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Abstract: Code-mixing and code-switching have been around for decades. While the characteristics of code-mixing and code-switching have been well-documented across a variety of languages, little is known about how 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-mixing and code-switching in Thai pop songs. It was discovered that the use of English codes in Thai pop songs is different from other genres of communication since they are creatively utilized to produce rhetorical and aesthetic effects. The paper investigated what kinds of English units as well as nativized English characteristics were employed as a device for the songwriting. English words were found to be common English code-mixing elements, while simple sentences were the most frequent items appearing at the level of code-switching. As for nativization, reduplication was frequently used in Thai pop songs.

Keywords: Code-mixing, Code-switching, Nativization, Sociolinguistics

1. Introduction

Hardly anyone would disagree that English is the world's most important language as it has become the medium connecting people across the globe. Roni (2008) states that English is more essential than other languages because it has become the lingua franca for international communication, allowing people speaking different languages to interact with each other. English is significant in several areas, such as technology, medicine, business, and mass media, and it is inevitable that other languages would be influenced by English.

English language was first introduced in Thailand through contact with the British. Although Thailand was a monolingual society, the expansion of English and borrowing between Thai and English were first witnessed as early as 1612 when the kings of Thailand recognized the importance of English (Yiamkamnuan, 2010). The rapid growth of English has been partly responsible for globalization. In recent years, English is ubiquitous in the areas of mass media such as movie, songs, radio, and television programs.

Similar to other languages, Thai language has adopted a variety of characteristics from English. Consequently, English has had an effect on Thai language at all levels whether in phonology, morphology, semantics, and syntax, with one of the most remarkable influences being the mixing of English in Thai language. The phenomenon frequently occurs in many genres of speaking and some pieces of writing.
2. Literature Review

Generally, there are two levels of code-switching, intersentential and intrasential switching. Muysken (2000) states “code mixing refers to all cases where lexical items and grammatical features from two languages appear in one sentence” (p. 1).

Code-mixing (also known as intrasential code-switching) is the switching of one language to another within the same utterance or sentence. It has become a common phenomenon in communities where two or more languages are alternately used for communication. On the contrary, code-switching (also known as intersentential code-switching) is defined as a means of communication involving a speaker alternating between one language and another at the level of sentence. Callahan (2004) explains that code-switching is the use of words and structures from more than one language or linguistic variety by the same coder within the same utterance.

Code-switching and code-mixing often occur among bilinguals when their mother tongue is in contact with a second language. (Roni, 2008). Therefore, two languages are bound to influence one another (Babalola and Taiwo, 2009). For instance, Sarkars and Winer (2005) discover that the code-switching in Montreal hip-hop draws on more than two languages.

Apart from speech and writing, the code-mixing and code-switching phenomenon has begun to emerge in the world of music. It is obvious that a large number of songs nowadays contain at least one English word or phrase. Pop songs are becoming the venue where English code-mixing and code-switching have a high profile.

According to Sarkars and Winer, (2005), the code-mixing and code-switching phenomenon in songs is unlike those in communication since no exact interlocutor is addressed. In other words, the interlocutors do not know each other personally. Adding to this, Babalola and Taiwo (2009), have come up with a similar notion, viewing that although music is described as a kind of speech performance, this genre clearly differs from any informal conversational situation. Roni (2008) also observes that code-mixing and code-switching exploited in songs are different from that in general communication. For instance, the Indonesian lyric of Project Pop contains more than single lexicons and Indonesian slang. Davies and Bentahila (2006) opine that switching is creatively used to add a rhetorical and aesthetic effect to the song’s lyrics because the switch pattern may interplay with elements in the lyrics, such as rhyme, line division, and stanza, reinforcing links and divisions and improving various types of patterning. It is claimed that the code-switching in songs has been triggered by the expansion of the mass media as it allows people worldwide to be exposed to music originating in cultures other than their own.

Succumbing to J-pop and K-pop culture, a number of Thai lyricists have started to incorporate English mixing into Thai pop songs. It is becoming apparent that such a trend has entered the mainstream of music. Obviously, the Thai music industry is beginning to change in line with international culture.

