

CODE-SWITCHING TYPES AND FUNCTIONS: AN ANALYSIS OF ANDREW E'S "SINABMARIN"

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Volume 8, Issue No.2

Abstract

The goal of this study is to analyze the code-switching in the lyrics of Andrew E's "Sinabmarin" to categorize the different forms of code-switching and pinpoint their functions. In addition, the study also aims to learn the frequency of the code-switching phenomenon in the song. The research utilized the models of Hoffman (1991) for the types of code-switching and Appel and Muysken (2006) for the code-switching functions. The choice of this approach was influenced by the fact that the study's data are expressed as song lyrics and other musical expressions. The descriptive qualitative research approach will be utilized and data will be presented using numbers and tables. The findings show that the lyrics to Andrew E.'s song "Sinabmarin" have 64 total frequencies for the types of code-switching and 60 total instances of the functions of code-switching in the eight (8) stanzas of the song. Present in the results are the three different forms of code-switching: intra-sentential code-switching, inter-sentential code-switching, and tag switching. Out of the six functions involved in code swapping, five were found to exist, according to the study's findings. Additionally, it was discovered that the intra-sentential type of code-switching and poetic functions appeared more frequently in the lyrics of Andrew E.'s song "Sinabmarin", whereas phatic function was completely absent.

Keywords: *Code-switching, analysis, song lyrics, types & functions, Andrew E*

1.0 Introduction

One of the more modern methods songwriters utilize, not just in the Philippines but also in other bilingual and multilingual nations worldwide, is code-switching in songs. Code-switching in songs is one of the recent techniques used by songwriters, not only in the Philippines but also in other bilingual and multilingual countries all around the world (Villadarez, 2021). It

takes place not only in face-to-face or electronic-mediated interactions between bilingual and multilingual people, but also in other forms of communication like print and non-print media, literature, and music. Taglish, a mixed language variety influenced by both English and Tagalog, is widely spoken and written in the Philippines, both inside and outside the country's Tagalog-speaking region (Goulet 1971 in

Lesada 2017), and it is also exported in large quantities to English-speaking nations (Lesada, 2017). According to Poplack and Sankoff (1984), code-switching is simply the alternate use of the two languages in discourse. Meanwhile, Wardaugh claims that choosing a specific code is usually required by people whenever they choose to speak, and they may also decide to switch from one code to another even in very short utterances, known as code-switching. As a result, people in some communities choose different languages depending on the situations in which they must communicate.

Moreover, according to McLellan (2005), code-switching is a sophisticated linguistic phenomenon because it demonstrates user's; high level of proficiency in all languages, they mix with in order to make good sense of the conversation. Aside from everyday conversation, code-switching can also be found in song lyrics. According to Babalola and Taiwo (2009), music is a type of speech that differs from an informal conversation regarding patterns and structures. However, some linguistic features found in song lyrics are common, such as code-switching and mixing, as well as the use of vernacular languages and dialects to make songs more appealing and interesting to listeners.

In this regard, the researchers chose the song "Sinabmarin" by

Andrew E. as the subject of their research because aside from never having been studied in terms of code-switching since its release. Andrew E. is known for his distinct style of 'masa-oriented' mainstream rap and adult-themed tracks with double-meaning lyrics. Furthermore, Andrew E is a Filipino rapper and actor who rose to prominence in the 1990s and the millennium. Rappers, according to Sarkar, Winer, and Sarkar (2005), draw on all possible linguistic sources.

