

การปนภาษาอังกฤษในเพลงฮิปฮอปไทย

A Study of English Code-Mixing in Thai Hip-Hop Songs

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บทคัดย่อ

ฮิปฮอป นอกจากจะหมายถึงแนวดนตรีประเภทหนึ่ง ยังมีความหมายในเชิงเป็นกลุ่มวัฒนธรรมย่อยที่มีอิทธิพลต่อกลุ่มคนรุ่นใหม่ทั่วโลกผ่านทางรูปแบบดนตรี แฟชั่นการแต่งกาย และรูปแบบการใช้ภาษา รูปแบบภาษาของเนื้อเพลงฮิปฮอปในประเทศไทยได้รับเอาอิทธิพลของศิลปินต้นตำรับของแนวดนตรีนี้เช่นเดียวกัน ไม่ว่าจะเป็นเนื้อหาของเพลง ลักษณะเฉพาะของภาษาฮิปฮอป และการใช้ภาษาอังกฤษร่วมกับภาษาไทยเพื่อสื่อความหมายของเพลง ดังนั้นจึงพบมีการปนภาษาระหว่างภาษาไทยและภาษาอังกฤษอยู่มาก งานวิจัยนี้ถูกจัดทำขึ้นเพื่อศึกษาลักษณะหน่วยตามโครงสร้างภาษาและวัตถุประสงค์ของการปนภาษาอังกฤษในเนื้อเพลงฮิปฮอปไทย เพลงฮิปฮอปที่ได้รับค่านิยมบนยูทูป จำนวน 40 เพลงซึ่งมียอดเข้าชมมากกว่า 100,000 ครั้งขึ้นไป โดยได้ถูกคัดเลือกเพื่อทำการวิเคราะห์ โดยพบว่าส่วนใหญ่หน่วยภาษาอังกฤษที่พบปนในเนื้อเพลงไทยอยู่ในระดับประโยค และภาษาอังกฤษส่วนมากถูกปนลงในเนื้อเพลงเพื่อสร้างกลุ่มคำสัมผัสเสียงอันเป็นส่วนสำคัญในการกำหนดโครงสร้างหลักของเนื้อเพลง ปรัชญาการปนภาษาไทยและภาษาอังกฤษในเนื้อเพลงฮิปฮอปไทยแสดงให้เห็นถึงการแพร่หลายของการปนภาษาผ่านทางภาษาเชิงศิลปะและยังเป็นภาพสะท้อนวิธีการที่ภาษาถูกใช้เป็นเครื่องมือในการสร้างอัตลักษณ์ทางสังคมอีกด้วย

คำสำคัญ: ฮิปฮอป เนื้อเพลงฮิปฮอปไทย การปนภาษา วัตถุประสงค์ของการปนภาษาอังกฤษ

Abstract

Hip-hop is more than a musical genre. It is a global subculture, which influences youth across the globe through musical style, fashion, and, of course, language. Thai hip-hop lyrics also embrace themes, language styles of mainstream artists and the use of English along with Thai words to convey meanings in songs. Consequently, English mixing in Thai hip-hop lyrics is widespread. This study aims to examine common types of linguistic form of Thai-English code-mixing and the functions of English items in popular Thai hip-hop songs. Forty Thai hip-hop

songs, which had more than 100,000 views, were selected from YouTube for the analysis. The results show that single full sentences were found to be the most common English code-mixing elements. Furthermore, the vast majority of English items were employed to fit a rhyming scheme because it is an essential poetic device to create structure in songs. The mixing of English in Thai hip-hop lyrics also illustrates the spread of English through artistic expression and it reflects how language is naturally used to create a social identity within a group.

Keywords: hip-hop, Thai hip-hop lyric, code-mixing, functions of English code-mixing

1. Introduction

Alternating between two languages in the same utterance is commonly found in a variety of today's communication and artistic expression. This mixing is not only found in everyday language use, it also occurs in domains such as advertising, film, fiction, poetry, and song (Kachru (2006). Linguists have investigated English mixing in songs and explored the extent of English insertion as well as the patterns and functions of English elements found in lyrics. The results of this prior research have indicated that English mixing with local language is prevalent in some countries across Asia such as India, Hong Kong, Korea, Japan, and Thailand. Western values have influenced popular culture in these countries contributing to English code-mixing and switching (Kachru, 2006; Chan, 2009; Lee, 2004; Moody, 2006; Likhithongsathorn & Sappapan 2013).

