Intra and Intersentential Code-switching Phenomena in Modern Malay Songs

WAN NUR SYAZA SAHIRA WAN RUSLI
Faculty of Social Sciences and Humanities
Universiti Kebangsaan Malaysia

AZIANURA HANI SHAARI
Faculty of Social Sciences and Humanities
Universiti Kebangsaan Malaysia

SITI ZAIDAH ZAINUDDIN
Department of English Language, Faculty of Languages and Linguistics
University Malaya
zaidah75@um.edu.my

NG LAY SHI
Faculty of Social Sciences and Humanities
Universiti Kebangsaan Malaysia

AIZAN SOFIA AMIN
Faculty of Social Sciences and Humanities
Universiti Kebangsaan Malaysia

ABSTRACT

Code-switching has been used in many languages by many different groups of people or speech communities, but little is known about how and why they are used as communicative strategies in modern song lyrics. This paper aims to explore and describe the recent phenomenon of English code-switching in modern Malay songs. 25 modern Malay songs were selected and analysed using Content Analysis. The analysis was made based on Poplack' Theory as well as the functions of code-switching proposed by Appel and Musyken. Two types of code-switching commonly used in modern Malay songs were discovered. They were intrasentential and intersentential code-switching. The classification of the functions of code-switching was then made based on the six functions of code-switching, which are referential, directive, expressive, phatic, metalinguistic, and poetic. The findings of this research also indicate other functions of code-switching that demonstrate bilingual creativity among songwriters in Malaysia. In conclusion, the findings of this study indicated that code switching in Modern Malay songs is not just a random switch from one code to another but carries certain social functions that emphasize on the establishment of people's intimacy, solidarity and local identity.

Keywords: Code-switching; Intrasentential; Intersentential; Referential; Directive; Expressive; Phatic; Metalinguistic; Modern Malay Songs

INTRODUCTION

Studies of Malaysian English might have started almost 50 years ago, with a number of researchers (Tongue 1974, Wong 1978, Lowenberg 1992, Nizar Idris 2000, David 2000, Asmah Haji Omar 1998) who put forward some important background and extensive descriptions of this variety. The development of English as a second language in a postcolonial country like Malaysia has undergone the processes of nativisation and language adaptation (Schneider 2003) and one of the prominent features of this variety is code-switching (Tongue 1974, Wong 1978, Augustin 1982, Lowenberg 1992, Nizar Idris 2000, Lee et al. 2010).

According to Schneider (2003, 2003a, 2003b), it is common among English speakers of post-colonial countries to develop linguistic habits such as code-switching and first

language transfer in the early part of their language adaptation process. Lowenberg states that, "Colloquial English involves code mixing and code-switching. Among speakers of colloquial sub varieties such as Malaysian English for instance, transfer from other languages expands from lexical borrowings to more extensive code alteration and the pragmatic functions" (1992, p. 47). The mixing of two or more languages in conversation, however, is not seen as a positive linguistic phenomenon by some researchers.

Coulmas (2005) believes that code- switching portrays a low ability to use two different languages correctly. "Code-mixed English Malay has been given the negative term *bahasa rojak* (mix languages)" (Kirkpatrick 2007, p. 127). While it is commonly criticised in various media, McLellan (2005) on the other hand believes that code-switching is a linguistic phenomenon that is sophisticated as it demonstrates users' high level of proficiency in all languages they mix with, in order to make good sense of the conversation. McLellan (2005) believes that language users who perform code mixing in their conversations must be proficient to combine words from both languages. Apart from daily conversation, code-switching also occurs in song lyrics. Babalola and Taiwo (2009) claim that music is a kind of speech which genre differs from informal conversation due to its patterns and structures. However, some common linguistic features are found in song lyrics such as code switching and mixing, use of vernacular languages and dialects to make songs more appealing and interesting to listeners.

POP CULTURE AND HIP HOP MUSIC IN MALAYSIA

The trend of Malaysian pop music has developed back in the 1920s and 30s, with the introduction of traditional and folk songs such as Kroncong and many more (Patricia & Chopyak 2011). Since then, the music has expanded its style and patterns due to the influence of various cultures and languages. The popularisation of a genre that combines modern and classic elements is driven by the need to produce and commercialise marketable songs. One of the most successful Hip Hop groups in Malaysia is KRU, who brought Rap music into the country, back in 1992. KRU then established the first Malaysian female hip hop group known as Feminin.

In 1992, eleven songs from KRU's first album *Canggih* were banned by the Ministry of Information, Communication and Culture Malaysia. The songs were not released by all RTM (Radio Television Malaysia) broadcasting stations because the Malay lyrics were heavily mixed with English words. The hip hop group is believed to have been criticised for abusing the Malay language; by mixing both Malay and English languages, using colloquial jargon and slang words in their songs (Awas! KRU 1994). One of the songs that was banned was '2020'. Although the song carries a patriotic message about Vision 2020, its production was banned because of the mixed languages in certain parts of the song. The same decision was made to many other modern Malay songs, such as '*Seksis*' and '*Diva*' by Anita Sarawak, '*Tipah Tertipu*' produced by Ruffedge, '*Alhamdulillah*' by Too Phat and '*Bade*' by KRU.

In 2004, Datuk Seri Dr. Rais Yatim, the former Minister of Information, Communication, and Culture expressed his disappointment over TV3 due to the issue of mixed languages in one national programme known as *Sure Heboh*. A Malaysian social activist, Tan Sri Lee Lam Thye, also condemned mixed languages as it would deteriorate the standard of national language in Malaysia. Zainuddin Maidin, the Deputy Information Minister, recommended the prohibition of Malay songs that feature English words on air, as *Dewan Bahasa dan Pustaka* states that songs with wrong translation or improper languages should be disqualified. It is believed that the excessive use of code-switching in modern Malay songs will greatly affect the quality of Malay language in Malaysia. According to

Muhammad Marwan Mohd Tanos and Nik Safiah Karim (2014), the current trend of youngsters who prefer English over Malay is not good for the development of our nation. Shamsuri Juhari (2014) in his study, cited a survey conducted by the Research on Islamic and Malay Affairs (RIMA) which found that only 65% of the Malay respondents chose the Malay language as a symbol of their ethnic identity.

