

Code-Mixing in the Lyrics of the Song “You Never Know” by Blackpink

Campuran Kode dalam Lirik Lagu “You Never Know” oleh Blackpink

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ABSTRACT

This study focused on examining instances of language code mixing within the lyrics of the song "You Never Know" by the musical group Blackpink. The primary objectives of this study were to identify the various forms of code-mixing presented in the song's lyrics, categorize the types of code-mixing employed, and elucidate the source languages contributing to the code-mixing within the lyrics. The research methodology adopted for this study was content analysis, a qualitative approach commonly used to characterize and compare documents. The findings revealed that the forms of code mixing in the lyrics of "You Never Know" by Blackpink encompassed the insertion of words, phrases, and clauses. Specifically, code-mixing in the form of words accounted for 8 instances, phrases for 20 instances, and clauses for 10 instances. The majority of code mixing used in the song's lyrics was classified as alternation code-mixing, with 8 instances of outer code-mixing. Furthermore, the source languages for the code-mixing in the song's lyrics were identified as English and Korean. There were 26 code-mixed elements from the English language, and 44 from the Korean language. This study suggests potential avenues for further exploration, particularly in the realm of code-switching theory, which shares close ties with the phenomenon of code-mixing.

Keywords: code-mixing, song lyrics, Blackpink

INTISARI

Penelitian ini merupakan eksplorasi mengenai fenomena campuran kode bahasa yang ditemukan dalam lirik lagu berjudul "You Never Know" yang dinyanyikan oleh grup Blackpink. Tujuan utama dari penelitian ini adalah untuk mengidentifikasi beragam bentuk campuran kode dalam lirik lagu tersebut, mengelompokkan jenis-jenis campuran kode yang digunakan, dan menjelaskan asal bahasa yang menjadi kontributor dalam campuran kode yang terdapat dalam lirik tersebut. Metode penelitian yang digunakan adalah analisis konten, sebuah pendekatan kualitatif yang umumnya digunakan untuk memahami karakteristik dokumen atau melakukan perbandingan. Hasil penelitian ini mengungkapkan bahwa campuran kode dalam lirik lagu "You Never Know" oleh Blackpink melibatkan penyisipan kata, frasa, dan klausa. Secara spesifik, terdapat 8 contoh campuran kode berbentuk kata, 20 contoh berbentuk frasa, dan 10 contoh berbentuk klausa. Jenis campuran kode yang paling dominan digunakan dalam lirik lagu ini adalah campuran kode bergantian, dengan 8 contoh campuran kode luar. Selain itu, bahasa sumber yang berkontribusi dalam campuran kode dalam lirik lagu ini dapat ditelusuri kembali ke bahasa Inggris dan bahasa Korea. Elemen-elemen campuran kode yang berasal dari bahasa Inggris mencapai 26 contoh, sementara yang berasal dari bahasa Korea mencapai 44 contoh. Penelitian ini mengindikasikan potensi untuk penelitian lebih lanjut, terutama dalam bidang teori pergantian kode, yang memiliki hubungan erat dengan campuran kode.

Kata kunci: campuran kode, lirik lagu, Blackpink

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INTRODUCTION

The intersection of language and music is a fascinating realm where expressions blend harmoniously, giving rise to a linguistic phenomenon known as code-mixing. This unique linguistic feature, prevalent in song lyrics, transcends the boundaries of traditional language use, offering a rich tapestry of words seamlessly interwoven from multiple linguistic sources. Code-mixing, a linguistic phenomenon characterized by the fluid integration of elements from multiple languages within a single communication instance, has been the subject of extensive research across various linguistic disciplines. The Matrix Language Frame (MLF) Theory, proposed by Myers-Scotton (1993), posits that code-mixing involves the dominance of a "matrix language" that provides the grammatical structure, while elements from an "embedded language" are seamlessly incorporated. Code-mixing in song lyrics unveils a captivating linguistic landscape, where artists deftly navigate the intricate boundaries of language, culture, and emotion to create a melodic fusion that resonates with diverse audiences. In this exploration, we delve into the vibrant world of code-mixing within song lyrics, where the artistry of language intertwines with the cadence of music. The lyrics become a canvas for linguistic innovation, encapsulating the intricate dance between languages, be it through the infusion of vernacular expressions, the blending of linguistic structures, or the strategic use of multilingualism. This exploration not only seeks to unravel the linguistic intricacies embedded in song lyrics but also aims to decipher the cultural, emotional, and sociolinguistic dimensions that code-mixing brings to the forefront.

