

## Intra and Inter Sentential Code Switching in Malay Songs

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### ABSTRACT

*Code switching and code mixing have been across a variety of languages, but little is known about why they are used as communicative strategies for entertainment. This study is an attempt to fill in this gap by exploring and describing the recent phenomenon of English code-switching in Malay songs. Based on Poplack' Theory (1980), this study discovered two types of code switching used in Malay songs; intrasentential and intersentential code switching. The classification of the code-switching functions was based on Appel and Musyken (2006) six functions of code switching and supplemented by Nur Syazwani Halim and Marlyna Maros (2014), Oreoluwa (2013), and Bullock and Toribio (2009). Based on Appel and Musyken (2006), expressive function was found to be the most famous function whereas metalinguistic function was the least function used. Also, the findings indicated that phatic function was more suitable for intrasentential code switching and metalinguistic function was more appropriate for intersentential code switching.*

**Keywords:** Code Switching, intrasentential, intersentential, metalinguistic function, communicative strategies

### 1. Introduction

Malaysia, mainly comprises of Malay, Chinese, Indian, and other tribal communities is often described as a “melting pot” of races, religions, and culture. According to Rodolfo (2002), different cultures in the country have developed a good quality in the use of languages. The community is triggered to speak in two or three languages at one time casually. The most common switching is with the English language because the locals are familiar with it.

English is more vital than other languages because it is the lingua franca for international communication (Roni 2008). In fact, Malaysia's education system applies English as a second language. Other than conversations, code-switching also occurs in song's lyrics. Babalola and Taiwo (2009), claim that music is a kind of speech which genre differs from the informal conversation. Roni (2008) also agrees that code mixing and code switching used in songs are dissimilar from normal communication.

In Malaysia, pop culture began with just teenagers wanting to be cool by imitating the Western way of life. Malaysian “pop” music started to develop in the 1920s and 30s but has now become a scenario in numerous areas of this contemporary domain. The growth of the genre that combines both traditional and new styles are reinforced by the ingenuity of our

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musicians who emerge with work production to create marketable songs. One of the most successful Hip Hop group in Malaysia is KRU as they brought Rap music to Malaysia in 1992 and established the first Malaysian girl group, Feminin.

Back in 1992, eleven songs from KRU's first album *Canggih* were banned by the Malaysian Ministry of Information. The songs could not be published by all RTM broadcasting stations because the lyrics are intertwined with a sprinkling of English words. KRU were claimed to 'abuse' the Malay language by mixing Malay, English, and street lingo (Zieman, 2004). One of the songs that was banned at that time was *20 / 20*. Although the song has such a patriotic meaning about *Wawasan 2020*, it was forbidden because of the usage of 'mishmash language' on the chorus part. The same thing goes to the later batch of songs, such as Anita Sarawak's *Seksis* and *Diva*, Ruffedge's *Tipah Tertipu*, Too Phat's *Alhamdulillah* and KRU's song *Bade*. The issue arose because Dewan Bahasa dan Pustaka has criticized the government for allowing such songs to be aired on RTM. This proves that RTM was very strict at that time in refining and banning Malay songs with English words.

Datuk Seri Dr. Rais Yatim, the Minister of Information, Communication, and Culture mentioned in *Utusan Malaysia* in 2004 that broadcasting media should limit the usage of mixed language. Malaysian social activist, Tan Sri Lee Lam Thye, together with Dewan Bahasa dan Pustaka also condemned the use of multiple languages as it would deteriorate the national language. Zainuddin Maidin, the Deputy Information Minister, recommended the banning of Malay songs featuring English words on air but it was then terminated in May 2004. This is closely related to the ignorance of people towards the proper usage of English and Malay languages when it involves music and entertainment. According to Coulmas (2005), code-switching portrays the low ability to speak two different languages correctly.

A shame reality today is that the deterioration of Malay language is caused by our own people. The rapid growth of code switching in Malay songs causes the Malay language to be deteriorated as a national language, administrative language, medium of instruction, and official language. According to Emeritus Professor Datuk Dr. Nik Safiah Abdul Karim (2014), a linguist at Universiti Malaya's *Akademi Pengajian Melayu*, the current trend of youngsters who prefer English over Malay is unhealthy for the development of our country. This is closely related to the trend of 'mishmash' songs that will cause youngsters to lose the unique identity and the patriotic feeling for the country.

Throughout a survey conducted by Research on Islamic and Malay Affairs (RIMA) in 2014, it is found that 65% of respondents chose the Malay language as a marker that represents their ethnic identity. Hence, it is proven that the declining use of the Malay language by Malays can be an indication of a gradual loss of identity for the community. The Malay saying, "bahasa melambangkan budaya" or "language as the mark of culture" seems to fade away among the young generation. This is due to the fact that the culturally-inherent attributes previously accepted as markers for Malay-ness such as *sopan* (polite), *tertib* (orderly) and *hormat* (respectful) are slowly declining because of the rapid growth of mixed languages in Malay songs in these recent few years.

