# English Code-Mixing in 'Luk Thung Pop Dance' Songs

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## Abstract

This study aimed to explore English code-mixing in Thai Luk Thung pop dance songs sung by Kratae R-Siam and Baitoei R-Siam, two female singers under RS Public Company Limited. The study focused on an analysis of twenty (20) songs in which English code-mixing was found. Data were analyzed using the framework of Kannaovakun and Gunther (2003) and Ho (2007). The results showed that the songs contained a total of forty-six English words. In terms of nativization of English based on Kannaovakun and Gunther (2003), 26 words met the nativized features. The highest frequency was displayed by truncation (42.31%), followed by reduplication and semantic shift (19.23% each), hybridization (15.23%), and word order (3.85%), respectively. Based on Ho's (2007) classification framework, the highest frequency was displayed by lexical words (48.57%), followed by short forms (31.42%), proper nouns (14.29%), and single full sentences (5.71%), respectively.

***Keywords*****:** *Code-Mixing, Nativization of English, Thai Modern Country Songs (Luk Thung)*

## 1. Background

Undeniably, we all live in the globalized world and in the era of technological advancement where several dynamic changes are daily seen. Most of those changes are, of course, caused by globalization. Globalization makes an interactive society where people living far from each other can interact with each other in a few seconds. Due to such fact, people, all the time, exchange and share something consciously and unconsciously. Such exchange is a common process or the so-called 'communication' which is the essence of human life. In the communication process, the sender and the receiver work interactively in exchanging the message. According to Shannon and Weaver (1949), the process of communication is composed of six elements: sender, receiver, message, channel, noise, and feedback. Among them, 'message' is a very complex one since it is what the sender and the receiver exchange. A message sent by the sender must be understandable when reaching the receiver. A message needs a carrier or 'code.'

Berlo (1960) defined 'code' as the language — verbal or nonverbal. Likewise, according to Wardhaugh (1992), the sender delivers a message with a code perceivable and understandable by the receiver. In other words, the code is the language commonly shared by the sender and the receiver. Consequently, the message to be sent is carried by the code or language filtered and finalized by the sender. However, in reality, people do not share the same language. In an attempt to overcome this barrier, people communicate using a language that can be commonly shared by speakers of different mother tongues. One of the global languages most people use in communication is English. Nishanthi (2018) stated that English is 'the major window on the world,' allowing us to view different progress in the world. English is a significant language for the global population since it is accepted as a mother tongue for a few nations, a second language for some nations, and a foreign language for many nations. This statement is supported by the fact that it is accepted as a 'lingua franca,' defined by Jenkins (2007) as the language used in communication taking place between those whose mother tongue is not English and who cannot understand each other's mother tongue, such as a Chinese businessman communicating with a Thai customer as the main character on international communicative settings. Moreover, it has become significant and found used in several areas, such as technology, medicine, business, mass media, and so on. It is the major reason why other languages are influenced by English.

The rapid growth of English, along with its effects, has been partly responsible for globalization. Most countries are aware of its significance and roles in several areas including education, business, science, technology, etc. Thailand is a country where English is categorized as the second important language Thai people should know after their Thai language. According to Hirunburana (2017), English is considered a vital medium required for professional advancement in Thailand. Therefore, English generally is a compulsory course at all educational levels in Thailand. Moreover, English is widely used in almost all areas including education, employment, and work, technology, science, as well as media such as movies, songs, and




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television programs, so the Thai language has been greatly influenced by English for decades. Due to its significant role in Thai society, English has slowly crawled into Thai via different channels. Consequently, more Thai people have become familiar with English and have adopted English features and used them in Thai communicative contexts. For this reason, the effects of English on the Thai language are noticeable phonologically, morphologically, syntactically, and semantically. One of the most remarkable influences is the mixing of English in the Thai language.

