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Use of English in contemporary Korean popular music

Použití angličtiny v současné korejské populární hudbě

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Abstrakt

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Tato bakalářská práce se zabývá použitím angličtiny v současné korejské populární hudbě. Pomocí kvantitativní a kvalitativní analýzy zkoumá jazykové složení názvů a hudebních textů písní vydaných nejpopulárnějšími K-pop skupinami a jejich členy v roce 2018. Hlavním cílem je poskytnutí ilustrativní pomůcky, která umožní vizualizaci množství a způsobů použití angličtiny v K-pop písních.

Abstract

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This bachelor's thesis focuses on the use of English in contemporary Korean popular music. Through a quantitative and a qualitative analysis, it explores the phenomenon of the use of English in song titles and lyrics of K-pop songs released in 2018 by the most popular groups and their members. The main aim is to provide an illustrative tool which allows readers to visualize the amounts of and ways in which English appears in K-pop songs.

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List of tables, graphs and diagrams

Transcription

In this thesis, Korean alphabet – *hangeul* is transcribed into Latin alphabet and it follows the "Revised Romanization of Korean" system by the Republic of Korea's Ministry of Culture and Tourism. Italics are used to indicate transcription. In sections 3, 4 and 5, some words are not only transcribed but also written in *hangeul*. Names of Korean individuals will appear using the Korean convention – last name followed by given name. The artists' names are used in the Romanized form preferred by the artist which does not necessarily follow the above-mentioned transcription rules.

Consonants		Vowels	
Korean (*hangeul*)	**Romanization** (*initial/final*)	**Korean** (*hangeul*)	**Romanization**
ㄱ	*g/k*	ㅏ	*a*
ㄴ	*n/n*	ㅑ	*ya*
ㄷ	*d/t*	ㅓ	*eo*
ㄹ	*r/l*	ㅕ	*yeo*
ㅁ	*m/m*	ㅗ	*o*
ㅂ	*b/p*	ㅛ	*yo*
ㅅ	*s/t*	ㅜ	*u*
ㅇ	*-/ng*	ㅠ	*yu*
ㅈ	*j/t*	ㅡ	*eu*
ㅊ	*ch/t*	ㅣ	*i*
ㅋ	*k/k*	ㅐ	*ae*
ㅌ	*t/t*	ㅒ	*yae*
ㅍ	*p/p*	ㅔ	*e*
ㅎ	*h/h*	ㅖ	*ye*
ㄲ	*kk/k*	ㅚ	*oe*
ㄸ	*tt/-*	ㅟ	*wi*
ㅃ	*pp/-*	ㅢ	*ui*
ㅆ	*ss/t*	ㅘ	*wa*
ㅉ	*jj/-*	ㅝ	*wo*
		ㅙ	*wae*
		ㅞ	*we*

1 Introduction

South Korean pop culture has been gaining significant popularity outside of South Korea (henceforth Korea), over the past few decades. This phenomenon is generally known as the "Korean wave" or *Hallyu*. The term *Hallyu* (sometimes also transcribed as *Hanryu*) is a sino-Korean word, consisting of two characters: 한 (韓) – *Han* (Korean) and 류 (流) – *Ryu* (flow, wave). It was first used in the 1990s, when Korean pop music and Korean TV series recorded a rapid growth in popularity in East and Southeast Asia (Ju, 2018, p. 6). Since 2007, some sources have also been using the term "*Hallyu* 2.0" (Lee and Nornes, 2015; Ju, 2018, p. 7), as the internet and social media have started to play a major role in K-pop marketing, being able to attract an even bigger audience from other parts of the world than in the early days. Various products of the Korean wave, including pop music, films, TV series, fashion and online games have gained a significant following in many countries of Asia, Europe and the Americas, becoming a global phenomenon in recent years (Ju, 2018, pp. 1-3).

K-pop music[1] is distinctive in the ways it is produced and presented. Songs are usually written and arranged by professional music producers (often based outside of Korea), who create catchy songs targeted primarily at young audiences (Parker, 2016). These songs are then performed by solo artists or groups with up to 18 members, accompanied by a choreographed dance routine. The performers of these songs, known as idols, are young singers trained by Korean entertainment companies in various skills, such as singing, rapping, dancing and acting, designed to make them into versatile entertainers.[2] Some agencies also provide training and guidance to idols who want to produce their own music and write lyrics; however most K-pop songs are written by professional music producers.

Regardless of who the songwriter or performer is, common patterns can be identified in K-pop music. The linguistic composition of lyrics is one of the most prominent ones, as English is nowadays used in the large majority of K-pop songs.

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[1] Although K-pop can refer to all popular music in Korea in general, it is also used in a narrower sense, referring to a modern form of Korean pop music which is largely influenced by various music styles from all over the world, such as hip-hop, electronic dance, R&B and disco (Leung, 2012, pp. 2-3). In this thesis, the term will be used in the narrower sense.

[2] The training process of a Korean entertainment agency is described for example in YouTube video "Cube Entertainment way of Training Sorn" (Arirang Culture, 2014).

Exploring the trend of widespread use of English in contemporary Korean music is the main objective of this thesis. Language contact and influence of the English language on Korean has been explored by several studies. However, the specific use of English in Korean pop music has not been covered by many authors. This thesis will focus on both the amount of and the ways in which English is used in titles and in lyrics of K-pop songs released by some of the most popular idol groups, their sub-units and the individual members. As the ways in which English appears in the lyrics is not homogenous, the varieties of English and distinctive cases in which English appears in the lyrics will be explored to illustrate the style of language commonly found in K-pop lyrics. Based on the collected data, the factors influencing the amounts of English used in the songs as well as the purposes for which songwriters choose to use English instead of Korean in the lyrics will be analysed. This thesis is intended to serve as an illustrative tool for people interested in Korean language and language mixing in song lyrics and allow them to easily visualize the specific linguistic structure of K-pop lyrics.

1.1   Previous research

Jin and Ryoo (2014) have examined the development of English mixing in K-pop in a broader socio-cultural context, recording the growing amount of English used in song titles and lyrics over the years and the gradual trend of globalization and hybridization of the entire music industry. Their paper also described several factors that allowed and further increased the use of English in Korean pop culture, such as a change in censorship laws, the so-called English fever in Korea and digitalization of the music industry.

The past studies specifically focused on language hybridization and code-switching in K-pop lyrics. Lee (2004), Lawrence (2010) and Park (2015) each analysed the topic from a different perspective, analysing lyrics of songs available at the time of their research. Data analysed in the two earlier studies, conducted by Lee (2004) and Lawrence (2010), were not collected systematically and these two papers do not contain a quantitative analysis of the amounts of English contained in the analysed songs. These studies were also based on lyrics of songs released in the 1990s and the 2000s. Considering the rapid development of the music industry and the Korean cultural space over the past two decades, it can be assumed that the conclusions of these earlier studies are no longer up to date. Although Park (2015) provided a more complex and recent view of the use of English in K-pop, and this thesis takes inspiration from some of the methods

of analysis used by Park, it also largely analysed song lyrics by groups of an older generation, most of which are no longer active. This research will attempt to provide an updated perspective on the topic of the use of English in K-pop by focusing on some of the most popular groups that started their careers in 2011 or later and are actively releasing new music.

1.2 Methodology

To achieve an up-to-date view of contemporary Korean pop music, this thesis will focus on songs released by the most popular K-pop groups and their members in 2018, the last full year as of the writing of this thesis.

To determine the most popular groups of 2018, statistics issued by the Korean Business Research Institute were used. The institute releases monthly K-pop group brand reputation reports, based on several factors: consumer participation, media coverage, interaction and community indexes. Thanks to the complexity of the data that are the base for this ranking system, it should be able to provide an accurate view of the popularity of K-pop groups in South Korea. The overall positions of the ranked K-pop groups were determined based on 12 monthly reports[3] (recording data from January to December of 2018), by calculating the mean of each group's position over the year. The groups that on average ranked the highest had, based on the statistical data, the most stable brand reputation throughout 2018 and therefore should be representative of the current popular trends in K-pop in their songs.

Boy groups	Average rank	Girl groups	Average rank
BTS	1.25	Twice	2.08
Wanna One	1.75	Red Velvet	3
EXO	3.58	Blackpink	3.17
Seventeen	5.75	Mamamoo	6.83
NCT	8.17	Momoland	7.58
BtoB	8.25	Apink	8.92
Winner	8.67	Cosmic Girls	9.75

Table 1 – Highest ranked K-pop groups in 2018 and their brand reputation position

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[3] All reports are available online, see *Hanguk gieop pyeongpan yeonguso* [Korean Business Research Institute] (2019).

A total of 242 songs by the top 7 boy groups and top 7 girl groups[4] were collected for this study (see Table 1). All original Korean songs containing lyrics, which were first released in 2018 by the groups, their sub-units and the individual members, were included in the analysis. Out of the 242 songs, 151 were by boy groups and 91 by girl groups.

As there was no publicly available dataset containing the necessary K-pop song titles and lyrics for the analysis, Korean music streaming site NAVER Music (no date) was used as the primary source of the data. Lyrics to songs that were not available on this website were collected from lyrics databases KLyrics (2019) and AZLyrics (2019). The accuracy of all the lyrics was then verified and where necessary corrected by comparing against the official audio of the analysed songs.

The quantitative portion of the analysis explores the amounts of English in the song titles and in the lyrics. The use of Korean, English, their combination or possible other features, such as the occurrence of numbers or Chinese characters, and the frequency of the different naming styles, was explored in the analysis of the song titles. The amounts of English and English code-switching in the K-pop lyrics were observed using individual song lines as the basic unit of analysis. As code-switching within a single phrase is one of the observed phenomena, for the purpose of this thesis, song lines are defined as individual phrases within the songs, which do not necessarily rhyme but which form a compact unit. The length of the song lines then depends on the individual song, with lines ranging from a single word to phrases of up to 15 words. The song lines were divided into 3 categories – lines only in English, lines only in Korean and lines with a code-switch. The lyrics were then further analysed, exploring the linguistic features, the use of code-switching and some of the common themes and purposes for which the lyricists chose to switch to English in K-pop songs.

