

Korean- English Code Mixing and Code Switching Of New Jeans's Song

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ABSTRACT

This paper reviewed code-mixing and code-switching along with the worldwide recognition of K-Pop songs by analyzing the English usage of "Hype Boy" and "OMG" by New Jeans, a fourth-generation K-Pop group. All songs were examined using Muysken's (2000) code-mixing theory, Stockwell's (2007) code-switching theory, and Fernandez-Martinez et al.'s (2014) and Kwon's (2019) comment analysis. The results revealed that the majority of code-mixing in "Hype Boy" was insertion and the majority of code-mixing in "OMG" was alternation, but there was no congruent lexicalization found in the two songs. However, the majority of code switches in "Hype Boy" were inter-sentential, whereas "OMG" was intra-sentential, and two tag-switching data were found. Aside from that, based on audience responses in the comment section, the audience responses showed up that they were impacted by the singers' word pronunciation errors, however, a lot were also impressed with their easy-to-listen-to songs. The study finds that the accurate pronunciation and the new English language switching function seem to have played a significant role in the success of "Hype Boy" and "OMG" among bilingual audiences.

Keywords: *Bilingual; Code Mixing; Code Switching; Korean English; Song*

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INTRODUCTION

English has produced a significant impact on multiple languages around the world due to how it dominates as an international language in the fields of business, science, and popular culture, and as a result of this, the way people speak and write in other languages has been affected. The influence of English usage on people's lives is very visible. As an example, on social media, many users use English for chatting with others or just to make a caption in their photos in English although they are not in an English-speaking environment.

Mixing two different languages in one utterance recently became a trend, or it even has grown into a habit for some people who can speak more than one language, which is known as bilinguals. The phenomenon of mixing two or more languages can be found not only in everyday conversations but also in a particular situation or condition. Even in songs, this phenomenon is common; a lot of songs use several words, phrases, clauses, and sentences in English to make the song stand out through the use of English. Korea is one of many countries where almost all song titles are in English, and music originating from Korea is known as K-pop.

Willis stated that for decades, English words and phrases have been used in K-Pop lyrics. Since the 1990s, English has been used in K-Pop song titles, lyrics, and idol stage names. It is used to increase singers' image and reach out to international audiences, and it shows to have helped in the spread of the Korean wave globally (Berliana, A. D. & Anjarningsih, H. Y., 2022) The amount of English in current K-Pop songs is still increasing, and songs with English lyrics keep dominating the music charts and gaining recognition. The use of English in K-Pop songs could reflect artists' efforts to show off their bilingual

abilities and adapt to global pop culture trends.

K-Pop has become progressively more popular outside of South Korea and has transformed into a worldwide phenomenon; which results in K-Pop idols being able to speak English to promote their songs and interact with fans around the world. As a result, there are many Korean artists who are not Korean citizens but hail from English-speaking countries such as the United States, Canada, and Australia. The focus of this research is the use of English (mixing and switching) in K-Pop songs by groups with some members that are not pure Korean, to find out how bilingualism or multilingualism is reflected in their songs and how and how the response from a global audience towards the songs.

Code mixing and switching are considered to be commonly occurring in bilingual and multilingual communities. Code-switching is a common linguistic behavior that happens when people shift between different languages or varieties of language in various social domains (Holmes, 2013). Holmes also stated that code-mixing is the use of elements from more than one language within the same utterance, a sentence, or phrase. Three main types of code-mixing. First, insertional refers to the insertion of a phrase or word from one language into a sentence or speech in another language. Second alteration, this refers to the change of two or more languages or language varieties at certain points in the conversation or sentence. Third, congruent lexicalization refers to the use of phrases or words from two different languages that share similar morphological or phonological structures (Muysken, 2000). Stockwell (2007) also categorizes code-switching into three types. First, there's tag-switching, which involves placing a

word or phrase from one language into a sentence or utterance in another. Second, there's inter-sentential switching, in which languages switch at the sentence level. The last type of language switching is intra-sentential switching, which occurs inside a sentence or utterance.