Many uncontrolled Malay composers out there are beginning to present a specific pattern in code switching, depending on their genre of songs. For example, most of the rap songs will have English and Malay languages within the rap parts. Meanwhile, for songs that have the concept of love, English is usually applied within the chorus parts. Language varieties that are used in the songs are different in styles and forms, thus reflecting the writers' individuality. The language range can be from colloquial to formal and for multilingual composers, they tend to display heavy code-switching. They claim that a 'mishmash' language has become a trend of the language used among the new generation.

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This can be seen through the statement given by the leader of The Rebel Scum, one of the earliest hip hop groups in Malaysia as he mentions that street language is easier to write as listeners will get the intended meaning right away. To some extent, this habit causes Malaysians to lose their national identity and cultures. This is because lyrics can be considered as one of the crucial platforms to express thoughts and Malaysian cultures. Malay artists should make use of their masterpiece as a social responsibility to contribute to the Malay language and country. This is because language is an identity and we need to preserve the language we speak as a birthright, which is Bahasa Melayu.

Code-switching in songs is labeled as a bad habit because it shows poor vocabulary or just a cover-up for not knowing the right word in a language. Plus, people claim it as an act of randomness. Besides, this issue should be taken seriously because too much exposure to the mishmash language in local songs can affect students' academic performance in oral and writing. For examples, students tend to mix both Malay and English languages when they write essays, formal letters, and memos in class. They will also code-switch when they do oral presentations because they think that it is okay to do so. They will randomly pick up any English words that they are familiar with and use it in class. Most of the times, they even do not know how to use the words accurately because they have been influenced by the songs they listen to every day.

Even though the use of code switching in Malay songs enhances the students' participation in class, but it does not develop their proficiency and confidence in speaking English (T.Mokgwathi, 2014). There is a clear separation of the use of each language because teachers in a dual language classroom usually do not encourage their students to combine the languages. This is because code switching is seen as a sign of weakness or lack of proficiency in the desired language. When students combine both languages in a single utterance, teachers will label it as inappropriate or errors (Palmer, 2009).

The loss of prestige in using Malay language in writing papers and the increased popularity of using code switching rather than appropriate English and Malay languages should be taken seriously and be remedied via education and training. While extensive studies have been done to explain the linguistic phenomenon in verbal communication, the area of code-switching in lyrics has not been clearly defined in Malaysia. Thus, this research attempts to fill this gap by revealing the actual functions for code-switching in non-verbal communication as opposed to the widely researched code-switching in verbal conversations. The present research also aims to answer the following questions:

1. What are the types of code switching used in Malay songs?
2. What are the functions of intrasentential code switching used in Malay songs?
3. What are the functions of intersentential code-switching used in Malay songs?

## **2. Literature Review**

According to David and Dumanig (2008), English is a universal language because it acts as a neutral language for people from the diverse linguistic background. This phenomenon leads to the development of a person's repertoire to compete with others in the world trade market. As a multi-ethnic country, Williamson (2007) mentions that Malaysian government attributes this multicultural aspect by allowing broadcast of news in Malay, English, Mandarin, and Tamil. Apart from speech and writing, the code switching phenomenon has begun to emerge in the Malay songs.

The present research that designed to identify the intra and inter sentential code switching in Malay songs aims to explore the types and functions of code switching used in

the selected songs. It is a different approach as the researchers chose to focus on code switching in lyrics instead of conversations or social media. Furthermore, the researchers will discuss both grammatical and social aspects of code-switching in Malay songs. For the grammatical aspects, the researcher will rely on two types of code switching which are intrasentential and intersentential. For the social aspect, the researcher will include the social functions and definitions of code switching. Discourse analysis will be used to explain the types and functions of code-switching in the lyrics.

People would choose a particular code whenever they speak and they may also mix codes, even though in very short utterances. As code switching is one of the immensely explored areas in language and linguistics, there are many definitions available for this term. Code switching is the alternation of two or more languages in communication. According to Callahan (2004), code-switching takes place when the same speaker uses words from more than one language throughout the same utterance. This is quite similar with Gardner-Chloros (2009) as she suggests that code-switching can be defined as several languages applied in the same conversation by a bilingual person. However, Greer (2007) explains that code-switching occurs when bilinguals alternate between languages, either between or within the utterance. It is undeniable that bilingual speakers tend to code-switch when there is a correlation between the first language and the second one. This is supported by Roni (2008), who claims that code-switching occurs when bilinguals connect their mother tongue with a second language.