Literature Review

This chapter provides a background review of the literature on code-switching (CS) to set the stage for this study:

History of the Study of Code-switching

Code-switching was first investigated in the 1940s. George Barker studied the interactions of bilingual speakers of various ages in 1947. He discovered that bilingual speakers, especially younger ones, chose which language (or combination of languages) to use based on the type of interaction: intimate, informal, formal, or inter-group (p. 1). Nonetheless, it wasn't until the 1970s that academics began to recognize code-switching as a legitimate part of the bilingual conversation. Nonetheless, as Gardner-Chloros (2009) points out, code-switching was largely

overlooked by linguists researching language contact (p. 9). "The introduction of elements from one language into the other means merely an alteration of the second language and not a mixing of the two," Haugen wrote in 1950. (p.211). It wasn't until the 1960s and 1970s, with the work of Gumperz and others, that interest in code-switching in bilingualism research grew, when he studied switching between Hindi and Panjabi in Delhi, India (Gumperz, 1964). They began to recognize CS as a complex form of natural human language, rather than "just a quirky, isolated phenomenon" (Gardner-Chloros, 2009). *Studies on Code-switching*

A study by Smet (2019) highlights the widespread use of code-switching in hip-hop music worldwide. However, despite the popularity of hip-hop in Malaysia, research specifically focusing on code-switching in Malaysian hip-hop lyrics, particularly Malay-English code-switching, remains limited. With that, a study by Azman & Abdullah (2023) sought to address this gap by examining the types and functions of code-switching in Malaysian hip-hop songs. To fulfill the research objectives, three selected Malaysian hip-hop songs were analyzed using Poplack's (1980) types of code-switching and Appel's and Muysken's (2006) six functions of code-switching: refer-

ential, directive, expressive, phatic, metalinguistics, and poetic. The analysis revealed the presence of all three types of code-switching, namely Intersentential, Intrasentential, and Tag-Switching in the chosen songs, with Intrasentential being the most frequently occurring. Furthermore, only four functions of code-switching were identified across all three songs, with Poetic emerging as the most prevalent among them. The study demonstrated that code-switching in Malaysian hip-hop songs extends beyond a random linguistic shift, as each instance serves a specific communicative function. It is important to note that the focus was solely on selected hip-hop songs featuring Malay-English code-switching, and therefore, future research is encouraged to explore a broader scope encompassing additional languages and a more extensive selection of songs.

In addition, the utilization of code-switching in songs has become a prominent technique among songwriters in bilingual and multilingual societies, leading to commercial success in popular music markets. A recent study by Villadarez (2021) investigated the various types, functions, and educational implications of code-switching in songs, employing mixed methods and homogeneous purposive sampling to analyze 15 selected Filipino popular songs. The research identified three

main categories of code-switching in songs: word structure, sentence structure, and song structure. Within these categories, different types of code-switching were observed, including intra-word switching, inter-sentential switching, intra-sentential switching, tag-switching, intra-sectional switching, and inter-sectional switching. The study also highlighted seven functions of code-switching as identified by Bloom and Gumperz. It suggests that teaching code-switching in song-writing could benefit students and recommends further research to explore the phenomenon more deeply. This study serves as a valuable resource for language research teachers and linguistic scholars interested in studying code-switching in songs across different languages and cultures, potentially leading to the creation of a monograph on the subject.

Furthermore, in previous studies, code-switching has been identified as a prevalent phenomenon within bilingual and multilingual communities, where individuals employ various codes during interactions for different purposes. A descriptive qualitative study by Kadir (2021) aimed to explore the types and functions of code-switching between English and Bahasa Indonesia observed in song lyrics. A total of fifteen Indonesian songs produced between 2009 and 2019 were analyzed. The findings from content

analysis indicated the presence of four types of code-switching in the lyrics: intersentential, intrasentential, involving changes in pronunciation, and emblematic code-switching. Moreover, the study revealed that code-switching served various functions in the lyrics, including discussing specific topics, meeting lexical needs, emphasizing points, expressing group identity, simplifying language, and evoking strong emotions or garnering attention.

Defining Code-switching

Given its complicated history, it is not surprising that proposing a consensus definition of code-switching that would work for all researchers studying this phenomenon within various frameworks has proven difficult. On one level, code-switching is the practice of switching between two languages, dialects, or registers of the same language by the same speakers in the same conversation. According to Gardner-Choloros (2009), linguists frequently use the term "code" nowadays as an "umbrella term for languages, dialects, styles, and so on" (p. 11). Furthermore, Brezjanovic-Shogren (2002) defines "switching" as the alternation between different language varieties used by the bilingual/bidialectal during the conversation (p. 21).

