

**AN ANALYSIS ON CODE SWITCHING IN THE LYRICS OF  
BIRD THONGCHAI MCINTYRE' SONGS**

**THESIS**

**By:**

**Nurma Daoh**

**11320111**



**ENGLISH LANGUAGE AND LETTERS DEPARTMENT**

**FACULTY OF HUMANITIES**

**MAULANA MALIK ISLAMIC STATE UNIVERSITY OF  
MALANG**

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BIRD THONGCHAI MCINTYRE' SONGS**

**THESIS**

**Presented to**

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**In partial fulfillment of the Requirement for the Degree of *Sarjana Sastra***

**Advisor**

**Drs. H. Djoko Susanto, M. Ed.D**

**NIP.19670529200003 1 001**

**By:**

**Nurma Daoh**

**11320111**

**ENGLISH LANGUAGE AND LETTERS DEPARTMENT**

**FACULTY OF HUMANITIES**

**MAULANA MALIK ISLAMIC STATE UNIVERSITY OF  
MALANG**

**2016**

## APPROVAL SHEET

This is to certify that the Sarjana thesis of Nurma Daoh, entitled "An analysis on code switching in the lyrics of Bird Thongchai McIntyre' songs" has been approved by the advisor for further approval by the Broad of Examiners as one of the requirements for the Degree of Sarjana Sastra (S.S) in English Language and Letters Department.

Approved by  
The Advisor,



**Drs. H. Dioko Susanto, M. Ed, Ph.D**

NIP. 196705292000031001

Acknowledge by  
The Head of English Language and  
Letters Department,



**Dr. Syamsudin. M. Hum**

NIP. 19691122 2006 41 001

Approved by  
The Dean of Faculty of Humanities



**Dr. H. Isti'adah, M.A.**

NIP. 19670313 199203 2 002

## LEGITIMATION SHEET

This is to certify that Nurma Daoh's thesis entitled **An analysis on code switching in the lyrics of Bird Thongchai McIntyre' song** has been approved by the board of examiners as one of requirements for the degree Sarjana Humaniora (S. Hum) in English Language and Letters Department, Faculty of Humanities, State Islamic University (UIN) Maulana Malik Ibrahim Malang.

The Board of Examiners

Signature

*Main examiner*

**Abdul Aziz, Ph. D**


NIP.19690628 200604 1004

: 

*Chairman*

**Drs. H. Basri, M.A., Ph. D**

NIP.19681231 199403 1002

: 

*Advisor*

**Drs. H. Djoko Susanto, M.Ed, Ph.D**

NIP. 196705292000031001

: 

Approved by

The Dean of Faculty of Humanitie



NIP. 19670313 199203 2 002

### STATEMENT OF AUTHORSHIP

Certify that the thesis I wrote to fulfill the requirement for Sarjana entitled **“An analysis on code switching in the lyrics of Bird Thongchai McIntyre’ songs”** is truly my original work. It does not incorporate any materials previously written or published by another person, except those indicated in quotations and bibliography. Due to this fact, I am the only person who is responsible for the thesis if there are any objections or claims from other.

The Researcher,  
  
  
Nurma Daoh



## MOTTO

The difficulty while I am studying will not last forever because I will earn happiness eventually



## **DEDICATION**

This thesis dedicated to: My beloved father Abdulbari Daoh and mother Ropeesa Daoh for their endless love, pray, sacrifices, supports and advices. My young sisters Nureeda Daoh and Najwa Daoh I miss them so much and all of my family and friends that I cannot mention their name.

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My deepest gratitude goes to Allah AWT, for all his blessings and mercies so I finally can finish this thesis. It is only for him I give all my hopes and wishes. Shalawat and salam are always blessed upon our prophet Muhammad SAW who has guided us to the right way of life.

There are many people who have given their participation and their support to me in finishing this thesis. Because of that, I would like to say thank you very much for those who had contribution. First of all, my thesis advisor, H. Djoko Susanto, M.Ed.Ph.D who has patiently and conscientiously guided, helped, and gave me advise in conducting this thesis.

My sincerest gratitude also goes to my parents (Abdulbari and Ropeesah Daoh), my little sisters (Nureeda and Najwa), my friends, in English Letters and Language Department 2012 especially my close friends, Nurafnee Sulong, Nadya Alfi fauziyah and Fildi Chelia Ginasya who always support each other for our thesis. And my friends from Thailand who learn in this University we cannot mentioned one by one.

Finally, as a human being, I am really aware of some weaknesses of this research that I have conducted; therefore, I expect endless constructive criticism and

**suggestions for the betterment of the research in this area to help the future researchers to conduct much better researches in Linguistics.**

A handwritten signature in black ink, appearing to read 'Nurma'.

Nurma Daoh



## ABSTRACT

Daoh, Nurma. 2016. *An analysis on code switching in the lyrics of Bird Thongchai McIntyre songs*. Thesis. English Letters and Language Department, Faculty of Humanities. The State Islamic University of Maulana Malik Ibrahim Malang. Advisor H. Djoko Susanto M, Ed.Ph.D.

Key word: code switching type and function, lyrics of Bird Thongchai McIntyre songs.

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People who are capable of speaking and writing two languages well are called bilingual, they commonly switch a language to another in their communication, that is code switching. This study focuses on analyzing code switching used in the lyrics of Bird Thongchai McIntyre' songs.

This study investigates the code switching phenomena found in lyrics of Bird Thongchai McIntyre' songs. There are two research problems in this study, 1) what kinds of code switching in the lyrics of Bird Thongchai McIntyre' songs and 2) what are the functions of code switching in the lyrics of Bird Thongchai McIntyre' songs.

The research used qualitative research because it analyzes the data from of word descriptive. It also kind of sociolinguistics study, because the researcher wants to investigate how the way language is switch between two languages. The data was taken from lyrics of Bird Thongchai McIntyre' songs. In analyzing the type of code switching, the researcher used Romaine's theory, while the researcher used Bloom & Gumperz' theory in analyzing the function of code switching.

The results of this study are: (1) there are three type of code switching used by the lyrics of Bird Thongchai McIntyre' songs: tag switching, Inter-sentential code switching, and Intra-sentential code switching. (2) The functions of code switching used by the lyrics of Bird Thongchai McIntyre' songs are to serve a quotation, an interjection, quality or clarify a message, and to reiterate.

Finally, the researcher hopes that this thesis will be useful for others. And it can give suggestion to the next researcher in improving the same researcher with some different things. For example in social media such as Facebook, instagram, LINE and so on.

## ABSTRAK

Daoh, Nurma. 2016. Analisis pada kode beralih bahasa pada lirik Bird Thongchai McIntyre. Tesis. Bahasa dan sastra inggris, fakultas Humaniora. University Islam negeri Maulana Malik Ibrahim Malang. Penasihat H. Dloko Susanto M, Ed. Ph. D.

Kata kunci: kode beralih tipe dan fungsinya, lirik lagu burung Thongchai McIntyre.

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Orang yang mampu berbicara dan menulis menggunakan dua bahasa yang baik dan benar disebut dwibahasa, dalam hal ini mereka serin hkali mengalami pengalihan bahasa dalam komunikasi, pengalihan bahasa tersebut dikenal sebagai kode beralih. Penelitian ini berfokus pada analisis kode beralih yang di gunakan didalam lirik lagu Bird Thongchai McIntyre.

Penelitian ini menginvestigasi fenomina kode beralih yang di temukan dalam lirik lagu Bird Thongchai McIntyre. Berdasarkan latar belakang penelitian ini terdapat 2 rumusan masalah, 1) apa saja jenis kode beralih dalam lirik lagu bird Thongchai McIntyre dan 2) apa saja fungsi kode beralih dalam lirik lagu Bird Thongchai McIntyre.

Penelitian ini menggunakan metode qualitative karena mengandung analisis data dari kata deskriptif. Penelitian ini juga termasuk dalam limu socialinguistik, karena penelitian ingin mengetahui bagaimana dua bahasa yang berbeda dapat mengalami kode beralih. Data diambil lirik lagu Bird Thongchai McIntyre. Dalam menganalisis jenis kode beralih, peneliti menggunakn teori Romain, sedang kanteori Bloom dan Gumperz di gunakan untuk menanalisis fungsi kode beralih.

Hasil dari penelitian ini diantaranya: 1) ada 3 jenis kode yang di gunakan pada lirik lagu Bird Thongchai mcintyre yaitu *tag switching*, *Inter-sentential code switching*, and *Intra-sentential code switching*. 2) fungsi dari kode beralih yang digunakan dalam lirik lagu Bird Thongchai McIntyre *to serve a quotation, an interjection, quality or clarify a message, and to reiterate*.

Dari studi ini, dapat memberikan saran untuk peneliti berikutnya dalam menin gkatkan peneliti sama dengan beberapa hal yang berbeda. Misalnya di media sosial se perti Facebook, instagram, LINE dan seterusnya.