In previous analyses, K-Pop songs had been analyzed for their English use. A study by Jocelin and Tryana (2019) applied code-switching and mixing theory in the song "Taste" by a girl group called Red Velvet. The research classified each type of code-switching and code-mixing, then reconstructed how English was used in the song. The theory of code-switching is also relevant out of the Korean context, such as a study by Maharani and Sudarwati (2021) brought fresh perspective on Javanese language maintenance through the practicality of English-Javanese and uncovered youth perception about the used of Javanese English in a song. Similar research by Likhithong-sathorn and Sappapan (2013) in Thai songs and Rusli et al. (2018) in Malaysian songs. In addition, some studies conducted research of code mixing in songs. A study by Lawrence (2010) analyzed 24 randomly selected songs by second-generation K-pop singers. Building on Lee (2004), this study explores English variations, linguistic structures, and the use functions of English: asserting self-identity, creating new meanings, challenging dominant expressions of authority, identified challenges to values, and conservatism of the older generation. This function was also used to determine whether the English is Standard English (such as American or British English), Konglish, or another variation of English. Next, Chanda et al. (2016) completed research entitled Unraveling the English-Bengali Code-

Mixing Phenomenon which aims to analyze the phenomenon of English-Bengali code-mixing and to test the reliability of predictor-corrector model in recognizing the language of every-word pattern.

In the study above, there was no further research done on the effect of inserting English into songs as a strategy to engage the global audience's attention. Then, this study proposes to fill in the gaps by considering the significant impact of speaking multiple languages on our members as a strategy to grab the attention of multilingual audiences around the world. The results of this study try to show whether English inserts and mixes in K-pop songs appeal to audiences. As a result, New Jeans was chosen as the representative of K-Pop's fourth generation. This group was chosen for this study because two of its members are not pure Koreans. This means that New Jeans will potentially have English lyrics on all of their songs. Furthermore, by adding English lyrics, they will be much closer to achieve recognition globally, besides using global languages, they have members from outside of South Korea.

In addition, this study will be looking at the impact of the songs' usage of English lyrics and how well-known the songs are among the Korean and non-Korean listeners. New Jeans debuted in 2022 and consists of five members: Minji (Korean), Hanni (Vietnam-Australia), Danielle (Australian-Korea), Haerin (Korean), and Hyein (Korean). After the first MV was released, their videos immediately trended on YouTube and got well-known. New Jeans has won a number of grand prizes or daesangs at South Korean award shows just a few months after making their debut. NewJeans won the daesang for Performance of the Year at the 2022 Asia Artist Awards. The 2023 Golden Disc

Awards' Digital Song category also awarded New Jeans a *bonsang*. New Jeans' successes are not limited to South Korea. Hype Boy won an award in the Top 20 Songs of the Year (Over-seas) category at the 2022 Asia Pop Music Awards. Recently, NewJeans occupied the Billboard Hot 100 list with the song Ditto, which everyone appreciates. (Quote from the article chickbanget.girl.id, 2023)

As a result, there are two research issues to address: 1) What types of code-mixing and code-switching occur in "Hype Boy" and "OMG"? 2) How impactful was the English usage in each song in gaining worldwide attention?

METHOD

The qualitative research design was used to identify the code-mixing and code-switching utilized in the New Jeans lyrics, the English usage function within the lyrics, and the impact on getting the interest of the audience. According to Creswell & PH.D (2018), qualitative research can be utilized to investigate and completely understand the significance of individuals or groups involved in human social problems. In this study, the qualitative method is used for presenting the data in detail while gaining in-depth findings with explanations according to the theory used. The songs "Hype Boy" and "OMG" were chosen for this study. The choices were decided because "Hype Boy" was their debut song, received the most YouTube views, and won an award in the Top 20 Songs of the Year (Overseas) category at the 2022 Asia Pop Music Awards. After that, New Jeans released "OMG," that became the most streamed song on Spotify with almost 330 million streams. This song also got into the Billboard Hot 100 for 5 weeks and received 800,000 pre-orders on its first day of release. So, the research's data on English mixing lyrics were picked to

compare different uses and roles of English lyrics to figure out what could be influencing New Jeans to receive some form of recognition and listener interest.

