

Code Switching in Tetun Songs: The Way to Teach Language

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Abstract:

Nowadays, the use of language can be done through daily life conversations and in the form of works, one of which is a song. In connection with the function of language in social science, sociolinguistics was born, one of which is about code-switching. This research involves six popular songs from Timor Leste that use three language variations, namely Tetun, Indonesian, and English. As a result, three types of code-switching were found: tag switching, intra-sentential switching, and inter-sentential switching. From here, there are three functions of code-switching in these songs including proving that Tetun can be comparable to other languages, code-switching can be used to discuss certain topics, and finally, this phenomenon is also effective to show certain characteristics. The function of code-switching itself is also related to the language learning process for learners.

Keywords: Code Switching, Sociolinguistic, Tetun, Language

1. INTRODUCTION

The use of language in today's life is so diverse. Not only used in everyday life as a means of communication, language can also be used in the form of songs. The communication delivery via this song cannot be separated from the understanding of Sociolinguistic studies. Sociolinguistics is a science that studies language and its relationship or influence on social life (Kridalaksana, 2013). One part of this science turns out to include code-switching. Code-switching is a phenomenon when someone can combine two or more languages in the process of speech or how to communicate (Hutauruk, 2016). This phenomenon can be clearly seen when there is a switch in the form of words, clauses, phrases, and even sentences when expressed. This

phenomenon cannot be separated from the primary nature of language, which allows a person to exchange thoughts, knowledge, emotions, opinions and share information (Fukada, 2019). In other words, the use of language can be maximized using code-switching as an intermediary. Case studies related to this phenomenon can occur among people with bilingual tendencies, one of which is in the country of Timor Leste.

The use of code-switching as a medium of language learning itself has emerged in several studies. As described a study entitled *Code Switching as a Result of Language Acquisition* by Yalun Zhou and Michael Wei (2007) concluded that language acquisition occurs due to the process of code-switching. Related to this research, there is also a study entitled *Teacher Codeswitching in EFL Classrooms: Functions and Motivations* (2022) which shows that the influence of code-switching can also stimulate learners to master a second language. Code-switching and its effects on songs are explained in the study *Code-switching and the globalization of popular music: The case of North African rai and rap* (2008). The research conducted by Eirlys E Davies and Abdelali Bentahila concluded that code-switching in traditional rai and rap songs in South Africa has two functions, first as a means of helping outsiders to better understand localized discourse and second to simplify a text so that various audiences can understand it. Code-switching functions take several different forms when using various languages as a base (Kadir, 2021). Rahmawaty Kadir said that there are seven kinds of code-switching functions, including: 1) Intention to Discuss a Specific Topic, 2) Intention to Simplify Words and Expressions, 3) Lexical Needs and Availability, 4) Being Empathic About Something, 5) Conveying Strong Emotions or to Attract Attention, 6) Expressing Bilingual Identity and Group Characteristics, and 7) Potential Implications for English Language Teaching. Based on these various studies, the author proposes a hypothesis that the Tetun songs studied have a function to introduce the official language of Timor Leste to listeners around the world. This approach using music is intended to increase the attractiveness of the country of East Timor to the world community.

The current era of globalization shows the use of diverse languages in society, including in the developing country of Timor Leste. Since gaining independence from Indonesia in 1998, the country has begun to rise up in the world. Their revival efforts are inseparable from the development of their language, Tetun. Tetun or Tetum is the official language used in the country of Timor Leste after deciding to stand alone. Cliff Moris (1984) states that the use of Tetun has four different dialects, namely, Tetun Loos, Tetun Terik, Tetun Belu, and Tetun Prasa / Tetun Dili. Tetun Prasa or Tetun Dili is the most widely spoken language by people in the country of Timor Leste. The use of this dialect is inseparable from various Portuguese loan vocabulary. The development of the Tetun language can also be seen through literary works, one of which is a song.