Generally, there are two types of code-switching, which are intrasentential and intersentential. Wardhaugh (2006) states that code switching takes place in conversations between speakers' turns or within a single speaker's turn. Intrasentential code switching is the alternation between two languages within a phrase, a clause or sentence boundary. On the contrary, intersentential code-switching is the alternation between one language and another in different sentences. Intersentential type is the alternation between languages at sentence or clause boundaries (Mahootian 2006). From the definitions above, we can say that code switching is the changing of one language to another by a bilingual speaker that can either be within the same sentences (intrasentential) or different sentences (intersentential).

### ***The Functions of Code-Switching in Song's Lyrics***

According to Sarkars and Winer (2005), code-switching in songs is different from those in communication. This is because there is no exact speaker is addressed as they do not know each other personally. Babalola and Taiwo (2009) also suggest music as a different genre from any informal conversational situations.

Code-switching happens in many areas of this modern world and this phenomenon in songs allows people to be exposed to music in other culture. Throughout her study on Danish-American occasional songs, Stolen (1992) states that code switching is used to deliver an attitude of a socio-cultural, political or psychological nature figuratively. She further explains that songs are a unique written medium of communication.

According to Davies and Bentahila (2006), switching is artistically used to enhance rhetorical and aesthetic in the song's lyrics. This is due to the interaction of switch pattern with the rhyme, line division, and stanza, thus reinforcing links and refining various types of patterning. This suggestion shows that code switching in musical discourse is intentionally constructed compared to those in conversations.

On the other hand, Oduro-Frimpong (2009) views code switching in songs as the ability of the artists to speak more than one language and it portrays one of the great features of hiplife music. Just like the spoken language, artists code-switch in their songs to express

themselves and communicate with the listeners. In the Malaysian context, most of the artists tend to code-switch in their songs because they feel closer to their audience. This is similar with E. Bullock and Toribio (2009) as they suggest in their book, code switching is used for identification or intimacy.

So, we can conclude that code switching in songs is one of the communication strategies used to convey messages. Besides, code-switching in songs also functioned as rhetorical and aesthetic effects. Also, artists code-switch in their songs to show their ability to speak in two or more languages.

### ***Poplack's (1980) Three Types of Code Switching***

According to Poplack (1980), there are three types of code switching: tag-switching, intra-sentential and inter-sentential. For the purpose of this study, we will focus 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. Plus, they can be moved freely or inserted anywhere in a discourse. Some examples of common English tags that fit into this category are, "I mean, you know and I wish." For instance, from a Malay-English bilingual: "She won the medal, you know, pelajar cemerlang!" Intra-sentential switching 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 consists of clausal, sentential or even word level.

Hence, the speaker must be fluent in both languages to apply correct rules of the languages, especially the grammar. One example of intrasentential code switching, from a Malay-English bilingual: "No wonderlah my friends pun tak suka you." Last but not least, inter-sentential switching occurs at a clausal or sentential level where each clause or sentence is in one language or another. It can also happen between turns. As the switching occurs in different sentences, this type has the least integration. For example, in Malay-English's speech: "Saya berikan tanggungjawab ini kepada awak, so the others please take note." Therefore, Poplack's theory will be the theoretical framework to discover the types of code switching used in Malay songs. However, only intrasentential and intersentential code switching will be focused.

### ***Six Main Functions of Code Switching***

Appel and Muysken (2006) listed six main functions of code-switching: referential, directive, expressive, phatic, metalinguistic, and poetic. For referential function, code-switching involves lack of knowledge or facility in a language. Hence, bilingual speakers switch code when they do not know the word or when a certain concept is not available in that language. Language is chosen because it is more appropriate or suitable to be used for a particular topic. For directive functions, code-switching is used to include or exclude a person from a part of a conversation such as by using a familiar or foreign language to that person. For expressive functions, speakers use more than one language to stress on their self-identity or feelings to others in the conversation. Also, by using another language, any possible taboo terms in the native language can be avoided. As for phatic function, code-switching is used to show a change in tone and emphasize parts of a conversation that are of importance. For metalinguistic function, it includes quotations, paraphrases and metaphors. Switched passages can be considered as direct quotations or reported speech (Gumperz, 1982). Also, Myers-Scotton (1979) mentioned that code switching can be used to comment on another language.

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Lastly, poetic function occurs when words, puns, and jokes in one language are switched to another language for the purpose of amusement or entertainment. Appel and Muysken's theory will be the basic theoretical framework to examine the functions of intrasentential and intersentential code-switching used in Malay songs.