## ملخص

نورما داوه. 2016. تحليل رمز تبديل اللغات على تغريد بيرد توغجي مجنتيرى ( Bird Thongchai McIntyre). بحث جامعي. قسم اللغة الانجليزية وأدائها، كلية العلوم الإنسانية. جامعة الإسلامية الحكومية مولانا مالك إبراهيم مالانج. مستشار : الدكتور جوكو سوستنو، الحج الماجستير

كلمات الرئيسية: رمز التبديل في نوعه وظيفته، تغريد بيرد توغجي مجنتيرى

الشخص الذى قادر على التحدث والكتابة باستخدام لغتين دعا بشكل صحيح ثنائي اللغة، وفي هذه الحالة غالبا ما تواجه نقل اللغة في التواصل، يتعرف تبديل اللغة بوصفها البرمجية. وتركز هذه الدراسة على تحليل البرمجية يستخدم داخل كلمات بيرد توغجي مجنتيرى هذه الدراسة تحليل ظاهرة التعليمات البرمجية التي يتم العثور عليها في تغريد بيرد توغجي مجنتيرى. ظل خلفية من هذا البحث وهناك نوعان من صياغة المشكلة، 1) ما هي أنواع من التعليمات البرمجية في تغريد بيرد توغجي مجنتيرى و 2) ما هي وظائف البرمجية في تغريد بيرد توغجي مجنتيرى يستخدم هذا البحث طريقة النوعي لاحتواء تحليل البيانات من كلمات وصفية. كما تضمنت الدراسة في علم اللغة الاجتماعي، لأن البحث لمعرفة كيفية غتين مختلفتين يمكن أن يكون البرمجية. استرجاع البيانات تغريد بيرد توغجي مجنتيرى. في تحليل هذا النوع من البرمجية، الباحث يستخدم نظرية رومين، في حين أن نظرية بلوم وكومفيرز استخدمت لتحليل البرمجية نتائج هذا البحث هي: 1) هناك ثلاثة أنواع من الرموز المستخدمة في تغريد بيرد توغجي مجنتيرى أن التبديل العلامة، تبديل الرمز في الكلمات، تبديل الرمز في الكلمات. 2) وظيفة البرمجية المستخدمة في تغريد بيرد توغجي مجنتيرى لخدمة الاقتباس، ومداخلات والجودة وتوضيح رسالة، وأكرر. من هذا البحث، فإنه يمكن تقديم اقتراحات للباحث في المستقبل في تحسين الباحث على حد سواء مع عدد قليل من الأشياء المختلفة. كمثل في وسائل الاعلام الاجتماعية مثل الفيسبوك و انتغرام و غيرها

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## **CHAPTER I**

### **INTRODUCTION**

This chapter deals with background of study, research problems, research objectives, significance of the study, scope and limitation of the study.

#### **1.1 Background of the study**

This research investigates code switching in the lyrics of Bird Thongchai McIntyre songs. CS can be considered as the common phenomenon happens in multilingual community like in Thai, in which there are several ethnics exist and interact. CS is the most creative aspect of bilingual speech (Hoffman, 1991:109).

The researcher use CS by type and functions in the lyrics of Bird Thongchai McIntyre by using Romaine's theory and also Bloom & Gumperz. This study is important to be researched because code switching is common bilingual phenomenon.

Romaine in Susanto (2008:47) divides type of CS into three type, (1) inter-sentential CS, (2) intra-sentential CS, and (3) tag switching. Inter-sentential CS happens between sentences involving changes from one language to another language. Intra-sentential CS concerns the alternations it includes mixing within word boundaries. And the last tag switching is the use of insertion of tag from one language into an utterance which is otherwise entirely in other language.

The switch of a language into another language in the middle of a conversation, either conscious or unconscious is known as CS, for example, the use of Thai and Malayu alternately in certain conversation.

From the viewpoint of sociolinguistics, many researchers have focused their attention on examining this phenomenon by the assumption that “some understanding of the nature of code alternation and its meaning in everyday interaction must be obtained” (Gumperz in marasigan, 1983:2).

This study draws on sociolinguistic perspectives to examine CS in Bird Thongchai McIntyre. It is important to understand the process of choosing particular expressions which are used in these lyrics remembering “the use of a certain language may have a significant impact when it is spoken for a particular topic and in a particular situation” (Susanto, 2008:2). However, there are many previous studies on this phenomenon.

Budiarso (2003), for example, examines CS and code mixing in inter-local language in one national language that happens between Indonesia and Javanese in Sarangan market. Her research examines specifically on CS or code mixing. For example, she finds the type of code mixing: inner code mixing. The reason for code mixing were (1) the traders want to persuade the buyers, (2) to express disappointed to the buyers, and (3) to express anger the buyers.

Another relevant study was carried out by Nurjannah (2009) who conducts her study between native language and foreign language that takes place in the film which is based on Classical France novel by Jules Verne ‘Le tour do monde en

quatrevings jours'. She finds that the reasons for CS in the film of *Around the World in Eighty Days* are influenced by the situational and metaphorical approaches. This study also English-French-Chinese CS which takes place in sentences, such as, inter-sentential and intra-sentential CS.

The next is Metriani (2007) who finds the type of CS in *Dealova Novel* based on the scope and nature of the juncture where language takes place: (1), intra-sentential code switching, (2) inter-sentential CS, (3) emblematic CS, (4) continuing the previous speaker, (5) changing the pronunciation feature, (6) CS within word. Quotation/ quoting somebody else was the most frequently use in this study because the author wants to give a different sense that her novel is modern novel and interesting for the teenager.

The last previous study is entitled "An analysis on CS found in the lyrics of Maher Zains' songs" which was done by Imaroh (2011). She investigated the kinds and the functions of CS found in the lyrics of Maher zains' song. The result of this study shows that there are three kinds of CS found in the lyrics of Maher Zains' song. And then the functions of CS found in the lyrics of Maher Zains' songs are to quote the Prophet of Muhammad's speech, to mark that Arabic is more personalized to be used in praising and praying, to specify audiences, to reiterate an Arabic expression to emphasize its meaning, and also to qualify or clarify the message. The data were analyzed using Hoffman's and Bloom & Gumperz's theory. In research methodology, this research used descriptive qualitative method.

The previous studies conduct CS study in direct conversation, such as in market, film, lyric song and novel. This study, however, observes some of the lyrics of Bird Thongchai McIntyre songs as the object of research, considering that “until recently, the interaction between language as topics relevant to bilingualism or multilingualism has been relatively little explored” (Spolsky in Susanto, 2008:2). The singer often switching from Thai into English for several expressions. It is interesting because usually code switching occurs in direct conversation, but in this context, it happens in the lyrics.

Lyrics refer to material composition on the set of words adapted for singing or intended meaning. It is the product of human’s ability in using language. It contains language expression used by musicians to express their abilities, emotions and also thoughts (Afifa, 2009:37). They have to choose the meaning of the words in combination with context in which they occur and it must allow the interpretation. As a result, it is possible for the singer to switch from one language to another language depending on their abilities.

The main aspects of these lyrics contain the use of poetic and expressive functions of language. Due to these aspects, there are many linguistic resources used in the lyrics of Bird Thongchai McIntyre’ Songs that offer very rich material for a study of language contact, such as from the view point of sociolinguistics, and the others. However, the present study looks at these lyrics from the perspective of sociolinguistics that covers CS theme. This study limits only in the lyrics of Bird Thongcai McIntyre song.

## **1.2 Research Problems**

1. What kinds of code switching in the lyrics of Bird Thongcai McIntyre songs?
2. What are the functions of code switching in the lyrics of Bird Thongcai McIntyre songs?

## **1.3 Research objectives**

1. To describe the kinds of code switching in the lyrics of Bird Thongcai McIntyre songs
2. To identify the functions of code switching in the lyrics of Bird Thongcai McIntyre songs

## **1.4 Significance of the study**

This study is expected to give contribution to the related study both practically or theoretically.

Practically, this study is supported to give benefit, and help the students who want to find information about code switching, especially in song lyrics. Besides that, it can give more reference and knowledge for students who want to learn the way people switch language from one language into other language.

## **1.5 Scope and Limitation of the study**

The analysis will focus on code switching found in the lyrics of Bird Thongcai McIntyre songs based on the kinds and the function of code switching. Only lyrics containing code switching are going to be analyzed since it is found that not all lyrics involving code switching.

## **1.6 Research Method**

### **1.6.1 Research Design**

Qualitative research is exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data (Creswell, 2007).

Qualitative method is used to conduct the research in order to understand and reveal phenomena of code-switching as the object of research and also to obtain information concerning the current status of that phenomenon. This method is chosen for this study because the data are in the form of word and utterance taken from Bird Thongcai McIntyre songs. The researcher discusses, analyzes and finds that phenomenon which occurs naturally in the songs. It focuses on the descriptive qualitative method to analyze code-switching in Bird Thongcai McIntyre songs.



However, this research is one of sociolinguistics areas because sociolinguistics is study about language in society. Whereas, code-switching is one of language phenomena that happens in bilingualism and multilingualism society and it is one of language varieties.

### **1.6.2 Data Source**

For the data source, the researcher takes from the album *Vol.1 and Asasanuk* (อาสาสนุก). However, the researcher chooses only three lyrics in that album from which Thai and English language are used interchangeably for making deeply analysis. Those lyrics are *ใจฉัน My Love, Believe and To much so much very much*. The lyrics were taken from the internet. In addition, to make the data clearer the researcher also needs to find out several other sources to support the data: the internet.

### **1.6.3 Research Instrument**

Research instrument to obtain the data of this study. The main instrument in this researcher herself as the key-human instrument. The researcher is an important side in all process of conducting researcher. Other instruments are also used as proponent instruments in conducting research: the lyrics of Bird Thongcai McIntyre. Field notes about the songs obtained from the internet are also taken to complete the data.

### **1.6.4 Data collection**

In collecting the data, there are several steps. The first is collecting the data by finding the songs and the lyrics of those songs from the internet. The second is listening to these songs and writing down the lyrics obtained from the internet. It is used to get valid data. The third understands the data obtained and selecting the songs that contains of Thai-English code switching. The last is arranging the data systematically which are related to the research question.