As a country, Timor Leste is relatively new to language development. It can be seen from the Tetun language, which still adapts various languages, from Portuguese to Indonesian. The emergence of this language itself has been described by Simon Sabo Ola (2012) who stated that the Tetun language was formed when there were various minor disputes until the indigenous population of Timor Leste migrated to the Belu region. Historically, the development of language in the country with another name East Timor, is also inseparable from the influence of colonization of other nations. As is known, the island which is still bordered by the province of East Nusa Tenggara (NTT), Indonesia was also a Portuguese colony. Colonized for at least 3.5 centuries, this small country finally freed itself from Portuguese hands on November 28, 1975. Shortly thereafter, Timor became the 33rd province of Indonesia for several years before finally

deciding to become independent in the era of President BJ Habibie's administration, precisely on August 30, 1999. The influence of Indonesian and Portuguese is powerful among the people of East Timor. Given that it is still in the same family as Austronesian, Tetun also has various similarities with Indonesian. Moreover, this is evidenced by the many loan words from Indonesian. Uniquely, the official language of Timor Leste also absorbs various words from Portuguese, which does not belong to the Austronesian family. Over time, the language has developed massively, as evidenced by its use in music.

Using a descriptive qualitative methodology classified as library research, this research is expected to find the main reason why Timor Leste songs can be used as an intermediary for learning Tetun. This statement is in line with the opinion of Damian Mutton and Raffaele Fabio Ciriello who said that most Timorese people use languages other than Tetun. The region's indigenous people pointed out the importance of using Indonesian and English as an economic leverage with neighboring countries, especially Indonesia and Australia (Mutton & Ciriello, 2022). As a result, the use of these two languages in Tetun songs is intended to enrich the foreign language fluency of the Timorese people. In this study, the researcher outlined two problem formulations, namely: 1) what types of code switching is found in modern songs in Timor Leste? And 2) how can these songs teach Indonesian and English to the local people who are used to their mother tongue? For the process and presentation of data, the author will use the method of listening and recording. The data sample in this research involves six popular online songs played by young singers in Timor Leste. The song titles that will be used in this research include: 1) From Me to You (2021) by Diocarmo, 2) Kolega Diak (2022) by Criimson, 3) Edelweiss (2021) by Teo ft Kofy, 4) Mehi Diak (2020) by Ovid16 ft Onshoot, 4) Rindu 'Timor Leste Version' (2021) by Toton Caribo ft Gracia Godinho x Hendri Endico x Jacson Zeran, and 6) Moris (2021) by All About Life.

2. LITERATURE REVIEW

2.1 Sociolinguistic

Sociolinguistics is a science that studies the use of language with social life. This is comparable to the statement that one of the linguistics studies is related to the function of a language in a social context. In general, sociolinguistics also studies the development of language and the reasons why people use language differently (Holmes & Wilson, 2022). Not much different, Wardaugh (2002) mentions that sociolinguistics is the study of language in social life. In this case, the science is said to be able to enable people to study society, culture, and just the language. A person's efforts when speaking can be a reflection of the environment and culture in which he/she lives.

2.2 Code

In everyday life, people unconsciously use code terms to interact with others. The use of code has an objective function as a means of conveying one's expression or feelings. When communicating, people use a specific language which is then combined with language styles, dialects, and accents. These things are done in certain situations and conditions only. Code, in general is a symbol that shows the characteristics of a particular nation when communicating. Code itself has the meaning of a place where communication occurs related to social class, geographical location, and specific contexts in the language variants used (Ezeh et al., 2022).

In sociolinguistics, code means a language or language variety with a linguistic form and is used in a social phenomenon. For example, code is used when someone is trying to adapt or communicate in a new area. The concept of code cannot be separated from code switching and code mixing.

2.3 Code Switching

Code-switching can be defined as a process of switching from one language to another in a form of conversation. This switch can also be from one dialect to a different one. This phenomenon related to Sociolinguistics can occur within the scope of monolinguals, bilinguals, and even in all linguistic conditions.

