

CHAPTER I

INTRODUCTION

1.1 Research Background

Human beings with different societies and different languages are interconnected for some reason, reflecting a global community in which they prefer to use national language rather than regional one. As a matter of fact, they become multilingual or bilingual people. Individuals often employ a specific code in both spoken and non-spoken communication. People who speak two or more languages often switch between languages, or even mix languages within short phrases or sentences. This process, known as code-switching or language alternation, reflects the flexibility of bilingual or multilingual speakers. As Wardhaugh and Fuller (2015) explain, the term "code" serves as a broad label for a language or language variety, encompassing dialects, styles, and registers. "Code" is intentionally neutral, covering both languages and dialects alike.

A bilingual society is characterized by the coexistence of two or more languages within a community, where individuals possess proficiency in more than one language. This linguistic diversity often gives rise to a fascinating linguistic phenomenon known as code-switching. Code-switching occurs when individuals seamlessly alternate between two or more languages or language varieties within a single conversation, sentence, or even phrase. Additionally, code-switching serves as a dynamic linguistic tool that reflects the intricate interplay between languages and the social context in which communication takes

place. This phenomenon is not a sign of confusion or inadequacy but rather a natural and strategic use of language to convey nuances, express cultural identity, or navigate social dynamics. Individuals may code-switch for various reasons, such as adapting to different registers, emphasizing certain concepts, or simply expressing emotions more effectively in one language over another.

The practice of code-switching is deeply rooted in the cultural order of bilingual societies, influencing both formal and informal communication. In formal settings, such as education or the workplace, individuals may switch languages to convey specific technical terms or to align with a particular professional discourse. In more informal contexts, code-switching can be a social tool, strengthening connections within a community by emphasizing shared linguistic experiences and cultural backgrounds. Thus, bilingual societies often witness code-switching as a means of identity negotiation. Individuals may strategically switch languages to align with particular social groups, reinforcing a sense of belonging or asserting their cultural identity. This linguistic flexibility contributes to the rich tapestry of a bilingual society, fostering an environment where different languages coexist harmoniously and where communication becomes a nuanced and expressive art.

Various researchers have offered different definitions of code-switching. Gumperz (1982) broadly described code-switching as “the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems.” Similarly, Myers-Scotton (2006) characterized it as the use of elements from two or more language varieties within

a single clause, with one variety providing the morpho-syntactic structure. Milroy and Gordon (2003) added that code-switching encompasses “a range of language (or dialect) alternation and mixing phenomena, whether within the same conversation, turn, or sentence utterance.” These definitions share a common view, framing code-switching as a general term for language contact instances, either within individual sentences or across broader exchanges. In this study, the term code-switching is applied in this inclusive way, denoting language alternation within a single line of text or lyric.

The concept of code-switching has been extensively researched, with much of the work focusing on conversational contexts. Informal conversations are seen as spontaneous exchanges in which people naturally switch codes in various settings. One of the early scholars in this field, Gumperz (1982), examined code-switching within conversations, particularly exploring “metaphorical switching.” In this type of switching, the shifts occur due to the social relationships between speakers. Gumperz provides examples of metaphorical code-switching across three language pairs—Hindi and English, Slovenian and German, and Spanish and English—demonstrating how speakers use specific languages to communicate meanings that extend beyond the literal words, especially to define social contexts.

In the context of music, code-switching functions differently than in everyday conversation (Bentahila & Davies, 2002; Sarkars & Winer, 2005). Bentahila and Davies (2002) confirmed that code-switching within song lyrics is intentional rather than spontaneous, lacking the personal intimacy often found in

spoken exchanges. Unlike conversational code-switching, which targets a specific listener or familiar group, musical code-switching addresses a broader audience. They conducted the study on French-Arabic code-switching in Algerian music and highlighted two main functions of this phenomenon called globalization and localization. The findings suggested that singers used code-switching as a way to connect with an international audience while still engaging with local cultural contexts.

Furthermore, in music, singers recognize that their lyrics might reach audiences beyond their immediate linguistic community. As noted by Davies and Bentahila (2006), the growth of media and the internet has created unique opportunities for people worldwide to experience music from various cultures. Consequently, singers who look for success in popular music often use code-switching as a form of stylistic innovation in their lyrics. Likewise, Babalola and Taiwo (2009) highlight that code-switching in songs enables artists to creatively share aspects of their culture.