#### **1.6.5 Data Analysis**

The data of this study are analyzed using code switching theories of Romaine's and Bloom & Gumperz. There are some activities to analyze the data. The first classifying the data according to code switching phenomenon. The second is coding the selected data of code switching by giving numbers to help the analysis. The third is interpreting and analyzing the data based on research questions. The fourth is consulting the data with knowledgeable informants concerning this study.

#### **1.6.6 Definition of the Key Terms**

1.6.6.1 "Sociolinguistics is an interdisciplinary linguistics derived from two discipline: sociology and linguistics which had grown separately since long time ago" (Rahardjo, 2007:11).

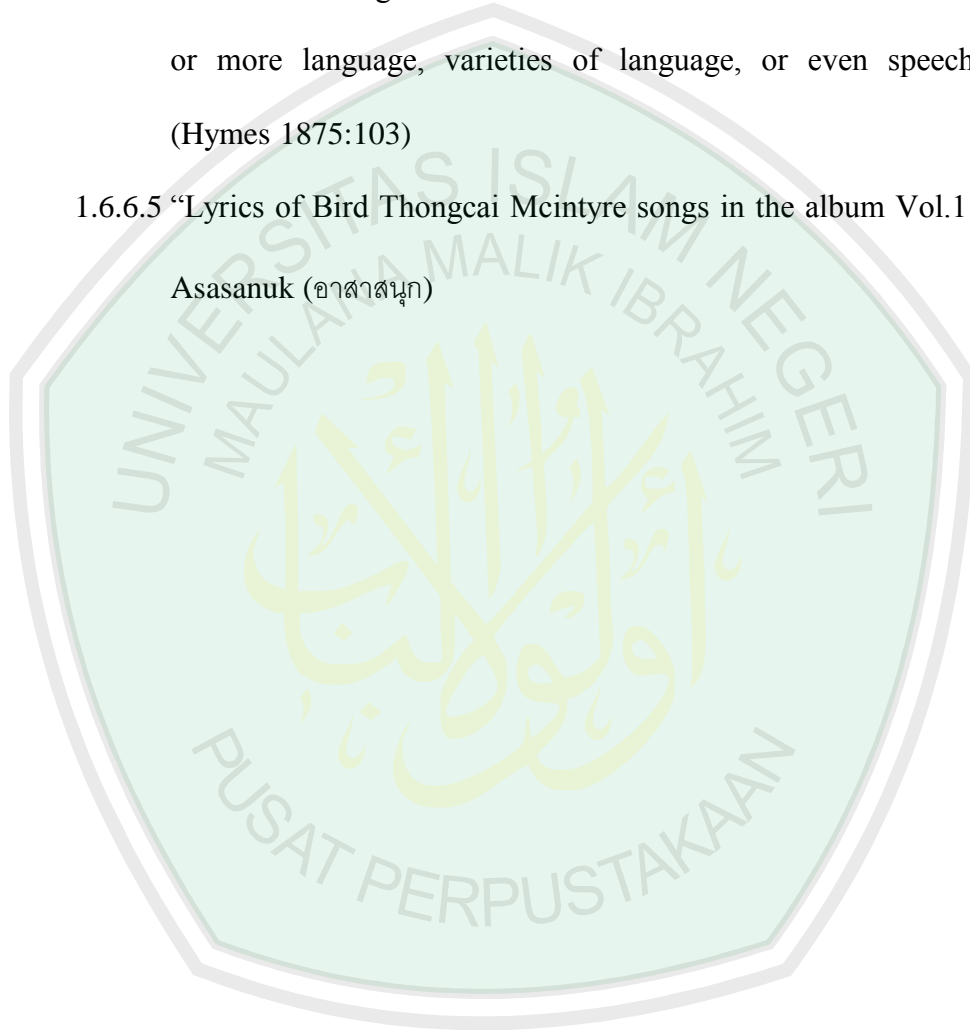
1.6.6.2 "Bilingual is the ability to use two or more language, whereas the people who speak two or more languages are called bilingual" (Grosjen, 1982:2).

1.6.6.3 "Code is neutral term refers to variety of language and its language and its language also refers to any kind of system that two or more

people use for communication, so code can be dialects, styles, standard language, pidgins or creoles” Wardhaugh(1986: 86)

1.6.6.4 “Code Switching has become a common term for alternate use of two or more language, varieties of language, or even speech styles” (Hymes 1875:103)

1.6.6.5 “Lyrics of Bird Thongcai McIntyre songs in the album Vol.1 and and Asasanuk (อาสาสนุก)



## **CHAPTER II**

### **REVIEW OF RELETED LITERATURE**

This chapter discuss about the definition of CS, types of CS and functions of CS case.

#### **2.1 Sociolinguistics**

Sociolinguistics is concerned with language in social and cultural context, especially how people with different social identities (e.g. gender, age, race, ethnicity, class) speak and how their speech changes in different situations. Some of the issues addressed are how features of dialects (ways of pronouncing words, choice of words, patterns of words) cluster together to form personal styles of speech; why people from different communities or cultures can misunderstand what is meant, said and done based on the different ways they use language. According to Holmes (2001), Sociolinguistics is branch of linguistic, which studies relationships between language and society. It is interested in explaining why we speak differently in different social contexts, and it is concerned with identifying the social functions of language and the ways it is used to convey social meaning. Examining the way people use language in different social contexts provides a wealth of information about the way language works, as well as about the social relationship in a community, and the way people signal aspects of their social identity through their language. Hudson (in Wardhaugh, 2006) says that the study of language in relation to society whereas the sociology of

language is ‘the study of society in relation to language.’ In other words, in sociolinguistics we study language and society in order to find out as much as we can about what kind of thing language is, and in the sociology of language we reverse the direction of our interest

## 2.2 Sociolinguistics

Sociolinguistics is concerned with language in social and cultural context, especially how people with different social identities (e.g. gender, age, race, ethnicity, class) speak and how their speech changes in different situations. Some of the issues addressed are how features of dialects (ways of pronouncing words, choice of words, patterns of words) cluster together to form personal styles of speech; why people from different communities or cultures can misunderstand what is meant, said and done based on the different ways they use language. According to Holmes (2001), Sociolinguistics is branch of linguistic, which studies relationships between language and society. It is interested in explaining why we speak differently in different social contexts, and it is concerned with identifying the social functions of language and the ways it is used to convey social meaning. Examining the way people use language in different social contexts provides a wealth of information about the way language works, as well as about the social relationship in a community, and the way people signal aspects of their social identity through their language. Hudson (in Wardhaugh, 2006) says that the study of language in relation to society whereas the sociology of language is ‘the study of society in relation to language.’ In other words, in sociolinguistics we study language and society in order to find out as much as we can about what kind of thing language is, and in the sociology of language we reverse the direction of our interest.

## **2.2 Bilingualism**

One essential issue in the study of code switching is bilingualism. Basically, researchers have different views on how to define it. Weinrich (1953) and Mackey (1962) define bilingualism is the alternation of using two or more language by the same individual (Hamers & Blance, 2000:30), while bilingual is a person who has ability in a second language (Spolsky, 2010:45). Furthermore, it can be called that bilingual must have at least two languages. “Canada, for example, is an officially bilingual country, with both French and English as official language” (Yule, 1994:185).

Aucamp in Beardsmore (1982:2) states that bilingualism is the condition in which two languages exist in a country, but each of them are spoken by one national group representing a fairly large of the people. This definition is totally different with the definition before because it doesn't represent bilingual speaker instead monolingual community. Each language is spoken by one group so it means that every speaker in this group only uses one language, whereas “Bilingualism, must be able to account for the presence of at least two language within one and the same speaker” (Beardsmore, 1982: 3).

## **2.3 language code**

### **2.3.1 Code Switching**



The most general description of Code Switching is that it involves the alternate use of two languages or linguistics varieties within the same utterances or during the same conversation (Hoffman, 1991:110). In line Hoffman's definition, Hammers and Blanc (1887:226) define the learn Code Switching as bilingual communication strategy consisting of the alternate use two language in the same utterances, even within the same sentence.

Hymes (1975:103) said that Code Switching has become a common term for alternate use two or more language, varieties of language, or even speech styles. If we wanted to know the reasons for Code Switching, we should think the problems of sociolinguistics. For example: the changing from formal to informal situation. It consist in occasion is usually called as Code Switching. It used by the speaker conscious and with specific reason. We may investigate Code Switcjing because that happens, as like proposed by Fishman (1976:15), argued who speaks, what language, to whom, when, and to what end (in Chaer & Agustina, 2004:107-108).

Thelander in Chaer & Agustina (2004:115) & in Aslinda & Syafyahya (2007:87) states that Code Switching and code mixing are differ, Code Switching is the switching of one clause to another clause, then code mixing is mixing of clause and phrase which clause or phrase are not supporting the function any more.

## **2.4 Types of Code Switching**

Romain in Susanto (2008:47) states three types of CS. Tag switching, Inter-sentential CS, and Intra-sentential CS.

### 2.4.1 Tag switching

Tag switching involves the use of insertion of a tag in one language into an utterance which is otherwise entirely in other language. Tags used easily inserted in speech at a number of point in monolingual utterance without break syntactic rules (Romaine in Susanto, 2008:47). Example from Sneddon in Susanto (2008:48)

“Jendela ditutup ya, sebelum tidur”.

‘Shut the window, won’t you, before you sleep’.

In the example above is Indonesian/ Javanese tag question. We can see in expression of “ya” was showed the tag switching.

