Code-Mixing In Selected Malaysian Hip-Hop Discography

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ABSTRACT

The study focuses on the bilingualism capabilities observed in code-mixing, particularly within Malaysia, a country that has embraced English as a second language. Concurrently, the hip-hop industry, renowned globally, frequently employs code-mixing as a strategy to enhance audience engagement. This study expands on the underestimation of code-mixing usage in Malaysia's hip-hop industry to better understand the country's language hybridisation throughout the years, which is also influenced by certain sociolinguistic factors, pertaining to the Malaysian community. Drawing on Musyken's categories of code-mixing, which include insertion, alternation, and congruent lexicalisation, three specific Malaysian hip-hop songs served as the primary data for this qualitative research: Dua Puluh by Benzooloo, Luca Sickta, and Yonnyboi; Satu Malam di Temasek by Joe Flizzow featuring Sonaone; and Lotus by ForceParkBois. Employing purposive sampling aligns with the research objectives, and extraction and analysis will follow once appropriate measures are implemented. This study not only contributes to a deeper understanding of code-mixing in the music industry but also sets the groundwork for broader research in the intersection of music and linguistics.

Keywords: bilingualism, code-mixing, hip hop, language hybridisation, sociolinguistic

1 INTRODUCTION

Language functions as a communicative tool, evolving throughout human civilization to serve as an effective code for message delivery and reception. In essence, it represents a diverse set of codes manifested in various existing languages, and establishing a common code becomes imperative for facilitating information exchange across different cultures. According to Abu Jazar (2021), the influence of the British empire, which rapidly shaped civilizations globally, resulted in English emerging as the sole standardized and developed language suitable for cross-cultural communication. The empowerment of this language can be perceived as a pivotal medium, a stepping stone toward further advancements in human development. Given Malaysia's imperative for rapid growth to enhance its human capital, the strategic adoption of English as a second language becomes an unwavering approach to realizing this goal. Moreover, Malaysia, deeply rooted in multiculturalism, has seamlessly incorporated the English language into its education system, fostering unity among diverse cultures (Deiniatur & Hasanah, 2024). Consequently, Malaysia stands as a nation with proficient human capital capable of effective communication in English.

Nevertheless, the combination of diverse cultures in the nation has engendered an additional layer of dynamic synergy influencing a more colloquial discourse. This informal language style is a consequence of linguistic hybridization, particularly Code-Mixing (CM), which is prevalent in Malaysia. Mohd Zahiruddin et al (2024), given Malaysia's demographic composition of bilingual and multilingual individuals owing to the diverse native languages—primarily Malay, Chinese, and Indian—these linguistic elements have indirectly contributed to the active utilization of CM, shaped by the intricate interplay between language and society. According to Liu (2023), code-mixing is notably triggered when individuals seek to communicate messages more effectively, a phenomenon influenced by social context. Consequently, within the complex dynamics of Malaysian society, code-mixing has become an essential linguistic style adopted by everyone for enhanced daily communication, concurrently giving rise to a noteworthy phenomenon in the entertainment industry (Ab Gani and Ramli, 2022).

Along with that, a study constructed by Kim (2024) dissected code-mixing strategies of the renowned Korean Pop Girls' Group, BlackPink which illustrated the significance of some English expressions employed in the lyrics to connect to global citizens. Similarly, a study on code-mixing strategies based on Agnes Monica's commentary in an international television show called The Voice, who is a singer, has also been conducted to demonstrate the abundance of code-mixing in a bilingual setting (Dovchin, Oliver, Wei 2024). According to Metrouh (2024), Hip-hop discography should be researched extensively because of its distinctive attributes in the sociolinguistic field, which would add to its instructional implications. Therefore, this study will intricately investigate code-mixing within the hip-hop discography of chosen Malaysian artists, aiming to comprehend the utilized types and the impact of language hybridisation.

This study is underpinned by two research objectives:
1. To identify the types of code-mixing used in selected Malaysian hip-hop Discography.
2. To analyse the factors that influence the use of code-mixing in selected Malaysian
   hip-hop discography between 2013-2023.

2 LITERATURE REVIEW

Code-mixing is classified as intra-sentential code-switching where alterations of words occur only within the intended morphology or syntax. This study is using a framework introduced by Musyken where the author has categorised code-mixing into three types. Due to the credibility and widespread use of Musyken's framework in research regarding code-mixing (Metrouh, 2024), this study has adopted the framework to increase the reliability of the results gained. The meticulous research done by Musyken has contributed significant insights to the linguistic field, which is indicated by many researchers that have utilised this particular framework due to its comprehensive view on code-mixing. The types are; insertion, alternation, and congruent lexicalization. Insertion involves the inclusion of lexical parts or complete features from one language into the structure of another. The incorporation of the lexical parts holds the same features of the intended semantic that an interlocutor wanted to convey. The constitution of the linguistic elements is also retained while insertion occurs.