There have been comparatively limited investigations into code-switching in non-spontaneous discourse contexts, such as written texts or oral literature (Bentahila & Davies, 2002). Code-mixing and code-switching are phenomena observed in the speech production of bilingual individuals. Bilinguals typically employ their languages in communication based on the person they are communicating with and the context of the conversation. These two phenomena share a common process of using multiple languages in speech (Setiawan, 2023). While code-mixing is a common and often creative aspect of multilingual communication, it can also present some challenges and issues in linguistic analysis. Here are some problems associated with code-mixing in linguistics: (1) Lack of Standardization: Code-mixing involves the combination of elements from different languages, and these combinations may not follow a standardized or consistent set of rules. The lack of clear rules can make it challenging for linguists to develop comprehensive frameworks for analyzing and predicting code-mixing patterns, (2) Complex Syntax: Code-mixing often involves the integration of syntactic structures from multiple languages. Analyzing and understanding the complex syntax in code-mixing instances can be challenging, particularly when it comes to identifying the matrix language (the language providing the grammatical structure) and the embedded language, (3) Integration of Cultural Nuance: Code-mixing often involves the incorporation of cultural references and nuances specific to each language. Analyzing the cultural integration within code-mixed expressions requires a deep understanding of the cultural contexts associated with the languages involved, adding an additional layer of complexity, (4) Sociolinguistic Variation: Sociolinguistic factors play a significant role in code-mixing. Linguists must consider the social dynamics, speaker identities, and the sociolinguistic context in which code-mixing occurs. The same linguistic expression may have different meanings or connotations in different social settings.

Bilingualism, at the very least, leads to the occurrence of both code-switching and code-mixing (Sukma Dewi et al., 2022). Code mixing is not only used in everyday conversations but also in song lyrics (Vionita et al., 2023). Code-mixing involves the integration of words from one language into another within a single sentence (Susilawati & Andriani, 2023). Code-mixing

occurs when a speaker predominantly employs one language but integrates it with elements from another language when delivering a speech. Code-mixing indicators often correlate with the speaker's attributes, such as their social background, educational background, and beliefs. Code mixing can be categorized into two types: internal mixing, which pertains to mixing within the same language, and external mixing, which involves blending elements from different languages (Fitria, 2021). Song lyrics are literary works (poems) sung entirely based on personal experience or the experience of others who wish to preserve it for listeners. Songs (lyrics) have a significant impact on society, described as a force that can change people's behaviour, without the words of the song impeding their ability to not only provide poetic verses to sing, but also to convey information and moral messages, as well as the event or circumstance that triggers the lyric. The idea is for readers or listeners to understand the meaning conveyed in the songs. The use of speech in lyrics has its own peculiarities, and it plays a vital role in expressing the song's message. Essentially, it is a manifestation of feelings, an outpouring of the singer's heart. As a result, when the vocalist sings the song's lyrics, the audience can be entertained, enchanted, and even aroused. Touch the hearts of listeners.

The writer's purpose in this research is to analyze the lyrics of a song titled "You Never Know" sung by Blackpink, a South Korean girl group under the auspices of the YG Entertainment agency that debuted on August 8, 2016. Based on the given and wonderfully sung words, the song "You Never Know" recounts a story of emotional pain, as well as the desire to remain resilient in the face of those who can only judge and criticize without completely understanding what is going on. People will never completely understand the difficulties unless they directly experience and participate in them. Don't expect many people to understand us 100%, because they simply can't, and they will never know (You Never Know), and eventually, we will be disappointed. In facing situations like this, we must not lose and drown, and surrender just because of the words of people who don't really understand us should not be taken too seriously because their words are not the determinants of the success of what we do.

