Code-Mixing on Lyrics of Batak Pop Songs *Martina I Love You* from Trio Romansa

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**Abstract**— This paper discusses code-mixing that occurs in the lyrics of Batak pop songs entitled "Martina I love you" popularized by Trio Romansa. The aims to identify the form of code-mixing contained in the lyrics of the song 'Martina I love you' from Trio Romansa Trio. To analyze the form of code-mixing and the type of code-mixing in the song lyrics used code-mixing theory which refers to the opinion of Sutito (1983). The method used is descriptive qualitative, namely research that is collecting, processing data and analyzing data at the time the research was conducted. The conclusions obtained from this paper are a code-mixing of Indonesian and English into the Batak language in the song lyrics. The mixed code forms contained in the song lyrics consist of the insertion of words, phrases and clauses. The insertion of words in the form of words in Indonesian is one word, phrases in Indonesian are three phrases, and clauses in English are ten clauses. The type of code-mixing used in the song lyrics is in the form of outer code mixing and inner code mixing. The code-mixing that occurs is related to the context of song content, the limitations of suitable vocabulary in Batak language and prestige in language.

**Key words**— Code-mixing, pop song lyrics, Batak language, English.

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**I. INTRODUCTION**

In the term of an arbitrator sound of symbol system, it can be understood that language is arbitrary. This means that language always experiences change and development. Changes in language can occur due to many factors, one of which is language contact.

Language contact is an influence of elements or languages on other languages, both directly and indirectly (Ridjin in Pujiono, 2017: 83). In the era of globalization, that has eliminated the boundary between one community group and another, language contact is a common occurrence. In addition, the language contact process is not only derived from the influence of the speaker's environment, language contact is also strongly supported by factors from individual speakers of the language, for example the ability or mastery of individual speakers in more than one language. This is consistent with the assumption of Kridalaksana (2008: 134) that language contact is a symptom of interplay between various languages because speakers meet each other and in it concepts such as bilingualism, borrowing, language change, creolization and discrimination. the interplay between two or more languages will also result in the phenomenon of code-mixing.

Code-mixing is the use of unit languages from one language to another to expand the style of language or variety of languages, including the use of words, clauses, greeting idioms and so on (Kridalaksana, 2008: 40). Code-mixing according to Thelander (in Chaer and Agustina, 2004: 15), is a speech event, clauses and phrases used consisting of hybrid clauses & hybrid phases, and each clause or phrase no longer supports individual functions. From these two terms, it has
understood that code mixing is a phenomenon of mixing elements of language into other languages in speech events.

Code-mixing phenomena was found not only in the use of language in everyday communication, but also in various other communication media, one of which is songs. Song is one of the oral discourses to convey the message and purpose of the songwriter or singer to the listener. Therefore, in the song it is also possible to have a code-mixing phenomenon between one language and another.

According to Suwito (1983: 78-80) code-mixing forms can be divided into five. (1) Insertion of tangible elements of words, (2) insertion of tangible elements of phrases (3) insertion of tangible clauses, (4) insertion of repetitive elements of words, (5) insertion of tangible or idiomatic elements. Code-mixing can also be divided into two types, (1) inner code-mixing, which is originating from the original language with all its variations and (2) outer code-mixing, which is to code-mixing that comes from a foreign language.

Suwito (in Yuliani 2015: 25) distinguishes the factors that cause code-mixing in two aspects, namely external factors. External factors are incentives that come from outside speakers that cause speakers to borrow words from other languages. External factors include (1) the desire of the speaker to show prestige, (2) the desire of the speaker to make a joke, and (3) the desire of the speaker to explain something. The second is internal factors. Internal factors indicate that someone borrows a word from another language because of the impulse that is in him. Internal factors include (1) determination of meaning, and (2) lack of vocabulary.

Based on the explanation above, in this paper will be discussed on code-mixing in one popular song Batak area entitled 'Martina I love you' from Trio Romansa. The discussion in this study also intends to try to show that the phenomenon of code-mixing does not only occur in national languages, but also occurs in regional languages in Indonesia. In order that the paper can be thought material for readers related to the dynamics of local languages and efforts to protect, preserve and foster regional languages.

In order for the discussion in this paper to be more focused and directed, the problem boundaries are formulated in the question points as follows:

1. How is the form and type of code-mixing in the Batak pop song text titled ‘Martina I love you’ from Trio Romansa?
2. What are the causes of the code-mixing in the Batak pop song lyrics titled popular ‘Martina I love you’ from Trio Romansa?

II. METHOD

The data source in this study is the lyrics or song text "Martina I love you". The text of the song obtained from the results of the transcription of songs that are heard, and then written. The data used in this study to be analyzed is a form of code-mixing contained in the song lyric 'Martina I love you'.

The technique used in data collection is a note-taking technique. Record technique according to Sudaryanto (2015: 135) aims to record data obtained from observation. The data obtained recorded on a data card or recording can use a computer.

After data collection, then enter the data analysis phase. According to Miles, Huberman and Saldana (2014: 14), the stages in analyzing data are data condensation, data presentation and conclusion.

The code-mixing theory used to analyze in this study is according to Suwito (1983). According to Suwito (1983: 78-80) code-mixing forms can be divided into five. (1) Insertion of tangible elements of words, (2) insertion of tangible elements of phrases (3) insertion of tangible clauses, (4) insertion of repetitive elements of words, (5) insertion of tangible or idiomatic element.

