

# Types and Functions of Code-Mixing in the Lyrics of TWICE's Song Fanfare

Kadek Danu Bimantara<sup>1</sup>, Putu Dewi Merlyna Yuda Pramesti<sup>2</sup>, Yeni<sup>3</sup>

<sup>1, 2, 3</sup> Universitas Pendidikan Ganesha, Indonesia

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## ABSTRACT

Code-mixing is a common linguistic phenomenon in popular music, particularly in Japanese-language songs performed by Korean pop (K-Pop) artists, whose blending of Japanese and English lyrics reflects globalized and multicultural communication strategies. This study aims to identify and describe the types and functions of code-mixing found in the lyrics of TWICE's Japanese song Fanfare, focusing on the linguistic form as well as the pragmatic function of the code-mixed elements within the lyrics. This research employed a descriptive qualitative approach using Muysken's (2000) theory of code-mixing types and Appel & Muysken's (2005) theory of code-mixing functions; the data, obtained from the song's official lyrics published on Spotify and Genius, were collected through a note-taking observation method and analyzed through identification, classification, and functional analysis, with Japanese established as the matrix language. The findings revealed 17 instances of code-mixing, consisting of seven insertion-type and ten alternation-type occurrences, while no instances of congruent lexicalization were identified due to the structural differences between Japanese and English. Furthermore, 27 occurrences of code-mixing functions were found, comprising expressive (11), directive (7), phatic (4), poetic (4), and referential (1) functions. The expressive function was the most dominant, indicating that code-mixing in Fanfare primarily serves to express feelings and emotions in conveying the song's motivational message. These findings confirm that code-mixing in song lyrics is not a coincidental form of language variation but a deliberate, functional linguistic strategy that strengthens meaning and communicative appeal.

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## Corresponding Author:

Kadek Danu Bimantara

Universitas Pendidikan Ganesha, Indonesia; [danubimantaraa@gmail.com](mailto:danubimantaraa@gmail.com)

## 1. INTRODUCTION

In the era of globalization and the rapid development of popular culture, the use of more than one language in a discourse has become an increasingly prevalent phenomenon. Cross-cultural interaction, technological developments, and the widespread consumption of global cultural products encourage speakers to utilize various linguistic sources in the communication process. One of the linguistic phenomena that arises from this condition is *code-mixing*, which is the use of other language elements into speech without any situational demands to change languages completely (Nababan, 1984). This phenomenon shows that the use of language is dynamic and adaptive to the communicative needs of its

speakers. Not only found in verbal communication, code mixing also appears in written media, including song lyrics. In sociolinguistic studies, language is seen as a means of interaction and communication that cannot be separated from the social and cultural context of its speakers (Adnyani et al., 2021).

Code mixing is a language behavior carried out by bilingual speakers by inserting elements of other languages into the language being used (Dewi et al., 2021). The elements that are mixed can be words, phrases, or clauses that come from different languages in the same sentence structure (Menggo et al., 2023). The use of mixed codes is often used to build language styles, affirm cultural identity, and convey certain meanings that are difficult to express optimally through only one language (Pramesti & Hermawan, 2024). Through this process, the message conveyed becomes more varied and semantically rich while reflecting the social and cultural background of the text creator.

Historically, the study of mixed codes was initially more carried out in the context of oral conversation and was understood as a strategy for speakers to express meanings that could not be conveyed optimally through one language alone. Therefore, mixed-code research was initially limited to speech events or oral data (Putriani et al., 2019). However, as linguistic studies develop, the object of mixed code research began to expand to various forms of written data, one of which is song lyrics that display the use of language creatively, aesthetically, and communicatively.

In the realm of popular music, song lyrics function as an expressive medium to represent messages, emotions, and identities through the selection of certain linguistic elements (Fikri et al., 2024). Song lyrics not only serve as a complement to the melody, but also become the main means of conveying meaning to the listener. The use of mixed codes in song lyrics allows songwriters to convey certain feelings, messages, and nuances more effectively because elements of foreign languages often have expressive power that cannot be fully accommodated by the main language used (Chamundeshwari & Iqbal, 2024). Thus, mixing code is one of the important elements in building the appeal as well as the depth of meaning of a song.