### 2.4.2 Inter-sentential Code Switching

Inter-sentential code switching was the switching involving the movement from one language to other between sentences. Myers-scotton in Susanto (2008:49) said that “inter-sentential Code Switching may be used in conversations to switch from a whole or more than one sentence produced entirely in one language into the other language(s). Example from Widjajakusuma in Susanto, (2008:49)

Mrs. N : bayi ibu Mukhtar gemuk saya liat tadi. (Mrs. Mukhtar baby is healthy, I saw early)

Mrs. S : saya belum sempat nengok. (I haven't had time to do so)

Mrs. H : nanti deh kapan-kapan kesana, kalau ada hajatan cukuran. *Basa* di ibu *T oge geuning, meni haneuten*, [waktu di ibu T, juga kan, suasananya sangat hangat] (later sometime we'll visit when it is time for the baby to have her hair cut, when we visited Mrs. T *the situation was so friendly, wasn't it*).

Further supported by Hoffman (1991:112) inter-sentential switching is the switch from one language which occurs between sentence or speech acts.

#### 2.4.3 intra- sentential Code Switching

Intra-sentential Code Switching involves language alternation that occurred within a sentence or a clause boundary. Sometimes it includes mixing within word boundaries. Since intra-sentential Code Switching occurred within sentence/ clause/ word boundaries/ phrase it often occurred when someone speaks using a language and suddenly switches into another language in a sentence. For example from Sudarsono in Susanto (2008: 50).

A : Dari jam sepulu empat lima *tekan jam sewelas seprapat kan*.

'From ten fourty five to eleven fifteen, isn't it?

The example use Indonesian/ Javanese in a sentence, so the utterance is intra-sentential code switching, ten example in the following in Jendra (2010) is an example of English switches to French in an utterance.

*The hotel, s est grand, is really huge and majestic*

## 2.5 The function of Code Switching

Bloom & Gumperz in Susanto (2008: 70-73) states that there are seven function of CS.

### 2.5.1 To serve a quotation

Reciting another person's speech and reporting it in conversation. This instance of CS functions as a direct quotation of another person's speech. For example is from Sudarsono in Susanto (2008:70-73)

A : Jeded, sampai pusat Pak Rektor bilang meneh, "*Sangune wes ono ta?*  
Bang [ imitative verb adjunct with mak, usually used to refer to slimming  
the door], when I reached the center administration, Mr Renctor said  
again, "*You have received the traveling funds haven't you?*".

From example above is an instance of CS which functions as a direct quotation of another person's speech. Speaker A quotes the original speech from his rector's.

### 2.5.2 As an interjection

As an interjection includes exclamations or sentence fillers such as; *nah and lha* (conceding the obvious), *lho* (an exclamation of surprise), *anu* (indicating hesitation) and tag question, for example, *(i) yo toh, nggihh toh* (Susanto, 2008:71). For example in Susanto (2008-60-61)

Azum : *lho masalahe engkin. Lho sing duwike sopo. Lha **nggih** atas nama kan jelas jelas-aengkin, oh akusing aduwe. Kan agoten-a pak?. Kersane mriko\_mboten **anu**. Nah niki pak sugali sebagai pendampingnya **kan** saged engkin. Insha allah ngonten.*

*(The problem [which] arises later is who will be responsible financially. Well **yes**, we need to have a person who owns the land on behalf of [the members of IIDA]. It is important. Isn't it. This is to **anticipate** any problems that may be deliberately made by the people who live around our land [property]. Well then, here Mr. Sugali **can be asked to act as** our costodian. If God is willing, it is like that.*

This conversation taken place in meeting3/episode 22/ extracts

194. It is also common to hear people code switching after uttering the particle '*nah*' and *lha*. The meanings of these particles depend on the context of conversation. The particle '*nah*' is Indonesian, but *lha* is Javanese. In some context, the particle '*nah*' and *lha* connote similar meanings, such as bringing or introducing a sentence that includes conversation (Echols & Shadila: Stevens-Telling in Susanto 2008).

### **2.5.3 To mark personality and objectification**

CS as function of making personality and objection, in this case it is used to express a degree of emotional involvement by the speaker in the message; the use of language A is more personalized, while language B to qualify a message (Susanto: (2008:72).

### **2.5.4 To clarify or qualify a message**

. This is usually influenced by the speaker's understanding of a particular topic of conversation. A topic introduces in language A and clarifies in language B to qualify a message (Susanto: (2008:72). For example is from Sudarsono in Susanto (2008:72).

A : deken atau dekin namanya?

(is its name deken or dekin)

B : ah sama, sageleme dhewek.



(well, it is the same, it is just up to you)

A : Ah teman sendiri Koko.

(It's not a problem with our own friend).

### 2.5.5 To specify an addressee

The purpose of this switching is usually to notify the interlocutor that the speaker is inviting him/her to participate the conversation. This occurs because of the presence of the third person or because the speaker wants to exclude a certain person in a conversation. The speaker in this switching tends to become an agent who initiates or invites the interlocutor to speak the language, or represents an agent who has to adapt him/herself to the interlocutor's language (Susanto: (2008:72). For example is Nurjannah in Nisrocha (2011).

The Chaina society : **Lao Xing**

The Chaina man : **Lao Xing, hui lai**

Passepartour : **Xie Xie**

Monique : **Lao Xing**

Mr Fogg : Goodness, that's quite a welcome. Do these people  
know him?

Monique : it must be their custom, the way they welcome all

Strager : **Lao Xing**

Mr. Fogg : **Lao xing**

Passepartout : *Xiang wode peng you man wen hao.* (Give your Best to my friends). [Passepartout said to the China children when the first coming in Lanzhou village]

Lao Xing [] s mother : *Whoo! Lao Xing, Hai ni, n hui lai le.* (Wow, Lao Xing, my son, you are back)

Passepartout : *Mama ta.* (Mama)

### 2.5.6 To Reiterate

Code switching is sometimes used to reiterate what just been said by the speaker. It purposes is to clarify and emphasize the message (Susanto: (2008:74). For example in Susanto (2008:74).

Adi : *Sampun* disampeken *niku wau* Maz aztu. Nggih jadi awalnya sudah disampaikan. “That matter *has already been discussed* brither Aztu. Yes, so at the beginning that matter has been discussed.

This conversation taken place in meeting3/episode 15/ extracts 105. Andi reiterates his message in response to Aztu’s disagreement with the idea of inter changing the imam prayer of Iedul Fitri and Iedul Adha. However, it was too late for Aztu to express his disagreement.

### 2.5.7 To carry out a referential

Bilinguals' code switching because they lack sufficient knowledge of one language or lack of the ability to satisfactorily express their selves in that language on a certain subject. For example is Nurjannah (2009;22)

Mr Fogg : is there anything you've told me that's even remotely true?

Passepartout : I really can sing. *Frère Jacques, Frere Jacques, Dormez-vous Dormez-vous. Sonnez les matines. Sonnez les matines. Ding, ding, ding, ding, ding, ding.* (Are you sleeping? Are you sleeping? Brother John, Brother John; Morning bell are ringing; Morning bell are ringing; Ding, ding, ding, ding, ding, ding.)

## **CHAPTER III**

### **FINDING AND DISCUSSION**

This chapter presents the finding and discussion on CS in the lyrics of Bird Thongchai McIntyre' songs, which include the types and functions of CS in the lyrics song.

#### **3.1 Finding**

The research findings focus on the types and the functions of Code Switching in the lyrics of Bird Thongchai McIntyre' songs. Base on Romaine and Bloom & Gumperz's in Susanto (2008) theory of Code Switching, to help analyze the data, there are three type of Code Switching as the theory for describe code switching case. There are several functions code switching in the lyrics of Bird Thongchai McIntyre' songs.

##### **3.1.1 Type of Code Switching**

As mentioned in the theory presented in chapter two, CS is classified into three types: Tag switching, inter-sentential CS, and intra-sentential CS (Romaine in Susanto 2008). This research found three types of CS in the lyrics of Bird Thongchai McIntyre' songs: tag switch, inter-sentential CS and intra-sentential CS. Each type of CS presented in table 3.1.

**Table 3.1** the type of CS in the lyrics of Bird Thongchai McIntyre.

Song title	Total data	Type Of Code Switching		
		Tag switching	Inter-sentential CS	Intra-sentential CS
Too much so much very much	8	-	5	3
Believe	3	-	3	1
โอ้ละหนอ My love	3	1	1	
<b>Total</b>	<b>14</b>	<b>1</b>	<b>9</b>	<b>4</b>

**Table 3.1** explained the total number of CS in the lyrics of Bird Thongchai McIntyre' song: the first is tag switch there is one datum, the second is inter-sentential code switching there are nine data, and the last one is intra-sentential code switching there are four data. For each data which is mention of the type was showing on table 3.2.

**Tabel 3.2** the data of the type code switching in the lyrics of Bird Thongchai McIntyre' song

No	The type of CS	Data
1	Tag switch	Never fine no love like me ละนะ
2	Inter-sentential CS	Loving you too much so much very much right now ไม่รู้ว่าเธอทำไมถึงยาว
		I hate to lie ไม่อยากจะน้ำตาออก my eyes
		Too much so much very much จู้จู้ฟ้าฝนเป็นใจไปช่องไหนก็เริ่มดูชัด

		ไม่จำคำครุเพราะ Love you too much
		I hate to lie ก็แค่มีน้ำตาไม่ถึงตาย
		ก็คนมันรัก (love you so, love you so, love you so, and I)
		และยังรักเธอ (miss you baby, miss you baby, miss you baby)
		บอกเขาว่าเธอไปไม่นาน believe ....that you always here
2	Intra-sentential CS	พ่อตาแม่ยายไม่ดูถูกรับแขกคนนี้ไว้เป็นลูก
		จะปลุกเรื้อนหอไว้เธอหลังใหญ่ Oh oh oh my love for you papi
		But don't you so ซังกะตาย
		Love ชื่นนางเอกเขาหลับ
		Action จะย้ายไปอยู่บงรัก
		เธอ (only you, only you, only you, baby)

### 3.1.1 Tag switching

There is an example of tag switching found in the lyric of Birt Thongchai McIntyre' songs. One example of tag switch is given:

#### Datum 1

“ Never find no love like me ละนะ ”

(Never find no love like me *lana*)

(Never find no love like me right)

Datum 1 is taken from the song entitled “ไอ้ละหนอ My love”. The lyric switch from English “Never fine no love like me...” to Thai language “ละนะ (lana) means that right”.

