

Code-Switching and Code-Mixing Typologies and Functions in Negotiating Third-Space Hybridity in No Na's "Rollerblade"

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Abstract: In the era of globalization, language functions not only as a means of communication but also as a medium for negotiating identity and representing culture. This study examines the relationship between language use and cultural identity in No Na's bilingual song "Rollerblade." It aims to identify the types and communicative functions of code-switching based on Hoffmann's framework, the types of code-mixing based on Muysken's framework, and the ways in which these linguistic choices construct a cultural Third Space through Homi K. Bhabha's postcolonial theory. This study employed a qualitative descriptive method. The data consisted of selected lyrical expressions containing Indonesian and English linguistic elements. The data were collected through purposive sampling and analyzed by classifying the forms of code-switching and code-mixing, identifying their communicative functions, and interpreting their relationship with Third Space dynamics. The findings reveal inter-sentential, intra-sentential, and tag code-switching, as well as insertion and congruent lexicalization in code-mixing. These linguistic strategies function to express group identity, provide interjections, clarify intentions, discuss particular topics, and emphasize statements. Their interaction reflects cultural mimicry, ambivalence, and subaltern agency. The findings indicate that No Na does not merely imitate Western popular culture but actively negotiates local and global identities by normalizing Indonesian cultural expressions within a global musical context. Thus, "Rollerblade" demonstrates how young people can participate in global culture while maintaining and reconstructing their local cultural identity.

Keywords: Code-Switching; Code-Mixing; Cultural Hybridity; Third Space; Popular Music

INTRODUCTION

Language has evolved beyond its traditional role as a medium of communication to become an essential resource for constructing identity and representing culture in contemporary society. Within the field of sociolinguistics, language enables individuals to negotiate social relationships, express cultural affiliation, and position themselves within multilingual communities. As globalization intensifies intercultural interaction, bilingual and multilingual speakers increasingly combine different linguistic codes to communicate meanings that cannot always be conveyed through a single language. Consequently, the practices of code-switching and code-mixing are no longer regarded merely as linguistic phenomena but as communicative strategies through which speakers negotiate identity, cultural belonging, and social positioning (Rini, Natsir, & Setyowati, 2019; Rohmaten & Maysafira, 2023).

The interaction between language and cultural identity is particularly evident in contemporary popular music, where multilingual lyrics have become increasingly common. Popular music not only reflects linguistic practices but also serves as a cultural platform in which global influences intersect with local traditions. Among Indonesian contemporary music groups, No Na, an Indonesian girl group under 88rising, represents this phenomenon through its bilingual song "Rollerblade". The lyrics integrate Indonesian and English expressions within a single discourse, creating a multilingual narrative that reflects the linguistic reality of Indonesian youth. Rather than functioning solely as an artistic style, this bilingualism represents a strategic cultural practice through which local identity is maintained while simultaneously engaging with global popular culture. Therefore, the song provides an appropriate context for examining how language functions as a medium for negotiating cultural identity in an increasingly interconnected world.

Previous studies have extensively investigated code-switching, code-mixing, and cultural hybridity from different perspectives. Bhatt (2008) demonstrated that English–Hindi code-switching in Indian print media creates a discursive Third Space where local and global identities are continuously negotiated. Rini, Natsir, and Setyowati (2019) examined code-switching in the documentary film *Dior and I* and found that inter-sentential switching was predominantly used to discuss particular topics and construct professional identity. Rohmaten and Maysafira (2023) analyzed code-mixing in the film *Love in Game*, revealing that insertion and alternation reflected bilingual communication influenced by popular culture. More recently, Pratama (2025) investigated hybridity in Fairuz's *Zahrat al-Mada'in* using Homi K. Bhabha's postcolonial theory and demonstrated that the song functioned as a cultural Third Space characterized by mimicry and ambivalence. Although these studies have significantly contributed to the understanding of bilingual language practices and cultural hybridity, they generally examine sociolinguistic and postcolonial perspectives separately. Limited attention has been given to integrating the typologies and communicative functions of code-switching and code-mixing with Bhabha's concept of the Third Space in the context of contemporary Indonesian popular music.