According to Mumin (2024), code-mixing can be caused by language input in the classroom setting as an extension to teach the students English as a second language. Language input is an integration of exposure that one could experience throughout formal or informal education, naturally acquiring words that usually are embedded in daily conversation. Another factor that was utilised in this study is the

usage of the poetic device which enhances the artistic value and emotional impact on the intended audience (Razzaq, 2023). Metaphors and wordplay are crucial in producing hip-hop songs due to the meticulous details of melody that are embedded, thus in line with Wu (2023), employing poetic devices as one of the factors that influence code-mixing would create creative and inventive approaches that captivate the listeners. Last but not least, the last factor that is employed in this study is in-group marker. According to Huomo (2024), code-mixing caused by in-group markers expresses group identity in bilingual settings. In-group markers are employed in certain situations that reflect on social group identity, enhancing interpersonal communication within the group. In a nutshell, these factors are implemented in this study to comprehend better the phenomenon of code-mixing in selected hip-hop discography.

The usage of code-mixing is not uncommon in producing lyrics as creative work would always incorporate various interactive alternatives to interact with the audience better. Code-mixing production of lyrics has always been a practice in countries that employ any second language, primarily English. A study by Lee. (2023), emphasises the types of code-mixing utilised in Blackpink's songs which consist of intra-sentential, intra-lexical, differences in pronunciation that are influenced by different factors which are quotation, addressee specification, repetition, interjection, message qualification, objectivisation, and expression. Each of the songs selected in the study has depicted the evident practicality of code-mixing in ensuring the production of the lyrics to be emphasising messages from the girl group. Other than that, a past study has also been conducted on code-switching, which is another branch that is closely related to code-mixing as a way to communicate in bilingual settings. As the music industry progresses, literary device usage in lyrical production would also progress specifically in the Malaysian context. It could be seen that in the Hip-hop genre, the usage of code-mixing as a literary device in enhancing the rhythm and rhymes of a song has become extensive. Ojo (2023) has executed research on code alternation phenomena that are occurring even in gospel songs, which are primarily written in Nigerian. The research added that code alternation has assisted in the acceptance of gospel songs to reach a wider audience that utilise English as the main or second language. Malaysian hip-hop musicians strive to reach worldwide prominence while retaining cultural aspects. It is anticipated that by making extensive use of code-mixing in the literary creation of their chosen discographies, it will appeal to a worldwide audience. In addition, Azuddin et al (2024) executed research on code-switching on one of the popular singers, Upiak Isil who incorporated the code alternation to cater to a globalised scale. According to the study, the use of code-switching in the song was impacted by the singer's cultural background, the intended message, and the emotional color that aimed to be perceived. Therefore, this study attempts to construct a new way of understanding code-mixing, which is an important element in lyrical production as one can observe today. A more concise and comprehensive conclusion will be produced by dissecting the selected hip-hop discography.

3 METHODOLOGIES

The study implemented a qualitative research method with content analysis as the research tool. This will allow this study to gain an in-depth understanding of code-mixing's use in selected Malaysian hip-hop discography. Concerning Lim (2024), qualitative research techniques may enable a study to be exploratory since it is an open-ended discussion to understand the phenomena that center around social content. Qualitative research is an alternative to give an aerial view of a study, analysing the complexity of the theoretical concept. Due to that, selected three songs from Malaysian Hip-hop discography; Dua Puluh by Benzooloo, Luca Sickta, and Yonnyboi, Satu Malam di Temasek by Joe Flizzow featuring Sonaone, and Lotus by ForceParkBois have been purposely chosen for this study. The songs selected

have respectively gained acknowledgment from Malaysian society and each of the songs entails the objectification of this study. Hence, the study will be able to scrutinize parts of intended spoken discourse by digging into lyrical material and applying content analysis, as the study intends to obtain a holistic standpoint conclusion on code-mixing in songs.

The study analysed the settings used in three selected songs from Malaysia's hip-hop industry. First, Benzooloo, Luca Sickta, and Yonnyboi published a song in 2021 that was composed by 8 rappers, including the performers, to communicate their deepest ideas on their life experiences as younger individuals. An ensemble of individuals collaborated to produce a song that sought to appeal to youngsters since the song's title suggests that the musicians are in the early stages of their careers. Next, Joe Flizzow and Sonaone created a song full of hidden expressions and messages as rappers and an individual, respectively, Throughout the lyric composition session, the artists involved in Satu Malam di Temasek devised a song that celebrates and embraces life. Last but not least, ForceParkBois, a group of youthful hip-hop artists that rose to prominence in 2021, created a song on freedom and aspirations. Despite their explicit lyrics about healthy cannabis usage, they have inspired young people, particularly in Johor Bahru, Malaysia, to be courageous and risk-taking.