### 3.1.2 Inter-sentential code switch

There are many inter-sentential CS examples found in the lyric of Birt Thongchai McIntyre’ songs. Nine examples of inter-sentential CS are given:

#### Datum 2

Loving you too much so much very much right now ไม่รู้ว่าเธอทำไมถึงยาว

*Loving you too much so much very much right now mai roo wah jur tur tum  
mai teng yeo*

*Loving you too much so much very much right now I don’t know why it got so  
long when I met you.*

Datum 2 is taken from the song entitled “*Too much so much very much*”. In this datum above included inter-sentential CS type because This song switched from English to Thai between two sentence. That is, “Loving you too much so much very



much right now” and switched into Thai “ไม่รู้ว่าจะเจอเธอทำไมถึงยาว (mai roo wah jur tur tum mai teng yeo)” which means *I don't know why it got so long when I met you.*

### Datum 3

“I hate to lie ไม่อยากจะน้ำตาออก my eyes”

(I hate to lie *mai yahk ja num dtah auk* my eyes)

(I hate to lie I don't want tears to come out of my eyes)

Datum 3 is taken from the song entitled “*too much so much very much*” in this datum is called inter-sentential code switching because this song switch in the middle of the sentence. The lyrics switch from English “I hate to lie” into Thai “ไม่อยากจะน้ำตาออก” (*mai yahk ja num dtah auk*) the meaning is *I don't want tears to come out of* and the last sentence English language “my eyes” here is the type of CS is inter- sentential CS.

### Datum 4

“Too much so much very much จู๋จุ๋ฟ้าฝนเป็นใจไปช่องไหนก็เริ่มดูชัด”

(Too much so much very much *joo joo fah fon pen jai perd pai chaung nai gor rerm doo chut*)

(Too much so much very much all the sudden the heavens are sympathy with me, no matter what channel, everything's starting to seem clear. )

Datum 4 is taken from the song entitled “too much so much very much”. In this datum, Bird Thongchai McIntyre product inter-sentential CS. From the lyrics song the language from English into Thai in different sentences. The lyric says “Too much so much very much” in English to Thai sentence “จู่จู่ฟ้าฝนเป็นใจไปช่องไหนก็เริ่มดูชัด (joo joo fah fon pen jai perd pai chaung nai gor rerm doo chut)” the meaning is *all the sudden the heavens are sympathy with me, no matter what channel, everything's starting to seem clear.* the data can classified inter-sentential CS.

#### **Datum 5**

“ไม่จำคำครูเพราะ Love you too much”

(mai jum kum kroo pror Love you too much)

(I don't remember my lessons because I love you too much Love you too much)

Datum 5 is taken from the song entitled “too much so much very much”. The utterances above included inter-sentential CS type because in the last word can classified inter-sentential CS. The lyrics switch the language from Thai language to English. The first sentence is switch from Thai “ไม่จำคำครูเพราะ (mai jum kum kroo pror)” the meaning is *I don't remember my lessons because I love you too much.* Into English “Love you too much”.

### Datum 6

“I hate to lie ก็แค่มีน้ำตาไม่ถึงตาย”

(I hate to lie *gor kea mee num ta mai theng tai*)

(I hate to lie there are no tears, just to die)

Datum 6 is taken from the song entitled “too much so much very much”. Which contains inter-sentential code switching because it happen between sentences. In this datum switch English from Thai language. The lyric says, “I hate to lei” in English to Thai language sentences “ก็แค่มีน้ำตาไม่ถึงตาย (*gor kea mee num ta mai theng tai*)” means that, there are no tears, just to die. Thus, it is called inter-sentential code switching.

### Datum 7

“ก็คนมันรัก love you so, love you so, love you so, and I”

(*gawk on mun ruk tur* love you so, love you so, love you so, and I)

(because love you love you so, love you so, love you so, and I)

Datum 7 is taken from the song entitled “Believe”. In this datum, Bird Thongchai McIntyre product inter-sentential CS because it happen between sentences. The lyric says, “ก็คนมันรัก (*gawk on mun ruk tur*) means that, “because

love you”. In Thai to English language. “(love you so, love you so, love you so, and I)”. The switching occurs between sentences.

### Datum 8

“และยังรักเธอ miss you baby, miss you baby, miss you baby”

(*leak young ruk tur* miss you baby, miss you baby, miss you baby)

(and still love you miss you baby, miss you baby, miss you baby)

Datum 8 is taken from the song entitled “Believe”. In this datum is called inter-sentential CS because In the datum switch between sentences. There are switch from Thai to English language “และยังรักเธอ (*leak young ruk tur*)” means that, and still love you. Thai into English, “(miss you baby, miss you baby, miss you baby)”.

### Datum 9

“บอกเขาว่าเธอไปไม่นาน believe ....that you always here”

(*bauk kow wah tur pai mai naan* believe ....that you always here)

(telling them I will not be long to be away believe ....that you always here)

Datum 9 is taken from the song entitled “Believe”. In this datum above included inter-sentential CS type because there are switch between sentences. This

song switched from Thai to English language. The Thai lyrics is “บอกเขาว่าเธอไปไม่นาน (bauk kow wah tur pai mai naan)” which means that, “telling them I will not be long to be away”. And switch into English, “believe ....that you always here”.

#### Datum 10

“พ่อตาแม่ยายไม่ดูถูกรับแขกคนนี้ไว้เป็นลูกจะปลูกเรือนหอไว้เธอหลังใหญ่ Oh oh oh my love for you papi”

(pord tah mae yai mai doo took rup koey kon nee wai pen look jab plook reuan hor wai ror tur lung yai Oh oh oh my love for you papi)

(I'll build a big wedding house waiting for you Oh oh oh my love for you papi)

Datum 10 is taken from the song entitled “โอ้ละหนอ My love”. In this datum is switch from Thai into English, there called inter-sentential CS because that happen switch between sentences. The lyrics in Thai is “พ่อตาแม่ยายไม่ดูถูกรับแขกคนนี้ไว้เป็นลูกจะปลูกเรือนหอไว้เธอหลังใหญ่ ( pord tah mae yai mai doo took rup koey kon nee wai pen look jab plook reuan hor wai ror tur lung yai)” means that, I'll build a big wedding house waiting for you. And switch into English, “Oh oh oh my love for you papi”.

### 3.1.3 Intra-sentential code switching

There are four examples of intra-sentential CS found in the lyrics of Birt Thongchai McIntyre' songs.

#### Datum 11

“But don't you so ซึ้งกะตาย”

(But don't you so *sung gadtai* )

(But don't you so unwilling)

Data 11 is taken from the song entitled “Too much so much very much”. The lyric as intra-sentential code switching because they include switches from English and Thai language or vice versa that occurred within a sentence. The datum “but don't you so” in this utterance the lyric switch from English to Thai “ซึ้งกะตาย (*sung gadtai*)” means that, unwilling.

#### Datum 12

“Love ซีนนางเอกเขาหลับ”

(Love *scene nahng ek kao lup*)

(Love scene where the leading actress is sleeping)

Data 12 is taken from the song entitled “Too much so much very much”. In the different lyric there was also intra-sentential CS because the datum switch within sentence. The lyric switch English into Thai language. The datum from English “Love” into Thai language “ซีนนางเอกเขาหลับ (scene nahng ek kao lup)” means that, scene where the leading actress is sleeping.

### **Datum 13**

“Action จะย้ายไปอยู่บางรัก”

(Action *ja yay pai yoo bahng rak*)

(Action I’m going to move to Bang Ruk)

Datum 13 is taken from the song entitled “Too much so much very much”. The lyric switch from English and move to Thai language in the end a sentence. The datum was classified as intra-sentential code switching since the switch occurred within a sentence. In datum it was said, “Action” English switch into Thai, “จะย้ายไปอยู่บางรัก (*ja yay pai yoo bahng rak*) means that, I’m going to move to Bang Ruk.

### **Datum 14**

“เธอ only you, only you, only you, baby”



(***tur** only you, only you, only you, baby*)

(***you** only you, only you, only you, baby*)

Datum 14 is taken from the song entitled “Believe”. The datum was classified as intra-sentential CS because they switch from Thai into English and the switch occurred within a sentence. The lyrics datum, “*เธอ (tur)*” means that, you. In Thai to English sentence “(only you, only you, only you, baby)”.

### 3.2 Function of code switching

This study found four functions, as presented in table 3.2 below:

**Table 3.2** the functions of code switching made in the lyrics of Bird Thongchai McIntyre.

No	Functions	Frequency
1	To serve a quotation	2
2	An interjection	1
3	To clarify a message	1
4	To reiterate	3
<b>Total</b>		<b>7</b>

**Table 3.2** shows a number of functions of CS found in the lyrics of Bird Thongchai McIntyre' songs. There are nine data. The researcher found three functions of CS data; they were to serve a quotation (two), as an interjection (one), To clarify a message (one), and to reiterate (three). Then the researcher did not found another function in the lyrics of Bird Thongchai McIntyre.