1.3   Terminology

Languages and varieties of a language can be referred to as a code (Wardhaugh, 2006, p. 88). The phenomenon of alternating between various linguistic units originating from different codes or grammatical systems is then referred to as code-switching or code-mixing. The two terms are used interchangeably by many authors, while other scholars

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[4] Even though the average popularity ranking of the group Girls' Generation was 6.83, putting it in 5th place, the group debuted in 2007, belonging to an older generation of K-pop. The group also did not release any new music in 2018 and therefore it is not included in the analysis.

use them separately with a distinction: code-mixing refers to the use of various linguistic units (words, phrases, clauses or sentences) within a single sentence while code-switching occurs within a larger speech event (Ritchie and Bhatia, 2004, pp. 336-337). For the purpose of this thesis, the term code-switching will be used universally as in song lyrics there is little meaningful distinction between the two.

As described by Jin and Ryoo (2014, p. 115), cultural hybridization is a process that creates new unique combinations by incorporating foreign and globalizing influences (such as those coming from the USA) into local cultures. By adopting music styles from different parts of the world and using English in lyrics, K-pop is becoming more global, while keeping its prominently Korean image at the same time. In this thesis, the use of this term is limited to hybridization of lyrics as the focus is the linguistic composition of K-pop lyrics.

2   Important factors in the development of the use of English in Korean music

Before the emergence and in the early days of K-pop, the presence of English in Korean music was rather scarce. As Lee (2004, p. 429) mentions, there was a clear absence of the use of English in song lyrics prior to the 1990s. The only place where English was used at the time were singers' stage names such as Patti Kim, Pearl Sisters and Twist Kim, however most artists used their Korean names. The Korean social and cultural environment in popular music was still mostly homogenous in terms of lyrics in the early 1990s (Lee 2004, pp. 429-430). However, the situation started to change under the influence of various factors, including development of new music trends, the political situation in South Korea, an overall increase in popularity of English among the Korean public and digitalization of the music industry in the later years. All of these factors will be described in this section.

2.1   Development of music trends

In 1992, a three-member group Seo Taiji and Boys, known as the very first K-pop group, started their career (Jin and Ryoo, 2014, p. 118). Although the group's lyrics did not contain large portions in English, the group contributed to the development of new music styles and the general hybridization of the music scene. They became a major trend-setter for the future of K-pop in several important aspects: combining various Western genres, using rap in their songs and having a choreographed dance routine accompanying their performances.

Following Seo Taiji and Boys' success, Western genres previously unfamiliar to Korean listeners, such as hip-hop, electronic music, reggae, R&B and soul, started to be incorporated into Korean music (Oh and Lee, 2013, p. 112). As Jin and Ryoo (2014, p. 118) state, Seo Taiji and Boys were, with their track "*Nan Arayo*", one of the first groups to extensively use rap on the Korean music scene. This resulted in the development of a hip-hop culture and an increasing popularity of rap in South Korea, with teenagers and those in their early 20s as the target audience (Jung, 2009, p. 76). Seo Taiji and Boys appealed to the young generation not only by their novelty dancing on stage and giving their performances an additional visual element, but also by pointing out the social and political issues of the era, developing a strong image of resistance and rejecting the norms

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of the older generations (Morelli, 2001, pp. 250-253). Following the group's success, many K-pop groups with a similar performance style started to appear on the scene in the 1990s. Unlike Seo Taiji, however, these groups did not focus on direct social criticism but instead expressed resistance by moving further into mixing foreign genres into their music while also using an increasing amount of English (Morelli, 2001, p. 254).

2.2 Change of censorship laws and the English fever

The political and social development in South Korea in the second half of the 1990s played a major role in the use of English in popular music. Until the mid-1990s, the Korean government had been censoring popular music to prevent political agitation and to uphold morals under the military regime. The semi-state Korean Public Performance Ethics Committee would also ban any song containing more than one third of lyrics in English (Jin and Ryoo, 2014, p. 121). In 1996, this censorship was relaxed in order to enhance the freedom of speech in artistic fields, resulting in a rapid increase in the use of English in Korean songs.

This change in censorship especially benefited Korean or Korean-American artists who were fluent in English. The music scene, namely K-pop, started to be further hybridized, not only by mixing Western genres into songs, but also by using English extensively in lyrics (Jin and Ryoo, 2014, p. 119). This trend quickly spread from the fluent English speakers to the rest of the K-pop industry. Korean idol singers, trained by entertainment agencies in skills such as dancing, singing and acting now received English lessons as well in order to improve their overall proficiency and their pronunciation which was necessary to perform English lyrics (Leung, 2012, p. 26).

Korean society in general first started to realize the importance of English during the 1988 Seoul Olympic Games, with the necessity of knowing English becoming even more apparent in 1997 as the economic crisis emerged. Since then, so-called English fever began in Korean society. Over the years, English has developed a considerably prestigious status, with many Koreans investing a lot of time and money to learn the language. In many cases, young people have gone to study abroad as fluency in English provided them with a considerable advantage over those only educated in Korea (Rüdiger, 2014, pp. 11-12). This new hunger for English knowledge has gone hand in hand with the growing role of English in music (Jin and Ryoo, 2014, p. 119).

2.3 Digitalization and use of social media

Since the late 2000s, digitalization of the music industry and the increasing role of the internet and social media in marketing has also played a major role in K-pop's hybridization and the increasing amount of English being used (Jin and Ryoo, 2014, p. 121). Korean music streaming sites such as Melon, NAVER Music, Bugs or Genie have become key for music distribution in Korea. YouTube, Spotify and iTunes have then allowed for easy distribution worldwide (Oh and Lee, 2013, p. 107). Through these distribution channels, English has been, as the lingua franca in music, able to reach not only Asian markets, but also the Western world, thus significantly expanding the range of K-pop audiences. K-pop music producers and singers, aware of the potential of their music when marketed in foreign countries, have started to include easily memorable simple English lyrics, usually in the repetitive parts of their songs, to appeal to audiences all over the world (Lawrence, 2010, p. 14). Nowadays, popular social media sites such as Twitter, Facebook and Instagram have also given production companies and singers an easy and fast way to communicate with fans.

Billboard's year-end Social 50 chart, which ranks artists based on their weekly activity on several of the most popular social networks, shows a rapid increase in the worldwide popularity of K-pop in the last few years (Billboard Social 50, 2019). While in 2016 only one group (BTS) managed to enter this chart in 34th position, the following year another 2 groups placed on the year-end chart with BTS rising to 1st position. In 2018, 13 K-pop groups or their sub-units appeared on the chart, 7 of them ranking within the top 15. BTS maintained the top position from the previous year and are the current record holders for the most consecutive weeks as number 1 on the chart, proving the group's immense popularity on social networks.

This overall shift towards digital music distribution and communication with international fans through social media has allowed K-pop to fully enter global markets. K-pop groups nowadays include an increasing amount of English in the lyrics of their Korean songs, some groups even releasing English versions of the songs or collaborations with American artists (Akhtar, 2018; McIntyre, 2019).

3 Results of the quantitative analysis of amounts of English used

To assess the amounts of English and code-switching used in K-pop songs, a quantitative analysis of song titles and song lines in the lyrics of the 242 analysed songs was conducted.

3.1 Song titles

Among the 242 analysed songs, 7 different categories of song titles can be identified, as displayed in Graph 1 below. Table 2 displays examples of song titles for each category including translations when necessary, with letters A to G indicating each category. The song titles are displayed in their original format, as seen on the Korean streaming site NAVER Music which containes official digital releases by the groups.
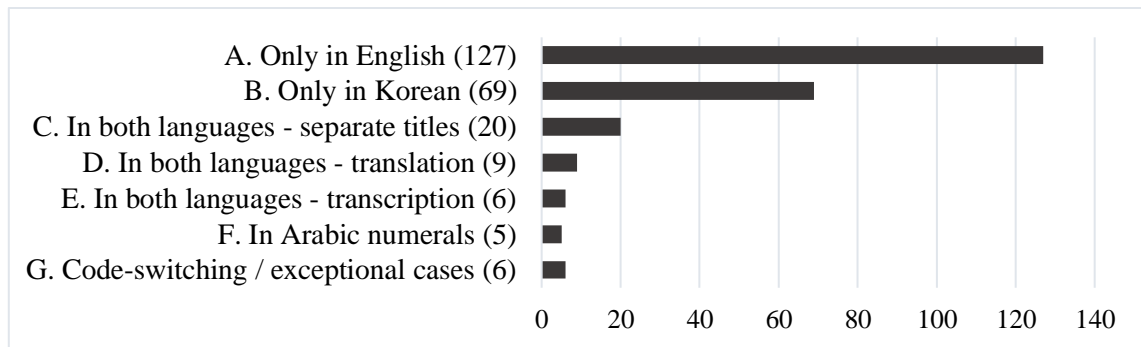
Graph 1 – Song titles based on languages

	Full official title	English title	Korean title (Romanized)	Translation of Korean title	Other
A1	Don't Be Silly	Don't Be Silly	-	-	-
A2	Holiday	Holiday	-	-	-
B1	나비	-	*Nabi*	Butterfly	-
B2	겨울잠	-	*Gyeouljam*	Winter sleep	-
C1	가끔 (With You)	With You	*Gakkeum*	Sometimes	-
C2	묻고싶다 (One Love)	One Love	*Mutgosipda*	I want to ask	-
D1	Daydream (백일몽)	Daydream	*Baegilmong*	Daydream	-
D2	여보세요 (Hello)	Hello	*Yeoboseyo*	Hello	-
E1	Boomerang (부메랑)	Boomerang	*Bumerang*	Boomerang	-
E2	항상 (Hangsang)	Hangsang	*Hangsang*	Always	-
F1	1, 2, 3	-	-	-	1, 2, 3
F2	24/7	-	-	-	24/7
G1	내 Van (My Van)	My Van	*Nae* Van	My Van	-
G2	花요일 (Blooming Day)	Blooming Day	*Hwayoil*	Flower day	-
G3	○ 2	-	-	-	○ 2

Table 2 – Examples of each type of the analysed song titles

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As Graph 1 shows, a large majority of the analysed songs had a title only in one language: 127 of the songs (category A, 52.5%) had a title only in English and 69 songs (category B, 28.5%) had a title only in Korean. 35 songs (category C, D and E, 14.4%) had 2 language versions of the title, where either the Korean or the English version appears in parentheses. In 20 of these cases (category C, 8.2%), the songs had a separate original title in both Korean and English. In 9 cases (category D, 3.7%), the two versions of the title were a translation having the same or similar meaning in both languages. 6 cases (category E, 2.5%) have the two versions of the title with direct transcription between the two languages. 5 songs (category F, 2.1%) had a title consisting only of Arabic numerals. Lastly, the remaining 6 song titles were exceptional cases (category G, 2.5%) involving code-switching or a combination of other characters and therefore could not be assigned to any of the other categories.