The study employed purposive sampling to gain deeper perspectives on the selected data. This is because a purposive sample is a non-random selection strategy in which the study will identify significant instances based on defined criteria relevant to the research objectives. The criteria needed would be the songs selected to be able to portray adequate use of code-mixing to complete this study's research aims. Furthermore, the songs featured from Malaysian discography demonstrate multiple generations' perspectives whilst adopting a similar speaking discourse referred to as code-mixing. It will be able to observe code-mixing through broad lenses due to the fact it reflects three separate backgrounds of artists and musical purposes. Thus, three songs from local musicians were chosen to help provide succinct results.

The study implemented the utilisation of the code-mixing strategies disclosed by Musyken in 2000. Musyken classified the categories as insertion, alternation, and congruent lexicalization. The framework implemented is tabulated and created a systematic analysis of the data. By the tabulation, the frequencies and the patterns of the used types of code-mixing are obtained, which has contributed to comprehensive and cohesive results for this study. As for the instances of code-mixing that have occurred, the lyrics are obtained using the Google Search engine and then cross-checked with a reliable music platform like Spotify. Respectively, according to the framework by Musyken, the example of the table used served as the instrument

As the study mainly focused on lyrical production, the use of content analysis allowed the research to achieve comprehensive findings. According to Christou (2024), content analysis transcends the mere extraction of text content and expands to scrutinizing the meanings, themes, and patterns that might become apparent within the given text. In other words, it allows this study to identify recurring themes, patterns, or trends within a body of content, providing insights into the underlying structures. Furthermore, the lyrical production of the three chosen songs will be recorded through the utilization of the Google search engine. Upon the compilation of lyrics, those incorporating instances of code-mixing will be extracted and documented. Subsequently, by using the framework by Musyken of code-mixing categories, the lyrics are systematically categorised. Thus, the adoption of a code analysis approach has aligned with the research objectives, facilitating a comprehensive and in-depth analysis.

In this study, established data from the lyrics are analysed. By adhering to Musyken's (2008) code-mixing categories, the technique allowed for a more flexible and exploratory investigation of textual material. The qualitative approach emphasised inductive investigation, which allowed for the formation of themes and patterns without the imposition of preconceived categories. This study has initially examined several forms of code-mixing through manual extraction and note-taking. By categorising the discoveries in the chosen songs, the lyrics are segregated into relevant categories and elaborated upon. The causes for code-mixing have been examined in further detail complying with a thorough investigation.

The study conducted has employed a framework produced by Pieter Musyken where he described the type of code-mixing can be segregated into three types; insertion, congruent lexicalisation, and alternation. By following this certain guideline, the reliability of the research would be ensured due to the systematic pathway that Muskyen has constructed, giving a clearer explanation to navigate around this phenomenon. In establishing the outcomes of this research, it is important to ensure the reliability and validity of this framework, by referring to other researchers that have employed the same framework in carrying out the research. Other than that, the factors that influenced the use of code-mixing are studied from past research that provides coherent and cohesive statements of why code-mixing would occur in certain contexts.

4 FINDINGS AND DISCUSSION

In this chapter, the outcomes of two research objectives are identified and segregated into categories. Each of the code-mixing identified is categorised by the types and factors with justified reasons for its usage.

4.1 Types Of Code-Mixing In The Selected Malaysian Hip-Hop Discography

Code-mixing is classified into three categories by Musyken, namely insertion, congruent lexicalisation, and alternation. The findings of the types were further divided and discussed in the tables below.

4.1.1 Insertion

Insertion is one of the types of code-mixing introduced by Pieter Musyken. It is described as inserting a word from another language into the sentence structure of another language.

20 occurrences of insertion could be extracted from three different songs. As for the song Dua Puluh by Yonnyboi, Luca Sickta, Benzooloo, Kmy Kmo, Siqma, & Juki, there are 5 examples extracted. The insertions made by the songwriters mostly revolved around borrowed terms, to retain the lyrical flow of the song, to insert a hip-hop term, and to insert a term that delivers contextual meaning. As for the analysis of the second song, 8 examples could be extracted. Most of the lyrics that utilised code-mixing are borrowed terms, to retain lyrical flow, and as an act to emphasise a proper noun. Last but not least, Lotus by FORCEPAKBOIS has 7 examples of insertion that have been used, centered around borrowed terms from both languages.