Based on this research gap, the present study aims to analyze the typologies and communicative functions of code-switching and code-mixing in No Na's "Rollerblade" and to examine how these linguistic strategies negotiate cultural hybridity within Homi K. Bhabha's concept of the Third Space. By integrating Hoffmann's framework of code-switching, Muysken's theory of code-mixing, and Bhabha's postcolonial perspective, this study offers a more comprehensive understanding of the relationship between bilingual language practices and cultural identity construction in Indonesian popular music. The findings are expected to contribute to sociolinguistic and cultural studies by demonstrating that bilingual song lyrics function not only as linguistic expressions but also as spaces for negotiating local and global identities in contemporary popular culture.

RESEARCH METHOD

This study employed a qualitative descriptive design because the data consisted of words and linguistic expressions found in the lyrics of No Na's song "Rollerblade." The qualitative approach was used to develop a deeper understanding of the social and cultural meanings embedded in bilingual language practices. As stated by Gadwal (2022), qualitative research is an inquiry method that seeks to understand how individuals think and feel by using words, images, and objects as the primary elements of analysis.

The data source was the lyrics of No Na's song entitled "Rollerblade," released on April 17, 2026. The unit of analysis consisted of lyrical expressions containing Indonesian and English linguistic elements that indicated code-switching, code-mixing, or both. The data were selected purposively based on the presence of bilingual linguistic markers and their relevance to the construction of cultural identity and Third Space dynamics.

Data collection was conducted through several stages. First, the researcher obtained and repeatedly examined the complete lyrics of "Rollerblade." Second, lyrical segments containing shifts or combinations between Indonesian and English were identified. Third, the selected expressions were documented and organized according to their linguistic characteristics. Only data that clearly represented code-switching, code-mixing, communicative functions, or cultural hybridity were included in the analysis.

The data analysis was conducted in four stages. First, the identified data were classified according to Hoffmann's typology of code-switching, including inter-sentential, intra-sentential, and tag switching. Second, the code-mixing data were categorized using Muysken's framework, consisting of insertion, alternation, and congruent lexicalization. Third, the communicative functions of the linguistic shifts were interpreted using Hoffmann's framework, including expressing group identity, providing interjections, clarifying intentions, discussing particular topics, and emphasizing statements. Finally, the linguistic forms and communicative functions were analyzed through Homi K. Bhabha's postcolonial concepts to identify the presence of mimicry, ambivalence, subaltern agency, and Third Space negotiation.

To maintain the credibility of the analysis, the researcher conducted repeated reading and reclassification of the lyrical data. The interpretation process also employed theoretical triangulation by comparing the data through three complementary frameworks: Hoffmann's theory of code-switching and communicative functions, Muysken's theory of code-mixing, and Bhabha's theory of cultural hybridity and the Third Space. The results of the classification and interpretation were then synthesized to explain how No Na negotiates local and global cultural identities through bilingual language use in "Rollerblade."

RESULT AND DISCUSSION

The analysis identified 12 bilingual lyrical expressions in No Na's "Rollerblade" that contain code-switching, code-mixing, or both. These data were classified according to the linguistic typologies proposed by Hoffmann and Muysken, their communicative functions, and their relationship with Third Space dynamics. The findings show that the lyrics combine Indonesian and English through inter-sentential switching, intra-sentential switching, tag switching, insertion, and congruent lexicalization. These linguistic choices perform several communicative functions, including expressing group identity, providing interjections, clarifying intentions, discussing particular topics, and emphasizing statements. At the cultural level, the findings reflect mimicry, ambivalence, and subaltern agency.

