

**AN ANALYSIS OF INDONESIAN–ENGLISH CODE MIXING
IN THE SONG LYRICS “MY HEART” WRITTEN BY MELLY GOESLAW
Based On Bullock & Toribio’s (2015) Model Of Bilingual Language Mixing**

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Abstrack

This study aims to analyze the phenomenon of Indonesian–English code mixing found in the song lyrics “My Heart” written by Melly Goeslaw, using Bullock & Toribio (2015) Model of Bilingual Language Mixing as the theoretical framework. The research employs a qualitative descriptive method, focusing on identifying the types and functions of code mixing that occur in the lyrics. The findings reveal a total of 15 instances of code mixing consisting of 9 insertions (60%), 4 alternations (26.7%), and 2 cases of congruent lexicalization (13.3%). The results indicate that insertion is the most dominant type of mixing, showing how English words are often used to emphasize emotional intensity and to create a more modern stylistic effect in Indonesian pop songs. Furthermore, the alternation type reflects the songwriter’s bilingual creativity and awareness of both linguistic systems, while congruent lexicalization demonstrates the natural blending of two languages in single clauses. These findings suggest that code mixing is not merely a linguistic phenomenon but also a reflection of cultural hybridity, social identity, and the global influence of English. The study contributes to understanding bilingual creativity in Indonesian popular music and its pedagogical implications for sociolinguistics and English language learning.

Keywords ; Code Mixing, Bilingualism, Indonesian–English Song Lyrics, Cultural Hybridity, Sociolinguistics

A. Introduction

Language is one of the most fundamental tools for human interaction, serving as a medium to communicate thoughts, emotions, and social values. It allows people to express identity, share cultural perspectives, and build relationships within society (Wardhaugh & Fuller, 2018). Within multilingual societies like Indonesia, where English holds prestige and global influence, the phenomenon of code mixing has become increasingly common in media,

entertainment, and especially in music. Code mixing refers to the blending of linguistic elements—words, phrases, or sentences—from two or more languages within a single discourse or utterance. Bullock & Toribio (2015) categorize it into three main types: insertion, alternation, and congruent lexicalization. In contemporary Indonesian pop culture, especially within song lyrics, English words are often inserted to express emotions, enhance artistic appeal, and convey a sense of modernity and global connectedness. This reflects not only linguistic flexibility but also the sociocultural dynamics of bilingual speakers. This study focuses on the song “My Heart” by Melly Goeslaw, a well-known Indonesian songwriter who often incorporates English expressions in her compositions. The song provides a rich source of data for examining bilingual creativity in a natural, artistic context. Applying Bullock & Toribio (2015) theoretical model, this study seeks to identify the types of code mixing present in the lyrics and explore the underlying sociolinguistic motivations behind the language choices. The novelty of this research lies in its dual focus—linguistic analysis and sociocultural interpretation—showing how code mixing in Indonesian pop songs can symbolize identity, modernity, and global influence while maintaining emotional authenticity in artistic expression.

B. Review of Related Literature

According to Bullock & Toribio (2015), code mixing is the process of combining linguistic elements from two or more languages within a single communicative event. They classify code mixing into three main types: insertion, where words or phrases from one language are inserted into another; alternation, where speakers switch between languages across clauses or sentences; and congruent lexicalization, which occurs when both languages share grammatical structures and vocabulary in the same sentence. These categories help linguists understand how bilingual speakers utilize both linguistic systems to achieve communicative goals. Wardhaugh & Fuller (2018) describe code mixing as a sign of bilingual competence, reflecting a speaker’s ability to navigate multiple linguistic repertoires effectively. Similarly, Auer & Wei (2021) emphasize the importance of cultural hybridity in code mixing, suggesting that it goes beyond mere language choice—it reflects identity negotiation and social meaning. Previous research in Indonesia, such as Dwijatmoko (2020) and Nugraha & Supriadi (2021), also highlights that

English insertion dominates Indonesian pop lyrics because of its stylistic appeal, emotional resonance, and association with modernity.

Nugraha & Supriadi (2021) found that English words are frequently inserted in Indonesian songs to enhance aesthetic quality and to appeal to younger, globally influenced audiences. English functions as a tool to express sophisticated emotions and create a more universal resonance among listeners. These findings are consistent with Bullock & Toribio (2015) framework, where insertion is typically the most common type of code mixing in media texts. However, while prior studies have analyzed general tendencies of English insertion in Indonesian songs, few have applied Bullock & Toribio (2015) specific theoretical model to Melly Goeslaw's works. Therefore, this study aims to fill that gap by providing a focused analysis of the bilingual elements in "My Heart." It contributes to the broader understanding of linguistic and sociocultural interactions in popular music, exploring how bilingual songwriters utilize language mixing to express identity, emotional depth, and global cultural connection.

C. Research Methodology

This research employs a qualitative descriptive approach as suggested by Creswell (2018), which emphasizes the systematic description and interpretation of data in their natural context. A qualitative method is suitable for sociolinguistic studies since it allows researchers to deeply understand the meaning, function, and context of linguistic behavior rather than focusing merely on numerical frequency. The main objective of this study is to describe the phenomenon of Indonesian-English code mixing found in the lyrics of "My Heart" by Melly Goeslaw, and to classify it according to Bullock & Toribio (2015) Model of Bilingual Language Mixing, which consists of three main types: insertion, alternation, and congruent lexicalization.