Moreover, Davies and Bentahila (2008) did research about how code-switching connects to the structure of song lyrics. They described that code-switching is used to create rhetorical and aesthetic effects within the lyrics. Beyond its role as a practical tool for bilingual communication, code-switching can serve a poetic function—one that is deliberate and carefully crafted rather than spontaneous. Thus, while conversational code-switching occurs naturally, code-switching in lyrics is an intentional language shift. It is a conscious choice

by singers and songwriters who thoughtfully plan, write, and refine their lyrics prior to releasing their music.

The study of code-switching can be approached from both linguistic and sociolinguistic angles. According to Hoffmann (2014), code-switching can be categorized into three types: intersentential, intrasentential, and emblematic switching. Inter-sentential code-switching occurs when a speaker alternates between languages at the boundary of sentences. For instance, a bilingual speaker of Indonesian and English might say, “This food is too spicy, perlu tambah garam sedikit” (it needs a little more salt). Intrasentential code-switching happens within a single sentence, where different language elements are interspersed, ranging from individual morphemes to entire clauses. An example of this would be, “Dia benar-benar (he is really) lazy, taunya (he knows only) clubbing tiap malam (every night).” Additionally, emblematic switching serves to maintain communication with the previous speaker and can include short phrases, exclamations, pronunciation variations, or single words like nouns, verbs, adjectives, or adverbs. A typical example of emblematic switching is when a speaker uses a tag phrase, such as “Watch out! Di sana agak basah (it’s slightly wet over there).”

Blom and Gumperz (1982) conducted research on code-switching based on sociolinguistic point of view, categorizing it into two primary types: situational and metaphorical. Situational code-switching is context-driven; it occurs when speakers switch languages according to the social setting, using one language in one context and a different language in another. In contrast, metaphorical code-

switching reflects shifts in topic, whereby a change in language marks a thematic shift within the conversation (Wardhaugh & Fuller, 2015).

Code-switching occurs for various reasons, with one of the most common being the desire to assert power or build solidarity. According to Wardhaugh and Fuller (2015), "Code-switching serves as a deliberate use of another code to establish a distinct identity while simultaneously fostering a connection with another group of similar status within the community." In the context of music, as noted by Davies and Bentahila (2006), the audience extends beyond just those familiar with the immediate context, potentially reaching a global audience. This broader reach may lead singers to switch languages to engage with a wider group of listeners.

Another reason for code-switching involves discussing specific topics that may require switching languages, either due to a lack of appropriate terms in one language or because of the unique connotations tied to particular experiences in a certain language. Similarly, Myers-Scotton (1993) suggested that code-switching is often prompted by a speaker's insufficient knowledge of one language or a lack of available vocabulary on a given subject. Additionally, code-switching can occur when a speaker intends to quote someone else. Hoffmann (2014) pointed out that people often enjoy citing famous sayings or expressions from notable figures. By preserving the original wording of well-known speakers, individuals aim to convey the meaning as accurately as possible in their conversation. Another function of code-switching is to speak with emphasis. As Hoffmann

(2014) noted, speakers often switch languages when they wish to emphasize a point or express sympathy about something.

Additionally, individuals often switch languages when expressing sudden emotions or reactions. Gumperz (1982) described this as an "interjection or sentence filler," which can occur either intentionally or spontaneously. Repetition, used to clarify a message, can also lead to code-switching. According to Mattsson and Burenhult (1999), repetition in code-switching serves to confirm understanding and ensure that the message is communicated clearly after a quotation. Furthermore, code-switching may be employed to fulfill the speaker's goal of being better understood.

The desire to display prestige is another factor associated with the phenomenon of code-switching in bilingual or multilingual communities (McArthur, 2003). When a language is regarded as dominant by a specific group and holds a special status within a country, it gains prestige and value not only within its own community but also among people outside it. Languages tied to religion, education, or the nation are often considered prestigious.

Indonesia, an archipelago with over 18,000 islands and around 700 Indigenous languages, is home to a largely bilingual or even multilingual population. Many Indonesians are proficient in their native languages as well as in the national language, Bahasa Indonesia, which also serves as the official language. Arabic is commonly used in religious contexts, and a significant number of Indonesians, especially those in urban areas, can also communicate in English. Introduced in high schools and universities nationwide in the late 1960s,

English has since expanded into elementary and middle schools over the years. Gradually, English has found a place not only in education but also in the social and economic realms, appearing in advertising, literature, movies, newspapers, and song lyrics.