Code-mixing and code-switching are interchangeable terms used by linguists to describe language mixing phenomenon. Ho (2007) explained that code-mixing is the change of one language to another within the same utterance or in the same oral/written text. It is a common phenomenon in societies where two or more languages are used. Muysken (2000) described code-mixing as lexical items and grammatical features from two languages appearing in one sentence. Bathia and Ritchie (2008) considered code-mixing and code-switching as high-level mixing or complex mixing. They also explained the differences between the two terms; the term code-mixing refers to the intra-sentential mixing of linguistic items (morphemes, words, modifiers, phrases, clauses, and sentences from two or more different grammatical systems in the same sentence. On the other hand, code-switching is inter-sentential mixing or language switching at the sentence level.

Studies of English code-mixing in hip-hop song lyrics have been rare. Nonetheless, studies of English code-mixing across Asia focusing on pop song lyrics have revealed characteristics and functions of English mixed code in this genre of media. Studies on code-mixing in K-pop (Lee, 2004), and Thai pop (Likhithongsathorn and Sappapan, 2013) consistently reported that the majority of English items mixed into the lyrics were at the level of word, phrase, and clause. English code-mixing has been investigated in a number of other studies. For example, Kachru (2006) found that English was mixed into Hindi film music to create humor and parody western behavior. In K-pop, English mixing was used to assert the artist's self-identity, to create new meaning, to challenge dominant representations of authority, to resist mainstream norms and values, and to reject the older generation's conservatism

(Lee, 2004). English was also mixed into Cantonese pop lyrics to fit the rhyming scheme and mark parts of pop song lyrics in ways, which reflected the text structure of the lyrics, such as line divisions, the entry of chorus, and the division between the main voice and the backup voices (Chan, 2009).

Hip-hop is regarded as a form of popular music in western culture (Kachru, 2006). It is a part of a global subculture, which allows youths around the world to state their identity, express creativity, speak freely as well as portray the story of their lives through music and language. Hip-hop first came to Thailand in the 1970s as merely a borrowed musical style in some Thai pop and disco songs. At that time, all the lyrics were written in Thai language. Since then the lyrical styles have evolved through the influence of major hip-hop artists from the western world resulting in an elevation in the status of Thai hip-hop music. In Thailand, local hip-hop artists have been influenced by the lifestyle, fashion, music, and language used by original artists from the U.S.A. In the same way that English has been mixed into Thai pop songs, it has been integrated into local hip-hop lyrics where it serves multiple functions such as fitting with the rhythm and text structure of Thai songs.

2. Objectives

The purpose of this study is to examine the characteristics of Thai-English code mixing linguistic items and to explore their function in the context of the lyrical structure of Thai hip-hop songs.

3. Methodology

3.1 Data collection

Thai hip-hop songs with English mixed into the lyrics were selected for the analysis. The data included 40 Thai hip-hop songs that had more than 100,000 YouTube views with at least ten English elements occurring in each song. All the songs were gathered from playlists by searching for Thai hip-hop at www.youtube.com from November to December in 2016. However, some English words that appeared in the Thai hip-hop lyrics were not considered as examples of code-mixing. This is because English words that have been borrowed and used as common words in Thai are regarded as loanwords (Thadphoothon, 2009). Therefore, these English items were excluded. For verification, all lexical items were checked with The Royal Institute Thai dictionary at <http://www.royin.go.th/dictionary/>. English words that appeared in the Thai dictionary were not selected for the analysis.

3.2 Data analysis

A table was created to analyze the code-mixed items. The columns of the table were used to classify English grammatical items and functions based on two theoretical frameworks: Ho's (2007) classification, which divides English items into 7 categories; 1. Letters of the alphabet, 2. Short forms, 3. Proper nouns, 4. Lexical words, 5. Phrases, 6. Incomplete sentences, and 7. Single full sentences; and Chan's (2009) framework, which divides

functions of English mixing into four categories: 1. To fill lexical gaps, 2. To create patterns of rhyming, 3. To create patterns of repetition, and 4. To highlight the key ideas at the chorus. The listed English items were entered in the data table and counted. Then, the total number of English item types and their function was converted and reported in percentages.

4. Results

To analyze the extent and linguistic forms of English items in Thai hip-hop lyrics, this research study employs a classification model based on Ho (2007), which categorizes English language mixing elements into seven types of grammatical items, as follows.

1. Letters of the alphabet

This category refers to the use of letters and acronyms for names, for example “MC ออกเรือบางทีก็เพื่อจะทำประมง”, (Translation: MC sometimes set sail for fishing). In this case, the letters distinguish between objects, for example, “เพลงแรกที่หน้า A”, (Translation: The first song on A side of a cassette), (Song Title: Hip-Hop, Artist: The Real Featuring FH).