As for category G, however, it should be mentioned that English words are also contained in 5 of the 6 song titles. In one case, the song had two language versions of the title with the same meaning, but the Korean version included a code-switch (G1). Four song titles included Chinese characters (as seen in the case of G2), this example also involved a wordplay as its pronunciation is the same with the Korean word for Tuesday. In another case (G3), the *hangeul* consonant ' ㅇ ' was used in place of the Latin alphabet letter 'O' in the chemical formula for oxygen – O_2, the title effectively being in English while utilizing a Korean consonant for its resemblance to a Latin alphabet letter.[5]

Most of the groups (or the groups' agencies) appear to have set patterns when it comes to the use of English and Korean or their combination in their song titles. All songs by 7 of the groups (and the sub-units of these groups)[6] have titles only in Korean or only in English and never utilize both language versions of the title. On the other hand, all songs by groups and sub-units managed by SM Entertainment[7] and the 2 groups managed by YG Entertainment[8] have titles either only in English or with both a Korean and an English version of the title. It can be assumed that by always including English in the song titles, these agencies are attempting to attract foreign audiences. In the case of the

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[5] A table including all the song titles categorized based on their structure is included in the appendix.
[6] Apink, BtoB, BTS Momoland, Seventeen, Twice and Cosmic Girls.
[7] EXO, NCT and Red Velvet.
[8] Blackpink and Winner.

2 remaining groups,[9] there does not appear to be a clear pattern in the naming of their songs, as a variety of the types of the song titles described in this section is used.[10]

3.2   Song lyrics

To observe the linguistic composition of the analysed lyrics, song lines from the 242 songs were sorted into 3 categories: (1) lines containing only Korean, (2) lines containing only English and (3) lines with a code-switch (containing both languages within one phrase). The sums of the three types of lines found in each group's songs are displayed in Table 3:

Group	Number of songs	Lines total	Lines in Korean	Lines in English	Lines with a code-switch
Blackpink	5	287	96	116	75
BTS	27	1,919	1,048	583	288
BtoB	22	1,263	755	372	136
NCT	21	1,245	595	351	299
Red Velvet	14	807	373	226	208
Twice	18	1,072	616	244	212
Seventeen	12	763	505	172	86
EXO	21	1,239	746	264	229
Apink	14	552	399	106	47
Mamamoo	21	1,170	853	180	137
Wanna One	23	1,319	941	189	189
Momoland	8	435	245	57	133
Winner	25	1,393	960	179	254
Cosmic Girls	11	628	509	29	90
TOTAL	**242**	**14,092**	**8,641**	**3,068**	**2,383**

Table 3 – Song lines in the analysed lyrics based on their linguistic composition

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[9] Mamamoo and Wanna One.

[10] In some cases, individual members' solo releases differ from the pattern observed with their group, for example albums released by BTS' J-Hope and Winner's Mino. Their respective groups have set patterns for the song titles in group releases (BTS only including one version of their titles and Winner always including English), however, J-Hope on his album Hope World included songs with both versions of the title, while Mino included only songs with titles in Korean without a translation.

Of the total of 14,092 song lines contained in the 242 songs, 8,641 lines were only in Korean, 3,068 lines only in English and the remaining 2,383 lines contained a code-switch.[11] A comparison of the percentage of each type of song line used by each group can be seen in Graph 2 below:

| Arithmetic mean | 21.8% | 61.3% | 16.9% |

Group	Lines in English	Lines in Korean	Lines with a code-switch
Blackpink	40.4%	33.5%	26.1%
BTS	30.4%	54,6%	15%
BTOB	29.4%	59.8%	10.8%
NCT	28.2%	47.8%	24%
Red Velvet	28%	46.2%	25.8%
Twice	22.7%	57.5%	19.8%
Seventeen	22.5%	66.2%	11.3%
EXO	21.3%	60.2%	18.5%
Apink	19.2%	72.3%	8.5%
Mamamoo	15.4%	72.9%	11.7%
Wanna One	14.3%	71.3%	14.3%
Momoland	13.1%	56.3%	30.6%
Winner	12.9%	68.9%	18.2%
Cosmic Girls	4.6%	81.1%	14.3%

■ Lines in English ■ Lines in Korean ■ Lines with a code-switch

Graph 2 – Percentages of the types of song lines used in each group's lyrics

An average song contained 61.3% of song lines only in Korean, 21.8% of lines only in English and 16.9% of lines with a code-switch. This arithmetic mean is indicated in the graph by the two vertical lines. However, as can be seen in the graph, the variation in the percentages among the analysed groups is considerable.

The two groups whose average results differed the most from the overall average were Blackpink and Cosmic Girls. Blackpink was the group with the highest percentage of song lines in English at 40.4% and the lowest percentage of lines in Korean at 33.5%. On the other hand, Cosmic girls had the percentage of lines in Korean at 81.1% and the

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[11] Results of the quantitative analysis of song lyrics (summary of the amounts of song lines per group and song, categorized by linguistic structure) are available in the appendix.

percentage of lines in English only at 4.6%. Lines containing a code-switch ranged from 8.5% in case of Apink, to 30.6% in case of Momoland.

All 242 analysed songs contained at least 12% of lines in Korean and most of the songs (198) contained lines of all three categories. 32 of the songs included only two types of lines, of which 21 songs contained only lines in Korean or with a code-switch and 11 songs contained only lines in Korean or in English. Finally, 12 songs did not contain any English words.[12]

3.2.1 Possible factors influencing the amount of English used in K-pop songs

It can be assumed that multiple factors influence the amount of English included in K-pop lyrics. Genre of the songs, English proficiency of the group members and focus on the global market can be considered as influential factors. These possible factors and their limitations will be explored in the following sub-sections.

3.2.1.1 Song genre

As mentioned in Chapter 2, genre hybridization in Korean pop music has been increasing since the early 1990s when the first K-pop groups emerged (Jin and Ryoo, 2014). Nowadays, songs by K-pop groups are generally composed of a mixture of genres, following global and Korean music trends as well as the individual style and preference of each group and their agency.

The genre of a song could influence the amount of English included in the lyrics – songs with a more prominently Western style would include more English, while songs following a more typically Korean style (most notably ballads) would contain more Korean in their lyrics. Songs in a ballad style can be identified by a sentimental melodic composition and an emotional (most often romantic) theme of the lyrics (Firth, 2000). Based on this definition, 29 of the analysed songs can be considered to be a ballad. Except for 3 songs, these ballad tracks include more than 70% of lines only in Korean, being among the top third of songs that contain the highest percentages of lines in Korean.

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[12] In the case of 8 songs, languages other than English and Korean also appeared. For example, French words appeared in 3 songs, Spanish words in 2 songs, Japanese words in 2 songs, and Chinese words in 1 song.

Based on the above-mentioned data, the assumption that the origin of the songs' genres influences the amount of English used in their lyrics, appears to be (at least in case of songs in a ballad style) correct. However, as ballads are in the minority and most K-pop songs consist of a mixture of other genres and appear among the songs with the highest amounts of Korean lines as well, song genres cannot be said to be the main factor influencing the amounts of English included in the lyrics.

3.2.1.2   English proficiency and nationality of group members

Another factor which can be assumed to influence the amount of English in K-pop lyrics is the presence of members with a foreign nationality or with a greater proficiency in English in the groups. However, although the nationality of the idols of each group can be found online, official sources do not mention their proficiency in English. The fact that only a minority of the idols write their own lyrics should be also considered, as only those who are listed as lyricists can be said to have a direct influence over their lyrics. Therefore, a clear correlation between the members' nationalities and the groups' linguistic composition of lyrics cannot be easily determined.

3.2.1.3   Global popularity and focus on Western markets

The rising global popularity of K-pop in the recent years is undeniable, as mentioned in the previous sections. Some K-pop groups and their agencies have even started to specifically target non-Korean audiences, primarily focusing on the US market. Representative of this trend are groups BTS (managed by Big Hit Entertainment), NCT and Red Velvet (both managed by SM Entertainment) and Blackpink (YG Entertainment) (Herman, 2019). Based on the analysed data, it is apparent that the aim of these groups and their agencies is to attract English-speaking listeners, as they are among the top 5 groups whose lyrics contain the highest percentage of lines in English and a below average percentage of lines in Korean.

While not all K-pop groups are significantly popular outside of Korea, a common trend of including more lines in English or with a code-switch can be identified among the 40 title tracks, that have arguably the highest potential to reach listeners outside of the groups' fandoms. When comparing the linguistic composition of an average title track to the overall average song, title tracks have a higher-than-average percentage of lines in English (28.3%) and lines containing a code-switch (20.2%). It can be assumed that by

including more English in the title tracks that are more heavily promoted than the B-side tracks, the groups are attempting to attract new audiences and potentially gain a global following.