In current conditions, most of the Acehnese people who live in town prefer to use national language rather than local one. As a matter of fact, they often misuse national language and regional language. This phenomenon relates to code-switching areas. As a result, code switching becomes one of observable phenomenon in multilingual and multicultural communities as language used in such situation.

In addition, in this ever-changing globalized world, the habit of adhering to mainstream culture is very noticeable, as evidenced by people's use of mainstream language. Even native Acehnese speakers have switched from using Acehnese as their vernacular to other languages. The need and the ability to speak other languages is portrayed as a source of pride among the Acehnese, causing the younger generation to idolize the idea of being able to speak to them while frowning on their vernacular language because it simply does not look cool to them and appears out of date. As a result, code switching occurs because the younger generation is encouraged and motivated to speak by using other languages. This phenomenon will have the potential to expand the use of code switching in people's daily lives.

In academic point of view, code-switching in society has several positive aspects. One of them is to improve communication. People in bilingual or

multilingual communities can use different languages strategically, making sure they communicate clearly and precisely. This isn't just a useful skill but also a way to express complex ideas more effectively. Code-switching also brings cultural richness. It lets people blend different cultural elements into their communication, creating a more diverse and interesting understanding of different perspectives, especially in academic settings.

Additionally, code-switching helps students in education by allowing them to use both their native language and the language of instruction, making learning smoother. Embracing code-switching in academic environments recognizes the cognitive advantages of being bilingual, creating a more inclusive and intellectually stimulating educational atmosphere that values diversity. Overall, code-switching contributes positively to society by enhancing communication, enriching culture, and supporting better learning experiences in academic settings.

In Achenese society, codes switching is not only found in their daily communication but also in their songs. Codes switching can be found in many Achenese songs sung by popular Achenese artists. There are many codes switching can be found in the Achenese song lyrics that relate to the used of Arabic language. In the aftermath of the conflict, Aceh experienced a significant cultural revival, and music played a critical role in this process. Acehnese songs became a powerful medium through which the community expressed resilience, hope, and a collective desire for peace. These songs often carry profound emotional and historical narratives, reflecting the experiences of individuals and communities during the conflict. In this way, Aceh songs serve as a form of oral

history, preserving memories and contributing to the collective identity of the Acehnese people as well it plays the role as societies entertainment.

Moreover, Aceh songs have been instrumental in fostering social cohesion and reconciliation. Music could transcend political and social divides, and Acehnese songs have been used to bring people together. Cultural events, festivals, and concerts featuring Aceh songs provide spaces for shared experiences, fostering a sense of unity and common purpose among the people of Aceh. This communal aspect of music contributes to the social healing process and promotes understanding among different segments of the population.

Aceh songs have been employed as tools for education and awareness. Some songs address social issues, advocate for peace, and promote tolerance and understanding. By conveying messages of unity and reconciliation, these songs contribute to the ongoing efforts to build a more harmonious and inclusive society in the post-conflict era. They serve as a form of cultural diplomacy, promoting Aceh's unique identity and heritage while advocating for values that align with a peaceful coexistence. In Acehnese society, codes switching is not only found in their daily communication but also in their songs. Codes switching can be found in many Achenese songs sung by popular Achenese artists. There are many codes switching can be found in the Achenese song lyrics that relate to the used of Arabic language.

Historically, there are literatures that shows the Acehnese has a very close relationship with the Arabs. Therefore, the existence of various bilateral relations between the two parties has had a strong influence on the use of Arabic in

Acehnese, which is still felt and is still happening today. Furthermore, most of the Aceh's population is Muslim, and Islamic teachings are known to be very closely related to Arabic. As Islam and its teachings have grown in popularity, Arabic is becoming more widely used in daily communication and songs. Therefore, based on that, Islamic teaching and bilateral relationship plays a big role in code switching in Aceh. As a result, many religious terms in Acehnese are frequently expressed in Arabic, such as *alhamdulillah*, *subhanallah*, *insya Allah*, and so on. Therefore, code switching has become a habit for Acehnese in their daily communication.

Code-switching between Arabic and vernacular language is happening not only in Aceh but also in across of Indonesia. Code switching has become a common symptom of bilingual society that is used to preserve local variety, which is the regional language. Furthermore, Arabic has become so ingrained in Aceh in which code switching occurs in daily communication and songs. When people prefer to communicate in Arabic and English rather than in Aceh, code switching is becoming more common to happen.

