

## **TRANSLANGUAGING PRACTICES IN SONGS BY INDONESIAN SINGERS**

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### **Abstract**

The practice of translanguaging in Indonesian songs by Indonesian singers is the primary focus of this paper. The objectives of the study are to categorize the types of translanguaging strategies used in songs, analyze how translanguaging is employed, and investigate why Indonesian artists use translanguaging in their songs. Using the qualitative method, this current study presents the translanguaging practice of selected singers and their songs. Weird Genius and Sara Fajira's song "Lathi," Atta Halilintar and Aurel Hermansyah's song "*Hari Bahagia*," Via Vallen's song "Holiday," Voice of Baceprot's song "School Revolution," and Bondan Prakoso and Fade 2 Black's song "*Ya Sudahlah*" are among the songs that are used as the sample of this study. The theory of Lucy Tse (1996) is used to identify the type of translanguaging and how to apply trans-languaging itself. Meanwhile, Charlotte Hoffman (1991) is used to examine the reason for using translanguaging. The results of the study showed that the 20 data used the same type of translanguaging, namely code-switching. In addition, this study also found the 20 data applied translanguaging in the same way, namely, using more than one language in one song and switching them from one lyric to another. The writer also found that showing group identity revealed the reason why Indonesian singers used translanguaging in their songs.

**Keywords:** *bilingual, code-switching, group identity, Indonesian singers, translanguaging*

### **INTRODUCTION**

The issue on Translanguaging has been widely investigated by many scholars, Lumban Batu, Sukanto (2020), Ekaningsih (2020) and Ningrum (2020). The phenomena happens since in everyday communication, people communicate using language that is mutually understood among interlocutor. However, the difference in the language skill background of each person causes the number of languages in this world as what we call multilingualism. Therefore, everyone needs language skills of one or more languages to interact with other people whose mother tongue are different. Joy (2003, p. 471), mentions that bilingualism is the proficiency or ability to speak two languages. The use of more than one language become the preferred style of speech by many people, because it has many positive impacts. Some of them such as making it easier to communicate with new people, expanding friendships, and adding insight. The term used to describe the process of using more than one language is called translanguaging.

Translanguaging is the process of using more than one language for a specific purpose. According to Garcia (2009, p. 140), translanguaging is the act performed by bilinguals of accessing different linguistic features or various modes of what are described as autonomous

languages, in order to maximize communicative potential. The process of translanguaging can be done by several ways, such as switching from one language to another, or by mixing two languages at once in one sentence. Based on how it is applied, Tse (1996, pp. 485-498) mentioned that there are three types of translanguaging practices, namely code switching, translating, and language brokering. However, translanguaging can not only be applied in communication but can also be applied in other aspects. In regard with the issue on multilingualism, the term translanguaging refers to bilinguals' meaning-making process using their multilingual resources. As stated by Wei (2018, pp. 9-30), translanguaging has been applied to pedagogy, everyday social interaction, cross-modal and multimodal communication, linguistic landscape, visual arts, music, and transgender discourse.

In terms of the visual art and music aspect in translanguaging as mentioned, music and song can be considered as one aspect that categorize of translanguaging practices. This is because the song is a work of art consisting of lyrics containing the words sung. The lyric is usually containing an imply meaning and special message to its listener. Due to the trends or issues happen among the musician, some songs may develop more than one language. It is not only showing the meaning of the song but also it shows their group identity or singer agency. It is therefore, musician or singers can use various linguistic repertoire and languaging in creating songs. Hence, one of which combines more than one language or translanguaging. Thus, that matters made the writer interested in studying Translanguaging Practices in Songs by Indonesian singers. Therefore, this study tries to discover translanguaging practices in the song lyrics as follows;

1. What are the types of translanguaging applied to songs by Indonesian singers?
2. How is translanguaging applied to songs by Indonesian singers?
3. What are the reasons found in the use of translanguaging in songs by Indonesian singers?

## **REVIEW OF LITERATURE**

Translanguaging is a term that represents all kinds of language mixing processes. Translanguaging discusses the process of how people use more than one language and the purpose of using more than one language itself. In general, translanguaging is used in conversation with the aim of maximizing communication. As stated by Garcia (2009, p. 140), translanguaging is the act performed by bilinguals of accessing different linguistic features or various modes of what are described as autonomous languages, in order to maximize communicative potential. This is because the differences in the language background of each group make many languages found in social life.

Further, translanguaging is widely used in everyday life. Wei (2018, pp. 9-30) argues that translanguaging has captured people's imagination. The large number of people's interest in using more than one language is the reason for the widespread application of translanguaging. The process of applying translanguaging in any aspects is certainly different which can be categorized into several types based on how is the process occur.

