Bridging Identities: Analysing Code-Mixing in Yuna's Conversation with a Local Malaysian Activist

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Abstract

Code-mixing, the seamless blending of two languages within the same utterance or sentence, is a natural occurrence among proficient multilingual speakers. Recently, there has been a growing interest in exploring code-mixing due to its prevalence and significance in multilingual societies. This study aims to investigate the types and motivations behind code-mixing in Yuna's interview with a Malaysian music activist titled "Korek Fizikal bersama Yuna." Employing a qualitative research design, the study identifies three types of code-mixing (insertion, alternation, and congruent lexicalization) using Musyken's classification. The framework of Hoffman's theory of code-mixing is adopted to categorize the reasons for its usage, such as expressing identity and emphasizing points. Throughout the interview, Yuna's code-mixing is prevalent, notably employed to assert her local Malaysian identity and establish familiarity with the interviewer. This highlights the significance of code-mixing as a powerful communicative tool for expressing cultural identity and building rapport in interviews. The findings of this research have broader implications for our understanding of language dynamics and bilingualism in multicultural societies like Malaysia. By comprehending how proficient multilingual speakers utilize code-mixing, we can gain valuable insights into the sociolinguistic aspects of language use and intercultural communication.

Keywords: code-mixing, multilingualism, Identity

1. Introduction

The prevalence of bilingual and multilingual individuals using two or more languages has witnessed a significant upsurge in recent research. This phenomenon can be attributed to the normalization of using multiple languages within communities, where even children in schools are expected to learn languages other than their mother tongue. Consequently, individuals with the ability to speak more than one language engage in constant code-switching and code-mixing during conversations. Helmie, Halimah, and Hasanah (2020) assert that bilingualism and multilingualism have become prevalent in contemporary society, leading those raised in a unicultural and monolingual environment to perceive these phenomena as unusual. Malaysia's education system underscores the importance of learning several languages, including English and Arabic, starting from the age of 6. This approach further promotes the use of code-switching and code-mixing in the country and other Asian regions. Anuar et al. (2020) support this claim, noting that Malaysians frequently mix English and Malay languages in their daily interactions for various purposes and contexts. Code-switching involves shifting between different languages within the same conversation, whereas code-mixing entails blending two languages in a single word or sentence. Specifically, code-mixing involves the usage of two distinct languages within a sentence, irrespective of situational changes (Basnight-Brown & Altarriba, 2007). Previous research has primarily focused on explaining code-switching's usage and functions by bilingual and multilingual individuals, leading to a paucity of research on the theory and usage of code-mixing (Aditiawarman & Hayati, 2021; Lismayati, 2016; Yuliani, 2013). Despite code-mixing being more prevalent and observable, there have been few studies that have thoroughly explored and provided comprehensive support for this phenomenon.

Muysken's theory (2000) categorizes code-mixing into three types: insertion, alternation, and congruent lexicalization. Insertion involves incorporating lexical elements from one language into sentences of another language, encompassing various categories such as word insertion, phrase insertion, word repetition insertion, idiom insertion, and shape baster insertion (Sudarsi, 2017). Alternation refers to using two languages with different lexical items and grammatical structures in a single sentence. Congruent lexicalization, on the other hand, involves using two different languages with matching grammatical structures within one sentence, often consisting of two words or phrases from different languages.

For this study, an interview between Yuna, an International Malaysian singer, and Adly Shairi, a local Malaysian music activist, has been selected as a sample. Yuna's career as a singer in a country where she predominantly uses English raises the question of whether this influences her code-mixing patterns among Malaysians. Despite living in the United States for several years, Yuna remains attached to her cultural heritage and actively promotes her birth country (Low, 2019). As a highly respected artist with popularity in both Malaysia and the United States, this study holds relevance and provides valuable insights for bilingual and multilingual individuals in both countries. Additionally, given the diverse fan base of Yuna from various countries, there is substantial interest in understanding how she communicates with someone from her home country. Both Yuna and the interviewer, Adly Shairi, are renowned for their language proficiency, making them suitable subjects for this research

study. The selected interviews are expected to offer rich data that can be thoroughly analysed for research purposes.

