CODE SWITCHING AND CODE MIXING PRACTISED BY K-POP IDOLS DIASPORA

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ABSTRACT

The research discussed K-pop idols as ambassadors for brands, contributing to the global popularity of K-pop as a cultural phenomenon. Given their strong influence and popularity, it was fascinating to discern how K-Pop idols' diaspora communicates with each other. By using the descriptive-qualitative approach with the interpretive-explorative pattern, the research was intended to examine the practice of code-switching and code-mixing by K-pop idols' diaspora during their interaction, to enumerate the code-switching and code-mixing instances, as well as to study the reasons/motivations behind the use of using code-switching and code-mixing. The result of the data analysis confirmed that, like other bilinguals, K-Pop idol's diaspora utilize code switching and code mixing during their interaction for various underlying reasons. It is found that there are 19 inter-sentential switchings, 18 intra-sentential switching, four tag switching, 11 insertion code-mixing, four alternation code-mixing, and six congruent lexicalizations with different reasons or motivations. The research concluded that it is almost inevitable for bilinguals and multilinguals to practice code- switching and code-mixing to navigate language selection during their interaction.

Keywords: code-switching, code-mixing, k-pop idols, Korean diaspora

INTRODUCTION

People who can communicate using two or more languages are called bilinguals or multilinguals. While bilingual is the person with the ability to communicate in two different languages, multilingual refers to a person with the capability of communicating with others using more than two different languages. It is common for bilinguals and multilinguals to often alternate or mix different languages during their communication. These phenomena are called code-switching and code-mixing (Anggraeni, 2016).

According to Poplack (1980), code-switching occurs in the bilingual grammatical domain where the surface structure of the first language (L1) and the second language (L2) coincide. In other words, it is switching between two languages within a single conversation. She further describes that there are three types of code-switching: (a) intra-sentential code-switching, (b) inter-sentential code-switching, and (c) tag switching.

Meanwhile, Muysken (2006) has defined code-mixing as the transfer of linguistic elements, often words with specific meanings or components, from one language to another. She/he classifies code-mixing into three categories: insertion, alternation, and congruent lexicalization.

Code-switching and code-mixing can be used interchangeably because they deal with combining or alternating language (Yuliana, Luziana, & Sarwendah, 2015). However, there are some subtle differences between code-switching and code-mixing, such as the way they are classified, the utilization of linguistic elements, and the linguistic community. Generally, code mixing is less complicated than code-switching. While code mixing usually involves a single word or phrase, code-switching engages a bigger linguistic element, such as a phrase, clause, or sentence (Astutik,

2018). A similar idea is given by Holmes, as cited by Novedo and Linuwih (2018), who have said that code-mixing is using one language by a speaker while speaking in another.

Nowadays, many K-Pop idols are born and raised in countries where English is the first language, such as America and Australia. Being K-Pop idols' diaspora, they feel obliged to live in Korea and learn the Korean language and culture, eventually making them bilinguals. As previously mentioned, bilinguals frequently practice code-switching and code-mixing when communicating. For example, Bang Chan and Felix, who are born and raised in Australia and become members of Stray Kid, a Korean boy band formed by JYP Entertainment in 2017, frequently mix or switch languages back and forth from Korean to English. Interestingly, many Korean vocabularies are borrowed from English and written in the same way as English but with Korean pronunciation. For example, 'Christmas', the Korean word for 'Christmas', is pronounced *'keu-ri-seu-ma-seu'*, a loan word from English pronounced in Korean.