Apart from common language switching, the characteristics of some foreign words are often changed when they are used in the dominant language. The phenomenon is termed as nativization. In other words, it is the process of localizing English words. Kachru (2006) wrote
that the nativization of English expresses itself in the mixing of English items in various artistic expressions such as fiction, poetry, and performance. According to Kannaovakun (2001), six types of common nativized characteristics were found in her study as follows: 1) truncation: a cutting of English words to a shortened form; 2) hybridization: the combination of an English word with a Thai noun or prefix; 3) conversion: a change of the part of speech of an English word; 4) semantic shift: a change of the meaning of a word; 5) reduplication: a repetition of an English word consecutively; 6) word order: a change of the order of modifier.

While some studies have looked at English language mixing in Thailand in regard to attitudes, no attention has been paid to English language mixing in Thai songs. The study of the code-switching phenomenon in Thai songs is unlike those undertaken in the realms of spoken or written discourse. Benthilla and Davies (2002) noted that code-switching in conversation is not like that in music. In musical discourse, code-switching is skillfully exploited to produce rhetorical and aesthetic effects. Code-mixing today is more involved in daily life than ever before, and has thus become an interesting topic to examine. Bringing to light local trends of code-mixing and code-switching can help us better understand the social conditions and motivations for code-mixing (Leung, 2010).

As more Thai pop songs featuring the embedding of English words are emerging day by day, it is interesting to study the grammatical sphere and the characteristics of this trendy practice. This will pave the way for further research on English mixing in Thai songs. Hence, this paper intends to explain the extent to which English codes are employed in Thai pop song lyrics as well as to explore the nativization process of English words.

3. Methodology

3.1 Population and subjects
The target population of this study was the general audience and Thai pop song lyrics containing English code-mixing and code-switching. Random sampling and purposive sampling were utilized to obtain the subjects for the study. Random sampling provided 240 songs from the 308 questionnaires returned.

3.2 Research instruments
1. Questionnaires were the key tool used to collect the names of Thai pop songs containing English code-mixing and code-switching from different groups of audiences. The questionnaire was divided into two major parts 1) asking for general information of participants through multiple-choice questions 2) questions regarding the use of English codes in Thai pop songs, beginning with a question asking about the name of Thai pop songs.

2. A coding table was created to systematically input the English units and nativized English words found in Thai pop song lyrics. The number and frequency of each song were counted for further analysis.

3.3 Data collection
An indefinite number of questionnaires was disseminated to different groups of audiences, who were asked to name as many Thai pop songs featuring English code-mixing and code-switching
as they could recall in order to compile a list of songs. The list of songs was then closely screened and the scope was narrowed for analysis according to the criteria.

Data for the study were derived from 308 questionnaires collected during May 2012 – July 2012. The data collection provided 240 songs in total. However, to study the present phenomenon, the number was reduced to 146 songs since the focus was on Thai pop songs containing English codes released during 2008 – 2012. English words, phrases, clauses, sentences as well as the nativization features were classified and put into the coding table.

3.4 Data analysis
Having obtained a sufficient number of questionnaires, the entire list of songs was screened to narrow down the number of objects for analysis. To observe the most recent trend of English code-mixing and code-switching in the song lyrics, the focus was placed on song lyrics composed during 2008 – 2012 that have English codes.

Each English unit in the data analysis process was treated as literary text, with a concentration on the written form of the song lyrics. Both English code-mixing and code-switching units inserted in the song lyrics were analyzed to examine the linguistic sphere. The analysis began with English words, phrases, clauses, and sentences classification, followed by the analysis of the nativization process of English language when used in the discourse of Thai pop songs.

All the English elements in the song lyrics were listed and classified. They were then put into the data table and manually counted. The data was concluded and reported in the table to present the number of English elements and the frequency of usage. Explanation and examples were provided to illustrate the usage of English codes in Thai pop songs.

In an effort to verify the reliability of classification, four experts were invited as raters to verify the classification of the English units. The raters played a role in verifying the accuracy of the classification of the English word classes, phrase, clauses, and sentences found in the Thai pop song lyrics. After the coding process was done, some English tokens were selected at random to compare with raters’ coding to test for accuracy and reliability. Generalization was not applied unless the error coding rate was less than 20 percent. The obtained results from four raters indicated an 82.8% accuracy rate.