Types of Code-switching

Hoffman shows three

types of code-switching based on the juncture or the scope of switching where language takes place, Intra-sentential switching, inter-sentential switching, and Tag-switching (emblematic).

A. Intra-Sentential switching

Intra-sentential code-switching occurs within a clause or sentence. The speaker may switch clauses, lexical items, or even morphemes in this case. It contains the switch that occurs within a clause or sentence boundary, where each clause or sentence is in one or other language. For example: when a Spanish-English bilingual says: I started going like this. Y luego decia (and then he said). Look at the smoke coming out of my fingers (Hoffman, 1991: 220).

B. Inter-sentential Switching

Inter-sentential switching is code-switching that occurs between clause or sentence boundaries. In this case, an entire clause or sentence is in one language, but the speaker switches to another for the next clause or sentence. Indirectly, this switching is concerned with the situation and atmosphere of the conversation. Unlike the previous type, this switching is not limited to the addition of one or two words. Furthermore, this switching should occur between at least two clauses, which can also be two sentences. For example: when an adult Spanish-English bilingual says: "Tenia zapatos blan-

cos, un poco, they were off-white, you know." (Hoffman, 1991: 112).

C. Tag Switching

This type of switching is also called emblematic switching. In the other language, the switch is simply an interjection, a tag, or a sentence filler that serves as an ethnic identity marker. In this kind of code-switching, tags, exclamations and certain sets of phrases in one language are inserted into an utterance otherwise in another. For example: when a Panjabi/English says: "It's a nice day, hana?" (hai n? isn't it). Another example is when an adult Spanish American English says: "... Oh! Ay! It was embarrassing! It was very nice, though, but I was embarrassed!" (Hoffman, 1991: 112).

Defining the Functions of Code-switching

Similarly, Appel and Muysken developed a functional model of code-switching in 2006 to explain why speakers use different languages. They distinguish six code-switching functions: referential, directive, expressive, phatic, metalinguistic, and poetic.

A. Referential function

If the switch is often used when there is a lack of knowledge of one language or a lack of facility in that language on a certain subject. Additionally, specific words from one of the languages involved may be semantically more appropriate

for a given concept, therefore, topic-related switching may be thought of as serving the referential function of language (Rusli et al., 2018).

B. Directive function

The directive function is said to directly involve the hearer and can take many forms. The first is to exclude someone from a portion of the conversation, while the second is to include someone more by using his or her language. According to Appel and Muysken (2006), all participant-related (as in someone taking part in the conversation) switching falls under the directive function, and they provide the example of parents speaking a foreign language when they do not want their child to understand what is being said (Appel & Muysken, 2006).

C. Expressive function

The expressive function is used by speakers to emphasize a mixed identity through two languages in the same discourse. This function of code-switching is present in Spanish-English code-switching in the Puerto Rican community, according to Appel and Muysken. They claim that fluent bilingual Puerto Ricans in New York converse in full CS, citing CS as a model of speech in and of itself (Appel & Muysken, 2006). This function is also used to convey emotions and feelings. By speaking a foreign language, any potentially offensive terms in the local tongue can

also be avoided (Rusli et al., 2018).

D. Phatic function

It is used to indicate a change in the tone of the conversation or to highlight important parts of it. This type of switch was documented in a paper by Sebba and Wooton that examined switching between London Jamaican and London English (Appel & Muysken, 2006).

E. Metalinguistic function

The Metalinguistic function of code-switching is said to be activated when it is used to comment on the language in question, either directly or indirectly. Appel and Muysken demonstrate how this code-switching function is used when speakers switch between languages in order to impress the other participants with their linguistic abilities (2006). They go on to give numerous examples from the public domain, such as performers, circus directors, market salespeople, and so on (Appel & Muysken, 2006). The metalinguistic function includes quotations, phrases, and metaphors (Rusli et al., 2018).

