CODE-SWITCHING IN K-POP SONGS

ZAHARIAH PILUS   AND AMIRA ZAFRYNA AMIN RAIS

Introduction

Code-switching is a common linguistic phenomenon that can reflect someone's linguistic identity or cultural background.

Although it often occurs spontaneously, code-switching can also be found in song lyrics which are intentionally produced by the singer or lyricist.

This study compares two K-Pop groups, BLACKPINK which has proficient English speakers and B1A4 with no proficient English speakers in the use of Korean-English code-switching in their songs.

In Asian countries where English has a significant existence as either a second or foreign language, English is often one of the languages used to code-switch.

This phenomenon can also be observed in South Korea where English is regarded as a foreign language, mainly utilized for international communication (Lee & Moody, 2012).

Lately South Korea, perhaps realizing the benefits that English can offer in bringing Korean-Pop music or K-Pop to the global market has started to open up to the use of English in K- Pop songs.

In recent years, it is not unusual for K-pop groups to debut with one or several members who are not Korean natives (Pratamasari, 2016).

Given that they come from various backgrounds, some K-Pop groups have bilingual and multilingual members who are proficient in English while some others have debuted with members who speak mainly Korean and other languages but less English.

Holmes and Wilson (2017)

According to Holmes and Wilson (2017) bilinguals who are more proficient in a specific language tend to prefer intra-sentential switching,

whereas those who are less proficient favour inter-sentential and tag switching.

This study examines code-switching in the songs of

B1A4, a K-Pop group with no proficient English speakers and

BLACKPINK, a group with proficient English speakers

to find out if there is any difference in the types and patterns of Korean-English code-switching in their song lyrics.

A question arises as to whether

the presence of proficient English speakers in a K-Pop group would affect the types of code-switching and the pattern of use (the type of code-switching used the most or least) in its song lyrics like that of code-switching in spontaneous speech

RESEARCH QUESTIONS

1. What are the types and pattern of code-switching in the songs of   B1A4, a group with no proficient English speakers?

2. What are the types and pattern of code-switching in the songs of BLACKPINK, a group with proficient English speakers?

LITERATURE REVIEW
Bilingualism, Multilingualism, Code-Switching

Bilingualism: the ability to understand, speak, read, and write in two different languages with almost equal proficiency (Dewaele, 2015).

Multilingualism: The capability to comprehend, speak, read, and write in more than two languages (De Groot, 2011).

When communicating, bilingual or multilingual individuals may choose to switch from one code to another or mix the codes

CODE-SWITHCING AND CODE-MIXING

Code-switching: a bilingual or multilingual switches from one code to another and the changes can be made at any point throughout the speech (Richards and Schmidt (2013)

Code-mixing: the mixing of two languages within the **same sentence** without any topic change (Richards & Schmidt, 2013)

Some linguists argue that code-mixing is a type of code-switching, that is, it is another term for intra-sentential switching

CODE-SWITHCING AND CODE-MIXING

Others argue that code-mixing and code-switching are two different terms.

Code-mixing has other components: intra-sentential mixing,

intra-lexical code-mixing, and change of pronunciation (Hoffmann, 1991).

This study adopts the first approach by considering intra-sentential mixing as code-switching. Intra-lexical code-mixing, and change of pronunciation were not examined in this study.

TYPES OF CODE SWITCHING

In general, code-switching can be viewed from two perspectives.

One view is based on the motivation for code-switching, in other words, whether the code-switching is intentional or not ; situational or metaphorical.

Another view is based on the linguistic constraints or the point where code-switching occurs.

For example, Poplack (1980) divides code-switching into three types: intra-sentential, inter-sentential, and tag-switching

Intra-sentential code-switching

occurs when a speaker <u>switches between the two languages within a sentence</u> either at the clause, phrase, or word level.

For example, in Malay-English code-switching,

"Comel sungguh! Dia <u>*chubby, round face, really round*</u> macam adik."

  [Really cute! He is chubby, round face, really round just like you.] (Stapa & Khan, 2016).

Inter-sentential code-switching

occurs when a speaker changes the language between two sentences.

For example , Maori-English code-switching :

"Kia ora e hoa. Kei te pai. *Have you started yet*?"

[Hello, my friend. I am fine. Have you started yet?]

(Holmes & Wilson, 2017).

Tag code-switching

entails adding a tag or brief phrase in a different language to complete a sentence in another language.

For example, Malay -English code switching:

"Apa awak cakap*? Excuse me*! Nak kahwin?"

   [What did you say? Excuse me! You want to get married?]

   (Stapa &   Khan, 2016).

Continuity switching.

Hoffmann (1991) proposed the same types of code-switching as proposed by Poplack (1980) but used the term emblematic switching instead of tag switching,

Also added another type namely continuity switching.