Based on the nativization framework of Kannaovakun (2001), nativized English units were classified into six categories: truncation, hybridization, conversion, semantic shift, reduplication, and word order. Each identified nativized English word was put into the data record table and manually counted. The results were analyzed and concluded as percentages. Description and examples of each case were also used to clearly explain the nativized characteristics of English mixed into the song lyrics.

4. Research findings

4.1 Types of English units in Thai pop songs
The analysis of the data showed that 1,521 English units employed in the song lyrics could be classified into four major levels: word, phrase, clause, as well as sentence. After close
examination, it was found that the occurrence of English units used in Thai pop songs mostly took place at the level of words, followed by sentences, phrases, and clauses, respectively.

**Table 1. Classification of English units used in Thai pop songs**

<table>
<thead>
<tr>
<th>Types of English units</th>
<th>Number</th>
<th>%</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Words</td>
<td>605</td>
<td>39.78</td>
<td>2,045</td>
<td>49.12</td>
</tr>
<tr>
<td>Phrases</td>
<td>331</td>
<td>21.76</td>
<td>767</td>
<td>18.42</td>
</tr>
<tr>
<td>Clauses</td>
<td>25</td>
<td>1.64</td>
<td>35</td>
<td>0.85</td>
</tr>
<tr>
<td>Sentences</td>
<td>560</td>
<td>36.82</td>
<td>1,316</td>
<td>31.61</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,521</td>
<td><strong>100.00</strong></td>
<td>4,163</td>
<td><strong>100.00</strong></td>
</tr>
</tbody>
</table>

When considering the level of mixing, it is obvious that English code-mixing outnumbered code-switching. Code-mixing was composed of 605 words (39.78%), 331 phrases (21.76%), 25 clauses (1.64%), whereas code-switching had 560 sentences (36.82%). Nouns were the highest code-mixed items, with 181 tokens (11.90%), and simple sentences were used most among code-switched items, with 489 tokens (32.14%).

**Table 2. Classification of English word classes used in Thai pop songs**

<table>
<thead>
<tr>
<th>Words</th>
<th>Number</th>
<th>%</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nouns</td>
<td>181</td>
<td>11.90</td>
<td>606</td>
<td>14.56</td>
</tr>
<tr>
<td>Verbs</td>
<td>140</td>
<td>9.20</td>
<td>504</td>
<td>12.10</td>
</tr>
<tr>
<td>Adjectives</td>
<td>46</td>
<td>3.02</td>
<td>74</td>
<td>1.78</td>
</tr>
<tr>
<td>Adverbs</td>
<td>31</td>
<td>2.04</td>
<td>105</td>
<td>2.52</td>
</tr>
<tr>
<td>Pronouns</td>
<td>27</td>
<td>1.78</td>
<td>96</td>
<td>2.31</td>
</tr>
<tr>
<td>Prepositions</td>
<td>3</td>
<td>0.20</td>
<td>3</td>
<td>0.07</td>
</tr>
<tr>
<td>Exclamations</td>
<td>103</td>
<td>6.77</td>
<td>373</td>
<td>8.96</td>
</tr>
<tr>
<td>Fillers</td>
<td>36</td>
<td>2.37</td>
<td>128</td>
<td>3.07</td>
</tr>
<tr>
<td>Others</td>
<td>38</td>
<td>2.50</td>
<td>156</td>
<td>3.75</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>605</td>
<td><strong>39.78</strong></td>
<td><strong>2,045</strong></td>
<td><strong>49.12</strong></td>
</tr>
</tbody>
</table>

Considering the code-mixing at the level of word, the obtained results show 605 words sharing 39.78% of all English codes, with nouns being the most popular English item used in Thai pop song lyrics, having 181 tokens (11.90%). Following this, 140 verbs (9.20%) were identified, and exclamations were found at a total of 103 tokens (6.77%). In addition to the top three word classes, there were 46 adjectives (3.02%), 38 uncategorized elements (2.50%), 36 fillers (2.37%), 31 adverbs (2.04%), 27 pronouns (1.78%), and 3 prepositions (0.20%). However, the findings showed zero use of auxiliary, adverbal participles, and connectives in the sampled Thai pop song lyrics. Examples of English words mixed into Thai pop song lyrics are illustrated as follows:
เมื่อตอนที่ดูมือถือที่เธอส่ง message ก็รู้สึกดีที่เธอส่งมาบอกว่ารักกัน”
(Translation: I feel good to see your love message on my mobile.)