As the present study is on the Malaysian lyrics, priority was given to past studies done locally even though there is no exact study done on this topic. One of the closest studies to code-switching in lyrics that took place locally was done by Nur Syazwani Halim and Maros (2014) on the functions of code-switching on Facebook interactions. The researchers look at this as the closest one to the field due to the reason that just like lyrics, writing on Facebook can be also be considered as intentional writing. In that study, the researchers focus on the occurrences of code switching and further discuss the functions of this scenario within the Facebook context. The linguistic are studied from the various pragmatic and aesthetic characteristics of language alternations. In the findings, people switch code via online to show their emotions so that they can express their thoughts and feelings better. Besides, they prefer to use simpler English and Malay words and expressions to economize their statement. Code-switching is also used for clarification, emphasis, and availability.

The research done by Oreoluwa (2013) focuses on code-switching in contemporary Nigerian Hip Hop songs. This work examines the nature of code switching found in these songs and the possible reasons behind them. Besides, it also broadens on how the artists code-switch. In the findings, it is stated that Nigerian artistes either apply intersentential or intrasentential code-switching in their songs. To some extent, they switch codes to demonstrate their bilingualism. Appel and Muysken (1987) state in their book, switching is not an isolated occurrence, but a fundamental part of bilingual discourse. Besides, some of the artists would choose to express the emotional parts of the song in their own native languages. They declare that it is the best way to express their feelings in their original languages to ensure such feelings are properly captured by the listeners. Furthermore, they apply code-switching in their lyrics because they prefer to describe something within a particular societal norm and concept.

Another study is done by Sarkar, Winer, and Sarkar (2005) which investigates on multilingual code switching in Montreal Hip Hop. Songs from Montreal are chosen because the community of the country speaks French, English, Spanish, as well as Haitian and Jamaican creoles. They further analyze lexical code switching and the functions of this phenomenon in songs. The most apparent function of this switching is to identify the addressee. Code switching is used to grab attention and usually relates to the gender and age of the listeners. This study reveals additional functions of code switching which is used to facilitate internal rhymes in songs. In Montreal hip-hop, the language varieties enhance dense and complex rhyme as rappers apply all possible linguistic sources in their rhyming. Also, code-switching symbolizes a social or cultural identity. To a certain point, this function corresponds with the research done by Oreoluwa (2013) which focuses on code-switching in contemporary Nigerian Hip Hop songs.

A research done by Nyman (2012) aims to explore English influence on Japanese popular music. In the study, the researcher further examines the placement of code switches in the song and the potential influence of song genre towards this scenario. Also, the researcher finds out the effects of code switching towards people's attention. In correlation to this, both the functional and grammatical side of code-switching were analyzed. To begin with, code-switching in Japanese songs are used to enrich vocabulary and propose stylistic diversity. English is often applied to make sure that the citizens are well exposed to this international language. Furthermore, the code switches are due to the concept of Westernization, especially within the rap sections. This function is again, similar with the

previous studies conducted on Montreal and Nigerian Hip Hop songs. Other than that, some words are frequently repeated throughout the songs to highlight the message. As Japanese use rhyming words rarely, English is also chosen to be creatively used for rhyming purposes.

Conclusively, code switching is a complex phenomenon that expresses more about the intentions and needs of the artists. There are many functions of code-switching in songs' lyrics. Artistes code switch to express their identity as bilingualism. They use their own languages to best describe the vital parts of the songs, as well as to maintain a particular norm. Besides, code switching is applied to address the listeners and helps to assist the rhymes. Moreover, code switching can empower one's vocabulary towards other languages and deliver important messages effectively.

### 3. The Study

Twenty-five Malay songs were selected and analysed. A lot of Malaysian singers and composers code switch their song lyrics, leaving the researchers with too many options to choose from. The following songs were then selected:

No	Song	Singer	No of Words
1	Kantoi	Zee Avi	151
2	I Love You	Najwa Latif	163
3	Be Mine	Tasha Manshahar	212
4	Sayang	Gerhana Ska Cinta Feat Altimet, Salam, Nabila Huda	254
5	Arena Cahaya	Zee Avi	134
6	Tepuk	Waris	331
7	Evo	Joe Flizzow ft SonaOne	474
8	Pulanglah	Awi Rafael	161
9	Oh No Kamu	VE	335
10	Havoc	Joe Flizzow ft Altimet	241
11	Buat Macam Ni	Viral	303
12	Amboi	Altimet	407
13	Satu Kali	Joe Flizzow	495
14	Baek	Joe Flizzow	313
15	Confirm Ah	SonaOne	438
16	Sayangi Dirimu	Fazura	212
17	Aku Tak Kenalmu	Joe Flizzow ft Zamaera	397
18	Lu Lari	Joe Flizzow ft Adeep Nahar	190
19	Jangan Ganggu Pacarku	Aliff Aziz	106
20	Assalamualaikum	Faizal Tahir	216
21	Mulut Tempayan	Hani and Zue	314
22	Aku Ada Kelas	Juzzthin	360
23	Hakeleh	SonaOne	362
24	Tahi Lalat	SonaOne ft Karmal	373
25	Paranoid	Luna Maya ft AC Mizal	325
Total=7267 words			

Majority of these songs are rap songs that have the concept of love in one way or another as the subject matter. Other topics that appear in the songs are freedom, friendship, ethnicity, one's experience, and life in general.