English code-mixing is frequently found in informal communicative settings. Through spoken words, interlocutors need to fulfill their communicative goals instantly. This fact is supported by Derrida (2011) who states that spoken conversation tends to be more spontaneous and less informal. One of the linguistic choices always picked up by interlocutors is English code-mixing. Nowadays, more Thai people use English code-mixing in their informal conversation, especially when Thai words are found less convenient to use compared to their English counterparts. Using English code-mixing in the Thai language seems to be a normal linguistic phenomenon, which may be due to its popularity and significant status in Thailand as a language of those who are knowledgeable and educated. The finding is consistent with the perspective of Gunesch (2009) who stated that knowledge of languages can facilitate people to have a broader world view; consequently, many languages, as well as English, have become popular for people to learn. Besides, according to Yiamkamnuan (2010), the popularity and significant status of the English language in Thailand results in the occurrence of code-mixing.

Related studies have attempted to figure out why code-mixing is used as well as theories. According to Waris (2012), most people apply code-mixing by borrowing or using pieces of foreign languages and adapting what they borrow to meet the linguistic features of their mother tongues. Likewise, the studies by Li (2000) and San (2009) revealed that linguistic motivations intensify the use of code-mixing in a bilingual society. In Thailand, English code-mixing is generally seen in daily communication as well. This fact is supported by Kannaovakun and Gunther (2003) who revealed that code-mixing is commonly found in Thai conversations. Not only in daily communicative settings, but also is it found in all media channels including TV, radio, and online media. Those media as the channels, million pieces of information are transmitted to millions of people as the receivers in the communication cycle.

Through media, Thai people receive general information, news, movies, and music. Among them, music is very common. Thai people enjoy listening to a variety of music genres (rock, pop, classic, etc). However, among Thai music genres, Thai country music known in Thai as *"Luk Thung"* is very popular and can easily be accessed by Thai people of all ages and groups. Based on historical evidence, Luk Thung music originated in 1938. According to Virulrak (2008), Luk Thung music is specially characterized by song lyrics which are composed using easy and simple language reflecting the lifestyle of people in the country as well as their local society, tradition, and culture. According to Chan (2016), Luk Thung is a "hybridized genre of local popular music in Thailand." The main target listeners of this music genre are farmers, people living in the country, and the urban working class since they can understand the content easily due to their familiarity with such a way of life.

So far, the popularity of such Thai music genre has never stopped but continuously intensified. Moreover, Luk Thung has evolved from a Thai traditional music genre to a more internationalized one integrated with western music genres like rock or pop. Damronglerd (1990) and Virulrak (2019), as cited in Chuthap (2019), divided the evolution of Luk Thunk into seven periods: 1) Early, 2) Golden, 3) Musical, 4) Folk, 5) Luk Thung Band with Dancers, 6) 'String' Luk Thung, and 7) Present. In the 'Present' period, Luk Thung music is sometimes combined with other popular music genres like pop or rock.

Luk Thung songs today do not have only such combination but also some linguistic combinations like English code-mixing, which lyricists mean to ensure the lyrics will sound more modern and gain popularity from Luk Thung fans who are the new generation. At present, there is the latest Luk Thung genre called Luk Thung pop dance. The popularity of this modern Luk thung genre is unstoppably growing in the era of digital technology with the rapid growth of online media. With the help of social media, especially Youtube, it has become more and more popular since it can be accessed by everyone anywhere and anytime.

R-Siam is a Luk Thung music production company in Thailand specializing in Luk Thung pop dance songs. Among their Luk Thung artists, Baitoei and Kratae are female pop-dance artists well-known among young Thai listeners. Their songs are outstanding in terms of the use of English code-mixing the song lyrics.


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Hence, this study aimed to explore the use of English code-mixing in their songs since their songs are targeted at the new generation and young listeners. The analysis was based on the nativization framework proposed by Kannaovakun and Gunther (2003) and the classification framework proposed by Ho (2007). The findings could mirror the sociolinguistic phenomenon in Thailand.

*1.1 Principle of Code-Mixing*

The key lexical unit of this term 'code' refers to the language used in the communication process. Generally, code-switching and code-mixing are terms frequently found in the bilingual or multilingual communication process. This research focused on code-mixing only. The term code-mixing is similarly defined by linguistic scholars. Muysken (2000) defined the term as the appearance of lexical items and grammatical features from two languages in one sentence. Wardhaugh (2000) explained that "code-mixing occurs when conversant uses both languages at the same time to show that they change from one language to the other in the course of a single utterance." Kannaovakun and Gunther (2003) defined the term similarly but specified that code-mixing is limited to occur at the clause level; at least two linguistic systems appear within the same sentence (intra-sentential). This statement is also supported by Dhitiwattana (1997) who defined the term as a combination of two languages appearing in one sentence.