4 Language varieties and distinctive English features used in the analysed lyrics

English nowadays appears in almost every K-pop song's lyrics. However, the ways in which it appears are not homogenous. To illustrate the use of different varieties of English and other distinct ways in which English appears in K-pop lyrics, qualitative research of song lyrics was conducted. Sections of the lyrics which include English words or phrases representative of the specific linguistic features analysed in this section are indicated by underscoring. Where possible, English versions of the song titles were used; if only a Korean version of the title exists, it was transcribed.

4.1 Colloquial English

As explored by Eiter (2017), informal language can be commonly found in modern English song lyrics. K-pop songs that include English in their lyrics also follow this trend by frequently utilizing informal language expressions and stylization. Some of the colloquial English features which appeared in the analysed K-pop lyrics will be explored in the following section.

4.1.1 Elision and assimilation

Informal shortened or elided forms of verbs such as 'wanna' are commonly used in Western popular culture. These verbs are contractions of constructs that would in standard language require two or more words to express the same meaning (Eiter, 2017, p. 9).

(1) Jung Ilhoon (BtoB) – "Big Wave"

Original lyrics	I just wanna
	I just wanna do my job

(2) Apink – "*1do eopseo*"

Original lyrics	I'm so sick of lying
	You gotta know that

(3) BTS – "Fake Love"

Original lyrics	I dunno I dunno I dunno why
	나도 날 나도 날 모르겠어

Transcription	I <u>dunno</u> I <u>dunno</u> I <u>dunno</u> why
	Nado nal nado nal moreugesseo
Translation	I <u>dunno</u> I <u>dunno</u> I <u>dunno</u> why
	I also I also don't know myself

In (1), 'want to' is contracted into 'wanna'. In (2), the shortened verb 'gotta' is used to express the full construct 'have got to'. In (3), 'dunno' is used for 'do not know'.

(4) BtoB – "Blue Moon"

Original lyrics	<u>Imma</u> play you like a (like what?)
	Like a saxophone

'Imma', as seen in (4), is a contraction of 'I'm gonna' or 'I am going to' in full.

(5) Mino (Winner) – "*Am*"

Original lyrics	<u>Cuz</u> I'm a star
	<u>Cuz</u> I'm top
	<u>Cuz</u> I'm raw
	<u>Cuz</u> I'm (I agree)

(6) Seventeen – "A-TEEN"

Original lyrics	<u>Til</u> I take a test
	평가받는 게 지겨워
	Wanna be with my friends 지금
Transcription	<u>Til</u> I take a test
	Pyeonggabanneun ge jigyeowo
	Wanna be with my friends *jigeum*
Translation	<u>Til</u> I take a test
	Being evaluated is tedious
	Wanna be with my friends now

Other informal elided forms of words found in the analysed lyrics are represented by the words 'cuz' in (5) and 'til' in (6). 'Cuz' is a shortened colloquial form of 'because' and 'til', comes from the word 'until'.

(7) Seventeen – "What's Good"

Original lyrics	좋은 게 좋은 거
	Get down or get <u>outchea</u>
Transcription	*Joeun ge joeun geo*
	Get down or get <u>outchea</u>
Translation	What's good is good
	Get down or get <u>outchea</u>

(8) BtoB – "*Nabi*"

Original lyrics	네가 준비되면
	<u>Lemme</u> know just tell me
Transcription	*Nega junbidoemyeon*
	<u>Lemme</u> know just tell me
Translation	If you're ready
	<u>Lemme</u> know just tell me

(9) BTS – "Love Maze"

Original lyrics	남들이 뭐라던 듣지 말자
	Just <u>let'em</u> talk 누가 뭐라건
Transcription	*Namdeuri mworadeon deutji malja*
	Just <u>let'em</u> talk *nuga mworageon*
Translation	Let's not listen to what the others say
	Just <u>let'em</u> talk whatever they say

(10) J-Hope (BTS) – "Daydream"

Original lyrics	내 성격을 무시해 <u>errday</u>
	부끄럼 없이 울고 싶다고 <u>errday</u>
Transcription	*Nae seonggyeogeul musihae* <u>errday</u>
	Bukkeureom eopsi ulgo sipdago <u>errday</u>
Translation	Ignoring my personality <u>errday</u>
	I want to cry without shame <u>errday</u>

Examples (7)-(10) display words created by assimilation of phonemes. In (7), 'out here' is assimilated into 'outchea'. In (8) and (9), 'let me' and 'let them' are transformed into

'lemme' and 'let'em' respectively. The word 'errday', as seen in (10) is an assimilated form of 'every day'.

4.1.2   The ING variable

The linguistic variable ING, colloquially known as 'g-dropping', is a well-known phenomenon in English where the '-ing' ending of words is pronounced with an alveolar nasal [n], in orthography commonly displayed by the use of an apostrophe in place of the g, as in 'hangin'' or 'speakin'' (Yuan and Liberman, 2011; Hazen, 2006).

(11) Jennie (Blackpink) – "SOLO"

Original lyrics	You're <u>sittin'</u> on your feelings
	I'm <u>sittin'</u> on my throne
	I ain't got no time for the troubles in your eyes
	This time I'm only <u>lookin'</u> at me, myself and I
	(I'm <u>goin'</u> solo)

(12) BTS – "*Nagwon*"

Original lyrics	Stop <u>runnin'</u> for <u>nothin'</u> my friend
	Now 어리석은 경주를 끝내
Transcription	Stop <u>runnin'</u> for <u>nothin'</u> my friend
	Now *eoriseogeun gyeongjureul kkeunnae*
Translation	Stop <u>runnin'</u> for <u>nothin'</u> my friend
	End this foolish race now

Use of the ING variable in 2 of the analysed K-pop songs is displayed in (11) and (12).

4.1.3   Orthographic innovation

In several cases, the words found in K-pop lyrics do not follow the conventional spelling of the standard language. The following examples show some of these cases, where the spelling has been simplified or altered. Such changes are made "to create a visual novelty effect or to enhance an attention-getting ploy" (Lee, 2007, p. 59).

27

(13) Jung Eunji (Apink) – "B"

Original lyrics	I wanna <u>B</u> with you
	Oh <u>B</u> with you
	Always with you

(14) Blackpink – "See U Later"

Original lyrics	See <u>u</u> later boy see <u>u</u> later
	See <u>u</u> later maybe never

(15) BtoB – "*Neo eopsin an doenda*"

Original lyrics	후회하긴 싫다 너를 사랑한다
	Cuz <u>u</u> <u>r</u> the only one for me
Transcription	*Huhoehagin silta neoreul saranghanda*
	Cuz <u>u</u> <u>r</u> the only one for me
Translation	I don't want to regret, I love you
	Cuz <u>u</u> <u>r</u> the only one for me

In examples (13), (14) and (15), words 'be', 'are' and 'you' are each substituted by letters with the same pronunciation as the full words. In (14) and (15), the 'B' and 'U' also appear in the titles of the songs.

(16) Seventeen – "MOONWALKER"

Original lyrics	우리 둘만의 대잔치
	<u>Luv</u> me <u>luv</u> me <u>luv</u> me <u>luv</u> me <u>luv</u> me
Transcription	*Uri dulmanui daejanchi*
	<u>Luv</u> me <u>luv</u> me <u>luv</u> me <u>luv</u> me <u>luv</u> me
Translation	Big party just for the two of us
	<u>Luv</u> me <u>luv</u> me <u>luv</u> me <u>luv</u> me <u>luv</u> me

Example (16) shows the alternative spelling of word 'love', presented as 'luv'.

4.2   African American Vernacular English

African American Vernacular English (henceforth AAVE) is a non-standard variety of English, typical for the African American citizens of the USA. As Wolfram (2000, pp. 112-113) mentions, the variety has its origins in the rural South of the United States

but was further developed and is now more widely used in the Northern metropolitan areas. AAVE is characteristic in several phonological, morphological and syntactic features (Wardhaugh, 2006, pp. 342-343; Wolfram, 2006, p. 330), some of which can be found in the analysed K-pop lyrics and will be explored in this section.

As Lee (2007, pp. 54-55) mentions, although AAVE is prevalently used by African Americans, features of this language variety have been incorporated into the speech of other groups, especially among the young generation and as a part of hip-hop culture. According to Lee /2007), there is virtually no opportunity to speak or hear AAVE in South Korea. However, AAVE is often found in Korean hip-hop and K-pop lyrics.

4.2.1 Invariant copula 'be' and zero copula

One of the most significant AAVE features is the invariant copula 'be' (also known as habitual or non-finite 'be'). Unlike in Standard English, in AAVE, the verb often remains in the infinitive form 'be' when following a personal pronoun, instead of adjusting its form into '(I) am', '(you) are', '(he/she) is', etc. (Wolfram, 2000, p. 118). Another common feature of AAVE is the zero copula, where the copula 'be' is omitted in phrases which in standard English require the presence of the verb.

(17) BtoB – "IceBreaker"

Original lyrics	<u>Friends always be asking</u> me
	Can you play like this man <u>you an idol</u>, boy

Example (17) shows the use of the invariant be and the zero copula in the phrases "friends always be asking me" and "you (are) an idol" respectively.

4.2.2 Negation 'ain't' and multiple negation

Although the negation 'ain't' is commonly used in other varieties of English as well, it is widely associated with AAVE, especially in combination with patterns such as multiple negation. As Wardhaugh (2006, p. 343) describes, 'ain't' often appears in combination with the verb 'got' or 'gotta', and with other negatives, for example 'ain't no' being equivalent to 'there is no' or 'ain't nobody', equivalent to 'nobody is' in standard English. As described by Wolfram (2000, p. 124), these patterns are often used for emphasis of the negative in the sentence.