Table 1. Classification of Code-Switching, Code-Mixing, Communicative Functions, and Third Space Dynamics

No.	Lyric Extract	Type of Code-Switching/Code-Mixing	Communicative Function	Third Space Dynamic
1	"Ring a ding ding like a gamelan"	Code-mixing: Insertion	Expressing group identity	Mimicry
2	"Ay, mari bergoyang"	Code-switching: Tag switching	Interjection and emphasizing something	Ambivalence
3	"Rollerblade, Rollerblade / Udah siap belum?"	Code-switching: Inter-sentential	Clarifying intention	Subaltern agency
4	"Terbiasa dari dulu / Boy, stop, hit 'em with the red light"	Code-switching: Inter-sentential	Talking about a particular topic	Subaltern agency
5	"You wanna berdansa"	Code-mixing: Insertion	Expressing group identity	Mimicry
6	"You wanna berdansa / Jangan ragu-ragu"	Code-switching: Inter-sentential	Emphasizing a statement	Ambivalence
7	"Jedag-jedug, tiga, dua, satu"	Code-mixing: Insertion	Expressing group identity	Mimicry
8	"Jedag-jedug, tiga, dua, satu / I set the mood like who the fuck are you"	Code-switching: Intra-sentential	Talking about a particular topic	Subaltern agency
9	"So fresh, so baru"	Code-mixing: Congruent lexicalization	Emphasizing a statement	Ambivalence
10	"I'm a crazy girl / Senin, Selasa, Rabu"	Code-switching: Intra-sentential	Talking about a particular topic	Subaltern agency
11	"So keren, so asik"	Code-mixing: Congruent lexicalization	Expressing group identity	Ambivalence
12	"Semua laki-laki / I'll make 'em freak"	Code-switching: Intra-sentential	Emphasizing a statement	Subaltern agency

As shown in Table 1, the code-switching data consist of three inter-sentential occurrences, three intra-sentential occurrences, and one tag-switching occurrence. Inter-sentential switching appears in Data 3, 4, and 6, where complete expressions in Indonesian alternate with complete expressions in English. Intra-sentential switching occurs in Data 8, 10, and 12, where the shift between languages takes place within a continuous semantic unit. Tag switching is found in Data 2 through the insertion of the exclamation "Ay" before the Indonesian phrase "mari bergoyang."

The code-mixing findings consist of three instances of insertion and two instances of congruent lexicalization. Insertion is identified in Data 1, 5, and 7. These data contain Indonesian lexical items or culturally specific expressions embedded within a predominantly English or bilingual structure. The words "gamelan," "berdansa," and "jedag-jedug" function as local linguistic markers within the broader lyrical construction. Congruent lexicalization is identified in Data 9 and 11 through the combinations "so fresh, so baru" and "so keren, so asik." In these expressions, Indonesian and English lexical elements are combined within parallel grammatical patterns.

Regarding communicative functions, expressing group identity appears most clearly in Data 1, 5, 7, and 11. These expressions integrate Indonesian cultural terms and colloquial vocabulary into contemporary pop lyrics, allowing the group to present a bilingual identity that remains recognizable to Indonesian listeners. The use of words such as “gamelan,” “berdansa,” “jedag-jedug,” “keren,” and “asik” establishes a local cultural presence within an English-dominated musical structure.

The function of emphasizing statements occurs in Data 2, 6, 9, and 12. The alternation or combination of Indonesian and English creates a stronger contrast between lyrical elements and draws attention to particular messages. For example, the Indonesian phrase “Jangan ragu-ragu” reinforces the preceding invitation “You wanna berdansa,” while “Semua laki-laki / I’ll make ’em freak” intensifies the assertive tone of the speaker. Data 2 also performs an interjectional function, as “Ay” expresses excitement before the invitation “mari bergoyang.”

The function of talking about a particular topic is found in Data 4, 8, and 10. Indonesian expressions are used to present familiar cultural or everyday contexts, while English is used to continue or expand the lyrical message. “Terbiasa dari dulu” introduces a past habit, “jedag-jedug, tiga, dua, satu” evokes a local dance or club atmosphere, and “Senin, Selasa, Rabu” situates the speaker’s persona within an ordinary Indonesian temporal context. Data 3 functions to clarify intention through the colloquial question “Udah siap belum?”, which directly engages listeners and creates an intimate conversational tone.