Code-mixing is a linguistic phenomenon called 'language contact' according to Krachu and Nelson (2006) in which linguistic features of one language are adapted to suit the other. Weinreich (1953) indicated that language contact can cause a number of linguistic phenomena. Code-mixing is an example of such phenomena, probably occurring when a speaker has knowledge and competence in more than two languages where one language affects the other, that is, when a non-English native speaker mixes English codes in his or her mother tongue, those English codes may be adapted to meet his or her mother tongue's linguistic features. Sik and Anping (2004) defined nativization as a linguistic phenomenon caused by the appearance of English codes in another language.

Originally, the term "nativization" is aimed to explain the process of language acquisition. For instance, Sankoff and Laberge (1974) defined it as the process through which a native speaker acquires the language. Nevertheless, in the aspect of sociolinguistics and world Englishes, this term is differently defined to explain how English is nativized by non-native speakers. Kachru and Nelson (2006) viewed nativization as the adaptation of English by non-native speakers. Such adaptation can occur in a certain social and cultural setting resulting in a variety of Englishes, such as Singlish, Hinglish, Chinglish, and so on.

*1.2 Classification of English Code-Mixing*

English code-mixing is differently classified by sociolinguistic theorists. Kannaovakun and Gunther (2003) have investigated English code-mixing in the Thai language and classified English code-mixing into six types based on nativized characteristics including:

1) Truncation

Truncation is a shortened form of an English code or the omission of a part of an English code. In Thai communication, two types of truncations can generally be found: omission of the first syllable and omission of the final syllable. For instance, the English code, 'คอมพิวเตอร์ (computer)' is shortened to 'คอมพ์ (com).'

2) Hybridization

Hybridization is a combination of an English code and a Thai code. For instance, the term 'microwave oven' is widely used by Thai people as เตาไมโครเวฟ (เตา is translated from 'oven' and ไมโครเวฟ is transliterated from 'microwave').

3) Conversion

In this category, the part of speech of an English word is converted from one class to another. For example, an English noun can be used as a verb in Thai such as the term "selfie," which is a noun that means *a photo of yourself that you take, typically with a smartphone or webcam, and usually put on social media;* however, Thai people use it as a verb, e.g. มา selfie กัน (translation: Let's *selfie*).


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4) Semantic shift

In this type of code-mixing, the meaning of an English code is changed when used in Thai contexts. For example, the English word 'fan' means a person who admires somebody or something or enjoys watching or listening to somebody/something very much, but it means a girlfriend or a boyfriend in Thai contexts. For example, 'ฉันไม่มี fan ค่ะ' (translation: I don't have a *fan*). The word 'fan' in the example refers to a boyfriend.

5) Reduplication

Reduplication refers to the repetition of an English word, which is the way Thai people always do in their daily communication.

Example " ไอ ไอ ไอ ไอ มิส ยู (an extract from a Thai song)"

Translation: I I I I miss you.

The example above shows the repetition of 'I" since, in the Thai language, adjectives and adverbs can be repeated for different purposes.

6) Word order

In this type, a change of the word order exists in Thai texts. For example, a Thai girl says "หนูอยากกิน*เค้กช็อกโกเลต*" (translation: I want to eat *cake chocolate*). In the example, the Thai girl switches the order of the word, from 'chocolate cake' to 'cake chocolate' to meet the Thai grammatical structure in which an adjective always appears after a noun.

Another classification of English code-mixing is proposed by Ho (2007) who divides code-mixing based on linguistic units into seven types as follows:

1) *Letters of the alphabet*

In this type, the speaker uses a letter or letters of the English alphabet instead of a word, e.g. "ตอนนี้เขาพักอยู่ใน ICU" (ICU is an acronym standing for intensive care unit).