รู้ใช่มั้ยว่าฉันรักเธอเท่าไร รู้ใช่มั้ยว่าฉันรักเธอมากมาย รู้บ้างมั้ยว่า
(Translation: Do you know how much I love you? Do you know I love you very much? Do you know I love you?)

วอ You ที่เก็บ You know จนถึงแดดออกไป”
(Translation: I love you all night… you know, till daylight.)

<table>
<thead>
<tr>
<th>Phrases</th>
<th>Number</th>
<th>%</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noun phrases</td>
<td>128</td>
<td>8.42</td>
<td>343</td>
<td>8.24</td>
</tr>
<tr>
<td>Verb phrases</td>
<td>126</td>
<td>8.28</td>
<td>249</td>
<td>5.98</td>
</tr>
<tr>
<td>Adjective phrases</td>
<td>21</td>
<td>1.38</td>
<td>66</td>
<td>1.58</td>
</tr>
<tr>
<td>Adverb phrases</td>
<td>33</td>
<td>2.17</td>
<td>61</td>
<td>1.47</td>
</tr>
<tr>
<td>Prepositional phrases</td>
<td>23</td>
<td>1.51</td>
<td>48</td>
<td>1.15</td>
</tr>
</tbody>
</table>

| Total            | 331    | 21.76| 767       | 18.42|

There were 331 English phrases, sharing 21.76% of total English codes, found in the sampled Thai pop song lyrics. Of the four types of phrases, noun phrases had the highest number with 128 noun phrases (8.42%), followed by verb phrases with 126 tokens (8.28%), adverb phrases with 33 tokens (2.17%), prepositional phrases with 23 tokens (1.51%) and adjective phrases with 21 tokens (1.38%). Examples of English phrases mixed into Thai pop song lyrics are shown as follows:

“อยากให้รู้เธอคือ my superstar.”
(Translation: I want you to know that you are my superstar.)

“เหมือนเป็นปาฏิหาริย มันคือรักตั้งแต่แรกพบ Love you at first sight.”
(Translation: It is like a miracle. It is first love. Love you at first sight.)

“หัวใจเปิดให้เธอ all day and night ให้เธอเข้ามานั่งนอนเดินข้างในใจ”
(Translation: My heart is open for you all day and night, allowing you to come into my heart.)

<table>
<thead>
<tr>
<th>Clauses</th>
<th>Number</th>
<th>%</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adjective clauses</td>
<td>3</td>
<td>0.20</td>
<td>4</td>
<td>0.10</td>
</tr>
<tr>
<td>Adverb clauses</td>
<td>22</td>
<td>1.44</td>
<td>31</td>
<td>0.75</td>
</tr>
</tbody>
</table>

| Total            | 25     | 1.64| 35        | 0.85|
Two types of English clauses were identified in Thai pop song lyrics, namely, adjective clauses and adverb clauses; there were 25 English clauses, sharing 1.64% of all English codes in Thai pop songs. Clauses were used less often when compared with other English units mixed into Thai pop song lyrics. There were 22 adjective clauses (1.44%), while there were only three adjective clauses (0.20%) found in the samples. The use of noun clauses was absent from this study. Examples of English clauses mixed into Thai pop song lyrics are shown as follows:

“อาร์ซีเอ ทองหล่อ เอกมัย where you can enjoy the nightlife”
(Translation: RCA, Thong Lor, Ekkamai are where you can enjoy the nightlife.)

“ก็อยากได้ยินเธอพูดซ่า like I never heard that before.”
(Translation: I want to you to keep telling like I've never heard that before.)