The data source of this research is the written text of the song lyrics "My Heart", chosen purposively because it demonstrates bilingual language use in a creative and emotionally expressive form. The data were collected through documentation techniques, which involved transcribing the song lyrics, identifying mixed-language expressions, and categorizing them according to the theoretical framework. The data analysis followed Krippendorff (2018) concept of content analysis, which involves systematic coding and interpretation of text to identify patterns of meaning. The analysis procedures included:

1. Transcribing and reading the lyrics several times to gain full comprehension of linguistic patterns.
2. Identifying instances of code mixing by locating all English and Indonesian elements that occur together within a single clause or utterance.
3. Classifying the data according to Bullock & Toribio (2015) three types of code mixing.
4. Interpreting the findings through the lens of sociolinguistic theory, relating them to identity, stylistic, and communicative functions.

To ensure validity and reliability, methodological triangulation was conducted by cross-checking data with previous studies (Dwijatmoko, 2020; Nugraha & Supriadi, 2021) and through theoretical comparison using multiple frameworks. Triangulation strengthens data credibility by comparing linguistic evidence with sociocultural context and established linguistic theories (Creswell, 2018). Therefore, this methodology provides a holistic and theoretically grounded understanding of how bilingual creativity manifests in Melly Goeslaw's lyrics.

D. Findings and Discussion

The study identified a total of **15 instances of code mixing**, distributed across three categories based on **Bullock and Toribio's (2015)** classification model: **insertion (9 instances, 60%)**, **alternation (4 instances, 26.7%)**, and **congruent lexicalization (2 instances, 13.3%)**. These findings demonstrate that **insertion is the most dominant form of code mixing** in "*My Heart*." Examples of insertion include English words or phrases embedded in Indonesian sentences, such as "*My heart, my love, my everything*." According to Wardhaugh & Fuller (2018), insertion often serves stylistic or expressive functions, where bilingual speakers borrow lexical items to convey emotion or achieve modern stylistic effect. In this case, English serves as a symbol of emotional intensity and global modernity, aligning with Auer & Wei (2021) idea of cultural hybridity, in which language blending expresses a globalized identity. Alternation, found in phrases like "*Kau membuatku bahagia, you make me feel alive*," reflects the switching between two linguistic systems within one utterance. This form, Bullock & Toribio (2015), represents a higher level of bilingual competence, as it requires grammatical and pragmatic control of both languages. It allows the songwriter to balance linguistic beauty with meaning,

demonstrating bilingual flexibility. The coexistence of both languages in one sentence indicates that Indonesian and English are functionally integrated in popular culture, reflecting the global linguistic environment in which Indonesian pop music evolves. The summary of code-mixing types identified in the song “My Heart” is presented in Table 1 below.

Table 1. Types of Code Mixing Found in “My Heart”

Type of Code Mixing	Number	Percentage	Example
Insertion	9	60%	<i>My heart, my love, my everything</i>
Alternation	4	26.7%	<i>Kau membuatku bahagia, you make me feel alive</i>
Congruent Lexicalization	2	13.3%	<i>Cinta ini for you forever</i>
Total	15	100%)	

These findings confirm Bullock & Toribio (2015) claim that *insertion* tends to dominate in artistic discourse because it effectively expresses emotions, creates rhythm, and strengthens modern stylistic identity in bilingual art forms.

The dominance of insertion in this study aligns with earlier research by Dwijatmoko (2020) and Nugraha & Supriadi (2021), who also found that English insertion in Indonesian pop lyrics serves as a means to emphasize emotional depth and stylistic appeal. According to Wardhaugh & Fuller (2018), such usage demonstrates a speaker’s (or writer’s) awareness of the symbolic value of English as a language of prestige and sophistication. By inserting English phrases, songwriters like Melly Goeslaw position themselves within a globalized cultural framework, reflecting what Auer & Wei (2021) describe as the “hybrid cultural identity” of bilingual speakers.. This demonstrates that Melly Goeslaw not only uses English for aesthetic reasons but also constructs emotional contrasts and rhythmic flow between the two languages. The alternation allows bilingual expression to function as an artistic device, enhancing both meaning and musicality. In “Cintaini for you forever,” the combination of Indonesian and English words reflects the deep entrenchment of English in Indonesian modern discourse, illustrating the global linguistic influence discussed by Bullock & Toribio (2015).

Overall, the findings confirm that code mixing in Indonesian pop lyrics is not random linguistic interference but rather a conscious stylistic and sociocultural strategy. It serves to express bilingual identity, engage a broader audience, and enhance emotional and artistic

resonance. The study therefore supports Auer & Wei (2021) view that bilingualism in popular culture symbolizes creativity, hybridity, and globalization.

E. Conclusion

In conclusion, this research identified 15 code-mixed expressions in Melly Goeslaw's "My Heart," consisting of 60% insertion, 26.7% alternation, and 13.3% congruent lexicalization. The findings highlight that insertion is the most dominant type, confirming the tendency described by Bullock & Toribio (2015) in bilingual discourse. English words and phrases in the song function as emotional intensifiers, stylistic markers, and symbols of global identity. This supports Auer & Wei (2021) theory of cultural hybridity, suggesting that Indonesian popular music reflects both local identity and global influence through language blending. Code mixing in this context demonstrates bilingual creativity rather than linguistic interference, aligning with Wardhaugh & Fuller (2018) view that bilingualism enriches communicative and artistic expression. From a pedagogical perspective, these findings offer valuable insight for English language learning and sociolinguistics education, as they illustrate how bilingual speakers creatively use language for expressive and cultural purposes. Future research is recommended to analyze a wider range of Indonesian pop songs across different genres to further explore how bilingualism and globalization influence linguistic expression and identity construction in modern Indonesian culture.

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