As this research focuses on the code-switching in these songs, thus, any recent Malay song with code-switching in, which is currently popular would do. This will help reflect the latest situation of code-switching in the lyrics. In this study, the data will be collected by using several steps. Firstly, the lyrics of twenty-five Malay songs will be taken from the Internet and saved in Microsoft Word. Next, the researcher will observe any similarities or differences of patterns in which code-switching occurs in the data. Thus, any English words,

clauses, phrases and sentences found in the lyrics will be marked and highlighted. Poplack's theory will be the theoretical framework to discover the types of code switching used in Malay songs. For the purpose of this study, only intrasentential and intersentential code-switching will be focused. Appel and Muysken (2006) listed six main functions of code-switching: referential, directive, expressive, phatic, metalinguistic, and poetic functions will be the theoretical framework to examine the functions of intra and intersentential code-switching used in Malay songs. Besides, the variables proposed by previous studies will also be included to explain more about the functions of code switching.

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#### 4. Findings

Functions of code switching	Number of excerpts (lines)	Examples
Apple and Muysken six functions of code switching (2006):		
1. Referential	17	<ul style="list-style-type: none"> <li>• <i>Tagging-tagging flirting-flirting</i> baginya</li> <li>• <i>Liking-liking poking-poking</i> baginya</li> </ul>
2. Directive	67	<ul style="list-style-type: none"> <li>• <i>Lift your dreams way up high</i> <i>Lift your goals to the sky</i> Restui mimpi yang sejati Di arena cahaya</li> </ul>
3. Expressive	138	
4. Phatic	12	<ul style="list-style-type: none"> <li>• Sudahlah sayang, <i>I don't believe you</i></li> <li>• <i>Why am I with you - I pun tak tau</i></li> <li>• <i>Let me tell you that I miss you</i> <i>And I never wanna lose you</i> <i>You're my heart baby</i> <i>My life is incomplete without you</i></li> </ul>
5. Metalinguistic	8	Dalam padaku gembira Kadangkala sedih juga Kau sudah mempunya
6. Poetic	69	Tak mungkin jadi milikku selamanya
Variables proposed by previous studies:		
Nur Syazwani Halim and Marlyna Maros (2014)		<ul style="list-style-type: none"> <li>• <i>You running, lu lari</i></li> <li>• <i>Itu rawak, that's random</i></li> <li>• <i>Pulanglah sebelumku run away</i> Aku menanti kamu <i>everyday</i> Aku menunggu dari <i>Monday Tuesday</i> <i>Wednesday Thursday</i></li> </ul>
1. Simpler English words and expression	25	
2. Clarification	5	

3. Emphasis	15	
Oreoluwa (2013) 1. To show social/cultural identity	14	
Sarkars and Winer (2005) 1. To grab attention	67	<ul style="list-style-type: none"> <li>• Semua <i>upload</i> masuk serato</li> <li>• Baru saja engkau <i>update</i></li> </ul>
E. Bullock and Toribio (2009) 1. Intimacy	22	<ul style="list-style-type: none"> <li>• You kata, "<i>Sorry sayang, tadi tak dengar. My phone was on silent, I was at the gym</i>"</li> <li>• You kata you keluar dengan kawan you <i>But when I call Tommy, he said it wasn't true</i></li> <li>• Cuma nak pergi <i>Fifteen still so fresh so clean</i> Memang nampak <i>ballin'</i> walaupun tengah miskin</li> <li>• What's new apa baru dengan lu? SonaOne on the mic check 1,2</li> <li>• Di jalan raya masih jalan bergaya <i>My crew with me till the wheels fall off uh</i> Takde tayar tetap ada janji</li> </ul>

The above table indicates the functions of code switching based on Appel and Muysken (2006) listed six main functions of code-switching and variables proposed by previous studies. For Appel and Muysken (2006) listed six main functions of code-switching, referential and directive functions have 17 and 67 lines respectively. Expressive function has the highest number of lines, which is 138 whereas phatic function is applied in 12 lines. Metalinguistic function has the lowest number of lines, which is 8 and poetic function is used in 69 lines. Thus, it can be said that expressive function is the most popular function whereas metalinguistic function is the least function used in Malay songs.