**Table 5. Classification of English sentences used in Thai pop songs**

<table>
<thead>
<tr>
<th>Sentences</th>
<th>Number</th>
<th>%</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple sentences</td>
<td>489</td>
<td>32.14</td>
<td>1,215</td>
<td>29.19</td>
</tr>
<tr>
<td>Compound sentences</td>
<td>7</td>
<td>0.46</td>
<td>13</td>
<td>0.30</td>
</tr>
<tr>
<td>Complex sentences</td>
<td>60</td>
<td>3.94</td>
<td>84</td>
<td>2.02</td>
</tr>
<tr>
<td>Compound-complex sentences</td>
<td>4</td>
<td>0.26</td>
<td>4</td>
<td>0.10</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>560</strong></td>
<td><strong>36.82</strong></td>
<td><strong>1,316</strong></td>
<td><strong>31.61</strong></td>
</tr>
</tbody>
</table>

Four types of English sentences, namely, simple sentences, compound sentences, complex sentences, and compound-complex sentences were employed in Thai pop song lyrics, with 560 sentences sharing 36.82% of all English units. It is necessary to note that certain English sentences were used in ungrammatical structures. Simple sentences recorded the highest number with 489 tokens (32.14%), followed by complex sentences with 60 tokens (3.94%), compound sentences with 7 tokens (0.46%), and compound-complex with 4 tokens (0.26%), respectively. Examples of English sentences mixed into Thai pop song lyrics are shown as follows:

“เธอแน่ใจกับค่าพูดเธอแค่ไหนที่บอกรักกัน It’s not one-night stand, ใช่ไหม?”
(Translation: How much can I trust your words? It’s not one-night stand, is it?)

“*You love me and I love you,* อยากบอกว่า Want you. *Please listen to me* ให้ฟังแน่”
(Translation: *You love me and I love you,* I want you. *Please listen to me,* will you?)

“*You don’t have to ask me baby cuz now you driving me crazy,* ก็เลยอยากเป็น Your honey”
(Translation: *You don’t have to ask me baby because now you are driving me crazy,* I therefore want to be your honey.)

To summarize, English nouns had the highest number among all English code-mixed items, recording 181 (11.90%) tokens, while prepositions and adjective clauses were found at the lowest number among code-mixed items, with three (0.20%) each. In a similar fashion, at the
intersentential level, simple sentences ranked as the most frequent type among intersentential code-switching, with simple sentences found in the song lyrics, whereas four (0.26%) compound-complex sentences were identified. The use of English determiners, auxiliary, adverbial participial, connectives, and noun phrases was absent from the findings.

4.2 Nativization characteristics of English words in Thai pop songs

Nativization, or a localized form of English, is the adjustment of English to blend with the language it is attached to. (Amornsupornsrart and Chitladaphitak, 2004) According to Kannaovakun’s framework (2001), the code-mixed items found from the selected Thai pop song lyrics could be categorized into six groups of nativized features: truncation, hybridization, conversion, semantic shift, reduplication, and word order. The number, frequency, and percentage of each feature are displayed in Table 6.

Table 6. Nativization Characteristics of English words in Thai pop songs

<table>
<thead>
<tr>
<th>Nativization</th>
<th>Number</th>
<th>%</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Truncation</td>
<td>22</td>
<td>14.19</td>
<td>37</td>
<td>7.60</td>
</tr>
<tr>
<td>Hybridization</td>
<td>10</td>
<td>6.45</td>
<td>24</td>
<td>4.93</td>
</tr>
<tr>
<td>Conversion</td>
<td>19</td>
<td>12.26</td>
<td>27</td>
<td>5.54</td>
</tr>
<tr>
<td>Semantic shift</td>
<td>22</td>
<td>14.19</td>
<td>49</td>
<td>10.06</td>
</tr>
<tr>
<td>Reduplication</td>
<td>76</td>
<td>49.03</td>
<td>343</td>
<td>70.43</td>
</tr>
<tr>
<td>Word order</td>
<td>6</td>
<td>3.88</td>
<td>7</td>
<td>1.44</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>155</strong></td>
<td><strong>100.00</strong></td>
<td><strong>487</strong></td>
<td><strong>100.00</strong></td>
</tr>
</tbody>
</table>

Truncation is the word-formation process that shortens a word without changing its meaning or part of speech. When clipped, terms of some influential words can pass into common usage, becoming part of localized English and slang. The total number of this feature found from the samples was 22 tokens (14.19%). For instance, “จะ Tag หัวใจเข้าไปให้เธอ I will tag the heart to you. I always see the word love love love love whenever I go online.” (Translation: I will tag the heart to you. I always see the word love love love love whenever I go online.) To explain, the word “on” is shortened from the full word “online” in English, meaning to connect to the Internet.