In order to answer the first research questions, each song's lyrics were broken down by line, and the type of code-mixing (insertional, alternation, congruent lexicalization) was identified using Muysken's (2000) code-mixing classification. After that, Stockwell's (2007) code-switching classification (tag-switching, inter-sentential switching, intra-sentential switching) is used to identify the type of code-switching. The findings of the research will be put into a table for more discussion. In answer to the last research question, the impact of using English in grabbing attention from around the world will be identified by reviewing audience comments shown in the comment section of the clip-on YouTube and on social media posts promoting the selected song (Twitter, Instagram, and Tiktok), most of those written in English. Data were obtained from each song's official YouTube page and New Jeans' official social media account. According to Bland (2019), YouTube was the most popular platform among K-Pop agencies and became a platform for K-Pop groups to gain worldwide recognition, provide unlimited access to any music content, and allow listeners to connect with the singers.

The first step in this research was to identify qualitatively each kind of code-mixing and code-switching and how they were arranged and presented in a table. The code-mixing kinds were categorized using Muysken's (2000) theory. For example, code-mixing in the sentence "It depends on your 믿음 (*mid-eum*) and 운이 좋은 (*uni joeun*)" was considered an insertion, meanwhile the

sentence, such as “I mean, 여러 번 확인해보세요(yoro bon hwaginhaeboseyo)” was deemed as alternation. Whilst, if a sentence such as “My 언니(omni) is as pretty as my 이줌마(ajumma).” it was identified as congruent lexicalization. According to Stockwell (2007) theory, different types of code-switching were categorized. For example, the sentence “He’s 짜증나요(jjajeungnayo)” were referred to as intra-sentential switching, while multiple codes in various sentences but stated by one speaker, like “이제 피곤해요 (ije pigonhaeyo). Let’s take a break.” was considered as inter-sentential switching. While tag switching was identified when a sentence of one code contained an exclamation of another code, such as

“Wow 너 너무 귀엽다 (no nomu gwiyoapta)”. The placement was determined by the song structure, which consisted of an intro, verse, chorus, bridge, and outro.

The last step in this research involves analyzing audience responses on social media and YouTube channels. The classification is based on some keywords noticed in the comments. For example, positive comment keywords included interesting, unique, and talented, whereas negative comment keywords contained quite mean comment such as, too young, and needed more sleep. Therefore, the grouping of comments for each song in a table is divided into positive and negative reactions, which are determined manually and represented in numbers and percentages.

RESULTS AND DISCUSSION

Many people's languages and cultures are influenced by code mixing and code switching. The use of code-mixing and code-switching eventually affects their native language and another language. This phenomenon also occurs in Korea, especially in the Korean entertainment sector. Most people all over the world listen to Korean music or watch Korean TV shows because of the Korean Wave. This study will investigate the phenomenon of code-

mixing and code-switching more deeply by analyzing a song lyric sung by a fresh K-Pop group New Jeans, focusing on the types of code-mixing and code-switching that occur in the songs "Hype Boy" and "OMG."

Table 1 shows the most common code-mixing in two New Jeans songs. As shown in the table, the most common code-mixing in three New Jeans songs is Alternation (9), then insertion (4), and there is no congruent lexicalization

Table 1. The types of Code-Mixing in Selected Songs.

Song	Insertion	Alternation	Congruent Lexicalization	total
Hype Boy	2	1	-	3
OMG	2	8	-	10
Total	4	9	-	13

After finding out about the code that appears in New Jeans' song lyrics "Hype Boy" and "OMG," this study will continue to investigate the type of code. Based on the data in Table 1, the writer identified fourteen English utterances as code-mixing. The following explanation shows the result of the writer's analysis:

The writer found inserts in the lyrics of the songs "Hype Boy" and "OMG" using the data in Table 1. Two insertion data are found in "Hype Boy" lyrics, one in Verse 1 and the other in the Pre-Chorus.