Code-switching can be considered an approach used by bilinguals to navigate their language selection when communicating with others (Al Rousan & Merghmi, 2019). It is worth noting that, nowadays, code-switching is not limited to direct spoken communication; it is also observable in other forms of media, such as literature, music, and films (Karjo & Alyarizky, 2021). It also happens in TV reality shows (Fadil & Andriani, 2021; Silaban & Marpaung, 2020), Vlogs (Saraswati, Suarnajaya, & Putra, 2022), Twitter posts (Ariasih, Jendra, & Sulatra, 2021), and Podcasts (Suardhana, 2022). Code-switching and code-mixing happen not only in non-formal situations but also in formal settings, such as presidential speeches (Wibowo, Idah, & Fera, 2017). Even in language teaching and learning, code-switching has offered numerous advantages, such as students' confidence, enhanced comprehension, and engagement in the subject matter (Nguyen, Yuan, & Seed, 2022).

There are several reasons why people use code-switching and code-mixing when having conversations. According to Hoffman (1991), as cited by Anggraeni (2016) and Hutriani (2019), there are seven reasons/motivations for practicing code-switching and code-mixing in their conversation: (a) talking about a particular topic, (b) quoting somebody else, (c) being empathic about something, (d) interjection, (e) repetition used for clarification, (f) interjection, and (g) expressing group identity.

K-pop idols, highly trained and skilled performers in the South Korean music industry, are known for their exceptional singing, dancing, and often acting abilities. They are not only musicians but also brand ambassadors, contributing to the global popularity of K-pop as a cultural phenomenon. The surge in the popularity of K-pop began in the 1990s and continues to expand today. K-pop's appeal transcends age and social status, drawing fans from diverse demographics. The influence of Korean culture, spanning music, films, cuisine, and lifestyle, is steadily rising in Indonesia. This phenomenon signifies the widespread adoption of Korean cultural elements, significantly impacting the lives of the Indonesian people (Jayanti et al., 2022).

Given the popularity and influence of K-pop idols, it is fascinating to examine the practice of code-switching and code-mixing by the K-pop idols' diaspora, to enumerate the instances of code-switching and code-mixing, as well as the reasons/motivations behind the use of code-switching and code-mixing in their interactions.

METHODS

The research applies a qualitative approach that involves gathering and examining non-numerical data; the primary objective is comprehension and exploration. The research design is exploratory-interpretive in the sense that it uses qualitative data and utilizing interpretive analysis. The qualitative approach allows the researchers to conduct naturalistic observation and description (Nassaji, 2020). The qualitative data are derived from three videos of two K-pop idols, Bang Chan and Felix, who were born and raised in Australia. The videos are entitled [*Two Kids Room(투키즈룸)] VOL.2 Ep.09 Bang Chan x Felix; [Two Kids Room (투키즈룸)] VOL.5 Ep.07 Bang Chan x Felix* from Stray Kids YouTube channel, and *[ENG] 호주즈 조합 유죄..그냥 유죄 (This Aussie Union is guilty. Just guilty) with Stray Kids | THE 윌벤쇼 EP.42*. The three videos are available and accessible through Youtube channel. The data analysis is based on the theories proposed by Shana Poplack and Pieter Musyken on code-switching and code-mixing, while the underlying reasons/motivations of code-switching are based on the theory proposed by Charlotte Hoffman.

RESULTS AND DISCUSSIONS

After observing the three videos depicting the conversation between the two K-Pop idols diaspora named Bang Chan and Felix, a total of 41 utterances with code switching and code mixing are managed to be extracted for further analysis. The result of the data analysis confirms that there are various instances of code-switching and code-mixing with multiple purposes or intentions. The results of a thorough analysis of the collected data are presented in three different tables. Table 1 presents the summary of code-switching, Table 2 summarizes the instances of code-mixing, and Table 3 depicts the summary of underlying reasons/motivations for using code-switching and code-mixing. Three samples of data analysis will accompany each table.

Table 1 shows that out of 41 utterances extracted from the three videos, there are three types of code-switching, with the following percentages: 46%

inter-sentential code-switching, 44% intra-sentential code-switching, and 10% tag or emblematic code-switching. As presented in Table 1, inter-sentential and intra-sentential code-switching share almost equal percentages. This finding is slightly different from the findings of Astutik (2018), Maghfiroh (2018), and Yuliana, Luziana, and Sarwendah (2015), who found intra-sentential switching as the most prevalent occurrence.