2) *Short forms*

This is similar to truncation proposed by Kannaovakun and Gunther (2003). In this classification, an English code is shortened by cutting an initial or final syllable or morpheme. For example, in the Thai text, "เธอดู hi มากเลย," the term 'hi' is shortened from "high class."

3) Proper nouns

This type includes the use of names of specific persons, places, organizations, or things, such as Lotus (a supermarket in Thailand) and Trump (the US president).

4) Lexical words

This type includes English nouns, verbs, adjectives and adverbs used in Thai contexts, e.g. in a Thai statement, "ฉัน design ห้องครัวเอง," the English word "design" is mixed with Thai words in the Thai utterance.

5) Phrases

This classification is a combination of at least two English codes in a Thai sentence. For example, in the Thai sentence, "เขาจบ International Relations จากเมืองนอก," the speaker uses a combination of an English adjective and an English noun.

6) Incomplete sentences

In this type, an incomplete sentence is used as a part of the whole sentence or a minor sentence. For example, in the Thai sentence, "If it is good, ผู้บริโภคจะมากขึ้น" (back translation: If it is good, there will be more consumers), "If it is good" is a subordinate clause of the whole sentence, and it cannot be understood without the main clause, ผู้บริโภคจะมากขึ้น (back translation: there will be more consumers).

7) Single full sentences

This type is a group of words with a subject and a predicate; for instance, a Thai speaker may say "จะทำอะไรก็ตามใจ I don't care" (back translation: You can do anything you want. I don't care).


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Although those two classifications are different, they still share some similar types. For instance, truncation and short form are in the same category. This study focused on the analysis of data according to the frameworks proposed by Kannaovakun and Gunther (2003) and Ho (2007).

## 2. Objective

To investigate the use of English code-mixing in Luk Thung pop dance songs

## 3. Methodology

*3.1 Data Collection*

Data were songs sung by Kratae and Baitoei, two popular female artists under R-Siam, which is a Thai country music subsidiary of RS Public Company Limited. The data were sixty-one (61) songs collected from music albums and singles launched from 2011-2019. During the period, there were a total of sixty-one (61) songs. Among them, twenty-eight (28) songs were sung by Kratae, and thirty-three (33) songs were sung by Baitoei. Out of 61, twenty songs, nine (9) of which were sung by Kratae and eleven (11) of which were sung by Baitoei, were found to have English code-mixing. The samples were forty-one (41) English words that were found to appear in those twenty songs.

*3.2 Data Analysis*

The data analysis was conducted to investigate the use of English code-mixing in twenty songs; nine (9) songs by Kratae and eleven (11) songs by Baitoei. Nine (9) songs by Kratae included หนานะ (Na Na), ชู้ทางไลน์ (Na Na), ตื้ด (Tuet), รีโมทหัวใจ (Remote Hua Chai), หล่อทะลุใจ (Lo Tha Lu Chai), ละมุนละม่อม (Lamun Lamom), รักนะ ฉึก ฉึก (Rak Na Chuek Chuek), เหวี่ยง (Wiang), and ยิ่งถูกทิ้ง ยิ่งต้องสวย (Ying Thuk Thing Ying Tong Suai). Eleven (11) songs by Baitoei included กรุบ กรุบ (Krup Krup), เช็คเรทติ้ง (Check Rating), ไม่พูดเยอะ...เจ็บคอ (Mai Phut Yoe…Chep Kho), ติดหนึบ (Tit Nuep), โป๊ (Po), ใบเตยเหงา (Baitoei Ngao), โคโยตี้ค่ะพี่ (Coyote Kha Phi), โธ่เอ๋ย (Tho Oei), รักต้องเปิด (Rak Tong Poet), อย่ามโน (Ya Mano), and เช็ดแล้วทิ้ง (Chet Laew Thing). All songs were scanned for English words and were then analyzed based on the theoretical framework of nativization of English proposed by Kannaovakun and Gunther (2003) and the classification of English code-mixing proposed by Ho (2007).

## 4. Results

*4.1 Results based on Kannaovakun and Gunther (2003)*

The result revealed a total of 26 English code-mixing terms according to the nativization of English proposed by Kannaovakun and Gunther (2003). The findings were classified into six types including truncation, hybridization, conversion, semantic shift, reduplication, and word order. Table 1 below displays the findings in each of the types.