As for the variables proposed by Nur Syazwani Halim and Marlyna Maros (2014), 25 lines of code switching are used for simpler English words and expression. 5 lines are used for clarification and 15 lines are applied for emphasis. There are 14 lines of code switching that show socio cultural or identity, as proposed by Oreoluwa (2013). As suggested by Sarkars and Winer (2005), code switching is used to grab attention and this can be seen in 67 lines. Lastly, 22 lines of the songs apply the function of intimacy, as mentioned by E. Bullock and Toribio (2009). From the variables proposed by the previous studies, it can be seen that code switching is mostly used to grab attention and least used for clarification in the Malay songs.

#### 4.1 Part I-Functions of intra-sentential code switching

##### *Referential function*

- *Tagging-tagging flirting-flirting* baginya  
(‘Jangan Ganggu Pacarku’ by Aliff Aziz, Verse 3, Line 5)
- *Liking-liking poking-poking* baginya  
(‘Jangan Ganggu Pacarku’ by Aliff Aziz, Verse 4, Line 5)

From the examples, words such as ‘update’, ‘tagging’, ‘liking’, and ‘poking’ are associated with Facebook. These terms cannot be easily translated into Malay as they might cause them to be less semantically accurate. Thus, the singer decides to maintain these words in English so that people will straight away comprehend the meanings, especially those who are active with this social media. In addition, people nowadays are already familiar with these terms and updating status, tagging or liking photos on Facebook has become a common practice for them.

### ***Directive function***

- *Just keep on loving you* sayangi dirimu  
(‘Sayangi Dirimu’ by Fazura, Verse 5, Line 6)

Here, the artist is trying to inspire us to love and value ourselves. She changes from English to Malay, so that she can reach her target audience in a more personal manner. Sang by the iconic figure Fazura, this song contains a great advice especially for the girls who always feel down whenever they are criticized by the public. Despite of the loneliness, feeling unwanted or even criticism by the haters, we have to love ourselves and keep on moving forward.

### ***Expressive function***

- *Why am I with you - I pun tak tau*  
*No wonderlah my friends pun tak suka you*  
(‘Kantoi’ by Zee Avi, Verse 4, Line 3 & 4)
- *Akhir kata, she accepted his apology*  
(‘Kantoi’ by Zee Avi, Verse 5, Line 2)

Here, the singer is expressing her dilemma. She knows that her boyfriend has been cheating her for all this while and her friends also do not like the guy. However, she still chooses to be with him. Looking thoroughly, Zee Avi is actually prompting the bittersweet relationships among young couples. There is a strong stereotype in which girls are represented as ‘weak’ as they cannot resist sweet words and apology from the guys.

### ***Metalinguistic function***

- *You running, lu lari*  
(‘Lu Lari’ by Joe Flizzow and Adeep Nahar, Verse 2, Line 2)
- *Itu rawak, that’s random*  
(‘Hakeleh’ by SonaOne, Verse 6, Line 4)

In both examples, Malay and English phrases used are a translation of one another. From the first example, the Malay phrase ‘lu lari’ is a translation for the English phrase ‘you running’. Similarly in the second example, another English phrase ‘that’s random’ is a translation from the Malay phrase ‘itu rawak’.

### ***Poetic function***

Chan (2009) suggests that code-switching acts as a poetic device whereby foreign words fit into the rhyming scheme and rhyme with words from the L1. A powerful use of rhyme can be very effective in ensuring that the lyric adheres to and enhances the beat; internal and final rhyme structures are often extremely sophisticated. Some examples are shown below:

- Budak-budak gua bawah blok masih ada di *ghetto*  
Kereta dah tukar blok boleh cucuk Toretto  
(‘Evo’ by Joe Flizzow ft SonaOne, Verse 3, Line 1 & 2)
- *Watch how we run it like* Mahathir bukan Lokman  
(‘Havoc’ by Joe Flizzow ft SonaOne, Verse 6, Line 6)

In the first example, there are two types of rhymes: internal and final. For internal, it can be seen that the Malay word ‘blok’ which has the rhyming syllable /k/ is repeated twice to enhance the beat. That is why the word ‘ghetto’ with the rhyming syllable /o/ is used instead of ‘kawasan perumahan’ so that it can also fit the rhyme and rhythm for the final rhyme structures: ghetto and Toretto.

As for the second example, jokes are used to add a sense of humour. As nonsensical as it might sound to most, it talks about the fast pace of the singers, who are just so awesome that they leave people behind.

### ***Simpler English words and expression***

According to Nur Syazwani Halim and Maros (2014), code switching is used to apply simpler English words and expressions. This is because some English words are shorter than the Malay words. Therefore, it is much easier for the singers to employ words in English in their predominantly Malay songs. Some examples are illustrated below:

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

In the first example, ‘no cops’ is used instead of ‘tiada polis’ as they are better known in English and also consists of fewer syllables than the Malay words.