Malay composers basically have specific patterns of code-switching in their songs. Many rap songs for instance, contained a blend of English and Malay languages in chorus and verses. Languages used in modern Malay songs come in various styles, forms and patterns due to songwriters' creativity and individuality. Code-switching is seen as a normal phenomenon in language classrooms (Rido et al. 2015). Some scholars, however, perceive code switching as a negative habit because it affects one's proficiency. Cook (2002) for instance, believes that code switching in multilingual classrooms create problems, confusion and misunderstanding because not all participants or learners come from the same linguistic background. Therefore, even though the use of code-switching in Malay songs enhances students' participation in class, it does not develop their proficiency and confidence in speaking (Mokgwathi & Webb 2013). Some educators perceive code-switching as an indication of users' low proficiency. When students combine two or more languages in a single utterance, language teachers normally see it as an inappropriate linguistic behavior that leads to multiple language errors (Palmer 2009).

Many previous studies have found that intersentential code-switching is more common in song lyrics as compared to intrasentential code-switching and tag switching. Daoh's (2016) study for instance, focuses on code-switching in the lyrics of 'Bird *Thongchai* Mcintyre'. According to Daoh (2016), intersentential code-switching was the most frequently used in the song, followed by intrasentential code-switching and tag switching. Code-switching was used as interjection, indicate personality and objectification, simplify a message, identify the addressee, reiterate, and perform a referential function.

Another study conducted by Ria (2016) examined the code-switching phenomenon in the lyrics of '*Bondan Prokoso*', featuring Fade 2 Black as one of the singers. Ria (2016) found that intersentential code-switching was more popular than intrasentential code-switching. According to Ria (2016), code-switching was used to clarify speech, quote somebody's words, attract audience, and highlight some information. Widaya's (2015) study focuses on English-Indonesian code-switching in some modern Indonesian song-lyrics. Widaya (2015) also found that intersentential code-switching was more popular than intrasentential code-switching and tag switching. There were six reasons behind the use of code-switching given by Widaya (2015), which are the lack of vocabulary, mood expression, emphasis, semantic significance, addressing different audience, and prompting the audience's attention.

While extensive studies have been done to explain the linguistic phenomenon in verbal communication, the area of code-switching in the modern Malay songs has not been widely explored in Malaysia. The present research attempts to fill this gap by unveiling the functions of code-switching in song lyrics and how these functions are different from the code-switching phenomenon occurred in verbal conversation.

One of the motivations for the present research to be conducted would be the use of code switching in modern conversation as a linguistic device that carries various purposes and functions; and this is worth to learn and understand. In modern communication, code switching is not simply a change from one language to another within the same discourse (Numan & Carter 2001) but perform as a linguistic device that connects people in certain ways. "Speakers switch to manipulate or influence or define the situation as they wish, and to convey nuances of meaning and personal intention" (Trudgill 2000, p. 105). Sert (2005) perceives code switching as a way of self-expression whereby speakers modify language to

achieve certain personal needs and intentions. Holmes (1992) believes that code switching is important in communication for two specific reasons; to develop a close interpersonal relationship among bilingual or multilingual speakers as well as a tool for establishing linguistic solidarity between speakers of the same ethno-cultural identity. This paper, therefore, will discuss the types of code-switching as well as the functions of intrasentential and intersentential code-switching used in modern Malay songs.

THE VARIOUS FUNCTIONS OF CODE-SWITCHING IN SONGS

Code-switching is the occurrences of two or more languages in one conversation. Gardner-Chloros (2009) defines code-switching as the use of several languages within the same conversation by a bilingual speaker. However, Greer (2007) explains that code- switching occurs when bilingual speakers shift languages in between conversation or within the same utterance. Bilingual speakers code-switch when they find certain connections between the first and the second language. Roni (2008) claims that code-switching occurs when bilingual speakers associate the linguistic knowledge of their mother tongue with their second language.

There are three types of code-switching: tag-switching, intrasentential and intersentential (Poplack 1980). This paper, however, only focuses on the intrasentential and intersentential code- switching. Tag-switching is the inclusion of a tag or short phrase of one language into another language. This type of code-switching is very simple because there is a minimum risk of violation of grammatical rules and functions. Plus, they can be moved freely or inserted anywhere in a discourse. Intrasentential switching on the other hand involves the change of one language to another language within the same sentence. Poplack (1980) also mentioned that this type is more intimate and has the greatest syntactic risk as it occurred at a clausal, sentential or sometimes, word level. Finally, intersentential code-switching is a switch from one language to another that occurs at a clausal level and this involves a clause or a sentence that is changed entirely to a different language.

Nur Syazwani Halim and Marlyna Maros's (2014) study investigate the various pragmatic and aesthetic functions of code-switching used in the online communication activity on Facebook. Their findings indicate that people switch languages to express their emotions, thoughts and feelings. Besides, they prefer to use simpler English and Malay words to economise and clarify statements as well as to emphasise on certain ideas and messages.

According to Sarkars and Winer (2005), code-switching in songs is different from those occurred in verbal communication. This is because the utterances are basically not delivered to any specific hearers as song producers do not know the audience personally. Babalola and Taiwo (2009) also suggest music as different from any other informal conversation. Code-switching phenomenon occurs in songs to allow people to share their cultures in a more artistic manner. Stolen (1992) who analyses the code-switching phenomenon in selected Danish-American songs found that code-switching is used for humour and ethnic identity.

Oduro-Frimpong (2009) views code-switching in songs as songwriters' ability to speak more than one language. Just like the spoken language, songwriters switch languages in songs to express themselves and communicate with the listeners. In Malaysia, most of the local songwriters and producers switch languages to get closer to their audience. This is similar to Bullock and Toribio's (2009) findings that suggest code-switching as a tool for expressing feelings and developing emotional intimacy. Code-switching phenomenon (particularly in songs) performs as one of the communication strategies used to convey

intimate and personal messages. Apart from that, code-switching is also used to highlight certain rhetorical and aesthetic effects in song lyrics. Songwriters and singers switch languages in songs to show their bilingual (or multilingual) identity.