**Table 3.3** the data of code switching function

No	Function	Data
1	To serve a quotation	ไม่จำคำคุณเพราะ Love you too much พ่อตาแม่ยายไม่ดูถูกรับเขยคนนี้ไว้เป็นลูก จะปลูกเรือนหอไว้เธอหลังใหญ่ Oh oh oh my love for you papi
2	An interjection	Never find no love like me ละนะ
3	To clarify a message	บอกเขาว่าเธอไปนาน believe that you always here
4	To reiterate	ก็คนมันรัก (love you so, love you so, love you so, and I)  และยังรักเธอ (miss you baby, miss you baby, miss you baby)  เธอ (only you, only you, only you, baby)

### 3.2.1 To serve a quotation

The occurrence of CS in the lyrics of Bird Thongchai McIntyre' song is used to serve a quotation. The researcher found three data of serving a quotation out of 14 data found in the lyrics.

### Datum 1

“เซ็ดแล้วรักสี่ชมพู ไม่จำคำครูเพราะ Love you too much”

(*ket laeuruk see chompoo mai jum kun kroo pror Love you too much*)

I have had it with this puppy love, I don't remember my lessons Love you too much

Datum 1 is a statement made by the boy which contains quoting quotation because Bird Thongchai McIntyre quoted boy's statement; “เซ็ดแล้วรักสี่ชมพู ไม่จำคำครูเพราะ” (*ket laeuruk see chompoo mai jum kun kroo pror*) means that I have had it with this puppy love, I don't remember my lessons). This statement was uttered by boy because he was broken heart, and the boy does not remember the lessons of love. Bird Thongchai McIntyre used Thai but immediately switched into English “Love you too much”.

### Datum 2

“พ่อตาแม่ยายไม่ดูแลคนนี้ไว้เป็นลูก จะปลูกเรือนหอไว้รอเธอหลังใหญ่ Oh oh oh my love for you papi”

(*pord tah maey yai maai doo took, rup koey kon nee wai pen luk ja plook reuan  
hor wai ror tur lung yai Oh oh oh my love for you papi*)

So your parents won't look down on me and accept me as their own child, I'll build a big wedding house waiting for you Oh oh oh my love for you papi

Datum 2 functions as serve quotation because Bird Thongchai McIntyre quoted the boy statement, that is, “พ่อตาแม่ยายไม่ดูถูกรับเขยคนนี้ไว้เป็นลูกจะปลูกเรือนหอไว้รอเธอหลังใหญ่” which means, so your parents won't look down on me and accept me as their own child, I'll build a big wedding house waiting for you. He switched to English “oh oh oh my love for you papi” because the boy was happy for his parents received his wife and he would build a big wedding house for I wife.

### 3.2.2 An interjection

The occurrence of CS in the lyrics of Bird Thongchai McIntyre' song is used an interjection. The researcher found one data from 14 data that include an interjection. The researchers analyze all data about CS function an interjection.

### Datum 3

“Never fine no love like me ละนะ”

(Never fine no love like me *lana*)

(Never fine no love like me, right)

Datum 4 contains CS that function as interjection in the lyric of Bird Thongchai McIntyre, that is, “Never fine no love like me ละนะ”. In this data, the tag “ละนะ” (right) functions as an interjection because this tag “ละนะ” (right) was a kind of tag switching.

### 3.2.3 To clarify a message

The occurrence of code switching in the lyrics of Bird Thongchai McIntyre’ song is used to clarify or qualify a message. The researcher found one data from 14 data that include to clarify a message. The researchers analyze all data about code switching function to clarify or qualify a message.

#### Datum 4

“บอกเขาว่าเธอไปไม่นาน believe that you always here”

(*Bauk kow wa tur pai mai naan believe that you always here*)

(telling them I will not be long to be away, believe that you always here)

Datum 5 functions to clarify or qualify a message because the boy wanted to make sure that the girl will always be beside him. This statement was uttered by the boy because he talked to his girlfriend that he would go but not long time. He also

told her to believe that she would always be in his heart. Bird Thongchai McIntyre switched from Thai to English to clarify a message by saying : “บอกเขาว่าเธอไปนาน” which means that the boy would not go for a long time, and he would go back soon.

#### 3.2.4 To reiterate

The occurrence of code switching in the lyrics of Bird Thongchai McIntyre' song is also used to reiterate. The researcher found three data from 14 data that include reiteration. Datum 5 below is an example of CS that functions as reiteration.

##### Datum 5

“ก็คนมันรัก love you so, love you so, love you so, and I”

(*gawk on mun ruk tur* love you so, love you so, love you so, and I)

Because love you love you so, love you so, love you so, and I)

Datum 6 contains CS utterance which functions as reiteration, that is, “ก็คนมันรัก” This is considered CS because Bird Thongchai McIntyre wanted the hearer to understand what the meaning of the lyrics song is. The statement “ก็คนมันรัก” means that because “love you, and switch to English “love you so, love

you so, love you so, and I”. The reason is the words translate in other language. For example รัก in Thai language, while Love is English, both of word as same meaning.

#### **Datum 6**

“เธอ only you, only you, only you, baby”

(*tur* only you, only you, only you, baby)

(you only you, only you, only you, baby)

Datum 7 also includes a function of reiteration because the singer wanted the hearer to understand about the meaning of the lyric song that is “เธอ” (*tur*) means that “You”, and switch to English “(only you, only you, only you, baby)”. Bird Thongchai McIntyre switched to two languages but had the same meaning, for example เธอ (*tur*) in Thai means You in English.

#### **Datum 7**

“และยังคงรักเธอ miss you baby, miss you baby, miss you baby”

(*lea young kongg ruk tur* miss you baby, miss you baby, miss you baby)

(and still love you miss you baby, miss you baby, miss you baby)



Datum 7 also includes a function of reiteration because the singer wanted the hearer to understand about the meaning of the lyric song that is “และยังคงรักเธอ” means that “still love you” and which English “(miss you baby, miss you baby, miss you baby)”. Bird Thongchai McIntyre switched to two languages but had the same meaning, for example เธอ (*tur*) in Thai means baby in English.

### 3.4 DISCUSSION

This research found three types of code switching; tag switching, inter-sentential code switching, and intra-sentential code switching. In this finding, the type of inter-sentential code switching was mostly used, that is, 9 out of 14 data.

There are 4 data of intra-sentential code switching found in the lyrics of Bird Thongchai McIntyre' songs.

The last type of cs found was tag switching (one data is found). This type was used in the lyrics entitled “โอ้ละหนอ **My love**” because tag question was used to emphasize the question to interlocutor.

This research also found the functions of code switching. There were several functions used in the lyrics of Bird Thongchai McIntyre' songs. The first function was to serve quotation. The second function of CS is interjection. This function occurred because of natural communication, that is, to reflect the status relationship or the informal of interjection. The third function is to clarify a message. This

function happened because the boy wants to make sure that the girl will always be beside him. The next function is to reiterate. This function occurred because the singer wanted the interlocutor understand what means.



## **CHAPTER IV**

### **CONCLUSION AND SUGGESTION**

This chapter presents conclusion and suggestions. Conclusions were written based on the research problems and suggestions were pointed for the next researchers who have the same field of the study.

#### **4.1 Conclusions**

The conclusion is drawn based on the data analysis and discussion of the research. This study has two research questions: what types and functions of code switching in the lyrics of Bird Thongchai McIntyre' song. This research was analyzed and discussed in chapter III. Based on the research question and the discussion of the data presentation and analysis, the following conclusion can be describes related to the types of code switching and functions code switching in the lyrics of Bird Thongchai McIntyre' songs. The first type of code switching in the lyrics of Bird Thongchai McIntyre' songs were tag switching, inter-sentential and intra-sentential code switching. All of the types were found in three songs of Bird Thongchai McIntyre lyrics.

The last, there were 4 functions of code switching in the lyrics of Bird Thongchai McIntyre' songs. The first functions of code switching were to serve a

quotation, an interjection, to clarify a message, and to reiterate. Code switching which function to mark personality and objectification, to specify an addressee, and to carry out a referential. Those functions were proposed by Bloom & Gumperz in Susanto (2008).

#### **4.2 Suggestion**

The finding showed that there are three types and several functions of code switching found in the lyrics of Bird Thongchai McIntyre' songs. The researcher found tag switching, inter-sentential code switching, intra-sentential code switching and the researcher also found four functions of code switching used in the lyrics of Bird Thongchai McIntyre' songs while the lyrics used English switch into Thai. Those are, to serve quotation, as an interjection, to clarify a message and to reiterate.

Since this analyzes type and function of code switching use in the lyrics of Bird Thongchai McIntyre. It will be more interesting for the next researchers to analyze about media conversation such as on Facebook, line, Instagram and so on.