Meanwhile, Tse (1996, pp. 485-498) defines three types of translanguaging practices, such as code switching, translating, and language brokering. Code switching lies on the process of switching from one language to another. The language switching occurs in a situation that is carried out spontaneously or intentionally in sentences or clauses. Li (2008, pp. 75-87) states that the term code switching refers to the use of two or more languages interchangeably in an extended discourse, where the switching occurs at the boundaries of sentences or clauses. Meanwhile, translating or translation is a type of translanguaging which is done by changing from one language to another without changing the meaning. Foster in Ordudari (2008, p. 2) stated translation is an act through which the content of a text is transferred from the source language into the target language. The practice of translanguaging involves two or more languages, namely the source language and the target language. Usually, this practice is carried out by the speaker who communicates with people from different language backgrounds, so that they do not

understand the interlocutor's language. The goal is to make it easier for the other person to understand what the speaker wants to convey. At last, language brokering is the process of changing language by someone with the aim of conveying or connecting the language with people who do not understand the language. Tse (1996, pp. 485-498) defines language brokering as interpretation and translation performed in everyday situations by bilinguals who had no special training to facilitate communication between two linguistically and/ or culturally different parties. This process not only focuses on the language being changed, but on the person, who changes the language.

The application of translanguaging that can be carried out in various aspects of course has certain reasons. In terms of the reason of using translanguaging, Hoffmann (1991, p. 116) classifies seven reasons speakers use more than one language. The seven reasons of using more than one language are; 1). Talking about Particular Topic - these terms can be words that are deliberately made to express something, or words from other languages that are more comfortable to use to express something, 2). Quoting Somebody Else - when quoting another person's words, one will surely imitate exactly how the speech was expressed by the speaker. However, after quoting the speaker will return to speak using his own language, 3) Being Emphatic about Something - people use code switching to convey their empathy freely and clearly. Usually this happens unconsciously although there are also those who do it intentionally. Hoffmann (1991, p. 116) says when empathizing, he or she either intentionally or unintentionally, will switch from his second language to his first language. 4). Interjection is a word used to express an expression in a sentence. This word is usually used when the speaker wants to convey a strong emotion, get attention, or convey a surprise. 5). Repetition used for Clarification - mixed language can be used when a speaker wants to clarify or emphasize his speech. In this situation, the speaker utters a word that has the same meaning in two different languages with the aim that the interlocutor listens to his word carefully, 6). Intention of Clarifying the Speech Content for Interlocutor When a speaker has difficulty expressing something using one language, he will use another language to clarify the contents of the speech to interlocutor. 7). Expressing Group Identity - the use of more than one language such as code mixing and code switching can be used to express group identity. Hoffmann (1991, p. 116) says the language and the way of communication of academic people in their disciplinary groupings are obviously different from other groups. Likewise, the language and the way of speaking of people from one area is certainly different with people from other regions. Then, this can be a clue to the speaker's identity.

To answer the research problems the theory of Lucy Tse (1996) is used to identify the type of translanguaging used and to find out how translanguaging is applied in songs by Indonesian singers. Tse (1996) states that there are three types of translanguaging practices, such as code switching, translating, and language brokering. Meanwhile, to identify the reason for using translanguaging, the writer used the theory of Hoffmann (1991). Hoffmann (1991, p. 116) mentions seven reasons why people mixing languages, such as talking about a particular topic, quoting somebody else, being empathic about something, interjection, repetition used for clarification, intention of clarifying the speech content for interlocutor, and expressing group identity. The method used in this study is qualitative method, in which the data will be collected and analyzed in the word form.

## **METHOD**

The qualitative method is employed to analyze the data that collected from several Indonesian songs, such as "*Lathi*" by Weird Genius and Sara Fajira, "*Hari Bahagia*" by Atta Halilintar and Aurel Hermansyah, "Holiday" by Via Vallen, "School Revolution" by Voice of Baceprot, and "*Ya Sudahlah*" by Bondan Prakoso and Fade 2 Black. This study used a qualitative approach, in which the data described and analyzed in word form. All of that is adjusted to the definition of the qualitative method itself. As mentioned by Creswell (1994, pp. 1-2), qualitative

study is defined as an inquiry process of understanding a social or human problem, based on building a complex, holistic picture, formed with words, reporting detailed views of informants, and conducted in a natural setting.

The data are taken from those mention album, then it is identified by selecting the target translanguaging type, then drawn it into table.

## FINDINGS AND DISCUSSION

Of the five songs belonging to Indonesian singers which are the object of research in this study, the writer found 20 data in the form of song lyrics that contain translanguaging practices in them as shown in following table. In this study, the writer found one of three types of translanguaging practices, namely code switching. Then, the writer also found one of seven reasons for applying translanguaging, namely to show group identity.