2. Short forms

Short forms are forms of English words that are truncated. The meaning of the original form is retained in the short form, for example, “จับ mic ปลื้อย rap ให้คนจับใจ” (Translation: Grab the mic and rap to make people feel inspired), (Song Title: Hip-Hop, Artist: The Real Featuring FH). To explain, the word “microphone” is shortened to “mic”, which also has the same original meaning and function as the longer word.

3. Proper nouns

Proper nouns refer to the English name of a specific object, person, place, event or brand, for example, “ใส่ Nike Jordan” (Translation: wearing Jordan Nike shoes), (Song Title: Hip-Hop Around the World, Artists: Repaze, Zeesky, Flowcode, Blacksheep).

4. Lexical words

Lexical words refer to individual items such as English nouns, adjectives, verbs or adverbs inserted into a sentence of a dominant language. When these linguistic items are mixed into the utterances of other languages, their original meaning and its function remain the same as in the first language, for example, “เธอเป็น superstar” (Translation: She is a superstar), “ขอผมจับขอผม touch” (Translation: Let me touch you), (Song Title: Ta Lueng, Artist: Thaitanium).

5. Phrases

Phrases are groups of words that represent an idea or expression but lack either a subject or predicate or both. For example: noun + noun “East West North South ทุกที่คือที่รัก”, (Translation: East West North South love is everywhere), (Song title: Tee Ruk, Artist: Illslick); adjective + noun, “อยู่ใน blue Benz” (Translation: I’m in a blue

Benz), (Song title: Nan Ngai, Artist: Thaitanium); adverb + adjective, “ผมบอกกลับบ้าน แต่ออกถึง early morning” (Translation: I told you that I was going home but turn out to party item early morning), (Song title: YMPL, Artist: Southside); and prepositional phrases, “แล้วก็ตื่นมารับความสดใสนี้ in the morning”, (Translation: and I wake up so as to feel fresh in the morning), (Song title: Bad Temper, Artist: Estee and Rahboy).

6. Incomplete sentences

Incomplete sentences have a subordinate clause that contains a subject and a predicate but lack a main clause to make the whole idea complete. For example, “ทราบถึงวันสุดท้าย until the day I die” (Translation: until the last day of my life, until the day I die), (Song Title: Hip-Hop, Artist: The Real Featuring FH); and “เลิกเข้าซ้ำได้แล้วนะครั้บ “cause he means nothing to me” (Translation: Stop asking me that because he means nothing to me), (Song Title: Who else?, Artist: P9D Featuring King Aglet).

7. Single full sentences

When a complete idea is expressed in a complete sentence consisting of subject and predicate, it is considered as a single full sentence. For example, “I feel so much strength when song touch”, (Song Title: Who else?, Artist: P9D Featuring King Aglet); “u are lookin' right”, (Song Title: Who else?, Artist: P9D Featuring King Aglet).

In accordance with Ho's (2007) framework, English code-mixing items found in Thai hip-hop lyrics are reported with their frequency and percentage in table 1.

Table 1 The classification of English items in Thai hip-hop song lyrics

Types of English Items	Frequency	Percentage
Letters of the alphabet	22	1.93
Short forms	10	0.88
Proper nouns	76	6.7
Lexical words	237	20.9
Phrases	288	25.37
Incomplete sentences	12	1.05
Single full sentences	490	43.17

The results show that from a total of 1,135 English items, the most found were single full sentences with a frequency of 490 items (43.17%), followed by phrases with a frequency of 288 items (25.37%) and lexical words with a frequency of 237 items (20.9%), respectively. Proper nouns were associated with 76 items (6.7%), and letters of the alphabet were found in 22 items (1.93%), followed by incomplete sentences with a frequency of 12 items (1.06%). Short forms were the least found English items inserted into the lyrics with only 10 items (0.88%).

As for the functions of English mixing in song lyrics, a theoretical framework was adapted from Chan (2009) to analyze the lyrical structure of Thai hip-hop music. Chan explained that English code-mixing has the following functions:

1. To fill lexical gaps

English items are mixed because speakers are much more familiar with certain concepts or terms in another language, presumably because these code-switched words or phrases are more frequently used in a speech community and hence more accessible (Chan, 2009). For example, “กด rewind กับช่วงเวลา analog” (Translation: I press the rewind button to take me back to the analog era), “ดนตรีมีรูปทรงอิสระ ออซะ เหมือน oxygen ในอากาศ” (Music has free form just like Oxygen in the air), (Song Title: Hip-Hop, Artist: The Real Featuring FH).