In addition, there were some Achenese songs that used Arabic words, phrases, or sentences. The researcher discovered code switching used in several Acehnese songs, they are: *Shalawat* by Rafli kande, *Geunaseh Allah* by Husni al Muna, *Prang Sabi* by Cut Niken etc. These songs used some Arabic expressions to convey messages to others. However, songs are enjoyed by people of all ages, from children to teenagers and even adults. As a matter of fact, there were quite a lot of traditional songs from Aceh containing Islamic nuances describing the

golden age of the Aceh kingdom during the reign of the Sultan Iskandar Muda, Teuku Umar Johan Pahlawan and other Achenese warriors and heroes expelling the Dutch from Aceh. Every verse of Acehnese songs contains the meaning of heroism and enthusiasm for living freely and independently without any shackles from anywhere. In fact, there are various Acehnese songs that can evoke a fighting spirit in Acehnese people when the songs are sung, *Hikayat Prang Sabi* is a relevant example of a song in this regard. During the conflict, the Acehnese people frequently sang the song, which contains messages that can inspire the Acehnese people to fight against the Indonesian government at that time.

However, there are also some Achenese songs related to romantic and humor genres. Besides, Acehnese songs are mostly influenced by Indian, Minangkabau and Arabic music culture. Moreover, most of the popular Achenese songs sung by singers in the past gave advice about life, such as talking about the stories of the prophets, the virtue of studying religion and telling the events in the holy Qoran, for instance. In other words, most of the songs are religious and belong to *Qasidah* or *Nasyid* songs.

Unlike former songs, 2005 was the beginning year of raising the variation of Acehnese songs. As the conflict between Aceh and Indonesia ended through diplomatic agreement on July 17th, 2005, lately known as MoU Helsinki, the world of music in Aceh experienced several changes, progress and developments. It was the time when the people of Aceh let go of their feelings of pain, fatigue, hardship, gripping and terrible during the conflict. They not only need religion as

a soother for the soul, but also need entertainment, music and so on. Since then, many new Aceh singers with multi genres of songs appeared.

Bergek is one of the most famous singers in the current era who comes from Aceh (Nurmina et.al 2017). His music has gained widespread popularity across various age groups within the Acehnese community. Notably, his song "*Boh Hate*" has attracted not only adolescents and adults but also very young children, many of whom are unfamiliar with the song's meaning yet still enjoy singing along. It is not uncommon to observe Acehnese children as young as five years old walking around while singing lyrics such as "*boh hatee gadoh aleh ho*," despite having little to no understanding of the linguistic or thematic content.

The songs sung by Bergek are often heard everywhere, in fact, it has widely known either in Indonesia or in Malaysia since it was duplicated and covered in remix version by some other music composers. The song was played at public gatherings, in coffee shops, in markets, at weddings, and even in offices. In essence, the people of Aceh really enjoy the songs sung by Bergek and it seems to be one of the ways for the people of Aceh to break away from the aftermath of the prolonged conflict.

It is said that almost all the songs sung by Bergek contain code switching, as it can be seen in the following lyrics with the title *Boh Hate 1* (Retrieved from www.smule.com)

Song title: Boh Hate 1

*Ka gadoeh loem
Ho kajak Dek*

Boeh hate gadoeh aleh hoe

*Hek ka loen seutot adinda
Sungguh sakit di ulu hati*

*Abang galau adek ee
Payah manoe ie mata
Cintaku hilang begitu saja*

*Tubi tubi metubi cinta suci meusuwe
Runyoeh dalam hate
Abang abang tipe ka roeh dalam jure
Sampoe rap seudee*

*Suci suci sep suci koen itam lage kupi
Suci dalam dada
Habeh pulsa ku isi kamu hilang ku cari
Entah kemana ...*

Contextually, the song "*boh hate I*" which in Indonesian means lover, talks about a man who has lost his girlfriend. He was looking for his lover who somehow had gone without news of leaving him. He is so confused by the state of his love that always ends in sadness. Many times, his love broke up that broke his heart and even nearly drove him crazy. Meanwhile, the love he gives to his lover is a very holy and sincere love. Even though he had made sacrifices and paid attention to his lover by selling his wealth to get a dowry to propose to his lover, still his lover left him alone. On the other hand, he felt very ashamed of his parents who had asked their future daughter-in-law where she came from. This all made her agitated, even bathed in tears.