(18) Apink – "A L R I G H T"

Original lyrics	Love is bitter
	But you're so sweet boy
	누구도 <u>ain't nobody</u> like you boy
Transcription	Love is bitter
	But you're so sweet boy
	Nugudo <u>ain't nobody</u> like you boy
Translation	Love is bitter
	But you're so sweet boy
	Nobody ain't nobody like you boy

(19) Blackpink – "See U Later"

Original lyrics	이제는 you <u>ain't got no</u> best friend
	외로울 거야 weekend
Transcription	*Ijeneun* you <u>ain't got no</u> best friend
	Oeroul geoya weekend
Translation	Now you ain't got no best friend
	Weekend will be lonely

If the examples above were written in standard English, in (18), the phrase "ain't nobody like you" would be "there is nobody like you", "you ain't got no (best friend)" in (19) would then be "you do not have a (best friend)".

4.2.3   Other specific AAVE features and idiomatic expressions

Next to the previously mentioned use of the verb 'to be' and the use of 'ain't' in negation, AAVE uses other characteristic features and expressions in its discourse. These features will be described in this section.

(20) EXO SC – "We Young"

| Original lyrics | We <u>gon'</u> make it |
| | We <u>gon'</u> make it alright |

(21) Seventeen – "What's Good"

Original lyrics	Arrive, depart, arrive, depart
	Yes, yes, y'all, you don't stop

The elided form of 'going to' – 'gonna' – previously described in chapter 4.1.1, often appears in the discourse of AAVE in the shortened form 'gon'', while also utilizing the construct of zero copula. The verb in this form can be found in some of the analysed lyrics, such as in (20), in the phrase of "we gon' make it alright". The second-person pronoun 'y'all' (a contraction of 'you all') is, next to AAVE, most commonly associated with Southern American English. The use of this expression is displayed in example (21).

(22) Red Velvet – "Bad Boy"

Original lyrics	Who dat who dat who dat boy
	수많은 사람 속 눈에 띈
Transcription	Who dat who dat who dat boy
	Sumaneun saram sok nune ttuin
Translation	Who dat who dat who dat boy
	Caught my eye among so many people

Similarly to other varieties of English, the voiced 'th' sound at the beginning of a word (in words such as 'this', 'that' or 'the') is often pronounced with a 'd' sound in AAVE. This feature appears in (22), where 'dat' is used for 'that' in "who dat boy". This example also displays a copula absence, as discussed previously.

(23) Winner – "Air"

Original lyrics	Baby you are ma air (air, air)
	Baby you are ma air

(24) Mino (Winner) – "*Heum*"

Original lyrics	Cuz nothing lasts forever
	Ya know, ya now
	Nothin' lasts forever ya know

The personal pronoun 'my' is in AAVE often pronounced without the diphthong sound /aɪ/. It can often be seen with the spelling 'ma' as in example (23). Similarly, the pronoun 'you' is often spelled as 'ya', as displayed in example (24).

(25) NCT Dream – "1, 2, 3"

Original lyrics	Hey shawty
	저 멀리서 걸어오는 널 보니
Transcription	Hey shawty
	Jeo meolliseo georeooneun neol boni
Translation	Hey shawty
	I see you coming towards me from far away

(26) J-Hope (BTS) – "*Hangsang*"

Original lyrics	항상 with my dawg, right
	항상 with my thug, right
Transcription	*Hangsang* with my dawg, right
	Hangsang with my thug, right
Translation	Always with my dawg, right
	Always with my thug, right

(27) Seventeen – "What's Good"

Original lyrics	Play this song and bounce
	This is your favorite song, get down

The above examples show the use of idiomatic or slang expressions, widely associated with African-American culture and language. 'Shawty' is a way to address an attractive female; 'dawg' is a way to refer to a close friend; 'thug' is a person who commits crimes, often violent ones; 'to bounce' means to leave the place one is currently in; and 'get down' means "let's dance" or "let's party". Such expressions can be often found in American hip-hop and rap lyrics, and their use in K-pop can be seen as an attempt to further adopt the image of hip-hop artists (definitions retrieved from slang dictionary Slangit).

4.3   English with incorrect grammar

Even though English has built a significant position in Korean society and is frequently used in pop culture, it is not unusual to see it used incorrectly. In several cases, the English parts of the analysed K-pop lyrics involved grammatical mistakes. In some of the following examples, the incorrect phrases might be assumed to be used for a poetic purpose as the grammatically correct forms would not fit rhythmically into the verses. However, most cases seem to be simply the result of carelessness. Some examples of this will be explored in this section.

(28) NCT U – "Yestoday"

Original lyrics	오늘날의 나를 만들 거니깐
	Don't killing my vibe cause this is me
Transcription	*Oneullarui nareul mandeul geonikkan*
	Don't killing my vibe cause this is me
Translation	It made me be who I am today
	Don't killing my vibe cause this is me

In example (28), the verb 'killing' in the present continuous tense is used incorrectly in combination with the word 'don't'. To correct the expression, it should be changed either to "don't kill my vibe" or alternatively "stop killing my vibe".

(29) Apink – "*Byeol Geurigo..*"

Original lyrics	하늘 높이 비춰지는 별 되기를
	I wish forever star
	I pray endless love yeah
Transcription	*Haneul nopi bichwojineun byeol doegireul*
	I wish forever star
	I pray endless love yeah
Translation	I wish to become a star that shines in the skies
	I wish forever star
	I pray endless love yeah

In example (29), the context of the song lyrics is necessary, as the Korean phrase which translates to "I wish to become a star that shines in the skies" comes directly before the

two English lines. The phrase "I wish forever star" can be assumed to have the meaning of "I wish to be a star forever", while the phrase "I pray endless love" is missing the preposition 'for', to become "I pray for endless love".

(30) Momoland – "Only One You"

Original lyrics	Only one you
	I'm in love you

The song "Only One You" and its English lines displayed in (30) contain similar mistakes to the previous example. The phrase "only one you" should be rephrased to "you are the only one" and the line "I'm in love you" is missing the preposition 'with' to become the correct phrase "I'm in love with you".

(31) BtoB – "*Jebal*"

Original lyrics	I gotta see tomorrow
	But I can't open my eyes cuz it's too hurt

Example (31) includes the phrase "I can't open my eyes 'cuz it's too hurt'". The correct expression would in this case however be either "it hurts too much" or "it's too painful".

(32) BTS – "Love Maze"

Original lyrics	Let them be them
	Let us be us
	Love is a maze damn
	But you is amaze yeah

Example (32) incorrectly uses the 3rd person form of the verb 'to be' in "you is amaze", the 2nd person form of the verb, 'are', should be used instead. As the word 'amaze' is also incorrectly used for the purpose of making the verse rhyme, the phrase should be corrected by changing it into "you are amazing".

4.4   English slang and idiomatic expressions

In several cases, K-pop lyrics contain English and American slang and idiomatic expressions that are arguably often unintelligible to Korean listeners as well as other

audiences without the specific knowledge of these terms. Online dictionary Slangit was used as the main source of definitions used in this section.

(33) Jennie (Blackpink) – "SOLO"

| Original lyrics | Used to be your girl |
| | Now I'm used to being the <u>GOAT</u> |

In example (33), 'GOAT' is a slang acronym of "the Greatest of All Time", used to refer to someone or something that is the very best. The term can be used by a person to refer to himself, but more often it is used when debating who or what is the best in a certain field, such as sports, movies, music or food.

(34) EXO – "Vroom Vroom"

Original lyrics	Baby I'm <u>so fly</u>
	너를 닮은 Friday night
Transcription	Baby I'm <u>so fly</u>
	Neoreul daleun Friday night
Translation	Baby I'm <u>so fly</u>
	Friday night that resembles you

(35) BtoB – "*Neo eopsin an doenda*"

Original lyrics	I just want you to know
	I'm <u>the real one</u>
	That you're looking for

Slang expression '(so) fly' used in (34) is a term utilized in relation to a person's style, meaning 'cool' or 'amazing'. Two definitions of 'the real one' in example (35) can be found, one refers to a person you can always count on and fully trust, while the other definition describes 'the real one' as the person of one's dreams or an ideal partner.

4.5   Profanities and social taboo

Another purpose for which English is used in K-pop is for topics considered taboo in the Korean society, including curse words, sexually explicit language or mentions of drinking alcohol and smoking. Korean is rarely the language of choice for these topics and lyricists opt for using English instead (Lee, 2004, pp. 438-443).

Songs that include explicit language are often declared inappropriate and consequently banned or censored by broadcasting companies or by the South Korean Ministry of Gender Equality and Family (Leung, 2012, p. 49). A small number of songs containing inappropriate language or topics, some of which were also banned or censored (Lim, 2018; Yim, 2018) can be found among the analysed songs as well.

(36) Mino (Winner) – *"Anangne"*

Original lyrics	Where ma bishes at
	내 아낙네
Transcription	Where my bishes at
	Nae anangne
Translation	Where my bishes at
	My fiancé

(37) Jung Ilhoon (BtoB) – "She's Gone"

Original lyrics	I'm chucking up the deuces
	두말하면 bullshit
Transcription	I'm chucking up the deuces
	Dumalhamyeon bullshit
Translation	I'm chucking up the deuces
	If I have to say it again bullshit

(38) Mino (Winner) – *"Seowoniji"*

Original lyrics	Fuckin' time flies 아까워
	문득 내 모습이 아이 같아
Transcription	Fuckin' time flies *akkawo*
	Mundeuk nae moseubi ai gata
Translation	Fuckin' time flies, what a shame
	Suddenly I look like a child

Example (36) shows use of the word 'bishes', an alternative spelling of the word 'bitches'. The phrase in (37) then shows use of the word 'bullshit'. The word 'fuckin'' is used in example (38).

(39) BtoB – "IceBreaker"

Original lyrics	Hey so what if I smoke
	So what if I drink
	So what if I play with girls
	Man it's my life I'll do what I want
	Haters gonna hate either way

(40) J-Hope (BTS) – "Daydream"

Original lyrics	So what, I get drunk
	미칠 때까지
	So what, I go out
	일 생각 없이
	젊음을 느껴보자고
	Young wild and free
Transcription	So what, I get drunk
	Michil ttaekkaji
	So what, I go out
	Il saenggak eopsi
	Jeoleumeul neukkyeobojago
	Young wild and free
Translation	So what, I get drunk
	Until I go crazy
	So what, I go out
	Without a thought about work
	Let's just feel the youth
	Young wild and free

The lyrics displayed in (39) and (40), written directly by the singers, contain mentions of getting drunk, smoking and engaging in intimate relationships with women. Such practices are not viewed favourably by the Korean public, especially when it comes to idol singers, who are expected to have a flawless and innocent image. By using phrases such as "so what if I smoke/drink/play with girls", "it's my life I'll do what I want" or "young wild and free", the singers also express a desire to break free from these conventions.