Table 1 The Summary of Code-Switching

Type Code Switching	Occurrence	Percentage
Inter-sentential code switching	19	46%
Intra-sentential code switching	18	44%
Tag/ Emblematic code switching	4	10%

Samples of the three types of code-switching are:

Sample 1- Inter-sentential code-switching

Bangchan: "Drummoyne, Five Dock. **파이브 독 쪽 알아**? *(pa-i-beu dok jjok a-ra?)*" (Drummoyne Five Dock. **Do you know where Five Dock is?**)

(*[Two Kids Room* (투키즈룸)*] Vol.2 Ep.09 Bang Chan X Felix*, 1:16 - 1:17)

The utterance of Sample 1 begins with an English sentence; then, the speaker changes the language into Korean in a separate sentence. This phenomenon indicates an inter-sentential code-switching because the language switch happens in two different sentences.

Sample 2 - Intra-sentential code-switching

Bangchan: "First, when I came I lived in Strathfield **쪽에 있었다가** *(jjok-e-iss-eot-da-ga)* and then I moved to Drummoyne." (First, when I came I lived in **Strathfield for a while** and then I moved to Drummoyne.)

(*[Two Kids Room* (투키즈룸)*] Vol.2 Ep.09 Bang Chan X Felix,* 1:09-1:15)

The utterance of Sample 2 is a compound sentence in English; however, a Korean phrase (***jjok-e-iss-eot-da-ga* = for a while**) is inserted in the first clause. This phenomenon signifies an intra-sentential code-switching because the language switch happens inside the compound sentence.

Sample 3 – Tag/Emblematic code-switching

Bangchan: "**고기** *(go-gi)* yes!"

(**Meat** yes!)

(*[Two Kids Room* (투키즈룸)*] Vol.2 Ep.09 Bang Chan X Felix,* 3:40-3:41)

The utterance of Sample 3 begins with a Korean word ***(go-gi)***, then ends with an English exclamation 'Yes'. Clearly, this phenomenon shows a tag/emblematic code-switching.

Table 2 The Summary of Code-Mixing

Type of Code Mixing	Occurrence	Percentage
Insertion	10	50%
Alternation	4	20%
Congruent Lexicalization	6	30%

Table 2 reveals that out of 41 utterances, 20 can be categorized as instances of code-mixing because the language combination involves more minor linguistic elements in the form of words or phrases. The highest occurrence belongs to insertion code-mixing (50%), followed respectively by congruent lexicalization code-mixing (30%), and alternation code-mixing (20%). These findings correspond with the findings of Andre (2018) and Fadil and Andriani (2021), who found that insertion code-mixing is the most prevalent occurrence.

Samples of the three types of code mixing are:

Sample 1- Insertion code-mixing

Bangchan: "Pastry master **는 도 여기 있으니까** (Pastry master-***neun do yeo-gi i-sseu-ni-kka)***." (The pastry master **is here.**)

(*[ENG]* 호주즈 조합 유죄..그냥 유죄*(This Aussie Union is guilty. Just guilty) with Stray Kids | THE* 윌벤쇼 *EP.42,* 3:23-3:25)

The utterance of Sample 1 begins with an English noun phrase, and then a Korean word (***neun do yeo-gi i-sseu-ni-kka* = here**) is inserted to make a complete sentence. This phenomenon is classified as insertion code-mixing.

Sample 2- Alternation code-mixing

Felix: "**예를 들면** *(ye-reul deul-myeon)*, Cronulla Beach." (**For example**, Cronulla Beach.)

(*[Two Kids Room* (투키즈룸)*] Vol.2 Ep.09 Bang Chan X Felix,* 1:57-1:59)

The utterance of Sample 2 is a prepositional phrase beginning with the Korean expression *(ye-reul*

deul-myeon) followed by an English noun phrase, "Cronulla Beach". An alternation from a Korean expression to an English noun phrase happens in this structure. This phenomenon is classified as alternation code-mixing.