This song *Boh hate I*, which was released on November 6, 2015, is very well known among the people of Aceh in the post-conflict period that has plagued Aceh. The song which uses code switching in the lyrics, produced by Bintang Production with its director Afkar Studio, echoes everywhere in the whole Aceh area and the lyrics were even memorized by parents, adults and even children.

In addition, there is a song of Bergek containing code switching starting from its title namely “*dikit-dikit*’. The lyrics of the song can be described as follows. (Retrieved from www.smule.com).

Song title: Dikit-dikit

*Cok silop tinggai dompet
Cok leuweu tinggai jeket
Cok silop tinggai dompet
Cok leuweu tinggai jeket
Cok honda tinggai cewek
Eh ka tinggai
Pakoen hana ka ek dek*

Reff.

*Satu ini satu itu adek lake-lake
Baje baroe Hp Oppo abang saket ulee
Mumang dek capek deh abang hek seumike
Ooo Oooo Ooooo*

*Seminggusekali ka adek pakat jak
Lam uroe tarek Abang pih ka keunong ceukak
Adek peutheun gengsi han jeut ek becak
Ooo Oooo Ooooo*

*Beginibegitu caroeng dek bak ta rayu
Cut abang adek hana perle tau...*

The Aceh song “*Dikit-Dikit*” sung by Bergek tells the story of a man's romance with a woman who overdoes him where it seems that the woman is taking advantage of the existence of her boyfriend. When the woman wants to buy even small things, she intensively asks her boyfriend to buy them. The woman also has excessive prestige where she doesn't want to be seen by other people as she is. In other words, she's more stylish than she should be. Furthermore, the woman's character makes her boyfriend feel inferior in front of many people. On the other hand, this woman is very good at seducing to get what she wants from

her boyfriend that consequently makes her boyfriend loss a lot of money for their relationship.

The song was released on November 6, 2015, by Bintang Production directed by Afkar Studio. This song called "*dikit-dikit*" has its own uniqueness, where the title of the song is written not only incorrect words in the Acehnese language but also incorrect words in the Indonesian language. Nevertheless, this song is able to entertain the Acehnese community in the post of conflict era by purposively making code-switching in the song. In fact, this song went very viral at the time with simple lyrics and was easy to remember for listeners. These songs believed to bring the idea of language maintenance because the researcher discovered code switching in the song, specifically from Acehnese to Indonesian.

As mentioned above, one of the reason codes switching occurs in song lyrics is because artists seeking commercial success in the vast market of popular music use code-switching as a stylistic innovation in their song lyrics. Usually, the code switching used here serves as a tool to drive a mass regarding successfully accepting the song by the listeners, in this case, youngsters. The reason it happens is because it is impossible to make them all Acehnese because youngster may withdraw from it. Combining Acehnese and Indonesian creates a good symphony for making the song both successful and valuable, as it also has the value of indirectly popularize Acehnese songs to the whole Indonesian area. In fact, in these songs, the Indonesian used in the lyrics seems to be used not only to change the language but also to input religious matters.

Historically, before the emergence of the Free Aceh Movement (GAM) in 1976, Acehnese society was characterized by a strong communal culture rooted in Islamic values, *adat* (customary law), and local traditions that emphasized collective harmony and religious observance. The majority of Acehnese lived in rural villages (*gampong*) where agriculture, fishing, and small-scale trading formed the backbone of the local economy. The social structure was closely tied to Islamic institutions, with the mosque serving as both a religious and community center, and religious leaders (*teungku*) playing significant roles in dispute resolution and moral guidance. Although Aceh had been promised special autonomy after the Darul Islam rebellion ended in 1962, many Acehnese felt that the central government's control increasingly neglected their local identity and failed to address economic disparities. The discovery of natural gas in the Arun field in the early 1970s brought significant wealth to the region, but locals saw little benefit, as revenues were largely controlled by Jakarta and multinational companies. This economic marginalization, coupled with cultural and political alienation, slowly eroded trust in the central government. Despite this, Acehnese society before the GAM insurgency remained cohesive and devout, with daily life shaped by Islamic teachings, kinship networks, and strong local governance through customary institutions such as the *meunasah* (village prayer house) and *tuha peut* (village elders council) (Aspinall, 2009; Feener, 2013).