Moreover, code-mixing is exceptionally common among Malaysians, given the widespread bilingual and multilingual nature of the population. According to Syafaat and Setiawan (2018), bilingual individuals frequently switch between languages during conversations, and this tendency is mirrored by Yuna's fans. Therefore, it becomes imperative to examine the types and reasons behind Yuna's code-mixing. This paper concentrates on Yuna's code-mixing as a bilingual Malaysian artist, with a particular emphasis on the usage of code-mixing among bilingual and multilingual communities in Malaysia. Considering Malaysia's diverse linguistic landscape, this study aims to provide valuable insights into the utilization of code-mixing among the local populace. Consequently, the paper seeks to identify the types of code-mixing employed by Yuna during her interview with a Malaysian independent music activist and analyse the reasons behind her code-mixing during the conversation.

2. Code-Mixing Usage among Malaysians

In Malaysia, a notable characteristic of the population is their bilingual or multilingual status, referring to individuals who possess knowledge and proficiency in two or more languages (Cakrawarti, 2011). Consequently, those capable of using multiple languages often display a tendency to engage in code-switching and code-mixing in their everyday conversations. Pransiska (2016) contends that children naturally acquire multiple languages at a young age, as evidenced by various studies highlighting their capacity to learn more than one language during their developmental years. With English being a compulsory subject in the school curriculum, most Malaysian children begin learning it as a second language by the age of 7. Furthermore, many schools introduce a third language, such as Arabic or Mandarin, enabling students to comprehend three languages at an early stage of life. Despite this linguistic diversity, it is challenging to assert that Malaysians are losing their unique cultural identity due to their multilingualism, as the majority effectively utilize a mix of languages, including Manglish, Mandarin, and English, in different contexts (Broadbent & Vavilova, 2015). Such linguistic proficiency among Malaysians, acquired through early exposure to various languages, facilitates the seamless use of codes in everyday communication. Both English and Malay are formally taught in schools, leading to bilingual or multilingual proficiency among Malaysians, irrespective of their ethnic or cultural backgrounds (Duka & Aziz, 2019).

In addition to formal education, mass media, including television, advertisements, and magazines, significantly influence code-mixing usage among bilinguals and multilinguals in Malaysia. The pervasive presence of social media platforms like TikTok, Instagram, Twitter, and Facebook further contributes to the increased use of code-mixing in daily discourse (Akram & Kumar, 2017). However, despite the widespread adoption of code-mixing, many bilingual and multilingual individuals may not consciously recognize their code-mixing behaviour due to a lack of sociolinguistic knowledge that delves into linguistic theories and branches. Moreover, code-mixing often occurs unconsciously when bilingual and multilingual individuals converse with others who share similar language capabilities (Noorashid & McLellan, 2021). Nonetheless, utilizing code-mixing in everyday

communication yields several positive implications for language development. Individuals who seamlessly code-mix tend to exhibit a strong grasp of language and advanced cognitive skills compared to those who do not engage in such language blending (Spice, 2018). This proficiency stems from the demand for fluency in both languages and the need to communicate effectively.

2.1 Code-Mixing in Media

Numerous studies have extensively explored the phenomenon of code-mixing in diverse media contexts. For instance, Girsang (2015), in her investigation of code-switching and code-mixing in television advertisements, underscores bilingualism and multilingualism as significant factors contributing to code-mixing in Indonesian society. Her study revealed the prevalence of all types of code-mixing in the sampled Indonesian television advertisements. Likewise, Mushtaq and Zahra (2012) focused on television advertisements from Pakistani channels, including Geo TV, Ary Digital, and Hum TV, and collected responses from questionnaires distributed among 113 undergraduate students from the English and Mass Communication Department of Foundation University. The findings emphasized the widespread use of code-mixing in television ads, significantly influencing viewers. This highlights the role of media as a crucial factor contributing to the expansion of modern communication styles.

Furthermore, the ease of code-mixing usage on social media platforms, such as Facebook, Instagram, and TikTok, has been facilitated by globalization, influencing the language choices of the younger generation in their daily conversations. Anuar et al. (2020) suggest that the prevalence of code-mixing among social media users, particularly on Facebook, is influenced by the dominance of English on the internet. Their study on the cultural adoption of code-mixing, specifically involving Malay lexical items, found that many bilingual and multilingual social media users incorporate English morphemes into Malay verbs. Additionally, Anuar et al. (2020) underscore the rapid technological advancements in Malaysia and the expansion of web usage, leading to the emergence of a spoken-written language concept. This study indicates that users code-mix on Facebook to reflect language trends and exhibit style awareness. Similarly, Sutrisno and Ariesta (2019) identify code-mixing as promoting connectivity and information exchange. Their investigation delves into code-mixing usage among influencers on Instagram, revealing that code-mixing is frequently employed to promote the use of English within Indonesian society.