The method used in presenting the results of data analysis in this study is the informal method. According to Sudaryanto (2015: 145) informal presentation method is formulation with ordinary words, meaning explaining analysis by using words and sentences in the form of discourse.

III. RESULT AND DISCUSSION
From the results of the condensation of data on transcription of pop song lyrics in the Batak area "Martina i love you," have found the form of English and Indonesian language codes into Batak languages in the form of words, phrases and clauses. The form of code-mixing is presented in the following table.

Table 1. Code-mixing form tables in Batak pop songs ‘Martina i love you’

| No | Song Lyrics                | Code-Mixing Form       | In language | Meaning                                                                 |
|----|----------------------------|------------------------|-------------|-------------------------------------------------------------------------|
| 1  | Sian Jerman ho ito          | Word insertion         | Indonesia   | you from Germany my dear, it becomes like my wealthy tourist, to samosir, a rich island |
|    | Gabe turis Hhasian          |                        |             |                                                                         |
|    | Tu samosir Pulo Nauli       |                        |             |                                                                         |
| 2  | Jatuh cinta au tu ho        | Phrase insertion       | Indonesia & English | I fall in love with you. You fall in love with me. Martina I Love You Martina I Love me |
|    | Jatuh cinta ho tu au        |                        |             |                                                                         |
|    | Martina I Love you          |                        |             |                                                                         |
|    | Martina You Love me         |                        |             |                                                                         |
| 3  | Nunga hot be ho ito         | -                      | -           | You have my dreams my dear. It’s right in my heart. You must be the one who made me. |
|    | Nunga hot di rohakki        |                        |             |                                                                         |
|    | Ingkon ho nama saut di au   |                        |             |                                                                         |
| 4  | Songoni do ho ito           | Clause insertion       | English     | Like that dear not just my mercy Martina I Love You Martina I Love you   |
|    | Nang manghaholongi au       |                        |             |                                                                         |
|    | Martina I Love you          |                        |             |                                                                         |

From the table 1, there is a code-mixing in the Batak pop song lyrics ‘Martina i love you’ in the form of code-mixing with the insertion of elements of words, phrases and clauses. There is two code-mixing with the insertion of elements of the Indonesian word, three ode-mixing with the insertion of Indonesian phrases and ten codes-mixing with English clause insertion.

Furthermore, it will be analyzed by code-mixing in one of the words, phrases and clauses contained in the song lyrics, therefore it can be found more clearly the form, type and factors causing the code-mixing in the song 'Martina i love you'.

(1) **Sian Jerman ho ito, gabe turis hasian, tu samosir, pulo Nauli**
From Germany you love it, it becomes like my wealthy tourist, to samosir, a rich island

(2) **Jatuh cinta au tu ho**
**Jatuh cinta aku pada mu**
I fell in love with Lou

(3) Welcome to my country, don't you ever leave me, horas ma di ho ito unang tinggalahon au. Welcome to my country, don't you ever leave me, horas my dear don't leave me.

In the lyric (1) there is the word 'tiris.' This word is an Indonesian word inserted in the lyrics on the Batak pop song 'Martina i love you.' Therefore, the insertion of this phrase is a form of inner code-mixing. The insertion of the word tourist in Indonesian is because in the Batak language there is no vocabulary that can be used. This is in line with the opinion of Suwito (1983) that one of the factors causing code-mixing is internal language factors which include lack or limited vocabulary in a language.

In the lyrics (2) there are phrases "jatuh cinta (falling in love)" in Indonesian. Therefore, the insertion of this phrase is a form of inner code-mixing. The phrase 'jatuh cinta' can be replaced with the phrase 'holong rohangku,' but still the phrases in Indonesian are used. This is related to the determination of meaning and taste which is in line with Suwito's opinion (1983) as one of the factors causing code-mixing. The phrase 'jatuh cinta' is considered to show a feeling of love in the song compared to the phrase in the Batak language.

Then in the lyrics (3) there is a code-mixing in the form of clause insertion in English. Therefore, the code-mixing includes the type of outer code-mixing, clauses 'welcome to my country, don't you ever leave me' in English are used other than because in the Batak language there is no vocabulary that can be used, it is also a form of language prestige that the songwriter shows. This is also related to the contents of the song which tells about the feeling of loving a woman who has just returned from abroad. Therefore it is also in line with the opinion of Suwito (1983) that the causes of code-mixing include internal language factors, which include lack or limited vocabulary in a language and external language factors, namely the desire of speakers to show prestige.

IV. CONCLUSIONS

In the lyrics of the Batak pop song entitled "Martina i love you" which is from Trio Romansa there is a mixture of Indonesian and English codes. Combine the code consists of a mixture of Indonesian word insertion code, English and Indonesian phrases and English clauses. Type of code mixing in Batak pop song lyrics entitled "Martina i love you" is the type of inner code- mixing and outer code-mixing.

The causal factor for the code that occurs in the song lyrics of 'Martina i love you' which is from the Romance Trio consists of internal and external factors. Internal factors, namely the limitation of vocabulary in the local language and the determination of meaning and taste. Then external factors are prestige in language or the desire of speakers to show prestige. This is related to the context of the contents of the song that tells the story of a man's love for a woman who has just returned from abroad.

Through the discussion in this paper, it appears that the phenomenon of code-mixing foreign language into regional languages also occurs. This is one indication of the erosion of regional languages due to the influence of globalization and the tendency to decrease the use of regional languages in everyday life. Therefore, in relation to efforts to protect, preserve and foster regional languages, studies should continue to be improved relating to the dynamics and development of regional languages in Indonesia.

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