Data 1

빠져버리는 (*Ppajyeobeorineun*) daydream

Data 2

예민하대 나 (*euiminhadae na*) lately

In this part of the lyric, there are two words in the form of English utterance, "daydream" within the Korean phrase 빠져버리는 (Got me chasing in English) and "lately" in 예민하대 나 (Heard I'm sensitive in English). Both words appear in the final phrase or sentence. The use of English words in the lyrics above has no effect on the meaning or topic at all. To express their feelings, New Jeans inserted the words "daydream" and "lately," a noun and an adverb. Hanni, one of New Jeans' members, explained that the meaning of "got me chasing a daydream" is a representation of time being out of control. The lyrics "Heard I'm sensitive lately" can be interpreted as wanting to express sensitive feelings and emphasizing "lately," which means recently happened.

Data 3

너만 생각해 (*Neoman saenggangna*)
twenty-four

Data 4

잠시라도 내손 놓지마 (*Jamshirado nae son nochi ma*) no

Whereas in the lyrics of "OMG" two insertions are also found, namely "Twenty-four) on "너만 생각해 (He's right there for me in English)" and "no" on "잠시라도 내손 놓지마 (Don't let go of my hand for one second in English). In data 3 and 4, adding "twenty-four" and "no" to the sentence has no effect on the meaning or topic of the sentence. Because insertion is similar to borrowing in many ways, one word is taken from another language and inserted into another to complete a phrase or sentence. The insertion of "twenty-four" here may be a confirmation, and the word "no" here, based on the writers, is an interjection and a reminder for the message "don't let go."

Data 5

Hype boy 너만 원해 (*neoman weonhae*)

Hype boy 내가 전해 (*naega jeonhae*)

Alternation is the most common type of code-mixing in the lyrics of New Jeans' selected songs. In the lyrics of "Hype Boy" there is only one alternation, namely in the chorus of the lyrics "Hype boy 너만 원해 Hype boy 내가 전해 (Hype boy all I wanna, Hype boy, gonna tell ya in English)".

Data 6

이 노래는 (*i noraeneun*) it's about you
baby

Data 7

It's you 날 걱정하네 (*nal gokjjonghane*) It's
you 날 웃게하네 (*nal utkkehane*)

Data 8

Oh my, oh my God *예상했어 나*
(*yesanghaesso na*)

Data 9

Oh my, oh my God *단 너뿐이야* (*dan noppuniya*)

Data 10

난 행운이야 정말로 (*nan haengunaya jongmalro*) I know, I know

Data 11

내 맘이 끝이 없는 걸 (*nae mami kkeuchi omneun gol*) I know, I know I'm going crazy, right?

Data 12

걱정없잖아 (*gokjjong opjjana*) 'cause I got someone

Data 13

혼자라도 관찮아 (*honjarado gwaenchana*) 'cause I love someone

In this sentence, "이 노래는" (*i noraeneun*) means (this song is in English). The phrase "It's about you, baby" is a mix of English and Korean. "It's about you," while "baby" can be an affection term in English. The phrase "it's about you" points out that the song's or message's subject is "you" or the person that is being talked about. It shows that the song or message's messages were directly related to those who are the topic of the lyrics. The use of the word "baby" as a term of affection may indicate that the subject in what meant is very important to the singer.