Oreoluwa's (2013) study focuses on code-switching in contemporary Nigerian hip hop songs. The research examined the nature of code-switching found in these songs and the possible reasons behind this linguistic phenomenon. Oreoluwa (2013) found that Nigerian songwriters use both intersentential or intrasentential code- switching in their songs to demonstrate bilingualism. Appel and Muysken (1987) state that switching languages is not an isolated occurrence, but a fundamental part of a bilingual discourse. Besides, some of the artists choose to express the most emotional parts of the song in their own native languages. They believe that it is best to express feelings in their mother tongues to ensure that they are properly captured by listeners. Furthermore, they switch languages in lyrics to describe some particular aspects or events that occurred within their societal norm and practice.

Another study done by Sarkars and Winer (2005) investigates multilingual code-switching in Montreal hip hop songs. Songs from Montreal were chosen because the community speaks French, English, Spanish, as well as Haitian and Jamaican languages. They further analyse the lexical code-switching and its functions in songs. The most apparent function of code-switching according to Sarkars and Winer (2005) is to identify the addressee. Code-switching is used to grab attention, and this is performed based on listeners' age and gender. Their findings indicate some additional functions of code-switching such as to facilitate internal rhymes in songs, to enhance the intensity of the rhythm and rhyme as well as to symbolise listeners' life and modern identity.

Nyman's (2012) study explores the influence of English language on Japanese popular culture. Nyman (2012) found that code- switching in Japanese songs is used to enrich vocabulary and stylistic diversity. English words were incorporated in Japanese songs in order to help the society to become more familiar with the language. Some English words were repeated throughout the songs to highlight certain messages. As the Japanese rarely use rhyming words in their songs, English was chosen and used creatively, for this purpose.

In conclusion, code-switching is a personal, yet complex linguistic phenomenon that expresses songwriters' feelings and intentions. There are many functions of code-switching in lyrics. Singers switch languages to demonstrate their bilingual identity and individual characteristics. They use their mother tongues to describe the vital parts of the songs, while maintaining local norms and values and switch languages when highlighting other elements or foreign aspects that might not exist in their cultures.

FRAMEWORK: APPEL AND MUYSKEN'S SIX FUNCTIONS OF CODE-SWITCHING

Appel and Muysken (2006) listed six main functions of code-switching: referential, directive, expressive, phatic, metalinguistic, and poetic. A code-switching phenomenon that carries a referential function is usually due to the lack of knowledge of the target language. Hence, bilingual speakers switch languages when they do not know the word or when certain concepts or practices are not available in the target language.

Directive function is a communication strategy employed by speakers to build or maintain solidarity. For expressive functions, speakers use more than one language to indicate their self-identity or demonstrate feelings. Next, a code-switching activity that carries phatic function would involve a change in intonation that emphasises the important parts of a conversation. The metalinguistic function includes quotations, phrases and metaphors (Gumperz 1982). Finally, poetic function occurs when words, funny phrases or jokes are used in various languages for entertainment purposes

Appel and Muysken's theory will be the theoretical framework of the present study, aims to examine the functions of intrasentential and intersentential code-switching in the selected modern Malay songs. The following table summarises Appel and Muysken's six functions of code switching:

TABLE 1. Functions of Code Switching

Functions of Code Switching	Past Studies	Examples
Referential This function is used when there is lack of knowledge in language. A language is chosen based on its appropriateness, to be used for a particular topic, usually when a certain concept is not accessible in user's mother tongue.	Past study 1: • Indonesian-English Code Switching in Indonesian Pop Songs by Meta Puspitasari (2015) Past study 2: • Code Switching in the Movie I Not Stupid Too by Cao Geman (2016)	Kau slalu *mention* aku Kau slalu *retweet* aku (BLINKSTAR by BLINK, Verse 7) "什么 *Blogging*？写一堆乱七八糟的文章就叫　害？" Scene: Tom wins first place in a writing competition, but his mother does not like him writing blogs.
Directive This function is used to include or exclude a person from a conversation. Sean de Goede (2015) mentioned that directive function helps listeners to become more engaged and attached to the songs.	Past study 1: • Indonesian-English Code Switching in Indonesian Pop Songs by Meta Puspitasari (2015) Past study 2: • Functions And Reasons For Code-Switching On Facebook By Utar English-Mandarin Chinese Bilingual Undergraduates by Choy Wai Fong (2011)	Jangan denger in *playboy* abadi (Sama-Sama by Project Pop, Verse 6, Line 1) Merry Christmas, furong ren~~ =P Situation: The participant dedicates her wishes to a specific group of people by addressing them in Mandarin Chinese (Furong ren: people from Seremban)
Expressive For this function, speakers use more than one language to empower their identity or express feelings towards others. By using a foreign language, any possible taboo terms in the native language can also be avoided.	Past study 1: • Indonesian-English Code Switching in Indonesian Pop Songs by Meta Puspitasari (2015) Past study 2: • Code Switching in the Movie I Not Stupid Too by Cao Geman (2016)	*Babe I want you come back come back to me,* Ku minta maaf dari hati Ku mohon jangan sakit hati Ku cinta kamu setengah mati Salahku jangan ambil hati *I want you come back to me, comeback back back back back/ Oh hey babe, I know things have been tough lately and I think we can make it up and start together as one* (Come Back by Alexa Key, Chorus) An Old Man:你是 Tom's Father: 我是他爸 爸，你　嘛 　　打？ An Old Man 你儿子？ Tom's Father:你 　哪　　过 The Boss: *Ok, this is not your demonstration, right?* Tom's Father*: No, this is not real. You see, my son is in trouble now!* Scene: Tom's father finds that Tom calls him at a very important meeting and he answers it.