The code mixing in the lyrics *You Never Know* employs a range of casual language characterized by assertiveness. Informal language is typically used in response to communication contexts and scenarios. The circumstance at hand is who is communicating with whom, what problem is being solved, and for what reason. The use of informal language variants influences the vocabulary used in song lyrics. The key contributing elements include the composers' and singers' sociocultural backgrounds, as well as the settings and environments that facilitate songwriter-singer contact. This code mixing can also be employed as a user trait, making it more easily recognized and appealing to many individuals.

Research on code-mixing holds significant importance in the field of linguistics and related disciplines. Code-mixing is prevalent in bilingual and multilingual communities, offering insights into how individuals navigate and utilize multiple languages in their daily communication. Research in code-mixing contributes to a deeper understanding of the linguistic mechanisms involved in bilingualism and multilingualism. Also, it often reflects the cultural and sociolinguistic context of a community. The researchers can learn about the social dynamics, identity formation, and cultural factors that shape language use in different countries by analyzing code-mixing trends. Indeed, it serves a variety of communicative purposes, including emphasis, nuance, and pragmatic representation. Studying these functions assists academics and educators in understanding the strategic application of code-mixing in various communicative contexts.

From a sociolinguistic perspective, this linguistic reality seems undeniable. Code-mixing in sociolinguistics is a phenomenon where speakers alternately use elements from two or more languages within a single discourse, sentence, or conversation. The sociolinguistic aspect of code-mixing involves examining the social factors that influence when, where, and

how code-mixing occurs. On the contrary, within the context of language growth and standardization, this linguistic reality is a type of violation, or at the very least, mistakes that must be eliminated (destroyed). Such gathering and mixing of language lexicons are sometimes caused not just by language proximity, not by specific characteristics of linguistic demands, but also by a desire for prestige in language practice. Based on this description, the usage of many languages occurs, one of which is the use of code mixing.

Mulyati et al. (2022) have also studied code-mixing. Her research sought to identify the various forms of code-mixing found in several songs from the album, as well as to explain the reasons fulfilled by the corresponding expressions that used code-mixing. This study used a descriptive-qualitative approach, with data collected through documentation and content analysis. Various code-mixing theories, including those proposed by Crystal, Gumperz, and Marasigan, were also used in this study to allow cross-checking. There are distinctions and innovative characteristics between this study and the previous one. In this research, the data under investigation is a linguistic corpus characterized by code mixing. The data source for this study was extracted from the album "The Album," specifically from the song titled "You Never Know," which was released in the year 2020. The primary objectives of this research, as outlined based on the aforementioned issues, are as follows: to recognize the various manifestations of code-mixing present in the lyrics of "You Never Know" by Blackpink, to categorize the types of code mixing employed within the song's lyrics, and to elucidate the source language contributing to the code mixing found in the lyrics. Furthermore, it's worth noting that this research carries pedagogical, theoretical, and practical significance.

RESEARCH METHODS

This was a qualitative study that used the content analysis method. Bungin (2011) defines content analysis as a qualitative research technique that focuses on examining the consistency of communication content, interpreting the meaning of communication content, analyzing symbols, and understanding the significance of symbolic interactions in communication. Content analysis entails research strategies aimed at producing accurate and valid inferences by interpreting and coding textual materials.

By systematically evaluating various forms of text, including documents, spoken communications, and graphics, qualitative data can be transformed into quantitative data. Content analysis serves as a research tool used to identify the presence of specific words or concepts within a text or set of texts.

In this study, a qualitative approach is adopted, meaning that the data collected does not comprise numerical values but rather encompasses information from interview transcripts, field notes, personal documents, notes, memos, and other official records. Consequently, the research seeks to comprehend various phenomena experienced by the research subjects, such as perceptions, behaviors, actions, motivations, and more, by employing descriptive language and words through a variety of scientific methods. Therefore, the utilization of a qualitative approach in this study aims to align empirical observations with existing theories using a descriptive methodology (Moleong, 2014).