**Table 1** English Code-Mixing based on Nativization Proposed by Kannaovakun and Gunther (2003)

| English Code-Mixing Types | Frequency | | Total | |
|---|---|---|---|---|
| | Baitoei's songs | Kratae's songs | Frequency | Percentage |
| 1) Truncation | 5 | 6 | 11 | 42.31 |
| 2) Hybridization | 2 | 2 | 4 | 15.38 |
| 3) Conversion | 0 | 0 | 0 | 0 |
| 4) Semantic shift | 4 | 1 | 5 | 19.23 |
| 5) Reduplication | 3 | 2 | 5 | 19.23 |
| 6) Word order | 0 | 1 | 1 | 3.85 |
| **Total** | 14 | 12 | 26 | 100 |


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Table 1 presents Kannaovakun and Gunther's (2003) six English code-mixing types found in the songs. The highest frequency was displayed by truncation (42.31%), followed by semantic shift and reduplication (19.23% each), hybridization (15.38%), and word order (3.85%), respectively. However, conversion was not found in the songs (0%).

Noticeably, Kannaovakun and Gunther's (2003) five English code-mixing types were used, while only one type, conversion, was not used. To illustrate the use of each of those types, some examples are illustrated in the order of frequency.

**Table 2** Examples of truncation

| Samples | English terms | The appearance of code-mixing in texts | Songs |
|---|---|---|---|
| 1) รีโมท (remote) | remote control | อยากมีรีโมทบังคับ ใจเธอ | Remote Hua Chai (Kratae) |
| 2) เน็ต (net) | Internet | รถก็ติด เน็ตก็ช้า สัญญาณก็หาย | Tho Oei (Baitoei) |
| 3) เม้นต์ (ment) | comment | แล้วต้องคอยไปเม้นต์ | Chu Thang Line (Kratae) |

Table 2 shows three examples of truncation in which truncation was differently used. For instance, in example 1, 'รีโมท (remote),' was truncated or shortened from 'remote control,' the word 'control' in which was omitted. Differently, in example 3, ' เม้นต์(ment)' was truncated from 'comment' composed of two syllables, and the initial syllable was omitted.

**Table 3** Examples of semantic shift

| Samples | Original meanings | The appearance of code-mixing in texts | Songs |
|---|---|---|---|
| 1) สเป็ก (spec) | spec (N.): a detailed description of something, especially the design and materials needed to produce something | หล่อ ล้อ หล่อ สเป็กนี้เราจอง | Lo Tha Lu Chai (Kratae) |
| 2) เม้า (mouth) | mouth (N.): the opening in the face used for speaking, eating, etc.; the area inside the head behind this opening | ใครจะเม้าจะมอย ปล่อย ๆ เขาไปเหอะน่า | Po (Baitoei) |
| 3) โคโยตี้ (coyote) | coyote (N.): an American North American wild animal of the dog family | สาวโคโยตี้ น้องมีหน้าที่คือเต้น | Coyote Kha Phi (Baitoei) |

Table 3 displays examples of semantic shift. For instance, in example 2, 'mouth' is used in the text to mean the act of chatting or talking; however, its original meaning is an organ used for speaking or eating. Besides, the meaning of the term 'coyote' in example 3 was also shifted from a kind of animal to a person whose job is a dancer in a pub.


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**Table 4** Examples of reduplication

| Samples | English terms | The appearance of code-mixing in texts | Songs |
|---|---|---|---|
| 1) ชิค ชิค | chic | รุ่นใหม่มันชิคชิคดี | Tit Nuep (Kratae) |
| 2) สวีท สวีท | sweet | ดูซิข่าวสวีทสวีท | Baitoei Ngao (Baitoei) |
| 3) ฮัลโหล ฮัลโหล | hello | ได้มะคนขี้หึงนะคะ ฮัลโหลฮัลโหล | Rak Na Chuek Chuek (Kratae) |

Table 4 shows examples of reduplication. All examples shown above were reduplicated twice. In example 1, 'chic,' which means very fashionable and attractive, was reduplicated to intensify the degree of the meaning expressed by the speaker.