Data 7 shows an alternation of code-mixing between Korean and English. The English phrase "it's you" are followed by two Korean phrases. "날 걱정하네" (*nal gokjjonghane*) means (you worry about me in English), while "날 웃게하네" (*nal forkehane*) means (you make me laugh in English). The phrase

"It's you" might not be interpreted as pointing out a thing here. However, the phrase might be used to introduce the subject or object that will be the focus of the following message or lyrics. The writer or singer indicates that the subject or object in question is "you" or "yourself" by saying "It's you." "It's you" may give emotions or feelings a spotlight on the subject or object being expressed, which led to an expression such as admiration, appreciation, or affection for the person to whom it is addressed. In data 8 and 9, there is an alternation of code-mixing between English and Korean. The phrase "Oh my, oh my God" in English follows by a phrase in Korean, "예상했어 나" (*yesanghaesso na*) referring to (I knew this would happen in English). The phrase "Oh my, oh my God" in English follows by a phrase in Korean, "단 너뿐이야" (*dan noppuniya*) referring to (It's only you in English). For data 8 and 9, the combination of the phrases "Oh my, oh my God" indicates an expression that is common in English for expressing shock, admiration, or disbelief on something that is used by many people, bilingual or not. In English, using "Oh my, oh my God" gives a more intense mood and stresses the surprise or amazement expressed. This phrase is also the trademark of the OMG song.

Data 10 employs a code-mixing alternation between Korean and English. The phrase "난 행운이야 정말로" (*nan haengunaya jongmalro*) in Korean means (I'm a lucky girl in English). Then there's the English phrase "I know, I know." New Jeans' use of the English phrase "I know, I know" pointed out their confidence and acceptance of what they had. This phrase conveys the singer's appreciation and recognition of how they are lucky in particular

conditions or situations. While in Data 11, there is a phrase "내 맘이 끝이 없는 걸" (*nae mam i kkeuchi omneun gol*) in Korean means (My feeling is boundless in English). Then, mix it with the English phrase "I know, I know I'm going crazy, right?" Unlike the previous data, it expresses in this lyric that their heart is never satisfied, and by adding the line "I'm going crazy, right?" it might be considered that New Jeans points out the intensity of the feelings felt. The phrase "I know, I know" is passionate, showing the person is aware or realizes that their current emotional state could make him insane or unstable.

In Data 12, the phrase "걱정 없잖아" (*gokjjong opjjana*) in Korean means (Got no worries in English). Then there's the English phrase "cause I got someone." This section conveys that they don't have to be worried since they have someone important in their life. Using the phrase "cause I got someone" could mean that they are close to a person important in their life. These English phrases are used to express feelings or situations. The phrase may refer to a singer's joy, relief, or satisfaction at having someone by their side. It is important to understand that people's interpretations of the lyrics may differ. But in this context, the phrase "cause I got someone" refers to a focus on joy or relief in having the support of

someone special instead of a desire to show off or overstate themselves. In Data 13, the phrase "혼자라도 괜찮아" (*honjarado gwaenchana*) means (It's okay to be alone in English) 'cause I love someone" emphasizes the message that even if someone is alone, it's okay because they love someone. The focus of this phrase is on realizing that there are no problems or worries when one is alone. It conveys optimism and respect for a person's loneliness. The phrase "cause I love someone" describes the reason why someone seems okay even though they're feeling alone, that's because they love someone. This phrase highlights the role of love in maintaining emotions and represents a sense of comfort and relationship. Although data 13 states that they have someone similar to data 12, the focus is different. Data 12 points out the luck or happiness of having someone, whereas Data 13 points out the acceptance and ease even when alone, because of how affection one feels for someone.

Table 2 shows the most common code-switching in two new Jeans songs. As shown in the table, the most common code-switching is inter-sentential (17), and intra-sentential (17), then followed by tag-switching (2). Tables 3 and 4 will show the lyrics with English translations as well as the type of code-switching that occurs

Table 2. The types of Code-Switching in Selected Songs.