FINDINGS DAN DISCUSSION

In this section, the researcher presents the results based on findings obtained while analyzing each presented song lyric. There are several aspects used as references for analysis including Intra-Sentential Mixing Type, Intra-Lexical Mixing Type, Pronunciation Change Type, Quotation, Addressee Specification, Repetition, Message Qualification, Pectio Personalization and Objectivization, and Facility of Expression. The results of this research are grouping the forms of code mix in the lyrics of Blackpink songs using the theory of Muysken (2000), Alternation in the form of verb-categorized words found in the lyrics of the song You

Never Know. The following data shows the existence of alternation in accordance with Muysken's theory which states that the alternation that occurs has the pattern A..B. Language A is followed by language B. Which is where language A is English followed by B, Korean or conversely. In this section, there were two research focuses including analysis of the song lyric of You Never Know and the interpretation of the analysis.

The following data shows the existence of alternation in the form of clauses in the lyrics of the song You Never Know

The song lyrics	Analysis and Interpretation
“You'll never know 영켜버린 내 끈”	In this example, there is a case of alternation in the form of a Korean clause in the lyrics of a Blackpink song. The clause "영켜버린 내 끈" comes from Korean which is alternated in the Indonesian structure in the excerpt of the lyrics of the song You Never Know, which if translated into English could mean “My tangled string”.
“그럴수록 I'ma shine, baby”	In this example, there is a case of alternation in the form of a Korean clause uttered in Blackpink's song lyrics. This clause "그럴수록" comes from Korean which is alternated in the English structure in the excerpt of the lyrics of the song You Never Know, which if interpreted into English can mean “The more’
“난 기억해, So I'll be okay”	In this example, there is a case of alternation in the form of a Korean clause spoken in Blackpink's song lyrics. the clause "난 기억해" comes from Korean which is alternated in the English structure in the excerpt of the lyrics of the song You Never Know, which if interpreted into English can mean “I remember”.
“파란 내 방 한가득 꽃이 피게, You know I'll always be waiting”	In this example, there is a case of alternation in the form of a Korean clause spoken in Blackpink's song lyrics. the clause "파란 내 방 한가득 꽃이 피게" comes from Korean which is alternated in the English structure in the excerpt of the lyrics of the song You Never Know, which if translated into English can mean for “Blue flowers to bloom in my room”.
“아마 들리겠지 머지않아 I've heard enough, I've heard enough”	In this example, there is a case of alternation in the form of a Korean clause spoken in Blackpink's song lyrics. the clause "아마 들리겠지 머지않아" comes from Korean which is alternated in the English structure in the excerpt of the lyrics of the song You Never Know, which if translated into English can mean for “You'll probably hear it soon”.
“Wonderin' if I gotta trying pretend, 나도 잘 모르는 날”	In this example, there is a case of alternation in the form of a Korean clause spoken in Blackpink's song lyrics. the clause "나도 잘 모르는 날" comes from

	Korean which is alternated in the English structure in the excerpt of the lyrics of the song You Never Know, which if translated into English can mean for “I don't even know”.
“밤은 왜 더 어두울까? It keeps bringing me down, down, down”	In this example, there is a case of alternation in the form of a Korean clause spoken in Blackpink's song lyrics. the clause "밤은 왜 더 어두울까?" comes from Korean which is alternated in the English structure in the excerpt of the lyrics of the song You Never Know, which if translated into English can mean for “Why is the night darker?”.

For the first to third stanzas there are more alternations than the others but they are used only to give satisfaction to the previous words. There is no special need, only strengthen the words made in Korean. The fourth stanza has more portions for replacement. This shows that the need for code mixing in the second stanza is more than just strengthening the words made in Korean. This shows that the use of alternation is to complete the word. For the fifth and sixth stanzas, the substitution has a large portion in the fourth stanza and the most congruent frequency of lexicalization is seen in the sixth stanza

This study also found several factors that cause code mixing using Suwito's theory (1985) which explains the factors that cause code mixing as follows;

1. Role Factors is based on the social, educational and group status of the speaker. In analyzing the causes of code mixing based on role factors, there are examples including;

The song lyric	Analysis and Interpretation
난 기억해, So I'll be okay	Through these 2 examples it is clear that the social status and education of the speakers in this case Blackpink clearly master foreign language skills in this case English so that they are so fluent and very intense in using code mixing in the songs they sing. While if referred to in terms of the group of speakers or speakers in this case Blackpink, who also often perform groups or groups where they still often use code mixing in so many opportunities when performing on stage with their songs
파란 내 방 한가득 꽃이 피게, You know I'll always be waiting	

2. Desire to explain and interpret factor. This factor includes events that mark the speaker's attitude and relationship with others, for example.