**Table 5** Examples of word order

| Samples | English terms | The appearance of code-mixing in texts | Songs |
|---|---|---|---|
| เพลงแดนซ์ | dance song | เพลงแดนซ์อะตี๊ด อะตี๊ด | Tuet (Kratae) |

Table 5 displays an example of word order since the research found only one. In the example, the lyricist switched from 'dance song' to 'เพลงแดนซ์ (song dance)' in the text. In Thai, a head noun generally appears before an adjective or modifier, so the new order could make the text sound correct and natural in Thai since Thai.

*4.2 Results based on Ho (2007)*

Apart from the analysis based on Kannaovakun and Gunther (2003), the data were analyzed based on Ho's (2007) classification of code-mixing, the types of which are divided according to linguistic units.

**Table 6** English Code-Mixing based on Ho's (2007) classification

| English Code-Mixing Types | Frequency | | Total | |
|---|---|---|---|---|
| | Baitoei's songs | Kratae's songs | Frequency | Percentage |
| 1) Letter of Alphabet | 0 | 0 | 0 | 0 |
| 2) Short form | 5 | 6 | 11 | 31.42 |
| 3) Proper noun | 3 | 2 | 5 | 14.29 |
| 4) Lexical word | 9 | 8 | 17 | 48.57 |
| 5) Phrase | 0 | 0 | 0 | 0 |
| 6) Incomplete sentence | 0 | 0 | 0 | 0 |
| 7) Single full sentence | 0 | 2 | 2 | 5.71 |
| **Total** | 17 | 18 | 35 | 100 |

Table 6 presents the findings based on Ho's (2007) classification. The highest frequency was displayed by lexical words (48.57%), followed by short form (31.42%), proper noun (14.29%), and single full sentence


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(5.71%), respectively. Letters of the alphabet, phrases, and incomplete sentences were not found in the songs (0%).

To illustrate the use of each of those types, some examples are illustrated in the order of frequency.

**Table 7** Examples of lexical words

| Samples | English terms | The appearance of code-mixing in texts | Songs |
|---|---|---|---|
| 1) เซ็กซี่ | sexy | หนูเน้นเซ็กซี่เฉย ๆ | Po (Baitoei) |
| 2) เปย์ | pay | ฉันเปย์เลยเป็นแสนแสน | Na Na (Kratae) |
| 3) ซิกแพ็ค | six pack | ซิกแพ็คเป็นลอน | Krup Krup (Baitoei) |

Table 7 shows examples of lexical words. For instance, in example 2, the English term 'pay' was transliterated into Thai and used as a verb in the song lyric; the meaning of the term did not change.

**Table 8** Examples of short forms

| Samples | English terms | The appearance of code-mixing in texts | Songs |
|---|---|---|---|
| 1) เมมเบอร์ | memorize, number | หนูเน้นเซ็กซี่เฉย ๆ | Po (Baitoei) |
| 2) จอย | enjoy | อารมณ์บ่จอยก็เลยมาตี๊ดสักที | Tuet (Kratae) |
| 3) ฟิตเนส | fitness center | แอบนัดกันจะไปฟิตเนส | Chu Thang Line (Kratae) |

Table 8 shows three examples of short forms, a type that is similar to truncation proposed by Kannaovakun and Gunther (2003). For instance, in example 1, 'เมมเบอร์' is a combination of two English terms, memorize and number. However, they were shortened by omitting syllables, from 'memorize' to 'mem (เมม)' and from 'number' to 'ber (เบอร์)', respectively.

**Table 9** Examples of proper nouns

| Samples | Proper Noun | The appearance of code-mixing in texts | Songs |
|---|---|---|---|
| 1) ดาราเดลี่ | Dara Daily (a Thai entertainment magazine) | โดนแอบถ่ายลงดาราเดลี่ | Baitoei Ngao (Baitoei) |
| 2) เฟซบุ๊ก | Facebook (a social media platform) | เฟซบุ๊กอะ เฟซบุ๊กอะ อะแชตก็แชตไม่ได้ | Tho Oei (Baitoei) |
| 3) เซเว่น | Seven Eleven (a retail grocery store) | มันเหมือนสะสมอ่ะแสตมป์เซเว่น | Chu Thang Line (Kratae) |

Table 9 shows three proper nouns used in the songs. For instance, in Example 1, 'ดาราเดลี่ (Dara Daily)' is the name of a Thai entertainment magazine. In Example 3, 'เซเว่น' shortened from Seven Eleven or 7-11, a well-known retail grocery store, the branches of which are located in almost every corner of Thailand, was used.