Phatic This function is used to indicate a change in tone and highlight the significant parts of a conversation.	Past study 1: • Code Switching in the Movie I Not Stupid Too by Cao Geman (2016)	• 跟人家打架，还闹 边 你 脸 *I am really disappointed in you."* Scene: Tom fights with others in the school and his father felt disappointed in him.
	Past study 2: • Functions of Code-Switching: A Case Study of a Mixed Malay-Chinese Family in the Home Domain by Siti Hamin Stapa and Nurul Nadiah Begum Sahabudin Khan (2016)	Mother: Eh, sudah-sudah. Awat yang asyik bergaduh Hm:m, ma *pissed off* dah ni! Situation: A mother reprimands her children for always fighting.
Metalinguistic Metalinguistic function includes quotations, phrases and metaphors.	Past study 1: • Indonesian-English Code Switching in Indonesian Pop Songs by Meta Puspitasari (2015)	• *Don't give up, let's get up* *Don't give up, let's get up* *Catch your dream in your hand* *And the winner is you* Jangan kau pikirmu hidupmu yang paling hancur Jangan kau bosan untuk selalu bersyukur Semua yang akan terjadi masih tetap misteri Kejarlah dan taklukkan and *the sun will go on shining* (Don't Give Up by She, Verse 1 and 2)
	Past study 2: • Functions And Reasons For Code-Switching On Facebook By Utar English-Mandarin Chinese Bilingual Undergraduates by Choy Wai Fong (2011)	*Would like to dedicate this song to Elva Yap*~我 ~哈哈 Situation: Participants use Mandarin Chinese to directly quote lyrics from several songs.
Poetic Poetic function occurs when words, funny phrases or jokes are used in various languages for the purpose of entertainment. Chan (2009) suggested that code switching acts as a poetic device when words in various languages rhyme with each other and create a harmony sound.	Past study 1: • Indonesian-English Code Switching in Indonesian Pop Songs by Meta Puspitasari (2015)	• Bagaimana coba lagi deh *tonight* Dijamin semuanya *gonna be alright* *Put your smile* and bilang *say* Aku bawakan kamu Cap Cai (Sama-sama by Project Pop, Verse 4)
	Past study 2: • Functions of Code-Switching: A Case Study of a Mixed Malay-Chinese Family in the Home Domain by Siti Hamin Stapa and Nurul Nadiah Begum Sahabudin Khan (2016)	Mother: Comel sungguh! Dia *chubby, round face, really round* macam adik. Heh. Situation: A mother is teasing her daughter

TABLE 2. Other Functions of Code-switching based on Previous Studies

Other Functions of Code-switching based on Previous Studies	Number of phrases/lines	Example
Simpler English words and expression (Nur Syazwani Halim & Marlyna Maros 2014)	25	Semua *upload* masuk serato Baru saja engkau *update*

Clarification (Nur Syazwani Halim & Marlyna Maros 2014)	5	*You* kata, "*Sorry* sayang, tadi tak dengar. *My phone was on silent, I was at the gym"*
Emphasis (Nur Syazwani Halim & Marlyna Maros 2014)	15	*You kata you keluar Dengan kawan you But when I call Tommy, he said it wasn't true*
To show sociocultural environment and lifestyle (Oreoluwa 2013)	14	*Cuma nak pergi Fifteen still so fresh so clean Memang nampak ballin' walaupun tengah miskin*
To grab attention (Sarkars & Winer 2005)	67	What's new apa baru dengan lu? SonaOne on the mic check 1,2
Intimacy (Bullock & Toribio 2009)	22	Di jalan raya masih jalan bergaya *My crew with me till the wheels fall off uh* Takde tayar tetap ada janji

THE STUDY

Twenty-five Malay songs were selected and analysed using the aforementioned framework. Data was collected using purposive sampling; a type of sampling technique that involves "a series of strategic choices about with whom, where and how one does one's research" (Palys 2008: 697). Code-switching in songs is so common among Malaysian singers and composers, leaving the researchers with too many options to choose from. However, the data involved in the present research was selected based on the following criteria:

i.   These 25 songs represent the modern Malay songs that were produced from the year 2009 to 2016.
ii. They were written and performed by young artists age 20-40 who represent the young generation of modern Malaysian society.
iii. The lyrics contain more than one language.

The following songs were then selected:

TABLE 3. Modern Malay Songs Involved in the Present Research

Song	Artist/Producer	No of Words	Source of Lyrics
Kantoi	Zee Avi	151	http://www.metrolyrics.com/kantoi-lyrics-zee-avi.html
I Love You	Najwa Latif	163	Najwa Latif - I Love You, Official Lyric Video, https://www.youtube.com/watch?v=OOfjEKL_upY
Be Mine	Tasha Manshahar	212	Tasha Manshahar and Syed Shamim, Be Mine, Official Music Video, https://www.youtube.com/watch?v=y4BhUSa-p6M
Sayang	Gerhana Ska Cinta ft. Altimet, Salam, Nabila Huda	254	Gerhana Skacinta - Sayang (Official Music Video) ft. Altimet, Salam, Nabila Huda https://www.youtube.com/watch?v=ASBeXHg-ZxM
Arena Cahaya	Zee Avi	134	Zee Avi - Arena Cahaya, Official Lyric Video OST OlaBola, https://www.youtube.com/watch?v=fFEtHl8HH10
Tepuk	Waris	331	W.A.R.I.S, Tepuk, Official Music Video, https://www.youtube.com/watch?v=UQ4TnH5ESM4