At the level of Third Space dynamics, mimicry is associated with Data 1, 5, and 7. These expressions adopt English-based global pop structures while retaining Indonesian cultural markers. Ambivalence appears in Data 2, 6, 9, and 11, where the lyrics simultaneously display attraction to global English-language conventions and attachment to Indonesian expressions. Subaltern agency is reflected in Data 3, 4, 8, 10, and 12, where Indonesian is used to perform important communicative roles such as clarification, topic construction, and emphasis. The findings therefore demonstrate that Indonesian linguistic elements are not merely decorative additions but active components in constructing meaning and cultural positioning within the song.

DISCUSSION

Linguistic Structure of Code-Switching

The findings demonstrate that No Na’s “Rollerblade” employs three types of code-switching: inter-sentential switching, intra-sentential switching, and tag switching. These forms indicate that the movement between Indonesian and English is not random but follows identifiable linguistic patterns. According to Hoffmann’s classification, inter-sentential switching occurs when a speaker changes from one language to another between clauses or sentences, whereas intra-sentential switching occurs within a single sentence or continuous semantic unit. Tag switching involves the insertion of a short expression, exclamation, or discourse marker from another language.

Inter-sentential switching is evident in Data 3, 4, and 6. In Data 3, the English repetition “Rollerblade, Rollerblade” is followed by the Indonesian question “Udah siap belum?” The language shift occurs between two complete expressions and creates a direct interaction with the listener. The English phrase functions as the central lyrical hook, while the Indonesian question introduces a familiar and informal conversational tone. This pattern shows how the song combines a globally recognizable musical expression with localized speech.

A similar structure appears in Data 4, “Terbiasa dari dulu / Boy, stop, hit ’em with the red light.” The first part presents a complete Indonesian elliptical expression that refers to an established habit or condition, while the following English clause delivers an imperative statement. The switch between the two clauses demonstrates how Indonesian and English are assigned different but complementary discursive roles. Indonesian establishes the personal or cultural context, whereas English extends the lyrical action.

Data 6, “You wanna berdansa / Jangan ragu-ragu,” also represents inter-sentential switching. The first expression is primarily English, although it contains the Indonesian verb “berdansa,” and is followed by a complete Indonesian imperative. The shift strengthens the invitation to dance and makes the message more accessible to Indonesian listeners. In this case, code-switching functions not only structurally but also pragmatically by reinforcing the lyrical message.

Intra-sentential switching is identified in Data 8, 10, and 12. In Data 8, the Indonesian expression “Jedag-jedug, tiga, dua, satu” flows directly into the English clause “I set the mood like who the fuck are you.” The two languages operate within one continuous semantic sequence. The Indonesian segment creates a rhythmic and locally recognizable introduction, while the English clause develops the speaker’s assertive persona.

Data 10, “I’m a crazy girl / Senin, Selasa, Rabu,” also shows an intra-sentential relationship. The English clause establishes the speaker’s identity, whereas the Indonesian sequence of weekdays extends the meaning within the same lyrical idea. Although the data are visually separated by a line break, both expressions remain semantically connected. The language transition therefore functions within one continuous unit of meaning.

The same pattern occurs in Data 12, “Semua laki-laki / I’ll make ’em freak.” The Indonesian noun phrase introduces the target of the statement, while the English predicate completes it. The switch is structurally significant because the two linguistic elements depend on each other to form a complete idea. This combination also produces a strong rhetorical contrast that reinforces the speaker’s authority.

Tag switching appears in Data 2, “Ay, mari bergoyang.” The exclamation “Ay” functions as a short discourse marker preceding a complete Indonesian invitation. As a tag, it does not alter the grammatical structure of the sentence but contributes emotional intensity and rhythmic energy. Its use reflects the influence of global popular music conventions, while “mari bergoyang” retains a distinctly Indonesian communicative form.