2. To create patterns of rhyming

Patterns of sound and sentences in song lyrics are created to fit with a particular melody and rhythmic structure. English elements are not only employed to create a rhyming pattern within or across the texts to attract the listeners but also to highlight the meaning of the song’s key idea. For example, “Sexy เนี่ย spec พี่ เซอ x ดีแบบเนี่ย น่ารักอ่า” (Translation: Sexy like this, she’s my type. She’s so hot and cute), (Song Title: Wai a Paw Baby, Artist: Southside).

3. To create patterns of repetition

The patterns of repetition of English items such as words, phrases, or sentences in the lyrics are inserted to carry the theme or key idea of the song as well as to be an eye-ear catcher to the audience. For example, “over here over here over there พวกกูเยออะ we over there we are everywhere” (Translation: over here over here over there a lot of us, we are over there we are everywhere), (Song title: Nan Ngai, Artist: Thaitanium).

4. To highlight the key idea at the chorus

The use of English at the chorus can also emphasize the main point contained in each line. For example, the song “Welcome to the South by Southside” was found to employ the English phrase at the chorus, “welcome to the south, welcome to the Southside”. In this case, the English phrase corresponds to the song title and expresses the key idea of the whole song.

English-code mixing functions in Thai hip-hop, categorized with their frequency and percentage are shown in Table 2.

Table 2 Functions of English in Songs

Functions	Frequency	Percentage
To fill lexical gaps	131	11.54
To create patterns of repetition	204	17.98
To create patterns of rhyming	748	65.9
To highlight the key idea at the chorus	52	4.58

According to the classification of the functions, the vast majority of English elements, 748 items, served the purpose of rhyming (65.9%), followed by creating patterns of repetition, 204 items (17.98%), filling lexical gaps, 131 items (11.54%), and highlighting the key idea at the chorus, 52 items (4.58%).

5. Discussion

The results show that English mixing at the sentence level appeared the most frequently, as it accounted for 43.88 % of all the English items found in the song lyrics. This was followed by phrases, lexical words, proper nouns, letters of the alphabet, incomplete sentences, and short forms, respectively. The results of this study appear to contradict the study of English Code-mixing in Thai pop songs by Likhithongsathorn (2013) and other similar Thai research, which found that the most frequently mixed English items were at the word level. When considering types, the majority of these sentences, 490, were found to be simple sentences (76 %). Furthermore, 72.44% of all English items at the sentence level were in the affirmative form.

Regarding categories of lyrical content based on common hip-hop themes, the majority of these sentences, 243, were associated with “love or flirting with a girl” (49.59%). Consequently, it can be assumed that the prevalence of English sentences in Thai hip-hop songs contributes towards expressing the intended meaning of artists who compose songs using narrative and descriptive English and Thai lyrics. This is in disagreement with the results of other similar studies, which have found that the majority of English mixing was done at the lexical level, playing a more peripheral role. For example, using English nouns to fill lexical gaps when there was no equivalent meaning in Thai, replacing Thai verbs with English ones to highlight actions, and exclamation as a device to play with words and express feelings while conveying the meaning or idea of each line by primarily relying on the surrounding Thai text (Likhithongsathorn, 2013).

As for the functions of English code-mixing in Thai hip-hop songs, most English insertions were found to serve as poetic devices creating rhyming patterns, which were essential to the structure of the lyrics and the instrumental background music of the hip-hop songs. Investigations into rhyming patterns of English items in Thai hip-hop songs have suggested that most syllables in English words that rhyme occur at the end of each line. According to Horn (2010), end rhyme couplets are linked through phonological similarity of vowel and coda of syllables.

In Thai hip-hop songs, English mixing was found to occur at the end of lines in two ways: forming patterns and the grouping of rhyme fellows.

1. English - English Line - Final Rhyme

Artists mix a variety of English items in or around the final position, which corresponds to the last prominent beat stressed. English words that rhyme at the end of lines can indicate line consistency in rap lyrics, as shown in the examples below.

Song title: Sorry Artist: Southside feat. ชินวุฒิ (Chinawut)

Table 3 English - English Line - Final Rhyme

Lyric	Pronunciation	Literal translation
1. โทษทีนะ tell him like I told ya	1. toht tee na tell him like I told ya .	1. I'm sorry. Tell him like I told you.
2. บอกไปเลย we over	2. bauk bpai loey we over .	2. Tell him that we break up.
3. ให้เขาสบายใจ ผมจะไป like a soldier	3. hai kao sabai jai pom ja bpai like a soldier .	3. To make him feel comfortable, I'll leave like a soldier.
4. ok I gotta pack my bags	4. ok I gotta pack my bags .	4. Ok, I gotta pack my bags.
5. ใช่ผมผิดเอง mami yes I'm bad	5. chai pom pit eng mami yes I'm bad .	5. Yes, It's all my fault. Mami yes I'm bad.