Similarly in the second example, ‘roadblock’ is used rather than ‘sekatan jalan raya’ as it is better known in English and also consists of fewer syllables than the Malay words.

### ***Clarification***

- *In top form* tapi bukan cakap pasal borang  
(‘Evo’ by Joe Flizzow ft SonaOne, Verse 5, Line 4)

From the example, there is an alternation from English to Malay to further explain what is actually meant by ‘top form’. This is because the word ‘form’ has several meanings and Malay usually interpret form as a paper to fill in (borang). Thus, to avoid this confusion, the singers use the sentence connector but (tapi) to inform that the word ‘form’ here is not ‘borang’. They are actually portraying themselves at the peak of awesomeness.

### ***To show social/cultural identity***

Code switching symbolizes a social or cultural identity (Oreoluwa, 2013). This can be seen in the following examples:

- Budak Subang Jaya memang ada gaya  
Macam hari-hari... hari raya

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Cuma nak pergi *Fifteen still so fresh so clean*  
Memang nampak *ballin'* walaupun tengah miskin  
Eh mestilah nak pimpin nak *tackle* awek Ampang  
(‘Havoc’ by Joeflizzow ft Altimet, Verse 2, Line 1-5)

Joeflizzow who hails from Subang, writes a song dedicated to the awesomeness of being a Subang Jaya kid (budak Subang Jaya). Set up in the vibrant suburban city of Subang, a more conventional language is used by mixing both English and Malay to widen the impact and reach the audiences more emotively. Looking thoroughly, Joeflizzow and Altimet are actually talking about the current generation, who pimp themselves to look fashionable and attractive. The society judges people by how they dress and portray themselves. By looking extra pimped, they get the girls with extra status.

### ***To grab attention***

- Hakeleh SonaOne  
Ah ha, ya  
*What’s new* apa baru dengan lu?  
(‘Hakeleh’ by SonaOne, Verse 1, Line 1-3)

Starting from the opening of the song, the artist tries to grab the attention of the listeners by asking a random question. He purposely combines English and Malay so that the listeners will pay more attention on what he is going to tell later in his song. This way, he manages to capture the first impression of his listeners.

### ***Intimacy***

- *Mommy* tak kisah  
*Baby* nak jadi apa  
Apa *baby* suka *mommy* dan *dad* bangga  
Kami sentiasa doa *baby* akan berjaya  
(‘Tepuk’ by Waris, Verse 11, Line 1 & 2, 5 & 6)

In this context, the words ‘mommy’, ‘baby’, and ‘dad’ are purposely used to illustrate the typical urban family lifestyle. The artist is trying to portray the close relationship he has with his wife and child. They feel very pleasant with the baby’s presence and always pray for the best for their child.

## **4.2 Part II-Functions of inter-sentential code switching**

### ***Referential function***

- *Stereofonic auto-tune*  
Rentak lagu tersusun  
(‘Paranoid’ by Luna Maya ft AC Mizal, Verse 7, Line 1 & 2)

From the example, the words ‘Stereofonic auto-tune’ cannot be easily translated into Malay as they might cause them to be less semantically accurate. Thus, the singer decides to maintain these words in English so that people will straight away comprehend the meanings.

### ***Directive function***

- *List your dreams way up high*  
*Lift your goals to the sky*  
Restui mimpi yang sejati  
Di arena cahaya

(‘Arena Cahaya’ by Zee Avi, Verse 4, Line 1-4)

As the theme song for the movie ‘Ola Bola’, code switching used in this song can be considered as a reflection of Malaysian context portrayed in the movie. In the movie for instance, there are lots of code mixing and switching among the multiracial characters. Thus, as an inspiring song dedicated to all Malaysians, the artist decides to write it in a more conversational language that will reach out to all Malaysians more emotively. Plus, there is a strong advice instilled in this song, in which we must not give up in fulfilling our dreams no matter what are the circumstances.

### *Expressive function*

The previous literature revealed that bilinguals switch codes to convey their emotions towards their addressees, because **words and expression carried by different languages express one’s thoughts and feelings better**. Some examples are shown below:

- 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*  
(‘I Love You’ by Najwa Latif, Verse 2, Line 1-4 & Verse 3, Line 1-4)

For the first example, the artist starts out by using Malay. However, during the chorus part, she switches to English to pour out her heart to the one she loves. She mentions how much she loves the guy and she even says that she is sorry for loving and missing him. She knows the fact that she can never own the one she loves, but she will always be at the guy’s side. As a chorus, this part carries more emotion and has to be expressed in a more sensational way.