Hybridization is defined as the process of combining one language with another part derived from another different language. In this paper, hybridization is a combination of an English word and Thai noun or prefix. The findings revealed 10 hybridized words (6.45%) in the Thai pop songs lyrics. For instance, “ไม่ต้องห่วงฉัน อาจแปลกๆ ไป ดูคล้ายเป็นไข้แต่ไม่เป็นไรนะ แค่ ช่วง alone moment I might look like I get a cold, but I am fine. It is just an alone moment. I hope I will soon find someone to love.) To explain, the compound word “ช่วง alone” is the combination between Thai noun “ช่วง (moment)” and English adjective “alone”.

Conversion, also termed zero derivation, refers to the linguistic process by which a word is converted to a word of another lexical category. A total of 19 conversions (12.26%) were identified in the Thai pop songs lyrics. For instance, “ไม่มีที่ต้อง sad อะไร อะไร มากมาย ไม่กลัวอยู่แล้ว 안내
ยังไงไม่ตาย” (Translation: Don’t be that sad. I am not going to die.) To explain, the English adjective “sad” was converted into a verb in the Thai context.

Semantic shift describes a change in word usage, often referring to the point that the contemporary meaning is radically different from the original usage. There were 22 semantic shift features (14.19%) found in the Thai pop songs, an equal number to truncation. However, semantic shift was more frequently used at 49 (10.06%) times, while truncation was used 37 (7.60%) times. For instance, “Loving You Too Much So Much Very Much Right Now ไม่รู้ว่าจะต้องทำไถ่สิ่งเรา chill chill ได้ไหม รู้ไหมดวงใจฉันปลิว” (Translation: Loving You Too Much So Much Very Much Right Now, I do not know why I cannot stop loving you. Could you take it easy? Do you know you my heart is now with you.) To explain, the English verb “chill” originally means “to cause something to become cold”, while it was used to mean “take it easy” in this context.

Reduplication is repetition of an English word consecutively. Reduplication received the highest occurrences in the discourse of Thai pop song lyrics, with 76 tokens (49.03%) and 343 occurrences (70.43%) altogether. For instance, “คนน่ารักทำอะไรก็ไม่น่าเกลียด Baby Baby ทิ้งเขาซะ” (Translation: The pretty can do anything. Baby Baby, just leave him.) Generally, it is unnecessary to repeat the word “baby” twice as long as it yields the same meaning.

Word order is a change of the order of the modifier. This phenomenon is somewhat common in Thai language because of the different order between Thai and English grammar. Word order was found at 6 tokens (3.88%) in total, the lowest nativized feature in the findings. For instance, “ตกเย็นต้องไปที่ pub hiso ขับไปที่ร้านสีกินได้ ก่อนนอนต้องมีเมสเสจพิมพ์บอกเธอว่านอนฝันดี” (Translation: Every evening I to go to hiso pub in a big Japanese car.) To explain, the English noun phrase “pub hiso” should be rearranged as “hiso pub” so that it is grammatical.

In conclusion, the findings show the use of six types of English nativized characteristics, i.e., truncation, hybridization, conversion, semantic shift, reduplication, and word order, which are common among Thai people. Of all the nativized characteristics, reduplication was ranked the highest among the other characteristics at 49.03%. Semantic shift came in second place at 14.19% followed by truncation and conversion, which both occurred at 14.19%. Hybridization and word order were found least frequently at 6.45% and 3.88%, respectively.

5. Conclusion

The purpose of this study was to understand and describe the nature of the current phenomenon regarding the use of English code-mixing and code-switching in Thai pop songs. The research was carried out to investigate the types of English units used in Thai pop songs as well as to investigate how English was changed when used in a Thai context.

5.1 Types of English units used in Thai pop songs

The result of the analysis revealed that English words recorded the highest numbers and occurrences followed by sentences, phrases, and clauses. Considering the mixing of English at the level of words, the top three highest proportions of English words were nouns, verbs and
The results were quite consistent with other studies of code-mixing by Kannaovakun (2001), Samingkaew (2001), Amornsupsorn and Chitladaphitak (2004), Preechaamornkul (2005), Kotchasit (2006), and Janhom (2011). The majority of English-Thai code-mixing and code-switching research has similarly reported that English nouns were found to be the most frequently used items in code-mixing, followed by verbs and adjectives. However, the analysis in this study discovered that the exclamation was the third most frequent English word used. Following nouns, the findings showed that Thai pop songs contain quite a few instances of English verbs. This might be due to the fact that Thai people often omit the nouns or the subject of sentence. Especially with regard to lyrics, Thai verbs are often replaced with English verbs to emphasize the action or to make the action more notable. The frequent verbs found in the samples were “love” and “kiss”, for example. This can be explained by the fact that most themes of Thai pop songs involve love.