Various groups of people are often unaware of code-switching. This phenomenon occurs in everyday conversations and various forms of media that reflect life (Yusuf et al., 2018). For example, code-switching also occurs in movies, literature, and songs.

There are at least three categories of code-switching: inter-sentential switching, intra-sentential switching, and tag switching (Hoffmann, 2014). Here is an explanation of all these types.

2.3.1 Tag Code Switching

First, there is tag code switching, which means the addition of expressions from different languages when used in one speech utterance. This process results in adding expressions or tags (short phrases) from one language to another (Thao, 2021). Some examples can be seen in English, especially the addition of "You know," and "I mean." In a way, the use of this type is so simple that it does not break the grammatical order of a language.

Example 1 (E1)

- You realized that I am right, *yekan?*

(There is a bilingual transition of language from English to Indonesian e.g., '*yekan*' is Indonesian slang for the phrase 'am I right?')

2.3.2 Inter Sentential Code Switching

In the second type, code-switching is from one sentence to another. Inter-sentential code switching means that language switching is done at sentence boundaries. It means that a complete sentence in a foreign language is expressed or conveyed as the base language between two sentences. This code-switching process allows for a sentential shift where one clause or sentence is in another language form (Thao, 2021).

Example 2 (E2)

- Here's the love from Dili. *Cidade nakonu ho kor.*

(There was a bilingual language switch from English to Tetun. The second sentence reads '*Cidade nakonu ho kor*,' which means the city (Dili) is full of diversity)

2.3.3 Intra-Sentential Switching

Moving on to the last type, intra-sentential code switching is a process of switching between different language codes in one sentence. The form of code-switching can be words or phrases that can complete the clarity of a sentence (Poplack, 1980). This procedure can pose a risk to syntax because words or phrases in a particular language are placed in a sentence or utterance with a different language.

Example 3 (E3)

- *Pertimbangan* tama husu, no be *persiapan* *acara* seluk sia, *diundur* *sajalah!*

(There was a bilingual language switch from Indonesian to Tetun, and vice versa. It can be seen from the Indonesian words 'consideration, preparation, event, postponed, alone' and then in Tetun using the rest of the vocabulary. This sentence itself means: "Think about the time for the engagement, prepare other things, postpone it!")

2.4 Bilingualism and Multilingualism

bilingualism and multilingualism are the phenomenon of a person or group having the ability to use more than one language (Wardhaugh & Fuller, 2015). Bilingualism is a scheme when specific linguistic communities that can use two different languages to interact with each other. In conclusion, bilingualism is the ability to use two languages in communication.

Individuals or communities can use two or more languages in their social life. This ability also tends to emerge in a bilingual environment. Bilingualism is the ability to understand two languages. On the other hand, multilingualism is the ability to understand two or more languages at once.

The phenomenon of bilingualism and multilingualism often occurs in various countries, not only in Indonesia but also in Timor Leste. In addition to using Tetun as its mother tongue, the country often communicates in Portuguese. In addition, the people there can also speak Indonesian, considering that Timor Leste was once part of Indonesia.

3. RESEARCH METHODOLOGY

This type of research includes descriptive qualitative where the object under study can be words, sentences, and pictures (Sukmadinata, 2011). The descriptive method means a problem-solving procedure by describing the state of the subject or object of research based on the facts that appear or as they are. Meanwhile, qualitative research produces descriptive data in the form of written or spoken words, which can then be observed.

In this study, the author or researcher will use a laptop, notes, research journals, books, and dictionaries as research instruments. Previously, research instruments themselves had the meaning of tools used in certain studies (Ary, 2010). In this case, the researcher uses a laptop to search for songs from Timor Leste with mixed language patterns. Then, use notes to record any language patterns in the song. Then the research continued by connecting related journals that discuss code switching and its relationship to teaching language. Meanwhile, books and dictionaries became a support to complete this research. The author selected only six songs for this study to examine the use of language, especially those with lyrics in Indonesian, English and Tetun. This is because the six songs meet the criteria of being the latest releases, modern, and popular among young people in Timor Leste.