This type occurs when the speaker continues to use the same language as the previous speaker and changes the code afterward.

For example, when someone introduces herself in Malay, then code-switches to English, the listener tries to answer in Malay first and then English

THEORETICAL FRAMEWORK

The present study focuses on the point where code-switching occurs only and therefore adopts Poplack (1980) as a framework.

Types of code-switching

intra-sentential, inter-sentential, and tag-switching

SONG LYRICS

According to Bentahila and Davies (2002), song lyrics are different from a conversation in two ways.

Firstly, the lyricist is aware of what is written while composing the lyrics, including switching the language in the lyrics.

.Secondly, unlike spontaneous conversation in which the listeners are known to the speaker, a lyricist would have to consider a larger unknown audience while writing song lyrics

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As a result, a lyricist would need significant caution and thoughts when code-switching is utilised.

Bentahila and Davies (2002) claimed that code-switching in song lyrics differs from code-switching in utterances since it is an intentional linguistic change

The present study aims to find out if this is indeed the case.

PREVIOUS STUDIES ON CS IN K-POP SONGS

Past studies on Korean-English code-switching in the song lyrics of K-Pop groups have been very limited

A K-POP GROUP WITH A PROFICIENT SPEAKER

Jocelin and Tryana (2019) who examined code-switching in <u>one</u> song lyric of a K-Pop group, RED VELVET, in which <u>a member is an English bilingual speaker,</u> found that

<u>intra-sentential switching was used the most, followed by inter-sentential and tag-switching</u>.

A K-POP GROUP WITH NO PROFICIENT SPEAKERS

Berliana and Anjarningsih (2022) who analysed code-switching in three songs of a K-Pop group, ASTRO which has no proficient English speaker found that

the most frequent type of code-switching used in the three songs is also intra-sentential switching, but followed by tag switching and lastly inter-sentential switching

(a slightly different pattern from the earlier study)

COMPARISON BETWEEN 2 GROUPS

Niskakangas (2019) who compares English code-switching and borrowing in 5 song lyrics each from the K-Pop groups,

BTOB, with an English native speaker member and

EXO without an English native speaker found that

both groups' lyrics use intra-sentential, inter-sentential and tag switching with **inter-sentential** used the most. (the same pattern)

In addition, Peniel, the only English native-speaker member in BTOB is more frequently assigned **intra-sentential** and inter-sentential switching than the other Korean members in his group.

LIMITATIONS OF PREVIOUS STUDIES

Except for Niskakangas' (2019) study, the other studies did not compare groups with and without proficient English speakers.

Al studies investigated a small number of song lyrics.

Berliana and Anjarningsih (2022) selected 3 songs

Jocelin and Tryana (2019) only examined **1** song.

Niskakangas' (2019) comparative study compares only **5** lyrics and BTOB has only 1 proficient English speaker in the group.

To have a better depiction of a K-Pop group with and without proficient English speakers (to increase the validity of the study), the current study compared 20 song lyrics each of a K-Pop group with 3 proficient English speakers and a K-Pop group with no proficient English speaker

METHODOLOGY
The Data

purposive sampling method

The chosen K-Pop groups for this study were B1A4 and BLACKPINK.

GROUP NAMES

BLACKPINK

BLACK = associated with being savaged, matured

PINK = associated with being pretty, girly

So, talented and pretty

B1A4:

Name is based on blood groups.

1 member (group B)

4 members (group A)

B1A4

B1A4 debuted with <u>five male members</u>,

They <u>were all born in South Korea</u>.

<u>None of these members is a native English speaker or speaks English as a second language.</u>

B1A4 represents the group with no proficient English speakers.

<u>Only songs published between 2011 and 2017, that is, from the group's first appearance year to its final year as a five-member group were selected</u>

BLACKPINK

Has four female members.

Except for JiSoo, who was born and raised in South Korea, the other members of this group are very proficient in English.

Rosé is a Korean-New Zealander who was born in New Zealand and grew up in Australia and is proficient in English and Korean.

Jennie, is a Korean native but was raised and studied in New Zealand for five years during her childhood before moving back to South Korea., speaks English proficiently with a New Zealand accent.

BLACKPINK

Lisa, is Thailand-born. Though her first language is Thai, she can speak English proficiently, as she was taught that language since middle school (Tiwari, 2022).

In fact, when she was still learning to speak Korean during her trainee days in South Korea, she used English to communicate with others.

She has demonstrated her multilingualism by speaking English and Korean in various interviews

BLACKPINK represents the group with proficient English speakers.