In Japanese song lyrics, the use of foreign languages, especially English, is a common phenomenon. Adnyani (2021) states that English developed as a symbol of modernization and internationalization so that it is often used to affirm certain messages in song lyrics. In addition to having a global image, English is also often used in parts of songs that are repetitive, persuasive, or motivating (Aqidah et al., 2021). Therefore, the use of mixed codes in Japanese song lyrics is not only related to the structural aspects of language, but also related to the communicative function that the song creator wants to achieve and plays a role in deepening the theme and meaning of the song (Hakim & Hermawan, 2025). In addition, code mixing is also used for style, culture, and communication purposes because it provides space for discourse creators to convey certain nuances of meaning that are difficult to express in just one language (Pramesti & Hermawan, 2024).

Research by Phillips and Baudinette (2022) shows that the K-pop industry, particularly the group TWICE, implements a localization strategy through the use of Japanese in song lyrics while still maintaining English elements as part of the modern pop music aesthetic. The findings suggest that the use of mixed code in *Fanfare's* song lyrics did not happen by chance, but rather was part of a multilingual communication strategy used to adapt to the Japanese market without giving up the group's global image.

Previous research on code mixing in Japanese song lyrics has generally focused on the grouping of types of code mixing and the factors behind their emergence (Dewi & Pujiono, 2018; Swastika & Hasanah, 2020; Scott, 2020; Amilandasari, 2023). Although these studies have made important contributions in identifying the forms of code mixing used, most of them still focus on the descriptive aspect and have not yet linked the type of code mixing to the linguistic function it systematically generates in song lyrics.

This condition shows that there is a research gap, namely the need for a study that not only identifies the form or type of code mix, but also analyzes the linguistic function behind its use in song lyrics. Analysis of the function of mixing code is important to understand the reasons for choosing certain language elements and their role in building meaning and communicative effects in song texts.

Based on this background, the problem of this research is formulated as follows: (1) what type of code mixing is contained in the lyrics of the song *Fanfare* by TWICE, and (2) how the linguistic function

of the use of mixed codes is based on the theory of language functions. In line with the formulation of the problem, this study aims to analyze the type of mixing code and its function in the lyrics of *the song Fanfare* by TWICE based on the theory of the type of mixing code by Muysken (2000) and the theory of language function by Appel & Muysken (2005). This research is expected to contribute to sociolinguistic studies, especially in enriching understanding of the role and function of code mixing in Japanese song lyrics.

## 2. METHODS

This study uses a qualitative descriptive approach to objectively describe the types and functions of mixed codes contained in the lyrics of *the song Fanfare* by TWICE. The source of data is in the form of the song's official lyrics obtained from the Spotify platform and the Genius website, which is sourced directly from TWICE's physical album booklet so that its validity can be accounted for. The research data is in the form of mixed elements of Japanese and English codes that appear in the form of words, phrases, and clauses in song lyrics. Data is collected through the note viewing method, which is by listening to the song repeatedly while observing the content of the lyrics, then marking and recording the lines that contain elements of mixed code as written data.

Data analysis is carried out through three stages, namely identification, classification, and analysis. The identification stage is carried out by marking each line of lyrics that contain elements of mixed code between Japanese and English. The classification stage categorizes the data based on Muysken's (2000) theory of mixed code types, namely insertion and alternation, by paying attention to *the matrix language* (the main language that dominates the grammatical structure), the form of the language unit inserted, and the structural relationship between English elements and the structure of the Japanese language. Japanese is determined as a matrix language in this study based on the dominance of grammatical structures and grammatical markers along the lyrics, while English is positioned as an element that appears within the linguistic framework. The analysis stage examines the function of each mixed data using the functional model of Appel & Muysken (2005), by interpreting the role of English elements in the context of lyrics and their relation to the meaning to be conveyed.

## 3. FINDINGS AND DISCUSSION

Based on the data that has been presented and analyzed, then a discussion of the research results is carried out through explanations that are relevant to the topic being studied. The discussion is arranged in accordance with the focus of the research so that it can help answer the formulation of the problem that has been determined.