Evo	Joe Flizzow ft. SonaOne	474	Joe Flizzow x SonaOne, EVO, Polis Evo OST Music Video, https://www.youtube.com/watch?v=BS63XaT6SBI
Pulanglah	Awi Rafael	161	Awi Rafael – Pulanglah, Official video, https://www.youtube.com/watch?v=X4BJCO40b50
Oh No Kamu	VE	335	V.E, Oh! No Kamu, http://www.lyrics.my/artists/v-e/lyrics/oh-noa-kamu
Havoc	Joe Flizzow ft Altimet	241	Joe Flizzow feat. Altimet and Sonaone, Havoc, Official Lyric Video, https://www.youtube.com/watch?v=HUBYPlGrCxg
Buat Macam Ni	Viral	303	Viral, Buat Macam Ni, Official Music Video, https://www.youtube.com/watch?v=Ad3aKp4iLNU
Amboi	Altimet	407	Altimet, Amboi, Official Music Video, https://www.youtube.com/watch?v=ilsdQpRFWj8
Satu Kali	Joe Flizzow	495	Joe Flizzow LIVE Satu Kali KL Gangster Underworld, https://www.youtube.com/watch?v=NRyMy4VxkUA
Baek	Joe Flizzow	313	Joe Flizzow, Baek, Official Music Video, https://www.youtube.com/watch?v=XHM8wNV7xAM
Confirm Ah	SonaOne	438	Sonaone, confirm ah, lirik, https://www.youtube.com/watch?v=wsFgjd1CpUE
Sayangi Dirimu	Fazura	212	Fazura, Sayangi Dirimu, Official Music Video, https://www.youtube.com/watch?v=ktns9n-edM8
Aku Tak Kenalmu	Joe Flizzow ft. Zamaera	397	Joe Flizzow and Zamaera, Aku Tak Kenalmu, https://vbtube.com/forum/ytm_show.php?id=u-ddwDBhaII
Lu Lari	Joe Flizzow ft. Adeep Nahar	190	Joe Flizzow, Lu Lari, https://www.youtube.com/watch?v=z2W-SLZWm8U&start_radio=1&list=RDz2W-SLZWm8U
Jangan Ganggu Pacarku	Aliff Aziz	106	Aliff Aziz, Jangan Ganggu Pacarku, Music Video, https://www.youtube.com/watch?v=MpTZLDAEb-Q
Assalamualaikum	Faizal Tahir	216	Faizal Tahir, Assalamualaikum, Official Music Video, https://www.youtube.com/watch?v=2X_oOzj3UeE
Mulut Tempayan	Hani and Zue	314	Hani and Zue, Mulut Tempayan, Official Music Video, https://www.youtube.com/watch?v=Yz9HdzX-LzQ
Aku Ada Kelas	Juzzthin	360	Juzzthin, Aku Ada Kelas, Audio, https://www.youtube.com/watch?v=eVpOqXEMt2g
Hakeleh	SonaOne	362	SonaOne, Hakeleh, Official Lyric Video, https://www.youtube.com/watch?v=cRuk4urbvTI
Tahi Lalat	SonaOne ft. Karmal	373	SonaOne feat Karmal, I Don't Care, Lyrics, at: https://www.youtube.com/watch?v=F3UVvCUbOSM
Paranoid	Luna Maya ft. AC Mizal	325	Dato' AC Mizal ft. Luna Maya, Paranoid, Official Music Video, https://www.youtube.com/watch?v=44_QPqSuT7g
Total no of words		7267	

There is no empirical evidence that justifies why many rap and hip hop songs contain bilingual (and sometimes multilingual) phrases but previous researchers believe that different languages were sometimes used to address different populations, to demonstrate creativity (Babalola & Taiwo 2009), as well as to reach more listeners and gain commercial success in bigger international market (Davies & Bentahila 2002).

The rationale of selecting these songs is that they appear under various themes such as romance, freedom, friendship, culture and many more. Songs from different themes were selected to provide varieties in terms of content and patterns of language involved in code switching activities. Various themes also help the researchers to look into this linguistic phenomenon from multiple perspectives and issues highlighted in the songs. Another rationale of having these songs as sample would be their contemporaneity of the structures thus represents the current phenomenon of code-switching in modern lyrics. Classification of intra and intersentential code-switchings were made using Poplack's theory of code-

switching. All English words, clauses and phrases appeared in these songs were then marked and categorised according to the six main functions of code-switching given by Appel and Muysken (2006). Apart from that, some variables proposed by previous studies (Nur Syazwani Halim & Marlyna Maros 2014, Oreoluwa 2013, Bullock & Toribio 2009, Sarkars & Winer 2005) were also considered to provide further discussion about the functions of code-switching.

FINDINGS AND DISCUSSION

TABLE 4. Apple and Muysken's Six Functions of Code-switching (2006)

Apple and Muysken's Six Functions of Code-switching (2006)	Number of phrases/lines	Example (taken from the 25 selected songs):
Referential	17	*Tagging-tagging flirting-flirting* baginya *Liking-liking poking-poking* baginya Title: Jangan Ganggu Pacarku Artist: Alif Aziz Released: 2012
Directive	67	*Lift your dreams way up high* *Lift your goals to the sky* Restui mimpi yang sejati…di arena cahaya Title: Arena Cahaya Artist: Zee Avi Released: 2016
Expressive	138	Sudahlah sayang, *I don't believe you* *Why am I with you - I* pun tak tau Title: Kantoi Artist: Zee Avi Released: 2009
Phatic	12	*Let me tell you that I miss you* *And I never wanna lose you* *You're my heart baby* *My life is incomplete without you* Dalam padaku gembira Kadangkala sedih juga Kau sudah berpunya Tak mungkin jadi milikku selamanya Title: Be Mine Artist: Tasha Manshahar Ft Syed Shamim Released: 2012
Metalinguistic	10	*You running*, lu lari Itu rawak, *that's random* Title: Lu Lari Artist: Joe Flizzow Released: 2013
Poetic	69	Pulanglah sebelumku *run away* Aku menanti kamu *everyday* Aku menunggu dari *Monday Tuesday* *Wednesday Thursday* Title: Pulanglah Artist: Awi Rafael Released: 2011

Tables 3 and 4 indicate the functions of code-switching forwarded by Appel and Muysken (2006). Expressive function was recorded as the highest (138 utterances) whereas phatic function only appeared in 12 utterances. Metalinguistic function has the lowest number of 10 utterances, and poetic function appeared in 69 lines/utterances. 25 code-switching utterances simplified words and expressions, 5 utterances occurred to clarify information whereas 15 utterances occurred to emphasise tone and messages in songs. 14 code-switching utterances indicate sociocultural environment and lifestyle (Oreoluwa 2013). One of the examples is shown in the following verses:

Budak Subang Jaya memang ada gaya
Macam hari-hari… hari raya
Cuma nak pergi Fifteen still so fresh so clean
Memang nampak ballin' walaupun tengah miskin
Eh mestilah nak pimpin nak tackle awek Ampang
(Song title: Havoc by Joeflizzow ft Altimet, Verse 2, Line 1-5)

The above song was written to demonstrate the lifestyle of teenagers in Malaysia. The phrase "*Cuma nak pergi Fifteen, still so fresh so clean, Memang nampak ballin', walaupun tengah miskin*" tells the listeners about sociocultural environment and lifestyle of teenagers living in one urban area (Ffiteen is a vibrant and popular place in Subang Jaya, Selangor). These youngsters believe that being stylish and keeping a clean personality will give others a good impression, help them to establish relationship and maintain solidarity with members of their society. As suggested by Sarkars and Winer (2005), code-switching is also used to grab attention and this function was found in 67 utterances. Finally, 22 utterances indicate intimacy (Bullock & Toribio 2009) with many other phrases mostly used to attract listeners' interest and attention.