The writer will later collect various data in the form of lyrics that indicate code-switching. The phenomenon of code-switching that occurs in the six songs is related to the use of Tetun, Indonesian, and English. Later, the data will be classified based on different types of code-switching.

In processing the data, the author will later carry out several stages. First, the author will sort the data related to the phenomenon of code-switching in six popular songs from Timor Leste on Youtube. Those six songs are: 1) *From Me to You* (2021) by Diocarmo

(<https://www.youtube.com/watch?v=1yfxvatua0Q>), 2) Kolega Diak (2022) by Criimson (<https://www.youtube.com/watch?v=n16I3EIL3Ac>), 3) Edelweiss (2021) by Teo ft Kofy (https://www.youtube.com/watch?v=MDGvao_K2Wc), 4) Mehi Diak (2020) by Ovid16 ft Onshoot (<https://www.youtube.com/watch?v=Tk3iOLv0l0Q>), 5) Rindu 'Timor Leste Version' (2021) by Toton Caribo ft Gracia Godinho x Hendri Endico x Jacson Zeran (https://www.youtube.com/watch?v=Ap_xGNoty18) and 6) Moris (2021) by All About Life (<https://www.youtube.com/watch?v=3k0ImDlzHjY>). To facilitate the search for data, the researcher utilized YouTube software that was integrated on the laptop. On Youtube, a menu can display subtitles on the video being played. In addition, to make it more valid, the researcher also used other software such as Veed.io which can convert videos into text transcripts. Then from six songs that have a total of 359 data in the form of lyrics are sorted in order to get which lyrics use code switching. Based on the research, 28 data were found in the form of lyrics that use code switching with details of three lyrics using Tag Code Switching, six lyrics using Intra Sentential Code Switching, and 19 lyrics using Inter Sentential Code Switching. The whole data is then placed in a table and described further.

4. RESULTS

In this study, the author managed to find three types of code switching in six popular songs in Timor Leste. The three types are tag code switching, intra sentential code switching, and inter sentential code switching. Interestingly, from the six songs, there are different code-switching phenomena involving three languages, namely Tetun, Indonesian, and English.

4.1. Tag Code Switching

The following is a data presentation of the code-switching phenomenon that occurs in some popular song lyrics from Timor Leste. The lyrics will be presented in the form of three lines, where the first line is the original version of the lyrics, the second line is a gloss translation, and the third line is a translation according to the grammatical function of English.

- (1) *Fanu an no duni ba yeah*
Wake self and chase to yeah
Get up and keep chasing yeah
- (2) *Mehi neebe o iha yeah yeah*
Dream which you exist yeah yeah
Your dream yeah yeah

Mehi Diak by Ovid16 ft Onshoot

Both lyrics are from a hip hop song by Ovid16 featuring Onshoot. Although the genre is not native to Timor Leste but originates from New York, the personnel were able to sing the lyrics with the right tempo like a typical rapper. In some lyrics, there are additional tags or emblematic words from English such as the word "yeah." The addition of the word "yeah" is common in English, as it symbolizes emphasis to motivate the listener.

- (3) *Eiii... yeah...*
Eiii... yeah...
Eiii... yeah...

Edelweiss by Teo ft Kofy

This lyric shows that tags with local languages, especially Tetun, can also be combined with English. It can be seen from the word "eiii" which is often voiced by local people in Timor in sound art. The word is combined with "yeah" which is an English word.

4.2. Intra-Sentential Code Switching

Not much different from the previous type, intra sentential code switching occurs in some lyrics, especially in the song entitled Rindu, which mostly uses Tetun language. The unique code switching that occurs in this song combines Indonesian with Tetun. Then there is also Tetun with English. Finally, there is also a combination of Indonesian with English.