F. Poetic function

When words, amusing expressions, or jokes are employed across languages for amusement, poetry is produced. According to Chan (2009), code-switching can be used as a poetic method when words from different languages rhyme and provide a harmonious sound.

2.0 Conceptual Framework

Shown below is the schematic diagram of the study:

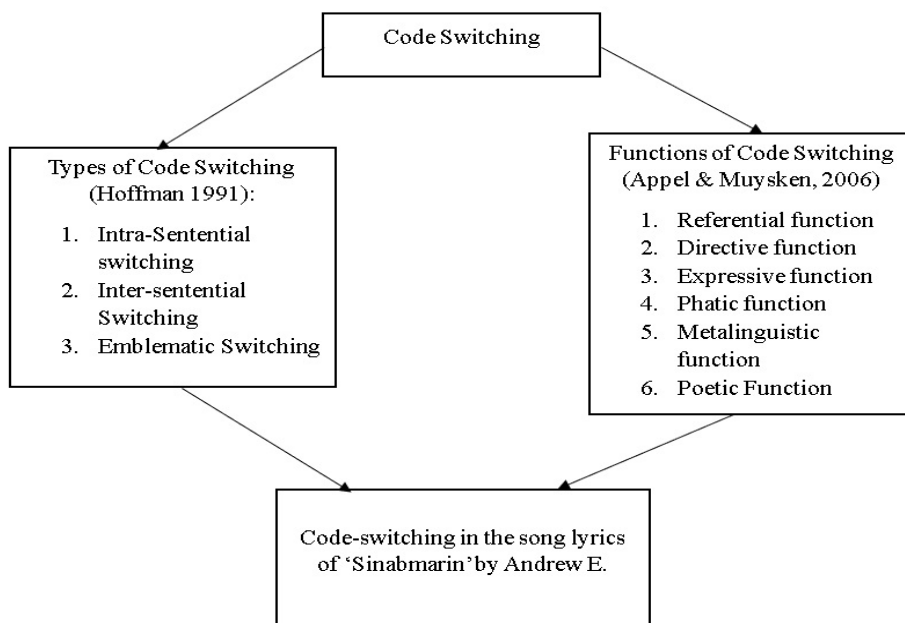


Fig. 01. Schematic Diagram of the Study

Significance of the Study

Other academics working on similar topics or types of research were anticipated to benefit from the study's findings. The findings' outcome offered useful information as follows:

a. Theoretically, this research is made to enrich the study of pragmatics specifically in code-switching;

b. Practically, the findings are useful for:

a) Students interested in discourse analysis especially the study of code-switching on the basis of songs.

b) For Teachers interested in discourse analysis, this study can

be a good medium for teaching code-switching. Instead of giving an oral explanation, the lecturer can use this study to show how to analyze the code-switching types and functions.

c) Researchers. The result of this study will also be beneficial as references for the next researchers with regard to code-switching types and functions.

Objectives of the Study

This study aims to analyze the code-switching of the lyrics of Andrew E.'s "Sinabmarin" song. Thus, the objectives of the study are as follows:

1. To categorize the types of code-switching in the lyrics of

"Sinabmarin" by Andrew E song and identify its frequency.

2. To categorize the functions of code-switching in the lyrics "Sinabmarin" by Andrew E song and identify its frequency.

3.0 Method

Design

This study first employs the design qualitative descriptive method which is a method of research that is implemented because the data analysis is presented descriptively. Additionally, Sheman and Webb (1988) assume that qualitative research is concerned with meaning as it is seen by or attained by individuals in actual social contexts. Qualitative research aims to explore and understand the significance that people or groups attribute to a social or human event. Moreover, the researchers also utilized a quantitative approach as this study presents its findings in numerical form and tables. The words and sentences were most certainly described in this investigation. The main analysis was still carried out qualitatively; the quantitative approach was merely utilized to support the interpretation.