In the context of Malaysia, code-mixing is also observed as a common practice in society. Kia, Cheng, Yee, and Ling (2011) investigate the code-mixing of English in Chinese newspapers, demonstrating that incorporating vocabulary from other languages in Chinese entertainment news is well-received by the majority of Chinese users in Malaysia. This underscores the prevalence and acceptance of code-mixing within Malaysia's multilingual and multicultural setting.

2.2 Theoretical Framework

As proposed by Hoffman (1991), code-mixing can be categorised into three distinct groups:

intra-sentential mixing, intra-lexical code-mixing, and pronunciation. However, Musyken (2000) presents an alternative classification, which places all code-mixing types under intra-sentential code-mixing, consisting of insertion, alternation, and congruent lexicalization.

Insertion is a form of code-mixing where lexical elements from one language are integrated into another language's context. According to Musyken (2000), insertion is akin to borrowing, where foreign lexical or phrasal elements are incorporated into a specific linguistic construct. Another category of code-mixing is alternation, which Anuar et al. (2020) define as the spontaneous switching between the grammatical and lexical structures of two languages. Congruent lexicalization, on the other hand, describes a scenario where two languages share grammatical structures that can be filled with lexical and grammatical terms from either language. For the present study, the classification system proposed by Muysken (2000) will be employed due to its comprehensive coverage of various code-mixing types.

Hoffman (1991) put forward a comprehensive set of seven functions of code-mixing in communication. These functions encompass various purposes and contexts in which code-mixing is employed by speakers:
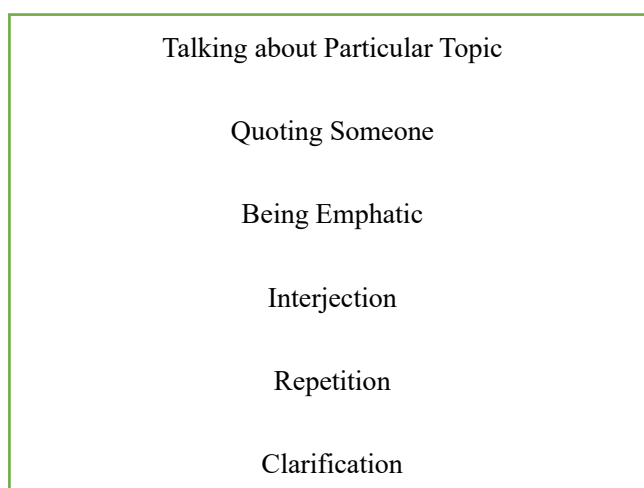
Talking about Particular Topic

Quoting Someone

Being Emphatic

Interjection

Repetition

Clarification

Figure 1: Hoffman's (1991) Functions of Code Switching

i. Talking about particular topic

The primary reason for code-mixing is to discuss a specific topic. This often occurs when individuals feel more comfortable expressing themselves on a certain subject using a language not commonly used by them (Girsang, 2015). In Malaysia, for instance, many people opt to use mixed Malay-English in their daily conversations to convey information on particular topics.

ii. Quoting someone

Another reason for code-mixing, as per Hoffman's theory, is to quote someone else. This is especially common when quoting a well-known figure, such as a singer from a different

country than the speaker's own. Code-mixing ensures that the quotes are understood accurately and prevents misinterpretation of their intended meaning. Only the quoted individual's words from the speaker's sentence are used in this process, and the action of code-mixing to include quotes is intended to enhance credibility (Masruroh & Rini, 2021).

iii. Being Emphatic

Code-mixing can also be used to convey empathy toward a particular situation or topic. Hoffman (1991) emphasized that when a speaker, who is using a language other than their native tongue, wants to express something emphatically, they may intentionally or unintentionally transition to their preferred language for that occasion.

iv. Interjection

According to Wilkins and Ameka (2006), interjections are standalone utterances that convey the speaker's current emotional state and response. These interjections, such as "Wow!" or "See!", are used to express shock, strong emotions, or elicit an emotional response. Girsang (2015) noted that while interjections carry no grammatical value, they are frequently used by speakers and may be unintentionally incorporated into code-mixing.

v. Repetition

Repetition involves using words with the same meaning but in different languages. Bilingual and multilingual individuals often use repetition to clarify their speech and emphasise their points. When speakers can express themselves in multiple languages, they may mix their words within utterances, necessitating repetition in another language for the listener to comprehend. Novianti and Said (2021) highlight that repetition in code-mixing is typically used to make statements clear and avoid misinterpretation. Additionally, repetition can be employed to repeat a joke in another language for effect.