The song lyric	Analysis and Interpretation
밤은 왜 더 어두울까? It keeps bringing me down, down, down	The speakers seem to emphasize that they realize that other people will not feel what they feel unless the other people experience the same thing. People will always judge
아마 들리겠지 머지않아 I've heard enough, I've heard enough	

You'll never know 영켜버린 내 끈	everything they were do just by what they seen and what they heard. But from all of that, they will continue to shine even though many people do not like them.
난 기억해, So I'll be okay	

In this study, the analysis focused on categorizing code mixing based on its types and characteristics. The identified types of code mixing encompass intra-sentence code mixing, intra-lexical code mixing, and alterations in pronunciation. Additionally, the analysis revealed that the code-mixing functions found in the data align with Marasigan's theory, which proposes seven functions: 1) modification, 2) address information, 3) repetition, 4) interjection, 5) message modification, 6) personalization and objectification, and 7) expressiveness. This research presents the data extracted from Blackpink album lyrics in English and Korean, as identified and analyzed by the researchers.

Intra-Sentential Mixing Type

One form of code mixing is known as intra-sentential mixing. Intra-sentential mixing takes place within a phrase, clause, or sentence boundary (Mulyati et al., 2022).

In the lyrics below, the researcher finds the type of code mixing intra-sentential mixing.

You'll never know 영켜버린 내 끈

Referring to the lyrics excerpt provided, the use of the phrase "You'll never know" in English following Korean can be characterized as code mixing, specifically falling into the category of intra-sentential mixing.

그럴수록 I'ma shine, baby

The portion of the lyrics mentioned features the phrase "I'ma shine," where English is used following Korean. This situation can be identified as a form of code mixing and can be analyzed as an example of intra-sentential mixing within the lyrics.

In conclusion, it seems that the lyrics feature code mixing, specifically intra-sentential mixing, where Korean and English are used within the same sentence or phrase. The phrase "I'ma shine" stands out as an example of this mixing, where the English expression "I'ma shine" is integrated into the predominantly Korean lyrics.

Code mixing in lyrics can be a deliberate artistic choice, reflecting the multicultural and global nature of contemporary music. It can serve various purposes, such as expressing emotions, emphasizing certain words or ideas, or simply adding a stylistic and dynamic element to the lyrics. In this case, the use of English in the phrase "I'ma shine" may be intended to convey a sense of confidence, empowerment, or a particular attitude, as English phrases are often associated with modern and global pop culture. The analysis suggests that the artist is utilizing language mixing as a creative tool to enhance the overall impact and meaning of the lyrics.

Intra-Lexical Mixing Type

The second type of mixing code is intra lexical mixing which is found in the lyrics below

난 기억해, So I'll be okay

In the provided lyrics snippet, we observe the word "So I'll be okay," where Korean and English languages are combined. This situation can be termed as a code-mixing process, and it can be analyzed as a form of intra-lexical mixing within the lyrics.

In conclusion, it showcases a form of code mixing, specifically intra-lexical mixing. Intra-lexical mixing refers to the integration of words or phrases from one language into another without changing the overall grammatical structure.

In this case, the Korean phrase "난 기억해" (nan gieokhae), meaning "I remember" or "I recall," is followed by the English phrase "So I'll be okay." The switch from Korean to English within the same sentence represents a blending of languages, contributing to a bilingual or multilingual expression in the lyrics

Pronunciation Change Type

Types of Pronunciation Changes Involving pronunciation changes is a type of code mixing that occurs at the phonological or pronunciation level. In this case, no pronunciation change type was found.