Table 1. Data found of Selected Song Lyric

Song Title	Singer/ Musician	Data Found
Lathi	Weird Genius and Sara Fajira	1
Hari Bahagia	Atta Halilintar and Aurel Hermansyah	6
Via Vallen	Holiday	5
School of Revolution	Voice of Baceprot	5
Ya Sudahlah	Bondan Prakoso and Fade 2 Black	3
	Total	20

### The Types of Translanguaging Practices

The first research question is about the types of translanguaging practices found in several songs belonging to Indonesian singers based on Lucy Tse's theory (1996). Lucy Tse (1996) mentions that there are three types of translanguaging practices, namely code switching, translating, and language brokering. Code switching is the only type of translanguaging that the writer finds in this research, because the writer finds that singers apply translanguaging in their songs by switching from one language to another between one lyric and another. The writer explains this analysis in the form of a table as follows;

Table 2. The Types of Translanguaging Practices

No.	Lyrics of the Song	Types
1.	Turned myself so cold and heartless But one thing you should know <i>Kowe ra isa mlayu saka kesalahan</i> <i>Ajining diri ana ing lathi</i>	Code Switching
2.	This is just beginning <i>Jangan tinggalkan aku disaat ku jatuh</i> <i>Tinggalkan bebanmu lepaskan</i>	Code Switching
3.	Enjoy <i>aja</i> Every day is holiday Still follow me in my way <i>Terlempar kepala dipaksa pintar</i>	Code Switching
4.	<i>Terdampar moral digoda bingar</i> Don't try to judge us now Don't try to judge us now	Code Switching
5.	<i>Ini cinta</i> Across the sea	Code Switching

### How Translanguaging is Applied

In referring to the statement of the problems number two that; how is translanguaging applied to songs by Indonesian singers, this section provides the answer and its analysis in detail.

**Excerpt 1:**

Turned myself so cold and heartless  
 But one thing you should know  
*Kowe ra isa mlayu saka kesalahan*  
*Ajining diri ana ing lathi*

These are the lyrics of the song “*Lathi*” belonging to Weird Genius which sung with Sara Fajira. The lyrics above consist of four lines, in which the first two lines are the second stanza of this song and the next two lines are the third stanza of this song. In the lyrics above, there are two different languages namely English and Javanese. The use of these two languages is not the practice of translating one lyric into another, but the practice of translanguaging which is the singer done by mixing two languages into one situation.

**Excerpt 2:**

This is just beginning  
*Jangan tinggalkan aku disaat ku jatuh*

The lyrics above are the fifth stanza in the song “*Hari Bahagia*” belonging to Atta Halilintar and Aurel Hermansyah. These lyrics which consist of two lines contain two different languages, namely English and Indonesian. The use of two different languages in the lyrics above is one of the translanguaging practices carried out by the singer in this song. It can be said to be a translanguaging practice because the singer uses two different languages at the same time for certain reasons.

**Excerpt 3:**

*Tinggalkan bebanmu lepaskan*  
 Enjoy *aja*  
 Every day is holiday

The lyrics above are the lyrics of Via Vallen’s song “Holiday” which consists of the second stanza (the first two lines) and the third stanza (the next two lines). In the lyrics above, there is a mixture of Indonesian and English languages. The first thing can be seen from the word **enjoy** which is combined with the word *aja* (stanza 2). Furthermore, the mixing of languages can also be seen from the lyrics in the first line which use Indonesian with the third and fourth lines which using English. The use of different languages in the lyrics above is one of the translanguaging practices in this song.

**Excerpt 4:**

*Terlempar kepala dipaksa pintar*  
*Terdampar moral digoda bingar*  
 Don’t try to judge us now  
 Don’t try to judge us now

The lyrics above are fragments of lyrics from Voice of Baceprot’s song entitled “School Revolution”. The lyrics above are the initial lyrics of this song which consists of the first stanza (the first two lines) and the second stanza (the next two lines). In the lyrics above, there is a mixture of languages from one lyric to another, namely Indonesian in the first stanza and English in the second stanza. The use of these two different languages is not a translation practice between lyrics, but a translanguaging practice that deliberately done by the singer.

## Excerpt 5

*Ini cinta*

Across the sea

The lyrics of the song “*Ya Sudahlah*” belonging to Bondan Prakoso and Fade 2 Black. The two lines of lyrics above are the eighth stanza of this song which uses more than one language, namely Indonesian and English. Although the lyrics above only consist of a few words, the mixing of languages performed by the singer can be categorized into the practice of translanguaging. This is because there is a language shift from one lyric to another.