Song	Tag-switching	Inter-sentential	Intra-sentential	Total
Hype Boy	-	8	6	14
OMG	2	9	11	22
Total	2	17	17	35

Table 3. Code-switching in Hype Boy lyrics

Part	Lyrics	English Translation	Types
Intro	One, two, three, four	Idem	Inter-sentential
Verse 1	Baby, got me looking so crazy	Idem	Inter-sentential
	빠져버리는 daydream Got me feeling you, 너도 말해줄래	Got me chasing a daydream Got me feeling, you got something to say	Intra-sentential Intra-sentential
Refrain	Maybe you could be the one	Idem	Inter-sentential
	I'm not looking for just fun Maybe I could be the one	Idem	Inter-sentential
Pre-Chorus	Oh, baby	Idem	Inter-sentential
	예민하대 나 lately	Heard I'm sensitive lately	Intra-sentential
	I just want you, call my phone right now I just wanna hear you're mine	Idem	Inter-sentential
Chorus	'Cause I know what you like, boy (Uh-uh) You're my chemical hype boy (Uh-uh)	Idem	Inter-sentential
	Hype boy, 너만 원해	Hype boy, all I wanna	Intra-sentential
	Hype boy, 내가 전해	Hype boy gonna tell ya	
Post-Chorus	And we can go hi-i-i-i-igh	Idem	Inter-sentential
		Idem	

	Take him to the sky-y-y-y-y-y (Uh-uh)		Inter-sentential
	You know, I hype you, boy		
Verse 2	알려줄 거야 they can't have you no more	Try and try to sleep, no way I can sleep, no	Intra-sentential

Table 4. Code-switching in OMG lyrics

Part	Lyrics	English Translation	Types
Intro	이 노래는 it's about you, baby	This song it's about you, baby	Intra-sentential
	Only you You, you, you You, you, you, you	Idem	Inter-sentential
Verse 1	It's you, 날 걱정하네 it's you, 날 웃게하네	It's you, you worry about me It's you, you make me laugh	Intra-sentential
	말안해도 돼 boy, what do you say?	No need to say, boy, what do you say?	Intra-sentential
Pre-Chorus	너는 밀야 he's the one that's living in my system, baby	You really are, he's the one that's living in my system, baby	Intra-sentential
Chorus	Oh my, oh my God, 예성했어나 I was really hoping that he will come through	Oh my, oh my God, I knew this would happen Idem	Intra-sentential Inter-sentential
	Oh my, oh my God, 단 너뿐이야 Asking all the time about what I should do	Oh my, oh my God, it's only you Idem	Intra-sentential

			Inter-sentential
Post-Chorus	No, I can never let him go (Ooh)	Idem	Inter-sentential
	너만생각나 twenty-four (Ooh)	I only think of you 24	Tag-switching
	난행운이야정말로 (Ooh) I know, I know	I'm a lucky girl, I know, I know	Intra-sentential
	내맘이끝이없는걸(Ooh) I know, I know, I'm going crazy, right	My feeling is boundless, I know, I know, I'm going crazy, right	Intra-sentential
Verse 2	There ain't nothing else that I would hold on to I hear his voice through all the noise	Idem	Inter-sentential
	잠시라도 내손 놓지마, no, no	Don't let go of my hand for one second no,no	Tag-switching
	걱정없잖아 'Cause I got someone	Got no worries 'Cause I got someone	Intra-sentential
	혼자라도 괜찮아 'Cause I love someone	It's okay to be alone 'Cause I love someone	Intra-sentential
Interlude	Baby, baby I'm going crazy, right? (Baby) Baby I'm going crazy, right? Babe, baby	Idem	Inter-sentential
Bridge	My heart is glowing, it's glowing up (Glow, glow)	Idem	Inter-sentential

Post-Chorus	No, I can never let him go (Ooh) He's right there for me, twenty-four (Ooh)	Idem	Inter-sentential
	난 행운이야 정말로 (Ooh) I know, I know (너와나)	I really am a lucky girl, I know, I know	Intra-sentential
	My heart is glowing, it's glowing My heart is glowing up so I can't sleep at night	Idem	Inter-sentential

The most common type of code-switching in "Hype Boy" lyrics was inter-sentential switching, followed by intra-sentential switching, and tag-switching did not occur. Based on the song structure (shown in Table 3), every switch could be found in both the first and second verses, pre-chorus, refrain, chorus, and post-chorus. There were six intra-sentential switchings in two types of grammatical units: word form and phrases. In the form of words such as "빠져버리는 daydream" and phrase form such as "Got me feeling you, 너도 말해줄래" Inter-sentential switching was the most common type of code-switching. Only one style variation was found in these lyrics out of a total of eight switches. That style was the single phrase in "Hype Boy" lyrics; all of the inter-sentential switchings are a single phrase, like "Maybe you could be the one" and "I just want you, call my phone right now." There was no tag-switching in "Hype Boy" lyrics.