In order to understand and reveal the code-switching phenomena as the researcher's topic of study and to acquire information on the phenomenon's current status, the research is conducted utilizing the models of Hoffman (1991) for

the types of code-switching and Appel and Muysken (2006) for the code-switching functions. The choice of this approach was influenced by the fact that the study's data are expressed as song lyrics and other musical expressions. The researcher talks about, investigates, and learns about the phenomena that appear spontaneously in the songs. For the examination of code-switching in the song lyrics "Sinabmarin" by Andrew E., the descriptive qualitative technique is stressed.

Data Collection

Shown below are the steps on how to get the data:

- a. The initial step is gathering the data by searching online for songs and their lyrics.
- b. The second involves listening to these songs and noting down the online-sourced lyrics. It helps obtain reliable data.
- c. The third one interprets the information gathered and chooses the music with Tag-Lish code-switching. Organizing the data systems that are connected to the study issue comes last.

Analysis

When analyzing the data, there are three concurrent flows of activity: (1) data condensation, (2) data display, and (3) conclusion drawing/verification (Matthew, Miles, & Michael Huberman, 2019).

1. Condensation of Data

Condensing data is the pro-

cess of picking, concentrating, and simplification, abstraction, and/or transforming the data found in the written-up field notes, interviews, transcripts, papers, and other empirical materials that make up the corpus (body). (Matthew, Miles, & Michael Huberman, 2019). The researchers chose the data from the song's lyrics, concentrated on the code-switching phenomenon found, and then simplify and abstract the data that has been analyzed. The data will then be placed in a data display as the next stage. *The steps for data condensation are as follows:*

- Listening to the Andrew E's "Sinabmarin" song.
- Reading and understanding all the song lyrics of Andrew E's "Sinabmarin" song.
- Reviewing the information gathered from Andrew E's "Sinabmarin" song lyrics.
- Locating the information based on Hoffman's (1991) and Appel and Muysken's (2006) theories of code-switching types and functions respectively.
- Putting the data into categories according to their perspectives in accordance with the code-switching theory and its functions.
- Identifying and classifying the types and functions of code-switching used in song lyrics.

2.Data Display

A display is a condensed,

structured collection of information that enables action and conclusion drawing. (Matthew, Miles, & Michael Huberman, 2019). Observing data displays enables us to comprehend what is occurring and to act—either by conducting additional research or by taking action—based on that understanding. In this study, the data display is presented as numerical figures and tables.

3.Conclusion and Verification

As the study moves further, conclusions are reached and then verified. Verification can be thorough and elaborate, involving protracted debate and review among colleagues to develop "intersubjective consensus" or extensive efforts to replicate a finding in another data set. (Matthew, Miles, & Michael Huberman, 2019). It can be as simple as a fleeting second thought the analyst has while writing, with a brief excursion back to the field notes. Each song lyric that exhibits a code-switching phenomenon will be highlighted during data analysis and then modified following the types and functions. Moreover, the researchers sought experts such as an interrater for the validity of the data analysis. Involving informants (such as tutees, tutors, and program coordinators from a writing center) in post-facto verification of researchers' interpretations is an additional strategy for pursuing credibility (Stahl & King, 2020).

4.0 Results And Discussion

According to the findings of the research, the song lyrics from Andrew E's 'Sinabmarin' may be divided into three types of code-switch-

ing which are inter-sentential, intra-sentential, and tag-switching. The song lyrics also contain six different functions of code-switching: referential, directive, expressive, phatic, metalinguistic, and poetic.

Table 1

Summary of the types of code-switching types found in Sinabmarin.

Stanza	Code-switching types			Frequency
	Inter-sentential	Intra-sentential	Tag-switching	
Stanza 1	5	6	0	11
Stanza 2	8	4	3	15
Stanza 3	3	7	0	10
Stanza 4	6	4	1	11
Stanza 5	0	1	0	1
Stanza 6	0	1	0	1
Stanza 7	5	4	0	9
Stanza 8	2	3	1	6
Total Frequency	29	30	5	64

Note: Data collected by authors on May 19th, 2023

Table 1 shows a total of 62 instances of code-switching in the "Sinabmarin" song of Andrew E. The study found that intra-sentential switching is most commonly used with a total of thirty (30) instances, followed by Inter-sentential switching with twenty-nine (29) instances and tag-switching with five (5) instances employed in songs. The result implies that the song-

writer practically uses sentences in constructing song lyrics and uses code-switching to clearly, effectively, and stylistically convey messages in the song. The whole lyrics of the song contain eight (8) stanzas and intra-sentential code-switching has the highest instances, which shows the writer's need to switch codes within the sentence to express clearly the message of the song (Bak-

si (1983); as cited in Rimi (2019).