Overall, the code-switching patterns show that No Na uses Indonesian and English strategically. English frequently carries the global pop style, while Indonesian provides local intimacy, cultural familiarity, and pragmatic emphasis. The alternation between the two languages therefore contributes to both the linguistic structure and the cultural meaning of the song.

Linguistic Structure of Code-Mixing

The findings also reveal two types of code-mixing: insertion and congruent lexicalization. Based on Muysken’s framework, insertion occurs when a lexical item or constituent from one language is embedded in the grammatical structure of another language. Congruent lexicalization occurs when two languages share or accommodate a similar grammatical structure, allowing lexical items from both languages to appear within the same pattern.

Insertion is identified in Data 1, 5, and 7. In Data 1, “Ring a ding ding like a gamelan,” the Indonesian cultural noun “gamelan” is inserted into an English syntactic structure. The term is not merely a translated lexical item but a culturally specific reference to Indonesian traditional music. Its placement within an English expression allows the lyric to remain accessible to a global audience while preserving a local cultural marker.

Data 5, “You wanna berdansa,” also represents insertion. The Indonesian verb “berdansa” occupies the verb position within the English structure “You wanna [verb].” This combination demonstrates how bilingual speakers may insert a familiar local word into an otherwise English sentence without disrupting its overall grammatical pattern. The use of “berdansa” also strengthens the cultural and emotional resonance of the invitation.

In Data 7, “Jedag-jedug, tiga, dua, satu,” the expression “jedag-jedug” functions as an Indonesian onomatopoeic term associated with loud rhythmic music. Although the phrase is predominantly Indonesian, its placement within the bilingual song contributes to the larger code-mixed structure of the lyrics. The term communicates a sound and atmosphere that would be difficult to reproduce with the same cultural nuance in English.

Congruent lexicalization appears in Data 9 and 11. In Data 9, “so fresh, so baru,” the English intensifier “so” is paired first with the English adjective “fresh” and then with the Indonesian adjective “baru.” Both combinations follow the same grammatical pattern. The two languages therefore share a parallel structure, enabling lexical elements to alternate smoothly.

A similar pattern occurs in Data 11, “so keren, so asik.” The English intensifier “so” is combined with the Indonesian colloquial adjectives “keren” and “asik.” This construction reflects the fluid bilingual speech style commonly associated with contemporary Indonesian youth. The use of English grammar with Indonesian vocabulary creates an expression that sounds modern, informal, and culturally familiar.

These findings indicate that code-mixing in “Rollerblade” is closely related to lexical creativity. Indonesian words are inserted not merely because an English equivalent is unavailable, but because the local expressions carry specific cultural meanings, emotional associations, and stylistic effects. Code-mixing therefore becomes a resource for constructing a hybrid lyrical identity.

Communicative Functions of Code-Switching and Code-Mixing

The bilingual expressions in “Rollerblade” perform several communicative functions, including expressing group identity, providing interjections, clarifying intentions, discussing particular topics, and emphasizing statements. These functions support Hoffmann’s view that language alternation can be motivated by social, emotional, and pragmatic purposes.

The function of expressing group identity is found in Data 1, 5, 7, and 11. The words “gamelan,” “berdansa,” “jedag-jedug,” “keren,” and “asik” connect the song with Indonesian linguistic and cultural experience. Their appearance within a global pop structure allows No Na to present itself as internationally oriented without erasing its local identity. The bilingual expressions invite Indonesian listeners to recognize their own cultural vocabulary within a modern musical setting.

Data 1 is particularly significant because “gamelan” represents a well-known Indonesian traditional instrument. By comparing the song’s sound to a gamelan, the lyric connects contemporary pop rhythm with a local cultural symbol. Data 7 similarly uses “jedag-jedug” to evoke a familiar sound associated with dance music and youth culture. These terms establish cultural belonging and distinguish the song from a fully English-language production.