Details of the findings of code-switching in the second song, "OMG" can be observed in Table 4. There were eleven English codes to switch intra-sententially in the form of words and phrases. The majority of the phrase-level switches such as "혼자라도 괜찮아 'Cause I love someone" and "난 행운이야 정말로 (Ooh) I know, I know" were at the last word of the line. Then, nine switches were detected for inter-sentential switching. The majority of the switches took the form of a sentence, but their placement varied. The referred parts were "Baby, got me looking so crazy" at the beginning of verse 1; "I just want you, call my phone right now" in the middle of the pre-chorus; and "My heart is glowing up so I can't sleep at night" at the end of the last post-chorus. The tag-switchings were classified as fillers or interjections. The lyrics "twenty-four" were labeled as fillers in various forms.

Interjections could be seen in the other category by switching "no, no" The remaining switches were presented in the intro, first and second verses, pre-choruses, choruses, post-chorus, interlude, and bridge.

The results of this analysis show that the songs contain all three Musysken (2000) code-mixing and Stockwell (2007) code-switching types, but in different quantities. "Hype Boy" and "OMG" differed in their use of code-mixing; in "Hype Boy," there are only three code-mixing, the most frequent of that is the insertion, followed by alternation, and no congruent lexicalization. Unlike "Hype Boy," "OMG" utilizes most use of the alternation, followed by the insertion, but congruent lexicalization does not exist. "Hype Boy" utilizes the most inter-sentential switching, with the second the majority of intra-sentential switching, and no tag-switching. In the song "OMG," however, intra-sentential is the most common, followed by inter-sentential and tag-switching at last. According to Daoh (2016) (as cited in Rusli et al., 2018), the most common type of code-switching is inter-sentential switching, but the two songs show otherwise, with none having it as the highest number. The only similarity to previous studies, such as that of Jocelin and Tryana

(2019), is that tag-switching is the least frequently utilized type. Moreover, similar to Lawrence's (2010) findings, most of the songs switched and mixed codes in the verse, pre-chorus, chorus, post-chorus, and bridge. As a result, the findings of this study agree with Lauren's (2018) findings, showing the constancy of using code-mixing code-switching as one of how New Jeans grab audiences around the world.

The data for the comment analysis came from the YouTube comment section of each song on the New Jeans' channel. The usage of the lyrics was taken into account as a result of this paper's English code-mixing and code-switching analysis, which discussed English mixes and switches. As of 20 May 2023, there are a large number of English. Including almost two thousand comments for "Hype Boy" (Table 5), nearly three thousand comments for "OMG" (Table 6), but 50 will be selected from comment sections and English comments for both "Hype Boy" and "OMG." The comments were broken down into positive and negative sentiments, as well as totals and percentages. Positive feedback included praise and positive impressions of both English lyrics and skills, whereas negative feedback included some misheard lyrics and audience struggles.

Table 5. Respons Analysis of "Hype Boy"

Respons	Total Comment	percentage
Positive	50	100 %

Negative	-	-
Total	50	100

Table 5 shows that 50 English comments were chosen. There were no negative responses found among the selected comments. There have been fifty positive comments about the song. The line "Cause I know what you like, boy (Uh-uh)" is the most frequently mentioned lyric by the audience. Some thought that line was the best and most memorable part of the song. Also, others found the lyrics "I just want you, call my phone right now" and "Hype boy, 너만 원해" and "Hype boy, 내가 전해" to be most easily heard. One comment

compliments Hyein in the intro and verse 1 for having correct pronunciation and flow despite not being a native speaker like Danielle and Hanni. However, three comments indicated that some viewers misheard one of the lyrics, namely the lyrics "You're my chemical hype boy" sounded like "You're my chemical life boy". In the case of "You're my chemical hype boy" the background of the commentators whose native language is not English may influence why it was misheard because no mistakes in pronunciation have been identified.