2. English - Thai Line - Final Rhyme

Final syllables of English and Thai words at the end of lines appear to be phonologically similar. By alternating rhyme fellows in English and Thai, the artist can have more choice of words to play with and sound to convey meaning in line with the main theme of the song, as shown in the examples below.

Song title: กูบ (Kiss) Artist: Illslick

Table 4 English - Thai Line - Final Rhyme

Lyric	Pronunciation	Literal translation
1. Pop ก็กลับไปร้อง pop	Pop gor glup bpai raug pop	If you're a pop fan, sing pop songs.
2. Rock ก็กลับไปร้อง rock	Rock gor glup bpai raug rock	If you're a rock fan, sing rock songs.
3. Dark R&B พูดยังไม่รู้ถึงจะมอง ออก	dark R&B poot yung ngai koon teung ja maung auk	I have no idea how to describe what dark R&B is.
4. มีความนัยบางคำที่อยากจะลอง บอก	mee kwahm nai bahng kum tee yahk ja laung bauk	I've got something to tell you.
5. ผมชอบคุณพูดจริงไม่ใช่แค่ลอง หยอด	pom chaup koon poot jing mai chai kae yaut	I really like you and I'm not fooling around.
6. และผมไม่มี Lambo ผมมีแต่ longboard	lae pom mai mee Lambo pom mee dtae lon longboard	I don't have Lamborghini, but I do have a longboard.
7. Baby, please don't get me wrong ผม แค่จะลอง กอด	Baby, please don't get me wrong pom kae ja laung gaut	7. Baby, please don't get me wrong. I just want to give you a hug.
8. พูดจริงตลอด ทุกๆคำที่ บอก มันข้อม ออกจากหัวใจ	poot jing dtalaut took took kum tee bauk mun yaum auk jahk hua jai	8. Everything I said to you was true.

Apart from the characteristics and functions of English mixing in Thai hip-hop lyrics, it is worth noting that the mixing of some English jargon or specific terms particularly used among rappers helped Thai artists to assert

their hip-hop identity and show that they belong to a global subculture. The findings revealed a group of lexical words and acronyms that share similarity in terms of meaning, which were encountered multiple times during the research process, including *beat, bar, rap, MC, rhyme, flow, and hip-hop*. These words represent activities and essential elements of hip-hop culture such as DJing. For example, *beat* and *bar* are terms, which are used to express timing in hip-hop music, In MCing, *rap, MC, rhyme, and flow* are terms used to express lyrics.

These terms were mostly inserted into lyrical contents that dealt with asserting that they were real or authentic hip-hop artists. This aspect of the data highlights the relationship between language and identity. Jaspal (2009) stated that apart from a communicative function, language could also constitute a means of asserting one's identity or one's distinctiveness from others. A common language may be the ideal vehicle to express the unique character of a social group and to encourage common social ties based on a common identity.

Therefore, asserting hip-hop identity through lyrics by mentioning terms and jargon involving hip-hop activities and elements has become a common practice and theme in this genre. It can be considered that the mixing of English language into Thai hip-hop lyrics not only carries values of westernization and modernity, it also helps artists to establish their hip-hop identity and show that they belong to the global hip-hop sub-culture.

6. Conclusion

English code-mixing in Thai hip-hop is deliberately and creatively integrated into lyrics. English elements ranging from letters to sentences are used to give meanings and express ideas as well as feelings. English and Thai lyrics have been harmoniously combined as a poetic device, which is important to the structure of the songs. This aspect of the results illustrates the spread of English via pop culture reinforced by mainstream musical styles and modern media such as the Internet. The influence of mainstream hip-hop in lyrics goes beyond English code-mixing because some mixed-language found in songs contains African American Vernacular English features, sounds, and grammatical forms, which deviate from standard language expressions for example, the English code-mixing found in K-pop (Lee, 2004).

The findings from this study can possibly enhance greater understanding of Thai-English code-mixing in Thai hip-hop songs, and it could be beneficial for the scholars and students who aim to conduct research studies related to English code-mixing in songs. To gain a better understanding of English code-mixing, functions of English code-mixing in song lyrics from other music styles should be examined to identify differences and similarities across genres of other popular music such as pop and rock. Further research on English code-mixing in Thai hip-hop lyrics could investigate how English meaning and form are changed by the nativization process. In addition, characteristics of hip-hop music in other varieties of English such as African American English should be explored and discussed.

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