A total of 20 songs that contain Korean-English code-switching were selected from each group for analysis

At least one song was chosen from each album, EP, single and soundtrack produced by each group

Table 3.1: List of songs chosen as samples

B1A4	BLACKPINK
O.K.	Pink Venom
Sunshine	Shut Down
Lonely	How You Like That
Beautiful Target	Lovesick Girls
What's Happening?	Kill This Love
Baby Good Night	Ddu-Du Ddu-Du
Rollin'	As If It's Your Last
Solo Day	Stay
Baby I'm Sorry	Playing with Fire
Sweet Girl	Whistle
Only Learned Bad Things	BOOMBAYAH
Amazing	Pretty Savage
Only One	Don't Know What To Do
Remember	Forever Young
In the Air	See U Later
Pretty	You Never Know
Crushing on You Again	Really
Good Timing	Hope Not
In Dreams	Ready for Love
Sparkling	Kick It

Data Collection

All 40 song lyrics were obtained from a website called AZlyrics (Azlyrics.com), a licensed website that posts accurate lyrics of songs online

Since song lyrics are someone's creative production, they involve the copyright issue.

However, the use of copyrighted information in this study comes under the legal doctrine of 'fair use.'

For educational and research reasons, researchers are permitted toutilise copyrighted material under the 'fair use' doctrine (Wang, 2019)

After obtaining all 40 song lyrics from the website, the lyrics were verified by listening to the songs using the Spotify application. The application is a digital music-streaming service

Data Analysis

Was conducted by a researcher who has a basic knowledge of Korean.

She took a Korean language class while in form five

Due to her great interest in the language, has also been watching a lot of videos in the language.

To ensure the accuracy of the analysis, the researcher referred to the translation of each song lyric available at Azlyrics.com

All song lyrics were analysed by examining the type of code-switching that occurs in each instance based on Poplack (1980).

RESULTS Table 4.1: Types and frequencies of code-switching used in B1A4's songs

No	Song	Intra-sentential	Inter-sentential	Tag-switching	Total for a song
1	O.K.	18	16	0	34
2	Sunshine	1	4	0	5
3	Lonely	6	2	6	14
4	Beautiful Target	9	12	1	22
5	What's Happening?	3	9	6	18
6	Baby Good Night	21	8	3	32
7	Rollin'	6	9	2	17
8	Solo Day	8	9	0	17
9	Baby I'm Sorry	14	11	5	30
10	Sweet Girl	21	9	0	30
11	Only Learned Bad Things	1	5	6	12
12	Amazing	7	8	4	19
13	Only One	5	4	1	10
14	Remember	19	10	0	29
15	In the Air	2	11	0	13
16	Pretty	10	1	6	17
17	Crushing on YouAgain	5	9	1	15
18	Good Timing	17	0	1	18
19	In Dreams	2	11	1	14
20	Sparkling	3	10	3	16
	Total of each type from all songs	178 (47%)	158 (41%)	46 (12%)	**Total of all types used in 20 songs:** 382 (100%)

B1A4 (with no proficient English speakers)

Intra-sentential switching:178 (47%)

Inter-sentential switching: 158 (41%)

Tag-switching: 46 (12%)

Total of all types used in 20 songs: 382 (100%)

Table 4.2: The types and frequencies of code-switching used in BLACKPINK's song lyrics

No	Song	Intra-sentential switching	Inter-sentential switching	Tag-switching	Total for a song
1	Pink Venom	9	8	0	17
2	Shut Down	10	2	0	12
3	How You Like That	5	6	0	11
4	Lovesick Girls	5	15	0	20
5	Kill This Love	12	4	2	18
6	Ddu-Du Ddu-Du	16	3	1	20
7	As If It's Your Last	12	7	0	19
8	Stay	11	5	0	16
9	Playing with Fire	2	9	2	13
10	Whistle	13	10	2	25
11	BOOMBAYAH	7	8	2	17
12	Pretty Savage	11	8	1	20
13	Don't Know What To Do	3	5	0	8
14	Forever Young	13	6	2	21
15	See U Later	17	5	0	22
16	You Never Know	7	9	0	16
17	Really	20	3	2	25
18	Hope Not	6	2	2	10
19	Ready for Love	2	3	4	9
20	Kick It	0	12	1	13
	Total of each type from all songs	181 (55%)	130 (39%)	21 (6%)	**Total of all types used in 20 songs:** 332 (100%)

BLACKPINK (with proficient English speakers)

Intra-sentential switching: 181 (55%)

Inter-sentential switching: 130 (39%)

Tag-switching: 21 (6%)

Total of all types used in 20 songs: 332 (100%)

DISCUSSION (GROUP WITH NO PROFICIENT SPEAKER)

Similar to the findings by

Niskakangas (2019) and Berliana and Anjarningsih (2022), the song lyrics of B1A4, the K-Pop group that does not have English proficient speakers, contain all 3 types of code-switching proposed by Poplack (1980);

Berliana and Anjarningsih (2022), intra-sentential switching is used more than the other two types.