### 3.1 Types of Code Mixing in Fanfare Song Lyrics

Based on the analysis of the song lyrics, 17 mixed code data were found consisting of seven insert-type data and ten alternate-type data. No congruent lexicalization was found because the significant structural differences between Japanese and English did not allow for the convergence required by the type. Table 1 presents a recapitulation of the types of code mixes found.

**Table 1.** Code Mix Type Recapitulation

| Types of Mix Codes | Amount of Data |
|--------------------|----------------|
| Insertion          | 7              |
| Alternation        | 10             |
| <b>Total Data</b>  | <b>17</b>      |

#### 3.1.1 Mix Insertion Code

Insertion involves integrating lexical elements from one language into the grammatical structure of another language (Muysken, 2000). In the lyrics of *Fanfare*, Japanese plays the role of the main

language (*matrix language*), while the English element appears as an insert (*embedded language*). There are seven insertion data identified.

An example of an insertion can be seen in the array "覚悟決めた君の Eyes" (*Kakugo kimeta kimi no Eyes*), which means 'Your eyes have set the determination.' Here, the English word *Eyes* occupies the position of the core noun in the possessive phrase *kimi no* (yours), following the grammatical rules of the Japanese language. Although there is a Japanese equivalent of 目 (*me*), the lyricists chose *Eyes*. This choice reflects the expressive function of the code, as the word *Eyes* in the context of J-pop targeting the young segment carries a stronger connotation of emotional depth and honesty of feelings (Moody, 2006).

Another example is the line "鳴らせ Fanfare 高らかに" (*Narase Fanfare takaraka ni*), which means 'Sound the Fanfare Loudly.' The English word *Fanfare* is inserted as the object of the Japanese imperative verb *narrate*, functioning within the grammatical framework of the J language without carrying its own English grammatical markers. This data has a referential function, as *Fanfare* directly refers to the musical concept of trumpets related to celebration and victory.

The array "Restart 朗らかに" (*Restart hogaraka ni*) which means 'Start again with joy' shows the English word *Restart* inserted into the Japanese adverb structure. The adverb marker *-ni* in *hogaraka ni* confirms Japanese as a *matrix language*. This data performs a directive function, as it implicitly encourages listeners to start over. Similarly, the array "Brand-new 自分らしく" (*Brand-new jibun rashiku*) inserts the adjective phrase *Brand-new* into the Japanese expression *jibun rashiku* ('be yourself'). This data has an expressive and poetic function, as the phrase conveys the spirit of renewal while creating aesthetic variations in the rhythm of the lyrics.

Two other examples of insertions are "熱く燃える君の Heart" (*Atsuku moeru kimi no Heart*) and "Replay 軽やかに" (*Replay karoyaka ni*). In the first data, *Heart* is inserted as the core noun of the possessive phrase *kimi no*, carrying out an expressive function by intensifying the emotional connotation of spirit and determination through English words that are rich in cultural content. In the second data, *Replay* serves as the core action word in the Japanese adverb structure *karoyaka ni* ('lightly'), performing a directive function by encouraging the listener to repeat something in a lighter spirit.

The last insertion data is "叫べ Hurray-hurray 大声で" (*Sakebe Hurray-hurray oogie de*), which means 'Shout Hore-hore loudly.' English interjection *Hurray-hurray* is inserted as the content of the Japanese imperative clause, performing a directive and expressive function. The repetition of interjection reinforces its directive effect while also giving the lyrics a poetic rhythm.

### 3.1.2 Mix Alternate Codes

Alternation involves switching from one language to another at the level of a phrase, clause, or sentence, where each part maintains its own grammatical system (Muysken, 2000). There are ten alternation data identified in the lyrics of *Fanfare*.