(4) doben baby boy
beloved baby boy
beloved baby boy

(5) O doben, sayangge
You beloved, my dear
Your beloved, my dearest

(6) Calling" sa dulu
Calling I first
Please calling me first

(7) Kalo rindu do dehan
If miss, must say
If you miss me, please say it

(8) From the east side tais is our brand
From the east side (hand woven traditional cloth) is our brand
From the east side tais is our brand

(9) I'm the amuku from crocodile land
I'm the amuku (holy person) from crocodile land
I'm the amuku from crocodile land

Rindu by Toton Caribo ft Gracia Godinho x Hendri Endico x Jacson Zeran

The phenomenon of intra sentential code switching occurs more in the song Rindu which is translated from a song by Toton Caribo. This can be seen from the example of lyric number (4) when the singer combines 'doben' which means beloved with the phrase 'baby boy.' The word and phrase can be used in the same pronunciation to create a distinctive sense of affection.

Similarly, the use of the word 'doben' again is positioned between the word's 'O' and 'sayangge' in lyric number (5). The word 'O' in Tetun is the first-person pronoun 'you.' Meanwhile, 'sayangge' is an Indonesian word with a Timorese accent that means 'my dear'.

Example of lyric number (6) uses the English word 'calling' combined with the Indonesian words 'sa' and 'dulu'. Uniquely in the word 'calling' there is an addition of Indonesian characteristics where the use of repetition twice indicates a request. In this context, the lyrics ask for availability

to call. Meanwhile, the use of the word 'sa' refers to the first-person singular pronoun 'I' with the regional accent of the eastern provinces in Indonesia.

Meanwhile, for data numbers (8) and (9) there is an addition of special vocabulary that only exists in Tetun. In data number (8), for example, there is the word *tais* which is a traditional product in Timor Leste in the form of a cloth with cultural value. Then in data number (9), the singer uses the word 'amuku' which refers to a great person in the country of Timor Leste.

In general, the phenomenon of intra sentential code switching occurs more in Indonesian and English sentences. This is in accordance with Hoffman's statement (1991) where the terms of Indonesian-English song lyrics have intra sentential switching because: 1) talking about particular topic, 2) Quoting somebody else, 3) Express solidarity, 4) Interjection, 5) Repetition used for clarification, 6) Intention of clarifying the speech content of the interlocutor, and 7) Expressing group identity (Rinawati et al., 2021). Based on the conditions of code switching, the song *Rindu 'Timor Leste version'* by Toton Caribo shows conditions number 5) and 7).

In contrast, Tetun is not very compatible with English because some of its vocabulary uses Portuguese words. As a result, popular song lyrics in Timor Leste rarely use intra sentential switching patterns.

4.3. Inter-Sentential Code Switching

Finally, the phenomenon of inter sentential switching occurs in all six subjects of the author's research. This type of code switching has a tendency to replace language in the form of sentences. Its use in popular song lyrics in Timor Leste also seems to occur frequently. This is proven by the author's analysis of the six songs collected.

(10) A thousand stars in the sky, Invisible by day. Sente domin ne'ebe hau la sente.
A thousand stars in the sky, invisible by day. Feel love which I not feel
A thousand stars in the sky, invisible by day. I cannot feel the love.

(11) Like, stars in the sky. Haforsa ha'u, hodi sente hakuak ne'e
Like, stars in the sky. Strengthen I bring feel hug this
Like, stars in the sky. It strengthens my feel to give hug

From Me to You by Diocarmo

In data number (11) there is a sentential code switching because the song uses the main code of Tetun language. Two clauses are 'A thousand stars in the sky' and 'invisible by day.' Then in the second sentence using Tetun language which conveys the impression of romance that cannot be felt.

A similar phenomenon occurs in data (12) when one English clause is followed by Tetun. In the first English clause, there is a metaphorical use of language. Then, the second sentence in Tetun emphasizes the meaning of the metaphor.