Table 6. Respons Analysis of "OMG"

Respons	Total Comment	Percentage
Positive	40	80 %
Negative	10	20 %
Total	50	100 %

Table 6 displays fifty selected English comments on this song. Similarly, the audience is most excited about the song's repeated words and lyrics. The sentence "Oh my, oh my God" was widely discussed by the audience and became a social media trend, followed by "(Ooh) I know, I know, I'm going crazy, right?" It has become the most memorable line. For this song, there were comparatively misheard English lines, such as "Cause I love someone" becomes "Cause I lock some on". Those misheard lyrics, however, contradicted the previous section's finding of no

error. Similar to the negative comments for "OMG," the misheard lyrics were mostly from people whose first language was not English, so it couldn't be blamed on the singers. Due to language limitations, some audiences had difficulty remembering and interpreting the entire lyrics in English.

The final results revealed that the audience received more positive comments. The majority of them stated that repetition of English lyrics and song highlights in English helped them remember those parts. This shows that using English for attention-getters was

successful. This analysis showed that the audience was also paying attention to how New Jeans used English in each song. There have been some differences of opinion about pronunciation. While some responses demonstrated audience misheard lyrics, others showed the audience's curiosity about the artists' English pronunciation. Some lyrics from all songs appeared to be missed by the audience.

CONCLUSION

This study focuses on the various types of code-mixing and code-switching, as well as the global interest shown by responses to them. The findings reveal that either the quantity or the quality of English is more beneficial to song achieving success, offering the opportunity of a new function of English in songs by fourth-generation K-Pop groups and bringing an updated approach from previous studies for analyzing responses from the public from the internet comments to K-Pop songs. The results showed that the two songs discussed and differed in the use of code mixing and switching; some appropriate and new functions were found. Furthermore, various responses from the audience were observed, showing the importance of doing correct English in mixing English songs. "OMG" had the most mixing codes and switches, followed by "Hype Boy." When a global polling system is implemented, both "Hype Boy" and "OMG" get awards from a music show. This indicated that the most amount of changes did not decide a song's success in the perception of the audience while other factors could have had an impact on receiving awards. The findings also suggest that various English uses as a common language in K-Pop songs that

strengthen worldwide recognition possibly impacted each song's recognition in a certain area.

Both "All Night" and "Knock" have excellent English word pronunciation and received positive responses from audiences around the world. This could have contributed to their receiving awards and worldwide appreciation for them through their songs, which are almost perfect in English word pronunciation since two of New Jeans' members are native English speakers. Furthermore, all of the results presented in this study help researchers in the future to explore more comprehensive studies on the functions of English interpreting, such as analyzing Korean songs from distinct genres or artists, comparing many different concepts about Korean songs, as well as finding new functions. A different option is to conduct more research on the influence of English mixing and switching on Korean songs or other Korean-related entertainment, which might be more precise through the use of common measures, for example displaying the current viewer's growth of a certain artist's channel on YouTube before and after the release of a song.

For New Jeans, the unique use and function of English, as well as English pronunciation, is one of the factors that can drive the success of their songs. Despite the fact that the fourth generation of K-pop groups continues to use English in the same way as the generations before them, new functions can be found in "Hype Boy" and "OMG," which represent the development of English used in today's generation. Taking into perspective the audience's opinion regarding the English parts, every song gained more positive instead of negative responses. Most of the positive feedback focuses on the quality of some of the English switches.

This shows that New Jeans fans who talk English are more enthusiastic about using English lyrics, and some even expressed their desire for New Jeans to drop songs in English. Also, the gap between each song's positive and negative response percentages reduces in number in every new release. It shows their improvement in using English in their songs as more people become interested in it.

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