Speech accommodation is a relevant underpinning theory to explain the communication strategy employed by songwriters to connect with targeted multilingual audience. The following are samples extracted from the selected modern Malay songs and these samples are discussed according to the specific functions of intra and inter sentential code-switching forwarded by Appel and Muysken (2006) together with findings of the previous studies conducted by some local researchers (Zuraidah Mohd. Don 2003, Nur Syazwani Halim & Marlyna Maros 2014).

FUNCTIONS OF INTRA AND INTERSENTENTIAL CODE-SWITCHING IN MODERN MALAY SONGS

REFERENTIAL FUNCTION

Sample 1:
Tagging-tagging flirting-flirting baginya
Liking-liking poking-poking baginya
(Song title: *Jangan Ganggu Pacarku* by Aliff Aziz, Verse 3-4, Line 5)

The above example indicates the use of English words (such as 'update', 'tagging', 'liking', and 'poking') which are associated with various communication activities on social media. These words are not easily translated into Malay as they might become less semantically accurate. The songwriter therefore, decided to maintain these words in English so that people will straight away understand the meaning, especially among active social media users (probably the target group of listeners). In addition, people are more familiar with these terms (than the translated version) since online communication has become a daily

routine for many of us. To have these words in the Malay language might create unnecessary confusion and misunderstanding.

Sample 2 demonstrates the referential function in intersentential code-switching.

Sample 2:
Stereofonic auto-tune
Rentak lagu tersusun
(Song title: Paranoid by Luna Maya ft AC Mizal, Verse 7, Line 1 & 2)

From the example, the phrase 'Stereofonic auto-tune' cannot be easily translated into Malay as it might become less semantically accurate. Thus, the singer decided to maintain these words in English so that people will understand the meaning.

DIRECTIVE FUNCTION

Sample 3:
Just keep on loving you *sayangi dirimu*
(Song title: Sayangi Dirimu by Fazura, Verse 5, Line 6)

This song aims to inspire people to love and appreciate themselves. The singer probably feels the need to highlight the key value emphasised in the song by switching the same phrase from English to Malay. The song contains a great advice especially for girls who are struggling with depression due to society's expectations. The directive function of code-switching basically aims to bring people into a conversation by using a familiar language (Appel & Muysken 2006). The singer is able to reach bigger audience and convey her message to more people by having the same phrase in both English and Malay languages.

Sample 4:
List your dreams way up high
Lift your goals to the sky
Restui mimpi yang sejati
Di arena cahaya
(Song title: Arena Cahaya by Zee Avi, Verse 4, Line 1-4)

As the theme song for the movie 'Ola Bola', the intersentential code-switching used in this song is seen as a depiction of the Malaysian sociolinguistic landscape and local lifestyle. The movie contains a lot of code mixing and switching occurrences in conversations among the multiethnic characters. Apart from that, there was also a strong value instilled in the song, which says that we must not give up in achieving our dreams no matter what the circumstances are. Thus, the song was written as a representation of Malaysians' identity that aims to reach the hearts of listeners.

EXPRESSIVE FUNCTION

Sample 5:
Why am I with you - I *pun tak tau*
No wonderlah my friends *pun tak suka you*
Akhir kata, she accepted his apology
(Song title: *Kantoi* by Zee Avi, Verse 3-5, Line 2)

The song in sample 3 is about a girl's dilemma in her relationship. Zee Avi, the songwriter, highlights some common scenarios in young people's relationship. Code-switching is the linguistic device used to express the emotional state of the subject presented in the song as well as the songwriter's subjective attitude towards the phenomenon. Yankova and Vassileva (2013) believe that the expressive function of code-switching does not modify the meaning of what is being said, but provide additional information pertaining to speakers' or listeners' emotions or attitudes. In sample 3, the expressive function of code-switching is seen as a communication strategy that emphasises the girl's dissatisfaction towards the man's behavior.

The previous literature revealed that people switch languages to convey their emotions since words and expressions always have the biggest impact on evoking one's emotion. The next example indicates another intersentential code-switching phenomenon:

Sample 6:
Mungkin aku mencintaimu
Walaupun engkau tak pernah tahu
Mungkin aku mencintaimu
Tanpa lelah atau jemu
I'm sorry but I love you
I'm sorry if I miss you
Even if I can't have you
You know I'll always be there for you
(Song title: I Love You by Najwa Latif, Verse 2, Line 1-4 &Verse 3, Line 1-4)

The first paragraph of the above song (Sample 6) was written in Malay. This is followed by the chorus (paragraph) that was written entirely in English. There are some interesting points that we would like to highlight. First, the chorus (which was written in English) contains some strong emotional expressions (I love you and I miss you) that are usually not directly uttered among the Malays in their conversation. Asma Abdullah's (1996) indicates some traditional values and communication strategies practised by this society. According to her, the traditional Malay community embraces the attitude of un-openness in most parts of their conversations. To avoid causing dissatisfaction with the other party, they do not express either positive or negative feelings too openly. To preserve harmony, the truth may not always be out in the open conversation. Words are carefully observed, and ideas are never expressed directly, to maintain solidarity and protect each other's face. The concept of face is valued in the Malay culture with indirectness underpinning most communication strategies. Therefore, to have these phrases in English could be one of the best solutions in conveying the message. Lee Su Kim (2003) proposed the essence of "neutrality and directness" (2003: 31) when speakers found convenience expressing feelings and emotions in the English language as compared to their first language that comes together with a lot of boundaries and restrictions. This significantly supports and explains the above code-switching phenomenon.

METALINGUISTIC FUNCTION

Sample 7:
Kalau lu punya Abang Long pun mintak tolong
Dengan gua punya adik, we 'bout it 'bout it
Lu masih sewa? You know we bought it
Lu duduk diam, we rowdy rowdy

I be in that Audi, hollering howdy dowdy?
She be ridin' shot gun smoking on that Lodi
Nah this ain't no Dodi, rest in peace Diana
Gua memang kurang ajar please teach me some manners.
Lu lari. We run it
You running, lu lari.
(Song title: *Lu Lari* by Joe Flizzow and Adeep Nahar, Verse 2, Line 2)

In sample 7, both Malay and English phrases were used to replace one another. The Malay phrase 'lu lari' is translated as 'you running' in English. Similarly, in the second example, the phrase 'that's random' is translated as '*itu rawak*' (in Malay). Then and Ting (2011) suggest that the reiterative functions of code-switching basically aim to reduce comprehension gaps and enhance the message. The code-switching activities occurred in sample 7 have both reiterative and poetic functions. Chan (2009) suggests that code-switching activity can be a linguistic strategy that brings out the poetic aspect of a text, especially when words of many languages rhyme with one another. The strategy enhances the beat, and this is done by stressing certain phrases and/or intonations.