(12) katakan pada ku ini tak salah... hatete mai hau karik nee sala
tell me this is not wrong... tell I not wrong
tell me this is not wrong... tell me this is not wrong

(13) perasaan ini sudah jadi cinta... maibe sentimentu nee sai domin tona
feeling this become love... however feeling this become love
this feeling has become love... this feeling has become love

- (14) karena kau terlahir sebagai sahabat... maibe ita nain rua kolega diak
Because you born as friend... however you person two best friend
because you were born as a friend... because you were born as a friend
Kolega Diak by Criimson

In data numbers (12), (13), and (14), inter sentential switching occurs in some lyrics of the song titled Kolega Diak. Referring to Hoffman's (1991) statement, this phenomenon is seen because of the repetition of the lyrics in the original language and other languages. For example, in the Indonesian sentence "tell me that this is not wrong," which then code-switched to Tetun to become "hatete mai hau karik nee sala." The repetition itself means to emphasize the meaning of the sentence in the first language.

- (15) Hakarak O hau nian. Fly to the moon, Feeling this love
Wish you I. Fly to the moon, Feeling this love
I wish you. Fly to the moon, feeling this love
- (16) Fell my heart with this song. O mak hau nia istoria, O moris iha hau nia memoria
Fell my heart with this song. You I he/she story, you I he/she memory
Fell my heart with this song. Story of us, memory of us
Edelweiss by Teo ft Kofi

In data number (15), the use of English is seen to emphasize the Tetun language song, and vice versa in the lyrics of number (16). In lyric number (15), the first sentence shows the message which is then continued in the second sentence in English. For lyric number (16), the opposite happens where the English sentence is emphasized in the second sentence in Tetun.

- (17) Ita tenki arepende oinsa mak sira hatete. I'm the boy with the goddam plan
We regret what kind of they tell. I'm the boy with the goddam plan
we will never feel disappointed by what they say. I'm the boy with the goddam plan
Mehi Diak by Ovid16 ft Onshoot

In data number (17) there is an inter sentential code switching from the main Tetun language lyrics to English. From the beginning, the dominance of Tetun language appears in the song Mehi Diak. Then towards the end of the song, the lyrics switch to English in one stanza of eight lines. In that one verse, the lyrics are sung in a Hip Hop manner with a similar rhyme.

- (18) maske agora o sai ona ema nia fen, Bahagia de sembunyi,
although now you become already person she wife, happy she hides
even though you are now his wife. He just hides his happiness.
- (19) Maromak favor hre nia ba, Jang bikin dia susah.
God favour help he/she to, don't make he/she difficult
God please help him, don't make his (life) difficult
- (20) Dan sekarang semua tra sama, Hanesan o dehan
And now all not equivalent, equivalent you signify
Now everything is not the same, you can say everything is the same

- (21) O koko taka buat hotu mai, Sementara yang sa dengar sakit di kuping
You experience close thing over come, meanwhile I hear pain in ear
everything you try to cover up, while what I hear makes my ears hurt
- (22) Mo bikin bgmana su terjadi, So bele rona husi dok
Want create already happen, only can hear afar
There is no other way everything has happened, only can hear from afar
Rindu by Toton Caribo ft Gracia Godinho x Hendri Endico x Jacson Zeran

Unlike the lyrics of the previous song, in the song titled 'Rindu' there is inter sentential switching using Tetun language combined with Indonesian with Maluku dialect. As seen in data number (18) the use of the word 'de' is short for the word 'dia' which means he/she in English. This is also seen in data numbers (19), (20), (21), and (22). The combination of Tetun language in the form of inter sentential switching in the lyrics of the song cannot be separated from the background of the singer Toton Caribo who comes from Maluku. In addition, the lyrics sung in collaboration with Gracia Godinho, Hendri Endico, and Jacson Zeran are related to their origin, namely from East Nusa Tenggara (NTT). NTT province itself was originally known to use Tetun language with various dialects called Tetun Fehan and Tetun Terik. This language is then often used in the communication of the people of Timor Leste and became the official language of the country after officially separating from Indonesia in 2002 (Adnyana, 2018). As a result, it makes sense why the song lyrics are able to use Tetun and Indonesian Maluku dialects alternately.