Table 1 Instances of Insertion

No.	Time Frame	Examples
Song Title: Dua Puluh (Yonnyboi, Luca Sickta, Benzooloo, Kmy Kmo, Siqma, & Juki)		
1.	0.20 - 0.22	Dah banyak hal yang lu bedal **packing** pastu jual
2.	0.44 - 0.45	Jangan dulu **testing** kalau tidak cukup **training**
3.	0.59 - 1.01	Baru buka **flow** ni, apa khabar?
4.	1.45 - 1.47	Juki joki huruf 20 kali ganda **long term**
5.	1.47 - 1.49	**Confirm,** I'm with **red** kebaya jiwa kental Edith Cowan, **now**
Song Title: Satu Malam di Temasek (Joe Flizzow featuring Sonaone)		
6.	0.18 - 0.20	Aku takkan **answer** korang dekat WhatsApp
7.	0.25 - 0.27	You're all the same, **mana** uniform?
8.	0.37 - 0.38	Kalau luar ada **ghost** depan pintu
9.	1.03 - 1.04	Ini silat Mat Kilau **style** M. Daud Kilau
10.	2.02 - 2.03	**Takeoff** tapi bukan bukak baju
11.	2.14 - 2.15	**Field Marshall** akan sentiasa turun padang
12.	2.20 - 2.21	Barang **rare** korang jumpa jarang-jarang
13.	2.56 - 2.57	Semua stadium kita **ball**, ada barang kita **call**
Song Title: Lotus (FORCEPARKBOIS)		
14.	0.43 - 0.46	Tak sengaja sebab takde **purpose**
15.	0.46 - 0.48	Kita nak letup macam kita nak **burst**
16.	1.00 - 1.02	Kalau tak **style** tolong jangan panggil wa
17.	1.23 - 1.26	No switch **takleh** flip
18.	1.26 - 1.28	Boleh ubah janji ku boleh **fix**
19.	2.31 - 2.33	Rasa dah masa **rolling** masa nak kau bertanya
20.	2.54 - 2.56	Kalau nak naik **rooftop** kena pandai susun ayat

4.1.2 Congruent Lexicalisation

Congruent Lexicalisation is another type of code-mixing introduced by Musyken, which can be defined as integrating lexeme from another language in a similar grammatical structure of another language.

Table 2 Instances of Congruent Lexicalisation

No.	Time Frame	Examples
Song Title: Dua Puluh (Yonnyboi, Luca Sickta, Benzooloo, Kmy Kmo, Siqma, & Juki)		
1.	0.26 - 0.27	Invade lawan infidel
2.	0.33 - 0.35	Tidak shy bukan spy topeng in disguise
3.	1.42 - 1.43	Houston, Boston Celtics tembak rocket jatuh sudah pasti often
4.	2.31 - 2.32	Bukan rockstar, popstar aku slash
Song Title: Satu Malam di Temasek (Joe Flizzow featuring Sonaone)		
5.	2.22 - 2.24	Stadium **status** panggil gua Kallang
Song Title: Lotus (FORCEPARKBOIS)		
6.	0.29 - 0.31	No stress no stress sama-sama kita fly
7.	0.48 - 0.51	Never stop lean clean sebab kita thirst teen dah nak habis dah
8.	2.28 - 2.29	Aku takde mercy sorry if aku blah je

Table 2 shows 13 congruent lexicalisation outcomes from three hip-hop tracks. Dua Puluh by Yonnyboi, Luca Sickta, Benzooloo, Kmy Kmo, Siqma, and Juki used 4 congruent lexicalization that focused on merging the same aspect of the Malay language's grammatical structure into English sentence structure, providing smooth and good lyrical flow. In Satu Malam di Temasek by Joe Flizzow and Sonaone, only 1 congruent lexicalisation could be retrieved between 2.22 and 2.24, which centers on the colloquial usage of the term 'status' in the Malaysian context. The final song selected has 3 examples of congruent lexicalisation, in which the song lyrics are written in English's grammatical sentence structure rather than Malay.

4.1.3 Alternation

Alternation can be defined as another type of code-mixing where it occurs when the structures of two languages alternate seamlessly at both the grammatical and lexical levels.

Table 3 elucidates outcomes that have been gathered under the alternation category. 9 examples have been extracted and analysed, where the first song used only 1 code-mixing of alternation in producing the lyrics. In this example, the extracted alternation occurs due to retaining the rhyme of the lyrics while integrating words at the phrasal level. Next, Joe Flizzow and Sonaone's Satu Malam di Temasek utilised 3 alternations respectively at the time frame of 0.16-0.17, 2.17 - 2.18, and 2.54-2.55. The examples revolved around alternation that occurs in terms of sentence filler, appealing to cultural sentiments, and integrating words that serve the Malaysian context. Finally, 5 examples from the song Lotus by FORCEPAKBOIS are extracted and it is centered around switching languages within the same sentence to maintain good lyrical flow and appeal to the intended audience.