A clear example is the array "夜明けを告げる太陽 (Can you feel me, everyone?)" (*Yoake o tsugeru taiyou Can you feel me, everyone?*), which means 'The Sun that announces the dawn (Can you feel me, everyone?).' The Japanese segment is a complete noun phrase, while the English segment is a perfect interrogative sentence with its own grammatical structure. The two segments are syntactically not syntactically interdependent, confirming the classification as an alternative. English clauses primarily perform the function of *fatis*, reaching out to the listener directly and inviting mutual emotional involvement, while also performing a directive function by encouraging the listener to connect emotionally with the song.

Another example is "約束しよう Always by your side" (*Yakusoku shiyou Always by your side*), which means 'Let's promise, I'll always be by your side.' The Japanese clause is a complete volitive expression, while *Always by your side* is an English adverb phrase that stands independently. The two segments have no grammatical relationship but are semantically complementary. English phrases intensify the emotional commitment expressed in Japanese clauses, performing an expressive function.

The array "Shine on 輝いて" (*Shine on kagayaite*) presents a unique alternating case in which the English phrase *Shine on* and the Japanese imperative *kagayaite* have almost identical meanings ('keep shining'). Both are imperative forms of each language that stand independently as parallel commands. This data has a directive and poetic function, since bilingual parallelism creates an effect that emphasizes and has aesthetic value.

Other examples of alternations include "どんな時もひとりにしない *You're my sunshine*" (*Donna toki mo hitori ni shinai You're my sunshine*), "あの日描いた未来へ (*someday*)" (*Ano hi egaita mirai e (someday)*), and "聴こえてる? 君を呼ぶ声 (*everytime*)" (*Kikoeteru? Find your yobu (everytime)*). In each case, the English element stands grammatically independent of the Japanese segment and performs several functions at once. *You're my sunshine* expresses affection through metaphorical English expressions, performing expressive and poetic functions. The adverb *someday* adds an optimistic temporal ambiguity to the Japanese phrase 'towards the future I describe on that day', taking on an expressive and poetic function. The everytime adverb intensifies the repetitive emotional resonance of the Japanese phrase 'the voice that calls you', taking on expressive and fatal functions.

### 3.2 Code Mix Function in Fanfare Song Lyrics

Of the 17 mixed data codes, a total of 27 functions were found, indicating that some data carried more than one function simultaneously. Table 2 presents a recapitulation of the code mixed functions found.

**Table 2.** Code Mix Function Recapitulation

| Code Mix Function          | Amount of Data |
|----------------------------|----------------|
| Referential Function       | 1              |
| Functions of the Directive | 7              |
| Expressive Function        | 11             |
| Function of Fatis          | 4              |
| Poetic Function            | 4              |
| <b>Total Data</b>          | <b>27</b>      |

Of the 27 occurrences of functions identified in the 17 mixed code data, the determination of each function was carried out through three things, namely (1) the grammatical form of the array containing mixed codes, whether declarative, imperative, interrogative, or categorized as noun phrases, verbs, or interjections; (2) the relationship between the speaker and the speech partner, i.e. whether the array is oriented to the depiction of the speaker's attitude/feelings, to the direction of the speech partner's actions, or to the maintenance of social contact with the speech partner; and (3) the pragmatic meaning of the mixed elements of code, i.e. whether their selection is based on the absence of conceptual equivalents in Japanese (indicating a referential function) or on other considerations such as emotional content, sound effects, or aesthetic value.

Expressive functions were the most dominant function with 11 out of 27 function occurrences, indicating that code mixing in *Fanfare lyrics* was primarily used as a means of expressing the speaker's attitudes and emotions. In the rows "覚悟決めた君の *Eyes*" and "熱く燃える君の *Heart*", the determination of expressive functions is based on three mutually reinforcing aspects: in terms of grammatical form, both rows are in the form of possessive noun phrases that are declarative. In terms of the speaker-speaking partner's relationship, both lines are oriented towards depicting the inner state of the subject *kimi* (you), namely the determined eyes and the burning heart, and in terms of pragmatic meaning, the words *Eyes* and *Heart* actually have equivalents available in Japanese (目/*me* and 心/*kokoro*), so that the referential function can be eliminated and the choice of English words is based more on the emotional intensity to be highlighted than its Japanese counterpart which means more neutral.