As for the third item, exclamations, which makes the findings different from other studies, it is plausible to explain that the objects of this research were lyrics, which have different characteristics from regular written or spoken communication. In other words, it could be said that lyrics are a combination of written and spoken means of communication. It is clear that music involves other factors in addition to language; these include the use of melody, tempo, and instrumentation to entertain listeners. Therefore, exclamations are probably used as a device to play with words and express feelings.

In addition to words, sentences were the second English codes used extensively in Thai pop song lyrics. English sentences were found in large numbers in comparison with other genres of writing and speaking or other code-mixing and code-switching studies in Thailand. Simple sentences were used most at the level of sentences, followed by complex sentences, compound sentences, and compound-complex sentences, respectively. This is probably due to songwriters’ attempts to simplify sophisticated sentences so that the listener can easily understand the message.

5.2 Nativization characteristics of English words in Thai pop songs
The findings indicated that out of 1,521 English codes found in Thai pop songs, only 155 fell into the nativization framework of Kannaovakun (2001). It is not surprising that a small number of nativized English words were identified. The result is rather similar to the studies of Kannaovakun (2001), Janhom (2011), and Amortsupornsart and Chitladaphitak (2004), which found nativized English characteristics at a small proportion as well. However, in this study, the number of words with such characteristics was found to be at a smaller proportion than the aforementioned studies. This may be due to the more frequent occurrence of code-switching in lyrics than in other means of communication.

As regards the nativized characteristics of English words, the highest occurrences were reduplication followed by truncation and semantic shift, conversion, hybridization, and word order, respectively. The process of nativization of English words in the discourse of Thai pop songs here appears different compared to other code-mixing studies conducted in Thailand. Kannaovakun (2001) found truncation had the highest proportion in her research, followed by hybridization and conversion. On the other hand, the studies of Janhom (2011) and Amortsupornsart and Chitladaphitak (2004) shared a similar result, finding that hybridization was ranked first, whereas word order and truncation came second and third, respectively. On the
contrary, this study found reduplication to be the most notable characteristics among nativized features. It is plausible to expound by saying that lyrics are a genre of communication that differs from regular written and spoken communication as stated earlier; i.e., music is a combination of written and spoken communication. Thus, it is not surprising to find a different outcome. The frequent use of reduplication is probably due to the fact that songwriters would like to add playfulness to entertain audiences; furthermore, reduplication might be one of the techniques that they use to create tempo and melody.

Focusing on the characteristics, lyrics are similar to poetry as both pieces of writing have some characteristics in common. Both can be written in ungrammatical structure and contain rhythm and rhyme. The words used in reduplication often have little meaning in themselves and are often repeated twice or more. For instance, "love love love", "baby baby", and "kiss kiss". The repetition rarely occurs in regular writing and speaking. Here, they play a role in emphasizing the key message.

Conversely, hybridization occurred at the second lowest percentage when compared with the other nativized characteristics of English words. This result is in contrast to other code-mixing studies as hybridization was recorded either the first or second among nativized features in terms of number. This might be due to the fact that compound words are more difficult to use when composing a song, with the majority of words used in Thai pop song lyrics being simple one-syllable words.

In conclusion, this study of English code-mixing and code-switching in Thai pop songs focused on the types of English units and the nativized characteristics that appear in Thai pop songs lyrics. English nouns were the most frequently used items in Thai pop songs, and fillers were used in a somewhat large number in comparison with other genres of written and spoken communication. Furthermore, the characteristics of some English words were changed when used in the discourse of Thai pop songs.

Having studied English code-mixing and code-switching phenomenon in Thai pop song lyrics, scholars might be interested in doing further research on comparative study of English code-mixing and code-switching in various cultures, especially in Asia where a great number of songs containing English codes exist.

References