For the first category insertion, this paper has extracted a total of 20 insertions code-mixing used in the songs with the definite reason the terms are utilised in everyday conversation. The first illustration can be shown in the time frame 0.20 - 0.22 in the song Dua Puluh where instead of inserting the word 'pembungkusan', the songwriter borrowed the term packing as it is more commonly used in the society. With an instant listening session, the intended audience specifically consists of Malaysians who would appeal to listen to aninteresting lyrical approach. The same goes for the insertion that occurred in the time frame 0.44 - 0.45, the words 'testing' and 'training', with both of the words having the same pronunciation and maintaining the rhyme of the song while still delivering the same contextual message. This particular insertion is also observed in the song Lotus by FORCEPAKBOIS, where the terms such as 'purpose', 'burst', and 'style'. Insertion also occurred vice versa where in the minute of 1.23 - 1.26, songwriters of Lotus, have integrated a colloquial term in Bahasa Melayu into a simple English phrase which is 'takleh'. According to Handayani (2024), linguistic elements could be identified closely in different grammatical structures when code-mixing is utilised to evoke emotions and give colours to the musical composition.

Table 3 Instances of Alternation

No.	Time Frame	Examples
		Song Title: Dua Puluh (Yonnyboi, Luca Sickta, Benzooloo, Kmy Kmo, Siqma, & Juki)
1.	0.41 - 0.44	Sebelum jadi **branding**, masuk arus **trending**
		Song Title: Satu Malam di Temasek (Joe Flizzow featuring Sonaone)
2.	0.16 - 0.17	Royal flush that **bukan lagi** suspect
3.	2.17 - 2.18	**Always on time** bukan kadang-kadang
4.	2.54 - 2.55	Mula kecil **enterprise now**
		Song Title: Lotus (FORCEPARKBOIS)
5.	0.20 - 0.22	Bukan baju **display** engkau takleh **try**
6.	0.55 - 0.57	May the Force be with us **dah macam** Yoda
7.	0.57 - 1.00	Kita macam **star** tapi takyah **war**
8.	3.49 - 3.51	Asap bukan **pollution so high** cam r**ebelution**
9.	3.51 - 3.54	Resolution **aku** 4K that's why they called me **"Tokey"**

Other than that, at the time frame of 0.59 - 1.01, the songwriters have integrated the jargon of the hip-hop genre. Gilbers, Hoeksema, Bot, & Lowie, (2019) have described flow in hip-hop as the rhythm and rhymes that encompass the cadence, style of vocal delivery, and rhyme scheme for the artists to articulate their music and expression. By inserting the borrowed term 'flow', the contextual message is to appeal to the same people in the industry, giving a quaint expression. Another insertion that can be illustrated is in the time frame 1.45 - 1.47 where the songwriter used the 'long term' to deliver a message by describing a certain period, where it borrowed a commonly used term in Malaysian settings. According to Fadil & Adriani (2021), the insertion of familiar borrowed terms could be influenced by the vocabulary of the individual, affected by another language acquisition that has been adopted in daily communication. Using the term that one is familiar with would be another motivating factor for the songwriters of Dua Puluh.

Another significant insertion is the term 'takeoff' by Joe Flizzow featuring Sonaone in Satu Malam di Temasek. It is known that take off is a phrasal verb that can be described as an act to remove an object or clothes. However, the term that the songwriters are highlighting in this phrase is the noun of takeoff, which can be described as the departure of a vehicle, especially an aircraft, and the lyrics are followed by "tapi bukan buka baju" which is the direct translation of the phrasal verb of the term. Cognitive fabrics in society could be examined through an innovative approach to lyric production (Voice & Whiteley, 2019). This resonates with the juxtaposition that emphasises the ambiguous meaning, showcasing the songwriting's creativity. It has given depth to semantics while retaining sophistication to integrate layers of narration.