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# **APPENDIXIES**

No	Pattern	Type			Functions
		Tag switching	Inter-sentential CS	Intra-sentential CS	
1	Never fine no love like me ละนะ	✓			An interjection
2	Loving you too much so much very much right now ไม่รู้ว่าเธอทำไมถึงยาว		✓		-
3	I hate to lie ไม่อยากจะทำตาออก my eyes		✓		-
4	Too much so much very much จู้จู้ฟ้าฝนเป็นใจไปช่องไหนก็เริ่มดูชัด		✓		-
5	ไม่จำคำครู่เพราะ Love you too much		✓		To serve a quotation
6	I hate to lie ก็แค่นี้มันตาไม่ถึงตาย		✓		-
7	ก็คนมันรัก (love you so, love you so, love you so, and I)		✓		To reiterate
8	และยังรักเธอ (miss you baby, miss you baby, miss you baby)		✓		To reiterate
9	บอกเขาว่าเธอไปไม่นาน believe ....that you always here		✓		Qualify or clarify a message
10	พ่อตาแม่ยายไม่ลูกกับเขยคนนี้ไว้เป็นลูก จะปลุกเรื้อนห่อไว้เธอหลังใหญ่ Oh oh oh my love for you papi		✓		To serve a quotation
11	But don't you so ซังกะตาย			✓	-
12	Love ชื่นนางเอกเขาหลับ			✓	-
13	Action จะย้ายไปอยู่บางรัก			✓	-



14	เธอ (only you, only you, only you, baby)			✓	To reiterate
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**Title : Too Much So Much Very Much**  
**Artist: Bird Thongchai McIntyre**  
**Album: Ahsah sanook (Volunteering fun)**

จากเป็นคนที่เคยเฉยชา

Jahk pen kon tee koey choey chah  
From a guy who was once indifferent

ผ่านคืน ผ่านวันและเวลา

Pahn keun pahn wun lae welah  
Just passing the time days and nights

ไม่ต้องการจะเวียนหัว หารื่องใส่ตัว

Mai dtaung gahn ja wian hua hah reuang sai dtua  
There was no need to feel dizzy, creating problems for my self

จบมานานเจ็บเคยรักใคร

Job mah nahn jeb koey ruk krai  
The pain from once loving someone has been over for a long time

เจอมาจากไป ชักเคยตัว

Jur mah jahk pai chuk koey dtua  
We meet and then part, I've gotten used to it

อยู่ตัวคนเดียว เหงาเป็นเดี๋ยวก็นอนหลับไป

Too dtua kon diao ngao paep diao gor lup pai

When I'm alone and lonely, soon I fall asleep

เบื่อคนที่แข็งแรง

Beau kon tee kaeng raeng

I'm bored of those me having me see you

ฟ้าเลยแกล้งให้เจอเธอดู

Fah loey glaengg hai jur tur doo

So heaven has teased me having me see you

กะลองคบแก้เซ็ง

Ga laung kob ggae saeng

So we should try dating to fix this boredom

ใจเข้ากรรมก็รักแบบไม่รู้

Jai jao gum gor ruk baep mai roo

My heart has fallen in love without me knowing

Loving You Too Much

So Much Very Much Right Now

ไม่รู้ว่าจะเจอเธอทำไมถึงยาว

Mai roo wah jur tur tummai teung yeo

I don't know why it got so long when I met you

ชิลๆ ได้ไหม รู้ไหมคงใจฉันปลิว

Chill chill dai mai roo mai duang chun pliew

Can it be chill chill? Do you know my heart has been blown away

รักเธอมากเกินไป มาก มาก มากมากมาย

Ruk tur mahk gern mahk pai mahk mahk mahk mahk mai

Loving you too much, so much, very, very much

But don't you so ชังกะต่าย

But don't you so sung ga dtai

But don't you so unwilling

I hate to lie ไม่อยากจะน้ำตาออก My eyes

I hate to lie mai yahk ja num dtah auk my eyes

I hate to lie, I don't want tears to come out of my eyes

เบื่อจะเจอสิ่งที่ฉันกลัว

Bua ja jur sing tee chun glua

I'm bored of the things I'm afraid of

ตื่นมากับใจที่เต้นรัว

Dteun mah gup jai tee chun glua

I woke up with a pounding heart

ทุกสิ่งโทรมโทรมก็ดูสวย แม้เมฆหมอกมัว

Took sing sohm sohm gor doo duay mae mek mauk mua

Everything worn-out looks beautiful, even though the clouds are hazy

เบื่อคนที่แข็งแรง

Beau kon tee kaeng raeng

I'm bored of that me having me see you

ฟ้าเลยแกล้งให้เจอเธอดู

Fah loey glaengg hai jur tur doo

So heaven has teased me having me see you

กะลองคบแป๊ปเดียว

Ga laung kob ggae saeng

So we should try dating to fix this boredom

ใจเข้ากรรมกรักแบบไม่รู้

Jai jao gum gor ruk baep mai roo

My heart has fallen in love without me knowing

Loving You Too Much

So Much Very Much Right Now

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ชิลๆ ได้ไหม รู้ไหมดวงใจฉันปลิว

Chill chill dai mai roo mai duang chun pliew

Can it be chill chill? Do you know my heart has been blown away

รักเธอมากเกินไป มาก มาก มากมากมาย

Ruk tur mahk gern mahk pai mahk mahk mahk mahk mai

Loving you too much, so much, very, very much

But don't you so ซังกะตาย

But don't you so sung ga dtai

But don't you so unwilling

I hate to lie ไม่อยากจะน้ำตาออก My eyes

I hate to lie mai yahk ja num dtah auk my eyes

I hate to lie, I don't want tears to come out of my eyes

Too Much So Much Very Much

จู่ๆฟ้าฝนเป็นใจ เปิดไปช่องไหนก็เริ่มดูชัด

Joo joo fah fon pen jai perd pai chaung nai gor rerm doo chut

All the sudden the heavens are sympathizing with me, no matter what channel,  
everything's starting to seem clear

แรกแรกก็ดูจึ้งนั้น พอดูอีกวันน่ารักซะมด

Raek raek or doo ngun ngun por doo eek wun naruk cha mut

When I first watched it it was all right, but as soon as I saw it again, it was cute

Love ชื่น นางเอกเขาหลับ

Love scene nahng ek kao lup

The love scene where the leading actress is sleeping

วอนผู้กำกับอย่าเพิ่งตัด

Waun poo gum gup yah perng sung kut

I'm begging the director not to say "cut!" yet!

Action จะย้ายไปอยู่บางรัก

Action ja yay pai yoo bahng ruk

Action, I'm going to move to Bang Ruk

ออกจากบ้านเดิมที่อยู่บางพลัด

Auk jahk bahn derm tee yoo bahng palut

From my old house at Bahng Plut

บางจากอยู่มาทั้งชีวิต

Bahng jahk yoo mah tung cheewit

I've been at Bang Jak my whole life

ถ้าไม่สุขุมวิทก็จะไปอยู่วัด

Tah mai soo koom nit gor ja pai yoo wut

If it's not Sukhumnit, I'll go to the temple

ผิดหวังอย่างกับพระรอง

Pit wung yahng gup pra raung

Disappointed just like the protagonist

โซลอง ล้อง ลอง น้อยใจจะมด

So long laung laung noy jai cha mut

I've tried and tried for so long, I'm really upset

เจ็ดแล้วรักสี่ชมพู

Ket laeu ruk see chompoo

I've had it with this puppy love

ไม่จำคำครูเพราะ Love You Too Much

Mai jum kum kroo pror love you too much

I don't remember my lessons because I love you too much

Loving You Too Much

So Much Very Much Right Now

ไม่รู้ว่าจะเจอเธอทำไมถึงยาว

Mai roo wah jur tur tummai teung yeo

I don't know why it got so long when I met you

ซัดๆ ไล่ไหม รู้ไหมดวงใจฉันปลิว

Chill chill dai mai roo mai duang chun pliew

Can it be chill chill? Do you know my heart has been blown away



รักเธอมากเกินไป มาก มาก มากมากมาย

Ruk tur mahk gern mahk pai mahk mahk mahk mahk mai

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But don't you so ชังกะตาย

But don't you so sung ga dtai

But don't you so unwilling

I hate to lie ไม่อยากจะน้ำตาออก My eyes

I hate to lie mai yahk ja num dtah auk my eyes

I hate to lie, I don't want tears to come out of my eyes

I hate to lie ก็แค่นี้ น้ำตา ไม่ถึงตาย

I hate to lie gor kea mee numta mai theng tai

I hate to lie there are no tears, just to die

เนื้อเพลง: **Believe**

ศิลปิน: เบิร์ด ธงไชย แมคอินไตย์

อัลบั้ม: **Vol. 1**

ต้นไม้ของเธอยังถูกดูแล

Ton mai kaung tur young took doo lae  
your plants are still being take care of

จดหมายของเธอยังมาที่นี่

Jud mai kaung tur young mah tee nee  
Your mails still arrive here

คนก็ยังโทรมา ฉันก็ยังรับสาย

Kon gaw young toh mah, chun gaw young rub sai  
People still call, I still answer

บอกเขาว่าเธอไปไม่นาน

Bauk kow wah tur pai mai naan  
Telling them you won't be away long

Believe... that you always here

แค่นี้ แค่นี้ได้มีชีวิตหนึ่ง

Kae nee kae dai mee chee wit neung  
Just this, just to live a life

อยู่รอวันที่เห็นเธอกลับมา

Yoo raw wun tee hen tur glub mah  
waiting to see you return

เธอ

tur

you

(Only you, only you, only you, baby)

ก็คนมันรักเธอ

Gaw kon mun ruk tur

Cuz' love you

(Love you so, love you so, love you so, and I...)