Apart from that, metalinguistic function includes quotations, paraphrases and metaphors. Myers-Scotton (1979) mentioned that code-switching activity can also be used to comment on another language. The examples can be seen in the following intersentential code-switching activity:

Sample 8:
I'm fresh to death
Aku segar nak mampus

The phrase "*Aku segar nak mampus*" (Malay) was a translated to "I'm fresh to death". Here, the songwriter switched languages just to indicate his multilingual identity. Appel and Musyken (1987) believe that performers or songwriters use metalinguistic function to impress others, and one of the ways would be through their vast linguistic knowledge and skills. Not only that, code switching also allows speakers to provide information about their linguistic knowledge and social background.

Zuraidah Mohd. Don (2003) believes that code switching is a communication strategy that provides social and linguistic information about speakers such as certain dialects (Kedah or Kelantan) that represent some particular societies in the country or dialects spoken by various ethnic groups and mother tongues. Dialect code switching, according to Zuraidah Mohd Don (2003), is a very common linguistic phenomenon in a multilingual and multi-dialectal society like Malaysia. She states,

> Malaysian speakers are constantly faced with the options of making meaningful language choices when interacting with people of different races or people from different dialect areas. It is assumed that these speakers have alternative linguistic means available to them when 'constructing' their social and cultural experiences in the world. In multilingual settings code-switching is a central part of bilingual/multilingual discourse. The choices that speakers make usually carry a message beyond the referential meaning of the utterance.   (Zuraidah Mohd. Don 2003, p. 22)

SIMPLIFICATIONS OF PHRASES THAT BRING MEANINGS

According to Nur Syazwani Halim and Marlyna Maros (2014), code-switching activity is also used to simplify phrases and expressions. This is because some English words are

shorter than Malay words. Therefore, it is much easier for singers to use English words in certain parts of their Malay songs. Some examples are illustrated below:

Sample 9:
Wow lu pasang waze pukul 3 pagi tengok sekali no cops
Tiba-tiba bila simpang kiri ada roadblock
(Song title: Evo by Joe Flizzow ft SonaOne, Verse 9, Line 1-2)

In Sample 9, the phrase 'no cops' was used as it is shorter and consists less syllables than '*tidak ada anggota polis*'(Malay). Similarly, in the second example, 'roadblock' was used, instead of '*sekatan jalan raya*' (Malay).

Previous studies (Gumperz 1982, Blom & Gumperz 1971, Heller 1988) indicated that codeswitching activity is not just a habit in daily conversation but brings social meanings to both speakers and listeners. The phrase '*lu pasang waze pukul 3 pagi*', for instance, indicate a way of speaking among urban youngsters who address each other as '*lu*' instead of 'you'. The use of '*lu*' and '*gua*' (you and I- also in Sample 7) demonstrate an influence of Chinese-dialect in people's daily conversation. The many ways of addressing each other (using various dialects and languages), for instance, demonstrate people's linguistic knowledge and their multilingual identities.

CLARIFICATION

As suggested by Nur Syazwani Halim and Marlyna Maros (2014), code-switching is also used for clarification purposes. In most situations, people switch languages to clarify or elaborate a message. The following sample demonstrates this function:

Sample 10:
In top form *tapi bukan cakap pasal borang*
(Song title: *Evo* by Joe Flizzow ft SonaOne, Verse 5, Line 4)

In Sample 10, the songwriter switched from English to Malay to further explain the definition of 'top form'. This is because the word 'form' has several different meanings in English whereas among the Malays, it is usually understood as a printed document with blank spaces to fill in required information (*borang*). Thus, sentence connector but (*tapi*) was employed to inform to avoid confusion among listeners. According to Nur Syazwani Halim and Marlyna Maros (2014), code-switching is also used to highlight messages. This is illustrated in the following example:

Sample 11:
Tapi last last kita dapat tahu
she was cheating too
With her ex-boyfriend's best friend Tommy
(Song title: Kantoi by Zee Avi, Verse 5, Line 3-6)

Here, Zee Avi switched languages to highlight the moral value of the song; not to judge a book by its cover. The song talks about modern romance and relationship that portrays a woman's feelings towards a man. However, the woman who seems to be very loyal is actually cheating on her boyfriend. At the very end of the lyrics, listeners were given a little surprise when the true colour of the woman was revealed.

TO GRAB ATTENTION

Sarkars and Winer (2005) believe that code-switching can also be used to grab attention. This function can be seen in the following examples:

Sample 12:
Isnin, Selasa
Rabu sampai Khamis
Anyday you know I got it
(Song title: Confirm Ah by SonaOne, Verse 1, Line 1-3)

In most of his songs, SonaOne prefers to mix English and Malay in most of the opening sections. In some cases, he also began the song with some random questions (sample 13).

Sample 13:
Hakeleh SonaOne
Ah ha, ya
What's new *apa baru dengan lu*?
(Song title: *Hakeleh* by SonaOne, Verse 1, Line 1-3)

The purpose of the above linguistic strategy is to grab listeners' attention. SonaOne (Mikael Adam Michel Lazach) is a young singer (and rapper) who was brought up in a multilingual environment and a transnational marriage family (French and Malay). His group of audience comes from various ethnic groups and mother tongues. By mixing several languages in songs, SonaOne managed to portray his multilingual identity while grabbing listeners' attention at the same time. This linguistic phenomenon, however, has nothing to do with the singer's inability of expression because SonaOne is well known for his excellent skills in both English and Malay languages. Code-switching in this context probably serves as a means of expressing solidarity, to a particular group of listeners.

SOLIDARITY AND INTIMACY

As suggested by Bullock and Toribio (2009), code-switching is used for group identification, solidarity or intimacy.