That time music played a vital role in the cultural and social life of the Acehnese people, serving as a medium of expression, education, and communal identity. Traditional Acehnese music was deeply intertwined with Islamic

teachings and local customs (*adat*), reflecting the region's strong religious and cultural values. Performances were typically held during communal events such as weddings, harvest festivals, religious holidays, and village gatherings. Among the most prominent musical traditions was *Didong*, a poetic and rhythmic performance art from the Gayo Highlands that combined chanting, clapping, and stylized movement to convey messages of wisdom, humor, and morality. Another widely practiced form was *Rapai*, a devotional music style using frame drums, often accompanying religious dances or sermons. *Seudati*, a vigorous male-only dance and music performance, was also central to Acehnese cultural expression, known for its fast-paced clapping, stomping, and chanting of verses that emphasized religious devotion, heroism, and social values. These musical forms functioned not only as entertainment but also as tools of moral education and historical preservation. Despite Aceh's conservative Islamic environment, traditional music was embraced as long as it upheld spiritual and ethical standards, showing how music in pre-conflict Aceh was both culturally rich and religiously grounded (Feener, 2013; Kartomi, 1986).

Contrastively, using and switching Indonesian language in Acehnese song in the conflict time was prohibition as the consequent of the conflict war. The Free Aceh Movement (GAM) which was lately known as Acehnese Separated Movement disallowed the people to use Indonesian language. Otherwise, Indonesian government through Military forces impose Indonesian language to be used for all Acehnese people in their daily communication due to nationalization reason. On the one hand, the mixture of languages indicated as a code-switching

phenomenon which consequently leads to the threat of other minor languages. However, on the other hand, viewing from contrastively perspective, code-switching may also potentially lead to the unity of a nation, nationalized reason.

Furthermore, within the post-conflict era characterized by uncertainty among Acehnese individuals regarding the selection and utilization of either Indonesian or Acehnese in everyday communication, Bergek who emerged as a notable artist who performed songs incorporating a blend of these two languages or more, unrecognized to many, have gained wide acceptance within Acehnese society. Interestingly, these songs are frequently played during moments of fatigue following a day's work, during periods of relaxation, and even amidst recreational activities. What remains largely unnoticed is the subtle incorporation of languages during these instances, overlooking the latent linguistic trauma that may be associated with such expressions. Notably, these songs have achieved significant resonance and popularity in Aceh, underscoring the complexity of language dynamics and cultural reception within the region during that period.

Most studies showed that code switching occurred all over the world. Chad Nilep (2006) from University of Colorado conducted his research under the title *Code Switching in Sociocultural Linguistics*. The research tried to give a brief portion of the literature on code switching in sociology, linguistic anthropology, and sociolinguistics, and suggests a definition of the term for sociocultural analysis. Besides, Cacik Priliyandari (2005) conducted her research with the title “code switching between Indonesian and Javanese used by the members of *sanggita (sanggar tari dan karawitan)* at *muhammadiyah* university of Malang.

The results of the research described that not all kinds of code switching occur in the members' of Sanggrita's. Furthermore, Ahmad Mustamir Waris (2012) did research under the title "Code switching and mixing" (Communication in Learning Language). The finding of the research informed us that teachers make code switching in the class to make meaning clear and to transfer the knowledge to students in an efficient way. Moreover, Fithrah Auliya Ansar (2017) conducted research with the title Code Switching and Code Mixing in Teaching-Learning Process. This research also addressed the same reason of teachers' made code switching. Finally, Maria Ulfa et.al (2018) did research with the title "The Shift of Acehnese Language: A Sociolinguistic Study to Preserve Regional Languages". The results of the research elaborated the domain mostly influenced by language shift in Langsa district only, East Aceh.

Most researchers tend to identify the negative impacts of code-switching phenomena, particularly concerning the sustainability of minority languages. This phenomenon is often viewed as a contributing factor to the potential extinction of minority languages due to their mixed usage with the majority language. However, on the flip side, especially within the context of Indonesia, a nation rich in cultural and linguistic diversity, code-switching has the potential for positive impacts as a unifying tool for the nation. In this context, the use of code-switching can serve as a bridge connecting various ethnic and cultural groups, reinforcing national identity, and enhancing cross-cultural understanding among Indonesian citizens. By regarding code-switching as a source of linguistic and cultural

richness, Indonesia can embrace this phenomenon to strengthen unity amid its unique diversity.