Quotation

Quotations are defined by proper citations and serve to maintain the authenticity of the message. After analyzing the data, no key information was found using the reference function. Because the lyrics of the song do not quote anyone or other speakers

Addressee Specification

Used for interactions between language members, but also to identify language behavior, including individual preferences and role relationships of language members. Examples like the lyrics below

You'll never know 영켜버린 내 끈

The word "you" in the lyrics refers to a specific address. In English, the word "you" is used to greet the other person (welcome words) and can be used to greet the other person (reference words). This makes it clear that the text is intended to convey a message directly to someone. The analysis conclusion would be that the lyrics utilize a combination of English and Korean to create a unique and expressive message, but the specific addressee or context may require further interpretation based on the broader context of the song.

Repetition

In code mixing, repetition is a message that is repeated in different codes to clarify the speaker's message, to strengthen or emphasize the message, or to show a joke. There is no repetition of action in the words of this song

Message Qualification

The message qualification feature in code mixing is used to identify previous messages that speakers believe will be better understood in another language.

그럴수록 I'ma shine, baby

The phrase "I'm a Shine" was written in English to make the singer's intended message easier for global K-pop fans around the world to understand. The message of the words is easy to

understand even in English. This makes it clear that the lyrics have a meaning that validates the message that can be explained in a way that is clear and easy to understand.

Pectio Personalization and Objectivization

The personalization and objectification functions are different, and here the code seems to refer to things like:

the degree of involvement of the speaker in the message or its distant form; whether the statement reflects a personal opinion or feeling, refers to a specific example or is a known fact.

아마 들리겠지 머지않아, I've heard enough, I've heard enough

After the translation in English, we know for a fact that the singer states if he has heard all the words he didn't even have. This clarifies that the lyrics have a meaning that personalizes and objectifies them

Facility of Expression

An expressive function is a function whose change can only be interpreted as difficulty finding the right words when speaking or writing, or simply as a sign that the respondent does not know the style of language used. Examples like in the image below

누가 알아주길 기대하는 내 모습을 찾을까 두려워
(I'm afraid I'll find out who I'm expecting to know)

Having translated into English, we know that it is difficult to find the right words when speaking or simply as a sign of a lack of knowledge of the subject and the style that the singer uses. Then, in the lyrics of the song, the singer is afraid that later he will hope for someone else. This clarifies that the lyrics have a meaning about the means of expression to emphasize the message so that it is easy to understand.

CONCLUSION

Based on the results of research that has been conducted on code mixing in the lyrics of the song *You Never Know*, there is a conclusion that the research subject chosen is a singer with the ability to speak two languages or bilingual who mixes with a high enough intensity, especially in creating or singing songs that are often sung on various occasions. The following are the results of the research that has been done:

1. Forms of Code Mix The author managed to find 10 cases of code mix carried out by Blackpink in the lyrics of the song *You Never Know* which was classified based on the theory of Muysken (2000), namely 4 cases of Code Mix were found which were included in Alternation.
2. According to Suwito's theory (1985), the author has identified two key factors contributing to code mixing within the lyrics of the song "*You Never Know*." These factors are (1) Role factors and (2) the Desire to explain and interpret. Among the various types of code mixing observed in the lyrics of Blackpink's "*You Never Know*," intra-sentential code mixing is the most prominent, while code mixing involving changes in pronunciation is the least common. Furthermore, the researcher has applied Marasigan's theory to analyse the functions of the data. Marasigan's theory presents seven functions of code mixing, which include quotation, greeting specification, repetition, interjection, message qualification, personalization and objectivization, and expression facilitation. Each data point from the lyrics of "*You Never Know*" serves a distinct function within this framework. Specifically, the code-mixing functions found in the song's lyrics encompass Addressee Specification,

Message Qualification, Personalization and Objectivization, and finally, the Facilitation of Expression, with a total of one instance each. No instances were found for Pronunciation Change, Quotation, or Repetition. The field of sociolinguistics is rich with diverse linguistic phenomena. As such, the researcher hopes that the outcomes of this study will encourage future researchers in the field of sociolinguistics to prioritize community-oriented research and to achieve more profound and comprehensive results through thorough preparation and investigation.

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