- (23) Bersama taklukan dunia yang tak semestinya ada, If you're struggling with life and sad
Together beat world which not there should be, If you're struggling with life and sad
together (we) conquer a world that should not exist, If you're struggling with life and sad
- (24) Like momma said life was never meant so be easy... Hau agradese moris kiak,
Like momma said life was never meant so be easy... I grateful life poor
Like momma said life was never meant so be easy... I am grateful to life in poverty
- (25) Hasoru nia problema fiar ba Maromak, World without superheroes
Fight this problem faith for God, world without superheroes
Fight this problem with faith in God, world without superheroes
- (26) that one day the world will recover, Hau fiar rezultado husi matanben maran
that one day the world will recover, I believe result from tear dry
that one day the world will recover, I believe in drying tears
- (27) Hau fiar udan sei para no laronmatan sei naroman Hidup hanya satu kali
I believe rain stop, sun shine. Life only one time
I believe the rain stops, the sun shines. life is only once.
- (28) Moris dala ida deit. God bless to the one who always stand up
Life only one time. God bless to the one who always stand up
Life is only once. God bless to the one who always stand up

Moris by A2L

Unlike the lyrics of the song *Moris* sung by A2L, inter sentential switching occurs when in three different languages namely English, Indonesian, and Tetun. In data number (23) which is in Indonesian, there is an obliteration process. In English sentences, there actually needs to be an additional subject so that the meaning can be conveyed. However, this does not apply to Indonesian, where the subject of the sentence does not need to be added in a particular sentence. Then the sentence is continued in the next line in English.

In data number (24), there is inter sentential switching from English to Tetun. The use of the clause 'Like momma said life was never meant to be easy' uses a language style that is consistent with English. It can be seen from the use of the word 'momma' which is slang for 'mother' in English.

Data numbers (25) and (26) look similar because they alternate inter sentential switching from Tetun to English, and vice versa. In data number (25), the lyrics mean that all kinds of obstacles can be overcome with faith in God. In addition, we don't need to worry even though the world doesn't have a superhero figure delivered using English. Meanwhile for data number (26), there is a simile clause 'Hau fiar rezultado husi matanben maran' which means that we don't need to feel sad any longer.

Data number (27) also experiences the phenomenon of inter sentential switching, seen from the change in language use from Tetun to Indonesian. In the Tetun clause, the lyrics use metaphorical supposition. Then the second clause states related to the main message in the song, namely life is only once.

Data number (28) also uses the phenomenon of inter sentential switching where the message in Tetun is continued in the form of a second clause in English. The song lyrics show that life is only once and God is with all the people who remain strong.

5. DISCUSSION

Based on the classification of code-switching functions described by Kadir, the six Tetun-language songs above use seven functions, namely: 1) Intention to Discuss a Specific Topic, 2) Intention to Simplify Words and Expressions, 3) Lexical Needs and Availability, 4) Being Empathic About Something, 5) Conveying Strong Emotions or to Attract Attention, 6) Expressing Bilingual Identity and Group Characteristics, and 7) Potential Implications for English Language Teaching. Based on point number 7), the use of popular music in teaching has an impact on learners' understanding. The process of providing foreign language knowledge to students can in fact use music or songs that have a positive influence (Villalobos Ulate, 2008). In line with Ulate, the function of songs in language learning is said to reduce stress, increase concentration, make learning fun, improve memory, and even increase motivation (Saldraner & Cinkara, 2021).

In the teaching and learning process, language classes can be boring and lack enthusiasm among students. As a result, using a song-based teaching scheme can be an effective solution to make learners understand the target language. The learning process using song lyrics will be easily digested by listeners or learners because from there they can learn grammatical structures, vocabulary, and pronunciation. Moreover, the combination of the listeners' native language with the target language makes understanding even easier (Kadir, 2021). In this case, the people of Timor Leste themselves already use other languages besides Tetun in their daily lives. This is evidenced by the use of English and Indonesian in life including: media, education, government,