The function of emphasizing a statement appears in Data 2, 6, 9, and 12. In Data 6, the Indonesian imperative “Jangan ragu-ragu” intensifies the preceding invitation “You wanna berdansa.” The repetition of the message across languages strengthens its persuasive effect. Rather than simply translating the first expression, the Indonesian phrase adds encouragement and emotional directness.

In Data 9, “so fresh, so baru,” the repeated structure emphasizes newness and novelty. The shift from the English adjective “fresh” to the Indonesian adjective “baru” reinforces the same concept through two linguistic resources. Data 12 also creates emphasis through contrast. The Indonesian phrase “Semua laki-laki” establishes the subject forcefully, and the English clause “I’ll make ’em freak” completes the statement with an assertive and provocative tone.

Data 2 performs both an interjectional and emphatic function. The exclamation “Ay” expresses excitement and attracts attention, while “mari bergoyang” delivers a direct invitation. The combination produces a lively and participatory tone that is consistent with dance-oriented popular music.

The function of clarifying intention is found in Data 3. The question “Udah siap belum?” directly addresses the listener and clarifies that the lyrical performance is inviting participation. Its colloquial Indonesian form creates intimacy and reduces the distance between performer and audience. The use of informal spelling also reinforces the conversational style of the song.

The function of discussing a particular topic appears in Data 4, 8, and 10. In Data 4, “Terbiasa dari dulu” introduces the topic of a long-established habit or personal background. The Indonesian language is appropriate for expressing this familiar and personal context. Data 8 uses “jedag-jedug, tiga, dua, satu” to establish a specific musical and dance atmosphere before shifting into an English assertion. Data 10 uses “Senin, Selasa, Rabu” to situate the speaker’s identity within an everyday temporal context recognizable to Indonesian listeners.

These communicative functions demonstrate that the language choices are meaningful. Indonesian is frequently used for familiarity, cultural specificity, directness, and emotional emphasis, while English often supports the global pop persona and broader international appeal. The interaction between the two languages allows the song to address multiple audiences simultaneously.

Cultural Representation and Third Space Dynamics

The linguistic findings show that “Rollerblade” functions as a cultural Third Space in which Indonesian and global cultural elements interact. Bhabha’s concept of the Third Space refers to an in-between cultural arena where identities are not simply inherited or copied but continuously negotiated and reconstructed. Within this space, cultural forms may display mimicry, ambivalence, and subaltern agency. Mimicry is reflected in Data 1, 5, and 7. In these expressions, No Na adopts English-language pop structures while inserting Indonesian words and cultural markers. The group therefore resembles global pop performers but does not become an exact imitation of them. The phrase “Ring a ding ding like a gamelan” follows an English expression but introduces a distinctly Indonesian instrument. Likewise, “You wanna berdansa” uses an English structure but replaces the expected English verb with an Indonesian one.

This pattern illustrates Bhabha’s idea of being “almost the same, but not quite.” No Na participates in global popular culture by using English, contemporary rhythm, and internationally recognizable lyrical structures. However, the group disrupts complete imitation by maintaining local words such as “gamelan,” “berdansa,” and “jedag-jedug.” The resulting cultural expression is neither entirely Western nor entirely traditional Indonesian. Instead, it represents a hybrid identity produced through negotiation. Ambivalence appears in Data 2, 6, 9, and 11. These expressions reveal a simultaneous attraction to global English-language culture and attachment to Indonesian linguistic identity. Data 9, “so fresh, so baru,” combines an English adjective with an Indonesian equivalent within one repeated structure. Data 11, “so keren, so asik,” uses an English intensifier with Indonesian colloquial adjectives. Both examples show that the song embraces English as a marker of global modernity while refusing to abandon local vocabulary.

Data 2 and 6 also reflect ambivalence through their communicative functions. The globalized exclamation “Ay” is followed by the Indonesian invitation “mari bergoyang,” while “You wanna berdansa” is followed by “Jangan ragu-ragu.” These bilingual constructions do not force the listener to choose between a global or local identity. Instead, both identities coexist within the same lyrical space.