### Reason for Applying Translanguaging

Besides looking for the type of translanguaging used and how to apply translanguaging in songs, this study also finds out why singers apply translanguaging in their songs based on Hoffman’s theory (1991). Hoffman (1991) mentions there are seven reasons someone uses more than one language, one of which is to show group identity. He explains that the way a society communicates is different from other communities, as well as the language used. Thus, the use of more than one language with a particular language can be an indication of that person’s identity. Likewise, the use of more than one language in song can show the identity of the singer. The explanation is below;

The song “*Lathi*” is a song belonging to Weird Genius which sung with Sara Fajira using two languages, namely English and Javanese. Although this song is dominated by English, there is a process of applying translanguaging in the second and the third stanzas of this song (Datum 1). The application of translanguaging in this song aims to increase the popularity of the singer and to show their identity. This can be seen from the dominant use of English that indicating the target market of this song is not only for the local community, but to be marketed to foreign countries. In addition, the use of Javanese language accompanied by gamelan music and Javanese traditional dances in the video clip is the reason for singers to show their identity from Indonesia. That way, Indonesia will be increasingly known through works of art.

Furthermore, Atta Halilintar’s song “*Hari Bahagia*” which sung with his wife Aurel Hermansyah also uses two languages, namely Indonesian and English. The use of two languages in this song is quite balance, because it is not dominated by one language. The process of applying translanguaging in this song can be seen in the stanzas 3 – 4, 5, 6 – 7, 8 – 9, 11 – 12, and 12 – 13 (Datum 2 – 7). The singer’s reason applies translanguaging in this song is to attract the attention of the listeners by using English in the lyrics, which we know that currently mixing Indonesian and English is a language style is favored by many people in Indonesia, especially young people. In addition, the use of Indonesian in this song aims to show their original identity from Indonesia. This statement is reinforced by Sugiharto’s opinion in (2015, pp. 125-154), speakers use more than one language to connect them with their identities.

Next, Via Vallen’s song entitled “*Holiday*” contains three languages at once, namely English, Indonesian, and Javanese. This clearly shows that there is a translanguaging process in this song which is found in stanzas 1 – 2, 2 – 3, 4 – 5, 5 – 6, and 6 – 7 (Datum 8 – 12). This *koplo* genre song uses English on the chorus and Indonesian also Javanese in other parts. The use of English in this song shows that Via Vallen wants to market the song to a wider market. While the use of Indonesian aims to keep the song easily enjoyed by the people of Indonesia. For the use of the Javanese language itself, it is considered that it aims to show the identity of singers who come from Indonesia, more specifically from Java. Via Vallen’s use of Javanese accent is a reinforcement that she wants to show her identity. This refers to Hoffmann’s opinion in (1991, p. 116), the way society communities are different from another communities. Thus, it can be an indication of that person’s identity.

Just like other singers, Voice of Baceprot also uses two languages at once into their song entitled “*School Revolution*”. This rock genre song uses Indonesian and English. Knowing the

popularity of Voice of Baceprot which is already known in various foreign countries makes the use of English in their songs a very possible thing for them to do, because the target market for their songs is foreign countries. While the use of Indonesian in this song is a place to show their identity. By using Indonesian, it is hoped the listeners will easily know their identity from Indonesia.

Last but not least, Bondan Prakoso and Fade 2 Black's song entitled "Ya Sudahlah" also contains two languages, namely Indonesian and English. Although this song is dominated by Indonesian, but there are three data that show the application of translanguaging, such as datum 18, 19, and 20. The dominant use of Indonesia certainly shows the identity of the singers who come from Indonesia. Meanwhile, the use of English which is relatively small is considered as an adjustment between the lyrics of one song and another so that it is more comfortable to hear.

## CONCLUSIONS

The results of this study showed that the data found uses one type of translanguaging, namely code switching. This is because every language mixing process is carried out by switching from one language to another. The most frequent practice of language switching is the transition from Indonesian to English as many as 12 data, the transition from English to Indonesian as much as 5 data, the transition from English to Javanese as much as 1 data, the transition from Indonesian to Javanese as much as 1 data, and the transition from Javanese to English as much as 1 data. Meanwhile, the application of translanguaging is done by combining two languages in one song. The singer changes language from stanza to stanza. Thus, the switching from one language to another in these songs shows the result of the application of translanguaging carried out by the practice of code switching. The languages used in these 20 data include Indonesian, English, and Javanese.

The writer also found that 20 data on translanguaging practices were carried out by singers with the excuse of showing their identity. This refers to Hoffmann's (1991) theory which stated that the use of language from a group is different from another group. Therefore, the use of a language in the practice of translanguaging can show the identity of the speaker. That way, the use of Indonesian in the song "Lathi" by Weird Genius and Sara Fajira, "Hari Bahagia" by Atta Halilintar and Aurel Hermansyah, "Holiday" by Via Vallen, "School Revolution" by Voice of Baceprot, and "Ya Sudahlah" by to Bondan Prakoso and Fade 2 Black shows the identity of the singer as an Indonesian.

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