vi. Clarification

Code-mixing is also frequently used by bilingual and multilingual individuals to make the content of their speech clearer. Girsang (2015) observed that this often occurs when bilingual or multilingual individuals converse with others who are also bilingual or multilingual, leading to a significant amount of code-mixing in the conversation.

vii. Expressing group identity

Finally, code-mixing can be utilized to convey group identity. When individuals use code-mixing in their communication, it may reflect their identity and make them stand out to others. Additionally, those who employ code-mixing in speech may have a distinct communication style from those who do not, contributing to the definition of their identity. Suryananda and Himmawati (2018) pointed out that linguistic elements serve as a mechanism to connect people and their social identities.

3. Methodology

In this study, a qualitative research design is adopted as it involves non-numerical data and

aims to explore one of the branches of sociolinguistics, code-mixing. The data for this study is collected from Yuna Zarai's interview involving a well-known Malaysian singer, where her usage of code-mixing is analyzed based on her utterances. Content analysis is utilized to understand the context of the words and phrases extracted from the interview.

The research setting and sample consist of analyzing the usage of code-mixing in an interview between Yuna Zarai and a local independent music activist, Adly Shairi, titled 'Korek Fizikal Bersama Yuna.' Purposive sampling is employed, selecting the interview based on criteria relevant to the research objective. This 40-minute interview was chosen as it showcases a variety of code-mixing used by Yuna, who, being a Malaysian singer with a career in the United States, commonly incorporates Malay words into her speech when conversing with fellow Malaysians.

To categorize the data, Hoffman's theory of Code-Mixing (1991) is applied, and different colors of 'text-liners' are used to highlight each category, representing the various types and reasons for code-mixing usage. Table 1 presents the coding schemes utilized in the study. Hoffman's theory is chosen for its comprehensive guidelines in identifying code-mixing types and reasons.

Table 1: Reasons for Code-Mixing

Source: Hoffman's theory of Code-Mixing (1991)	Coding Schemes
Talking about a particular topic (Occurs when speakers feel comfortable talking about a certain topic in their own language.)	R1
Quoting somebody else (Using quotes from famous figures which is different from the language used in the conversation.)	R2
Being Emphatic About Something (Express Solidarity) (Changes of language might happen when one wants to be able to feel empathy toward others and will intentionally or unintentionally switch to their first language.)	R3
Interjection (inserting sentence fillers or sentence connectors) (Words that are used to convey strong emotions, surprise or attract attention.)	R4
Repetition for the purpose of Clarification (Repeating words for them to be understood better.)	R5
Intention of Clarifying the Speech Content for Interlocutor (To make sure the content of their speech is understood better by the interlocutors.)	R6
Expressing group identity (The way of one's community might be different to other groups within the same community.)	R7

Provide The data collection begins by selecting the interview session featuring Yuna conversing in both English and Malay. The interview transcript is generated using an online speech-to-text converter, Speech Note voice typing function in Google Docs. Irrelevant elements such as background music, fillers, and advertisements are removed to obtain the final text transcript in Microsoft Word format (.docx).

In terms of reliability and validity, the principal instrument utilized in this study is Hoffman's theory of Code-Mixing, extensively employed in code-switching and code-mixing research by various scholars, including Girsang (2015), Luke (2015), Lismayanti (2016), and others. Furthermore, the coding guideline proposed by Byman (2012) is adopted, having undergone rigorous discussions among researchers at the PhD level. This coding scheme ensures a precise analysis that aligns with the theoretical framework of Hoffman (1991). In conclusion, the instrument employed in this study is considered reliable, having been validated by numerous researchers in the same field of study.

4. Findings

After According to Syafaat and Setiawan (2019), code mixing is a common phenomenon observed in various multilingual situations or communities, and it is regarded as a strategy that is frequently employed for convenience and social interaction. As code mixing was a phenomenon that commonly occurred in a bilingual society, various studies had been conducted in association to this behaviour (see for instance Ramzan, Aziz and Ghaffar,2021; Moetia, Kasim and Fitriani ,2018; and Luke,2015).

4.1 Type of Code-Mixing used in the Interview

Table 2 below shows the frequency of the type of code-mix used by Yuna in the interview.