5 Use of code-switching in the analysed songs

As described by Ritchie and Bhatia (2004), code-switching is a spontaneous phenomenon used by multilinguals in conversational situations, the different codes being systematically employed depending on factors such as the social status and relationships of the participants, the topic of the conversation or the environment of the interaction. The parties involved in the conversation naturally use the codes in appropriate situations without the need to negotiate the change of the code in each situation.

Code-switching in K-pop lyrics is, unlike in a conversation, a deliberate, pre-planned technique, used by the songwriter for a specific purpose (Lee, 2004, p. 434). The phenomenon of code-switching to English can be found in song lyrics in various languages. As Lee (2004, p. 432) states, referring to Loveday's previous research (1996), use of code-switching to English in Japanese pop song lyrics is used to present an image of modernity and internationalization. By using more English expressions in their lyrics, Japanese artists do not presume that the listeners have a greater comprehension of English. Instead, their aim is to create a more sophisticated image and therefore add further depth to the lyrics. Although this reason for the use of English may also be true to some extent in the case of Korean lyrics, K-pop's growing international popularity should also be considered as a possible factor. K-pop has gained significant following in many English-speaking countries, while Japanese pop music has not gained as much popularity abroad (Popsori, 2017). It could therefore be argued that a more frequent use of English in K-pop is also part of a strategy designed to attract foreign audiences (Leung, 2012, p. 45). The focus of this section will be the ways in which code-switching between Korean and English occurs in the analysed lyrics.

5.1 Hooking

So-called "hook songs" are a type of song with a distinctive repetitive riff or a phrase intended to easily catch the listener's ear. Most often, the hook part appears in the song's chorus. Many K-pop songs follow this pattern, often utilizing a repetition of simple English phrases (Park, 2015, p. 120).

(41) Twice – "Dance the Night Away"

Original lyrics	Let's dance the night away
	Let's dance the night away
	Yeah
	One two three, let's go
	저 바다 건너 들릴 듯 소리 질러
	Let's dance the night away
Transcription	...
	One two three, let's go
	Jeo bada geonneo deullil deut sori jilleo
	Let's dance the night away
Translation	...
	One two three, let's go
	Shout loud so that you can be heard across the sea
	Let's dance the night away

In example (41), the phrase "let's dance the night away" is used repeatedly in the chorus, the second half being chanted by the whole group.

(42) BTS – "FAKE LOVE"

Original lyrics	Love you so bad, love you so bad
	널 위해 예쁜 거짓을 빚어내
	Love it's so mad, love it's so mad
	날 지워 너의 인형이 되려 해
	I'm so sick of this fake love fake love fake love
	I'm so sorry but it's fake love fake love fake love
Transcription	Love you so bad, love you so bad
	Neol wihae yeppeun geojiseul bijeonae
	Love it's so mad, love it's so mad
	Nal jiwo neoui inhyeongi doeryeo hae
	...

Translation	Love you so bad, love you so bad
	I come up with pretty lies for you
	Love it's so mad, love it's so mad
	I try to erase myself and become your doll
	...

Lyrics displayed in example (42) belong to the pre-chorus and chorus of the song.

5.2 Using English at the start or the end of phrases

English words or a short phrase are often used in a uniform way at the start or at the end of consecutive lines.

(43) Winner – "Millions"

Original lyrics	(One) 원해 내 마음이 너를 원해
	(Two) 투정 부려도 예쁘네
	(Three) 스릴러 영화는 싫은데
	너와 함께면 열 번을 봐도 ok
Transcription	(One) *wonhae nae maeumi neoreul wonhae*
	(Two) *tujeong buryeodo yeppeune*
	(Three) *seurilleo yeonghwaneun sileunde*
	Neowa hamkkemyeon yeol beoneul bwado ok
Translation	(One) I want, my heart wants you
	(Two) you're pretty even when you're whining
	(Three) I don't like thriller films
	But with you I can watch ten of them and be ok

Example (43) shows the use of English at the beginning of each line of the lyrics, using numbers to initiate each phrase.

(44) BTS – "Trivia: Just Dance"

Original lyrics	느꼈어 baby
	순간 너와 나 baby
	그 모든 합이 공식같이 맞춰진 걸 baby

Transcription	*Neukkyeosseo* <u>baby</u> *Sungan neowa na* <u>baby</u> *Geu modeun habi gongsikgachi matchwojingeol* <u>baby</u>
Translation	I felt it baby The moment, you and me baby It all fits together like a formula baby

The word 'baby', appears at the end of each line in example (44), functioning as a connecting aspect between the lines of different lengths.

(45) Twice – "Young and Wild"

Original lyrics	돌아오는 good <u>reaction</u> 온몸이 숨을 내쉬어 오늘 내 하루도 <u>perfection</u> 하늘로 솟아오른 <u>feeling</u> 닿아오는 게 뭐든 <u>healing</u>
Transcription	*Doraoneun* good <u>reaction</u> *Onmomi sumeul naeswieo* *Oneul nae harudo* <u>perfection</u> *Haneullo sosaoreun* <u>feeling</u> *Daaoneun ge mwodeun* <u>healing</u>
Translation	Good reactions come back Breathe out with your whole body Today my day is perfection Feeling rising up to the sky Whatever comes is healing

In example (45), pairs of rhyming English words (reaction/perfection, feeling/healing) are used at the end of the lines.

5.3   Repeating a phrase in both languages

Within the analysed lyrics, another common type of code-switching used is a consecutive repetition of a phrase with the same meaning in both English and Korean.

(46) Wanna One – "Awake!"

Original lyrics	너에게 만은 나의 마음이 언제나 깨어있어 awake!
	잠이 들지 않아 내 마음은 널 처음 본 날부터
Transcription	*Neoege maneun naui maeumi eonjena <u>kkaeeoisseo</u> awake*!
	Jami deulji ana nae maeumeun neol cheoeum bon nal
Translation	My heart is always awake only for you, awake!
	My heart doesn't sleep since the day I first saw you

(47) BTS – "Fake Love"

Original lyrics	Why you sad?
	<u>I don't know</u> 난 몰라
Transcription	Why you sad?
	<u>I don't know</u> *nan molla*
Tanslation	Why you sad?
	I don't know I don't know

The parts of lyrics repeated in both languages are underlined in the examples above. In (46), the words '깨어있어' (*kkaeeoisseo*) and 'awake' and in (47), the phrases 'I don't know' and '난 몰라' (*nan molla*) have the same meaning in both languages.

5.4   English words inserted into Korean grammatical structures

The following examples display sections of lyrics in Korean that include words in English. Although Korean equivalents of these English expressions exist, in these cases the songwriters have opted to use the English words as if they were in Korean. The underscored parts in the following examples represent the ways in which English words are directly connected to Korean grammatical constructs.

(48) BTS – "134340"

Original lyrics	넌 정말로 <u>Eris</u> 를 찾아낸 걸까
	…
	<u>Us</u> 는 <u>u</u> 의 복수형일 뿐

Transcription	*Neon jeongmallo* <u>Eris</u>*reul chajanaen geolkka*
	...
	<u>Us</u>*neun* <u>u</u>*ui boksuhyeongil ppun*
Translation	Could it be really that you've found Eris
	...
	Us is the plural form of u

(49) BtoB – "Blue Moon"

Original lyrics	<u>더 jazz</u> 하게 <u>더 deep</u> 하게
	피아노 선율 위의 하모니
Transcription	*Deo* <u>jazz</u>*hage* *deo* <u>deep</u>*hage*
	Piano seonyul wiui hamoni
Translation	Jazzier, deeper
	Harmony over the piano melody

5.5 Common features appearing in lines with a code-switch

Apart from the structural ways in which code-switching is used in K-pop songs described in the previous sub-sections, code-switches often occur in less systematic ways. Common features can be identified among these code-switches, as they often include the English title of the song, short words, such as 'baby' or 'boy', or interjections, such as 'yeah' or 'hey'.

(50) Momoland – "Only One You"

Original lyrics	Everyday 너를 바라볼 때
	가슴이, 가슴이 떨려와 <u>baby</u>, <u>whoa</u>
	...
	너와 함께라면, <u>oh</u>
	무엇이든 좋아, <u>only one you</u>

Transcription	Everyday *neoreul barabol ttae*
	Gaseumi, gaseumi tteollyeowa <u>baby</u>, <u>whoa</u>
	...
	Neowa hamkke ramyeon, <u>oh</u>
	Mueosideun joa, <u>only one you</u>
Translation	Everyday when I look at you
	My heart, my heart trembles <u>baby</u>, <u>whoa</u>
	...
	If I could be with you, <u>oh</u>
	Everything would be good, <u>only one you</u>

The section of lyrics displayed in (50) demonstrates use of the code-switching features which are the subject of this sub-section. The example includes its title "Only One You", the word 'baby' and interjections 'whoa' and 'oh'.

6 Conclusion

6.1 Summary

Although English has only the status of a foreign language in South Korea, it has become the language of choice for a significant part of Korean pop culture, including K-pop song titles and lyrics. The aim of this thesis was to visualize the amounts and ways in which English appears in contemporary K-pop lyrics.

K-pop music and its distinguishing features were briefly introduced in Section 1, followed by a discussion of previous studies which focused on the phenomenon of the use of English in Korean pop music. A sample of songs by the most popular K-pop groups released in 2018 was analysed to obtain an up-to-date view of this phenomenon.