As the highest instances in the song lyric. Intra-Sentential code-switching are the following: ;,"meet" "girl men" , "girle" "meet " , baby", "guard" , "calling card" , "sign" , limousine" , "margarine" , "ma-achieve" , "mommy" , "daddy" , "Siberian" , "pitbull" , " Ti-nour" , "food" , "collection " "jokes" , "margarine" , "day" , "head" , "house" , "pussy" ,nag-pause" , "sauce" , and "you're so "They are inserted within sentences to serve a certain function. In the first stanza, the word "meet" was used in between "na" and "ko" (*Baby, about a girl na na meet ko yoh*). The words served as intra-sentential code-switching because it switches from one language to another language within the level of a sentence. Intrasentential code-switching is when the switch occurs within a clause, phrase, or word level (Hoffman,2014) and it is usually performed without stop, interruption or hesitation (Poplack, 1980). Therefore, the switch can take place everywhere in the beginning, middle, or end of a line whether its noun, phrase or a clause. (Poplack 1980) also stated that this type of code-switching is probably the most complex of the three because the segments are intimately linked with those surrounding it. In other words, the switch must follow the fundamental syntactic

principles of both languages, which connect and bind parts together as grammatically one. Furthermore, this particular type of code-switching occurs in different forms in utterances. It may occur as an insertion of a Filipino-English word or an entire clause into a sentence.

On the other hand, Inter-sentential code-switching is a switch from one language to another language at the level of clauses or sentences and these are the inter-Sentential words present in the song; "Baby, about a girl, all right here we go" "American resident", "Only girle door-to-door" , "calling card", "die hard", "behind, calling card", "baby what's your name?"," Come on", "Magnolia dasma 1008 is the place to be", "on leave", "elevator, 2nd floor", "andrew e songs", "thong to-thong thong thongs", "don't like good jokes", "green", "Guess what you know that night", " water bed", "if you kill my dog, I will kill your cat", "and boy this is what she said". Inter-sentential code switching occurs from one language variety to another language at the sentence, or discourse boundaries (Wardhaugh, & Fuller, 2015). The inter-sentential code switching discovered in this study with all songs have base lyrics in Tagalog. Many of the lyrics switched to English in refrain or last verses. Some lines also appeared to begin with English clause then switched to Tagalog in a single

line or verse. According to (Hoffman 1991) Inter-sentential switching is code-switching that happens between clause or sentence boundaries. In this case, an entire clause or sentence is in one language, but the speaker switches to another language for a subsequent clause or sentence.

Tag-switching on the other hand, refers to inserting tags and certain set phrases in one language into an utterance in another these

are; "thanks", "please", "all the way baby", "come on", ah-yeah". Hamers and Blanc (2000:259) in Van Dulm (2007) said that tag-switching involves attaching a tag from one language to an utterance entirely in the other language. It is like what Mc Arthur (1998) said of tag-switching, in which tags and certain set phrases in one language are inserted into an utterance otherwise in another.