### *Phatic function*

- *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 mempunyai  
Tak mungkin jadi milikku selamanya

(‘Be Mine’ by Tasha Manshahar, Verse 7, Line 5-8 & Verse 8, Line 1-4)

From the chorus part to the last verse of this song, there is an alternation from Malay to English. Here, code switching is used to soften the tone. From a happy tune in the chorus, the singer switches to a lower tune in Malay so that she can deliver her feelings well. By using her own language, she can indicate her sorrow and grief better. She is trying to express that she is happy but sad at the same time because she can never own the guy. This way, she becomes closer to the listeners, so that they will feel the same emotion and sadness that she is trying to convey in her song.

### *Poetic function*

Sarkar, Winer and Sarkar (2005) revealed that code switching is used to facilitate internal rhymes in songs. The text must follow the beat in order to qualify as good rap—to “flow”. The use of rhyme in rap lyrics, both final and internal is crucial to the success of any rap number. The examples are shown below:

- *Keep it up! Keep it up!*  
Teruskan jangan tunggu lagi  
*Oh hands up! Oh hands up!*  
Tanda setuju kamu happy  
(‘Buat Macam Ni’ by Viral, Verse 7)

The use of English here serves as an ear-catcher via intertextuality. A powerful use of rhyme can be very effective in ensuring that the lyric adheres to and enhances the beat. Plus, the phrases like ‘keep it up’ and ‘hands up’ are understandable by almost everyone, including the children. This is because they act like everyday vocabulary which are regularly applied in family, friend, and school domains. These catchy terms are not only used to enhance the rhyme, but also used to catch the attention of the listeners, at all age groups so that they can spontaneously sing along whenever they listen to this song.

### **Clarification**

As suggested by Nur Syazwani Halim and Maros (2014), code switching is used for clarification. In most situations, people code switch **to** clarify or elaborate a message.

- *You kata, "Sorry sayang, tadi tak dengar.  
My phone was on silent, I was at the gym"*  
(Kantoi by Zee Avi, Verse 3, Line 2 & 3)

From the example, the guy changes from Malay to a full English sentence to further explain about what has caused him for not picking up the calls.

### **Emphasis**

According to Nur Syazwani Halim and Maros (2014), code switching is used for emphasis. Some examples are shown below:

- *Tapi last last kita dapat tahu  
she was cheating too  
With her ex-boyfriend's bestfriend  
Tommy*  
(Kantoi by Zee Avi, Verse 5, Line 3-6)

Here, Zee Avi changes from Malay to English to highlight a very important message, never judge a book by its cover. This is because the lady who seems to be very loyal is actually cheating on her boyfriend too. At the very end of the lyrics, listeners are given a little surprise as the true colour of the lady is revealed.

### **To show social/cultural identity**

- *Untuk KL ku berlari Run-DMC champions pindah ke JB dan  
We'll make some noise down south turntables out*  
(‘Satu Kali’ by JoeFizzow, Verse 6, Line 5 & 5)

In the example, it can be seen that the artist is trying to flaunt his identity as a hip hop rapper. He purposely talks about Run-DMC champions, which will only be understood by those who are familiar with hip hop. In other words, he has a specific group of audience for this song.

Besides, Joe Flizzow illustrates his awesomeness and power of being a rapper when he mentions about the havoc moments of the gangs.

### ***To grab attention***

AS proposed by Sarkars and Winer (2005), code switching can be used to grab attention. This function can be seen in the following examples:

Isnin, Selasa  
Rabu sampai Khamis  
Anyday you know I got it  
(Confirm Ah by SonaOne, Line 1-3)

In most of his songs, SonaOne prefers to mix English and Malay in the openings. This is because he wants to capture the first impression of his listeners, so that they will pay more attention on what he is going to tell later in his song.

### ***Intimacy***

As suggested by E. Bullock and Toribio (2009), code switching is used for identification or intimacy. Some examples are shown below:

- 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  
(‘Evo’ by JoeFlizzoe ft SonaOne, Verse 2)

In this context, English is used to show the solidarity shared between the racers. They are trying to portray the close bonding between them, no matter what happens. They will never be separated until the end of time and will always stick to the vows made even if something comes along to mess things up.

## **5. Conclusion**

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 8 lines respectively. Based on Appel and Musyken (2006) six functions of code switching, both intra and intersentential code switching portrayed the functions of referential, directive, expressive, and poetic functions. However, phatic function was more suitable for intrasentential code switching as it was only applied in this type. In comparison, metalinguistic function was more appropriate for intersentential code switching as it was only used in this type. For the variables proposed from previous studies, both types of code switching also shared the same functions such as clarification, to show social/cultural identity, to grab attention, and intimacy. For the function of simpler English words and expression, it occurred in intrasentential code switching. For the function of emphasis, it was only used in intersentential code switching. Having studied code mixing and code switching phenomenon in Malay songs, scholars might be interested in doing further research on English units and the nativized characteristics that appear in Malay songs.

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