In Section 2, the factors that influence the increasing use of English in Korean music were explored. The factors discussed were: the shift in music trends as Western genres began to be mixed into Korean songs, the change in censorship laws in the 1990s that allowed for a wider use of English in lyrics, the English fever which popularized English among the Korean public, digitalization of the music industry and the increasing use of social media platforms as a way to communicate with fans from all over the world.

Section 3 was dedicated to a quantitative analysis of the collected data. The frequency of the use of English, Korean or both languages in the song titles was analysed. Song lyrics were then analysed by sorting song lines into 3 categories based on their linguistic composition (lines in Korean, lines in English and lines containing a code-switch). Based on the analysed data, it is apparent that the use of English in K-pop lyrics is a trend shared by all the groups whose lyrics were analysed, however individual groups differed significantly in the percentages of lines belonging to each of the 3 categories. Factors that might have influenced the amounts of English included in the groups' lyrics were then discussed to conclude this section.

Section 4 explored the ways in which English was utilized, using examples from the analysed lyrics. Features from different varieties of English, namely colloquial and African-American Vernacular English, were explored first, followed by cases where English was used with incorrect grammar. The section was concluded with an exploration of cases including English slang and idiomatic expressions and cases where English was used for profanities and topics that are taboo in Korean society.

The linguistic phenomenon of code-switching in lyrics was then explored in Section 5, discussing some of the common ways in which code-switches between English and Korean were utilized in the analysed lyrics, such as hooking, using English at the start or at the end of consecutive phrases, repeating a phrase in both languages, directly mixing English words with Korean grammar structures and other common features present in code-switches.

6.2   Concluding remarks

From the results of the quantitative analysis, it is apparent that use of English has become a key element in K-pop lyrics, as at least some English was present in almost all the analysed songs and a large majority of the analysed song titles, as can be seen in the following two graphs.
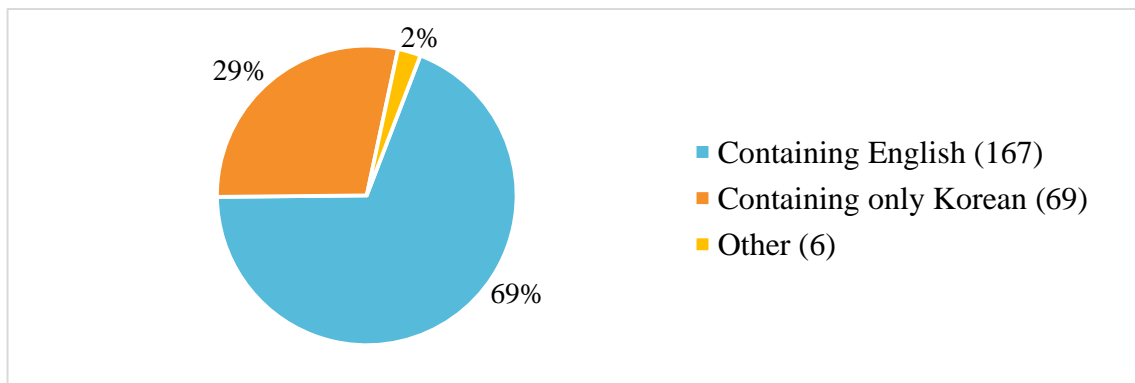
Graph 3 – Song titles based on simplified categorization

Among the 242 analysed song titles, 69% contained English words while only 29% contained only Korean. The remaining 2% of song titles were special cases consisting of Arabic numerals and other non-verbal characters.
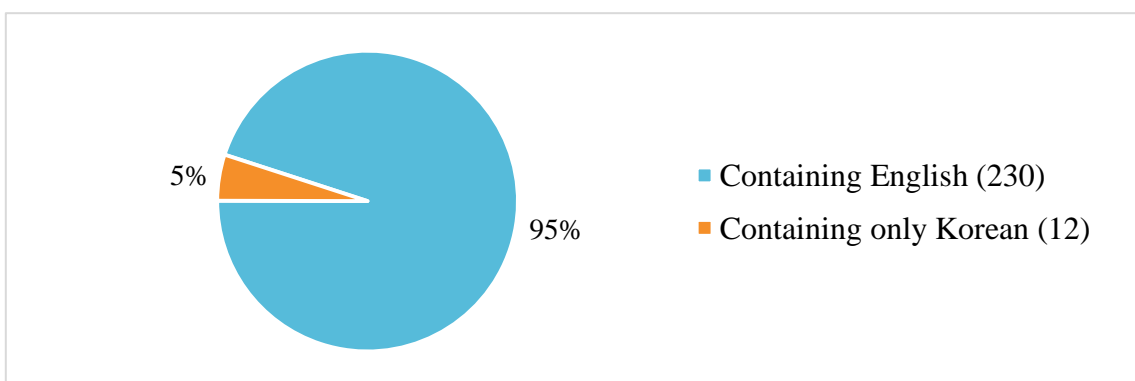
Graph 4 – Song lyrics based on their language composition

The trend of including English is even more apparent in the song lyrics, as English words were present in 95% of the 242 analysed lyrics, while only 5% contained only Korean.

Findings of the qualitative research are illustrated in Diagram 1 below which represents the most notable varieties of English that appeared in the analysed lyrics and their distinctive features described in this thesis.

Diagram 1 – Varieties of English and their features appearing in the analysed lyrics

The phenomenon of code-switching in K-pop lyrics is also utilized in various ways, as English is often used in specific locations in relation to the parts in Korean. The different types of code-switching identified in the lyrics are visualized in Diagram 2:

```
                           ┌─────────────────────────┐
                           │         Hooking          │
                           └─────────────────────────┘
                           ┌─────────────────────────┐      ┌─────────────────────────┐
                           │  Consistant position of │──────│   At the start of a      │
                           │ English words in         │      │        phrase            │
                           │ consecutive lines        │      └─────────────────────────┘
┌──────────────┐           └─────────────────────────┘      ┌─────────────────────────┐
│              │           ┌─────────────────────────┐      │   At the end of a phrase │
│ Code-switching│─────────│ Repeating a phrase in    │      └─────────────────────────┘
│              │           │ both languages           │
└──────────────┘           └─────────────────────────┘
                           ┌─────────────────────────┐      ┌─────────────────────────┐
                           │  Using English words with│      │  English title of the song│
                           │     Korean grammar       │      └─────────────────────────┘
                           └─────────────────────────┘      ┌─────────────────────────┐
                           ┌─────────────────────────┐      │    Short words such as   │
                           │  Common features appearing│─────│     'baby' and 'boy'     │
                           │ in the code-switches     │      └─────────────────────────┘
                           └─────────────────────────┘      ┌─────────────────────────┐
                                                            │      Interjections        │
                                                            └─────────────────────────┘
```
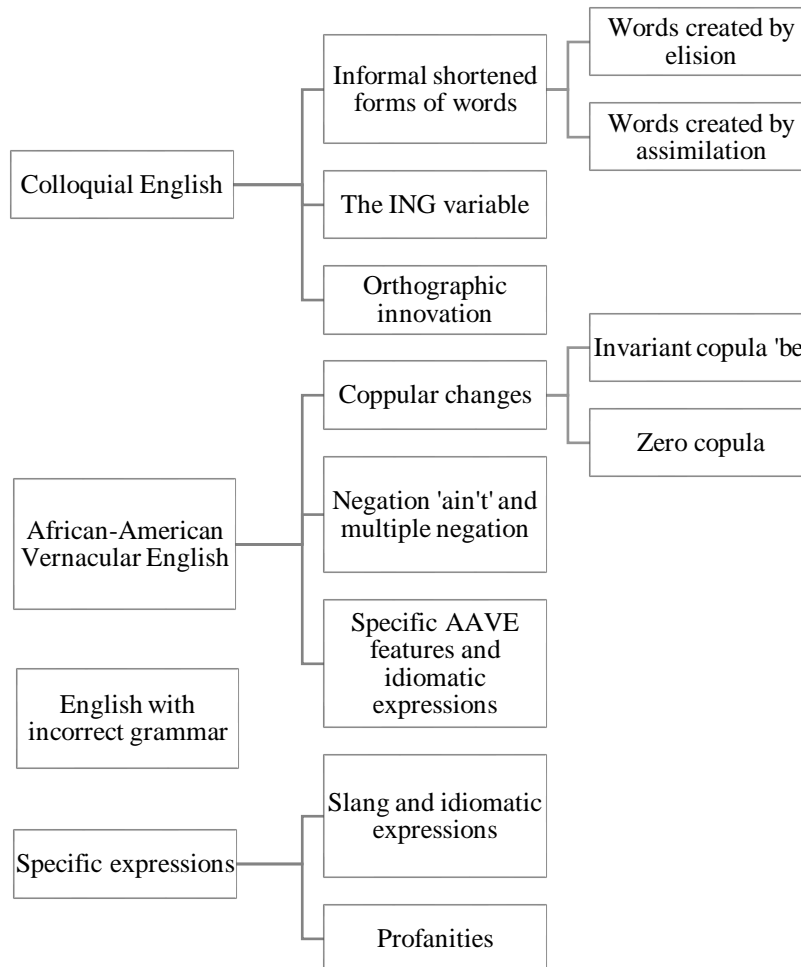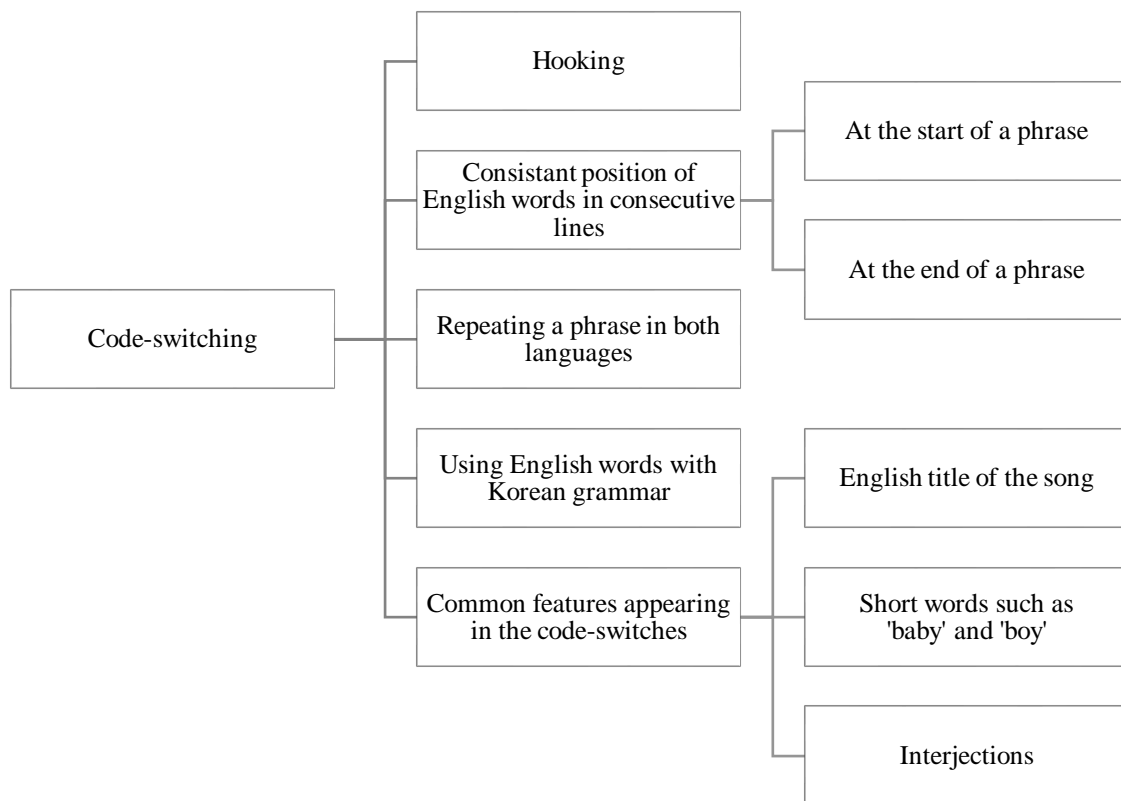
Diagram 2 – Types of code switching identified in the analysed lyrics