Other than that, the second type by Pieter Musyken is congruent lexicalisation is analysed in this research. There were 8 occurrences from the three songs and one of the significant findings is at the time frame of 0.26 - 0.27 where there's an integration of the term 'lawan' into English sentence structure. The common sentence used would be 'Invade VS Infindel' which is the direct translation of

the original lyrics in the first song. However, the usage of the term in the native language could be caused by the bilingualism and situational context that the songwriters were attempting to appeal to. According to Rahmawati, Sholeha, & Rizka (2022), possible reasons for congruent lexicalisation could occur due to one's vocabulary availability, bilingualism, the background of speakers and interlocutors, and elements that are associated with the languages. Another seamless finding of congruent lexicalisation could be illustrated by Satu Malam di Temasek where the term 'status' is employed in the lyrics. Due to the widespread usage and familiarity of the term, it is common to integrate the word into a sentence without disrupting the grammatical structure (Soares, Oliveira, Ferreira, Comesaña, Macedo, Ferré, Fraga, (2019). Also, it has given the lyrics a coherent sentence structure while enriching the nuance and the expression that is intended by the song. This is in line with Rustan & Ajiegoena (2022) who mentioned that integration of languages from one another would diversify the context that wanted to be conveyed.

Another unique congruent lexicalisation that has occurred, is from the third song where integration of terms from Bahasa Melayu could be observed in the time frame 0.48 - 0.51. The diversification of both languages in the lyrics pertained to being complex where the terms employed could cater to both grammatical structures of both languages. The linguistic interplay by the songwriters has indicated that code-mixing is one of the ways to preserve language diversity while conveying the song's identity and situational context (Kadir, 2021). Next, alternation which is the third type of code-mixing by Musyken has 9 occurrences from the songs selected in this study. At the time frame of 0.41 - 0.44, retaining the same grammatical structure, the terms 'branding' and 'trending' are integrated seamlessly into the phrases of the lyrics. This illustrates the songwriters are aware of compatibility points in these phrases to alternate in the phrase, to give an inventive approach to the song. The compatibility points of the alternation play an essential role in providing the sentence adequate meaning, which is influenced by the pragmatics around it. (Tsiplakou, 2022).

Another significant alternation occurred in Satu Malam di Temasek with the term 'always on time'. This illustrated the intricacy of social context while alternating within the same discourse, referring to Malaysians' humorous concept of punctuality. According to Wirhayati & Safitri (2020), to enhance engagement and comprehension, alternation is utilised as an aid in conversations. In addition, this applies to the interaction that the songwriters of this song, have in creating a song that would allow engagement by appealing to a specific cultural context. In the song by FORCEPARKBOIS, at the time of 3.51 - 3.54, the terms 'aku' and 'Tokey' which could be directly translated to the first pronoun 'I' and 'boss' are the words that have cultural connotations. 'Tokey' or 'Tauke' is slang known by Malaysians used to refer to the owner of any shop is a strategy for the songwriters to grasp the listener's attention, appealing to a specific cultural context. Even with this particular integration, it has demonstrated flexibility in language use as an indicator of the cognitive capabilities that the songwriters acquired through bilingualism (Aboh, 2020). Alternating to different languages in the same level of semantics, between discourses is one of the linguistic adaptabilities that could be observed through code-mixing.

In a nutshell, occurrences that are analysed in the paper have allowed insights that prioritise the diversification of languages which would eventually broaden the horizon of linguistic intelligence. Muharyoto (2023) emphasises that complex socioculturalism is influenced by sociolinguistic abilities expressed in a community, and the usage of the benefit of code-mixing is crucial to understanding the communication fabrics instilled. These occurrences that are categorised into the types of code-mixing by Musyken, elucidated that linguistic components are a crucial key to interactions that society has in daily life.

4.3 Factors That Influenced the Use of Code-Mixing in the Selected Hip-Hop Discography

The factors that influenced the use of code-mixing in the selected hip-hop discography are segregated into two categories; Language Input and Poetic Device.

4.3.1 Language Input

Language input can be classified as learners' experience of another language that is/are acquired through education or society.