Expressive functions are also found in the element of the interjection category, namely *Hurray-hurrahs* in the array "叫べ *Hurray-hurrahs* 大声で". In contrast to other data whose function determination rests on the structure of clauses, the expressive function in this data is determined from the grammatical category of the word itself, i.e. interjection inherently serves to express a spontaneous emotional response, in this case joy, regardless of the context of the obligative *clause sakebe* (shout) that overshadows it. Thus, the same array can perform two functions at once, namely directive from the analysis of clause structure and expressive from the analysis of the category of the word element of its insertion.

Similar pragmatic meanings underlie the determination of expressive functions in the lines "Brand-new 自分らしく", "どんな時もひとりにしない *You're my sunshine*", and "あの日描いた未来へ (someday)", all three of which also have poetic functions (discussed further in the poetic function section). In the *Brand-new array*, the declarative-descriptive form that describes the state of being oneself becomes the basis for the elimination of the directive function, while the orientation of the array on the depiction of the spirit of personal self-renewal becomes the basis for determining the expressive function. In the *array of You're My Sunshine*, the metaphorical declarative clause is oriented towards conveying the speaker's attitude/feelings towards the speaking partner through metaphor. Overall, the dominance of expressive functions shows that the lyrics of these songs focus on delivering emotional support and encouragement to listeners who are facing various difficulties. This is in line with the context of the song's release during the COVID-19 pandemic, when messages of motivation and hope became relevant themes.

Directiveal functions appear in 7 of the 27 function occurrences, realized when code mixing is used to influence, direct, or encourage speech partners to perform an action. In the lines "Restart 朗らかに" and "Replay 軽やかに", the words *Restart* and *Replay* are basic verb forms (*bare verb forms*) without explicit subjects or objects which, in popular song lyric conventions, commonly function as a form of invitation or short exclamation. The position of the two words at the beginning of the line makes it the center of action directed at the listener to start over or repeat something with a lighter atmosphere. The determination of the directive function in these two data is also supported by the analysis of structural parallelism with other lines in songs that use a similar pattern, namely the basic form of the verb in the initial position of the line as in *Fanfare* (narration) and *Shine on*, which consistently function as a call to action in the context of the chorus. Because they are not accompanied by explicit grammatical imperative markers, the directive function of these two data is implicit.

A similar explicit directive function is also found in the array "*Shine on* 輝いて", where the phrase *Shine on* is an explicit imperative verb that is synonymous in meaning with the Japanese imperative verb *kagayaite*; The similarity of the form of imperatives in these two elements of language is the basis for determining the directive function, because the two elements together affirm the same command to the speaking partner. The directive function is also found in two alternating data whose determination rests on the idiomatic meaning, not on the form of literal imperatives. In the line "動き始める世界 (*It's time to say goodbye*)", the *It's time to say goodbye* clause is grammatically declarative, but the idiomatic construction of 'it's time to + verb' in conventional English contains the implicit meaning of an encouragement or encouragement to perform the action mentioned. In the line "Here we go, here we go 深呼吸したらそう", the phrase *Here we go* lexically contains the pronoun *we* which inherently involves the speaker and the speaking partner at the same time in a joint action, so based on the lexical meaning of the idiom this array is determined to have a directive function, which is to invite the listener to start an action together before the concrete instruction of 'taking a deep breath' is delivered in the next segment.

The *fatis* function appears in 4 of the 27 occurrences of functions, realized when the mixing of codes functions to establish and maintain relational contact between the speaker and the speech partner, characterized mainly by the presence of a vocal element or an interrogative form that is not intended to obtain informative answers. In the line "夜明けを告げる太陽 (*Can you feel me, everyone?*)", the presence of everyone's explicit vocal is the main marker of the function of *fatis*, because linguistically

the vowel is a direct greeting that functions to build and ensure contact with the speaking partner; the form of the *Can you feel me* question itself is also not intended to obtain informative answers, but rather to reach out and ensure the involvement of the listener. In the line "そっとエール送るよ *My love*", the phrase *My love* is categorized as a vowel noun phrase, which is an affectionate greeting addressed directly to the speaking partner, thus placing the listener as a figure who is addressed personally and strengthening the determination of the function of *fatis*.