Although the analysed data give us a perspective on the use of English in songs by the most popular K-pop groups, and as such should be representative of the main trends on the K-pop music scene, the collected data are limited only to songs released in 2018. Future studies focusing on the phenomenon of English use in Korean music might improve upon this by using a larger sample of songs released, for example by comparing data for the same groups across several consecutive years. A sample of songs released by both K-pop groups and solo artists might provide an even more comprehensive view of this topic, as songs by solo K-pop artists might differ. Additionally, quantitative research evaluating the frequency of the occurrence of different varieties of English and the other distinctive features described in sections 4 and 5 might be valuable as this thesis has limited itself to a purely qualitative analysis of these phenomena.

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List of appendices

Appendices on CD:

Results of the quantitative analysis of song lyrics: Summary of the amounts of song lines per group and song, categorized by linguistic structure

Appendix – Official titles of the analysed songs by each group, categorized by linguistic structure

Group	Title only in English	Title only in Korean	More than one language used in title	Other
Apink	A L R I G H T B Don't be silly I Like That Kiss	1 도 없어 *(1do eopseo)* 계절이 바뀌긋 *(Gyejeori bakkwigeut)* 기적 같은 이야기 *(Gijeok gateun iyagi)* 김비서 *(Gimbiseo)* 말보다 너 *(Malboda neo)* 별 그리고.. *(Byeol geurigo..)* 상자 *(Sangja)* 새벽 *(Saebyeok)* 신경 쓰여요 *(Singyeong sseuyeoyo)* 어떤가요 *(Eotteongayo)*		
Blackpink	Forever Young Really See U Later SOLO		뚜두뚜두 (Ddu-du Ddu-du)	
BtoB	Always Big Wave Blue Moon Call Me Ever Friend Gone IceBreaker Like It She's Gone Shelter The Feeling Way Yeah	나비 *(Nabi)* 너 없인 안 된다 *(Neo eopsin an doenda)* 비가 내리면 *(Biga naerimyeon)* 아름답고도 아프구나 *(Areumdapgodo apeuguna)* 얘기 좀 해요 *(Yaegi jom haeyo)* 제발 *(Jebal)* 틈 *(Teum)*		1, 2, 3

Group	Title only in English	Title only in Korean	More than one language used in title	Other
BTS	Airplane Airplane Pt. 2 Anpanman Answer: Love Myself Base Line Blue Side (Outro) Epiphany Euphoria FAKE LOVE Hope World Idol I'm Fine Love Maze Magic Shop P.O.P (Piece of Peace) Pt. 1 Serendipity Singularity So What Tear	낙원 *(Nagwon)* 전하지 못한 진심 *(Jeonhaji mothan jinsim)*	Daydream (백일몽) Trivia 起: Just Dance Trivia 承: Love Trivia 轉: Seesaw 항상 (Hangsang)	134340
Cosmic Girls	Hurry Up	2 월의 봄 *(2worui bom)* 가면무도회 *(Gamyeonmudohoe)* 겨울잠 *(Gyeouljam)* 꿈꾸는 마음으로 *(Kkumkkuneun maeumeuro)* 너, 너, 너 *(Neo, neo, neo)* 르네상스 *(Reunesangseu)* 부탁해 *(Butakae)* 설레는 밤 *(Seolleneun bam)* 아이야 *(Aiya)* 호두까기 인형 *(Hodukkagi inhyeong)*		

Group	Title only in English	Title only in Korean	More than one language used in title	Other
EXO	Damage Gravity Love Shot Monday Blues Playdate Sign Tempo Thursday Vroom Vroom Wait We Young		가끔 (With You) 내일 만나 (Sweet Dreams!) 닿은 순간 (Ooh La La La) 여기 있을게 (Smile On My Face) 오아시스 (Oasis) 트라움아 (Trauma) 후가 (Lazy) 후폭풍 (Bad Dream) 花요일 (Blooming Day)	24/7
Mamamoo	EASY Hello IN MY ROOM Morning No more drama Rude Boy Selfish Wind Flower	가을에서 겨울로 *(Gaeureseo gyeoullo)* 덤덤해지네 *(Deomdeomhaejine)* 매일 봐요 *(Maeil bwayo)* 별 바람 꽃 태양 *(Byeol baram kkot taeyang)* 별이 빛나는 밤 *(Byeori binnaneun bam)* 봄타 *(Bomta)* 칠해줘 *(Chilhaejwo)*	너나해 (Egotistic) 생각보단 괜찮아 (Better than I thought) 여름밤의 꿈 (Midnight Summer Dream) 잠이라도 자지 (Sleep In The Car) 장마 (Rainy Season) 하늘하늘 (청순) (Sky! Sky!)	
Momoland	BAAM Fly Only one you Same Same	궁금해 *(Gunggeumhae)* 베리 베리 *(Beri beri)* 빙고게임 *(Binggogeim)* 뽐뽐 *(Ppomppom)*		

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NCT	Baby Don't Stop Boss Black on Black Dear DREAM Drippin' Go Knock On Regular Replay (PM 01:27) Touch Run Back 2 U We Go Up Yestoday		나의 모든 순간 (No Longer) 내 Van (My Van) 너와 나 (Beautiful Time) 신기루 (Fly Away With Me) 악몽 (Come Back) 지금 우리 (City 127) 텐데 (Timeless)	1, 2, 3
Red Velvet	All Right Bad Boy Blue Lemonade Butterflies Hit That Drum Mosquito Mr. E Power Up RBB (Really Bad Boy) So Good Taste Time To Love		멋있게 (Sassy Me) 한 여름의 크리스마스 (With You)	

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Seventeen	A-TEEN Falling For U Holiday MOONWALKER Thinkin' about you What's Good	고맙다 *(Gomapda)* 거침없이 *(Geochimeopsi)* 나에게로 와 *(Naegero wa)* 어쩌나 *(Eojjeona)* 우리의 새벽은 낮보다 뜨겁다 *(Uriui saebyeogeun natboda tteugeopda)* 지금 널 찾아가고 있어 *(Jigeum neol chajagago isseo)*		
Twice	After Moon BDZ Be as ONE CHILLAX Dance the Night Away Dejavu Ho! Lalala Say Yes Say You Love Me Shot thru the heart Stuck Sunset Sweet Talker What Is Love? Yes or Yes Young & Wild	올해 제일 잘한 일 *(Olhae jeil jalhan il)*		

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Wanna One	Awake! Beautiful (Part II) Deeper Destiny Gold We Are	12번째 별 *(12beonjjae byeol)* 너의 이름을 *(Neoui ireumeul)* 모래시계 *(Moraesigye)* 보요 *(Boyo)* 봄바람 *(Bombaram)* 소나무 *(Sonamu)* 술래 *(Sullae)* 약속해요 （고백 Ver.) *(Yaksokaeyo (Gobaek Ver.))* 영원 +1 *(Yeongwon +1)* 집 *(Jip)*	Boomerang (부메랑) 묻고싶다 (One Love) 불꽃놀이 (Flowerbomb) 약속해요 (I.P.U.) 캥거루 (Kangaroo) 켜줘 (Light)	11
Winner	Air Everyday Have A Good Day La La Millions Movie Star Raining Special Night	로켓 *(Roket)* 불구경 *(Bulgugyeong)* 소원이지 *(Sowoniji)* 시발점 *(Sibaljeom)* 아낙네 *(Anangne)* 알람 *(Allam)* 암 *(Am)* 어울려요 *(Eoullyeoyo)* 오로라 *(Orora)* 위로 해줄래 *(Wiro haejullae)* 흠 *(Heum)*	여보세요 (Hello) 사치 (Luxury) 손만 잡고 자자 (Turn Off The Light) 애 걔 (For) 예뻤더라 (We Were)	○ 2