In relation to those explanations above, this writing tried to elucidate some positive unexplored facets of the code-switching phenomenon, with a specific focus on its positive impacts.

1.2 Research Problems

In relation to the above issues, the problems of this study can be formulated as follows:

- 1) What types of code switching can be found in Acehnese songs sung by Bergek in the post conflict era?
- 2) What is the role of code switching used in Acehnese songs sung by Bergek in the post conflict era?
- 3) Why did Acehnese songs sung by Bergek containing switching in the lyrics became very well known in the post conflict era?

1.3 Research Objectives

The research objective of this study can be formulated as follows:

- 1) To identify the types of code switching found in Acehnese songs sung by Bergek in the post conflict era.
- 2) To investigate the role of code switching used in Acehnese songs sung by Bergek in the post conflict era?

- 3) To elucidate the reasons of Acehnese songs sung by Bergek containing code switching in the lyrics that became very well known in the post conflict era.

1.4 Scope of the Research

In relevant to the title above, this research mainly focused on Acehnese songs containing code switching sung by Bergek in the post conflict era that became very popular for Acehnese society. The songs analyzed for the data of this research range between the year 2005 – 2015. There are so many songs released by the singers, however, in this study the researcher had limited the work on 10 Acehnese songs randomly chosen in *YouTube*. The songs, which were going to be analyzed as the data of this research, were considered popular in Acehnese society.

1.5 Research Significances

The research significance can be classified into two points as follows:

- a. Theoretical

By emphasizing these theoretical significances, the dissertation on "Code Switching in Acehnese Songs" contributes to various fields, including linguistics, sociolinguistics, cultural studies, and musicology. It expands our knowledge of language dynamics, cultural identity, and the interplay between language and music. The theoretical significances as follows:

- 1) Linguistic Analysis: By examining code switching in Acehnese songs, the research contributes to the field of linguistics by providing insights into the patterns, motivations, and functions of code switching within a

musical context. This analysis enhances our understanding of language use, language variation, and the sociolinguistic dynamics in Acehese songs.

- 2) **Language Contact and Bilingualism:** Acehese songs often involve the use of multiple languages or language varieties. The dissertation contributes to the study of language contact and bilingualism by exploring how code switching is employed as a communicative strategy in musical expressions. This research deepens our understanding of how languages interact and coexist within a particular cultural and linguistic context.
- 3) **Musical Linguistics:** The dissertation bridges the fields of linguistics and musicology by examining the intersection of language and music in Acehese songs. This interdisciplinary approach offers new insights into the relationship between verbal and musical expression, enhancing our understanding of how language interacts with other forms of artistic and aesthetic communication.

b. Practical

The practical significance of the dissertation can be written as follows:

1) Students:

Students, especially those interested in linguistics, sociolinguistics, or cultural studies, can gain a deeper understanding of the dynamic relationship between language and culture through the analysis of Acehese songs. This can enhance their cultural awareness and

sensitivity. The research can also serve as an educational resource, providing students with real-world examples of code switching in a musical context. This practical application of linguistic concepts can make the study of language more engaging and relevant for students.

2) Teachers:

Teachers can use the findings of this research to develop teaching materials that incorporate Acehnese songs as examples of code switching. This can make lessons more engaging and culturally relevant, fostering a better understanding of linguistic concepts among students. Afterward, the research can assist teachers in integrating cultural elements into language teaching. By using Acehnese songs, educators can create a multicultural and inclusive learning environment, promoting appreciation for linguistic diversity.

3) Future Researchers

This research can serve as a foundation for future studies in the intersection of language, music, and culture. Researchers can build upon the findings to explore more aspects of code switching in different musical genres or cultural contexts, contributing to the growing body of knowledge in this interdisciplinary field. Future researchers can benefit from the methodological insights provided in this study. Understanding how code switching is analyzed in the context of Acehnese songs can guide researchers in similar studies involving other languages and musical traditions.

4) Readers

Readers, including those not directly involved in academia, can gain a deeper appreciation for the cultural richness embedded in Acehese songs. This can lead to a broader understanding of the significance of language in cultural expression. The research offers readers insights into the cross-disciplinary nature of linguistic analysis and musicology. It demonstrates how these seemingly distinct fields can intersect and mutually enrich our understanding of expressive forms in society.