Table 4 Instances of Language Input

No.	Time Frame	Examples
Song Title: Dua Puluh (Yonnyboi, Luca Sickta, Benzooloo, Kmy Kmo, Siqma, & Juki)		
1.	0.20 - 0.22	Dah banyak hal yang lu bedal **packing** pastu jual
2.	0.57 - 0.59	If **no** sila **rewind**, kalau lama jangan **skip** iklan
3.	0.59 - 1.01	Baru buka **flow** ni, apa khabar?
4.	1.47 - 1.49	**Confirm,** I'm with **red** kebaya jiwa kental Edith Cowan, **now**
Song Title: Satu Malam di Temasek (Joe Flizzow featuring Sonaone)		
5.	0.18 - 0.20	Aku takkan **answer** korang dekat WhatsApp
6.	0.16 - 0.17	Royal flush that **bukan lagi** suspect
7.	0.25 - 0.27	You're all the same, **mana** uniform?
8.	2.14 - 2.15	**Field Marshall** akan sentiasa turun padang
9.	2.17 - 2.18	**Always on time** bukan kadang-kadang
10.	2.22 - 2.24	Stadium **status** panggil gua Kallang
11.	2.54 - 2.55	Mula kecil **enterprise now**
Song Title: Lotus (FORCEPARKBOIS)		
12.	0.29 - 0.31	No stress no stress **sama-sama kita** fly
13.	0.43 - 0.46	Tak sengaja sebab takde **purpose**
14.	0.46 - 0.48	Kita nak letup macam kita nak **burst**
15.	0.55 - 0.57	May the Force be with us **dah macam** Yoda
16.	1.00 - 1.02	Kalau tak **style** tolong jangan panggil wa
17.	1.23 - 1.26	No switch **takleh** flip
18.	1.26 - 1.28	Boleh ubah janji ku boleh **fix**
19.	2.31 - 2.33	Rasa dah masa **rolling** masa nak kau bertanya
20.	2.54 - 2.56	Kalau nak naik **rooftop** kena pandai susun ayat

In Table 4, 20 examples of code-mixing occurrences due to language input are extracted from three different songs. In the song by Yonnyboi, Luca Sickta, Benzooloo, Kmy Kmo, Siqma, & Juki, 4 examples are found and analysed which consist of the language input that these songwriters have due to the terms that are being used in the colloquial language in Malaysia. Next in the song sung by Joe Flizzow and Sonaone, 7 occurrences that are due to language input are found, utilising simple terms such as 'answer', 'bukan lagi', and more. The songwriters also have inserted a proper noun 'Field Marshall' as a result of language input in Malaysia. Finally, the song LOTUS has 9 occurrences that are caused by the language input, which mostly occur in one-second time intervals.

4.3.2 Poetic Device

The poetic device is another factor that could be analysed in lyric production, due to songwriters retaining rhyming patterns in the songs selected.

Table 5 Instances of Poetic Device

No.	Time Frame	Examples
		Song Title: Dua Puluh (Yonnyboi, Luca Sickta, Benzooloo, Kmy Kmo, Siqma, & Juki)
1.	0.33 - 0.35	Tidak **shy** bukan **spy** topeng in **disguise**
2.	0.41 - 0.44	Sebelum jadi **branding**, masuk arus **trending**
3.	0.44 - 0.45	Jangan dulu **testing** kalau tidak cukup **training**
4.	1.42 - 1.43	Houston, Boston Celtics tembak **rocket** jatuh sudah pasti **often**
5.	1.45 - 1.47	Juki joki huruf 20 kali ganda **long term**
		Song Title: Satu Malam di Temasek (Joe Flizzow featuring Sonaone)
6.	0.37 - 0.38	Kalau luar ada **ghost** depan pintu
7.	1.03 - 1.04	Ini silat Mat Kilau **style** M. Daud Kilau
8.	2.02 - 2.03	**Takeoff** tapi bukan bukak baju
9.	2.20 - 2.21	Barang **rare** korang jumpa jarang-jarang
10.	2.56 - 2.57	Semua stadium kita **ball**, ada barang kita **call**
		Song Title: Lotus (FORCEPARKBOIS)
11.	0.20 - 0.22	Bukan baju **display** engkau takleh **try**
12.	0.23 - 0.25	Takde lagu **cliche** buat lu **high**
13.	0.48 - 0.51	**Never stop lean clean** sebab kita **thirst teen** dah nak habis dah
14.	2.28 - 2.29	Aku takde **mercy sorry if** aku blah je
15.	3.49 - 3.51	Asap bukan **pollution so high** cam r**ebelution**

Table 5 elucidates 15 occurrences of code-mixing that are due to poetic devices in the means of retaining good rhyming patterns in the songs. 5 examples are extracted in the first song which used the wordplay of 'training', 'testing', 'shy', 'spy', and many more to be integrated into the song as an act of poetic device. These words are utilised to create an inventive approach, drawing more listeners in. Satu Malam di Temasek has 5 examples found, using the poetic device of word plays such as 'ghost', 'style',

'rare', and more as these words are one-syllable words pronounced. Last but not least, another 5 examples are identified from Lotus by FORCEPAKBOIS, where the songwriters employed wordplay that would fit a fast-beat melody.

4.3.3 In-Group Marker

In-Group Marker is another factor that can be identified, influencing the use of code-mixing. It can be classified as words that are employed, appealing to the community or intended audience to foster inclusivity and emotions.