และยังคงรักเธอ

Lae young kong ruk tur

And still love you

(Miss you babe, miss you babe, miss you babe)

ไม่มีวันรักใคร

mai mee wun ruk krai

never love other

(Ah ah ah, ah)

นานซักเท่าไร ฉันรอ

Naan suk tow rai chun raw  
however long I'll wait

ไปซื้อคู่มือดูแลต้นไม้ อ่านแล้วไม่ค่อยเข้าใจซักหน้า

Pai seu koo meu doo lae ton mai ahn law mai kauy kow jai suk nah

Bought plant handbooks, read them but couldn't understand a single page

มีอะไรเยอะแยะ เจออะไรซ้ำๆ เอาไว้แล้วจะคุยให้ฟัง

Mee aria yur yae jur aria kum kum ow wai law ja kooay hai fung

There are so many things, got quite a few jokes, I'll tell them to you later

Believe that you always here

แค่นี้ แค่นี้ได้มีชีวิตหนึ่ง

Kae nee kae dai mee chee wit neung

Just this, just to live a life

อยู่รอวันที่เห็นเธอกลับมา

Yoo raw wun tee hen tur glub mah

waiting to see you return

เธอ

tur

You

(Only you, only you, only you, baby)

ก็คนมันรักเธอ

Gaw kon mun ruk rur

Cuz' love you

(Love you so, love you so, love you so, and I...)

และยังคงรักเธอ

Lae young kong ruk tur

and still love you

(Miss you babe, miss you babe, miss you babe)

ไม่มีวันรักใคร

Mai mee wun ruk krai

Never love other

(Ah ah ah, ah)

นานซักเท่าไร จันรอ

Naan suk tow rai chun raw  
however long....

เธอ

tur

You

(Only you, only you, only you, baby)

ก็ฉันมันรักเธอ

Gaw kon mun ruk tur

cuz' love you

(Love you so, love you so, love you so, and I...)

และยังคงรักเธอ

Lae young kong ruk tur

And still love you

(Miss you babe, miss you babe, miss you babe)

ไม่มีวันรักใคร (Ah ah ah, ah)

Mai mee wun ruk krai (Ah ah ah ah)

Never love others (Ah ah ah, ah)

นานซักเท่าไร อีम्म

Naan suk tow rai em  
however long... em

เธอ

tur

You

(Only you, only you, only you, baby)

ก็ฉันมันรักเธอ

Gaw kon mun ruk tur

cuz' love you

(Love you so, love you so, love you so, and I...)

และยังคงรักเธอ

Lae young kong ruk tur

And still love you

(Miss you babe, miss you babe, miss you babe)

ไม่มีวันรักใคร

Mai mee wun ruk krai

Never love others

(Ah ah ah, ah)

นานซักเท่าไร ฉันรอ

Naan suk tow rai chun raw

However long I'll wait...



เนื้อเพลง: โอ้ละหนอ **My Love**

ศิลปิน: เบิร์ด ธงไชย แมคอินไตย์

อัลบั้ม: **Vol. 1**

ฝากเอาไว้ก่อนนะ ขอทีวันนี้ไม่เอาละ

fahk ao wai gaun na, kor tee wun nee mai ao la

let's leave things as they are for now, please, today I don't want to

เรื่องเราเอาคืนไว้ก่อนนะ ไว้รอให้ถึงเมื่อวันพระ

Reuang rao ao keun wai gaun na, wai ror hai teung meua wun pra

Let's keep things as they are between us and wait until the Sabbath

วันพระไม่ได้มีหนเดียว เข้าพรรษาไม่ได้มีหนเดียว

Wun pra mai dai mee hon diao, kao punsah mai dai mee hon diao

The Sabbath doesn't happen only once, there's not only one beginning to lent

ออกพรรษาไม่ได้มีหนเดียว วันวาเลนไทน์ไม่ได้มีหนเดียว

auk punsah mai dai mee hon diao, wun valentine mai dai mee hon diao

There's not only one end to lent, there's not only one Valentine's day

ถ้าอยากจะรักกับพี่ รอหน่อยคนดีคอยทำ

Tah yahk ja ruk gup pee, ror noy kon dee koy tah

If you want to love me, wait for me, darling

พี่กลับมาหาเพราะเงินทองมากมาย (ซัด ซัด ซ้ำ)

Pee glub mah nah pror ngern taung mahk mai (cud cud cah)

I'll come back with lost of money

พ่อคาแม่อย่าไม่ดูถูก รับเขยคนนี้ไว้เป็นลูก

Por dtah mae yai mai doo look, rup koey kon nee wai bpen look

So your parents won't look down on me and accept me as their own child

จะปลูกเรือนหอไว้รอเธอหลังใหญ่ (เอวาะ เอวาะ อะ)

jab bplook reuan hor wai ror tur lung yai

I'll build a big wedding house waiting for you



Oh Oh Oh My love for you Papi.

Never find no love like me ละนะ

Never find no love like me la na

Never find no love like me lana

ไม่อยากจะเป็นคนอกไม้แห้งตายโรยรา รีบๆ กลับมาหาฉันที

mai yahk bpen dauk mai haeng dtai roy rah reep reep glup mah hah chun tee

I don't want to be a withering flower, hurry back to me

ไอ้ โอละหนอ น้องรอดีดี เรื่องพรก้อย่างนี้ต้องใช้เวลา

Oh oh lanor naung ror dee dee reuang pun yahng nee dtaung chai welah

Oh, my darling, wait for me, a matter like this takes time

ชาติก่อนทำบุญกันไว้คงไม่หนีไปไกลตา พี่จะกลับมาหาอีกสามปี

chaht gaun tum boon gun wai kon gmai nee bpai glai dtah pee ja glup mah hah eek  
sahm bpee

We've made merit in a previous life, so we won't be out of sight from each other, I'll  
be back in three years

เบื่อคนนินทาละ ไซลิฟี่นี้มันจนนะ

ไม่อยากจะรักใครเป็นภาระ ไว้รอให้พี่รวยก่อนนะ

วันพระไม่ได้มีหนเดียว ออกพรรษาไม่ได้มีหนเดียว

Wun pra mai dai mee hon diao, kao punsah mai dai mee hon diao

The Sabbath doesn't happen only once, there's not only one beginning to lent

เข้าพรรษาไม่ได้มีหนเดียว วันวาเลนไทน์ไม่ได้มีหนเดียว

auk punsah mai dai mee hon diao, wun valentine mai dai mee hon diao

There's not only one end to lent, there's not only one Valentine's day

ถ้าอยากจะรักกับพี่ รอหน่อยคนดีคอยท่า

Tah yahk ja ruk gup pee, ror noy kon dee koy tah

If you want to love me, wait for me, darling

พี่กลับมาหาเพราะเงินทองมากมาย (ซัด ซัด ซ้า)

Pee glub mah nah pror ngern taung mahk mai (cud cud cah)

I'll come back with lost of money

พ่อตาแม่ยายไม่ดูถูก รับเขยคนนี้ไว้เป็นลูก

Por dtah mae yai mai doo look, rup koey kon nee wai bpen look

So your parents won't look down on me and accept me as their own child

จะปลูกเรือนหอไว้รอเธอหลังใหญ่ (เอวาะ เอวาะ อะ)

jab bplook reuan hor wai ror tur lung yai

I'll build a big wedding house waiting for you

Oh Oh Oh My love for you Papi.

Never find no love like me ละนะ

Never find no love like me la na

Never find no love like me la na

ไม่อยากเป็นดอกไม้แห้งตายโรยรา รีบๆ กลับมาหาฉันที

mai yahk bpen dauk mai haeng dtai roy rah reep reep glup mah hah chun tee

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Oh, my darling, wait for me, a matter like this takes time

ชาติก่อนทำบุญกันไว้คงไม่หนีไปไกลตา พี่จะกลับมาหาอีกสามปี

chaht gaun tum boon gun wai kon gmai nee bpai glai dtah pee ja glup mah hah eek

sahng bpee

We've made merit in a previous life, so we won't be out of sight from each other, I'll be back in two years

Oh Oh Oh My love for you Papi.

Never find no love like me ละนะ  
Never find no love like me la na  
Never find no love like me la na

ไม่อยากเป็นดอกไม้แห้งตายโรยรา รีบๆ กลับมาหาฉันที  
mai yahk bpen dauk mai haeng dtai roy rah reep reep glup mah hah chun tee  
I don't want to be a withering flower, hurry back to me

โอ้ โอละหนอ น้องรอดีดี เรื่องพรรคอย่างนี้ต้องใช้เวลา  
Oh oh lanor naung ror dee dee reuang pun yahng nee dtaung chai welah  
Oh, my darling, wait for me, a matter like this takes time

ชาติก่อนทำบุญกันไว้คงไม่หนีไปไกลตา พี่จะกลับมาหาอีกครั้งปี  
chaht gaun tum boon gun wai kon gmai nee bpai glai dtah pee ja glup mah hah eek  
kreng bpee  
We've made merit in a previous life, so we won't be out of sight from each other, I'll  
be back in a half of the years

Oh Oh Oh My love for you Papi.

Never find no love like me ละนะ  
Never find no love like me la na  
Never find no love like me la na

ไม่อยากเป็นดอกไม้แห้งตายโรยรา รีบๆ กลับมาหาฉันที  
mai yahk bpen dauk mai haeng dtai roy rah reep reep glup mah hah chun tee  
I don't want to be a withering flower, hurry back to me

โอ้ โอละหนอ น้องรอดีดี เรื่องพรรคอย่างนี้ต้องใช้เวลา  
Oh oh lanor naung ror dee dee reuang pun yahng nee dtaung chai welah  
Oh, my darling, wait for me, a matter like this takes time

ชาติก่อนทำบุญกันไว้คงไม่หนีไปไกลตา พี่ไม่ไปแล้วไหนคนดี  
chaht gaun tum boon gun wai kon gmai nee bpai glai dtah pee ja mai bpai laeo nah  
kon dee

We've made merit in a previous life, I won't go anywhere, sweetheart

พี่ไม่ไปแล้วไหนคนดี

pee ja mai bpai laeo nah kon dee

I won't go anywhere, sweetheart