Poetic functions appear in 4 of the 27 occurrences of functions, realized when code mixing contributes to the aesthetic quality of the lyrics through sound variation, rhythm, structural parallelism, or figurative contrast effects, rather than solely from the lexical meanings of the inserted elements. In the "*Brand-new* 自分らしく" line, the poetic function is determined by the form and sound aspects of the insertive elements: the compound word *Brand-new* has a concise two-syllable pattern that is aesthetically distinct from the longer Japanese equivalent (真新しい *atarashii*), so that the selection also takes into account the sound effects and conciseness of diction that is in harmony with the rhythm of the song's lyrics; This array also meets the criteria for expressive function as previously described.

In the "*Shine on* 輝いて" array, the poetic function is determined by the analysis of the repetition/parallelism pattern, not solely by its lexical meaning; since the two synonymous imperative elements (*Shine on* and *kagayaite*) are repeated sequentially in a single array, the repetition of the same meaning in these two different language codes creates the rhythmic and sound suppression effect, which is the basis of the poetic function as a second function in addition to its directive function. In the line "どんな時もひとりにしない *You're my sunshine*", the use of metaphorical *majas* (*sunshine* to describe someone valuable and enlightening) is an aesthetic-figurative choice that does not only aim to convey information, but also to create the effect of the beauty of language, so that this line meets the criteria of poetic function in addition to its expressive function.

The referential function is found only once out of 27 occurrences of functions, namely in the array "鳴らせ *Fanfare* 高らかに". It should be emphasized that the function analysis in this data is focused on the element of code mixing itself, namely the word *Fanfare*. In terms of grammatical form, the word *Fanfare* is in the category of nouns that occupy the object slot. In terms of the speaker-speech partner relationship, this word does not directly direct the actions of the listener, but rather becomes a reference to the object/concept that is the target of the action of 'sounding'. In terms of pragmatic meaning, the word *Fanfare* was chosen because it conceptually refers to the sound of festive wind music that does not have an equivalent meaning in Japanese for the context of the song's message. Because the mixed elements of the code function to name concrete referents, this data is categorized as having a referential function and is the only appearance of a referential function in the overall data of this study. This kind of use of English in J-pop is commonly associated with the creation of universal romantic and futuristic nuances (Moody, 2025).

In the song *Fanfare*, which contains a message of enthusiasm and positive encouragement, the choice of language is one of the elements that supports the delivery of meaning in the lyrics. The use of English elements in certain parts helps to emphasize the message to be conveyed, both through emotional expressions and invitations to the listener. Therefore, the use of mixed codes in *Fanfare* songs not only serves as a language variation, but also supports the delivery of messages in song lyrics.

#### 4. CONCLUSION

Based on the results of the research, the types of code mixing contained in the lyrics of the song *Fanfare* by TWICE consist of two types, namely insertion and alternation. Based on the analysis of 17 mixed codes, seven insertion-type data, which are characterized by the insertion of English lexical elements into the grammatical structure of Japanese as a *matrix language*, and ten alternate-type data, which are characterized by language switching at the level of phrases or clauses, each of which maintains its own grammatical system. No congruent lexicalization type codes were found, as significant structural differences between Japanese and English did not allow for the grammatical convergence required by the type.

Furthermore, the function of mixing code in the lyrics of the *Fanfare* song is realized through 27 functions from 17 data, which include expressive (11), directive (7), fatis (4), poetic (4), and referential (1). In some data there is more than one code mixing function that appears at the same time. The dominance of expressive functions shows that the code mix in *Fanfare* is mainly used to express the speaker's attitudes, feelings, and emotions in conveying the motivational message of the song, while the direct, fatis, and poetic functions play a role in supporting the delivery of the message through calls to action, maintenance of contact with the listener, and the aesthetic effects of sound. Thus, the mixing of codes in the lyrics of the *Fanfare* song proves not to be a variation of the language that appears by chance, but rather a linguistic strategy that is used functionally and deliberately to reinforce the conveyance of the meaning and appeal of the song.

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