussion

1. How is Indonesian–English code-switching used in Indonesian pop song lyrics (2020–2025)?

Based on the analysis of three Indonesian popular songs released between 2020 and 2025, the study found that Indonesian–English code-switching appears in three main types, namely inter-sentential switching, intra-sentential switching, and tag switching. The findings show that inter-sentential switching is the most dominant type, with a frequency of 36 occurrences, followed by intra-sentential switching with 15 occurrences, and tag switching with 1 occurrence. Inter-sentential switching occurs when the language shift appears between two separate sentences or clauses. In Indonesian pop song lyrics, this pattern often appears when a singer uses Indonesian in one line of the lyrics and then switches to English in the following line. This type of switching indicates that English is often used to emphasize certain emotions or create expressive effects in specific parts of the song, particularly in the chorus or refrain. Meanwhile, intra-sentential switching occurs when elements of two languages appear within the same sentence. This type reflects a higher level of linguistic integration because English elements are directly inserted into the Indonesian sentence structure. In addition, tag switching appears only once in the data. This indicates that the use of short English expressions or tags is relatively rare compared to the other two types of code-switching in the analyzed song lyrics. Overall, these findings suggest that code-switching in Indonesian pop songs is not used randomly, but rather strategically employed to enhance meaning, emotional expression, and the overall aesthetic appeal of the lyrics.

2. How does it function as a form of global youth discourse?

The use of Indonesian–English code-switching in pop song lyrics can also be understood as a form of global youth discourse, which reflects how young people express their identities within the context of globalization.

First, the use of English in Indonesian pop songs demonstrates how English functions as a symbol of modernity, global culture, and cosmopolitan identity among young people. Indonesian youth who are highly exposed to global media, social media platforms, and international pop culture tend to incorporate English into their everyday communication as well as creative expressions such as music. Second, code-switching in pop songs helps create a more trendy, expressive, and relatable linguistic style for young audiences. The mixture of Indonesian and English reflects the communication patterns commonly used by young people on social media platforms such as Instagram, TikTok, and Twitter. Third, the use of English also helps expand the potential global audience for Indonesian music. By incorporating English elements into song lyrics, Indonesian musicians can make their music more accessible to international listeners and increase the possibility of global distribution through digital streaming platforms. Therefore, Indonesian–English code-switching in pop song lyrics functions not only as a linguistic strategy within the lyrics but also as a representation of youth cultural identity situated between local and global cultures.

V.CONCLUSION

This study examined the use of Indonesian–English code-switching in Indonesian pop song lyrics released between 2020 and 2025 and explored how this linguistic practice reflects global youth discourse. The analysis focused on five selected songs: *Lathi* by Weird Genius (2020), *Asmarandhana* by Kamar Jiwa (2022), *It's Only Me* by Kaleb J (2022), *Garam dan Madu* by Tenxi, Naykilla, and Jemsii (2024), and *Alamak* by Rizki Febian and Adrian Khalif (2025).

The findings show that three types of code-switching appear in the analyzed lyrics: inter-sentential switching, intra-sentential switching, and tag switching. Among these types, inter-sentential switching is the most dominant, occurring 36 times, followed by intra-sentential switching with 15 occurrences, while tag switching appears only once, resulting in a total of 52 instances of code-switching in the dataset. The dominance of inter-sentential switching indicates that songwriters frequently alternate languages between lyrical lines to create emphasis, highlight emotional expression, and enhance the stylistic structure of the songs. Meanwhile, intra-sentential switching reflects a deeper integration of bilingual language elements within a single sentence, demonstrating linguistic creativity in combining Indonesian

and English expressions. Furthermore, the findings suggest that Indonesian–English code-switching in pop song lyrics functions not only as a stylistic device but also as a representation of global youth discourse. The incorporation of English expressions reflects the influence of globalization, digital media, and international popular culture on contemporary Indonesian youth. Through bilingual lyrics, musicians create a linguistic style that resonates with young audiences who are accustomed to using mixed languages in everyday communication and digital interactions. Overall, this study highlights that code-switching in Indonesian pop music represents a hybrid linguistic practice that bridges local cultural identity with global cultural influences. The mixing of Indonesian and English in song lyrics illustrates how popular music serves as a cultural space where language, identity, and globalization intersect within contemporary youth culture.

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