Table 2

Summary of the types of code-switching function found in Sinabmarin.
Note: Data collected by authors on May 19th, 2023

Stanza	Code-switching functions						Frequency
	Referential	Directive	Expressive	Phatic	Metalinguistic	Poetic	
Stanza 1	-	5	-	-	-	1	6
Stanza 2	4	2	1	-	4	2	13
Stanza 3	4	-	1	-	-	5	10
Stanza 4	1	2	2	-	2	4	11
Stanza 5	1	-	-	-	-	-	1
Stanza 6	1	-	-	-	-	-	1
Stanza 7	1	1	5	-	1	-	8
Stanza 8	-	1	3	-	3	3	10
Grand Total Data	12	11	12	0	10	15	60

Table 2 presents the functions of code-switching in songs. There are 60 total instances of code-switching in the eight (8) stanzas of the song. The functions of

code-switching are all revealed in the data. The result further shows that the most commonly used code-switching function is to carry out a poetic it is when words, funny

phrases, or jokes are used in various languages for entertainment. In the given data, the Poetic function was recorded as the most used code-switching function in the song because it has the highest recorded data among the other functions. It has fifteen (15) words and phrases that have been used in the song lyrics, the third stanza has the highest use of poetic functions it is because the words used rhyme with each other and it created a harmonious sound in the song. Moreover, the referential and expressive have the same frequency of data found in the song, both with a frequency of 12. This means that the song uses this switch oftentimes since there is a lack of knowledge of one language or a lack of facility in that language on a certain subject and is used by speakers to emphasize a mixed identity through two languages in the same discourse. In addition, this function is also used to convey emotions and feelings. The directive function is also the third utilized function among the six as it can be found that the song is interactive to the listeners as it directly involves the hearers. The phatic function was completely absent in the song lyrics it is because the song didn't indicate a change in tone and highlight the significant parts of the song lyrics.

5.0 Conclusion And Recommendation

This study looks at types of

code-switching and code-switching functions in the song lyrics of "Sinabmarin" by Andrew E. Based on the research and discussions presented in the previous chapter, the outcome demonstrates a prominent type and function, which may be found in the song. After analyzing the data, the researchers came to the following conclusions:

A. Types of Code-Switching.

The findings presented that the frequently used type of code-switching is Intra-sentential (29) and inter-sentential code-switching (30). This means that English words recorded the highest numbers and occurrences followed by sentences, phrases, and clauses. The majority of Taglish code-switching in the song of Andrew E. shows that Filipinos borrow a lot of English terms or words that do not exist in Filipino.

In addition to words, sentences were the second English code used extensively in the song lyrics. Simple sentences were used most at the level of sentences. This is due to the songwriter's attempts to simplify sophisticated sentences so that the listener can easily understand the message. Following the result, the findings showed that Filipino verbs are often replaced with English verbs to emphasize the action or to make the action more notable (Likhitphongsathorn and Sappapan, 2014). The fre-

quent verbs found in the samples were "na-meet", "nag-sign", and "nag-pause", for example as these code-switched words gave emphasis to the action of the verb phrase.

B. Functions of Code-Switching.

The findings presented that the frequently used function of code-switching is Poetic (15), followed by both the Referential (12) and the Expressive (12), and lastly the Directive function (11), then the Metalinguistic function (10). The Phatic function cannot be found in the song. This implies that the function of code-switching is dependent on the genre of the medium, in this case, the data is a song lyric with the function to entertain, and to mention Andrew E's genres of rap are known for comedic and adult themes. The poetic function is used when doing jokes, puns, and in rhyming. (Likhithongsathorn and Sappapan, 2014). Moreover, the Filipino language tends to use a lot of English words that are not existent in the Filipino language. In addition, code-switching can also be used as sort of a euphemism and a substitute for a word that is vulgar in the Filipino language.

Code-switching may be integrated into songwriting. With its poetic function as the majority function, code-switching in songs is gaining popularity in lyric writing and as part of the songwriting process. Davies and Bentahila (2006;

2008) acknowledge that CS in novels, poems, and song lyrics can also be observed. This may provide relevant information and explanation on the ever-evolving language, culture, and music (Likhithongsathorn and Sappapan, 2014). As the intra-sentential type and the poetic function as the most frequent code-switching phenomenon, this implies that the CS show a strong or sudden emotion in the song. Since English has fewer syllables, the singer shortens the words or expressions to fit the rhythm. Finally, CS serves as a tool for expressing group identity. With the development of CS studies conversational speech, this study will significantly contribute to the study of CS in different contexts such as music and lyrics.

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