Sample 3 - Congruent Lexicalization code- mixing

Felix: "그냥 근처에 그 *(Geu-nyang geun-cheo-e geu)*Blacktown. It's like a typical shopping mall and then it's got restaurants. There's 오락실 *(o-rak-sil)*."
(**I used to go to a place nearby called** Blacktown. It's like a typical shopping mall and then it's got restaurants. There's **arcade**.)

(*[Two Kids Room* (투키즈룸)*] Vol.2 Ep.09 Bang Chan X Felix,* 2:38-2:50)

The utterance of Sample 3 begins with a Korean clause *(Geu-nyang geun-cheo-e geu = **I used to go to a place nearby called …**)*. This phenomenon is classified as congruent lexicalization code-mixing.

Table 3 The Summary of Reasons/Motivation of Code-Switching and Code-Mixing

No	Reasons/ Motivations	Occurrence	Percentage
1.	a = Talking about a particular topic	17	42%
2.	c = Being emphatic about something	7	17%
3.	d = Interjection	5	12%
4.	e = Repetition used for clarification	4	10%
5	f = Intention of clarifying the speech content for the interlocutor	7	17%
6	g = Expressing group identity	1	2%

In terms of motivation or reason for using code-switching and code-mixing, based on the 41 utterances that have been analyzed, it is found that six different reasons/motivations are identified from 41 utterances. The highest percentage falls under the category of **a** (talking about a particular topic) with 42%, and category c (being emphatic about something) and **e** (repetition used for clarification share an equal percentage (17%). They are followed by category **d** (interjection), **f** (intention of clarifying the speech content for the interlocutor), and **g** (expressing group identity) with 12%, 9%, and 2% respectively.

This finding is in line with the finding of Karjo and Alyarizky (2021), in which 'talking about a particular topic' has the highest occurrence, and the participants of the conversation are usually people who have close social relations. The two K-pop idols in this research are close friends. Meanwhile, Hutriani (2019) has found that 'talking about a particular topic' and 'expressing group identity' share an equal share (48%).

Moreover, foreign K-Pop idols feel more comfortable using language other than everyday language to talk about certain topics, such as mentioning the names of regions in a country. They find it easier to talk about regional or street names in English because the pronunciation of regional or street names in these countries is easier to say in English. K-pop idols from the Korean diaspora also often use other languages to explain something with the intention of clarifying the contents of sentences they speak in other languages so that listeners can better understand the contents. Other reasons or motivations for using code-switching and code-mixing by K-Pop idols diaspora are five instances of interjection (12%), four instances of repetition used for clarification expressing empathy about something (9%), one instance of expressing interjection group identity (2%). Those instances of code-switching and code-mixing reflect the strategy of bilinguals to navigate language selection during their interaction.

CONCLUSIONS

The popularity and influence of K-pop idols generate curiosity and interest in their daily activities, including how they interact with each other. K-pop idols from the diaspora born and raised in Australia become bilinguals. The research confirms that, like other bilinguals, K-pop idols also practice code-switching and code-mixing during their interaction.

The results of the data analysis reveal that 41 instances of code-switching consist of 19 inter-sentential switching (46%), 18 intra-sentential switching (44%), and four tag or emblematic switching (10%). In addition, there are 21 occurrences of code mixing comprising ten insertions (50%), four alternations (20%), and six congruent lexicalizations (30%). Based on the analysis results, it is concluded that the types of code-switching and code-mixing most frequently used by K-Pop idols diaspora when communicating with one another are inter-sentential switching, intra-sentential switching, and alternations. The frequent use of inter and intra-sentential switching shows they are proficient in both languages. It is understandable that insertions are the most frequently used code mixing because it is much easier to incorporate a short linguistic element into another language.

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