law, and even religious activities (Williams-van Klinken & Hajek, 2018). This cannot be separated from the fact that Indonesian is the working language in accordance with the constitution there. In addition, the fact that Timor Leste was once part of Indonesia makes the Indonesian language there also still quite attached to native residents (Guterres et al., 2019). Based on this statement, there is also research that three teachers who use plurilingual in the form of Indonesian, English and Tetun to be able to teach learning materials to students in Timor Leste (Barnard et al., 2011). Whereas basically the teaching process used cannot be separated from code switching. The use of Code Switching which is able to assist the understanding of other languages in teaching and learning activities is seen in research by Naha Dorcas Memory, David Nkengbeza and C. M. Liswaniso from the University of Namibia. Code switching facilitates students' understanding of the foreign language learning aspects taught in class (Memory et al., 2018). Through these statements, Rahmawaty Kadir also revealed that songs that have elements of code switching can help introduce the language learning process to students in the classroom environment. Referring to Krashen's research in 1987, Kadir considers the use of songs that have a vocabulary of various languages can make the situation comfortable as well as motivate them in the classroom (Kadir, 2021). As is known, songs will easily motivate them to focus on learning in a comfortable environment.

The use of these songs is not only beneficial for students from Timor Leste, but also other countries such as Indonesia and the UK. The reason is that many popular songs today can't be separated from the phenomenon of code switching. In conclusion, the use of code switching is the best way to teach language, especially when combined with songs that use mixed languages. This is because the use of songs will make it easier to approach language learning so that learners fully understand second language studies. In conclusion, the use of code switching is the best way to teach language, especially when combined with songs that use mixed languages. This is because the use of songs will make it easier to approach language learning so that learners fully understand second language studies. Code switching itself can be considered as a strategic way of using the various linguistic repertoires (Borlongan, 2012). In the form of language comprehension strategies, code switching will not only make the listener or learner understand about the other language, but also maintain their mother tongue (additive bilingualism). Bilinguals, such as Indonesians and Timor Leste, have more metalinguistic awareness than monolinguals. According to Cenoz (2007), this is what should make teachers understand the importance of utilizing first language knowledge to conduct "contrastive analysis" between the first language and other languages. Supporting the concept of understanding of language acquisition, there is recognition from Cook (2002). According to him, a learner wants to be a competent user of another language rather than a native speaker. So, they still often use code-switching in the form of a second language in their daily activities. With the discovery of various functions of code switching in this study, a teacher can actually determine what teaching techniques can be done to students. Especially for Tetun language learners, which is a new language in the native world of Timor Leste. For example, a teacher should provide learning topics that must be done in many different languages. In the mission of finding the meaning of a language, there are times when learners cannot understand a passage relying on the lexical structure of their mother tongue alone. As a result, other languages can also be used as a basis for analysis. Later, people will understand that code switching can be a linguistic norm in bilingual or multilingual societies.

6. CONCLUSION

Considering that code switching is a broad study, the author limits this research to the process of the phenomenon in popular songs from Timor Leste, especially those using Tetun as the first language. The reason for this research is also supported by the fact of finding the reason why the lyrics of the song from Timor Leste use a variety of languages. The research involving six popular Tetun songs found three types of code switching: tag switching, intra sentential switching, and inter sentential switching. It was also found that the reasons why musicians apply code switching strategies involve Tetun and other languages (in this case Indonesian and English). Due to the important role of media and the internet, a singer feels obliged to be creative, not only in the form of work but also language. This can also be seen from the combination of languages that can show a variety of different cultures as well. In general, the use of code switching in songs leads to stylistic innovations so that the singer's work can be better recognized in the world (Kadir, 2021). The limitation of Tetun language in conveying lyrics can be forwarded by other languages such as Indonesian and English. Finally, the function of code switching is to show the characteristics of a group. This condition can be seen from how the delivery of songs sung by singers, especially native to Timor Leste. This research will certainly contribute to the study of code switching in a variety of different contexts, namely in the form of music or songs. The use of songs that contain code switching can in fact also be beneficial to language learning, especially for foreign languages that are not the learners' mother tongue.

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