Subaltern agency is evident in Data 3, 4, 8, 10, and 12. In these expressions, Indonesian is used to perform important communicative functions rather than serving merely as decorative vocabulary. It clarifies intention in “Udah siap belum?,” establishes personal history in “Terbiasa dari dulu,” creates a local musical atmosphere in “Jedag-jedug, tiga, dua, satu,” anchors the lyric in daily Indonesian experience through “Senin, Selasa, Rabu,” and establishes the subject of an assertive statement in “Semua laki-laki.”

The use of Indonesian for these central communicative roles indicates that the local language retains authority within the bilingual structure. No Na does not depend entirely on English to express confidence, intimacy, or power. In Data 12, for example, the Indonesian phrase “Semua laki-laki” introduces the target of the statement before the English clause completes the action. The local language therefore occupies a position of control rather than subordination.

This use of Indonesian can be interpreted as a form of subaltern agency because the group actively determines how the local language enters the global pop discourse. The lyrics do not passively imitate a dominant cultural model. Instead, they reorganize English and Indonesian elements to construct a cultural identity on their own terms.

The findings are consistent with Bhatt’s (2008) argument that language mixing can create a discursive Third Space where local and global identities are negotiated. They also support Rini, Natsir, and Setyowati’s (2019) observation that code-switching performs identity-related and topic-related communicative functions. In addition, the insertion and congruent lexicalization found in this study are comparable to the bilingual patterns discussed by Rohmaten and Maysafira (2023). However, the present study extends those sociolinguistic findings by interpreting the linguistic data through Bhabha’s postcolonial framework.

The analysis also corresponds with Pratama’s (2025) study, which identified mimicry and ambivalence in musical expressions shaped by cultural intersections. Nevertheless, the current findings emphasize contemporary Indonesian popular music and demonstrate that linguistic hybridity operates not only

through musical or symbolic elements but also through specific grammatical patterns and communicative functions.

Overall, “Rollerblade” illustrates that bilingual popular music can become an active arena for identity negotiation. English enables No Na to participate in a global music industry, while Indonesian preserves cultural familiarity and asserts local presence. The interaction between the two languages produces a hybrid identity that is neither fully global nor exclusively local. Through code-switching and code-mixing, the song establishes a Third Space in which Indonesian youth culture can engage with global modernity while maintaining, reshaping, and normalizing its local identity.

CONCLUSION

This study concludes that the use of code-switching and code-mixing in No Na’s “Rollerblade” functions as a deliberate linguistic strategy for constructing and negotiating cultural identity. The findings identified inter-sentential switching, intra-sentential switching, tag switching, insertion, and congruent lexicalization. These bilingual patterns perform several communicative functions, including expressing group identity, providing interjections, clarifying intentions, discussing particular topics, and emphasizing statements. Indonesian linguistic elements such as “gamelan,” “berdansa,” “jedag-jedug,” “keren,” and “asik” strengthen the song’s local cultural character, while English supports its global pop orientation.

The study also demonstrates that “Rollerblade” represents a cultural Third Space in which global and local identities interact dynamically. Mimicry is reflected in the adoption of English-language pop structures combined with Indonesian cultural markers. Ambivalence appears through the simultaneous use of English as a symbol of global modernity and Indonesian as a marker of local belonging. Subaltern agency is evident in the active role of Indonesian in clarifying meaning, expressing confidence, constructing topics, and emphasizing lyrical messages. Therefore, the local language does not merely function as an ornamental element but occupies an important position in shaping the cultural meaning of the song.

Theoretically, this study contributes to sociolinguistic and cultural studies by integrating the typologies and communicative functions of code-switching and code-mixing with Bhabha’s concepts of hybridity and the Third Space. It shows that bilingual song lyrics can become a site where young Indonesian artists negotiate global participation without abandoning local identity. However, this study is limited to one song and focuses exclusively on textual analysis of the lyrics. Future research may compare several songs, artists, genres, or audiovisual performances to obtain a broader understanding of linguistic hybridity and cultural identity construction in contemporary Indonesian popular music.

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