Table 2: Frequency of the type of code-mixing used by Yuna in the interview

	Type of code-mixing used by Yuna in the Interview	Frequency
1.	Insertion	33
2.	Alternation	18
3.	**Congruent lexicalization**	13

From the interview, the three types of code mixing can be identified and used by both Yuna and Adly in their interview session. Based on Table 2, it can be seen that insertion was the most frequently used type of code mixing with 33 instances followed by alternation and congruent lexicalization with occurrences of 18 and 12. A detailed example of each code-mixing type is demonstrated in the following sub-section.

4.1.1   Insertion

Acknowledge The interview revealed that the most prominent type of code-mixing was insertion, which occurred 33 times. According to Musyken's (2000) explanation, insertion involves incorporating material, such as grammar morphemes, lexical items, or entire constituents, from one language into the structure of another language, typically occurring in well-constructed sentences of language B that otherwise belong to language A. In simpler terms, insertion happens when lexical elements from one language are seamlessly integrated into a sentence in a different language. Throughout the interview between Yuna and Adly, there were several instances where Yuna used insertion to respond to Adly's questions. Excerpt 1 presents an example of insertion used by Yuna.

Excerpt 1

Adly: So, in just one word to describe the album?

*Yuna: One word to describe the album 'Rouge'... very bold lah kot macam berani sikit. I rasa dalam album ni I tak **hold back**. Macam I just give my all.*

In this excerpt, Yuna was asked to describe her album in one word, and she responded by stating that the album concept is very bold, adding that she did not hold back in its creation. Notably, the phrasal verb 'hold back' is inserted within the Malay sentence. As described by Samosir, Herman, and Sinurat (2020), insertional code-mixing refers to the constraint in the structural properties of some base or matrix structure, which aligns with Yuna's use of the phrasal verb 'hold back' in a well-structured Malay sentence.

4.1.2   Alternation

Secondly, the alternation type occurred 18 times during the interview session. Alternation refers to a phenomenon where two languages can replace each other's functions in both grammatical and lexical terms. In cases of alternation, there is a switch between one language and another, encompassing changes in both grammar and lexicon (Musyken, 1995). Both languages appear relatively separated within the clause, meaning that one clause is in one language and is followed by another clause in a different language. Excerpt 2 and Excerpt 3 from the interview demonstrate the alternation type as spoken by Yuna.

Excerpt 2

Adly: So Yuna, what's new?

*Yuna: What's new? Okay. Album baru baru keluar. It's called 'Rouge' and keluar bulan Julai haritu. And alhamdulillah, you know like, it's doing very well. Kitorang ada banyak featured artists so namely ye lah, G-Eazy, dengan Simz, ada KYLE, ada Tyler The Creator, ada Jay Park, ada Miyavi, ada Masego, ramailah so, **I'm very happy about the release of the album…***

Excerpt 3

Adly: Adly: You are one of the very few Malaysian artists yang dapat betul betul full

experience working with international punya producer, studio and apa semua. I mean, you also pernah merasa do that stuff kat Malaysia. How different?

*Yuna: Of course, you know like dekat sana lagi advance kan. And then diorang ada like the technology and skills and the expertise yang jauh lagi… macam mana eh… dia advanced tapi I yakin macam **we are heading towards the same way…***

In Excerpt 2, Yuna responded to the interviewer's question about her life update and mentioned the release of her recent album, which involved collaborations with various singers. She expressed her satisfaction with the album using English, the second language. According to Paradis, Nicoladis, and Genesee (2000), the mixing of two or more languages in one utterance forms the basis of developing linguistic representation of multilingual structures (cited in Ling, 2018). Meanwhile, in Excerpt 3, Yuna attempted to explain the differences in working conditions between Malaysia and the United States. In response to the interviewer's question, she used terms that would be well understood by the interviewer. She used the phrase 'we are heading towards the same way' to conclude her explanation, emphasizing that although there are significant differences between the working conditions in Malaysia and the United States, the Malaysian music industry and technology is advancing. From the excerpt, it can also be inferred that Yuna identifies herself as a Malaysian as she used 'we' when describing the technological advancement in Malaysia's music industry. According to Yuliana, Nana, Luziana, and Sarwendah (2015), alternation occurs when the interlocutor mixes their language with phrases from another language, as exemplified by Yuna in the given examples.