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**Table 10** Examples of single full sentences

| Samples | The appearance of code-mixing in texts | Songs |
|---|---|---|
| 1) I love you<br>2) Let's go | บอกฉันย้ำย้ำว่า I love you<br>Let's go มีความรักกับเขาสักที | Remote Hua Chai (Kratae)<br>Tuet (Kratae) |

Table 10 displays two examples of single full sentences used in the songs. Obviously, this type was not found in Baitoei's songs but found in Kratae's. Both examples 1 and 2 were inserted in the Thai texts.

## 5. Discussion and Conclusion

This research was conducted to identify the phenomenon of English code-mixing in Thai Luk Thung pop dance songs. Data were analyzed based on English code-mixing theories proposed by Kannaovakun and Gunther (2003) and Ho (2007). A total of twenty songs by Kratae (9 songs) and Baitoey (11 songs), two female artists under R-siam Public Company Limited.

The results based on the analysis framework of nativized features proposed by Kannaovakun and Gunther (2003) revealed that the highest frequency was performed by truncation, followed by semantic shift and reduplication (the same frequency), hybridization, and word order, respectively. The conversion was not found in the songs. According to the result based on the nativized features proposed by Kannaovakun and Gunther (2003), the reason why truncation was mostly used maybe since Thai people tend to shorten a long word.

In terms of the result based on Ho's (2007) classification, the lexical words were mostly found, followed by short forms, proper nouns, and single full sentences, respectively. Letters of the alphabet, phrases, and incomplete sentences were, however, not found in the songs. The reason why lexical words were mostly used may be due to their convenience in use and their role in expressing the meanings directly defined by the English codes. Lexical words were transliterated into Thai and mixed with the song lyrics. Most of them were terms frequently used by Thai people in daily communication, such as 'คอนโด ('condo' shortened from condominium)' and proper names, such as 'เซเว่น' that refers to a Seven Eleven store, which Thai people are familiar with.

Both Kannaovakun and Gunther (2003) and Ho (2007) share one similar feature, truncation or short form. The strategies Thai people use to shorten English codes included the elimination of an initial or a final syllable, such as 'เม้นต์' ('ment' truncated or shortened from 'comment'), and the omission of an initial or a final lexical unit, such as 'ฟิตเนส' ('fitness' shortened from 'fitness center'). It is consistent with what Nakasakul (2008) stated about the use of Thai language by Thai speakers that Thai people tend to delete a lexical unit of a Thai word, for instance, 'มหาวิทยาลัย' with six syllables (ma-ha-wit-tha-ya-lai) was shortened to 'มหาลัย' with three syllables (ma-ha-lai).

The results based on Kannaovakun and Gunther's (2003) nativization features were inconsistent with Kunarawong (2014) who studied English code-mixing and code-switching in Cosmopolitan Magazine and Janhom (2011) who analyzed English code-mixing in Thai health magazines. Both studies found that hybridization was mostly used. This study focused on Luk Thung pop dance songs. It is possible that to write song lyrics, the lyricists of Luk Thung pop dance songs need to minimize the words in each line to meet the song rhythms, and the target audience of Luk Thung pop dance songs is young listeners who always mix English words in their daily communication.

The results based on Ho's (2007) classification were also inconsistent with a study in Thai hip-hop songs conducted by Onkhao and Tipayasuparat (2018) who found that single full sentences were mostly used. Hip-hop may be a unique music genre with a tendency to contain a whole English sentence that is different from Thai Luk Thung songs.


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Further studies are possible to be conducted to find out why English codes are mixed in Thai contexts. Besides, further studies can be expanded to a variety of Thai textual sources, such as movies, novels, news, and advertisement, where English codes are mixed with the Thai language.

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