Table 6 Instances of In-Group Marker

No.	Time Frame	Examples
Song Title: Dua Puluh (Yonnyboi, Luca Sickta, Benzooloo, Kmy Kmo, Siqma, & Juki)		
1.	0.26 - 0.27	Invade **lawan** infidel
2.	2.31 - 2.32	**Bukan** rockstar, popstar **aku** slash
Song Title: Lotus (FORCEPARKBOIS)		
3.	0.57 - 1.00	Kita macam **star** tapi takyah **war**
4.	3.51 - 3.54	Resolution **aku** 4K that's why they called me **"Tokey"**

In the table shown above, there are only 4 in-group markers that have been utilised by the songs selected. In Dua Puluh by Yonnyboi, Luca Sickta, Benzooloo, Kmy Kmo, Siqma, & Juki, the songwriters have used the word 'lawan', which is to fight, delivering a sentiment to the listener. It is to evoke some pride and proud emotions by resorting to the native language. Other than that, this song's songwriter also employed simple terms such as 'bukan' and 'aku', to illustrate a sense of belonging in the discography. As for Satu Malam di Temasek, no in-group markers are extracted as the songwriters mostly resort to using poetic devices and language input as factors of the code-mixing process. Last in order, the song Lotus has employed 2 in-group markers which first, integrating a reference to a movie called StarWars, creating a whimsical approach appealing to certain age groups. Other than that, the usage of the terms 'aku' and 'Tokey' is another in-group marker that could be only understood by audiences that naturally grew up in Malaysian settings, hinting at the inclusivity of cultural values.

The first factor analysed for the discographies selected is language input which is described to be the exposure that a learner acquired through education or social interaction. 20 occurrences of code-mixing are caused by language input that mainly utilised colloquial language as an act to appeal to society. In Dua Puluh, a term such as 'packing', is embedded within the society and is commonly and unconsciously used by every Malaysian. However, a significant language input occurrence is at the time frame 0.59 - 1.01 where the term 'flow' is used by the songwriters to highlight a specific meaning. Resonating to the genre of hip-hop, the term can be classified as a jargon used which shows the intentionality of the songwriters. Which is influenced by the act of the thematic coherence that leads to creating a suitable narrative for the song (Zhi & Zhao, 2022). Other than that, a notable example of language input can be observed in the usage of the proper noun 'Field Marshall' in Satu Malam di Temasek. The term could also be classified as a specialised jargon used in the football industry, which describes a person who is responsible for monitoring football games and ensuring smooth tournament operations. Employing this proper noun is an indicator of the songwriters' sociolinguistic background influenced by the educational environments that they have gone through (Elmahida, Islamiati, &

Sartika, 2023). In addition, according to Pratiwi & Dakhi (2021), language variations are influenced by social interactions that would highlight one's proficiency in employing elements through language acquisition.

However, language input as the factor that influenced the use of code-mixing in these discographies has 20 occurrences that consist of terms that are commonly and already embedded in everyday language. The second factor analysed is the poetic device that contributes to 15 occurrences from the songs selected. In the song Dua Puluh, the usage of the terms 'shy', 'spy', 'disguise', 'branding', 'trending', 'testing', and 'training', is the concept that one could be noticed due to retaining to rhyming scheme that already has been standardised in the song. The concept applies to both of the other songs that utilised mostly one-syllable pronunciation to keep the lyrics on the rhythm and the beat. In addition, aligned with Batiste (2024), one-syllable words would efficiently synchronise lyrical patterns, allowing a cohesive harmonious mixture of words and melody. Code-mixing specifically in songs would be utilised as a poetic device to deliver the intended meaning at the same time maintaining the musical theme set (Muhardis & Afrida, 2022). It has enhanced the preservation of language which is an effort by the songwriters to promote language diversity (Muhardis & Afrinda, 2022), and this effort has somehow been implemented commonly in Malaysia's hip-hop scene.

5 CONCLUSIONS

Bilingualism or multilingualism is a common norm these days where people code-mixed unconsciously mostly due to the need to fill the vocabulary gap that they have. However, the implementation of code-mixing has been widespread since before that it is now used in songs to give better listening experiences for the listeners. The implications of this study are to provide a greater grasp of code-mixing on a personal level where it could improve one's communication skills in colloquial settings, which also could lead to better song production in this paper's context. An individual would attempt to understand the social context better by bridging the gap between language diversity that code-mixing has indicated. It would give people a deeper understanding of cultural nuances and start to preserve education of both languages, especially in Malaysia. A songwriter would attempt to implement a creative approach to blend linguistic elements, preserving language intricacy and cultural identity. Individuals would begin to incorporate code-mixing into their communication as an act toward a deeper comprehension of cultural identity and linguistic diversification.

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CONFLICT OF INTEREST / KONFLIK KEPENTINGAN

All authors declare that they have no conflicts of interest.

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