4.1.3 Congruent Lexicalization

The third and final category of code-mixing identified in Yuna's interview with Adly is congruent lexicalization, which occurred 13 times during the conversation. According to Syafaat and Setiawan (2019), congruent lexicalization refers to the situation where two languages share fully or partially the same grammatical structure, and Muysken (2000) explains it as a situation in which two languages share grammatical structure. In other words, there are two words or phrases from each language used within one sentence. Excerpt 4 and Excerpt 5 provided below are examples of congruent lexicalization used by Yuna in her interview.

Excerpt 4

Adly: Adly: Recently Yuna Room Record put out Pastel Lite punya new album.

*Yuna: Ok, I'm so proud of Pastel Lite. I think the first time I dapat tahu pasal Pastel Lite was something 4 years ago and then dengar diorang punya Ep, lagu diorang etc. And macam very impressive lah, macam "wow", like obviously macam **they have a long way to go** tapi **I could see a potential in them.***

Excerpt 5

Adly: Malay album… bila? Something for your Malaysian fans.

Yuna: Something from me. You put me on the spot. Dia macam suruh Rihanna buat record baru kan. Insyallah, I don't know like I think for now like we have…. I managed to record satu lagu melayu masuk dalam 'Rogue' **and I think… I was really happy that I got to do that** sebab susah sebenarnya nak convince ramai orang atas I yang

macam, **"Ok, we give you…" you know like usually that's how its works with recording label…**

Both Excerpt 4 and Excerpt 5 exemplify congruent lexicalization used by Yuna during her interview with Adly. According to Ling (2018), congruent lexicalization involves mixing items from various lexical inventories within one shared grammatical structure. Excerpt 4 occurred when Yuna was describing the duo singer, Pastel Lite, in response to being asked for her opinion about them. Excerpt 5 took place when Yuna was explaining the process of making an album and justifying the challenges of releasing a Malay album while working in an English-dominated country. Ling (2018) also stated that congruent lexicalization is commonly used among bilingual and multilingual individuals and can often be found in English conversations.

4.2 Frequency of the Reason for Code-Mixing Usage in the Interview

According to Hoffman's (1991) there are 7 types of code mix which are to talk about a particular topic, quoting someone else, to express solidarity, as an interjection, repetition to clarify, clarifying the speech content and to express group identity. Even though the interview between Yuna and Adly, a local interviewer, predominantly took place in Malay, both did subconsciously change their language usage mid-sentence from Malay to English. Table 3 below shows the frequency of the types of code-mixing used by Yuna in the interview.

Table 3: Frequency of code-mixing reasons used by Yuna in the interview

	Reason for code-mixing used by Yuna in the Interview	**Frequency**
1.	Expressing group Identity	**29**
2.	Intention of clarifying speech content for interlocutor	**15**
3.	Repetition used for clarification	**10**
4.	Interjection	**7**
5.	Talking about particular topic	**6**
6.	**Quoting someone else**	**2**

Based on Table 3, Yuna used a total of 6 out of the 7 types of code-mixing identified by

Hoffman's theoretical background in her interview responses. The most frequently used type of code-mixing was to express her group identity, which occurred 29 times. The second most frequent type of code-mixing used by Yuna was to clarify her speech content, with a frequency of 15 times in the interview. Following that, code-mixing for clarification was used 10 times. Additionally, Yuna used code-mixing for interjections 7 times during the interview. Moreover, she employed code-mixing to talk about particular topics 6 times. Lastly, based on the table, it can be observed that Yuna used code-mixing to quote someone only 2 times throughout the entire interview session.

4.2.1   Code-mixing to express group solidarity

The most noticeable code mix used by Yuna is when she subconsciously code-mixes to represent the group identity she belongs to. Luke (2015) stated that both code-mixing and code-switching are commonly used as a way people communicate with their group of people to differentiate their community with others. In the whole interview, there are 29 instances where she code-mixes unconsciously expressing her group identity.

Example 1

*Adly: Adly: First music crush? Yuna: Backstreet Boys **lah**.*

Adly: Which one? All of them ke or any particular one?