DISCUSSION

This findings, however, do not support the findings of

Berliana and Anjarningsih (2022) since tag switching was used more than inter-sentential switching in that study

Niskakangas (2019) who found that inter-sentential switching was used the most by the group with no proficient English speakers.

(Similar in terms of types but not n terms of patterns of code switching)

DISCUSSION (GROUPS WITH PROFICIENT ENGLISH SPEAKERS) SIMILARITY/IES

Similar to

Jocelin and Tryana's (2019) and Niskakangas' s (2019) study, in which the song lyrics of the English-proficient groups, also applied all 3 types of code-switching

Jocelin and Tryana's (2019) study in which intra-sentential switching was used the most, followed by inter-sentential and tag-switching

Niskakangas' (2019) study in that <u>both groups with and without proficient English speakers employ the same pattern of code-switching in their songs.</u>

DIFFERENCE:

However, Niskakangas (2019) found that <u>the most used code-switching type for both groups is inter-sentential switching, not intra-sentential switching</u>

REASONS?

The obvious ones: <u>differences in the number of samples;</u> for example, 5 song lyrics in Niskakangas's (2019) study as opposed to 20 in this study

<u>the level of English proficiency of the group members</u>. The issue is that there <u>is no objective measurement of proficiency</u>

Holmes and Wilson (2017)

stated that bilinguals who are more proficient in a specific language favour intra-sentential switching in spontaneous speech. This is validated in song lyrics too.

However, the other hypothesis by Holmes and Wilson (2017) that bilinguals who are less proficient in a particular language tend to prefer inter-sentential and tag switching rather than intra-sentential switching appears unvalidated in this study based on the frequencies of code-switching only

FURTHER OBSERVATIONS

A few discoveries:

1. A comparative analysis of <u>the percentages</u> of the types of code-switching used found that B1A4 (<u>with no proficient English speaker</u>) ,

   has a <u>higher proportion of inter-sentential and tag-switching</u> and

   <u>lower proportion of intra-sentential switching</u> in its songs

   than <u>those of BLACKPINK (with proficient speakers)</u>

PERCENTAGE OF EACH TYPE OF CODE-SWITCHING

This implicitly implies that the song lyrics for bilinguals who are not proficient in a particular language tend to contain less intra-sentential switching than those of a group with proficient speakers.

This could be related to the fact that one must have thoroughly acquired the syntactic structure of the language in order to switch language at any point within the sentence.

AMOUNT OF ENGLISH USED

Another observation is that BLACKPINK's song lyrics incorporate entire sentences in English more rather than code-switching

This could be seen in Lisa's parts in most of their songs, in which she would sing the verse in full English without shifting to Korean phrases. It is probably due to her non-Korean background

BASE LANGUAGE

The base language of certain lyrics differs.

Some of the BLACKPINK's song lyrics are in English and only switch to Korean as the second language. This is evident in the lyrics of BLACKPINK's *Shut Down,* where English is used almost exclusively.

In contrast, most of the B1A4's song lyrics use Korean as the base and English is only embedded as the second language. This is apparent in the lyrics of B1A4's *Only One.*

TYPES OF WORDS,PHRASES OR CLAUSES

Another difference that can be seen from the English-Korean code-switching between the two K-Pop groups is

the repetition of words or sentences.

Unlike BLACKPINK's song lyrics, which employ varieties of English vocabulary,

B1A4's song lyrics only use repetitive English words or sentences

LINGUISTIC FEATURES

Excerpt 7: (BLACKPINK's Whistle)

Uh 언제나 난 Stylin'

도도하지만 네 앞에선 Darlin'

뜨거워지잖아 Like a desert island

Excerpt 8: (B1A4's Baby Good Night)

Tonight 오늘 하루만 그댈 속일게

Tonight 오늘이 지나면 돌아갈게

Tonight 가끔 어색하게도 느껴도

알아도 좀 넘어가 주겠니

Although both groups have the same types and pattern of code-switching in their song lyrics, the presence of proficient English speakers in a K-Pop group appears to affect how code-switching is incorporated in the lyrics.

(if we look beyond the frequencies of occurrences of CS types only)

In other words, the linguistic features such as the types of words, phrases, clauses or sentences, the functions of code-switching and the amount of English used in the lyrics may differ.

This suggests that Bentahila and Davies' (2002) claim that code-switching in song lyrics differs from code-switching in utterances is not completely supported.

CONCLUSION

The study has a number of shortcomings (will not go through them)

To gain more insights into the use of code-switching in K-Pop songs, future research could also consider examining

the linguistic features and functions of code-switching, the amount of English used generally, the levels of English proficiency of group members and the differences in code-switching between K-Pop group of different genders.

THANK YOU