Sample 14:
Di jalan raya masih jalan bergaya
My crew with me till the wheels fall off uh
Takde tayar tetap ada janji
Sumpah setia hingga akhir hayat dan hujung dunia
(Song title: Evo by Joeflizzoe ft SonaOne, Verse 2, Line 1-4)

In Sample 14, code-switching served as a linguistic device that indicates solidarity and group identification among car racers in Malaysia. Mixed phrases such as 'my crew with me till the wheels fall off uh, *takde tayar tetap ada janji*' indicate a situation at a racing track that only members of a specific community would understand. The next example (sample 15) indicates a family relationship and solidarity.

Sample 15:
Mommy *tak kisah*
Baby *nak jadi apa*

Apa baby *suka* mommy *dan* dad *bangga*
Kami sentiasa doa baby akan berjaya
(Song title: *Tepuk* by Waris, Verse 12, Line 1 & 2, 5 & 6)

In this context, the words 'mommy', 'baby', and 'dad' are used to illustrate the typical urban family lifestyle. It is common for Malaysian children who live in the urban areas to address their parents 'mom' and 'dad' instead of '*ibu* or *emak*' and '*ayah*'. By using the words 'dad, mommy and baby' instead of '*ayah, ibu dan anak*', the song provides a common scenario of modern Malaysian parents who celebrate their newborn baby.

POETIC FUNCTION

Sarkars and Winer (2005) forwarded that code-switching is also used to facilitate internal rhymes in songs. The text must follow the beat to produce an interesting rhythm. Rhyming words in rap songs are among the crucial aspects in achieving a good music arrangement. This is shown in final two examples (sample 16 and 17):

Sample 16:
Keep it up! Keep it up!
Teruskan jangan tunggu lagi
Oh hands up! Oh hands up!
Tanda setuju kamu happy
(Song title: *Buat Macam Ni* by Viral, Verse 7, Line 1-4)

Sample 17:
Lu masih sewa? You know we bought it
Lu duduk diam, we rowdy rowdy
I be in that Audi, hollering howdy dowdy?
She be ridin' shot gun smoking on that Lodi
(Song title: *Lu Lari* by Joe Flizzow and Adeep Nahar, Verse 2, Line 2)

In songs, the right arrangement of words (in multiple languages) not only serve various functions and purposes, but also act as an ear-catcher that helps making music sounds more interesting and beautiful. Catchy terms and phrases are used to enhance the rhyme and capture listeners' attention to remember the songs in many ways.

CONCLUSION

It is common for bilingual communities to employ certain linguistic phenomena to make their communication more interesting, meaningful and effective. One of these phenomena is code-switching which is common among Malaysians, be it in formal classrooms or random social meetings. According to Aranoff and Rees-Miller (2003), switching between languages is a linguistic opportunity available to a bilingual member of a speech community, which is very much the same as switching between styles or dialects among monolingual speakers. Code-switching involves the use of two or more languages within a sentence. This is a natural process that normally happens between multilingual speakers who share two or more languages in their society.

The present study had focused on the types of code-switching and the functions of both intra and intersentential code-switching used in Malay songs. Expressive function was the most frequently used function in Malay songs whereas metalinguistic function was the least used function with 138 and 10 lines respectively. The first reason behind this linguistic phenomenon would be a speaker or singer's inability to express him/herself in one language thus switches to the other language to compensate for the insufficiency. Secondly, code-switching normally takes place when a person wishes to express solidarity with a particular social group (Song 2016). Rapport is achieved between speakers and listeners, especially when listeners can relate or respond with a similar language used in the song. This type of code switching may also be employed to exclude those who are not within the same speech communities from the conversation. Songs that were made for young listeners for instance, contain lyrics that depict urban lifestyle and include words that are not common among the older generation.

The findings also indicate that the functions of phatic and emphasizing messages are more common in intersentential than intrasentential code-switching activities. The simplification of words and phrases on the other hand, is common in lyrics that were switched intrasententially. Both types of code-switching also shared the same functions such as clarification, to show social/cultural identity, to grab attention, to achieve solidarity as well as intimacy. Code-switching is not a language interference, in the sense that it supplements certain parts of the speech (Skiba 1997) such as it provides clarification and better interpretation to certain terminologies, jargons and phrases. In a foreign or second language classroom for instance, code-switching might occur due to a learner's inability to express the language or as part of teaching and learning strategy (Motschenbacher 2016; Schiegg 2016). This, however, is different when it comes to songs.

In song lyrics on the other hand, code-switching acts as a support that provides continuity rather than interfering the speech. "Some descriptions of code-switching imply a certain level of competence in the languages used because speakers who code-switch use two languages/dialects simultaneously or interchangeably" (Zuraidah Mohd. Don 2003, p. 26). In many modern Malay songs, code-switching also functions as a way to indicate solidarity to a particular social group or speech community. Code-switching should be seen as a linguistic advantage, a bilingual creativity rather than a linguistic barrier that obstructs a communication process (Wang 2017). Furthermore, code-switching allows songwriters to convey certain values, messages, attitudes and emotions in their songs that help increase the impact of the lyrics and bring connection for the listeners to relate themselves and understand the songs better.

IMPLICATIONS OF FINDINGS

The findings of the present research have several significant implications for the society; particularly among modern song writers in the country. Firstly, Malaysia is a multi-ethnic and multi-lingual nation comprising the Malays, Chinese, Indians and many other smaller minority communities. The use of various dialects and languages in song lyrics, therefore, not only accentuate this interesting quality of Malaysians, but also symbolises our unique identity and cultures.

Secondly, the expansion of mass media has provided unlimited opportunities for listeners from all over the world to be exposed to music from various cultures and countries. The use of code-switching as a stylistic innovation in song lyrics, in some way, demonstrates the major elements of multi-culturalism such as various symbols and beliefs, norms, values, and dialects, through songs. This not only help to promote the country, but also contribute to the commercial success within the massive international market of pop culture and modern

music. Through the right strategy, language not only makes effective social interaction possible, but also influences people's perceptions and ideologies.

Finally, more research into the evolving nature of bilingualism (or even multilingualism) in song lyrics is necessary, in order to understand both the impact and the advantages of code switching as a linguistic device that connects one multilingual society in some unique ways that only members of that society can understand. This somehow, helps create a sense of belonging and solidarity among members of the society. Apart from that, code switching will also help introduce one society to another and motivates people to tolerate differences and celebrate diversity in a more interesting and less conventional method.

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