*Yuna: 'Backstreet Boys' of course **lah** 'Nick Carter'. 'Nick Carter' was everything and also 'The Moffatts'. They were like… macam semua **lah** suka. Empat empat suka.*

During the interview, Yuna can be seen frequently using the word 'lah' in her sentences. Lee (1998) explained 'lah' as one of a manglish features, tail-ender expression. Tan and Richardson (2006) also highlighted that the expression 'lah' is considered as one of the most used expressions by Malaysians. However it was not the case for the overused usage among the Malaysians. 'Lah' at the end of the sentences serves as an affirmation, dismissal, exasperation or exclamation in various contexts. Kuang (2002), in his study on the implication of 'lah', 'hah' and 'ah' by Malaysians explained that the usage of 'lah' among the Malaysians are mostly unconscious as if it was a natural phenomenon in everydays life. Kuang (2002) also explained the various functions of 'lah' such as enabling several intentions of the speakers or hiding a showing motives without being abrasive. In the example provided, the particle 'lah' used by Yuna served the purpose to mark or to emphasise her point by saying that Backstreet Boys are a very famous band and everyone around her age will mention Backstreet Boys as their first music crush. Aside from that, lah' was commonly used to soften command or to emphasise items in a spoken list. Furthermore, Lee (2022) explained that the particle 'lah' conveys many different and sometimes contradictory, pragmatic effects. In the analysis, Yuna can be seen using the word 'lah' 29 times during the interview and while these particles may convey various meaning, the interviewer, Adly does not seem to have any difficulties in understanding Yuna. The usage of 'lah' by Malaysians has the same analogy as the usage of 'meh' or 'lor' by the Chinese when speaking in their own local dialect, or the English language. Hence, the usage of 'lah' by Yuna is used to represent her identity as a local Malaysian as the use of local dialect which is Manglish will be able to connect and

increase familiarity with other local Malaysians.

4.2.2 Intention of clarifying the speech content for interlocutor

Based on the analysis, the second highest type of code-mixing used by Yuna is code mix used to clarify one's speech context. In one of the examples, she was explaining to Adly about how good it feels to be able to receive a Pitchfork review for her latest album.

Example 1

Adly: First time macam review your album yang macam really hit you?

Yuna: I think there's a lot of reviews yang macam internationally and also locally as well yang macam really hit me but you know, I see them as an opinion. They are entitled to have their own opinion. For this new album, dapat Pitchfork punya review.

That was my first Pitchfork's review and I macam excited so ada some part yang dia tak happy pun I happy sebab **you know, this people really know their music and they really know what goes into**… macam **they appreciate hard work** tapi **they bagi constructive criticism like how this can be better** tapi pernah lah jugak ada yang baseless just criticised and tak looking through facts and I think that one shouldn't be that way.

Example 2

Adly: Adly: So speaking of Tyler, I mean you work with along shoulder with the greatest so, if you were to choose the top 3 moments yang macam you ingat… Yuna: Top 3 moments? Dengan siapa? Dengan siapa siapa lah..

Adly: Dengan siapa siapa lah. All the great. I mean you met almost everyone.

*Yuna: I think my favourite would be… kalau top 3, no 3 dengan Quincy Jones. Kalau tak kenal Quincy Jones, pergi google lah. Sebab semua lagu yang korang dengar from what… the 60s to like Semua Michael Jackson punya records. **So it's amazing how he is still like very sharp.** I pergi rumah dia and then we shot this thing for like a headphone punya brand. A little like interview Q&A dengan dia and I think dia banyak bagi like inspirational punya tips and advices so, seronok sembang dengan dia. Dia macam **your grandfather whos been making great records of all time** so, him and **then number 2 would have to be Usher, Usher is my favourite like working with him is amazing I think.** Dari jumpa **the first time and he is super supportive** and then, perform dengan dia dekat Roots Picnic dengan The Roots so that's all have been very special experience for me. No1… I don't know like I feel like the most favourite moment is probably with Tyler lah kot. **I thinks he is like so such an interesting person,** and then he is very like apa yang you expected dia, dia macam tu lah. Dia macam **full of surprises and I think my favourite time like not even like spend with him.** It's just that macam I was at diorang punya Camp Flog Gnaw Festival and I remember I was like sitting with my friend and I think festival tu dah nak habis but we were sitting and then I nampak dia dari jauh and then dia daripada jauh dia dah nampak I and then dia waved so, he came over and he said "Thank you". **He's actually super nice, super respectful and he cares about his works…***

In example 1, we can conclude that Yuna is trying to clarify her own feeling of receiving her first Pitchfork review. Significantly, Pitchfork is an American online music publication who was owned by Conde Nast. For musicians, receiving reviews on their music is a good thing as they will be able to reflect on the flaws and improvement they can make on their next works and Pitchfork review is considered as one of the big names in music review sites as it gives out constructivism reviews based on musical knowledge. Instead of clarifying herself using Malay, she then code-mixes using English to show how grateful she is for the review. Akhtar, Khan and Fareed (2016) stated that language has a large impact on each other when they come into contact, so variation or change in a language is a natural result. From the example, we can see that when Yuna explained about the experience of receiving the review, she started changing her code from Malay to English to give appreciation to international review sites. However, the code used stayed the same which is English when she started mentioning other review sites that give reviews on her album. So, it clearly can be seen that the change of language influences the variation of language used by a bilingual.

In the second example, Yuna code mixes to clarify her acknowledgement towards all the musicians and music producer mentioned in her reply which are Quincy Jones, Usher and Tyler. From the context of the conversation between Adly and Yuna, it can clearly be seen that the interviewer asked her to explain in detail a significant moment between her and the artist she worked with. Instead of explaining with full Malay sentences, she then code-mixed using English for sentences that showed her gratitudes towards the musicians she worked with. In his research, Hoffman (1991) stated that a conversation between bilingual people tends to have both code mixing and code-switching included as the interlocutor will repeat the message in one language to make sure that the speech runs smoothly and can be understood well by the listener. Consequently, this is due to the fact that all the musicians she worked with are using English as their first language and therefore, she wanted the musicians mentioned to be able to understand the context of her reply. Furthermore, according to Luke (2015), code-mixing was often used to express strong feelings and to gain attention from others who speak the language. Thus, the code-mixing used by Yuna was to gain attention from all the musicians she worked with in the states and the interviewer which she knew was fluent in English.

4.2.3   Repetition for the purpose of clarification

Based on the analysis done, the third highest reason for Yuna's code-mixing is repetition used for clarification. There are 10 instances where she code-mixes repetitively to clarify her speech context. In the example included below, she was asked to describe her latest album, 'Rouge'.

Example 1

Adly: So, in just one word to describe the album?

*Yuna: One word to describe the album 'Rouge'... **very bold** lah kot, macam **berani** sikit. I rasa dalam album ni I **tak hold back**. Macam I just give my all and then I dah tak macam fikir- I rasa album sebelum tu you boleh dapat rasa macam, "oh, Yuna macam ada shy sikit,*

ada macam…".

In example 1, Adly was asking Yuna to describe her latest album which Yuna then code-mixed by using the word, 'very bold' but she later repeated the same context by using malay, 'berani' and 'tak hold back' in the following sentences. In this instance, it can clearly be seen that the reason for code-mixing in the context is repetition used for clarification as she was clarifying her context and choice of words to the interviewer. Puteri (2019) stated that repetition is often used to clear up the speech or conversation so that it can be easily understood. In this case, Yuna was making sure that the interviewer, Adly, could understand her description on the album. Moreover, this is also highlighted by Girsang (2015) that people with the ability to speak more than one language often use both of the languages to clarify their speech context so it will be understood better. Therefore, it is common for bilingual and multilingual people to repeat one code in another code.

5. Conclusion

The study on Yuna's code-mixing reveals that insertion is the most prevalent type, followed by alternation and congruent lexicalization, aligning with existing research on code-mixing among bilinguals and multilinguals. Notably, Yuna predominantly code-mixes to express her group identity, utilizing features of Manglish like 'lah' to connect with fellow Malaysians. Additionally, code-mixing serves as a means for Yuna to clarify speech content and convey sincerity and gratitude. These findings hold significant implications across various domains. Linguistically, the study contributes valuable insights into code-mixing patterns and usage, enriching our understanding of language dynamics in multilingual communities. Yuna's code-mixing reflects the importance of language in shaping cultural identity and showcases the significance of code-mixing as a tool for individuals to connect with their linguistic communities. Practically, the study highlights communication strategies employed by individuals like Yuna to navigate language challenges in multilingual contexts. Educators can integrate code-mixing awareness in language teaching, acknowledging and respecting students' multilingual abilities. Media professionals can utilize the findings to create authentic representations of language use in content, promoting culturally sensitive and relatable communication. Furthermore, the study challenges negative stigmatization of code-mixing and fosters acceptance of linguistic diversity, contributing to a more inclusive and tolerant society. Policymakers can use these insights to develop language policies that recognize code-mixing as a legitimate language phenomenon, fostering a positive environment for language use.In conclusion, Yuna's code-mixing provides valuable information on language use and identity in multilingual settings. The study's significance and implications extend to linguistics, communication studies, education, media representation, and language policy development. Understanding code-mixing patterns sheds light on the intricate dynamics of language in diverse linguistic communities and emphasizes the value of linguistic diversity in society.

Acknowledgments

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